Shared interest: developing collaboration, partnerships and research relationships between higher education, museums, galleries and visual arts organisations in the North West

A Joint Consultancy Research Project commissioned by: Renaissance North West, Arts Council England North West and the North West Universities Association

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1   Executive Summary

Introduction
This research report was commissioned by Arts Council England North West, the North West Universities Association and Renaissance NW. Based on consultation and research undertaken between March and May 2009, it seeks to provide insight into the relationships in the North West between higher education institutions (HEIs) and museums, galleries and visual arts organisations (MGVs) and draw out learning points around how they can be strengthened and how others could be developed. Through consultation and literature review, the research has identified a number of case studies and summaries of key practices and issues, which reveal the extent of shared interest in developing partnerships.

Shared interest, shared priorities
The nine selected case studies demonstrate that by working together HEIs and MGVs can meet a number of corporate priorities which are shared by universities, museums, galleries and visual arts organisations, as follows:

Priority	Definition
Widening participation	Encouraging new and broader "audiences" eg student recruitment, attendances at exhibitions/events, public attending HEI events, engaging with academics from other HEIs
Knowledge transfer / exchange	Interaction/engagement of specialists from different areas and of specialists with non-specialists – ongoing (evolutionary) and/or time specific
Employer engagement	Employability skills development, continuing professional development (CPD) for staff, engagement with employers/networks of employers outside of the partners
Collaborative research	Both partners contributing to the research process through provision of resource (eg collection, time, funding) and expertise
Entrepreneurship	Creating or setting up new initiatives or businesses
Creative practice	Developing new work and/or ways of working
Innovation	Developing new work and/or ways of working that is substantially different from what has gone before – "step-change"

The case studies are set out to describe the factors and characteristics of initiating partnership working and outline the key outcomes and learning points from their ensuing projects and programmes. That said, it should not be inferred that these provide a blueprint for successful partnership working, rather that they provide an indication of some of the thinking and planning that should be engaged in before embarking on a new venture.

Key learning points fall broadly under the following headings:

Setting objectives
- HEIs and MGVs have different aspirations, objectives and ways of working – time should be taken at the beginning of a new partnership (or even a new project within a partnership) to ensure that everyone fully understands the operational and strategic needs of the other. They do not have to be the same for the project/partnership to be successful
- Shared aspirations/objectives should be clearly articulated – they may evolve and change over time, but to be successful any collaborative work must achieve more than the partners could have achieved alone
- Planning should include the development of risk assessments. These should incorporate issues around decision making and capacity

Governance, staffing and structure
- While having strategic agreements (such as a Memorandum of Understanding) in place may provide a helpful context for partnership working between HEIs and MGVs, success will depend on individuals with shared interests and passions who want to work together
- Individuals have developed collaborative working relationships through direct contact between individuals as well as contact provided by networks. Both are equally effective, although networks/network events provide more opportunities and can help to facilitate joint working, but this approach needs careful development and management. Networks work best where there are 'nodes' for members to come together over common themes and appear to work better when self-organising, rather than imposed from elsewhere

Communication and Marketing
- Much partnership working between HEIs and MGVs is hidden – both partners should be proactive in promoting their joint work eg through existing websites and communications material, and ensuring that credit is always given to the partner organisation/s when a project is mentioned
- MGVs need to more clearly articulate the content and research value of their collections and/or working practice, bearing in mind that there are a range of research markets within HEIs. More and better information should be made available on their websites and be used in targeting individuals within HEIs. That said, an understanding of the research requirements of the HEI (for example, which specific outputs satisfy Research Assessment Exercise requirements) would support a greater common understanding of how research values can be achieved
- Marketing and communications about collections targeted at HEIs should be informed by academic agendas – they need to take into account the different types and levels of engagement that academic disciplines have with collections and reflect new developments in epistemologies and methodologies for academic research which focus on objects

Liaison, facilitation and knowledge transfer
- It is helpful for MGVs (where staffing resources allow) to have a designated liaison officer to identify and communicate the potential for research, projects and partnership in language which both partners can understand
- Developing 'finding aids' for objects in collections is not necessarily as important as providing access to curatorial staff, their expertise and capacity to facilitate dialogues and relationships between academics, collections and the institutions which house them
- Collections-based research can produce added value, not just to collections but to museum processes and practices, by encouraging interrogation and knowledge exchange

Funding and resources
- Where external funding is raised, for example for research, both partners should be clear about the expectations and level of commitment required and should regularly review their individual contributions to this commitment
- HEIs and MGVs should consider establishing mechanisms which produce a climate for research which supports risk and which affords the opportunity for participants to feel part of a shared interest community. This could include consideration and development of incentives, such as targeted resources to fund demonstration projects and brokering activities, for example, research forums and panels
- Support at a strategic level is best achieved by showing how corporate objectives such as public engagement and knowledge transfer are effectively delivered through partnership working and collaborative activities between HEIs and MGVs: this is not the same as developing corporate partnerships for association or sponsorship

A great number of people have helped during the course of this study – the authors and commissioners would like to thank them sincerely for their enthusiastic and candid contributions. Over 50 people were consulted by interview, to develop a suite of case studies and summaries of good practice in partnerships between HEIs and MGVs throughout the North West region. With 14 HEIs and over 200 MGVs (including 180 museums) in the region, it would not have been possible in the timescale to connect with all examples of collaborative work, but it is hoped that the case studies and research findings resonate with common experience and prove useful in encouraging and improving partnerships.

2   Background and context

Joint Consultancy project
Renaissance North West (RNW), Arts Council England North West (ACE) and the North West Universities Association (NWUA) have come together to lead a research project to review current practice and test ideas for strengthening the relationship between higher education institutions (HEIs) in the North West and museums, galleries and visual arts organisations.

The project was developed to explore and answer the following research questions:
- Where are the best regional examples of **HEI engagement and collaboration** with the cultural sector and wider community, which provide case study models to inform future developments? What are the key features of successful partnerships?
- How and where can regional HEIs develop **research relationships** with regional museums, galleries and visual arts organisations, which will raise the profile of collection holdings and strengthen the scholarship capability within the sector?

It was therefore designed around two strands:
- Documenting engagement and knowledge exchange between regional HEIs and the visual arts, museums and galleries sectors through the development and publication of a series of case studies (which reflect shared priorities) and a summary of other collaborative projects to profile, promote and encourage collaboration
- Documenting and exploring research relationships held by museums and galleries with HEIs in and outside of the North West with particular reference to collections-based research, and proposing ways in which research partnerships between HEIs and museums/visual arts organisations can be encouraged to ensure greater use of the collections and improved public engagement and value

The aims of the project were articulated as:
- To highlight the potential for greater collaboration between HEIs and the visual arts and museums/galleries sectors
- To present a picture of what is happening now in the North West
- To offer some pointers as to how such partnerships can be most successful

Appendix 2 details membership of the Steering Group appointed to manage the project.

Jane Dawson and Abigail Gilmore were commissioned in March 2009 to undertake the research.

Early discussions with the commissioners resulted in the understanding that the project would not recreate the 1998 collections survey for the North West Federation of Museums and Art Galleries, but that it would identify which fields eg geology, Egyptology, the collections used in collaborative projects would fall into and, where possible, identify potential for utilisation of other collections.

This report presents the findings of the research. These are presented as case studies and summaries of good practice examples drawn from interviews, commentary and analysis on key issues, barriers and considerations to collaborative working with HEIs and a review of policy and research literature relevant to the study (Appendix 3). The matrix included at Appendix 4 identifies the collections used in the case studies and summaries and presents an analysis of how they meet the shared priorities of the commissioners. Appendix 5 provides an explanation of the shared priorities and a description of "partnership".

Background to the commission
The desire to develop shared understanding of existing activity and further and future requirements for encouraging collaborations between HEIs and museums, galleries and visual arts organisations (MGVs) in the North West came from a number of discussions between RNW, NWUA, ACE and other cultural sector organisations who were all broadly concerned with HEI engagement. Those involved recognised the number of existing links and examples of good practice within relationships between regional HEIs, museums and galleries, including the region's two university museums, and raised questions about how to make more of these links and to encourage further partnerships.

This thinking led to a proposal that funds were made available for posts to develop joint research and partnership strategies, provisionally to be based in regional HEIs and funded by RNW and ACE, and their host institutions. These would then form a network to support and develop a critical mass of activities, building on existing partnerships such as Liverpool's Culture Campus, projects supported by National Museums Liverpool and the Tate, and the university museums – Manchester Museum and the Whitworth Art Gallery – at University of Manchester.

A further consultation meeting with the sector which included key regional museums and galleries, the City of Learning in Liverpool, Culture Campus members, and other HEIs, raised a number of issues, including:
- There are a lot of relevant projects and partnerships that haven't been documented
- A lot of activity is hidden and exists without formal institutional support at a strategic level
- Activities are usually not sustainable, relying on one-off funding and projects

It was decided that what was needed was further research into the level and nature of relationships between HEIs and regional cultural institutions.

ACE has been exploring ways to support partnerships with HEIs in a number ways, led by Aileen McEvoy, Director, ACE North West, who has been acting as the lead on national HEI strategy. Work includes:
- Development of a written strategy "Arts, enterprise and excellence: a strategy for higher education" (see literature review)
- Sponsorship of the Times Higher Education award for excellence and innovation in the arts
- A research project on innovation in collaborations between HEIs and arts/cultural organisations, commissioned with Cultural Leadership Programme and the Leadership Foundation for Higher Education (due May 2009)

RNW is interested in developing and improving collaboration between HEIs and MGVs in order to enhance the research and knowledge capacity within museums and galleries, and also to share good practice and learning from the projects and partnerships that are carried out by the Renaissance programme. They also have particular questions around the relationship between curatorial staff and expertise, collections management and review, research and evaluation, some of which are being explored through other national studies or strategic reviews (see literature review).

NWUA is the representative body of the fourteen higher education institutions in the North West of England. Its core remit is to identify and facilitate collective HE engagement with key regional, national and international agendas and partners where there is the potential to add value to member institutions by employing a regional HE sectoral approach. Within this remit NWUA's objectives are to provide co-ordination for regional activities, identify

opportunities for collaborative action and develop partnerships with business, industry and public bodies accordingly, and to facilitate joint activities or collaborations within the region.

It supports these objectives through projects such as the Higher Level Skills Partnership; managing a range of Strategy and Policy Networks including a network for Culture, Media and Sport; developing resources which allow HEIs and other organisations to access information on teaching and research activities in the region, such as the Discover HE database; and also by demonstrating the impact of HEI activities and infrastructures, such as in the report, *The Contribution of the North West Higher Education Institutions to the Cultural Life in England's North West* (see literature review).

Shared priorities
As referenced above, the commissioning partners identified a series of shared priorities and wished to see how collaborative working between HEIs and museums, galleries and visual arts organisations was helping to achieve them.

These shared priorities are as follows:

Priority	Definition
Widening participation	Encouraging new "audiences" eg student recruitment, attendances at exhibitions/events, public attending HEI events, engaging with academics from other HEIs
Knowledge transfer / exchange	Interaction/engagement of specialists from different areas and of specialists with non-specialists – ongoing (evolutionary) and/or time specific
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Methodology
Information for case studies and summaries was gathered through a series of face-to-face and telephone interviews with representatives of partnerships, projects and programmes, from both HEI and MGV partners in the region. These were identified by the Steering Group and consultees as well as through the literature review and internet searches. A number of contacts were also made with representatives of MGVs, HEIs and strategic bodies from outside the region. The commissioning bodies were interested in looking across the range of contexts for developing partnerships and research relationships, so contacts were identified who could offer insight into strategic and operational concerns and experiences, providing a good geographical coverage of the region and different scales of activity. They were approached for a short interview based on an agreed schedule, to gather information and commentary on issues, factors and trends in partnership working.

A full list of consultees is shown at Appendix 1.

3 Key Issues and Findings

In this section, the key issues and findings of the research project are presented.

What constitutes collaboration?

It is not surprising to find that HEIs and MGVs work together in different ways. Some engage in long term relationships that incorporate a wide range of projects and initiatives, others come together for very specific pieces of work. Not all examples would fall under the broad heading of "partnership".

While it may not be necessary to provide precise definitions for all aspects of joint working, it is perhaps helpful to provide broad guidelines.

Partnership	This constitutes an ongoing relationship between a museum, gallery or visual arts organisation and a higher education institution that has:
	• Longevity
	• Shared objectives, aspirations and risks
	• Benefits for both partners independently and together
	A partnership can include long standing, strategic working and/or a range of existing or planned/potential projects – the key factor is the intention to continue working together. Objectives, benefits and aspirations do not have to be set out at the beginning but may evolve over time and may be project specific.
	It is likely that partnerships will be recognised at a high level within the partner organisations.
Programme	This comprises a relationship between a museum, gallery or visual arts organisation and a higher education institution that incorporates:
	• A range of activities eg exhibition/s, research project/s, conference/s, publication/s, focused on a particular theme or strand of work eg a collection
	• Benefits for both partners independently and together
	A programme may have longevity, or may be time limited – the key factor is that it comprises two or more different activities
Project	This is a discrete example of joint working between a museum, gallery or visual arts organisation and a higher education institution that is:
	• Time limited
	• Benefits one or both partners, independently or together
	Projects do not necessarily have shared objectives, although the expectation may be that a range of projects undertaken over time would allow for shared as well as independent objectives/benefits
Collaboration	A collaboration (or collaborative working) takes place when both partners contribute to the joint venture. Typically this will involve knowledge and skills as well as resource eg a collection, venue or specialist equipment. Usually, both partners will benefit

Sustainability

It is clear from some of the examples of joint working studied that the relationships that have developed are sustainable – the partners are committed to working together over a long period of time, enhancing each other's resource base (includes knowledge and research) and achieving strategic and operational objectives.

These relationships, however, are often based on personal relationships between individuals that share common interests, feel comfortable working together and trust each other. Some do stand the test of time in becoming embedded in the corporate psyche eg Harris and UCLAN, while others could be vulnerable if people move on. There appears to be a resistance - at an operational level - to formalise relationships with, for example, a Memorandum of Understanding, when it could prove helpful in providing a strategic context for engagement and in raising the profile of the joint working within the partner organisations. This may, in part, be due to the perceived risks attached to formalising partnerships around structures which are developed to seek external funding and which may impose targets or required outputs which can obscure the original intentions behind partnerships and joint projects. It is probably best left to those concerned to determine whether this is an appropriate course of action, but it should not be resisted unnecessarily as it could help to promote sustainability of valued and valuable relationships.

A number of consultees referred to a Memorandum of Understanding between the University of Leeds and Opera North. This is a formal, four year agreement (starting in April 2007) that aims to "combine the excellence of both organisations to inspire artists, students and practitioners, stimulate audiences – and spark bold new work". The partnership's vision is to "enhance the creative and intellectual life of Leeds with a range of projects which would be beyond the reach of either party alone ... Artists and students will explore radical new ways of working and performing, while conferences will encourage debate and challenge traditional thinking. Students across subjects and disciplines will be offered work placements and internships at Opera North – while outreach work will take the collaboration out into the city, engaging communities in the joy of creativity and academic achievement" (see www.dareyou.org.uk for further information). This partnership is highly structured and embedded in the two organisations at both operational and strategic levels and is delivered through a wide programme of activity eg doctoral research, collaborative PhDs, talks and events.

Where NW HEIs and MGVs have long established relationships, they may wish to look at this highly evolved model – it could also be applicable for clusters of HEIs and MGVs in metropolitan areas. That said, any agreement must allow sufficient flexibility for new work to evolve and for ideas to be developed without constraint.

Cultural differences between MGVs and HEIs

We examine here a range of issues that fall under the very broad heading of "cultural differences".

Funding:

A view was expressed by some MGV consultees that HEIs were cash rich and could help provide additional resource for cash-strapped MGVs, while HEIs commented that they occasionally felt they were being approached to provide funding rather than knowledge or expertise. It is true that HEIs are able to access funding through Research Councils, but it should not be believed that they have money to spare. Research or other activities have to be supported through the University's own resources or from external funding – for this to be achieved, tangible results have to be delivered. Releasing lecturers from teaching duties means that others have to be brought in to cover – this is standard practice and Research Councils provide for this in their grants. Funds allocated to MGVs from such grants are often

also intended to "buy out" staff to allow them to work on projects, but in a number of cases it was clear that while desirable, this could not be easily accommodated. A museum curator, for example, is integral to the operation of the whole organisation often carrying out management, front of house, sales and other tasks as well as curation of collections – it is therefore not easy for them to be replaced for all or part of their time. One MGV consultee commented that the University staff engaged in a project expected curatorial staff to be there at their "beck and call".

For the last 20 years or so, MGVs have been required to focus on the interpretation of their collections for public benefit – this has meant a strong shift towards outreach and community/public engagement work. At the same time, the overall number of curatorial posts has fallen for a wide range of reasons. One result of these developments is that staff have relatively little time to focus on intrinsic value or academic study/support. That said, if an MGV is committing (through receiving funding) to releasing staff to work exclusively on research projects, it should find a way to accommodate this.

Benefit and value:
Research projects do provide value for MGVs as well as for academic institutions, but it is clear (from this and other research) that the research agenda (especially where collections are concerned) is largely driven by HEIs. The view expressed by a number of consultees was that specialists within HEIs tend to know where the (important) collections are held that have particular resonance for their area of expertise. There are occasional surprises where academics 'stumble' upon new objects of interest – for example, one consultee described how their academic interests had been broadened by access to a photographic collection which was the subject of a strategic partnership bid for conservation and digitisation. The academic involved had not known of the potential within the collection for research, in this case into the history of industrial photography, and although the bid failed, was stimulated in new directions. These are however relatively rare. MGVs clearly have a role to play in raising awareness of their collections, not only through generic marketing but through engagement with individuals in HEIs and working together to find creative approaches to (potential) research issues.

Curators are experts in collections management and presenting them to and engaging with the public. A slightly different mindset is required in relation to the world of academia. Informing academics of the research potential of collections needs as much thought and creativity as promoting exhibitions to the wider public and they should be packaged according to a range of academic markets. For example:
- Specialists eg in particular styles/periods/artists/themes
- Generalists eg those who would wish to research collections from the perspective of documentation/digitisation methods and for whom the nature of the collection would be less important
- Non specialists eg being clear about the nature, quality and range of collections so that academics can easily make connections between them and their research interest

Marketing and communications about collections should be targeted at HEIs and informed by academic agendas, and with consideration of how types and levels of engagement with collections are partly determined by discipline and subject field (see *collections-based research* below).

MGVs (if wanting to engage with HEIs on collaborative research projects) should also consider not only their own aims, but also those of the HEI eg whether the HEI's or individual academic's research focus tends to be more academic in approach or practice based. This was reflected back by two HEI consultees who recognised the importance of considering

what added value their HEIs could bring to the MGV eg new interpretive practice, "enquiring minds (students')".

A number of consultees extolled the value of collaborative working as being able to deliver more – whilst they were able to deliver projects and activities independently, by working collaboratively each partner was able to enhance their own offer ("the whole is greater than the sum of the parts"). This enabled increased outputs and profile and improved quality of content and outcomes.

Successful collaborations are predicated on both partners benefiting from shared objectives. They also need to see that the resources invested in the collaboration, whether time, money or other inputs, have a positive return – this should not, however, be translated as investment in the organisation as a whole. Indeed, some consultees described how partnerships can be much more successful where mutual interest is formalised but where there are no direct financial implications. Collaboration does not have to involve money – successful partnerships have traded time and knowledge in return for access to research subjects and the production of research outputs such as publications for knowledge transfer eg to inform exhibition planning, evaluation and display.

Developing a common understanding:
Some consultees expressed (mild) frustration about the lack of shared understanding around ways of working and even language. While in most cases explored the challenges raised have been overcome, they could easily become barriers. One research project, for example, stalled because of a lack of understanding (by the MGV) of the time it takes to put a proposal together and apply for/receive funding – the individuals concerned have expressed the desire to work together in future, however, and will consequently have an improved understanding of what's needed.

