



Partnerships between cultural organisations and universities are increasingly central to the health of this ecology in the UK.

By working together towards creative excellence; training the next generation of cultural practitioners; and addressing agendas including social, health and wellbeing, the environment, and education, partnerships can make a positive difference to the world in which we live.

Culture Forum North

North West Leadership Event

Media City, [UK](#), Salford

29 June 2015

Organised by Arts Council England, Liverpool John Moores University and the University of Salford, Manchester, this event brought together leaders in Higher Education and the Arts from across the region to explore the question:

'In what ways can partnerships between cultural organisations and universities develop new forms of leadership to ensure greater resilience of the arts and cultural sector in the North West?'



This paper documents the event’s keynote presentations and summarises the findings from four round-table discussions.

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Colin McCallum, Executive Director of University Advancement at the University of Salford



“It is my very real pleasure to welcome you here to our MediaCityUK campus, and to the University. On behalf of Professor Helen Marshall, Vice Chancellor of the University of Salford, who sadly is unable to be here.

It is a particular pleasure to see you all here to discuss the importance of growing the links and partnerships, interactions and engagement between the arts broadly and higher education.

The University of Salford sees the arts and culture and our role in it, as a core strategic issue. After all culture is at the heart of a civilised society. As a University with a history stretching back to 1850, a tradition of applied learning, and a university with a very particular place in its home city and community, we are keen to build on what we already do in and with the arts.

We are of course proud of our alumnus L.S. Lowry, who studied in our Peel Building on the main campus. We are equally proud of the many generations of students who have graduated from our growing range of programmes in the arts, media and related subjects, many of which are now based here in MediaCityUK. We are extending our reach and our partnerships across Greater Manchester and beyond.

Working in partnership with the fabulous array of professional arts organisations in Greater Manchester is key to the future success of our graduates, both those studying Arts and Media, but also those studying other disciplines. We already work with many of you here – The Lowry, Imperial War Museum North, Quays Culture, BBC Philharmonic, Contact Theatre, Company Chameleon etc.

We believe that by working with professionals we can give students experiences of life in the real world. For example we have recently completed the pilot year of a new arts and media graduate scholarship



programme, giving studio space, mentoring and access to networking for a small number of recent art graduates. Those who have just completed their year in residence at Islington Mill, Castlefield Gallery and Artwork Atelier, displayed work at our recent degree shows and will give an artwork made during the residency to our growing art collection.

In fact developing the University Art Collection has been the catalyst for building a number of exciting partnerships.

Not least is our partnership with Manchester's Centre for Chinese Contemporary Art, which has evolved rapidly over the last two years. Our first co-commission for the collection was Haze and Fog, a film based artwork by renowned Chinese artist Cao Fei. We are thrilled that this piece has subsequently been presented at MOMA in New York, The Pompidou Centre in Paris and at Tate Modern, as well as right here in MediaCityUK. Working in partnership also unlocks other potential benefits. For example our work with China, Hong Kong and Taiwan is of strategic importance to the University, and Allan Walker, Dean of the School of Arts and Media is currently in Beijing. Later this year he will visit Taipei National University of the Arts who we are building a new partnership with – this wouldn't have happened without our work with CFCCA.

Our work with Quays Culture here in Salford is also growing, with a number of public realm commissions and activities which, as well as engaging a huge audience in some fantastic experiences, has led to a number of related acquisitions and potential follow up commissions. Our work with The Lowry is ongoing and growing. We have established a Double Bill programming strand which brings nationally and internationally-touring theatre makers to Salford to both develop new work with students and present work as part of the Studio programme. We have also developed a close relationship with The Lowry's artist development programming, looking to maximise opportunities and support for the companies working in The Lowry's 'Developed With' and 'Resident Company' schemes. We are also a Founding Partner of the new HOME centre in Manchester.

We are of course also home to our own vibrant and growing School of Arts and Media, which has some of our most popular programmes,



attracting increasing numbers of students. Next year we will open the £55 million New Adelphi Building, as new home for the School of Arts and Media, marking the 40th anniversary of performing arts at Salford, and a whole new beginning in a state-of-the-art facility with new recording and practice spaces, dance studios, a theatre, workshops and more.

Building on our growing role in culture-led regeneration in our city, we are developing our 'Cultural Campus Strategy' which will build on the heritage of Maxwell Hall, once the home of popular music performance by every up and coming group up to The Smiths, Peel Hall which is Salford's only classical concert venue, and the new Theatre and presentation facilities in New Adelphi. Our Cultural Campus Strategy will be for the benefit of all our communities and will embrace our long-standing relationships with Salford Museum and Art Gallery and the Working Class Movement Library which are both located in the middle of our campus.

A recent development has already brought a new and exciting dimension to our work. Internationally renowned poet Jackie Kay – in a first in UK higher education – is now our Chancellor – in her own words a 'Hands-on and not just a hand-shaking Chancellor.' Jackie is also Writer-in-Residence and is producing new work in, about and with the University. You will all hear more of her work with us over the coming months. Indeed this has been seen to be such a great idea, that Manchester University has followed our lead by electing another poet, Lemn Sissay, as their new Chancellor – who won the vote in competition with Peter Mandelson!

Universities like Salford have important roles to play in the cultural lives of the cities in which they are located, and beyond. Our civic role is growing and the potential for significantly increasing community engagement and for building new partnership is considerable.

