

Partnerships in Practice



LCACE
London Centre for Arts and Cultural Exchange

LCACE is a university centre promoting the exchange of knowledge and expertise with the capital's arts and cultural sectors. This major collaboration received funding through the Higher Education Funding Council of England's HEIF fund (Higher Education Innovation Fund). The nine institutions involved are: University of the Arts London, Birkbeck, University of London, City University London, The Courtauld Institute of Art, Goldsmiths, University of London, Guildhall School of Music & Drama, King's College London, Queen Mary, University of London and Royal Holloway, University of London.

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Lecture Theatre, Blizard
Building, Queen Mary.
Photography:
© Nick Wiltshire



Introduction

Welcome to the second edition of Partnerships in Practice. Since we produced the first edition of this booklet in 2007, the field of knowledge exchange within the creative and cultural industries and the work of the London Centre for Arts and Cultural Exchange (LCACE) have moved on apace.

Within this publication we highlight not only a small selection of the fascinating projects supported by the LCACE Academics' Knowledge Exchange Seed Fund, but focus on a selection of other projects and research from within the LCACE partnership to demonstrate the range of possibilities for collaboration between higher education and the arts and creative industries.



Photograph:
Nick Wiltshire © LCACE

Those of us at LCACE are always inspired to see the diversity of different academic disciplines and eclectic mix of artists and organisations involved in knowledge exchange. From the Florence Nightingale School of Nursing and Midwifery at King's College London to the Drama Department at Queen Mary, University of London, from the Barbican and BFI to Arts & Business, the collaborations are varied and exciting.

The following reflections are by those who have undertaken the projects and research, and are practical illustrations of what is possible under various different knowledge exchange schemes and research council funding. We have not provided details of the different schemes in this publication, but further information can be found on the LCACE website or through the LCACE office.

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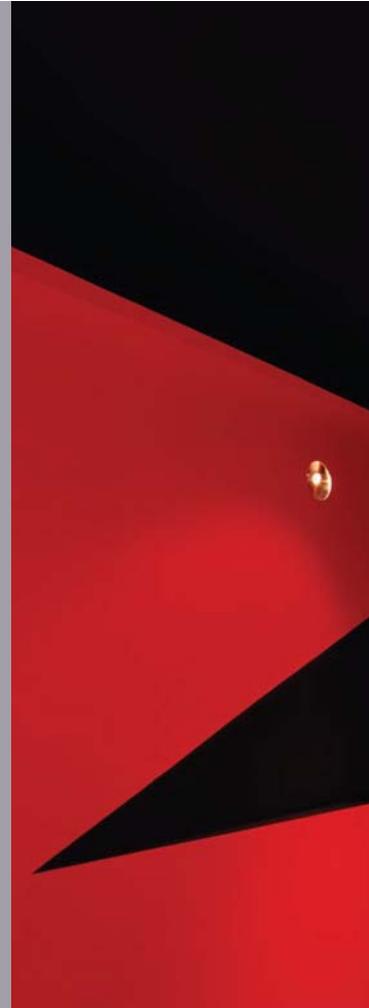
LCACE Academic Seed Funds

**60 Years of Curating
Birkbeck, University of London**

In 2007 and 2008 Ben Cranfield, Collaborative Doctoral Award student with the London Consortium and the ICA, and ICA Director of Talks Jennifer Thatcher developed a year long discussion series looking at dominant and innovative curatorial approaches of the last 60 years, via the work of contemporary curators/artists. Initial funding from the London Consortium and the generous support from the LCACE KE Seed-fund allowed the series to invite top-speakers from across the Creative, Cultural and Higher Education sectors. The discussions were introduced by Ben Cranfield who used his

doctoral research on the ICA's history to provide the context for discussion.

The year long series involved over 60 academics, artists, curators, writers and commentators. The topics ranged from institutional themes such as 'Fun and Games: the gallery as adult play centre' and 'Political manifesto as curatorial project' to questions of curatorial purpose and ethics in discussions such as 'Hi tech, Low tech: Technology in Art + Curating' and 'Sex sells – erotic experience and controversy as curatorial method.'





Each discussion was recorded and was made available on-line, becoming the first fully podcast series to be archived at the ICA and creating a valuable resource for future work.

The project was explorative and challenging and often revealed the difficulty of discussing the elusive practice of curation in today's knowledge economy. It was, therefore, a timely and productive project which realized a wide audience and sowed the seeds of future collaboration. Future dialogues and publications are under discussion regarding the practice of curating and the history of exhibitions and galleries as a consequence of the series.