Examples of this include:
- Research: what constitutes research in an MGV is not always the same as in an HEI. Research in an HEI is often highly structured and competitive with successful outcomes bringing academic reward (including enhanced funding). It can also be practice based, but research almost always leads to formal, published documentation. Research in an MGV can be much simpler with the outcome being an improvement or development in understanding or practice. It is absolutely essential that when embarking on any collaborative work the nature of the project is fully explored and a common understanding reached of the terms used to avoid later confusion and frustration
- MGV operations: a museum or gallery is often a visitor attraction and an education/community resource as well as a repository for collections or exhibition space. It must be understood by both partners that this can place constraints on the way in which projects are managed and delivered eg releasing curatorial or education staff to work on research projects (as referenced above) or on using museum facilities for conferences during peak times eg school holidays. This is not to say that one partner must give in to the other's working practice, but that compromises must be reached if the project is to enjoy a successful outcome. Again these issues must be identified and explored early on
- Financial operations: HEIs tend to be large organisations with bureaucratic systems and processes. This is not dissimilar to local authorities (accountable bodies for many MGVs). Both can be slow. This can be frustrating and lead to difficulties delivering projects, particularly when external partners/stakeholders eg artists, need to be paid. When the MGV is a small organisation independent of a local authority the frustration can be even greater, particularly if cash flow issues cause management problems. One consultee (from an MGV) commented on the relatively high proportion of a project's budget allocated to University overheads, while an HEI consultee was surprised to learn

that local authorities work to a different financial year. While it may not be the most interesting aspect of collaborative working all of these issues need be discussed, taken into account and expectations clarified

- Communication: MGVs often make the assumption that if they are communicating with one lecturer in an HEI they are talking to the whole organisation. This is not the case – HEIs do not often work cross-departmentally and sometimes do not even work collaboratively within departments. This can also be true in larger MGVs. Where MGVs are collaborating with HEIs across a number of different departments it has been because contacts have been made with a range of individuals either by direct contact or through networks

It is not surprising that MGVs (whether independent or managed by local authorities) and HEIs operate and behave differently, or that they have their own jargon. What is perhaps surprising is that these differences are not explored and better understood by the partners.

University Museums
There are around 400 university museums in the UK with about 100 of these accessible to the public. They are hugely important in terms of the collections they house – overall, they hold 30% of all Designated collections – and are increasingly recognised for the role they can play in achieving strategic objectives for HEIs concerned with public and community engagement. They are also potentially the place where good practice in research and other relationships between HEIs and MGVs is most exemplary, through the advantages of being within a single institution.

This study found that although university museums have significantly better research development resources and expertise in funding applications and access to research communities and networks, both within and outside of their host institutions, this did not mean that there is necessarily a simpler route to developing projects than for non-university museums and galleries. Institutional schisms, poor communications and 'institutional impermeability' prevent collaborative working in-house, as academics within different (and often the same) departments may not know of each other's interests and activities. The triggers and levers for partnerships are therefore often the same as those identified for other MGVs – individual contacts and relationships, marketing and profiling collections, networks and forums to develop interest and debate, and above all recognition of benefits. Many stored collections are still held within departments where their value may not be fully exploited and where they may be jeopardised by other institutional interests, eg space for teaching accommodation. These interests are better protected and promoted when they are recognised by senior management, preferably at the highest level, as valuable to public engagement, knowledge transfer and research agendas.

Shared aspirations
Although there are sometimes issues around a perceived lack of a common language, partners are often very clear about their shared aspirations for collaborative working. These are often around improved status/profile and a fairly altruistic desire to see (creative) practice developed and pushed to new levels. The desire to work together has also been expressed very strongly on a number of occasions – academics and practitioners recognise and value each other's knowledge, expertise and (mentioned many times) passion.

While the commissioning bodies have articulated their shared priorities, these were not volunteered by any of the consultees as their own, although all were able to relate them to their own collaborations and identify clearly which applied and what the outcomes were. Consultees' priorities often stemmed from "pushing boundaries" and extending practice eg in interpretation or the creation of art. Increasing profile was also a common shared priority along with reaching new audiences or markets (linked to 'widening participation', of course).

Localities and networks
It is not always the case that HEIs and MGVs work together in their own locality, although some of the long standing relationships are based in specific localities eg Chester, Salford and Preston. That said, there is clearly a desire with some of the HEIs to work outside of their own locality (Liverpool John Moores working with Grizedale Arts being one example), while others are working with partners outside of the North West all together eg MMU at Crewe.

Localities clearly play a role in providing opportunities for initial face-to-face meetings, discovery of common interests and opportunities to collaborate which may trigger partnership working, particularly if the potential outcomes of collaboration have particular meanings or impacts in relation to locality. Many of the ideas for projects represented in the case studies and summaries initially grew from personal contacts, informal meetings and discussions, and have also been developed through shared emotional investment in the localities with which they are concerned.

The issues are very different in metropolitan areas where the mass of MGVs and HEIs tends to be larger. There is more confusion (particularly among MGVs) about who to talk to and about what, but then again, the opportunities are potentially much greater.

Learning from experience elsewhere (particularly London and Scotland), it could be that a network approach would help to facilitate joint working, but this needs careful development and management. Networks work best where there are 'nodes' for members to come together over common themes – for example through attendance at topic based events and seminars. They also appear to work better when self-organising, rather than imposed from elsewhere.

For example, the number of AHRC Collaborative Doctoral Awards students (CDAs) has now reached critical mass to support coming together as informal networks and hold conferences to debate research themes and findings as well as broader issues related to their work. The London Network of Collaborative Doctoral Award Holders held their two day conference in February 2009, which included a session on *Collaborative Research - Expectations, Processes, Outcomes*, a plenary lecture on the future of collaborative research at the Arts and Humanities Research Council, by Robert Keegan, Programme Manager, Arts and Humanities Research Council, and a public debate on inter-disciplinary and inter-institutional research collaboration, held at Tate Britain. CDA students find sharing their experiences of this relatively new form of research exercise very valuable, not least it helps to identify and make the case for better and more appropriate training within host institutions for postgraduate research in collaborative setting.

Subject Specialist Networks
The need for thematic networks to support research and knowledge exchange and promote partnerships could potentially be fulfilled by Subject Specialist Networks (SSN). These are supported by Renaissance in the Regions to provide a focus for the expertise and collections knowledge of collections managers, keepers and curators throughout the UK. There are 44 listed SSNs, with national memberships and led by individual museums. Two SSNs have NW lead contacts - the Lesbian, Gay, Bisexual and Transgender Heritage Network, led by National Museums Liverpool, and the Textile Industry Network, led by Lancashire Museums Service.

Despite longevity of some of these networks (the Dress and Textiles Specialist network was established in 1975) and their recent championing by the Museums Association, they enjoy a relatively low profile. There appears to be limited engagement between HEIs and SSNs to date, and there was little mention of their role by consultees for this study.

Brokerage and liaison
Other research (Museums Association) has also shown that MGVs appointing a "head of research" ie someone within the organisation who takes on the responsibility for liaison between HEIs and the MGV, have an improved chance of developing a range of working relationships

The model of designated posts within institutions to lead on brokering, development and relationship management for partnerships is encouraged in some of the literature reviewed here and commended by respondents to this study, who see this as primarily a communications role, for example where a number of interests within one side of the partnership need to be quickly represented to the other in a language that both partners can understand. Some issues were raised however about the efficacy of having liaison or broker posts, partly because the need is not perceived to be a priority and partly because it is a difficult and unsatisfactory role to fill.

Although there are joint posts such as the Museum Academic Joint Appointments, at Manchester Museum, which combine academic and curatorial responsibilities, there is the danger that both sets of interests can feel as if they are losing out if roles are filled through partnership posts, and that suitable people with the appropriate 'fence straddling' skills and experience – of both academic institutions and MGVs, at both strategic and operational levels – are in relatively short supply.

Secondly, there was concern that investing resources into posts could detract from the real requirements to have funding for projects and activities which were collaborative in nature and unconstrained by outputs targets or criteria which would deter these partnerships from progressing. It was felt that, as stated above, shared interest and passions would provide the main motive for the collaborative programme and that the organisations and individuals that work this way already have mechanisms for finding and attracting partners. It is also recognised that increasingly academics were becoming adept at taking up these kinds of opportunities, led by strategic objectives of their institutions but also motivated by their own interest and excitement in collaboration and the value they perceive in working with other institutions. This in turn leads to a critical mass of activity – so that partnerships build on success – which attracts further interest.

Postgraduate programmes, professional development and higher level skills
Many of the case studies and summaries of activity examined by this study have strong links, or comprise, postgraduate provision in the NW for sector skills and research. There is a strong regional offer of teaching and research with relevance to content, workforce and practices of museums and galleries, much of this predicated on partnerships and relationships with regional MGVs. Many of these are working towards flexible programmes for professional development and research practice, which draw on these partnerships for guest lecturers, work placements, access to collections, accommodation and research opportunities, for example, the MA in Cultural Leadership at Liverpool John Moores University and the Centre for Museology at University of Manchester.

A regional approach to understanding and promoting strengths and identifying gaps in this kind of provision would benefit this offer overall, and improve the promotion of collections, forums and networks to regional and national audiences.

Widening Participation
The case studies in this study demonstrate widening participation and audience development for MGVs and HEIs in a number of different ways:
- By making collections and their objects more visible to wider audiences – for example, the Bolton Spinning Mule knowledge transfer partnership will develop bespoke interactive software for new audiences

- By interpreting and translating the meaning and narratives of collections and making them more accessible to different audiences – for example, the Wordsworth Trust case study interrogated specific texts on behalf of specialist, non-specialist and educational (ie schools and other educational institutions) audiences
- By providing a platform for public engagement for HEIs – for example, Whitworth Art Gallery Tuesday Talks, Chester Grosvenor public lectures programme and the In Certain Places Talks and Debates
- By inviting audiences to engage with academic research as the context and content of exhibitions and catalogues – for example, the Whitworth Art Gallery Subversive Spaces and the Tate's Centre of the Creative Universe.

One activity which consultees did not feel was supported to its full potential by collaboration with HEIs was audience research, where consultancy and market research tends to be preferred over academic research approaches. This is an area which is subject to change, as more HEIs have become interested in 'third stream' application of research methodologies for evaluation and impact assessment research for the cultural sector. There are still many barriers, perceived and otherwise, to the take up of academic research methodologies for evaluation research, however, not least Full Economic Costing requirements for universities as well as different timescales for research delivery. There is an indication of shared interest and appetite for a sustainable approach to research partnerships with HEIs around audience development, evaluation and impact research, which requires different models of engagement than commissioned consultancy.

There was also little evidence amongst the case studies of the role of partnerships with HEIs for audience development of particular targeted groups amongst the case studies – for example, 'hard to reach' groups such Black and Minority Ethnic and 'C2DE' groups.

Collections-based research
> "Everyone agrees that collections are a fantastic resource for research but there are still misfits between this consensus and what actually happens" (consultee)

There are a number of questions raised by the issue of how to promote more use of collections as the basis for academic and collaborative research.

Firstly, what attracts academics / researchers to working with collections?

One answer is that they offer access to and co-presence with objects – respondents expressed the value, sheer excitement, joy and sense of privilege from proximity to objects which are informing their research practice through the narratives they convey or through the information they provide on their production or genesis which simply could not be found through virtual or other means.

Another is that working within museums and galleries provides the context of institutional knowledge through curatorial staff, as well as through the ways in which collections are managed, interpreted and displayed, so that the relational context - of objects with other objects - provides further narrative, information and material for research.

The quality and rarity of collections – accredited through the Museum Designation Scheme and also through peer review and approval – is an obvious but perhaps somewhat ignored aspect. Respondents spoke about how the prestige of their particular collections drew attention from international academics and attracted curatorial expertise in exchange for access to collections, as well as profile for museums (in the case of the Whitworth Art Gallery). In some cases they also attracted political champions for the preservation of collections which were unique and irreplaceable in political and social history (in the cases of

the People's History Museum and the Labour Party records and Salford's Bridgewater Estate Archive).

Secondly, how do academics and other researchers find objects or collections that they want to study and how can MGVs make this easier for them?

This question forms the basis for quite detailed response on the part of museums organisations who would like to find better ways to match-make researchers with materials and objects for study (for example, MA, RIN and SHARE - see literature review). Searchable and linked online access to improved information on collections is considered by these reports, and clearly this does provide a route into collections and finding research materials.

In our interviews the overriding sense was that facilitating access to collections was not a major issue – the investigation and discovery of objects was seen as part of the research process – so long as the welcome was warm, and that academic curiosity and an initial research interest is enough motivation to overcome less than perfect finding aids. Where relationships have not yet been established, however, MGVs need to be able to articulate the content and research value of their collections, and even target specific individuals within HEIs, if they want to extend their collaborative working or start from scratch.

It should be noted that the sample of interviewees within HEIs was relatively small, and that most already have good working relationships established with collections holders, or are given access to collections on the basis of structured collaborative relationships such as taught programmes or CDAs. Interviewees also spoke of productive relationships which are formed when MGVs actively invite researchers in through establishing forums and seminars about themes and issues related to exhibitions and collections (such as the Tate's Critical Forums and the Whitworth's Tuesday's Talks).

Thirdly, how is collections-based research practice differentiated by different types of research discipline?

Findings from this study suggest that there are sharp contrasts between the relationships between objects in collections and the research methodologies and approaches found in different disciplines. Collections need to have relevance and congruence to research not just in terms of their subject matter and content but in terms of appropriate methodologies.
> "The broader relationship between research and collecting has been severed through longer term changes to empirical research epistemologies – there has been a move away from taxonomy - and collections no longer form the most suitable response to enquiry" (consultee)

For example, life sciences no longer prioritise collections since their research subjects are better understood through, say, molecular investigation than through access to specimens. Collections do of course still act a resource for some kinds of scientific research, but may need promoting in different way – for example, specimen-based collections can offer the opportunity for a 'time capsule' element to be compared forensically with contemporary samples for example in environmental or pollution studies.

Access to collections is sometimes specifically granted when the outcomes of research can be used to enhance the collection in some way, through re-organisation or for new information on the object's reception – such as the use of paintings and images in scientific experiments to understand how they are viewed (for example, see description of the Manchester Art Gallery and University of Manchester project in the summaries section).

Whilst collections-based research often adds value to the collection held, through enhancing interpretation and display, some research areas confound taxonomy since classification of objects according to their relationship with subject matter is either too problematical or overtly ideological. For example, in an interview for this project it was pointed out that the study of slavery has a difficult relationship to collections since the relationship between their content and the social, historical and economic relations that surround it are based on so many varied and complex ties, that almost any object can be related in some way. Social historians of slavery and curators alike are only too aware of the social construction of knowledge through collection and display of objects and the potential for changing perceptions of everyday items, and so have a particularly heightened sensitivity in relation to exhibiting collections on their subject matter.

Collections-based research, new practices and knowledge exchange
When research outcomes include co-production, for example, the curation of exhibitions, this is considered by some as a new form of research practice, one that depends on knowledge exchange and 'true' collaboration.
> "Some academics that we work with – art historians, social historians, linguists – may not have had any contact with objects; they don't know how to make exhibitions. They learn about these practices. Similarly curators don't necessarily have expertise in undertaking academic research and can learn and update their knowledge on research approaches and methodologies. The gallery as an institution brings knowledge and expertise of visitors and working with the public" (consultee)

Together this constitutes collaborative research practice which results in knowledge exchange as an outcome. This should be recognised by the Research Assessment Exercise and the Arts and Humanities Research Council (AHRC) – that outcomes are not just exhibitions, catalogues, publications, events but a new kind of research practice.
> "For this kind of relationship it is not necessarily enough in itself to have a shared interest, however, as have to have research motives for truly collaborative research, which brings together three domains – academic, curators and the public. Collaboration comes when these can work together and bring individual expertise, interests and resources together" (consultee)

All of these responses suggest that it is the *research process* and *relationship* with MGV institutions and their staff which lead to better outcomes for collections-based research, rather than simply improving the chance of finding relevant objects through finding aids. Access and use to collections as a basis for research is therefore clearly not just a matter of finding objects but of negotiated practice which will draw on and sometimes add to institutional knowledge and capacity. Similarly, it is promoted as a resource to stimulate creative practice and influence curatorial practice – for example, the Alchemy project at Manchester Museum (see case study 4a) and MMU's partnership with Platt Hall (case study 5).

The following section summarises the key issues and recommendations for proactively developing research relationships between HEIs and MGVs.

Pro-active research development
The respondents to this study have demonstrated that to pro-actively begin and sustain research relationships, HEIs and MGVs should establish mechanisms which produce a climate for collaborative research and the opportunity for participants to feel part of a shared interest community.

Barriers to research relationships
Museums are regarded by HEIs as venues for public engagement, less so for academic engagement. In fact, museums are required to carry out a complex range of inter-related

functions including managing collections, exhibitions and displays as well as the associated tasks of marketing, fundraising and retail. The leg work required to increase research activities and academic engagement is (other than in the national museums, perhaps) usually beyond a museum staff's capacity and there simply aren't enough incentives. The push towards public engagement is a greater priority, as reflected by (government) policy and funding.

> "There are also good reasons why they [research collaborations] don't happen more – different partners have very different cultures and timescales which they are working to – targeted activities like academic liaison and brokers have to work very hard to get any kind of pay off and mediate between these different interests" (consultee)

Incentives suggested for encouraging research relationships
- Wider eligibility for research funding – most MGVs still currently rely on academic partnerships to access funding, unlike the few national institutions who are academic analogues
- Dedicated resources – funding or posts to provide brokerage and to pro-actively establish relationships
- Universities sharing the role – increasing acceptance of the need for public engagement as a core priority for universities, and collaboration with/investment in museums and galleries to support this role
- More forums for developing shared interests in the medium term eg around exhibitions, loans and collections – and in the longer term eg panels of early-career and future academics and museum programmers
- Role of the Research Councils (not just AHRC) – to commission exemplar projects (ie dedicated not competitive funding) to demonstrate congruence between research disciplines, MGVs and collections and allow for sustainable relationships to develop around key themes

4   Case Studies

The section that follows identifies a range of case studies of good practice in collaborative partnerships and relationships between HEIs and MGVs in the North West. They are representative of an immeasurable body of collaborative work taking place in the region and, as such, examples have been drawn from each sub-region, and an attempt has been made to show different kinds of work and practice. The case studies include:

- A brief history
- Characteristics
- Goals/aims
- What activities and projects take place
- Key outcomes
- How the work/partnership is managed and led
- What lessons have been learned
- What seemed to work particularly well/badly, what were the problems and barriers and how these were overcome
- An assessment of how the different partnerships/projects contribute to achieving the shared priorities of this report's commissioning partners (RNW, ACE and NWUA) – this is shown as a table at the end of each case study

These case studies represent no more than 'the tip of the iceberg', and there is undoubtedly far more activity in the region than could be included in this study. They will provide some insight into how relationships between MGVs and HEIs develop and what they can achieve – they are not presented as a blueprint, but as an indication of potential.

CASE STUDY 1

Chester Grosvenor Museum/University of Chester

Contacts/consultees:
Peter Boughton, Keeper of Art and Creative Development, Chester Grosvenor Museum
Maggie Jackson, Senior Lecturer, History of Art, University of Chester
John Renshaw, Programme Leader: Fine Art, University of Chester

Sub-region: Cheshire

Introduction
Chester Grosvenor Museum was opened in 1886 to house the collections of the Chester Architectural, Archaeological and Historic Society and the Chester Society of Natural Science, Literature and Art. Management of the Museum was taken over by Chester City Council in 1915 (the City Council ceased to exist on 31 March 2009 when the new Cheshire West and Chester unitary authority was formed – it is now responsible for managing the Museum). The University of Chester (UoC) was founded in 1839. While its partnership working with the Museum has only been recorded for the last 10 years or so, it is clear that there have been links at senior levels between the City's Council and leading seat of learning – "town and gown" – thus creating an atmosphere in which collaboration is possible. The University has also worked collaboratively with Chester Cathedral and with other local partners/projects eg outdoor sculptures in Alvanley.

Partnership working
The Museum and University have worked together fairly consistently over the last 10 years. Their collaboration began when Maggie Jackson (Senior Lecturer in History of Art at UoC) invited Peter Boughton (the Museum's Keeper of Art and Creative Development) to give a lecture on framing and hanging to students on a Methods and Materials course – Boughton is an acknowledged leader in this field.

Reciprocal invitations were extended to University lecturers (from a range of subject areas including communication studies, languages and heritage management as well as art history) to give talks and workshops at the Museum, and, over a period of time, a more extensive collaborative partnership developed "naturally", based on shared interests and passions.

Boughton developed an idea to promote annual exhibitions of UoC lecturers' own work at the Museum – seven exhibitions have been shown to date in a variety of mediums including fine art, digital, photography, sculpture and textiles. The series of annual exhibitions concludes with Lesley Halliwell's Spirograph work in January 2010, although it is anticipated that lecturers will continue to show work in future on a less formalised basis. This series of exhibitions has enabled the Museum to show cutting edge contemporary art alongside traditional fine art, "pushing boundaries", and introducing audiences to new art forms and styles.