I could go on. I could list more projects and initiatives, partnerships and opportunities across the University, both within the School of Arts and Media and beyond. For example the generous gifts we have received from a local charitable trust to support the re-introduction of life drawing classes, piloted this past year and now funded for the next three



years. There is simply too much to list now and today is not about individual institutions it is about how we can collectively work for the greater good.

I want to end by saying that we are keen to work with Arts Council England, other universities in Manchester and across the North, and with more partner organisations to maximise the potential for us to build our impact and the reality of the North as a powerhouse of creativity.”



Professor Nigel Weatherill

Vice-Chancellor, Liverpool John Moores University



“LJMU has a strong history of engagement with the arts and cultural sectors: we consider this activity as central to our external and civic engagement activities, which are embedded in our strategic framework.

We are a University that wants to be *“recognised globally as a driving force that, through partnership, supports wealth creation, social well-being, culture and the arts within the City-region and beyond.”*

In Liverpool we have a wonderful event that takes place on a Friday evening once a year – it’s called ‘Light Night’, and for one night a year most of the arts and cultural organisations in the city open their doors and invite the public in to engage in creative activities for free. The night is organised by Culture Liverpool, a local social enterprise. My University, as the principal sponsor of Light Night, also opened its doors to the festival. This provided an opportunity for a number of our schools – from Astrophysics to Sport & Exercise Sciences – to engage the public, everyone from primary school children to retired citizens. The festival hub was based in one of our central administrative buildings and many of our staff and students volunteered as hosts or guides and ensured the evening’s success.

Our partnership with Light Night was a fantastic opportunity to strengthen the cultural offer in Liverpool and to enable the community to experience the arts and culture of the City. The benefit, however, was not only for the community – Light Night provided a ‘festival structure’ to the University too. The research activities of the University are rarely visible to the public and Light Night gave us an opportunity to give members of our community the chance to peek around the walls of our institution.

What I want to put to you in these brief introductory remarks this afternoon is whether the ‘Light Night’ experience suggests ways in which



the university sector and the arts and cultural sector can strengthen and develop their model of collaboration.

A bit of background

Our engagement with the arts is not a recent thing – from our origins as a Mechanics Institute in the 1820s, there has been something of a common cause between the arts and education in the City of Liverpool.

To some extent the cycle has come full circle today with the recognition that the university and cultural sector should work in close synergy and are naturally aligned.

LJMU today has a broad range of academic schools – including:

The Liverpool School of Art & Design (art & design; architecture; fashion; fine art; history of art);

The Liverpool Screen School (journalism, radio & TV production; creative writing; drama);

Considerable strength in the Humanities and Social Sciences and distinctive interests in what we might call the ‘mechanical arts’ – ranging from our School of Sport & Exercise Sciences and our Institute of Astrophysics, which are among the best of their type anywhere in the world.

But what we do not have is a performance art centre, a regional theatre, an art gallery, or large-scale facilities for music groups or a symphonic orchestra.

Neither would it make sense for us to develop these facilities – for in Liverpool we are literally co-located with world-class arts & cultural establishments. So we have developed a set of partnerships between the University and the arts and culture sector – and to date the University has formal agreements in place with Tate Liverpool, the Royal Liverpool Philharmonic Orchestra, The Everyman and Playhouse Theatre, the Liverpool Biennial. We also have relationships to annual events such as Light Night; the contemporary music festival Sound City; Homotopia, the leading queer arts festival in Britain; and the John Moores Painting Prize China.



The University has aligned some of its facilities and staffing resource to support these partnerships and has, in all of the cases just referenced, invested in the partnership at a time when support for the arts is under considerable pressure.

Why are we doing this? Well, our engagement with arts and cultural organisations has many benefits – it enriches our community, sustains excellence and creativity in the arts, and enables opportunities for collaboration between the academy and arts organisations. But fundamentally we view this area of activity as enhancing the experience of our students, introducing them to the arts and ensuring that no student graduates without the opportunity to experience the theatre, a symphony orchestra, or take in the visual arts. Students, of course, will be the current and future consumers of the arts and culture, and their time at University is a very significant opportunity to engage them in ways which can lead to a life-long interest in, and support for, the arts – thereby sustaining our arts and cultural heritage.

A History of Engagement.

Although our relationships have been on a strategic footing for just two years, there is a history of engagement to acknowledge – these partnerships don't just appear overnight. Over a number of years the University has worked closely with a range of arts and cultural partners in Liverpool and beyond: activities have included jointly-designed degree programmes; student placements and work experience; co-produced exhibitions and productions; joint research projects and co-supervision of research students; co-hosted conferences, symposia, and seminars; master-classes from practitioners and academic staff contributions to arts and cultural organisations, and other mutually-enhancing forms of activity.

In the first decade of this century LJMU was the founding university partner of 'Culture Campus Liverpool' – a virtual campus running from 2004-08 that developed a range of collaborations and contributed to Liverpool's Capital of Culture bid. Following the city's year as European cultural capital, we joined forces with the University of Liverpool to assess the social and economic benefits of the year, and this led to the founding of the Institute of Cultural Capital.



So the development of partnerships between LJMU and the arts and cultural sector goes back at least twenty years; these were initially informal and somewhat ad hoc but in recent years have become more formal and much more productive.

All of the partnerships are different and to date have been separately negotiated and managed – but essentially there are three common features to our partnership model:

- Shared capacity.
- Co-production.
- Student engagement.

A Shared Agenda

The partnerships work because of shared, common agendas and mutual benefit. Let me say something about what I see as the benefits – with references to some of our current partnerships.