Ben Cranfield

Birkbeck cinema.

Photography:

© Kilian O'Sullivan/ Lightroom

Q-Art London Goldsmiths, University of London

Q-Art London was set up in November 2008 by Sarah Rowles, a second year Art Practice student at Goldsmiths. Q-Art London is a forum for critical discussion, networking and peer review for all London visual art and visual culture students and graduates from across London's top universities.

Every month a convenor/ crit is held at one of the participating universities where seven artists are selected on a first come first served basis to present work for discussion at each event. Q-Art London was set up to provide an alternative and

additional learning environment to the institution; to break down the mythical barrier between the various art schools as well as their departments and levels of study- promoting the cross-learning of different perspectives and networking; and to provide a forum where graduates of these colleges can continue to present and critically discuss work in a peer-led environment. Through word of mouth alone Q-Art London proved very popular and filled a real need with over 1500 students signed up to the website in a matter of months and between 60-120 people consistently attending each event.



Gallery Visit East
Photograph: Daniela White

The LCACE seed funding will be used to support the continued running and growth of Q-Art London and to enable it to reach even more students and graduates.

The book '12 Gallerists: 20 Questions' was also published under Q-Art London and is a collection of interviews with 12 London gallerists. It seeks to demystify the evaluation of artworks in the market place. It started off by being sold in Q-Art London forums and is now available in the Tate Modern bookshop. In the last few months, the publication has already sold over 200 copies.

Sarah Rowles

Arts and Humanities Research Council (AHRC) Collaborative Doctoral Awards

Queen Mary, University of London

Supervisors: Michael McKinnie (Senior Lecturer in Drama, QMUL)
Louise Jeffreys (Head of Theatre, Barbican Centre)

Award-Holder: Sophie Leighton-Kelly (PhD Student, QMUL Drama)

This project investigates the local and international value of the Barbican Centre. As a leading arts centre located in a hub of global finance and on the edge of an area of major urban development in East London, the

Barbican offers a unique opportunity to investigate the relationship between performance organisations and an ever-changing city.

The Barbican produces the United Kingdom's only extensive programme of international theatre (BITE). It also collaborates with local arts companies to produce work throughout east London. Uniquely among arts organisations in the UK, the Barbican's stakeholders combine the local and the transnational: the City of London Corporation, global finance companies, artistic

Photograph: © Barbican



collaborators and local community groups. In a turbulent global economic climate—which has affected the financial sector that provides most of the Barbican’s funding—and in the lead-up to the 2012 Olympics in East London, how can a large arts centre achieve its international and local aspirations? And how can the value of this work be measured beyond its economic impact?

Sophie Leighton-Kelly, a PhD student in the Department of Drama at Queen Mary, is undertaking the research for this project as her doctoral thesis. This collaboration between Queen Mary Drama and the Barbican allows Sophie to work as an embedded researcher within the arts centre while having the support of Drama’s large and vibrant PhD community. Her work extends a long history of collaboration between Drama and the Barbican and it aims to provide new insights into the politics of contemporary creative industries for both research and arts communities.

Michael McKinnie

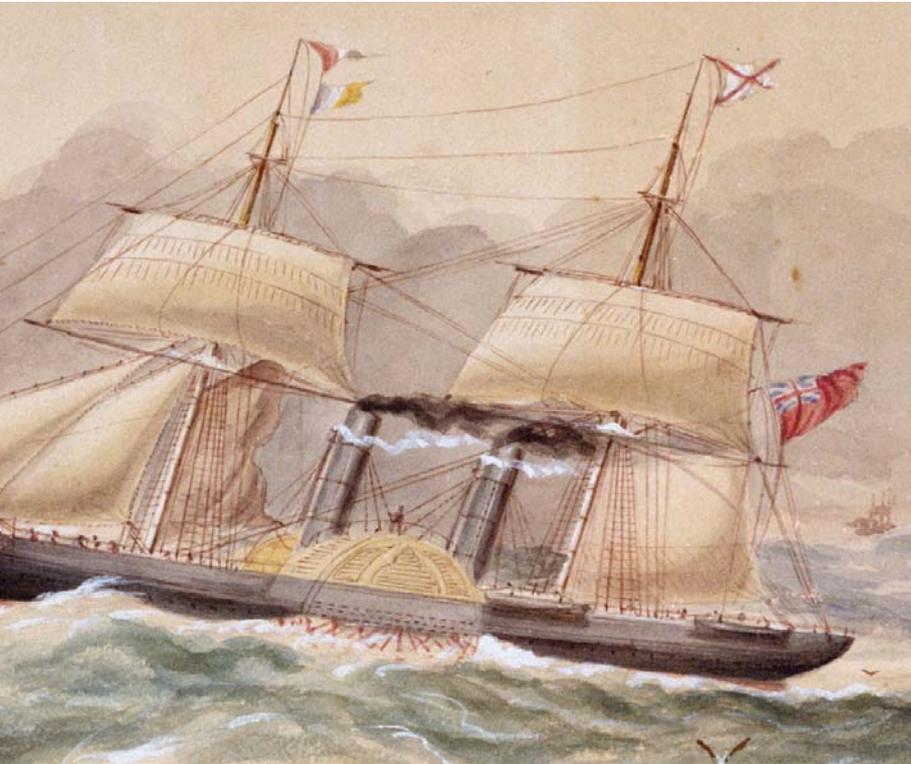
Steam after slavery The Royal Mail Steam Packet Company in the post-emancipation Caribbean Royal Holloway, University of London