University lecturers, working closely with Boughton, have also curated exhibitions using (largely paper based) work from the Museum's extensive fine art collection. Catalogues have been produced (by Chester Academic Press) for these exhibitions, with photography by lecturer/s.

A challenge identified by both partners was the need for lecturers, when writing text for catalogues or interpretative materials, to communicate in language accessible to the general public, rather than in a more academic style. The challenge appears to have been met head

on with some text being described as "brilliant" and written with "an incredible lightness of touch".

In curating exhibitions, lecturers have often chosen work that has seldom, if ever, been seen – this has enabled the Museum to undertake a programme of conservation work thus maintaining the collection and ensuring its longer term sustainability, as well as exposing audiences to hidden works. A perhaps surprising product of one collaboration was the technique used by a performing arts lecturer to categorise and interpret narrative art – she grouped (and sub-grouped) works according to theme. This method hadn't been used at the Museum before, but will be used again as it proved to be helpful and highly engaging for audiences.

This valued and valuable partnership has also resulted in a three-way partnership with Florence's Fiesole Art School (exhibition, student engagement and workshops). In addition, formal links have been established with Boughton having been appointed an external examiner (for professional practice interviews) and lecturers being appointed as external selectors for the biennial Open Art Exhibition at the Museum. A final example of a partnership "product" is that Jackson, writing on behalf of the University, provided formal support for funding for the Museum's acquisition of Christ Blessing from the School of Quentin Metsys in 2006.

In his role as Keeper of Art and Creative Development, Boughton has a reasonable degree of freedom in programming exhibitions and determining the direction of his area of work – at the University, Jackson (as the principal liaison for the partnership) is able to develop ideas for joint working without constraint. Both are clearly restricted as far as financial resources go, but are comfortable with the scope and potential of the relationship. Both also expressed the view that they would wish to engage in collaborative research, time and resources allowing, this being a natural progression for the partnership.

Objectives for the partnership include:
- Extending the range of contemporary art exhibitions at the Museum
- Ensuring that students are able to engage with experienced practitioners
- Broadening the audience base for exhibitions and talks at the Museum
- Providing opportunities for locally based, contemporary artists to show their work
- Conservation and display of seldom seen works from the Museum collection

Activities and projects include:
- Exhibitions by UoC lecturers at the Museum
- Exhibitions curated by UoC lecturers at the Museum
- Publications
- Talks and lectures (by UoC staff at the Museum and by Museum staff at UoC)
- Three way partnership with Fiesole Art School
- Practitioner engagement with students, both formal (examiner) and informal (advice)

Key outcomes, considerations and learning points
- A positive and constructive relationship has been developed over the years between the Museum and UoC based on shared interests. It has developed "naturally" and extends, in the University, across a range of subject areas and departments
- Although not formally articulated, the partners have a clear understanding of their own and the shared objectives for the collaboration and expressed the view that they were able to achieve more working together than they could separately
- In both organisations, the lead officers are relatively autonomous, while working within guidelines set viz policy and resourcing
- Mutual trust and respect have been critically important

- While strategic links (continue to) exist between the Council and University, recognition of this partnership as an active example of their collaboration would help to ensure its sustainability and increase its profile

Contribution to shared priorities, RNW, ACE, NWUA	Summary of evidence
Widening participation	The Museum has extended its audience base through provision of a wider programme of contemporary art exhibitions
Knowledge transfer / exchange	Identified by both partners as of key importance as they are able to share (and thereby extend) knowledge and expertise. In addition: • Talks and lectures to public and students
Employer engagement	• Presentation of work by artists/lecturers at the Museum • Lecturers curating exhibitions • Providing practitioner based engagement (formal and informal) for students
Creative practice	New ways of presenting exhibitions have been developed

CASE STUDY 2

Wordsworth Trust/Lancaster University

Contacts/Consultees:
Michael McGregor, Director, Wordsworth Trust
Jeff Cowton, Curator, Wordsworth Trust
Dr Sally Bushell, Senior Lecturer in English Literature and Co-Director of the Wordsworth
Centre, Lancaster University

Sub-region: Cumbria (organisation) and Lancashire (HEI)

Introduction
The Wordsworth Trust is a living memorial to the life and poetry of William Wordsworth and
his contemporaries. It was founded in 1891 "for the eternal possession of those who love
English poetry all over the world". Though international in its connections and outreach, its
focus is Dove Cottage and the hamlet of Town End, Grasmere, where the poet lived, wrote
and found inspiration.

Over the years it has engaged in a great many research and other projects with universities
and students from around the world (including Cornell University in the United States with
whom it has worked for over 35 years to publish all Wordsworth's poetical manuscripts,
including variants in hard copy format). This case study focuses on a research project
undertaken with Lancaster University.

From Goslar to Grasmere
Goslar is a town in Germany visited by Wordsworth and his sister in the winter of 1798.
Wordsworth began his autobiographical work, The Prelude, while he was there. They
returned in early 1799 and then settled at Dove Cottage, Grasmere later that year. This was
one of their first visits back to the Lake District since childhood. They stayed at Grasmere
for 8 ½ years. Wordsworth began the poem "Home at Grasmere" soon after settling there.

The project looks at these two specific texts (The Prelude and Home at Grasmere) and
explores the relationship between physical space (the two places), the imagined space (in
the poem) and the material space (of the manuscript itself), how they relate and interrelate.
It also explored new ways of interpreting manuscripts online.

There have been formal and informal collaborations between the Trust and Lancaster
University over a number of years. With regard to this particular project, the original
approach was made by Dr Bushell, a Senior Lecturer and Co-Director of the Wordsworth
Centre at Lancaster University. She then applied for and received funding from the Arts and
Humanities Research Council (Landscape and Environment Programme). She led the
project, working closely with Jeff Cowton, Curator at the Trust. He provided specialist
knowledge about manuscripts and associated materials within the collection (with some
input from other members of staff), while she brought her academic expertise as a
researcher and Wordsworth specialist. A third key partner, Richard Light, brought his
expertise as software programmer and TEI user to create the technical environment of the
website. He was already known to the Trust.

Objectives for the project included:
- Exploration of the creative process – through analysing the texts and manuscripts
  some of the thought processes and motivations of the writer can be discovered eg

corrections – why were some things crossed out, what amendments/slips were made and why?
- Looking at different/deeper ways of approaching, interrogating and interpreting manuscripts
- Digitisation – manuscripts have been reproduced online with the findings from the project being incorporated www.digitalwordsworth.org. A "resource for all" with three entry levels: Specialist; Non-Specialist; Educational
- Technology developments: exploration of the use of TEI (Text Encoding Initiative) – a "dynamic database for interpreting texts"
- Improve accessibility to Wordsworth's writings, this project being the first step in publishing them online
- Providing research resource/material for the University's Wordsworth Centre, "a virtual entity"

Activities and projects included:
- A detailed examination of specific texts/manuscripts
- Development of a dedicated website

NB The project was developed as a pilot

Specific outcomes included:
- Website: www.digitalwordsworth.org
- Improved understanding of the manuscript/s studied
- Improved accessibility to primary source material
- Use has been made of the project within the Trust's exhibition "A home within a home", celebrating the bicentenary of the Wordsworths leaving Dove Cottage eg Dorothy's journals were displayed on turning the pages touch screen. This demonstrates the potential for displaying manuscripts and has received very positive response from visitors
- A stronger relationship has resulted between the Trust and Lancaster University (specifically the Wordsworth Centre) with further collaborations likely
- At the same time as the main project, a PhD student was on placement for one year (of a three year award which connects the Trust and the University) exploring similar ideas about place and home – she also assisted on site with the contemporary literature programme, giving guided tours etc. This PhD was also funded by the AHRC under the Landscape and Environment programme as a collaborative studentship. There is potential for further development associated with an Internship programme
- A framework for recording manuscript images has been developed which can be extended to the rest of the collection
- Lancaster University has applied for funding for a Coleridge research project (partners include the British Library and Ordnance Survey) which extends and builds upon the work done for From Goslar to Grasmere: if successful, findings from this project could be applied to further analysis/interpretation of Wordsworth's manuscripts
- The Trust has been approached for advice from other literary organisations eg Thomas Hardy Society
- Through collaborating both partners have added value to their work, achieving work of a breadth and depth that could not have been realised independently. Lancaster University was able to access funding because of the collaborative nature of the project and both partners gained knowledge and insight into manuscripts as well as developing a new tool/mechanism for study

Key outcomes, considerations and learning points

- Both partners need to be very clear and open about expectations and requirements eg allocation of staff time, what other resources can be made available, reporting requirements to funders. There should also be an awareness of impact should any of the expectations change
- Clear objectives should be set at the start of the project that reflect those of the partners and also the funders. The aims were shared but the specific outputs were not felt to be detailed enough. In addition, both partners should be made aware of the strategic aims/objectives of the other outside of the project eg other functions such as being a visitor attraction
- Projects involving technology eg developing a website or looking at new ways of digitising manuscripts, are likely to take longer than initial estimates as different systems/approaches are developed and tested – involving a technology specialist in the planning stages would help to mitigate this. Also, specialist ("expert") technology knowledge and expertise is essential throughout the project – this may have to be sourced externally to enhance and supplement any existing internal resource (both partners stressed the value of choosing the right technical partner/associate and felt they had been very fortunate in the excellent working relationship that developed)
- Risk assessments should be developed at the start of the project and should include looking at time and/or cost overruns, changes in key personnel. The risk assessment should take into account any issues around the scale of the partner organisations as this could have a critical bearing in completing a project eg if more time has to be allocated
- Consideration should be given to decision making processes eg if the project lead is not a member of the cultural organisation's staff team, they are not able to directly influence how the project is delivered on a day to day basis, thus project management may not always be effective

Contribution to shared priorities, RNW, ACE, NWUA	Summary of evidence
Widening participation	Improved access to manuscripts for researchers, students and general public through website
Knowledge transfer / exchange	Through sharing knowledge about the collection and academic studies; development of technological solutions
Collaborative research	Utilisation of Trust collection (original manuscript/s) and staff time/knowledge on project, in addition to specialist academic and technology input. New research material for Trust and Wordsworth Centre
Creative practice	Partners (and specialist IT designer) developed new ways on interpreting and interrogating manuscripts
Innovation	New approach to manuscript interpretation/interrogation. Has led to development of new research project which will explore 3D mapping (with Ordnance Survey) – "cartographically challenging"

CASE STUDY 3

Grizedale Arts/Liverpool John Moores University

Contacts/Consultees:
Alistair Hudson, Deputy Director, Grizedale Arts
Dr John Byrne, Head of Fine Art, Liverpool John Moores University

Sub-region (GM, M, C, Ch, L, NW-wide, other): Cumbria and Merseyside

Introduction
Grizedale Arts is an international research and development agency based in the Lake District National Park. Over the last five years it has acquired a significant reputation for pioneering new approaches to artistic production and exhibition, providing artists with the opportunity to realise projects using the social, cultural and economic networks of the area and beyond. It runs a programme of events, projects, residencies and activity which seeks to develop the contemporary arts in new directions introducing artists' thinking into everyday life and siting active contemporary arts alongside the culture of the rural environment.

Liverpool John Moores University
Alistair Hudson first made contact with Dr John Byrne, now Head of Fine Art, at Liverpool John Moores University (LJMU) inviting him to give a lecture on a programme of talks. Byrne is also the Manager and Curator of LJMU's Site Project at Liverpool School of Art and Design. Its aim is to interface the work of students and staff with the work of National and International Artists and Designers and to bring this work into contact with local, national and international audiences and publics.

Byrne and Grizedale both work in a similar way, pioneering new approaches to artistic production and exhibition and providing artists with the opportunity to develop their work in and with social, cultural and economic contexts.

This first contact led to an ongoing relationship, the first tangible collaboration being on Creamfields TV. This was a collaboration between LJMU, FACT and Grizedale on two related Cream projects:
- Print Jam – street artists painting on a structure at the Festival
- TVFields – 12 artists making films of Creamfields and interviewing people – online TV channel

Both projects worked well, were "fun and informative" and allowed artists (and students – under and post graduates) to work in new and interesting ways. Grizedale has a lot of experience in facilitating creative and logistical processes. Together with FACT and LJMU they invited (mostly Liverpool based) artists to participate.

This project (August 2008) has led on to one with German artist Jonathan Meese (two webcasts in May and September from LJMU and Coniston). This will also be broadcast to the Venice Biennale. "Critical creative online webcasting" provides the means to explore issues around contemporary art and technology – the webcasts will be supported by debate and reflection.

Hudson and Byrne (working with other partners as appropriate) have full responsibility for direction and decision making on joint ventures.

Objectives for the project included:
- Raising the level of debate and discussion ("knowledge production for the hell of it") on contemporary art practice
- Producing a body of artistic material and debate
- Enabling students to work with exceptional, "cutting edge" artists and practitioners
- Increasing and enhancing research outputs through putting together a programme of speakers and research publications with an "internationally recognised body" ie Grizedale
- Exploration of employment opportunities in a globalised contemporary art market

Specific outcomes have included:
- LJMU School of Art and Design is committed to developing long term relationships with external organisations – others include Tate and FACT
- Artistic output includes Creamfields TV projects and the Jonathan Meese webcasts
- Potential for publications
- Potential for research associate/PhD
- Byrne believes that the partnership was a contributory factor in his recently being appointed Head of Fine Art within the School of Art and Design

Key outcomes, considerations and learning points
- The strength of the relationship that has developed between Grizedale Arts and LJMU is very much about the individuals and their ways of thinking and working
- Both LJMU and Grizedale are relaxed about the partnership, being willing to wait and see what develops "organically" rather than forcing projects, but they are clear about what they want to achieve and their critical and theoretical approaches and questioning are similar
- Mutual trust and respect are key to the success of the partnership. The partnership is viewed as an "indefinite", reciprocal relationship. As Head of Fine Art (a recent appointment), Byrne will be able to ensure that it is embedded in the way the department works
- Byrne has worked in the context of a small arts organisation and is therefore able to understand the issues that Grizedale faces – Grizedale, however, has found some of the LJMU administrative processes overly bureaucratic and slow, but is flexible enough to cope with this
- For LJMU, working with Grizedale is an extension of a commitment to working with external organisations

Contribution to shared priorities, RNW, ACE, NWUA	Summary of evidence
Widening participation	- Increased engagement (public, students and artists) through Creamfields TV and webcast projects - Partnership a "definite attractor" for students and will be used by LJMU in marketing material as a positive selling point
Knowledge transfer / exchange	Engagement of Grizedale and artists with students, and of academics with Grizedale and artists – advocacy and awareness of different ways of working
Employer engagement	Increased opportunities for artists' employment; skills development for students; increased understanding for students of different employment opportunities/ways of working in the contemporary art market – also provides direct contact with potential employers

Creative practice	Provides opportunities for artists and students to experiment and to develop new and different ways of working
Innovation	Very different way of working for LJMU

CASE STUDY 4a

Alchemy and surrealism in university museums: Manchester Museum

Contacts/consultees:
Piotr Bienkowski, Deputy Director, Manchester Museum

Sub-region: Greater Manchester

Website: www.alchemy.manchester.museum/index.htm

The *Alchemy* project, run by Manchester Museum, has had two iterations, one running between 2003 and 2005 the second beginning in 2006. The project was funded by Arts Council England, through Visiting Arts, the Esmee Fairbairn Foundation, the Henry Moore Foundation, Renaissance NW and the En-quire programme (the national programme for engaging children and young people with galleries, the contemporary visual arts and artists).

The project comprises a designated curator, an open call for research proposals from artists resulting in residencies at the Museum to inspire **creative practice** and produce a series of created and curated works, exhibitions, seminars and further published and written outputs. The project also supported work placements (with BA Photography students at MMU) and an educational programme of creative learning and research as part of the Alchemy Enquire strand (working with over 80 young people from regional schools). The project positions itself as a sustained research programme for artists, which provides access to the resources of the Museum and the University of Manchester in terms of academic and professional expertise, the collections and experience and knowledge of staff and institutional processes. It has developed a model for using collections in the Manchester Museums as a learning tool and research resource for creative and curatorial practice, which is described as an **innovative** approach to securing high quality engagement with art and collections for young people.

Its aim is to facilitate work which interrogates, disrupts and comments on museum processes and institutional practices, and which supports creative ideas outside of usual creative and curatorial practices associated with museums.

Fellowship artists work with museum staff, collections and materials to develop ideas and produce work/interventions in the museum, including temporary and permanent exhibitions. They are encouraged to take up the approach to **collaborative research** and resources set out in Fellowship objectives:
- The Museum: The Manchester Museum's collections, research activities and members of staff are the Fellows' primary resource
- The University: Fellows should make contacts with and find ways to work with The University of Manchester research activities, academics and other University Resources
- Research: Alchemy is as much about process as product
- Innovative Articulation of Research: we want to find ways of expressing ideas in new and engaging ways
- Documentation of Research Process: Fellows should find a way to record the journey of exploration they undertake

This engagement by artists across the institution produced engaging exhibitions and interventions into the Museum's ordinary practices. One high profile example is the work of American artists Mark Dion, from the first Alchemy phase, which resulted in a now

permanent installation at the Museum, the Bureau of the Centre for Study of Surrealism and its Legacy (and accompanying book) which drew on the range of 'unseen' and 'anomalous' objects within the Museum's collection to posit a physical office for a real-life academic research centre, the AHRC Centre for Study of Surrealism and Its Legacies www.surrealismcentre.ac.uk/, based at University of Manchester and University of Essex. The work commented on taxonomic and representational processes of the museum, whilst invoking Surrealist themes and practices, through its ghost of the short-lived *Bureau de recherches surréalistes* of 1924-5 – the information centre, 'public relations' office, and surrealist archive of the movement, embodied in the Bureau installation.

Further examples of the influence, use and **knowledge transfer** borne out of these accumulative resources in the Fellows' work include Jacob Cartwright and Nick Jordan whose collaborative work on ornithology and on oak trees, including exhibitions and film, drew on the University's information resources and archives as well as the Museum's collection, to produce the Museum of the Native Oak (MONO) display which provoked discussion about the nature of authority and responsibility in museums. Ilana Halperin worked with University geologists and palaeontologists in her work which examined fossils, rocks and representations of past events, including a shared field trip to Mother Shipton's cave; Jordan Baseman produced films which drew together archive footage from the North West Film Archive, interviews with film makers and experts on documentary including from the University's Centre for Visual Anthropology, as well as explorations of the herbarium and botanical specimens of the collections.

The project has been well received by audiences and participants, including the artists, museum and university staff brought into contact with one another. It has brought about **widening participation** and audience development, through increased interest in newly curated exhibitions and displays, enhancing the profile of the Museum and its contents through marketing of the project as well as through more structured public engagement programmes such as the Enquire strand. Evaluation of the project states that Museum visits during 2006 – 2008 increased by 25,000 and that 32% of those attending Alchemy events had never visited the museum before. Audience reactions to the new exhibitions and interventions were interesting: although a very high satisfaction rating for Alchemy events was recorded (99% saying experience was 'good' or 'excellent'), qualitative feedback suggests that some interventions provoked discomfort, particularly when prior knowledge of the purpose or the project was not held. Comments included reference to the disruption to audience expectations and hence experience – for example, that modern art should not share space with ancient artefacts – suggesting a successful outcome where this was a deliberate motive in curating. Some of these interventions have influenced the Museum's approach to display, at the very least through provoking discussion and debate about existing practice.

The project has engendered further research and research outputs including academic papers and commentary on the projects, work and audience reactions.