First, we achieve greater capacity by combining shared interests around common themes and agendas. For example, through our partnership with Tate Liverpool our School of Art & Design has been able to establish an Exhibition Research Centre for the study of exhibition histories and practices to act as a creative hub for a range of disciplines within the school.

A second benefit concerns knowledge exchange. For example, in 2013-14 Tate Liverpool's critically acclaimed exhibition, ART TURNING LEFT, exploring major themes in art history since the French Revolution, drew upon the work of one of our PhD students who was a co-curator of the exhibition.

Third, partnerships between universities and arts organisations can produce enhanced courses of study via shared delivery. For example, with the Liverpool Biennial we are launching in 2015 a two-year MPhil in Contemporary Art and we are co-supervising PhD students with colleagues at FACT.



A fourth benefit relates to visibility and reputation. In 2014 LJMU was the only short-listed at the Business in the Community annual awards held at the Southbank for support of the arts – and we were short-listed twice, for our collaborations with Tate Liverpool and with the Liverpool Philharmonic Orchestra. This was great profile for us – but also important for our partner organisations to demonstrate their effective collaborations with a university partner.

The advantages of collaboration, therefore, are clear -- and at a time when funding for the arts is coming under increasing pressure, we should look at the advantages of collaboration as a significant way forward. Strong collaborative engagements will lead to new models of collaborative working, provide greater resilience and sustainability, and ultimately develop strong public interest and value in the arts.

Innovative partnerships

Innovation is essential if the full benefits of collaboration are to be realised. Let me briefly mention two ways in which we have explored innovative ways of co-working.

The first, concerns **shared or embedded appointments**. Currently, through our School of Art & Design we have embedded three academic posts in partner arts organisations – Tate Liverpool, Liverpool Biennial, and the Foundation for Art & Creative Technology (FACT). A fourth appointment has just been made with RIBA, the Royal Institute of British Architects, who are establishing a new exhibition centre in Liverpool.

These posts are fully-funded by the University with the post-holders spending half their time within the partner arts organisation. The posts drive the collaborative agenda – enabling us to produce joint exhibitions and a programme of activity to engage both our students as well as public audiences in practice-led research.

The second innovation concerns **our ability at the University to invest in these relationships**. The sums are not large, but they are significant. Our investments are tied to student benefit – as students gain free or significantly discounted access to ticketed exhibitions and special events. For example, with the Royal Liverpool Philharmonic Orchestra, we have the ambition of giving every student the opportunity to hear a world-

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class symphony orchestra. And next year every registered student at LJMU will have one free attendance at the Phil encoded into their student card. Not all, in fact only a minority, of students will take up this benefit – but the point is that we are giving them the opportunity to experience something that many will have not experienced before. And in doing this we are, in partnership with the Phil, developing new audiences for an artistic form that is struggling to engage younger audiences.

Looking Forward

Where could this all lead to? At LJMU, we have moved from informal and somewhat *ad hoc* collaborative activities to more formal and specific forms of relations. We now view partnerships in the long term. There has been increased sharing of knowledge, collaboration around public events and programmes, and around course delivery. All of these areas can be strengthened and widened.

With some partnerships, however, there are possibly even more profound and productive relationships to explore. The question I want to put to you today is this – how could mutual benefit and trust, particularly in a time of austerity for the arts, produce greater resilience and sustainability? The question is particularly pertinent I think for smaller, regional arts organisations -- where even a marginal decrease in Arts Council or local city council support would undermine their vitality and put their continued existence in doubt.

The Arts Council's new Chief Executive, Darren Henley, has made a compelling case for the essential role of arts, culture and creativity in education – and also talked of a model which incorporates 'vibrant and distributed leadership of the local delivery of cultural education'. [Why Creativity and Cultural Education Count (2014) p. 131).

Could a distributed model in the form of regional cultural hubs, anchored in the safe harbour of the university and with the creative independence of local organisations clearly protected, provide greater efficiencies for all concerned and protect the richness and diversity of the cultural offer?



I suggest to you that the potential to take collaboration forward into shared elements of infrastructure and resources as well as overall strategy and combined delivery should be explored. Many small, regional arts organisations are under threat in the current climate; HEIs could provide appropriate economies of scale. Such a model could ultimately extend the richness of regional arts and extend practice and education in ways that no one organisation could aspire to.

I recommend this debate to you and believe the time is right to explore how we might now provide a more integrated and productive model, focusing initially on leadership and then on more operation and pragmatic areas. We must through always bear in mind that arts and cultural organisations are at a fundamental level organic and any developments must not be at the cost of stifling innovation and creative practice.

Conclusion

A new ecology is emerging where we can begin to envisage the potential advantages of sustainable arrangements supporting collaborative activity. It is an exciting and challenging time – and I very much look forward to hearing your ideas and suggestions as we take the debate forward and drive ever stronger collaborative working practices between universities and the arts and cultural sector.”



Alison Clark-Jenkins

Director, North, and National Director, Combined Arts at Arts Council England



“This event is part of an ongoing programme of partnership work with the arts and Higher Education sector across the North which the Arts Council is engaged in –seeking to encourage collaborations between cultural organisations and Universities. We’ve been

helped enormously in this by the North’s Higher Education Partnership Forum –a grouping of academics, university partnership development people, artists and representatives of cultural organisations. Across the arts council world this is the strongest and most active arts and HE partnership, and I think it says much about the strength of joint working and open approach to shared leadership in the north. The landscape has changed and is changing considerably and we’re here today to talk about how that kind of collaborative leadership can not only jointly mitigate against the impacts of declining resources, but to actively grow stronger. And that concept of collaborative leadership is one that I’ll come back to.

