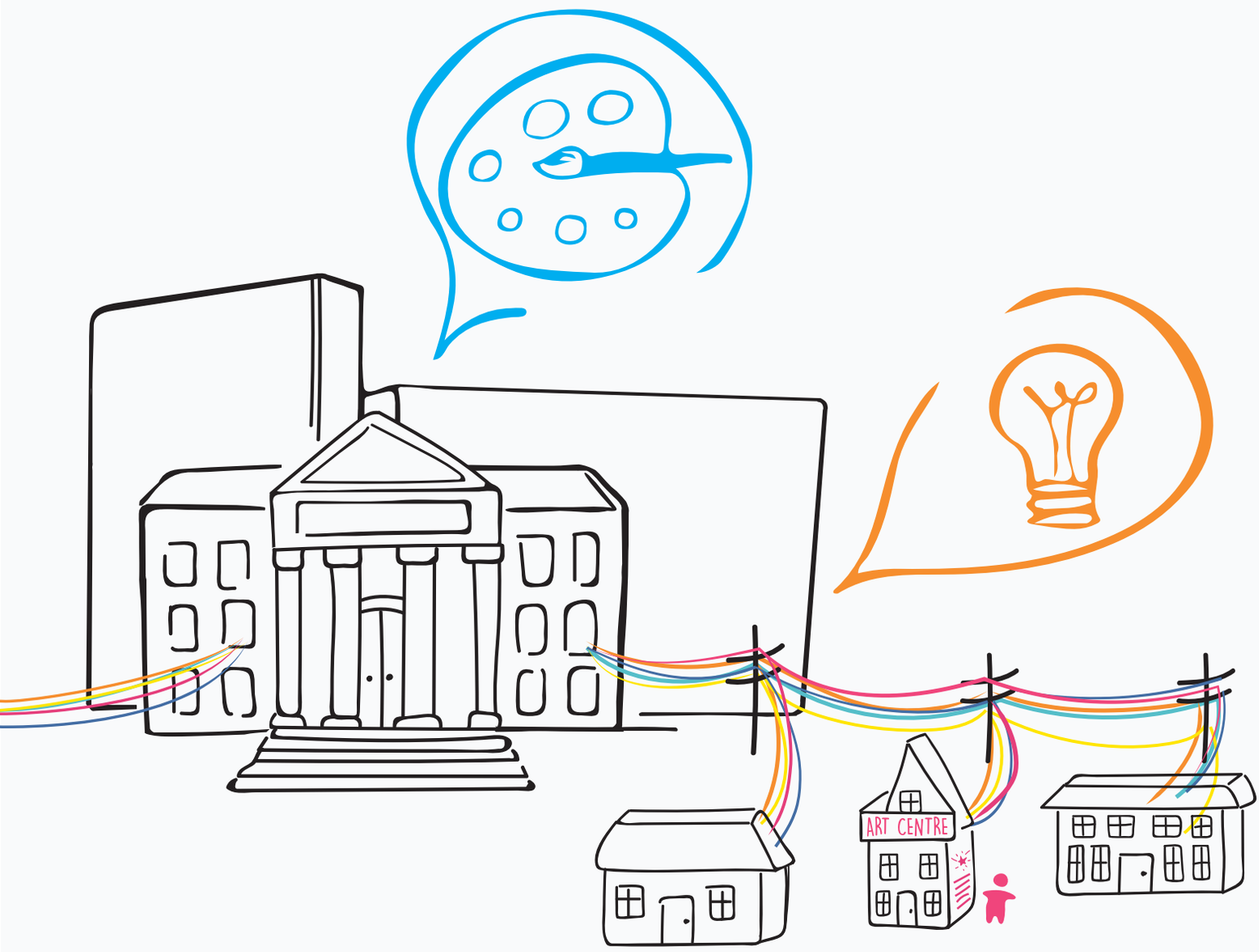
Roberta Comunian and Abigail Gilmore

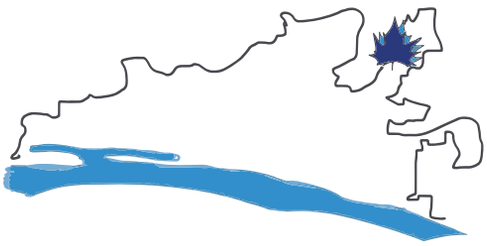
BEYOND THE *Creative* CAMPUS

Reflections on the evolving relationship between higher education and the creative economy



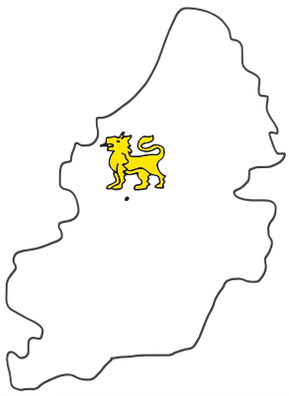
FIRST RESEARCH WORKSHOP:
Higher education and the arts & cultural sector
Castlefield Art Gallery, Manchester – 5th November 2012