Key outcomes, considerations and learning points
- The project was carefully designed to fit the shared strategic objectives of: facilitating research practice for artists; supporting critical reflection and discourse; informing and engaging with staff and museum audiences
- The combined resource of museum and university provides a fertile context of knowledge and expertise for artists' research practice. Artists are actively encouraged to lead on exploration of and reflection on not just collections and objects but on processes and practices. This rich institutional mix also provides opportunities for further employment opportunities through the wealth of other contacts and partners

- The opening up of opportunity for creativity is seen as a key strength to relation to achieving outcomes. Target or output driven funding calls – even in terms of Knowledge Transfer – are seen to constrain generation of innovation and creativity; funding applications should be made on the basis of how ideas map onto strategic objectives rather than how you can meet objectives through achieving targets
- The relationship between artists and museum collections has been hugely successful in generating ideas; resulting work has engaged museum audiences and provoked curiosity and comment
- There is further scope for a broader enquiry into museums through this approach, particularly if the collaboration is widened across the institution
- There was a sense that artists in some way accepted the authority of the museum, which meant that although this didn't block creativity the partnership didn't necessarily lead to innovation in museum practices

Contribution to shared priorities RNW, ACE, NWUA	Summary of evidence
Widening participation	Increased and new attendance for the Museum, education programme through Enquire strand bringing in schools and young people to engage with collections, museum and university
Knowledge transfer / exchange	Alchemy has led to interventions which question and provide new knowledge on museum practice; has also provided mechanism for knowledge transfer to artists of variety of practices and disciplines which are understood through university and museum resources
Employer engagement	Work placements giving chance to work with professional artists and curators; further employment opportunities have been generated by artists contact with variety of partners
Collaborative research	Collaborative research facilitated through call for artists proposals and access to resources
Creative practice	A core outcome of project through artists' work, but also bringing new approaches to museum practices
Innovation	New model for collections-based research and use as learning and engagement tool

CASE STUDY 4b

Alchemy and surrealism in university museums: Whitworth Art Gallery

Contacts/consultees:
Maria Balshaw, Director, Whitworth Art Gallery
Andrea Hawkins, Head of Public Engagement, Whitworth Art Gallery

Sub-region: Greater Manchester

The Whitworth Art Gallery
The Whitworth, part of University of Manchester since 1958, shares many of the same concerns embodied by the Alchemy project, particularly in fusing together academic research, curatorial practice and research practice and resources for artists, gallery audience and wider communities.

Its current strategy places research profile and engagement with audience at the heart of its mission, with its collections – of textiles, wallpaper and paper-based art from C20 and C21 - at the crux of creative practice and research resource.

It also has recently extended its connections with the study of Surrealism, through the spring 2009 exhibition Subversive Spaces: Surrealism and Contemporary Art at the Whitworth Art Gallery, which looks at the legacies of surrealism in the work of contemporary artists, through the rubric of space. The exhibition has two main focal points – the domestic interior and the city street – through which it considers key tropes in artists' work and is underpinned through educational resources giving background, bibliographic sources, a glossary and links to the Whitworth's own collection.

It was launched through the event entitled *Dwelling, Walking, Falling: an international conference on the Experience of Everyday Space*, which featured papers from a range of international academics on the experience of space and the city. The exhibition is clearly grounded in academic research, not least through the interpretative resources and texts accompanying displays, which one critical review suggest lends the exhibition a "scholarly veneer"[1], although there is no explicit reference to partnerships or collaborations with other University departments or centres.

The Village
Another Whitworth activity which began by through consideration of space is the project, provisionally entitled The Village, which is part of the Whitworth Art Gallery's public engagement programme. This project is an exercise in engaged practice which has developed through a partnership between the Whitworth, Jon Binney, a cultural geographer and doctoral student, Graham Bairn, who are based at Manchester Metropolitan University, a practicing artist, Jason and an interest group, 'Out in the City', an over-50s Lesbian, Gay, Bisexual and Transsexual group who came together through Age Concern. The project is managed by Andrea Hawkins, with a total cost of £10k (funded wholly by Whitworth) and running from January – April 09, with exhibition touring until December 09.

The project came into fruition in part as a response to Subversive Spaces, following discussions between personal contacts and with the intention of articulating a people's perspective on Canal Street and the Village in Manchester, as a space that was in the margins but is now celebrated and celebratory in terms of regeneration and sexuality. This

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[1] *The art of dreams - and déjà vu*, Laura Cumming, The Observer, 15 February 2009

intention led to the approach of 'Out in the City' – as deliberate attempt to understand with trans-generational issues of sexualised spaces using engaged practice.

The aim of the project is to develop collaborative work which brings together community, academic and artists interests in **creative practice**; it is expressly not community arts exhibited in a professional context but engaged practice, where community interests are engaged at every level of decision making.

The group – of around 20 participants – meets twice a week for 3 hours in the evening, and sticks to the principle of collaborative decision making, despite the time it requires. This approach was installed from the first meeting, where all participants were invited to a private dinner at the Whitworth after closing, to meet each other and discuss ideas. The content of the work has evolved through these meetings, as well the division of labour required to create the performance piece. This is based on **collaborative research** on the biggest trial of homosexuals in England in 1936, which has been rewritten from court records and will be re-enacted by the group as a performance in a closed space. It will be recorded by a court artist, with the drawings to be toured as an exhibition.

 (NB project not finished)

Key outcomes, considerations, learning points

- Success factors: in partnership work it is important to ensure that rewards for all participants' time are in place, whether in kind or remuneratory – participation along is not part of the transaction. In this case, each participant is given a small fee to recognise their commitment
- Allow for this being the beginning of a relationship not a one-off project; the group is going to continue to meet, and are talking about recording oral histories and publishing
- Trust of marginalised group who are used to fighting battles needed to be established: participatory approach, and use of particular meeting settings and spaces – in this case the group was first brought together over a private dinner which took place in the Whitworth Gallery – to break down barriers and establish trust
- The project will result in academic research outputs – publications – plus engaged practice is being adopted as new research model for longer term engagement and partnership

Contribution to shared priorities, RNW, ACE, NWUA	Summary of evidence
Widening participation	Has brought the Out in the City group into the Whitworth and the broader context of the Gallery as part of an academic institution
Knowledge transfer / exchange	Particularly from arts practice as a discipline and research mode to cultural geography; also recovering of history of sexuality and articulation through exhibition of work
Collaborative research	Collaborative research facilitated through call for artists proposals and access to resources
Creative practice	A core outcome of project through participants' work – collaborative arts practice
Innovation	New research model for cultural geography using engaged practice

CASE STUDY 5

MA Design Lab at MMU/Platt Hall Gallery of Costume

Contacts:
Moira Stevenson, Head of Manchester City Galleries
Miles Lambert, Senior Manager, Gallery of Costume, Platt Hall
Course director Helen Felcey & Project Consultant Alice Kettle, MMU

Sub-region: Greater Manchester

Background
Alice Kettle is a textile artist based at MMU who has been asked to respond to the collection and put together an exhibition which will be part of launching the newly refurbished Platt Hall Gallery of Costume in 2010. She will also be running workshops for teachers and students at Platt Hall to coincide with this exhibition. She is a Research Associate at the university so is using this as research practice as well as supporting and informing wider creative practice.

She is also acting in a liaison role for the MA Design Lab, which is a new course launched in September 2008, led by Programme Leader Helen Felcey. The Design Lab works on the basis of team building and response to live projects, for students to combine their skills and propose ideas and solutions in relation to a set brief. Platt Hall is acting as the client for this live project, led by Miles Lambert; Alice Kettle is acting as facilitator and consultant.

The collaboration came out of a series of discussions between MMU and the Manchester Art Gallery, championed by Moira Stevenson, formerly Deputy, now Head of, Manchester City Galleries, Miles Lambert, Senior Manager, Gallery of Costume, and Maureen Wayman, Dean of Faculty of Art and Design and Pro-Vice Chancellor at MMU. The interest in collaboration between universities, museums and practitioners in the area of textiles was already established in Manchester, through other ongoing collaborations and forums in the city, including the Manchester City Galleries, Whitworth Art Gallery and the Centre for Museology at University Manchester, which draw on the concentration of collections, practices and social and industrial history of textiles. An AHRC workshop series led by the University of Creative Arts entitled *Context and Collaboration: Exploring approaches to contemporary textiles through collaborative research between Museums, HEI's and Practitioners* held one of its five seminars at the Manchester Art Gallery in June 2006 (www.contextandcollaboration.com). The relationship between Art and Design at MMU and Platt Hall specifically has been long standing, with undergraduate students from the BA programme of embroidery and textile being encouraged to explore the Gallery and its collection.

The brief for students of the MA Design Lab is described in summary as "to reinvent Platt Hall Gallery of Costume" - by looking for new audiences and finding engaging answers to questions that hadn't necessarily been asked before, for example concerning the Gallery's relationship to the city.

The relationship is based on a lot of contact facilitated between the students as a team and individuals and their client, including opportunities to present and discuss ideas, ask questions and engage with the collection, as well as socialise over food and drink. A frequently made remark is the generosity of time and knowledge of all staff involved, and a mutual respect and understanding of the different roles and agendas of client group and the university programme.

The project lasts for 48 weeks in its first iteration, matching the MA course length, although there are expectations that there will be ongoing collaboration now that these mechanisms have been established. There is no funding or finance involved in the relationship, although proposals are fully budgeted as part of fulfilling the brief so that they are ready to be taken up by the client, and students are encouraged to draw on the experience of Gallery staff in costing up work. Some additional activity and value has already been incurred through the students' proposals – an approach to the Urbis museum of the city to consider whether the Gallery can have some kind of presence there has resulted in the offer of gratis use of display cabinets. Also a forthcoming festival for the Platt Fields Centenary in 2010 has offered the opportunity to put forward ideas.

Further ideas, even if never possible to realise, include images of the collection to be projected into city spaces to engage audiences and promote the newly refurbished Gallery when it opens and new graphical interfaces being designed and applied onto publicity materials. The students have also proposed a new Gallery shop with specific merchandise for a new Gallery shop, drawing on the collections.

Students from other programmes at MMU are also brought into the project for work experience, for example BA creative practice and architecture students. The project will culminate in a full presentation of the work and a conference in October. Despite only starting in September 2008, there are already very positive projected outcomes for students, including in depth experience of working in teams to live briefs, and broad range of contacts for professional development, insight and knowledge of curatorial and conservation issues and practices through the contact with the collection, as well as portfolios of work and ideas. The project has also stimulated entrepreneurialism: overseas students are already talking of taking up ideas to put into commercial practice on return home.

Key outcomes, considerations and learning points
- Collaboration rests on the basis of generosity of time and knowledge and, as with other case studies, has come out of a broader set of relationships and conversations spanning organisations and years
- Innovation and knowledge exchange are written into the structure of the project brief, which relies on exchange of ideas and the development of intellectual property for its successful completion. It also relies on team work and cooperation
- The project is also based on putting creative practitioners into collections to exploit their research and creative practice – this requires trust as well as supervision and instruction for care of the collection, and draws on the capacity of the Gallery to be an open and welcoming organisation. The web archive is also useful for assessing the contents of the collection
- The role of an intermediary is useful, as they can advocate and represent a number of interests at the same time to save time
- The relationship with locality is very important – students and project leader want to connect with the city and give something back – to plan and create a response from the collection into the city which gave birth to it

Contribution to shared priorities, RNW, ACE, NWUA	Summary of evidence
Widening participation	Audience development activities undertaken by students
Knowledge transfer / exchange	MA Design Lab students are gaining valuable knowledge and experience from staff and other contacts
Employer engagement	Contacts with Gallery staff and many others through outreach work and networks

Entrepreneurship	Ideas from the project are likely to be put into commercial practice by students and by the Gallery eg Gallery shop
Creative practice	Provides opportunities for artists and students to experiment and to develop new and different ways of working
Innovation	The Gallery has commissioned innovation through the brief from the MA Design Lab

CASE STUDY 6

Bolton Museum and Archive/University of Bolton

Contacts/consultees:
Matthew Constantine, Senior Manager, Museum and Archive Collections, Bolton Museum and Archive Service
Dr Robert Snape, Reader in Leisure and Sport, University of Bolton

Sub-region: Greater Manchester

Background
Bolton Museum, Aquarium and Archive (a 1930s purpose built museum and art gallery) is managed by Bolton Metropolitan Borough Council. It was established late in the nineteenth century, but the collections have their origin in 1852 when the Borough adopted the Libraries and Museums Act (only the third council in the country to do so). Although intended mainly to be set up as a library, the first item donated to the library committee was a collection of fossils.

The University of Bolton was formally established in 2005 from the former Bolton Institute and has been delivering undergraduate and postgraduate programmes for several decades.

The University and Council (two major employers and strategic organisations within Bolton wanting to join forces to improve services to communities) have adopted a Memorandum of Cooperation, providing a strategic framework for collaborative working.

Centre for Worktown Studies
Bolton Museum and Archive Service has an important collection of photos by Humphrey Spender, created as part of a Mass Observation project in 1937/38. This is the nucleus of the Worktown Collection which also includes photographs and art works created during (or in response to) the Worktown project by the artists Julian Trevelyan, Humphrey Jennings and Graham Bell. The photographs are important as social history, "genuine snapshots" of people going about their daily lives, as well as being a resource illustrating the history of photography. The collection is internationally known with loans being made to exhibitions outside UK and it has its own dedicated gallery at the Museum as well as being available online through the Museum's website (www.boltonmuseums.org.uk).

The University of Bolton runs a documentary photography course as well as a series of courses related to 20th century British history and, through Dr Robert Snape, Reader in Leisure and Sport in the University's School of Health and Social Sciences, has keen interest in using the Collection as a key learning/research tool.

This specific partnership developed 2-3 years ago, in part prompted by the University's expressed commitment to working in partnership with the Council. It evolved through contact between two key individuals (Matthew Constantine at the Museum and Dr Robert Snape at the University). These two lead officers take decisions as required on a day to day basis without reference to any steering group or committee. It is seen as a "developing relationship", growing naturally out of fundamental needs for both partners: stimulating creativity and keeping collections alive and relevant. Other key staff within the Museum are also engaged eg Local History and Partnership Manager, and the Leisure Studies Association, the academic body for tourism and leisure, provided contacts for the conference (for submissions and attendees) and acted as a sounding board.

Dr Snape was keen to promote a conference on leisure history and recognised the opportunity this presented for developing a partnership approach to utilising the Worktown Collection for academic study. It was accordingly agreed to hold the conference at the Museum and to develop a broader joint working arrangement. The first of a planned series of conferences was held in 2008: "Recording Leisure Lives: Histories, Archives and Memories of Leisure in 20th century Britain". It provided a forum for academic historians to present research while also engaging archivists, curators, photographers and local historians. The Collection provided a critical reference point – a tangible illustration of the academic thinking/papers. Spender's photographs depicted the leisure lives of "ordinary" people – strands of the conference also related to recording and representation, how material can be archived and collected.

Activities and projects included:
- Utilisation of the Collection as a learning/teaching resource on courses
- Utilisation of the Collection as a research resource
- Development of new artwork and documentation eg "A day in the life..." – students and other contacts all taking themed photos (around sport, games and pastimes) on one day. Results were exhibited alongside Spender's photographs
- Thematic exhibitions mounted to coincide with the Conference/s
- Research into aspects of social history shown in the photographs was stimulated eg pub culture, dance halls
- A series of Conferences (2008 and 2009 held, 2010 in planning)
- A permanent, published record of 2008 conference for sale – 2009 in development
- New/strengthened partnerships developed with National Media Museum, Bradford and University of Sussex (holds the Mass Observation Archive – online portal established)

Objectives for the project included:
- Developing research into and inspired by the Collection (both in relation to social history and with reference to technical aspects of photography eg printing methods)
- Stimulating new projects eg conference/s, publications
- Widening access to the Collection and encouraging specialist use
- Improving opportunities for students eg having access to a prestigious collection
- Tangible partnership working supporting high level strategic aim for both the Council and University
- Raising University (and School of Health and Social Sciences) research profile, connecting with academics from all over the UK
- Encouraging broader engagement with the Collection and academic thinking eg one paper was submitted by a post graduate student on fashion design (focus on dance frocks from the 1930s)

Specific outcomes/outputs have included:
- Development of a sustainable partnership and Memorandum of Cooperation between Bolton Museum and Archive and University of Bolton focused on the Spender Collection
- New and improved partnerships created with University of Sussex, National Media Museum, Bradford and Roehampton University
- Three way partnership (with National Media Museum, Bradford) created to support a PhD bursary
- Establishment of the Centre for Worktown Studies to promote the Museum's Humphrey Spender Collection for research and academic use (equal representation of University and Museum staff). This provides the opportunity for other departments to engage with the Spender collection, providing a "research nexus", and it also acts

as a catalyst for communication and/or collaboration with University of Sussex and National Media Museum
- The University acts as an "academic portal" for research in relation to the Spender Collection
- Three conferences (two held, one in planning)
- One permanent, published record to date (incorporating 24 academic papers)
- Related exhibition/s mounted
- Opportunities for collaboration using other collections held by the Museum eg the Bill Naughton Archive (conference planned in autumn 2009)
- The project focused on a key element of the Museum's collection that was also of critical importance to the University
- The project has demonstrated how other resources can be created using original source material
- The project has led to developing improved/new partnerships for both organisations with University of Sussex and National Media Museum, Bradford

Key outcomes, considerations and learning points
- Both partners need to be very clear and open about expectations and requirements eg holding the leisure history conference/s at the Museum, while providing a unique ambience, can cause issues regarding managing a special event during "normal" working – consideration needs to be given to each partner's priorities and how they can be achieved
- Cultural differences between partners need to be explored eg hierarchies, processes, and pragmatic decisions made about specific aspects of the project/s to achieve the most successful outcome
- While very successful in itself, the partnership has not, as yet, led to developing relationships with other University departments/programmes for the Museum – communication lines are unclear ie how does the Museum access members of the University's staff that may be interested in specialist elements of their collections?
- The partnership based on the Spender Collection is sustainable because its focus is relatively small and very clearly defined

Contribution to shared priorities, RNW, ACE, NWUA	Summary of evidence
Widening participation	- New audience/s for Bolton Museum and Archive Service - Attraction of new students to University through access to Spender Collection
Knowledge transfer / exchange	- Conference/s - Publication of paper/s - Increased use of Collection as a teaching resource on University programmes
Collaborative research	Significant potential for future academic research, particularly through strengthened partnership (of Museum and University) with National Media Museum and University of Sussex
Creative practice	Collection used to stimulate new artwork and generate new material for exhibitions

CASE STUDY 7

Harris Museum and Art Gallery, Preston/University of Central Lancashire

Contacts/consultees:
Alex Walker, Head of Arts and Heritage, Preston City Council
Lindsay Taylor, Exhibitions Officer, Harris Museum and Art Gallery
Lubaina Himid, Professor of Contemporary Art, University of Central Lancashire
Charles Quick, Reader in Art and Public Places (School of Creative and Performing Arts),
lead for UCLAN and (joint) lead artist for Preston's Tithebarn development

Sub-region: Lancashire

Background
The Harris Museum and Art Gallery (Harris) is managed by Preston City Council. It has had
a long standing relationship (some 20+ years) with the University of Central Lancashire
(UCLAN), working on a wide range of projects and programmes. A list of these joint
ventures was compiled recently (no other composite record existed) and included around 50
examples of collaborative projects with a clear focus on the "development of cultural activity
and exchange". In addition to the two ongoing programmes featured here they included:

- Staircase shows by students
- Engagement of students with visiting artists eg talks, at the Harris
- Lectures on University courses by Harris staff
- Volunteer and intern programmes for University students at the Harris
- Joint publications
- Informal advice to students given by Harris staff
- Workshops and lectures at the Harris by University lecturers
- Exhibitions at the Harris curated by University lecturers
- Ad hoc use of Harris collections eg archaeology, to support history and forensic
  anthropology courses at the University

Potential for engaging with other University courses/Harris collections is constantly being
explored eg fashion and antiques collections as a teaching/learning resource.

The relationship originally started because of personal contacts made by museum staff with
individual lecturers at the university (formerly a polytechnic). This developed into a network
of contacts and a mutually supportive relationship that has positively encouraged
collaboration.

That said, the Council and UCLAN do work together closely and consistently at a strategic
level. UCLAN is represented on the Preston Strategic Partnership and also has
representatives (at a senior level and from arts, sport and business development areas). It
is also represented on the Arts Working Group of the Cultural Forum. The Council's Head of
Arts and Heritage represents the Council on the Cultural Forum. Initiatives involving the
Harris working with UCLAN are raised at the Cultural Forum, and their joint working is
promoted by it. There is also support at Elected Member level through the Executive
Member and the Arts Reference Group.

UCLAN was a key partner when the Council's Arts Strategy was developed and
collaborative working was identified as an important element of delivery of cultural service in
the city.

The "real" joint working happens, however, because individuals both in the museum and the university share common aspirations, enthusiasms and trust. This could not have been engineered simply by a strategic aspiration for the two organisations to work together. The most fruitful and creative projects arise from personal relationships, often longstanding. Projects have therefore tended to develop through informal discussion/contact. Those interviewed expressed the view that they would not wish to formalise the relationship, but they have become aware that their collaboration isn't, perhaps, as visible as they would like it to be. While some of the projects have achieved a high profile, the partnership has not always been similarly recognised.