Many of you will know that last year the Arts Council published a narrative - which we call the holistic case for culture - which outlines the benefits that arts and culture bring to society –through their intrinsic value and through their additional impact on education, social capital, on health and wellbeing and on building successful communities and economies. It’s partly this broader thinking which has led arts council to develop more joined up research work with the HEI sector: Last year we undertook a survey of the available research on the impact of the arts on these areas and concluded that there were some significant gaps. We want to be able to better understand, evidence and articulate the contribution that the arts make to our society and to individual people's lives –that helps the Arts Council in its job to make the case to Government and it helps cultural organisations articulate their own case - as well as helping them to be stronger, more focussed and effective in their own work.



We have linked up with AHRC to support their Cultural Value Programme and the Arts Council has launched its own Research Grants Programme to support some pilot projects between arts organisations and academic partners and we've just announced the first round success of our, ACE Research Grant Programme.

This new research grant programme will ensure:

Greater collaboration: Working in partnership with others, Arts Council England should respond positively to this challenge and support the sector more directly to build and improve the evidence base around the value, impacts and benefits of arts and culture.

Increased credibility: The importance of robust credible research which clearly demonstrates the impact arts and culture plays on society is critical in underpinning the holistic case. In order to ensure the research is of a world class standard we propose to work with the research councils, DCMS and the CASE programme and research partners in Higher Education.

Disseminating information: Working with Kings, the AMA and others, the outputs of future research could be disseminated ensuring the knowledge and expertise can realise its full potential and impact on cultural policies, production and practice.

That the fund was hugely oversubscribed in its first round is testament to the strong partnerships that are in place and ready to go and importantly we have now more clearly identified our shared strategic aims with university partners;

- As **investors** in arts and culture and the provision of cultural resources (which may be integral to a HEI campus)
- Supporting **talent development** and progression: widening participation
- **Diversification** of the workforce
- **Place-based** partnerships
- The **civic role** of HEIs, and shared interests in local authorities



- Research and developing a joint approach to **understanding the impact** of arts and culture

- Partners in the **Creative Economy**

- Partners for investment from **EU** and **LEP** funding (HEIs significant on LEP Boards)

Impact of research

And I think that 2 of those are especially important and have a particular resonance here in the north:

1. Place-making and civic partnerships

2. Talent development and innovation

When our new chairman began in 2013, his first speech and in many speeches since, he cited what he calls the 'grand partnership' the shared vision HE, Local authorities and arts and cultural institutions to develop successful places with successful futures. When Sir Richard Leese opened the new arts venue HOME in Manchester, (supported by Salford University and through MMU and Manchester School of Art) he said 'who wants to live in a place without great culture?' And we can add to that who wants to be a student and to enter into the world of work in a place without great culture?

The examples of culture and HEI's working together are legion; both MIMA in Middleborough and National Glass Centre in Sunderland are now successfully part of their respective universities which in turn has led to the university being at the heart of the cultural growth of the city in the case of Sunderland and of the university being at the cutting edge of cultural policy thinking with the development of 'the useful museum'.

In this case as in many others, the whole is greater than the sum of the parts by factors of many.

But I think there's an extra and important growing element in the context of place that's pertinent here and that's the northern powerhouse. Certainly in arts council's early meetings with the new



government and in the extensive media coverage this is a concept which is not going away.

But it's much more complex than a few flagship projects: London's GVA is more than double the top 10 northern cities combined. But as George Osborne cited recently if the north grew at the same rate as London, it would add £37 billion to the UK economy. At the same time, the creative industry is currently 5% of GDP, it's growing twice as fast as the rest of the economy and creating jobs five times faster.

The potential to both take advantage of *and* influence government policy in terms of a northern cultural powerhouse is clear. How can the collaborative leadership that I mentioned earlier really come together to work on this? What innovative solutions can the combined might of culture and education develop together, both in our cities but across the North West and the North.

Which brings me to the second key area:, talent and innovation.

Universities are central to efforts to attract, retain and develop creative talent across the North –again the examples are legion - Liverpool John Moores Universities MA in Screenwriting in partnership with BBC North's talent development programme is one example, the Baltic 39 in Newcastle is another where early career artists and fine art students from Northumbria University sit alongside each other in a shared studio complex.

And a project that you might not know of as it's very niche, but really exemplifies the kind of innovation that I'm talking about; Liverpool University's spinout company Q-technologies working with Norton Priory Museum and Gardens and awarded a grant of £96,000 from our museum resilience fund. This project will further develop an entirely new method of bone dating using Norton priory's animal bones collection. If successful it could have enormous impact on the health/medical sector as well as the museum sector, and a significant commercial return for the museum and the university spin-out company

Our new Chief executive Darren Henley has a long track record in arts education policy-making, particularly around music, and in his first major speech in Hull last month he announced both our intention to continue



to shift our lottery funding balance to the regions so that at least 75% of arts lottery revenue will be invested outside London. He also announced our intention to build a brand new twenty-five year vision for developing creative talent across the country.

We have also just launched a bold new £35.2 million fund, Ambition for Excellence, which will support ambition, talent and excellence across the arts sector in England, and in particular to grow talent and leadership in the regions –between 85 and 90% will be spent outside London.