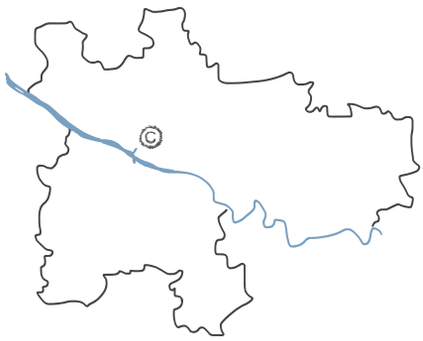
SECOND RESEARCH WORKSHOP:
Higher education, communities and cultural regeneration
University of Brighton – 10th April 2013



AUSTRALIAN WORKSHOPS:
Higher education, creative engagement and the creative economy: the Australian experience
Queensland University of Technology – 8th July 2013
University of Western Sydney – 12th July 2013

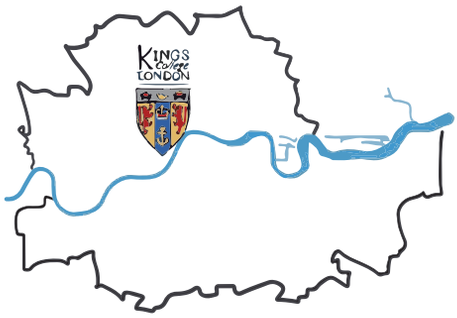
THIRD RESEARCH WORKSHOP:
A third space for creative arts and creative industries? The role of higher education in creative platforms, spaces and networks
Birmingham City University - 6th November 2013





FOURTH RESEARCH WORKSHOP:
Higher education and creative knowledge: exploring digital co-production and communities
CREATe Centre, University of Glasgow - 20th March 2014

FINAL CONFERENCE:
Higher education and the creative economy
King's College London - 23rd and 24th of June 2014



This publication should be cited as follows:

Comunian R. and Gilmore A. (2015) *Beyond the Creative Campus: Reflections on the evolving relationship between higher education and the creative economy*, published by King's College London, London (UK) available at **www.creative-campus.org.uk**
ISBN: 978-1-908951-14-4

CONTENTS

FOREWORD

This booklet summarises and critically reflects on discussions and ideas emerging from a two year research network project funded by the Arts and Humanities Research Council (AHRC) in UK (AH/J005800/1) entitled "*Beyond the Campus: Connecting Knowledge and Creative Practice Communities Across Higher Education and the Creative Economy*". The research network was created to provide a platform for academics, practitioners, artists, cultural organisations, business development managers and other university directors, to exchange knowledge, make connections and discuss collaboration between higher education (HE) and the creative economy.

The *Beyond the Campus* research network was established to provide a point of reference for academics and practitioners working in this area and to support further collaborations. The outputs generated by the network have been: a literature review of knowledge exchange and collaboration across academia and the creative economy and case studies, links, interviews, working papers and policy briefings on an online platform (**www.creative-campus.org.uk**). The network enabled us to gather data from interviews and workshop presentations, including international examples of and perspectives on the 'creative campus' (via a research visit to Australia and the invited research papers of international speakers). Many papers were presented at the workshops (see full list on page 2), which formed the main opportunity for 'live' engagement.

Through these activities we were able to identify some key issues, recent changes and challenges faced by HE in establishing valuable connections with the creative economy. In this publication we explore in particular: the need for HE to reach beyond the campus boundaries and consider its contribution to cultural regeneration and local communities; the importance of investing in creative human capital but also the challenge to train future cultural intermediaries able to engage in academic research as well as creative production; the demand for new opportunities or 'third spaces' for creative and academic knowledge to interact; finally the need for universities to be more clear and transparent about their 'stake' in the creative economy and their approach as patrons, sponsors or partners of the arts.

This booklet charts the changing dynamics and drivers for the different relationships between universities, and the communities they serve, and explores the motivations and rationales emerging from policy circles and from the sector itself, which shape and influence these modes of engagement.

Its tone aims to set it apart from a policy document or an academic text and to function more as a 'critical friend' for policy organisations, academics, creative practitioners, artists and cultural organisations who are planning or are already working together, reflecting on the key challenges and opportunities that lie beyond the practical difficulties and possible rewards of each collaboration.