Projects for which external funding is sought have to be approved by the Council's cross-departmental working group on funding. Once funding is achieved this is reported to members at either Cabinet or Council level. Decision making is usually shared and reached through negotiation. Where appropriate, service level agreements or contracts are put in place.

This case study focuses on two collaborative programmes undertaken in partnership by the Harris and UCLAN: Digital Aesthetic and In Certain Places. Both programmes have longevity, shared objectives and aspirations and benefits for both partners independently and together.

Digital Aesthetic
Digital Aesthetic was conceived as a conference combined with exhibitions/shows in electronic and digital art, providing opportunities for artists to develop new work and share ideas.

The first Digital Aesthetic event (DA1) was held in 2001. Digital Aesthetic 2 (DA2) was held in 2007 and built on the success of the earlier collaboration. Its particular aim was to explore how the digital age is changing perceptions of art. DA1 had been organised in a relatively short timescale and with a "modest" budget. Funding was achieved from Arts Council England for DA2 which allowed the content and scope to be expanded.

There were three main components to the project: a conference, a website and an exhibition. Longer planning time for this second event also allowed engagement with other partners eg BBC Learning, Preston Art and Design.

Dr Chris Meigh-Andrews, Professor of Electronic and Digital Art, was the UCLAN lead on this particular project. He initiated the idea, wanting to bring international (video/digital) artists to Britain. The Harris had developed a reputation for showing and supporting cutting edge new media art so the collaboration was a natural development for both partners.

Activities and projects within the programme included:
- Exhibition
    - A selection of artists (from regional emerging to internationally established) working in different digital formats showed their work during a 10 week period
    - Four new works were commissioned including one from a regional artist
- Conference
    - Two day conference held at UCLAN
    - Speakers (regional, national and international) included digital artists, theoreticians, curators, educators and technical support and issues varied from collecting and storing new media through to the social impact of digital art
- Website (built by UCLAN, designed by Harris)
    - Information
    - Web streaming

- o Archive
- Outreach programme linked in with existing Harris education and learning programme

Objectives for the project included:
- Adding value to the Harris's collection of contemporary and modern visual art
- Building on success of DA1
- Developing and extending creative practice
- Exposing students and gallery visitors to international, high quality, contemporary digital work and artists
- "Putting Preston on the map"
- Using the project as a catalyst for working with minority groups, in particular young and older people
- Providing opportunities for students to "practice" eg discussing/communicating with curators, volunteering, showing their own work in a professional context
- Providing opportunities for students to hear and speak to/meet with international artists and see their work
- Enhancing the UCLAN research team's reputation in electronic and digital art by co-curating an international show
- Students and visiting artists in residence at UCLAN eg using print room, have access to interesting, international work in Preston rather than having to travel to major cities

Both partners clearly feel that all their shared and independent objectives were met, and that the quality of the collaboration and the work produced was extremely high. A third collaboration in the Digital Aesthetic sequence is planned for 2012 to coincide with the Preston Guild.

Specific outcomes have included:
- "Putting Preston on the map" – a regional museum and art gallery seen to be at the centre of an international digital art initiative enhances the reputation/image of both the City and the University
- Developing work and artistic practice collaboratively that would or could not have been done independently – the whole was greater than the sum of the parts
- UCLAN is able to attract students because of potential engagement with an international programme and international artists
- There is improved potential for retaining students in the area after graduation because of the range of Harris programme, enhanced by the collaboration
- "Small but ambitious opportunities to build on and soak up others' expertise"
- More than 20 artists engaged in the project, over 8,000 people attended exhibitions

In Certain Places
The programme was initially conceived through informal discussions (between Charles Quick, Reader in Art and Public Places at UCLAN, and James Green, then employed at the Harris) in 2003 when redevelopment plans were first being put together for the Tithebarn area of Preston city centre (one third of the city centre).

They shared a concern that no-one appeared to be addressing the issue of public art within the context of the Tithebarn development. The Harris had facilitated a number of public art projects, and with Quick's background in public art and his work on establishing an MA in Site and Place, over time it was agreed to develop a programme that would both address this issue and influence planners, architects and other decision makers. It was felt that a programme of temporary public art would be the best way to achieve this. Initially all the planning was done "in spare time", but in due course, funding was agreed to release Quick and Green to work on the project – the funding came from different sources and was for

different timescales/purposes, so it did not necessarily mean that both were able to devote the same amount of time during the same period.

Alfredo Jaar was the first artist invited to Preston to work on the programme. It was originally thought that he would create the first piece of temporary public art, but following his presentation to senior representatives of the University, City and County Councils and the developers ("important stakeholders"), he was ultimately appointed joint lead artist for the development (with Quick). Agreement to engage in a programme of temporary public art supported by talks and debates was also reached. Launched in 2006 (at the Arts Council's Art 06 event), the public art programme has included a wide range of public art practice (see www.incertainplaces.org) while talks and debates have been led by leading artists, academics and practitioners. The In Certain Places programme has received funding (as well as considerable in-kind support from the principal partners) from HEFCE (the Higher Education Funding Council for England) and Arts Council England – this has supported the projects themselves as well as paying for time to develop and manage the programme. As well as releasing Quick and Green from their duties, this has included the capacity to appoint a part time curator (Elaine Speight, housed at the Harris).

Activities and projects included:
- Lead artist
  - Alfredo Jaar and Charles Quick appointed as joint lead artists working within the development team
- Temporary public art programme
  - "Here + Now" programme of public art implemented (nine major projects to date)
  - Publication (John Newling's Preston Market Mystery project)
- Talks and debates
  - 19 events have been held to date, plus a range of related networking events. Speakers (regional, national and international) have included artists, planners, academics architects and other practitioners
- Website
  - Information
  - Web streaming
  - Archive – full documentation of all public art projects and a range of podcasts of the talks

Objectives for the project included:
- Integrating art and artists into planning for the public realm (and specifically the Tithebarn development)
- Improving the public realm and creating better spaces for people
- Adding value to and enhancing the Harris's existing programme of small scale temporary public art
- Improving the University's offer in the context of the MA in Site and Place
- Increasing the University's research profile through examining both the role of the artist and the community in regeneration
- Bringing together curatorial/local government experience with practitioner/academic perspectives

Again, both partners believe that their shared and independent objectives have been fully met and, indeed, exceeded.

Specific outcomes have included:
- Wide ranging and impressive programme of public art (commissions, participatory projects and talks/debates) – nine major projects

- Longer term aim to have a lasting influence/impact on major capital redevelopment of city centre through lead artists working within the development team
- Publication (John Newling's Preston Market Mystery project)
- Talks and debates: 19 events have been held to date, plus a range of related networking events
- A website has been created providing full documentation and a range of podcasts
- A physical archive has been
- The programme has been presented at 3 national public art conferences
- Charles Quick has been appointed Reader in Art and Public Places at UCLAN (formerly senior lecturer) - he attributes this, in part, to his engagement in the project

Key outcomes, considerations and learning points
- A positive and constructive relationship has been developed over the years between the Harris and UCLAN – it has been maintained despite changes in personnel and has, in effect, become embedded in both organisations. The history of the partnership has helped to persuade of its value corporately, while individual, informal, relationships have been crucial to success
- Collaborative working has been consistently supported at a strategic level within both organisations and is strengthened by shared aspirations for the City
- Although not always articulated in advance, the partners had a clear understanding of their own and the shared objectives for the collaborations and whether/how they had been achieved. Both were clear that the collaborations had resulted in activity that was "greater than the sum of the parts" ie both partners were able to deliver and achieve more by working together than they could apart
- In both programmes, the lead officers are relatively autonomous. They do have structured and effective reporting lines back into their own organisations (and, in the case of In Certain Places, there is a high level advisory group), but are free to make decisions regarding direction and delivery. Additionally, In Certain Places "sits between" UCLAN and the Harris (Preston City Council) but is very much a part of each. It is also seen as having some degree of independence and has become "part of the City's cultural landscape", for example being invited to participate in consultations about the Preston Guild, and is tied in to (and has created) a great many networks in the City. This has led to a broader based ownership for the programme
- Mutual trust and respect have been critically important – each partner contributing ideas and resource and being trusted to "get on and do it"
- Occasional minor confusions eg the two organisations working to different financial years, the Harris not always being recognised as a business in its own right (and therefore having to deliver against other agendas and imperatives) have been largely overcome through the longevity of the partnership and improved planning. The view was expressed that each partner should take time to consider the needs and priorities of the other in relation to the joint work – it would probably be helpful if this could also be applied to their wider remit. In addition, communication needs to be approached as if both partners speak a different language and time taken to ensure that a common understanding has been achieved
- Capacity is an issue for both organisations, although there would appear to be more flexibility in the University eg increased opportunities to raise funding to release staff from duties such as teaching. It is stating the obvious to say that this needs careful consideration when embarking on joint ventures, but it should not be underestimated. Having a dedicated (albeit part time) curator for In Certain Places has clearly been of enormous value to both partners. Also of benefit have been the longer planning times that have come about because of the longevity of these two programmes
- To ensure increased profile for the collaborative work (both within the two partner organisations and externally), specific marketing material and evaluations/reports/publications should clearly identify the lead partners. Both

organisations should also ensure that non-specific information eg references to the work on websites, articulate the collaborative nature of the projects giving credit where credit is due

Contribution to shared priorities, RNW, ACE, NWUA	Summary of evidence
Widening participation	• UCLAN has used the partnership to attract students because of the opportunities provided by engaging with a high quality, international programme • The Harris has attracted audiences from further afield as well as exposing the local community to different, innovative work • Communities have been engaged through consultation and development processes as well as through directly experiencing the work • An academic audience (as well as students, artists and other interested people) has been attracted through both programmes and their websites
Knowledge transfer / exchange	• Artists engage directly with academics, students, planners and communities/general public • Knowledge Transfer funding achieved from HEFCE to support the sharing and developing of knowledge and understanding on the In Certain Places programme
Employer engagement	• Opportunities presented through the programme for employing artists, in particular through commissioning, talks and workshops; volunteer programme provides opportunities for students to work on exhibitions and other projects and develop new skills • Mentoring programme developed alongside public art projects • New role created within Harris
Collaborative research	• Seen as enhancing UCLAN research profile through, for example, conference papers and publications (online as well as hard copy) – produced by academics, facilitated by Museum – research is embedded in practice • Significant contribution to the debate around artists in regeneration eg through the talks, debates, conference presentations and the archive
Entrepreneurship	• Opportunities for students to engage in "real world activity", exhibiting their work alongside that of established artists but in a protected environment • In Certain Places, while not having a separate constitution, is an ongoing, sustainable initiative

Creative practice	DA2 provides: • New opportunities for artists to create work and experiment in a "safe" environment • Skills development opportunities through the conference (artists, academics and students engaging with each other) In Certain Places provides: • Opportunities for artists to experiment and to develop new ways of working with other partners and new approaches to evaluation
Innovation	While individual elements of the In Certain Places programme would not necessarily be regarded as innovative, taken as a whole it is a remarkable development in art in regeneration, engaging not only artists and planners but a whole city

CASE STUDY 8

Storey Gallery/Lancaster University

Contacts/consultees
John Angus, Director, Storey Gallery
Dr Monika Buscher, Senior Lecturer in Sociology in the Centre for Mobilities Research at Lancaster University

Sub-region: Lancashire

Introduction
Lancaster's Storey Institute is being developed as a creative and cultural hub (capital funding from ACE, Europe, local authorities). A purpose-built gallery housed within the building is being refurbished and a range of units created for creative and cultural industries eg Storey Gallery, Lancaster Litfest.

Research project
John Angus, Director of the Storey Gallery, approached Lancaster University's Head of Sociology and Head of Cultural Studies (personal contacts) with an idea for a research project to explore the potential for collaboration and synergy between publicly funded cultural organisations and commercial creative industries. He hoped that an outcome for the project would be to ensure/facilitate connectivity between the different tenants, many of whom would not have known each other before moving in to the building – the idea partly came out of a concern that there was no overall vision for what would be, in effect, a new creative industries community.

Ultimately, contact was made with Dr Monika Buscher, a sociologist with the Centre for Mobilities Research (focus on social and material practices, movement of people, objects, capital, ideas and information). She was very enthusiastic about the project and became the academic lead.

A small team was put together (two research assistants working with Dr Buscher and John Angus) and a project plan developed. They visited other, similar projects eg Watershed and Spike Island (Bristol), Sheffield's cultural quarter, Huddersfield Media Centre to see what issues had been faced elsewhere and how they had been dealt with.

This informed the development of the first phase of the project. Funded by the Engineering and Physical Sciences Research Council, it started in January and finished at the end of March 09. Its purpose was to gather information to inform the composition of the research proposal. A full funding bid (c £60k) is in the process of being submitted to the Arts and Humanities Research Council (AHRC) for a larger scale research programme.

Objectives for the project included:
- Addressing issues around the Creative Economy Programme, exploring its connection with non-commercial cultural organisations
- Addressing/allaying concerns that the Storey Institute's redevelopment is focused on letting units rather than nurturing creativity
- Development of the full research question and funding bid
- Exploration of issues around how people make sense of things and how they work eg space, technology, language, design, social networks (fits with Imagination strand of Lancaster Institute of Contemporary Arts (University) looking at service designs and how they can be better understood and improved)

Activities and projects included:

- Development of research proposal. This has been undertaken by Monika Buscher working with John Angus , another member of Lancaster University staff and 2 PhD students
- A consultation workshop held on 19 March, attended by people from all over the UK

The specific outcome for the project was the development of a research proposal for a three year study.

Key outcomes, considerations and learning points
- Understanding issues around the timescale and process for a research project eg applying for research funding. Angus started thinking about the project in June 2007 and approached Lancaster University in October 2007. "It took a while" for the project to get going, although this was, in large part, due to waiting for possible funding from DCMS which didn't materialise. While academic institutions are used to the time these applications take and the processes required, these need to be fully explained to the partner organisation/s
- The work completed to date is a first phase only – a full project is likely to take three years and involve field work. A collaborative research project is not a "quick fix"
- The funding was awarded in large part because the project features digital companies – it will be important to ensure that contemporary art and non-commercial culture features in the substantive research project
- The project will need to carry a health warning that it will not produce a "blueprint" for developing creative clusters/hubs – it will, however, provide some indications (supported by robust research methodologies) of what works and doesn't work to assist in planning and developing similar clusters and possibly lead to the development of a framework for engagement
- The collaborative process has been very rewarding with both partners feeling they have gained knowledge and understanding
- The first phase of the project has been very productive – a paper and presentation will result. Provided that there is future funding, publications will be produced
- The project in its early stages has engaged with a wide range of consultees from across the UK – it is likely that this will continue throughout the full programme

Contribution to shared priorities, RNW, ACE, NWUA	Summary of evidence
Knowledge transfer / exchange	Evolutionary process, not a simple transfer or exchange. Boundaries of knowledge very important – have to learn how to cross these and share through collaborative process
Collaborative research	Genuine collaboration between Storey Gallery (representing Storey Institute) and Lancaster University/Lancaster Institute for Contemporary Art
Creative practice	Exploration of new creative practice eg bringing people and ideas together
Innovation	Art galleries contributing to stimulating thought/developing new ideas in a non-arts context

CASE STUDY 9

Tate Liverpool and HEI collaborations – postgraduate provision and research in the NW

Contacts/consultees:
Caitlin Page, Curator – Public Programmes, Tate Liverpool
Lindsey Fryer, Head of Learning, Tate Liverpool
Jonathan Harris, CAVA, University of Liverpool
Julie Sheldon, Liverpool John Moores University

Sub-region: Liverpool, NW-wide; national

Partners: Tate, UoL, LJMU, Liverpool Hope University, MMU, UCLAN, Staffordshire University

Collaborative programmes
Since its establishment in 1988, Tate Liverpool (TL) has become adept at establishing and promoting collaboration in the North West, drawing on both its status as a national organisation and its relationship with other local cultural institutions. Tate Liverpool is part of the Liverpool Arts Regeneration Consortium[2] and an original partner of the Culture Campus initiative which brings together the Liverpool-based cultural institutions with the three Liverpool HEIs – University of Liverpool, Liverpool Hope University and Liverpool John Moores University – under a common strategic mission to promote the arts and cultural offer in Liverpool and attract and retain talent in the city.

Tate Liverpool maintains a range of partnerships and relationships with regional HEIs, many of which are long standing and multi-faceted. These relationships provide the backbone to the roster of public programmes which TL has developed as well the foundation for a collaborative research culture which has developed as the approach to research articulated nationally by TL has grown. The activities which they support are characterised by sharing resources to support a collaborative approach to art history and curating exhibitions and collection displays, education and research, in particular at postgraduate level.

TL has particularly strong links to the Liverpool HEIs, embodied in joint provision of a BA in History of Arts and Museum Studies with LJMU (a formal partnership for 5 years) and with a range of research activities that have developed with University of Liverpool and the Centre for Architecture and Visual Arts, over the last ten years. TL has a new collaborative programme beginning with Liverpool Hope University in 2010 and has also worked with Liverpool Institute for Performing Arts (LIPA) students more recently in their *Late at Tate* programme.

A key mechanism for joint provision is the Masters-level module in Curating the Contemporary which is attended by students on a range of MAs in North West universities. This module was developed in partnership with Manchester Metropolitan University's Contemporary Curating MA and provides students with a seminar programme taking place at TL which brings in external experts and which links to current exhibitions and displays. Students from a variety of MA courses at University of Liverpool, Liverpool Hope University, UCLAN, MMU and Staffordshire University will attend the module in 2009/10, some as elective students and some as a core module in their Masters' programmes.
This provision has proved very successful, but is not without its issues. One concern is that the module is so popular it is reaching capacity; another concern is that Universities become

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[2] LARC comprises the Bluecoat, FACT, Liverpool Biennial, Liverpool Everyman and Playhouse, National Museums Liverpool, Royal Liverpool Philharmonic, Tate Liverpool and Unity Theatre

over-reliant on delivery of this specialist module outside of their institutions without having appropriate staff expertise, so that students can't access the support they need in relation to curating outside of the module.

The Curating the Contemporary module is strongly linked through attendance and content of the Research Forums discussed below.

A further key element of the offer from TL to academic provision is the opportunity for employer engagement through work placements and professional development programmes with the BA History of Art and Museums Studies at LJMU. These have proved welcome chances to experience working in the gallery across a range of activities, practices and roles, to gain professional feedback on their work and also, through mock applications and interviews, insight into the process of applying for work in the sector. Students also have access to a range of experts from other institutions through guest lecturers and symposiums. Work placements are currently assessed by the academic institution, through a written log of work, and have mainly been set up by department of Learning. TL is looking to extend work placements more broadly throughout the organisation and to implement a Work Placement Toolkit developed by the London Centre for Arts and Cultural Exchange to support generation of learning objectives and assessment criteria.

The full Academic Programme includes joint provision, collaboration and partnership working on:
- BA History of Art and Museum Studies (with LJMU)
- MA in Art History and Curating (with Liverpool Hope University)
- Annual Symposium with MRes - Masters in Research (LJMU)
- MA Fine Arts (LJMU)
- Further education/lifelong learning (Liverpool University Continuing Education – UoL)
- MA Contemporary Curating (MMU)
- MA module in Curating the Contemporary (MMU, UoL, Liverpool Hope, UCLAN, Staffordshire)
- Joint supervision Collaborative Doctoral Award, research events and publications with Centre for Architecture and Visual Arts (UoL)
- Internships for MA in Art, Aesthetics and Cultural Institutions (UoL)
- Work placements (currently Liverpool Hope, UoL, LJMU)
- Delivery of Gallery Education Module and artists teacher professional development events with Artists Teacher MA, LJMU School of Education

Research Culture
Tate Liverpool has certain prominent advantages to being part of a national organisation, not least the support and resources the organisation can access through its Research Department which sits with Tate National and which coordinates a Tate-wide research programme. This includes research posts, partnerships and projects and collaborative research including a burgeoning range of Arts and Humanities Research Council Collaborative Doctoral Awards (CDA), two of which have been with Tate Liverpool. The organisation is adding to its research infrastructure by establishing Research Centres linked to the different Tate venues, which will provide forum for discussion and a focus for programmed activities around chosen themes.

Tate Liverpool's research profile is considerably assisted through its long term partnerships and relationships with the regional HEIs. The links, common passions and mutual interests that have emerged from conversations, seminars and meetings between TL staff and regional academics are perhaps best formalised in the two CDAs, which in turn have evolved from longer term partnership work between – and enduring commitment from – specific individuals.