I can't see any way that its possible to develop talent, both long-term and ambitiously, *without* an even closer relationship between universities and culture. The challenge is again collaboration –there is no lack of energy or ambition, but our sectors must take the longer term view. When funding programmes are announced it's easy to think first of how can my organisation benefit. But thinking more broadly of how the cultural growth ecology of a city or a region can benefit the long term results in stronger and more sustainable ideas.

I look forward to talking more how we can go from the excellent but often ad hoc projects to a genuinely strategic growth approach. I hope we leave today with a greater sense of our own leadership mandate to make this happen.



Round-table discussions

Four tables, each with a different designated theme, hosted five groups of approximately 11 delegates, each for twenty minutes.

The following four themes were discussed: -

1. *Enabling Excellence*

Research, Innovation and Enterprise between Universities and the Arts Sector.

2. *The Next Generation*

Shaping creativity, cultural-engagement, and the vitality of the arts.

3. *Arts in the City*

The Cultural Offer, Engaging the Public, The Visitor Ecology, And Regeneration.

4. *Learning into Practice:*

Knowledge Sharing, Continual Professional Development, and Life-Long Learning

Each discussion was documented with summary notes which revealed areas of common interest, ambition and experience across different groups on the same topic.

These notes aim to summarise that narrative.



Theme 1

Enabling Excellence: Research, Innovation and Enterprise between Universities and the Arts Sector.

Context.

Universities are looking outwards. Overall there was recognition that now is the time to shape partnerships that will enable research and innovation. This timing relates to the REF (Research Excellence Framework) timescale leading up to 2020 and the emphasis on the Impact agenda (Impact outside of Academic Spheres). As both academic's and research teams develop their approaches to this agenda and look to the various Research Council funding programmes, new or deeper relationships are being forged with the cultural sector.

From the arts organisation's perspective, there was a recognition that as core arts funding becomes tighter, space to reflect and learn become difficult to safeguard, at a time when arts organisations need to have longer-term strategies to develop excellence, they struggle to maintain day-to-day delivery of public facing outputs.

Future-facing Vision.

One delegate suggested we need shared :

'strategies to develop an infrastructure for Research Impact, Innovation and Enterprise.'

It was noted that research Impact can mean Impact on an arts organisation itself – its business model, from management to operations, to how and what it produces or delivers, and how success is evaluated.

One delegate asked:

'Can we re-invent the arts organisation for the 21st century in partnership with universities, to facilitate innovation and long-term research?'



What would such a partnership look like?

One delegate stated that arts organisations are ‘centres of affect’, which was acknowledged as a powerful perspective.

One university delegate suggested that although many partnerships were with an arts department, appropriate understanding may need to be drawn from across the university. Cross-disciplinary teams were encouraged by universities and many research ‘institutes’ sit across faculties.

The question of ‘industry-partner led’ research was raised. One arts delegate suggested there was a need to start by asking ‘how do we work with researchers well?’ to really understand how to embed research so that it is useful / meaningful.

The inter-relationship between research and innovation was raised.

And, what do we mean by enterprise – one delegate suggested that we consider what enables Social Enterprise, i.e. the ‘information and knowledge to make something work’.

Many delegates suggested that partnerships needed space to experiment and reflect. The importance of allowing real experimentation was raised - that embraces both ambition and learning from failure. It was noted that in the arts a shared ‘passion’ was a key driver for individuals - which allows for failure.

We need more case studies of good existing models which are having impact on the arts organisation as a whole.

FACT Lab was highlighted as a potential case study (LJMU/FACT partnership) in terms of its impact on shaping what FACT does across its business.

What practical initiatives can we employ to develop new models of partnership, and facilitate research, innovation and enterprise?

Delegates considered what we can do to instigate or develop new models of partnership. It was acknowledged that we need to explore relevant mechanisms – from workshops to establish the basis for



collaboration, to sandpits.

What support is available to facilitate collaboration, particularly for smaller arts organisations with very limited resources? The re-emergence of the Knowledge Exchange Voucher Scheme was highlighted, Liverpool University suggested that its scheme could direct funds at external partners.

We need to define partnerships differently through longer term commitment. How do we change the way we nurture relationships. One delegate suggested we consider the 'embeddedness' of relationships.

Liverpool John Moores University has established 'embedded posts' senior lecturers employed by the University that are based ½ time in and working for their arts host organisations (currently, Tate Liverpool, Liverpool Biennial, FACT and more recently RIBA). These posts are expected to deliver REF impact. MMU has recently funded joint posts with HOME. University of Bolton funds the Artistic Director of Bolton Octagon as a university Professor.

One delegate suggested we start with the idea that partnerships are about enabling.

In many instances greater clarity was needed about shared objectives and the expected benefits from the outset.

The scale and complexity of universities was highlighted and it was noted that there is a role for 'brokers' – within universities these could be business managers or those with responsibility for external partnerships within faculties or departments.

Many delegates suggested we need a better shared understanding of research – particularly if our goal is long-term partnerships we need to support arts organisations to see research as part of what they do.

Strong partnerships for research were inherently 'contextual'. The place of collaborative PhD's was discussed – the AHRC Collaborative Doctoral Awards, for example, demand that universities work with partner organisations to shape and deliver the programme.

Early career researchers were discussed. Universities have a duty of care



to support PhD students and are mindful of facilitating the next generation of outward facing researchers. The question of whether we need new models for practice based PhD's was raised, and how do arts industry professionals fit in to this picture?

Can we replicate the successful DBA model (Doctors of Business Administration) which are designed for professionals and have strong 'online' delivery?