The studentship involves collaboration between Royal Holloway's Geography Department and the National Maritime Museum. From 1842 the Royal Mail Steam Packet Company's vessels connected Britain and the Caribbean; the service was subsequently extended into South America. This project relates the Company's history to the transition from slavery to freedom in the Caribbean, and explores the Company against broader social and cultural transatlantic interactions. The studentship thus allows for the study of under-utilised maritime manuscripts from a geographical perspective, and employs

the business archive of a British company to consider Caribbean historical geographies.

Dr David Lambert at Royal Holloway and Dr Nigel Rigby at the National Maritime Museum supervise the studentship. Collaborative supervision has allowed wide-ranging feedback from two disciplinary perspectives to steer the research. The studentship is one of a number of initiatives between the National Maritime Museum and Higher Education Institutions. Collaborative studentships introduce researchers with diverse interests to the National Maritime





La Plata, Royal Mail Steamer
1852

© National Maritime Museum,
Greenwich, London

Museum's collections and help to ensure that they continue to be used creatively. From my perspective, involvement in both research communities has provided an extra peer network as well as invaluable access to maritime expertise.

The studentship offered an opportunity to engage with historical sources that I would not otherwise have explored; an additional benefit, or challenge, is that within a museum students learn to work, like curators, with a range of materials, both two- and three-dimensional. Additionally, the scheme bridges a gap between universities and heritage institutions, giving students the skills needed to be the research curators of the future. At a later stage I hope to contribute to the Museum's work either through involvement in an exhibition or an educational initiative. Beyond the bounds of this studentship, there are plans for further collaboration between the two institutions through future research projects.

Anyaa Anim-Addo

AHRC Knowledge Transfer Fellowship

Queen Mary, University of London and the BFI

In 2008 our partner in this project, the British Film Institute (BFI), celebrated its 75th anniversary. From modest beginnings it has grown over the years to become a large multi-faceted national arts organisation which runs the world largest film archive, shows 2000 films a year at its exhibition complex on London's South Bank, possesses enormous resources about the moving image in printed, pictorial and electronic form, and has an international reputation as a publisher and educator in the field of film and television. But just how it grew to this pre-eminent position in the nation's film

and media culture, and the richness of the resources it has accumulated over the years, is something little understood either by the extensive public which uses its services or within the organisation itself.

The aim of our project is to fill this gap in knowledge, so that the BFI can make better use of its accumulated resources and the public can understand better what the BFI has to offer. The main means of achieving this aim is the creation of an in-house database and web application, giving immediate access to many thousand





digitised documents (text, images, video) which collectively represent the entire history of the organisation. The web application, which will present these documents in context, will be attached to Screenonline, the BFI's very successful online guide to the history of British cinema and television.

Finding the documents has not been difficult because the basic research into where they were and what they contain had already been done as part of our earlier AHRC-supported project on the history of the BFI. More challenging, given the large amount of material being digitised, has been the road map – helping users get quickly to what they need, which obviously varies enormously from user to user. Some will want a quick overview. Others will want to go into depth on issues of arts and cultural policy, on the growth of film archiving, on film and media education, or any other of the areas where the BFI has played a central role in national life over its 75 years. We are currently putting the final touches to the web application and the

Photograph: courtesy of BFI





database in close collaboration with our BFI colleagues. We are also taking steps to ensure that those resources and remain available and indeed continue to expand long after the end of our Knowledge Fellowship.