For his doctorate, *Centre of the Creative Universe: Liverpool and the Avant-Garde*, Rob Knifton was jointly supervised by Steven Gartside at MMU (who had set up the MA module in Curating the Contemporary as well as the postgraduate research forums) and Christoph Grunenburg, Tate Liverpool Director. His thesis was concerned with understanding the urban environment as evidenced in the practice of art galleries, and was strongly embedded in its locality in part inspired by an extended analysis of the 2007 exhibition at Tate Liverpool, Centre of the Creative Universe, which Rob co-curated as part of the research programme - www.tate.org.uk/liverpool/exhibitions/centreofthecreativeuniverse.

The programme was driven by a keen mutual interest in ensuring a successful exhibition, which was part of the 2007 Year of Heritage and part-funded by the Culture Company. This provided a framework for the research in terms of its timetable and also in access to knowledge transfer and exchange, professional development and on-the-job training in curatorial practice and research, working closely with the Exhibitions and Learning teams, and co-producing a range of outputs in relation to the exhibition, its catalogue and related educational and learning materials.

The second, current doctoral research award, held by Antoinette McKane is entitled *Tate Liverpool as a Force for Social Renewal? A Critical Study of Tate Liverpool's Interpretation and Education Policies and Practices (1988-2008)* and is supervised by Jonathan Harris University of Liverpool's Centre for Architecture and Visual Arts (CAVA) and Lindsey Fryer, Head of Learning, Tate Liverpool. It is also an examination of gallery practice in its locality, on this occasion in relation to its education and interpretation policy and practices. Methods include archival research of the history of education at Tate Liverpool as well as observational research of meetings, processes and practices, in part facilitated by access granted to the doctoral student, through their work and focus on the exhibition *The Fifth Floor: Ideas taking space* as well as internal support, mentoring and championing by their Tate supervisor.

As with the previous example, the academic supervisor, Jonathan Harris has a long history of collaboration including the establishment in 1998 of *Critical Forum*, a research, programming and publishing partnership in collaboration between Tate Liverpool, CAVA (a Liverpool University inter-disciplinary research centre) and Liverpool University Press. The programme comprises annual events and publications aimed at arts professionals, practicing academics and students linked to TL exhibitions and education programmes.

The use of forums to bring together researchers around exhibitions and displays is a tried and tested mechanism at TL for stimulating debate. This is linked to postgraduate provision, through the platform Research Forums where postgraduates and early-career academics present ideas to peers, academics and the public. Undergraduate students, on the BA in History of Art and Museum Studies at LJMU, are also involved in staging symposiums based on TL exhibitions as part of their third year. Since such events are usually also open to the public, they have also provided additional opportunities for widening participation – both in terms of Tate's audiences and for the participating HEIs.

Key outcomes, considerations and learning points
- Structured approach to CDAs and even-handedness of supervision works particularly well to establish shared expectations, specific but realistic outcomes from research, whilst providing space for negotiation
- Other success factors include: variety of contacts and experiences for students provided through access to range of roles and practices and personal mentoring within the collaborating institution; visibility of PHD student within partner institution – shows recognition of value

- Flexibility and openness of both partners in collaborative programmes – discussion, transparency and "honest dialogue" are key
- Supportive institutional approach eg national Research Programme and resources and articulation of this to the public
- Need for whole-organisation approach – TL is supporting knowledge exchange across different departments and teams, which will support joint working with others (external partners). For example, some teams are not as confident or experienced in hosting work placements or internships as others, and may be fearful of potential burden of responsibility so support from other departments is crucial
- Issues with different timelines of professional career routes – partnerships and collaborative provision based on long term personal contacts can be jeopardised as people move on eg frustration with curators having an average time of two years before moving on, when teaching programme content has relied on familiarity and particular approaches and practices
- Partnerships between such large institutions need careful articulation at every level and can take different forms, according to their relationship to strategic and/or operational objectives. For example, the servicing of high level strategic priorities to enhance international profile through association with national cultural institutions such as the Tate eg through corporate partnerships or sponsorships, do not equate or necessarily translate into grounds for collaboration
- Collaboration is based on long-term commitment, individual contacts and relationships, shared passions and at least some overlap in approaches to undertaking teaching, programming and research – it is grounded therefore in operational activities Building collaborative teaching and research programmes around cultural programming is not always profitable for all interests eg there is some evidence that art history has been 'sacrificed' or at very least overshadowed by the push for professional development content. Also, teaching art history through practice-based/venue and linking modules to exhibitions means that content is co-dependent both on Tate Liverpool's programming and on what Tate Liverpool can get on loan from Tate National (this is also reliant on Tate Modern and Tate Britain's programming, which tend to take precedence)
- Similarly, research proposals for grant or scheme funding which are focused on/combine collaborative work with particular events or exhibitions can make the process of research application even more risky; if unsuccessful, there may not be another opportunity to conduct collaborative research as the time slot for an exhibition or event is lost, and the value of the proposal is unable to be 'recycled' into other funding applications
- Success factors for retaining students in Liverpool rely on good quality, committed employer engagement and is demonstrated by how quickly students can find relevant paid employment. Retention - in the sector and in Liverpool - is down to institutions knowing and being comfortable with their student, and knowing how to deal with problems, "mop up failures"
- Successful collaborations are based on "devising survival strategies with institutions that we have found through experience we can work with"

Contribution to shared priorities, RNW, ACE, NWUA	Summary of evidence
Widening participation	Research forums, symposiums, seminars and lectures are also open to the public, and have encouraged lifelong learning engagement from non-traditional groups in HEI, eg University of 3rd Age; Liverpool University Continuing Education
Knowledge transfer / exchange	CDAs provide structured opportunity for knowledge transfer – from TL to doctoral student through professional practice - and knowledge exchange eg through research support for curatorial practice

Employer engagement	Work placements and professional development elements of graduate and postgraduate provision
Collaborative research	CDAs, plus intention to grow collaborative research through Research Centres and national research programme

5   Summaries

In this section, a number of additional examples of good practice are summarised. These have been drawn from interviews and are designed to present commentary and analysis on key issues, barriers and considerations to collaborative working between MGVs and HEIs, while highlighting some of the varied relationships and collaborations that are taking place between these sectors.

Cheshire

From 2002 – 2004, **Macclesfield Silk Museum** worked with five other NW museum organisations (Bolton, Manchester Central Library Archive, Quarry Bank Mill, Wigan Heritage Service, and the Aldham Robarts Learning Resource Centre at Liverpool John Moores University) to contract Dr Philip Sykas, a research associate at **Manchester Metropolitan University** (MMU), to undertake research into six regional holdings of textile pattern books with the aim of making these resources more widely known and accessible through an ensuing publication "The Secret Life of Textiles" (2005). The Museum is now in the process of developing a Knowledge Transfer Partnership bid with the Business Development Manager at MMU's Crewe campus. This follows on from an unsuccessful bid which focused on developing a textile design licensing business. The new (two year) project will review opportunities for the development of a National Centre for Silk. As well as the Business School, the project will engage with the Schools of Art and Design (textiles) and Education (Science Learning Centre). A decision will be made imminently whether to submit the bid – if successful, work is likely to begin in April 2010. The Museum has also worked with **Keele University** (Staffordshire) to develop, promote and deliver a Saturday Science Club for 7-11 year olds.

MMU is also working extensively with MGVs outside of the region, Examples of this collaborative work include:

- Gladstone Museum, Stoke on Trent: the 'Guerilla Ceramics' project for the British Ceramic Biennial working with bone china flowers and flower makers
- Crafts Study Centre in Farnham, Hampshire: show with textile artist Alice Kettle
- Potteries Museum, Stoke on Trent: selection for 'A Fine Line', the British Ceramic Biennial

Cumbria

Kendal Museum, founded in 1796, is home to a range of collections including local archaeology, history, geology and a natural history. Until recently, it was managed by the local authority, South Lakeland District Council. For financial reasons, the Museum's operating hours were reduced from April 2007. The Museum is adjacent to **Kendal College**'s Art and Design building. The College had explored options with the Council to utilise space within the Museum (and to work with its staff) to improve its offer for students. Over time, an agreement was developed for the College to take over the running of the Museum, effective from 1 April 2009. The Council has maintained its financial commitment (at 2008/09 levels) and the College has undertaken to keep the Museum open to the public for at least the same amount of time as at transfer. Staff have been transferred to the College and are now embarking on programmes of activity to engage with both students and the public. Although the hours the Museum is open to the public are limited, the building is in constant use by students, and its collections are gradually being used to support a wide range of courses.

A similar arrangement is being discussed between the **University of Cumbria** and the **Armitt Collection** (a local history museum, gallery and library in Ambleside).

A series of discussions are taking place between **University of Cumbria** and **Grizedale Arts** around the potential of collaborating on University programmes. Contact was made initially through local networks, both organisations being keen to work with other local partners. In particular, they have been discussing the following opportunities:

- Potential for Grizedale to work with the University on the delivery of a Foundation degree in sustainable rural recreation. This could add a new and exciting dimension to the course, incorporating (outdoor) art into the programme
- Grizedale is represented on a steering group looking at different ways of approaching/delivering curation courses/programmes
- Consideration is also being given to how the University might utilise the Grizedale Arts resource/facility at Egremont which could form part of training for curators working in the community

Greater Manchester

Samuel Crompton's Spinning Mule is housed at **Bolton Museum**. The Museum is planning to redevelop its dedicated gallery and wants to make this static exhibit more interactive to show visitors how it works and why it's important. Consideration was being given to bringing in a software company to develop some ideas when an approach was made by Dr Mark Grimshaw (Reader in Creative Technologies/Research & Enterprise at University of Bolton) who wanted to explore the potential for a Knowledge Transfer Partnership (promoting and facilitating engagement with local business). At the time of writing, the University has submitted an application for funding for two years for a research associate to work on the project. S/he will be based at the Museum and will focus on the "business problem" of how to make the Spinning Mule come alive for a 21st century audience. At the end of the two year period, the University will then pay for an additional year for the associate to convert to a PhD. If the funding application is successful, the Museum will benefit from the Partnership in having a bespoke solution for the Spinning Mule, developed over 12 – 18 month period. This is much a much longer period than would have been the case if consultants had been used, but is likely to result in a more flexible, responsive solution, shaped by discussion. The project will also ensure that staff within the Museum are able to manage and develop new content. The project will also "help to bring the Museum into the electronic age".

Managed by Salford City Council, **Salford Museum and Art Gallery** is located at the heart of the **University of Salford** campus and attracts over 100,000 public visitors annually. Perhaps unsurprisingly, there are many links and examples of joint working between the two organisations. Relationships between members of staff from both have grown organically, and it would appear to be second nature that they make approaches to each other about joint working on a regular basis. Examples of collaborative work include the Museum engaging with students on post graduate Museum Studies courses and students and lecturers working on exhibitions at the Museum. The University and Museum share aspirations around developing the social history offer – this links to their joint stewardship of the Bridgewater Estates Archive. This is a crucial archive in the history of canal systems development and has enormous intrinsic value. Both partners have an interest in making sure it is appropriately housed and managed. Both elected Members and senior officers (at both organisations) recognise this and are keen to find ways of securing its future. While not formally documented, there are clear strategic and operational imperatives for the partnership to exist and be developed.

Whitworth Art Gallery Tuesday Talks are led by Professor Pavel Buchler, **Manchester Metropolitan University**; these weekly talks are held during university term time at the Whitworth and provide the platform for public engagement with artists and guest lecturers speaking on subjects of relevance to exhibitions and collections of the Gallery. They are funded jointly by MMU and the Whitworth, and attract international speakers through the

ability to cover fees and expenses. It has been hugely popular, usually attracting 80 – 90 participants, who are a mixture of students, staff and public.

A further initiative developed by the Gallery is the Whitworth Cabinet. This is a group of 'leading thinkers' – comprising invited academics and cultural sector leaders – brought together by the Whitworth to provide insight and debate to the institutional practices. The aim of the group is to consider the Whitworth not in terms of programme or curatorial aspects but to think about the Gallery's purpose, strategic direction and meaning. It has been established to provides a different context for thinking through issues, collections and exhibitions and allow for cross-fertilisation and new methodologies – the contacts and networks brought in by members particularly important. The work has been supported by the Salford Restoration Office – Lesley Young and James Hutchinson – who came up with the model for the Cabinet following the Second Life symposium (a public engagement event accompanying Lynn Herschmann exhibition). Meeting monthly at the gallery, the voluntary group is not specifically 'output' driven, and fits well with the ethos of the Whitworth, relying on its academic base to support a focus on outcomes rather than outputs, for greater creativity and self-direction. Outcomes include the development of a partnership to support the collaborative research doctorate on community arts evaluation methodologies, currently being undertaken by Julie Crawshaw, Sustainable Consumption Institute, **University of Manchester**.

Manchester Art Gallery and University of Manchester have got together to undertake a cutting-edge experiment using the art gallery's collections. This 'gaze mapping' exercise aims to explore how people respond to visual stimulus, and where people really look when they are confronted with a work of art. Using specialist computer software, the scientists are plotting eye movements around images from the permanent collection as displayed on computer screens, to produce heat maps to show where most attention is focused. Following a questionnaire to get data about participants, they also have the opportunity to see their own mapping and to take part in an interview about their perceptions of the process.

The experiment has been piloted on staff at the Gallery and also opened up to members of the public. The project entitled "Visual Serialisation for Auditory Sequencing (ViSAS)" has dual aims and benefits for the two partners involved. The aim of the Human Centred Web Lab's experiment is to develop knowledge about how sighted people view visual information by comparison with blind people, which will in turn inform software development. The Gallery will benefit from the outcomes of the experiment by knowing more about how their audience react to key visual images in their collection on-screen, which may in turn inform their online display and use of collections. The project is at this stage voluntary and one-off, although it may lead to further collaborative research and funding applications.

The People's History Museum and **UCLAN** have been in a "fruitful partnership" since 2006, following a successful AHRC Stewardship grant for the Designated collections. The partnership is producing a range of activities which are making the collections and archives of the museum more accessible and has improved their use as the basis for academic research. The partnership has supported a two-year post doctoral fellowship for the History Department at UCLAN based at the Museum, and has also led to the development of online access to the joint Labour History Archive and Study Centre (LHASC), through the Archives Hub (part of the National Archives Network) which holds collection-level descriptions of archives held in repositories.

LHASC, a unique specialist repository for the political wing of the labour movement, holds records of working-class political organisations including its two main collections, the archive of the Labour Party and the archive of the Communist Party of Great Britain. Excluding these, information on 20 collections has been made available on the hub, including personal

papers of Labour politicians, and the records of Left wing groups and organisations such as Unity Theatre, Socialist Sunday Schools, and the British Workers Sports Association.

The partnership was integral in securing a collaborative doctoral studentship, funded by AHRC CDA examining the influence of the Co-operative Party on Labour Party politics, using archival and visual material from LHASC and from the National Co-operative College Archive, Manchester.

The collaboration has produced two successful conferences, 'Getting the Picture' in October 2006, and 'Labour and Imperialism' in June 2008. Papers from the first joint event were published in the international journal of documentation *Visual Resources* as a Special Issue on Visual Collections as Historical Evidence, which enabled academics and curators to explore how the two disciplines can best collaborate in locating, understanding and analysing visual collections. A selection of papers from the 'Labour and Imperialism' conference are currently being incorporated into a book entitled, *The British Labour Movement and Imperialism* (with foreword by Tony Benn), edited by People's History Museum and UCLAN staff.

The partnership also underpins research and teaching of UCLAN academics, for example, David Stewart, Lecturer in History, School of Education and Social Science, whose research concerns Labour Party policy change during the 1980s and the impact of Thatcherism in Scotland.

Lancashire
Lancashire Museums' Service works regularly with local HEIs, engaging with students on placements and with University staff through training and development programmes eg with **University of Central Lancashire** and **University of Cumbria**. It also partners with **Lancaster University** on Cumbria and Lancashire Education Online, an online learning resource for schools in rural areas. This offers video based teaching materials as well as providing opportunities for face to face (online) sessions with school students.

Merseyside
University of Liverpool and **Liverpool JMU** have led a large number of networks, projects and initiatives which are based on partnership working with **National Museums Liverpool** in relation to different aspects of social and cultural history. These include the International Centre for Study of Slavery, a joint centre established in 2006 and co-directed by Dmitri Van Den Bersselaar, University of Liverpool and Richard Benjamin, Head of **International Slavery Museum, NML**, through mutual interest in extending the value of knowledge and research developed through collaborating to develop exhibitions. Although the Centre has no core funding it involves around 30 members of both institutions and associated networks, and supports activities through range of project-based funding from research councils and trusts as well NML programme budgets. Strategic interest was encouraged through developing a salient resource for 2007 Bicentenary of Abolition of Slavery and Liverpool European Capital of Culture 2008. The centre has the twin aims to promote international and interdisciplinary research into short, medium and long-term social and cultural effects of the slave trade, slavery and resistance to slavery, and to develop value and scope of research and knowledge transfer activities in relation to public engagement through museums.

Another Liverpool 08-related activity, the Beat Goes On was an exhibition curated by Marion Leonard, Senior Lecturer, **Institute of Popular Music (IPM), University of Liverpool** who was seconded to NML for two years. This exhibition of popular music history in Liverpool and Merseyside, displayed at the **World Museum Liverpool** from 2008 - 2009, features many items on loan from public and private collections which have been identified by IPM

researchers over the years. The exhibition was funded by the National Museums Liverpool and the Arts and Humanities Research Council.

Further collections of social and cultural history are held by the **Liverpool John Moores University Special Collections**, a Popular Culture Collection which includes archives from the Everyman Theatre, the Beatles Interviews by Ray Coleman and the archive of punk artefacts of Jon Savage, music critic and writer. The Special Collections were also featured as part of the **Treasure of Liverpool Libraries** programme, which was a public engagement programme of collections held by the **City Libraries, Liverpool Hope University** and the **University of Liverpool**. The Collections are based at LJMU and have recently been successful in attracting HEFCE infrastructural funding for capital development which will benefit their accommodation. LJMU is also leading in a collaborative bid for Joint Information Systems Committee funding for digitisation of archives, which could provide significant resources for a shared digitisation facility.

The **Centre for Liverpool and Merseyside Studies** is an umbrella network for a series of events and publications on the cultural and historical legacy of the sub-region. Activities include an annual themed conference since 2004, drawing in academics and research partners from the region, including **Liverpool John Moores University, University of Liverpool, National Museums Liverpool, University of Chester** and **Liverpool Hope University**. The network has been organised around conference activities, and would benefit from a constitutional structure to provide a stronger academic steer and financial support for network activities such as coordination and events management.

6   Bibliography and literature review

The literature reviewed to provide a context for this study included a number of reports which are concerned with museums and galleries practice with particular regard to collaboration and partnerships with HEIs, collections and research opportunities. The full literature review can be found in Appendix 4.