We need to consider pathways – i.e. industry led courses pre-doctoral level.

More broadly, on a practical level we need mechanisms for navigating research partnerships, with models that acknowledge and find solutions to the differing timescales, use of language and institutional cultures. Similarly we need to understand / clarify definitions of innovation and enterprise and how to enable both.

The relationship between research and innovation was highlighted. There are arts organisations that have research placements that are related to fostering innovation – AND Festival, e.g. universities are promoting opportunities to nurture 'enterprise' in their student body. For example Edge Hill is developing strong links with industry to enable students to work on 'live briefs'.

It was acknowledged that commercial companies work at a much faster rate – than arts organisations, who in turn work at a faster rate than universities. Again, longer-term relationships can mitigate problems associated with time-scale differences.

The international ambitions and connections of both sectors were acknowledged and opportunities to work internationally on research were highlighted –idea of EU funding was raised as an opportunity to extend partnerships.



Theme two

The Next Generation: Shaping creativity, cultural-engagement, and the vitality of the arts.

Context

When looking at the 'next generation' many delegates highlighted the range of problems we now face, particularly with pressures within the education system which have led to a misunderstanding of creativity, or a too narrow system of what is valued educationally – often to the detriment of arts and culture. To address this we need to work strategically, together to shape programmes that maximise our limited resources.

The discussions suggested that we need to work in partnership 'enabling' next generation engagement, recognising that young people want to engage with 'experiences' and that they have a much greater expectation that they actively participate in the design, delivery or creative process.

On shaping strategic programmes.

'Shaping' is important to working strategically so we can ensure resource is available where it is most needed and most likely to impact. We need to think about and understand broad problems we currently face in terms of the next generation.

60% of school leavers are not going on to Higher Education – what does this mean in relation to diversifying the workforce for the arts and cultural sector? Academic inflation was also questioned with related academic / teaching roles increasingly demand PHDs and high levels of academic attainment over experience? This must be considered in relation to 'next generation' surely?

Broadly - on enabling student engagement with the arts and culture.

What do we mean by the 'next generation'? What about those who study art courses that don't continue on a path into employment in the



arts? Who are the next generation of patrons, users and consumers?
Could the notion of patronage be grown at an early age?

Universities can play a key role to incubate all ends of arts engagement, from production to consumption.

In many different ways, the contemporary blurring of boundaries was raised.

‘What will the ‘art of tomorrow’ look like?’ ‘Do we understand young people’s cultural expression?’

Several delegates suggested that the definition of art and culture is already different for younger generations, both in terms of what they do creatively and their preferred cultural experiences. Young people do things for themselves and they don’t want institutionalised experiences – this is a growing trend in society more broadly. One delegate suggested that traditional models of arts provision are potentially going to become redundant in the future and both sectors need to start preparing for this now.

It was recognised that there needs to be more empowering of young people culturally. Approaches to this cultural shift are being developed, for example Live@LICA delivers student led-programming in partnership with a professional organisation. Students want to be able to show / share what they do themselves and this also creates vocational experiences. Some cultural organisations, like Chester Performs, offer free tickets to students, the approach here is about the selling of experiences rather than ‘an event’. Live@LICA offers year round tickets to students.

Students want to socialise so they often very quickly join societies, many of which are hugely creative. Student Unions are important. To connect this activity to the arts and cultural sector demands an understanding of student behaviour, for example they don’t plan ahead, so there is a need to approach them ‘there and then’ with an immediate opportunity, and also arts marketing doesn’t work, word of mouth does.

Artist in residence at universities can be very important to student experience. The question is how could these approaches be thought



about in relation to multiple disciplines – eg with education students.

An arts and cultural offer needs to ‘bleed’ right across the campus. Could universities embed attendance of arts and cultural events into curriculum – encouraging students to take part and be part of civic life?

On how do we work to develop the arts and culture learning offer to students?

It was acknowledged that students’ motivation to go to university has evolved over the years and increasingly the driver for attendance is education leading to a job.

The question was put, that coming from low income background, are you really going to want to take on 9k worth of debt per year to train as an artist, or to work in the arts? We need to open up walls between subjects – create more cross-disciplinary structures. We need to develop cross-disciplinary teams in universities, working with cross-disciplinary teams in the sector.

How can universities encourage less silo working across the student body, teaching departments and research.

Lancaster University recognises students need space to develop enterprise / independent activity within their learning programmes. This is achieved by offering Elective Modules (modules of study often offered by a different department). In Lancaster these modules can have ‘loose boundaries’ which students are encouraged to ‘stretch’. Around 75/ 80% of students choose to do elective modules.

The value of cross-disciplinary learning is not fully understood, especially in relation to the role of arts and culture in this context. Student experience and learning through cross-disciplinary approaches can be positively enriched in a way that enables students to be more ‘work-ready’, e.g. the kind of results that can be achieved by an art student / design student engaging with social sciences. Edge Hill’s integration of departments was discussed as an example.

Unilever is a company that is trying to break down silos, bringing science / tech and artists together. Why is industry leading this rather than



university with arts & cultural sector partnerships?

Lancaster University recognises students need space to develop enterprise / independent activity within their learning programmes / qualifications. This is achieved by offering Elective Modules (modules of study often offered by a different department). In Lancaster these modules can have 'loose boundaries' which students are encouraged to 'stretch'. Around 75/ 80% of students choose to do elective modules.