Dr Christophe Dupin
Professor Geoffrey Nowell-Smith
Queen Mary, University of London

Photograph: courtesy of BFI

AHRC Knowledge Transfer Partnership

University of the Arts London KTP with the Southbank Centre

As the Southbank Centre reopened after its recent refurbishment, the University of the Arts London began a Knowledge Transfer Partnership programme, bringing the knowledge and expertise of its groundbreaking MA in Creative Practice in Narrative Environments, together with the Learning and Participation Department of the Southbank Centre. A KTP is a 2 – 3 year venture which brings a University academic and a graduate together with a company to work on a strategic project to help that company grow.

The Course itself, at Central St Martins, is about collaborative work to design spaces that tell stories, and so working in partnership with an organisation such as the Southbank Centre is in the heart of its ethos. The aim of the KTP was to develop new environments which would encourage participation and engage audiences.

One of the first elements of the KTP was the development of the Spirit Level at the Royal Festival Hall. Creative events in this area include music, dance, visual arts, literature and rehearsals, but this wasn't being communicated.



South Bank Centre
from left to right, Rachel
Harris, Shân MacLennan,
Kelsey Snook, Tricia Austin.
Photograph:
© University of the Arts
London

The KTP Associate Kelsey Snook organised workshops with the Southbank Centre's Learning and Participation team and MA students to investigate how the space felt, and how to inhabit it in the future. The KTP employed innovative design processes to generate a communication graphics system that increases participation and facilitates and promotes the activity happening in the space.

For Tricia Austin, the MA Course Director, the KTP has also developed many opportunities and ideas contributing to the development of the MA itself, and to student understanding of interaction and participatory design. She feels it is important that the University engages with the needs of real organisations in a mutually supportive way. As Shân MacLennan of Southbank Centre says 'We are swapping knowledge and expertise. I think it makes economic sense as well as creating something more holistic and more interesting for the public to be a part of'.

Kelsey Snook

Academic Research Council Funded Projects

**Media & Arts Technology Programme
An Engineering and Physical Science Research Council Centre for
Doctoral Training, funded by the Digital Economy Programme
Queen Mary, University of London**

The Media and Arts Technology programme is an innovative multi-disciplinary 4-year Ph.D. programme in the science and technologies that are transforming the creative sector. It is hosted by Queen Mary University of London (QMUL), one of the UK's leading research universities and located at the heart of Europe's largest concentration of creative industries. This programme aims to produce post-graduates who combine world-class technical and creative skills and who have a unique vision of how digital technology transforms creative possibilities and social economies.

The programme is led by internationally recognised experts in:

- Digital Music
- Digital Video
- Human Interaction
- Performance and Live Art
- Digital Media Law.

Strategic collaborators: APT sound connections, BBC, The British Film Institute, BigDog Interactive, BT, Codex, ELBA, Goldsmiths Department of Computing, Illustrious, last.fm, LATERAL, LCACE, London Development

Tate Encounters Britishness and Visual Culture University of the Arts London

'Tate Encounters: Britishness and Visual Culture' is a three-year research project funded by the AHRC through the strategic research programme, 'Diasporas, Migration, Identities' and is a partnership between Tate Britain (Dr Victoria Walsh), London South Bank University (Professor Andrew Dewdney) and University of the Arts London (Dr. David Dibosa).

It was set up to address some of the questions surrounding barriers to access within the museum sector, particularly in respect of people from non-British and mixed backgrounds. The emphasis in the project has been on empirical

rather than theoretical approaches. The aim has been to produce an empirical study of the relationships between the National Collection of British Art, cultural diversity policy and different modes of spectatorship. The study is qualitative and the primary method was the ethnographic interview. The practical fieldwork phase of the project started in April 2007 and concluded in April 2009 and involved the participation of fourteen students from LSBU who were constituted as 'co-researchers'.

The programme aims at a wide sharing of knowledge and is due to make a final report in



Photograph:
© Dr David Dibosa,
University of the Arts
London

the Spring of 2010. In addition to the research aims below further information about the project can be found at

<http://process.tateencounters.org>

The research aims of the project are:

- to increase knowledge and understanding of the ways in which specific British identities are contained and reproduced within the curatorial practices and collection of Tate Britain. The project asked how such notions are received and valued by migrant and diasporic family members.