Key points from literature review:
- To make the best out of museum collections a 'mixed economy' of expertise and knowledge is required, based on developing in-house expertise, more collaboration between museums and better engagement with external sources, particularly with higher education
- There is potential for leadership in collaboration by the establishment of Subject Specialist Networks (SSNs). However, despite a targeted funding programme of £500,000 through Renaissance for exploration and implementation of groups, the delivery of projects through SSNs has only occurred in limited areas and the impact is not as great as previously envisaged
- The relationship between higher education and museums is far less developed than it could be, particularly in the area of knowledge transfer where museums could act as 'shop windows' for HEI research activities
- Researchers' needs in relation to collections' access are focused on:
    - Online finding aids which help them plan their visits, to see and where possible handle objects for themselves
    - Contact with curatorial staff is crucial as part of the variety of methods which researchers use to find out about objects that might be relevant to their research
    - Increased awareness of existing online catalogues developed by museums – most researchers are unaware
    - Better consistency overall in arrangements made by museums for direct access to objects
- Museums are under pressure to broaden their audience/widen access beyond traditional museum user groups, such as researchers and scholars who have previously held a 'pivotal position' in customer services. This can cause competing demands on museums who need to retain relationships whilst serving government priorities which challenge available resources and capacity
- Despite changes in the relationships between academic enquiry and the study of objects and artefacts, re-interpretation and new approaches in disciplines such as social and economic history are reviving the interest in collections-based research, so that it remains as important as ever
- The potential role which objects-based research can play in articulating and enhancing the value of collections against shared priorities, such as public engagement, knowledge transfer and widening participation, could be enhanced if academic researchers are more usefully positioned as co-producers of value in museums
- A survey of research communities shows the importance to academics of visiting museums, to see and if possible handle objects, to view them in context with other objects in collections and to develop relationships with the institutions and access the expertise and knowledge embodied in curatorial staff
- Technological solutions – such as searchable online catalogues and databases of collections – do not necessarily comprise the principal method of improvement for collections-based research, it is more important to grow the culture for collaboration between MGVs and researchers
- University museums act as loci for knowledge and research expertise, which can be of substantial benefit to the parent university in terms of teaching and collections, but which also can provide research expertise for the wider community

- Targets and objectives set by funding criteria may not truly represent the interests of partnerships, and care should be applied when attempting to evaluate the impact of these partnerships by economic impact alone. More relevant criteria include social and community impacts, knowledge transfer outputs, institutional objectives and measures for evaluating the role of networks
- Increased cooperation and partnership working between museums and courses is recommended for workforce development to bring benefits for students, museums and universities through improved course content and structures, data and selection of students, validation and recognition by professional associations
- Further work is required to review and enhance formal agreements with research councils and higher education funding councils to further the benefits of collaboration, beyond the strategic agreement on shared objectives and towards operational programmes which support the realisation of these objectives
- Whilst there are issues and considerations which are specific to partnership working between museums, galleries and visual art organisations and higher education institutions – in particular, clarity over research disciplines, methodologies and approaches and their relationship to material objects – there are also generic concerns and points of learning which are relevant to any collaboration and partnership

Online Links and Resources
http://www.nwfed.org.uk/
NWFED (formerly North West Federation of Museums and Art Galleries) website, includes events and resources area.

http://www.collectionslink.org.uk/find_a_network/subject_specialists
Collections Link – national advisory service for Collections Management managed by the Collections Trust in partnership with the Institute of Conservation and the National Preservation Office; includes advice telephone line, details of Subject Specialist Networks

http://www.umg.org.uk/
University Museums Group website; includes Gazetteers of all university museums and art galleries in England, Scotland and Wales

http://www.museumsassociation.org/home&_IXPOS_=mahead1
Museums Association website with range of resources including briefings, statements and reports

http://www.tate.org.uk/research/tateresearch/partnerships/ Information on Tate partnerships and research collaborations

www.nwua.ac.uk
North West University Association website, includes capability matrices and university programme index; Discover HE Directory

http://research.mla.gov.uk/
MLA Councils evidence and research resources website

www.renaissancenw.org.uk
Renaissance NW website with research resources

http://www.artscouncil.org.uk/publications/publication_detail.php?browse=recent&id=559
Arts, enterprise and excellence - Arts Council England's higher education strategy

7   Appendices

Appendix 1: Consultees

The commissioners and authors of this report would like to extend warm and sincere thanks to all those who have contributed. Their time, expertise, commitment and enthusiasm has been extremely highly valued.

Name	Title	Organisation
Aileen McEvoy	Regional Executive Director (Interim)	Arts Council England NW
Alex Walker	Head of Arts and Heritage	Preston City Council
Alex Woodall	Interpretation Development Officer	Manchester Art Gallery
Alice Kettle	Research Associate	Manchester Metropolitan University
Alistair Hudson	Deputy Director	Grizedale Arts
Andrea Hawkins	Head of Public Engagement	Whitworth Art Gallery
Ann Gunn	Lecturer, Museum and Gallery Studies	University of St Andrews
Charles Quick	Reader in Art and Public Places	University of Central Lancashire
Dmitri Van Den Bersselaar	Senior Lecturer, African History	University of Liverpool
Edmund Southworth	County Museums Officer	Lancashire County Council
Emma Anderson	Manager	Renaissance North West
Evelyn Wilson	Senior Manager	London Centre for Arts and Cultural Exchange
Fiona Stoddart	Senior Lecturer in the School of Outdoor Studies	University of Cumbria
Gordon Baddeley	Trustee	Armitt Museum
Helen Rees Leahy	Director	Centre for Museology, University of Manchester
Jamie Barnes	Curator	Kendal Museum
John Angus	Director	Storey Gallery
John Byrne	Head of Fine Art	Liverpool John Moores University
John Renshaw	Programme Leader: Fine Art	University of Chester
John Sculley	Heritage Services Manager	Salford City Council
Jonathan Harris	Professor, Centre for Architecture and Visual Arts	University of Liverpool
Judith Walsh	Research Officer, Centre for Architecture and Visual Arts	University of Liverpool
Julie Crawshaw	Doctoral Student, Sustainable Consumption Institute	University of Manchester
Kate Farmery	Head of Public Services	Manchester Art Gallery
Lindsay Taylor	Exhibitions Officer	Harris Museum and Arts Gallery
Lubaina Himid	Professor of Contemporary Art	University of Central Lancashire
Maggie Jackson	Senior Lecturer, History of	University of Chester

	Art	
Maria Balshaw	Director	Whitworth Art Gallery
Mark Grimshaw	Reader in Creative Technologies/Research and Enterprise	University of Bolton
Matthew Constantine	Senior Manager, Museum and Archive Collections	Bolton Museum
Matthew Gough	Director	Victoria Museum and Gallery, University of Liverpool
Maurice Davies	Deputy Director	Museums Association
Michael McGregor	Director	Wordsworth Trust
Mike Benbough-Jackson	Senior Lecturer in History	Liverpool John Moores University
Mike Stubbs	Director	FACT
Monika Buscher	Senior Lecturer, Sociology	Lancaster University
Nick Mansfield	Director	People's History Museum
Nick Merriman	Director	Manchester Museum
Peter Boughton	Keeper of Art and Creative Development	Chester Grosvenor Museum
Peter Fell	Director or Regional and Economic Affairs	University of Manchester
Piotr Bienkowski	Deputy Director	Manchester Museum
Richard de Peyer	Director	Macclesfield Silk Museum
Robert Knifton	Research Fellow	Centre for Museology, University of Manchester
Robert Snape	Reader in Leisure and Sport	University of Bolton
Roger Webster	Dean of Faculty of Media, Arts and Social Science	Liverpool John Moores University
Sally Bushell	Senior Lecturer, English Literature	Lancaster University
Sam Davies	Professor of History	Liverpool John Moores University
Scott Burns	Culture and Economy Manager	South Lakeland District Council
Simon Robertshaw	Director of Sandbox	University of Central Lancashire
Steve Dixon	Professorial Research Fellow in Contemporary Crafts	Manchester Metropolitan Museum
Virginia Tandy	Director of Culture	Manchester City Council
Valerie Stevenson	Academic Services Manager Learning & Information Services	Liverpool John Moores University

Appendix 2: Steering Group

A Steering Group was appointed to manage the project on behalf of the commissioning partners. This comprised:

Name	Title	Organisation
Alex Walker	Head of Arts and Heritage	Preston City Council
Mike Noon	Assistant Officer, Visual Arts	Arts Council England North West
Myna Trustram	Research Manager	Renaissance North West
Peter Davies	Specialist Adviser, Creative and Digital Industries	North West Universities Association
Ronan Brindley	Head of Education and Learning	Renaissance North West
Sara Holdsworth	Head of Public Programmes	Manchester Art Gallery

Appendix 3: Bibliography and Literature Review

Making Collections Effective - Effective Collections: an update; Collections for the Future: two years on, Sally Cross and Helen Wilkinson (Museums Association, 2007)

Making Collections Effective has two main purposes: it launches the *Effective Collections* programme, a new initiative for supporting and improving stored collections' use and management funded by the Esmee Fairbairn Foundation and coming out of the Collections for the Future inquiry, which was published in 2005. It also reviews progress against the original inquiry's recommendations and updates recommended action points under the heading of Collections for the Future.

Making Collections Effective comprises a £1m fund for a programme of activities with the overarching aim of developing a national shared collections network of curators, conservators and other museum professionals working together across institutions to support effective collections management and care. The long term goal of the programme is to improve the skills, confidence and expertise of the sector, with an approach which focuses on long (3 – 5 years) loans and disposals as central mechanisms for sustainability and collaboration between institutions. The report outlines 8 action points for the Museums Association to take forward, which include a range of services and resources including collections review and disposal guidance and toolkits, web information resources, brokering services and training on lending and borrowing.

Collections for the Future: Two years on aims to continue the march to bring the UKs museums collections into active public use. As part of this, and with particular relevance to this project, the report comments on developments and recommendations aimed at growing the relationship between HEIs and museums, particularly in relation to research.

Key points on research and HEI engagement include:
"Research is widely seen as a luxury by museums, but it is an essential part of their role, whether carried out internally or externally" (MA, 2007: 20). It is central to adding value to collections. It expands the possibilities of stored collections for example, new intellectual approaches, disciplines and themes when applied to collections can refresh and challenge perceptions related to objects and give them new use.

The original Collections for the Future report urges a 'mixed economy' of expertise and knowledge based on developing in-house expertise, more collaboration between museums and better engagement with external sources, particularly with higher education. The Making Collections Effective report notes that since then the DCMS consultation report 'Understanding the Future' views links with higher education as a priority. The AHRC has extended support for research in museums and gallery through links with HEIs through accrediting some national organisations with Independent Research Organisation (IRO) status (which allows independent funding applications). The Research Council has also supported two rounds of research workshops to encourage the development of collaborative projects between museums and universities.

In relation to collaboration between museums, the report notes the prior emphasis on collaboration potential for leadership by the establishment of Subject Specialist Networks (SSNs). It finds that despite a targeted funding programme of £500,000 through Renaissance for exploratory and implementation of groups, the delivery of projects through SSNs has only occurred in limited areas and the impact is not as great as previously envisaged. It concludes that there are still unresolved questions about the leadership of subject areas and where responsibility lies for this and that national museums, university

museums, museums with Designated collections and regional museums hubs all have a role to play (MA, 2007: 23).

The report also notes that despite the identification of both need and mutual benefits through collaboration, the relationship between higher education and museums is far less developed than it could be, particularly in the area of knowledge transfer where museums could act as 'shop windows' for HEI research activities. Some projects are underway to explore how to support and encourage collaboration, most notably the Scottish Funding Council feasibility study (see below). Also within the report, the MA commits to further work to improve these links, to increase curatorial support for collections and ensure a higher profile for research and knowledge development (MA, 2007: 25).

Activities in the North West which are reported here include:
- The Collections for the Future steering group developed by Renaissance NW to oversee the original report's recommendations, led by Piotr Bienkowski, Manchester Museum and Jennifer Harris, Whitworth Art Gallery
- The creation of a Collections for the Future Challenge Fund
- Employment of three Museum Development Officers through Renaissance NW to take forward three specific areas of the programme

Sustainable Scottish Collections Network Feasibility Study, Dr. Beth Christie and Ann Gunn, Museums, Galleries and Collections Institute, University of St Andrews, (Scottish Funding Council, June 2007)

This report outlines the findings of this feasibility study for a sustainable research network to bring together those working on Scottish collections from universities, museums and galleries and other heritage agencies. Research took place between January and June 2007, comprising informal interviews, an online questionnaire and focus groups.
The research findings suggest that although some collaborative research partnerships already exist between universities and the museum sector, there aren't any corresponding networks in existence to provide relevant support. It found that nearly three quarters of respondents were interested in the development of a centralised research network.
It recommends the development of an information exchange network to promote and encourage the use of collections for practical research – the Scottish Heritage and Arts Research Exchange (SHARE). This will provide a dual role as a broker for potential partnerships and as a searchable database for information, support, and advice, regarding various aspects of collections based research. As a centralised hub it will facilitate further partnerships across different departments and with different collections.

Activities should consist of bi-annual newsletters, workshops and conferences; in the first instance it would be a Scottish-wide network, with potential for expansion of the website at a later date.

The report also reviews recent literature relevant to understanding the context for research network development, including commentary on the role of SSNs and the potential for greater exploitation of the opportunities they provide for collaboration with higher education:

> SSNs are effective but there is a need to ensure that links are made to the higher education sector and that opportunities are made for interdisciplinary collaborations, between and across specialisms. Reference is also made to the value of brokers, whose role it is to build relationships and encourage joint working...the role of this proposed network is to underpin and add value to existing networks and SSNs, by creating directories of expertise, collections and potential research projects, thus providing a resource base from which to offer a specialist brokering service to facilitate partnerships and encourage inter-disciplinary collaborations between

academic departments, museums and other heritage agencies (Scottish Funding Council, 2007: 14 – 15).

It also charts a number of museums and heritage networks which already exist, as well as pointing to the AHRC research workshops strands which have supported development of collaborative research networks, including the *Researching History and Culture in Liverpool project* (which brought together researchers from the University of Liverpool and National Museums Liverpool). It notes that "these are for short term projects and there is no guarantee of sustainability apart from the energy and enthusiasm of participants" (op cit).

Since the study was conducted, funding has been sought to take forward the initiative, however it has been difficult to achieve funding for the project in its entirety as it does not seem to fulfil potential funders individuals' requirements, despite providing an effective way of brokering and supporting networks and partnerships as recommended by the MA. The Insitute at St Andrews is now looking forward to taking forward elements of the proposed structure.

The Collected Collections - A Collections Survey for the North West Federation of Museums & Art Galleries (NWFMAG, September 1998)

This major survey was carried out from 1996 to 1998 to collate and coordinate data on the collections held by museums in the area covered by the then North West Museums Service. It aims to inform people, particularly curators, about which collections are where, and to facilitate co-operation between the region's museums in their collecting activities and in their use of and access to collections. Through amassing this information, based on the 71 out of 88 museums services in the region who provided information on their 145 museums and galleries, it supports analysis to identify:

- Overlaps and gaps in the geographical collecting areas
- Overlaps and gaps in the subject fields being collected in the region
- Centres of curatorial expertise (possibly where major collections are held)
- Collections or items of regional, national or international significance.

The report also points to a number of other contemporaneous surveys of collections in the region, including *The Conservation of Industrial Collections* - A Survey, JD Storer (The *Science Museum and The Conservation Unit of the Museums & Galleries Commission*, 1989), *Skeletons in the Cupboard* - A report on the condition of institutionally held natural science collections in the North West of England, with suggestions for their care and use (North West Collections Research Unit, 1998 - compiled 1994); *First Steps towards a National Inventory of Historic Textile Machinery*, Simon Chaplin, (The Northern Textile Industry Curators' Group in conjunction with the Science and Industry Collections Group and The Science Museum, 1998) and an unpublished report on University Collections by Kate Arnold Foster.

It categorises collections as follows:

- Archaeology / Antiquities
- Egyptology
- Ethnography
- Natural History
- Geology
- Fine Art
- Decorative Art
- Costume & Textiles
- Social History Industrial History

- Transport History
- Maritime History
- Science
- Military History
- Numismatics
- Ephemera
- Photographic
- Archives

The returns from the surveys shows the distribution of collections against these 'fields' as well as more detailed information on types and number of items in collections by museum.

The report does not contain any commentary on use, impact or analysis of the survey data or recommendations for evaluation or follow-up.

Discovering physical objects: meeting researchers' needs, Peter Dalton and Angela Conyers (Research Information Network, October 2008) www.rin.ac.uk

This report is concerned with the role and requirements for access to objects and artefacts, found in museums' collections, for researchers. It considers how researchers from four disciplines – archaeology, art history, earth sciences and social and economic history – find out about collections and search for objects in museums and other organisations. The report sums up the following as researchers' needs:
- Online finding aides which help them plan their visits, to see and where possible handle objects for themselves
- Contact with curatorial staff is crucial as part of the variety of methods which researchers use to find out about objects that might be relevant to their research
- Increased awareness of existing online catalogues developed by museums – most researchers are unaware
- Better consistency overall in arrangements made by museums for direct access to objects

It suggests that most importantly researchers need quick online access to museum and collections databases of objects, particularly in the absence of capacity for curatorial staff to support these needs due to other pressures, and in spite of any perceived imperfections or gaps in these records.

It suggests that many museums' staff overestimate the time and resource that it takes to make these records more accessible, and underestimates their value to research. The report makes a number of recommendations for better access to objects, targeting improvements to availability, searchability and quality of information about objects which is provided online.

These include: making catalogues online quickly, clearer access policies for collections, including a 'researcher's charter'; closer working with researchers to advise on criteria for updating and enhancing existing records and cataloguing, including potential for Web 2.0 technologies for annotation and user-generated content; providing images and context information where possible online; providing better cross-searching through integrated IT architecture eg Collections Trust/Culture 24 Integrated Architecture Project; encouraging better 'hit-rates' for collections catalogues through relationship with search engines such as Google; encouragement of funders to support online catalogue development and collaboration between researchers and curators over collections access, by MLA and Collections Trust, and joint working to link databases across museums and libraries.

Of particular prescience for this study, the authors note some key trends in the relationships between museums and researchers. One is that, through government policy, museums are under pressure to broaden their audience / widen access beyond traditional museum user groups, such as researchers and scholars who have previously held a 'pivotal position' in customer services. At the same time, the authors argue that despite changes in the relationships between academic enquiry and the study of objects and artefacts, re-interpretation and new approaches in disciplines such as social and economic history are reviving the interest in collections-based research, so that it remains as important as ever.

This produces competing demands on museums to retain relationships whilst serving government priorities, which challenge available resources and capacity. Furthermore, it undermines the potential role which objects-based research can play on articulating and enhancing the value of collections against these priorities, so that rather than being thought of only one of many user-groups of museums, academic researchers are more usefully positioned as co-producers of value in museums and should be recognised as such: museums should see services to research as a central function with research provision effectively marketed (RIN 2008: 11).

The report notes that whilst research does play an important role in the museums sector, this relationship is patchy, and even in university museums where research is given more of a focal point there is a hugely varied picture of connections between collections, museums staff and academic research. Inherent support for university museums is however provided by the AHRC for research and teaching missions through museums and some, such as Manchester Museums at University of Manchester, have developed staff posts to connect these missions, through joint academic and curatorial appointments.

The report urges further collaborative approaches to finding out and exploiting new sources of information on collections, through research, which also serves public engagement agendas.

Access to objects - respondents in the study noted the importance of visiting museums to see and if possible handle objects, to see them in context with other objects in collections and to develop relationships with the institutions and access the expertise and knowledge embodied in curatorial staff, sometimes to find relevant objects and evidence for their enquiries by happenstance and serendipity and to find out things which museums didn't know they possessed. They tended to have better experiences and more success depending on the clarity and quality of information they obtained prior to visiting, suggesting the importance of both online finding aids and clarity of access policy and process once visiting the museum.

The need for different levels of information in catalogues (from collection-level to item-level) varies according to different types of access, discipline and research undertaken – for example an art historian may need a different type of information to a palaeontologist for the same item. In general however catalogues and other finding aides are under-utilised by researchers, either because they prefer other methods such as personal contact with experts, information from curators or self-discovery or that they simply are not aware of them.

The report notes that respondents find the approach from museums to stewardship and guardianship of objects sometimes prohibitive – particularly in terms of the need for precision information gaining priority over making information available – and that they would welcome more opportunities to collaborate and contribute more to the development of catalogues and information on collections.

Web 2.0 and open source technology is identified for its huge potential in linking up data sources and databases and providing ways of contributing to and coordinating finding aids and discovery services, for example with other information resources such as People's Network Discover. There is also potential and appetite to link catalogues to university library systems through single points of entry for particular research interests.

The report also notes however that technological solutions do not necessarily comprise the principal barrier to improvement, and that growing the culture for collaboration between museums and museums groups as well as with academics and universities is key in answering these needs. This could be achieved by strengthening and working through the

existing Subject Specialist Networks, as well as by providing funding lines which support cooperation rather than competition.

University Museums in the United Kingdom – a national resource for the 21st Century
(University Museums Group, 2004 www.umg.org.uk)

This report, made in 2004 by the University Museums UK Group, outlines a series of findings and recommendations from a survey of the UK's publicly accessible museums. It comments particularly on the need for recognition of research, learning and social potential of the sector and identifies factors hindering museums in bringing full benefit to higher education and especially to universities' 'third stream' activities.

In 2004, university museums made up 4% of the sector, numbering around 400 in total with about 100 of these accessible to the public. Of these 100, 38 were then core funded by Arts Humanities Research Council (then Board) or SHEFC (Scottish Higher Education Funding Council) both of whom were responsible for distributing HEFCE allocation for universities museums, a process which is currently under review. University museums hold 30% of all Designated collections.