An argument was made for developing a specialism. Specialism has a key role in generating more than 'good' results, it leads to 'outstanding' art and creative experiences. This is important in creating world-class art and leading profiles. Broadening educational experience is another matter and should not be conflated with specialism, especially in the context of developing excellence and talent.

How can universities take the next generation through learning experiences and ensure they are a bit more work-ready?

It was suggested that courses needed to enable students to access more learning experiences 'out there in the sector.'

How does this happen in practice?

Joint appointments between universities and the arts and cultural sector are a good way of connecting the student experience and teaching, to activities in the sector.

A process was suggested, whereby students are producers / co-producers in their learning experience at university and they are supported to do this through partnerships with external companies / individuals. This in turn better facilitates career pathways.

Is the 3-year degree out-dated. Could we consider something more, longer-term, more vocational and developed collaboratively between education and different sectors.

How do universities give better support to enable progression to the workplace?

Do arts graduates get any training / contact with arts funders and policy



makers? These specialists can share so much important practical learning in relation to career routes.

Teaching needs to involve those actually producing, making, curating, developing, funding - those in 'the world', and a broader cross-section of them. We need to return to the system of 'visiting lecturers', but to do this well we need to ask, 'Who has good overviews on activities, / people operating in a place / context – especially regarding those not attached to institutions?'

How do we support early career professionals?

Universities are huge employers and employ at multiple levels within the context of demographics. How could the arts and cultural sector work to better to engage university employees. There has been some research on this in other sectors – i.e. the West Coast energy industry.

There is a real need to retaining graduates in the north, so that we can grow the ecology. To facilitate this we need to consider the conditions and infrastructure that support the ecology – the market, production /studio space, as well as progression routes.

Non-traditional progression routes are very important to diversity in the sector – this picks up on the 60% not going on to university. However the arts & cultural sector increasingly employ university trained candidates and academic inflation is evident here too, and many M.A. applicants for entry level jobs are common. This in turn is a deterrent to recruitment to degree courses.

Low pay in the arts often leads to 'portfolio careers' across and beyond the creative industries. Arts graduates need to be taught more about how to 'work' outside of their subject / the art form.

Graduate scholarship schemes can help with student retention. These should connect with sector partners.

Chester University work with Graduate companies (4 of them) that pick up and nurture students, they also work into schools and directly promote the University's courses through performing arts experiences.



On how do we work with schools?

It was agreed that a more joined up approach was needed to reach into schools and support school communities to engage with creativity and the arts.

Targeting primary school leaders was raised as a route to engaging with schools, especially to support a greater understanding of the nature of creativity. One delegate suggested that we are presuming too much about what creativity is, and concerns were raised that young people are being too 'pre-defined'. We need consider what being creative means - not limiting this to the art subjects, but including how creativity can be used to teach other disciplines and in cross curricular approaches to learning. This was considered key by many - 'the Ken Robinson case'.

The question of 'class' (middle class) orientation towards arts & cultural engagement was raised and concerns about how this might play out with regards to the 'next generation'.

It was noted that there is often a more diverse range of socio-economic backgrounds in groups of students studying subjects like maths or science / technology subjects.

The Dukes highlighted work they have done with Maths students, enabling them to work with primary schools around an Arts Award.

Collectively we need to target parents and their potential to support their children to choose art / creative courses when they get to GCSE stage. Focusing on STEM won't produce the skills the world is projecting we will need, for example digital / tech development demands creative skills and a broader understanding beyond computer science.

Various delegates talked about the STEM/STEAM campaign and how universities and the cultural sector could collaborate to lobby UUK and central government on importance of creativity in secondary education – not just for arts students but creativity supports all disciplines

It was suggested that Ofsted need to assess schools on the quality of the cultural offer.



Theme three

Arts in the City: The Cultural Offer, Engaging the Public, The Visitor Ecology, And Regeneration.

On leadership

The broader context of 'Northern Cities' was discussed. There was frustration that Liverpool/Manchester /Sheffield/Leeds don't work more closely together. How will Northern Powerhouse work if we don't? Friendly rivalry/ poor transport links could be our undoing.

Leaders need to commit time to collaborate.

It was suggested regional agendas need to be developed for arts and culture, with the arts and cultural sector collaborating with universities to lead this together, and bring along other key stakeholders.

On the cultural offer and place-making

Various delegates talked about perceptions of place and the importance of a strong cultural offer – not least in attracting and retaining university students and staff. The quality of the student experience is becoming more important for universities and is assessed via the student surveys.

It was suggested that the real challenge is how do we work with young people and students to understand their place in society.

Providing a broad cultural offer can bring different challenges and opportunities to smaller cities/towns – e.g. Lancaster, Chester, Bolton. Often the university is the main provider of culture in these places.

Initiatives that work across the city, developed by both universities and cultural organisations were acknowledged as contributing to perceptions of the city – for example festivals, or events such as Liverpool's Light Night.

Universities can work effectively with arts organisation to research and understand the motivations for attendance / consumption of culture.

Place-making is important to universities and arts organisations, not least in relation to the long-term economic growth of cities. Historically



we can relate examples such as development of Manchester in 1850s, where industry and the cultural offer grew hand-in-hand.

Need for real leadership in cities to understand the value of arts and culture, including economic value. The Local Enterprise Partnerships (LEP) infrastructure means difficult to get (financial) support for the arts and culture, in part because the DCMS are not connected.

Collectively though city/university/creative sector could develop shared vision for the creative sector, making it easier for LEPs/Industry to understand the sectors value.

There are examples of LEP's engaging – such as Lancashire.