- to explore new intercultural readings of the collection, exhibition and displays at Tate Britain. Such readings are generated by migrant families alongside artists, theorists as well as educators.
- to develop a major collaboration between the academy and the cultural industries. The project aimed to develop a project of national and international significance focused upon contemporary curatorial approaches, museums education and cultural diversity.
- to develop a transdisciplinary, practice-based approach to the study of contemporary visual practices and their relationship to questions of diasporas, migration as well as cultural identity.
- to contribute to new forms of participation in debates on cultural as well as educational policy in respect of art galleries and museums. This aim relates to the impact of diasporas, migration and identities on art consumption.

**Victoria Walsh Head of Adult
Programmes Tate Britain**

Artist in Residence Model Phillip Neil Martin, Music Creator in Residence at the London College of Fashion

I was awarded the flagship post of “Music Creator in Residence” at the London College of Fashion supported the Performing Rights Society Foundation commencing in January 2006. The post was initiated to explore the way in which music and fashion interrelate both on the catwalk and within exhibitions. It was the first position of its kind in the world and I began to explore the magnetism between fashion creation and music both on and off the catwalk through music, live performance, space, architecture, fractured environments, sensors and light.

The post has transformed my working practise and indeed the breadth of work I’m engaging with now, expanding my core work as an experimental concert and electronic composer and developing skills as a creative director, visualisations for large mixed art format shows and my production skills.

I continue to be very excited about breaking down the barriers between fashion and performance, between music and theatre, working with concepts and forms of presentation that hopefully begin to challenge



the way the audiences view music and cross arts collaborations by creating 3D sensory environments that look forward into the new century. During the post I composed, directed and produced three large projects, the first taking place at the City of London Festival in June 2006 called "Black and White" for Taiko drums, electronics, fashion and architecture. The second at the Royal Academy of Art was called "Voices of the Asylum" for voices, human beatbox, electronics, Butoh dancers, fashion and space was created for the end of the one-year residency; however the post was extended with a greater support from the University in year two after a very positive feedback and with relish I worked for a further year on a holographic installation and a large show called "In the Parallel" for DJs, electronics, interactive searchlights, fashion and space.

LCF Music Creator in
Residence.
Dress by 'Venice'
Photograph: University of
the Arts London

Such amazing opportunities as these to explore, create and push boundaries with such a supportive framework are a rarity, and with hindsight can I say that it has been one of the biggest influences on the development of my practise to date.

www.philipneilmartin.com

Cross University Collaboration

Byzantium comes to Britain 2008-9 The Courtauld Institute of Art and King's College London

Byzantine civilisation is not widely recognised in the UK; the subject is not covered in schools, and is only taught in a few universities. In consequence, academics with Byzantine research interests are scattered in a range of different university departments, and have to make a very conscious effort to keep in touch with one another, with a very active subject association.

Byzantinists are always keen to proselytise, and to foster public interest in the subject, in a way which many other subject specialists do not

need to do. The news that the Royal Academy had decided to host a major exhibition, Byzantium 330-1453, from 25th October 2008 to 22nd March 2009, was therefore of great importance to all Byzantinists in Britain, and spread rapidly. Academics at King's and the Courtauld approached the Royal Academy about collaboration, and applied to LCACE for grants to create a coherent programme of events to include, and complement, two major conferences already being planned, and also the events being organised by the Academy. Interestingly, one thing that we were able to





offer was space for meetings and events, since they, like many other galleries, do not have generous lecture/event space.

The first period of events - October to January – was organised by King's; the second period was organised by the Courtauld. We also worked with the Society for the Promotion of Byzantine Studies, Royal Holloway College, and the Hellenic Centre in London. Activities were further enriched by a third LCACE grant, to the City University, for a cluster of presentations of Byzantine music in March by the Cappella Romana ensemble.

The most noticeable outcome was a steady increase in participation over the period. The final symposium was attended by more than 250 people – many more than expected. The programme was of mutual benefit: it added to the Academy's programme of events, and enabled the Byzantinists in the UK to present their subject to a wider audience. It is important

to point out the significance of involving a national association, as well as the London institutions which have a direct relationship with LCACE.

The LCACE events also encouraged a series of regional events associated with the Society for the Promotion of Byzantine Studies and the Royal Academy exhibition, including events in Edinburgh, York and Belfast. It is important to point out the significance of involving a national association, as well as the London Institutions who have a direct relationship with LCACE. The importance of such associations varies between subjects, but for certain areas their work could be very relevant to what LCACE is trying to do.