The report recognises university museums as loci for knowledge and research expertise, which can be of substantial benefit to the parent university in terms of teaching and collections, but which also can provide research expertise for the wider community. Acting as community resources, 'forward-thinking' university museums engage with local communities through widening participation and lifelong learning, and act as a hub for relationships with these communities. The report notes that they can simultaneously act as hubs for international networks, through digital access to collections and loans and by building up collaborative research cultures. It also notes that university museums can provide better opportunities for universities to reach strategic targets around public engagement and outreach than a focus only on research-based approach to collection. This is particularly the case in the current policy context which favours widening participation agendas for HEIs, encouraged by HEFCE, and for maximising access for 5 – 16 years to museums for learning and other social outcomes, a priority for DCMS.

External funding and positive 'strategic distortion' – the report points out the risks of strategic distortion are sometimes worth taking in times when funding is short. Heritage Lottery Fund and Designation Fund Challenge grant funding are examples where there are explicit conditions to enhance public access and which have effectively 'forced the pace' in opening up university museums. Again, the strategic fit with and support of University Museums by their parent universities is essential to achieve external funding.

The report makes a series of recommendations for fulfilling the potential of university museums. These are framed by the call to parent universities to recognise their role and responsibilities to university museums. They include closer working between university museums and their parent universities at all levels – strategic, faculty, including research, teaching and collections management, and public outreach – and for better recognition of value to public outreach and other 'third stream' activities. It proposes that university museums systematically record and review the value and benefits to universities, including impact on widening participation and admissions (some of this monitoring activity is currently achieved through AHRC grant monitoring and review). The recommendations also include the need for additional support to prepare applications for external funding, and that parent universities should be prepared to invest in this process.

In the North West there are current 2 university museums which are core funded by ARHC: Manchester Museum and the Whitworth Art Gallery (see Case Studies).

The Contribution of the North West Higher Education Institutions to the Cultural Life in England's North West (NWUA, February 2005)

This report draws together information on the cultural infrastructure – major assets and facilities, employment, economic value and audiences – with a comprehensive audit of the involvement of HEIs in the region in culture through a range of cultural facilities and resources such as theatres, galleries, museums, exhibition and performing spaces. The report sets out how cultural facilities, taught programmes and research centres concerned with culture support a variety of aims:

- To support teaching and research
- To enhance the quality of life of students and staff
- To raise the academic profile of the institution
- To enhance the quality of life of the wider community
- To raise the local and regional profile of the institution
- To earn income for the institution
- To contribute to training and development of new talent

Although inevitably in need of some updating (the report was compiled in 2004), this audit contains a wealth of information on the breadth and volume of activity which informs and comprises the region's cultural infrastructure, including descriptions of research specialisms, the huge range arts and creative courses on offer, university facilities such as museums and galleries, and some detail of particular university-based collections.

The survey and report provide a comprehensive baseline by which to understand the collections in the North West; a review of the accuracy and relevance of the data 10 years on, as well as an evaluation of how this information supports and improves use of collections and collections management and how best to disseminate this information would help promote and enhance its value.

What's in Store? Collections Review in the North West (Renaissance NW, 2008)

This report highlights the work of the Collections for the Future Steering Group in the North West on rationalisation and disposals of collections, following the recommendations of Making Collections Effective (see above). This work included a Disposals Symposium for the region's leading bodies, to discuss issues and challenges and come up with practical measures to support these processes, a Dynamic Rationalisation workshop which shared practice in more details and an action research study which piloted two collections reviews in the North West.

The report outlines the background to collections review, and provides commentary on the process undertaken in the pilots – which concerned the Egyptology collection at Salford Museum & Art Gallery and the Print collection at Gallery Oldham – from a range of perspectives, including those involved in carrying out the reviews, museums managers, specialists and curators. These commentators set out challenges, such as the take-up of peer review as an accepted working practice used by the academic community which is now being adopted by cultural organisations to draw on the resources of experts found in the sector through peers and 'critical friends'. They also illuminate ways of informed decision making for collections management through more active use of standard museum policy documents, plans and processes such as business planning and acquisition & disposals policies.

The report sets out the actions and outcomes following an evaluation of the project, which include the use of Challenge funding for a second series of collections review projects. The

Appendix contains the methodology for undertaking a collections review, based on collections level assessment of a fictional case study, which includes the stages, elements, roles and resources required and the links to other resources and sources for guidance such as Subject Specialist Networks and the MA's Disposals Toolkit.

Impact of LCACE, Lucy Hutton, Helen Aston and Bruce Nairne, Stepahead research (London Centre for Arts and Cultural Enterprise, August 2008)

This report presents an evaluation of the London Centre for Arts and Cultural Enterprise (LCACE) initiative based on a case study approach and presenting an impacts model which it proposes is suitable for understanding the broader impacts of targeted initiatives for partnerships, collaboration and knowledge exchange.

LCACE was established in December 2004 to foster collaboration and to promote and support the exchange of knowledge between the university partners and London's arts and cultural sectors. The main aims of LCACE are: Networking; Showcasing Academic Research; Enterprise and Advocacy.

LCACE is a consortium of the following different higher education establishments:
- Birkbeck, University of London
- City University
- The Courtauld Institute of Art
- Goldsmiths, University of London
- Guildhall School of Music & Drama
- King's College London
- Queen Mary, University of London
- Royal Holloway, University of London

The evaluation report discusses issues of measuring the impact of this kind of initiative, particular in relation to the challenge of demonstrate economic impact, as a dominant criteria for success through funding streams such as HEIF.
It argues for a more considered approach to impact evaluation and proposes a model based on 4 main types of impact (see Figure 1 below):
- Institutional: including reputation, profile particularly with regard to Knowledge Transfer culture & innovation
- Network: emphasising quality of networks
- Knowledge impact: including stimulation of knowledge, development of thinking and practice and influence on academic debate and creative practice
- Personal impact: in terms of profile and practice.

It also proposes that further impacts be captured:
- Teaching, training and skills
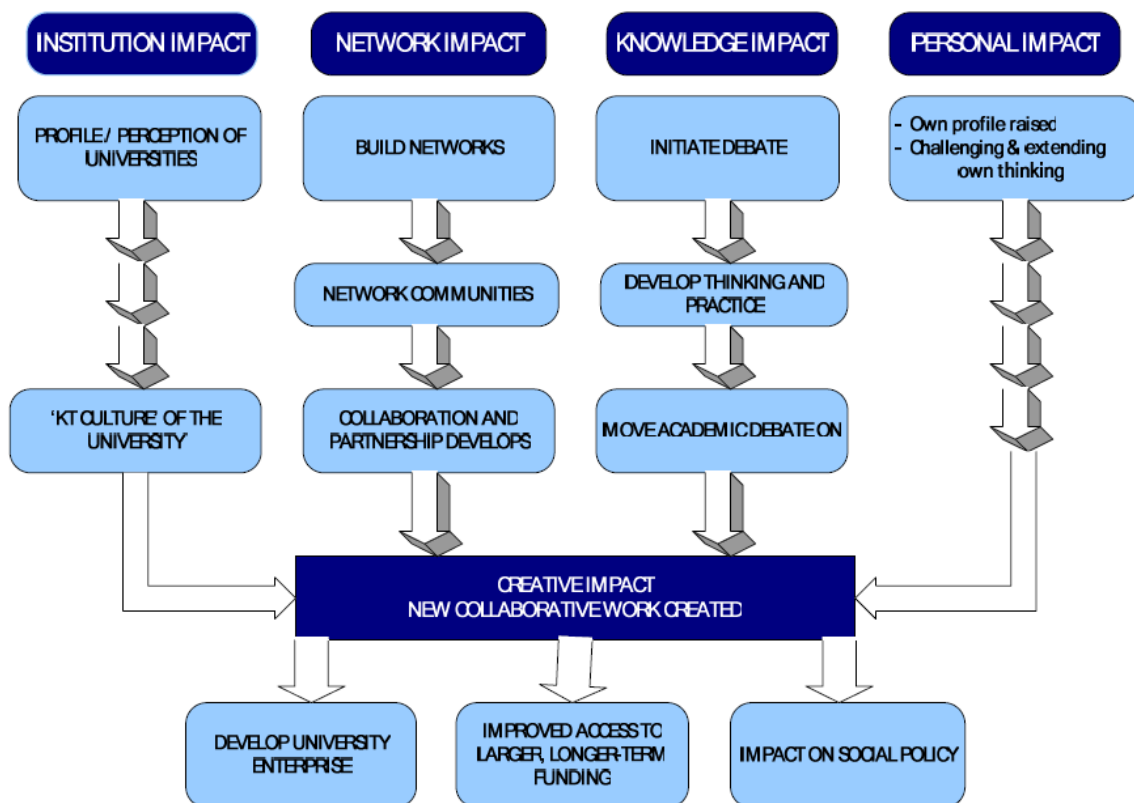- Social and community impacts

Figure 1: Project Model of How Impact Develops (15)

The report also proposes some success measures in developing sustainable partnerships, based on the case studies it examined.
- Mutual understanding of what partners are trying to achieve/sense of where trying to get to
- "Strong partnerships should consist of difference"'
- Delivering excellence – "doing a good job"
- Getting a strong team together
- Support from university

"Getting funding" is mentioned as a key success criterion by projects at an early stage of development. Longer-developed projects view support and advice as more important than the money itself

The Tomorrow People: Entry to the museum workforce extract introduction, summary and possible actions, Maurice Davies (Museums Association and University of East Anglia, April 2007) www.museumsassociation.org

This report was written by the Deputy Director of the Museums Association and based on consultation as a visiting fellow of University of East Anglia, and reviews issues and problems with entry into museums jobs. It identifies five main problems which are constraining workforce recruitment and development:
- Lack of diversity in museum workforce entrants compounded by little attempt to increase diversity and off-putting requirements for voluntary experience
- Skills shortages particularly in natural science and technology, as well as education and learning
- Energy and talent wasted by the inherent difficulties in securing first museum job

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- University-based museums studies play a large role in pre-entry and entry-level training but museums are unsure of the value of museums-studies courses and do not give them much support.
- Difficulties in recruiting for junior and middle management jobs, despite over supply of entry-level applicants – museums need to nurture and develop new recruits to progress to more responsibility

The concern with the role of universities-based museum studies and the lack of fit between workforce recruitment and development needs in museums is the most pertinent to this study: the report recommends increased cooperation and partnerships working between museums and courses to bring benefits for students, museums and universities (Davies, 2007: 8) through collaboration and partnership, course content and structures, data and selection of students, validation and recognition.

Arts, enterprise and excellence: strategy for higher education (Arts Council England, 2006)

This strategy was developed by the Arts Council in consultation with national bodies and agreed by national council in April 2006. It is focused broadly on the common aims towards:
Contributing to the creative economy by supporting enterprise and innovation
Widening and diversifying participation in higher education

The strategy considers the role of HEIs in widening and encouraging participation in the arts, through their support of arts infrastructure for staff, students and communities, as well as concerns about widening participation in creative arts courses, particularly in terms of culturally diverse, minority ethnic and disabled students. It makes particular reference to the shared benefits of collaboration in relation to: the definition, funding and recognition of practice-based research; encouraging and improving knowledge transfer and skills transfer between practice and academia; the role of HE in supporting arts and creative business start and incubation the use of HEIs as a source of commissioned research and intelligence for arts policy and practice.

Particular actions and recommendations of note include:
- A review of the existing memorandum of understanding with the AHRC
- The development of a memorandum of understanding with HEFCE, to focus on areas of joint interest, including knowledge transfer, widening participation, diversity and transition into work and a more joined up public policy arena for the arts in higher education.
- Support for the interests of artists and creative practitioners in the context of knowledge transfer, especially in the creative industries, including investigation of the potential for artists and arts organisations to be included in the AHRC Knowledge Transfer Partnerships programme from 2006
- Partnership agreements to be set up by Regional Arts Council offices with individual and/or groups of HEIs, where this would strengthen links, increase leverage and further mutual interests; a potential audit of the HEI's current involvement and investment in the arts and creative industries
- Work with the Museums, Libraries and Archives Council, the AHRC and HEFCE to ensure that the 2009 changes to university museum and gallery funding have positive rather than negative impact, linked to the Arts Council's review of the presentation of the visual arts

Managing to collaborate: the theory and practice of collaborative advantage Chris Huxham and Siv Vangen (Routledge, London, 2005)

This book is concerned with the management of situations in which people have to work collaboratively with those in other organisations, and aims to provide a one-stop resource for academics, managers and students studying or working in collaborations. While not directly dealing with HEIs or MGVs, its findings (drawn from case studies developed over 15 years) resonate with the findings of this study. The following extract from the book shows the writers' "top ten tips" for collaborative working, together with a health warning. What we learn from this is that whilst there are issues and considerations that are specific to partnership working between museums, galleries and visual art organisations and higher education institutions – for example, clarity over research disciplines, methodologies and approaches and their relationship to material objects – there are also generic concerns and points of learning which are relevant to any collaboration and partnership.

Ten tips for collaborating (Huxham and Vangen, 2005: 37)

> Use these with care! They are intended to provoke thought. Only the first and last should be taken as absolute truths

1   Don't do it unless you have to! Joint working with other organisations is inherently difficult and resource consuming. Unless you can see THE POTENTIAL for real collaborative advantage (ie that you can achieve something really worthwhile that you couldn't otherwise achieve) it's most efficient to do it on your own
    .... but if you decide to go ahead...

2   Budget a great deal more time for the collaborative activities than you would normally expect to need
3   Remember that the other participants involved are unlikely to want to achieve exactly the same thing as you and make allowances. You need to protect your own agendas but be prepared to compromise
4   Where possible, try to begin by setting yourselves some small, achievable tasks. Build up mutual trust gradually through achieving mutual small wins. If the stakes are high, you may need a more comprehensive trust building approach
5   Pay attention to communication. Be aware of your own company jargon and professional jargon and try to find clear ways to express yourself to others who do not share your daily world. If partners speak in ways that do not make sense, do not be afraid to seek clarification
6   Don't expect other organisations to do things the same way yours does. Things that may be easy to do in your organisation may, for example, require major political manoeuvring in another
7   Ensure that those who have to manage the alliance are briefed to be able to act with an appropriate degree of autonomy. Wherever possible, they need to be able to react quickly and contingently without checking back to the 'parent' organisations
8   Recognise that power plays are often a part of the negotiation process. Both understanding your own source of power and ensuring that the partners do not feel vulnerable can be a valuable part of building trust
9   Understand that making things happen involves acting *both* facilitatively *and* directively towards others
10 Assume that you cannot be wholly in control and that partners and environment will be continually changing. Then, with energy, commitment, skill and continual nurturing, you can achieve *collaborative advantage*

Selected strategy and planning documents

The Whitworth Art Gallery Strategy Plan 2008 -2011
Details the mission, core purpose, goals and values and five key objectives for 2008 -2011. Aspects of note include importance of research activities and profile, range and quality of academic engagement (one of key objectives) and centrality of collections to building world class reputation. Articulates core values through key words: intelligence, accessibility, sociability, quirkiness, reflection and efficiency.

Research at FACT – Future Directions; Research at FACT – Summary (FACT, July 2008) Comprehensive mapping and summary of research relationships and structures supported through FACT activities in July 2008, and strategic objectives for the organisation for future research partnerships and development.

Areas of Existing and Potential Collaboration on Research and Research Dissemination between NML and UoL (Holger Hook UoL, Jane Duffy, NML, December 2005) Details findings of joint mapping exercise in December 2005 – plots potential collaborations and opportunities (some of which are featured in case studies) under following headings: Black History and Culture – with a particular emphasis on the National Slavery Museum and Research Centre (became the International); The History of Collecting and Collections - including Walker Art Gallery and Holger Hoock, CAVA; Liverpool and Merseyside History and Culture.

Information sources on/for collaborative programmes and partnerships
TATE partnerships http://www.tate.org.uk/research/tateresearch/partnerships/

A Short History of the Whitworth Art Galley – www.manchester.ac.uk/

Treasures of Liverpool Libraries programme – LJMU, Liverpool City Libraries, Liverpool Hope University and the University of Liverpool www.liverpooltreasures.org/

http://nwmuseumlearning.socialgo.com/welcome learning and education social networking site, run by Kate Measures

Articles
Nick Mansfield, Art Histories Working Paper 45, University of Manchester (2007)
http://www.humanities.manchester.ac.uk/medialibrary/arts/history/workingpapers/wp_45.pdf

Preston: In Certain Places, Bob Dickinson, Art and Architecture Journal (Autumn 2008)

Conference details
Culture Campus seminar: The Tate's Research Strategy and their collaborations with higher education institutions, Nigel Llewellyn (3 December 2008)

Centre for Liverpool and Merseyside Studies Conference, Culture and Merseyside, 13 – 14 November 2008.   Includes many case studies/individuals including John Belchem, Sam Davies, Ross Merkin (on Everyman), Jon Murden, Ron Noon

Curating for the Future Conference 2008 – Relevance Meaning Responsibility, University of Manchester, 8 & 9 September 2008 Renaissance NW, in partnership with University of Manchester and North West Federation of Museums and Art Galleries

Appendix 4: Collections used in the case studies and summaries and how they meet the shared priorities

	Widening Participation	Knowledge Transfer	Employer Engagement	Collaborative Research	Entrepreneurship	Creative Practice	Innovation
CHESHIRE							
Chester Grosvenor Museum (6)	■	■	■			■	
Macclesfield Silk Museum (8)	■	■		■			
CUMBRIA							
Grizedale Arts	■	■	■			■	■
Wordsworth Trust (18)	■	■		■		■	■
Kendal Museum (various, inc 4, 9)	■						
GREATER MANCHESTER							
Bolton Museum (17, 10)	■	■	■	■		■	■
Manchester Alchemy (various inc 4, 6)	■	■	■	■		■	■
Whitworth Art Gallery: the Village (6)	■	■		■		■	■

	Widening Participation	Knowledge Transfer	Employer Engagement	Collaborative Research	Entrepren-eurship	Creative Practice	Innovation
Whitworth: the Cabinet & Tuesday Talks	■		■				
Manchester Art Gallery & UoM Computer Services (6)		■			■		■
MA Design Lab at MMU & Platt Hall Gallery of Costume (8)	■	■	■		■	■	■
LANCASHIRE							
Lancaster: Storey Gallery		■		■		■	■
Preston, Harris Museum (various inc 6)	■	■	■	■	■	■	■
People's History Museum & UCLAN (various inc 9, 10, 18)	■	■	■	■			

	Widening Participation	Knowledge Transfer	Employer Engagement	Collaborative Research	Entrepren-eurship	Creative Practice	Innovation
MERSEYSIDE							
Tate (6)	■	■	■	■			
National Museums Liverpool: UoL – Centre for Study of International Slavery (various inc 9)		■		■			
Liverpool histories – NML, UoL & LJMU: CLAMS & Centre for Study of Slavery (various inc 9)	■	■		■			
LJMU Special Collection/ digitisation: Everyman Playhouse (various inc 18)	■				■		■

Collections

1	Archaeology/Antiquities
2	Egyptology
3	Ethnography
4	Natural History
5	Geology
6	Fine Art
7	Decorative Art
8	Costume & Textiles
9	Social History
10	Industrial History
11	Transport History
12	Maritime
13	Science
14	Military History
15	Numismatics
16	Ephemera
17	Photographic
18	Archives
19	Oral History

Appendix 5: Explanations of shared priorities[3] and "partnership"

Widening participation	Encouraging new "audiences" eg student recruitment, attendances at exhibitions/events, public attending HEI events, engaging with academics from other HEIs
Knowledge transfer / exchange	Interaction/engagement of specialists from different areas and of specialists with non-specialists – ongoing (evolutionary) and/or time specific
Employer engagement	Employability skills development, continuing professional development (CPD) for staff, engagement with employers/networks of employers outside of the partners
Collaborative research	Both partners contributing to the research process through provision of resource (eg collection, time, funding) and expertise
Entrepreneurship	Creating or setting up new initiatives or businesses
Creative practice	Developing new work and/or ways of working
Innovation	Developing new work and/or ways of working that is substantially different from what has gone before – "step-change"
Partnership	An ongoing relationship between a museum, gallery or visual arts organisation and a higher education institution that has: • Longevity • Shared objectives, aspirations and risks • Benefits for both partners independently and together Can include long standing, strategic working and/or a range of existing or planned/potential projects – key factor is the intention to continue working together. Objectives, benefits and aspirations do not have to be set out at the beginning but may evolve over time and may be project specific.

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[3] These priorities are shared by MGVs and HEIs and are articulated by the commissioners (Renaissance North West, Arts Council England North West and North West Universities Association)