Could universities, who have a strong voice on the LEP, collaborate to raise the creative agenda in that forum?

Other shared civic agendas were discussed. How do we evidence benefits of, for example, arts and health work. Sometimes it is tricky for the Arts Council to support evaluation, if it is mainly about the health agenda.

We need joined-up thinking. Arts & cultural organisations, working with universities and Local Authorities, need to be bold in the development of engagement programmes that can take wider publics on a journey that goes beyond engagement to learning / education / skills / vocational development, creating pathways into professional roles within the sector.

Collectively we recognise the benefits of having artist's living/working in cities, especially in communities with low take-up of the cultural offer. Artists can help people see their city differently. Artists take risks. Artists can be part of regenerating areas. Currently a good example exists in the work of artists at Federation House in Manchester.



Theme four

Learning into Practice:

Knowledge Sharing, Continual Professional Development, and Life-Long Learning

Continual Professional Development (CPD): staff

- ***Work-based learning for cultural sector via access to university expertise (business school social sciences etc)***
- ***Work-based learning for arts academics re: work ready students***

It is often difficult for arts organisations to fund their own CPD programmes and these programmes are often the first thing to go when funding is cut. It was agreed that there are real opportunities to explore CPD provision with universities rather than buying training in.

Accreditation for artists and arts professionals - If you are engaged in dialogue within the arts sector would it be useful to accredit this? There are currently opportunities out there, but how do we make this layer of CPD more visible to both universities and arts organisations who can both benefit from this?

There was a general agreement that there were opportunities for universities to be able to accredit learning that sits within the cultural organisations.

It was suggested that Universities could provide training for volunteers working within arts organisations. For example, UCLAN has a centre for volunteering - how do you make the business case for volunteer training for arts organisation?

Possible model - North West cultural providers alliance that could provide accreditation for cultural volunteers - this would need to be resourced to design it and to make it sustainable. It was suggested that this model could work for arts professionals but not arts practitioners.

Is it useful to look outside of the sector for examples of professional



accreditation - (Chartered Institute of Marketing) was mentioned.

Walk the Plank are talking to HEI's about providing learning opportunities for artists working in outdoor arts that are accredited - networking through doing not networking through networking.

The cultural sector need to look at this collectively and identify key needs within the sector especially given the growing nature of portfolio careers and self employed arts professionals.

This could then be taken to universities who can respond to these clear requirements.

Are there networks that can identify the learning needs within the cultural sector? Do they currently exist? Agreed that there probably not enough and probably not with a wide enough remit to speak to smaller organisations and self-employed professionals.

Knowledge sharing

- ***Can we think about knowledge sharing networks / specialist***
- ***How do we enable the cultural sector to shape research council funded networks and play an equal role in these.***

Challenges around establishing partnerships were expressed throughout the groups, in particular around brokering partnerships, and the possible need to have a portal/go-to person by which these partnerships can be brokered.

The scale of universities in comparison to much smaller cultural organisations, was also flagged as problematic for both partners in understanding how one another works and the time it takes to create understanding before any knowledge sharing can take place.

Barriers around the use of language was also flagged (the language of universities (academic) and that cultural organisations) as problematic when it comes to knowledge sharing. To make this useful the dialogue between two needs to have mutual respect and openness, and be underpinned by a common purpose.



It takes time to build those relationships and make sure that it is an honest knowledge exchange - research and employability are sitting more on a par within the university so there are more opportunities for discussion.

Need a diversity of networks across art forms and university departments so you're not just exposed to the same people having the same conversations.

Partnership between LJMU and FACT in Liverpool was agreed to be a good model in that a lecturer is embedded within cultural organisation - so have a much greater impact. These roles are funded by LJMU. Can take the research out into the cultural organisations out of the silos of expertise and out into the 'real world'. Bring students and colleagues into FACT from other faculties in a very effective way.

Lancaster - arts centre within the university - you're already inside this machine so can act as a conduit to the outside world - but need to look at how you influence the curriculum within the university.

Lancaster combines curation of visiting speakers and the programming of the arts centre.

Arts organisations to see themselves as a testbed - using collections as a lab/test space to access the research.

Differences around speed - perhaps arts organisations need to look at how they programme so they can fit with research around universities.

Joint posts between HOME and MMU were discussed as interesting examples in terms of knowledge sharing

Northern Partnership Forum was discussed as providing an opportunity for an open forum for knowledge sharing.

Need to work towards the recognition of non-HEI orgs as research partners - need to argue the case for this to the AHRC.

Is there a role around leadership in the cultural sector as to why culture



isn't represented on certain networks?

Opportunities for exchange at a senior management level around the more infrastructural side of things - economies of scale.

Life long-learning

- ***What opportunities are there to work on life-long learning programmes together***
- ***How can jointly developed engagement programmes extend / diversify participants?***

Dukes Lancaster - delivering work around Dementia in partnership with Lancaster university. Dementia sufferers engaging with culture. Dukes learning how to be a space for this type of work. Lancaster using funding to support this centre for ageing research at the university. They have a established partnership recognised at a strategic level.

Lifelong Learning not funded within universities - has effectively died within universities. If it's going to work then it has to be around student demand (formal).

Tends to be people that are retired - universities can work through arts organisations to attract a more diverse audience for Lifelong Learning programmes - extend out to a professional audience, rather than retired audiences

The work that the University of Manchester is doing around graphene was discussed. They have invited an artist in residence to work alongside them to make their work more visible.