Professor Charlotte Roueché
King's College London
Dr Antony Eastmond
The Courtauld Institute of Art

Annenberg Courtyard,
Photograph:
© Royal Academy of Arts

Improvisation in Cross-Disciplinary Partnerships Guildhall School of Music & Drama and King's College London

Guildhall School of Music & Drama and the Florence Nightingale School of Nursing & Midwifery at King's College London used LCACE seed funding to explore concepts and practices of improvisation across nursing and the performing arts.

The project emerged from realising that improvisation is a common theme across music, acting and nursing (even though it is conceptualised in many different ways), and from a sense of the potential of improvising as a way to explore cross-disciplinary partnerships

and to stimulate creative learning and innovation.

We devised a series of experimental workshops or 'live-labs' facilitated by Dr Helena Gaunt and Ian Noonan around concepts that have meaning and are relevant to each discipline: engagement & beginnings, listening, and touch. Exercises included musical, text, acted, and drawn responses to narratives about experiences of receiving healthcare, expressive dance movements based on the touch and movement used in neurological assessment, and





collaborative creation of performed poetry about the process of engagement.

20 participants from the UK, Netherlands, Finland and Greece found creative ways of working together and then reflecting on this work in relation to their own disciplines which included music, music education, music therapy, acting, nursing and nurse education, and in relation to further possible collaborative projects.

Evaluation techniques included reflective discussion, free text written evaluation, thematic evaluation, photography and film. Three strong themes emerged: a sense of individual learning and relating this to the participants' own practice, learning specifically about communication, and a theme of seeing this work as the start of an exciting process and trying to answer the question – where next?

The feedback received so strongly expressed participants' learning that the project has formed the basis for a practice-led research proposal to explore the use of improvisation as a

professional development tool for expert practitioners in music, drama and nursing in collaboration with the Guildhall School, King's College London, English National Opera and the London Symphony Orchestra. Outputs from this will include professional learning, artistic performance, artistic reflection on key themes through the medium of film, and a framework and toolkit for professional development through improvisation, as well as academic papers.

Ian Noonan

Photograph: © Greg Funnell

Research Consultancy City University research for Arts & Business Individual giving – a study into donor motivation

The aim of this research was to study the motivations of small scale individual donors to the arts in England - the research excluded London because of the specific characteristics of its donor market. It was carried out by City University, and funded by Arts & Business, a partnership facilitated by LCACE.

Arts & Business came to City University because they wanted an authoritative piece of research on the motivations of individual donors to the cultural sector. Individual giving saw a 25% increase in 2007/08, making it one of the

increasingly significant sources of investment for many cultural organisations. However, A&B's annual Private Investment in Culture Survey found that just 20% of the UK's individual support went to organisations outside London, and looking at just the non-London English regions, this figure fell to just 11%. Given that support from individuals is likely to be an increasingly important source of income for the arts in the UK, it was essential A&B determined where the challenges lay and what practical steps the cultural sector could take to remedy this situation.



Photograph:
© Arts & Business

The aim was to explore whether there is anything specific about engaging in giving to the arts, especially giving behaviours, and what actually motivates people to contribute what are often very small amounts of money to an arts organisation. Similarly, very little is known about how giving schemes, where they exist, are operated and the kinds of challenges that arts organizations experience in their design and management. The research tried to bridge these gaps.

Timing was crucial, at a time of economic

downturn and funding uncertainty the research found that the small donor market, or a least a slice of it, is relatively immune to the macro economic environment, potentially constituting a reliable and stable source of financial support to the arts, also that donors are extremely committed to the arts and organizations they give to.

The research has established facts to underline some of the sector's beliefs on this subject and, more importantly, exposed new findings that will have a direct impact on how the cultural sector operates.

Arts & Business is keen that the final report enables a step change in how arts organisations raise money from individuals. The report will be launched at a Masterclass on individual giving in Bristol in July. Thereafter it will form the centre piece of regional events across the country focused on this area. It will be available free from the A&B website and will be referenced in new training tools.

**Anna Gaio City University and
Philip Spedding Arts & Business.**

In addition to the Academics Knowledge Exchange Seed Fund, LCACE runs many events to support and encourage projects and collaborations between our partners and the Creative and Cultural Industries in London. We also produce a monthly e-newsletter outlining our activities. Further case studies and information on the programmes featured in this booklet are available on the LCACE website. For more information or to subscribe to our e-newsletter, please visit www.lcace.org.uk



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