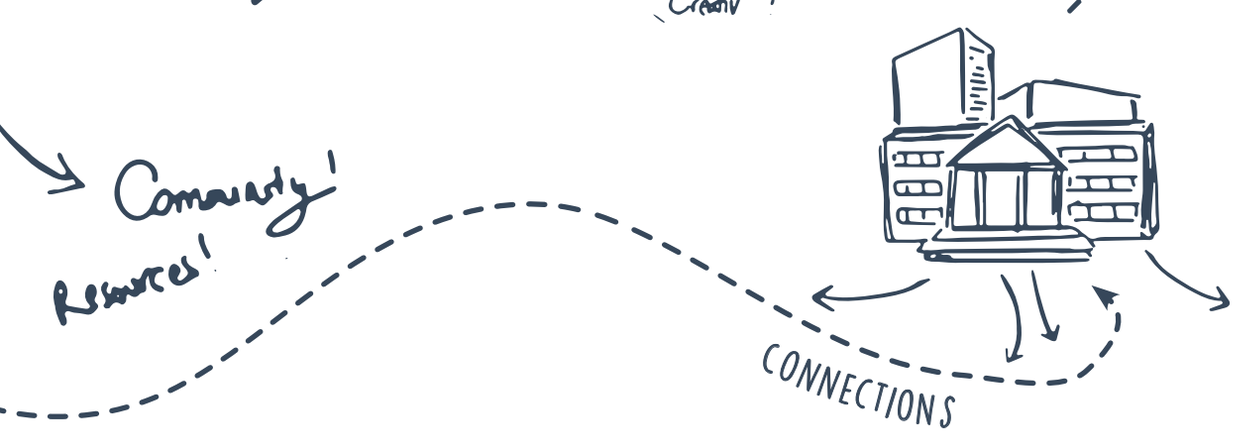
In developing the network activities and its outputs, we have benefitted from conversations with many colleagues and experts. We would also like to acknowledge the support of our Advisory Committee which provided valuable guidance on the project development and opportunities for further dissemination, specifically: Kion Ahadi (Creative Skillset), Richard Russell (Arts Council England), Pablo Rossello (British Council), Anamaria Wills (CIDA), Jeremy Davenport (Creative Industries KTN now Lancaster University), Hasan Bakhshi (NESTA) and Sara Selwood (Independent cultural analyst).

Furthermore, we would also like to acknowledge all the hosts, speakers and participants who contributed to the four research seminar across the UK, the two international workshops in Australia and also the final conference in London that took place on the 23rd and 24th of June 2014.

HIGHER EDUCATION & THE *Creative* ECONOMY

THE PROTAGANISTS AND STORY SO FAR

Before starting our reflections, it is important to identify the actors and protagonists and define the terminology which we use in this booklet (fig. 1). It is also important to chart a brief history of the development of ideas that are explored in following pages.



WHO'S WHO?

In the UK the **HIGHER EDUCATION** sector comprises mainly of publically funded institutions (HEIs) which are driven in different measures by a teaching or research mission. *Research-intensive universities* (often identified with the term Russell Group and 1994 Group) view research (and research-informed teaching) as their main focus and receive significant funding (from the public sector as well as other sources) to fulfil these goals. *Other universities* (often identified as with the Million + group) have tended to place more emphasis on teaching and training and have therefore placed also more emphasis on their contribution to local development and local skills (Goddard & Vallance, 2013). It is important to highlight these two perspectives in more detail.

The development of ***creative human capital*** is one of the main contributions of HEIs in relation to the creative economy. Every year graduates enter the labour market (Comunian & Faggian, 2014) with relevant knowledge and critical thinking to contribute to the creative and cultural economy as well as other sectors. The importance of this contribution is often underestimated and questioned in relation to weak career outcomes of many creative graduates in the UK.

Creative knowledge and R&D are fundamental to the development of an innovative and competitive creative economy. However, some have questioned the role played by HEIs in these sectors. Whilst in science and technology knowledge transfer between academia and industry is a common occurrence, this seems not as developed and takes less direct routes within the creative disciplines (Cunningham et al., 2004) a distinction which needs better understanding and support.

Comprehending the meaning of **COMMUNITIES** in this agenda can be quite straightforward; they tend to be the people surrounding (spatially) the organisations under discussion. However, sometimes their location (and definition) are not so immediate – communities can be very diverse (sometimes) even remote stakeholders or audiences. Further considerations also lie in relation to ***communities of practice or interest***.

Communities of practice (Wenger, 1998) are a special kind of community in which the bond is the shared interest in a specific subject or topic. Communities of practice are specifically relevant to the creative industries as they build networks of knowledge and support amongst practitioners in specialised fields (Comunian, 2012).

The term **CREATIVE ECONOMY** is considered by many as an evolving concept (UNCTAD/UNDP, 2008), an umbrella term that aims to capture a set of interrelated activities based around the production, distribution and consumption of creative and cultural goods (and ideas), which generate cultural, social and economic impact. Two core components of the creative economy are the ***creative industries*** (DCMS, 1998) and the (publically funded) ***arts and cultural sector*** (Arts Council of England, 2014) but other interconnected activities (for example tourism) are often included.

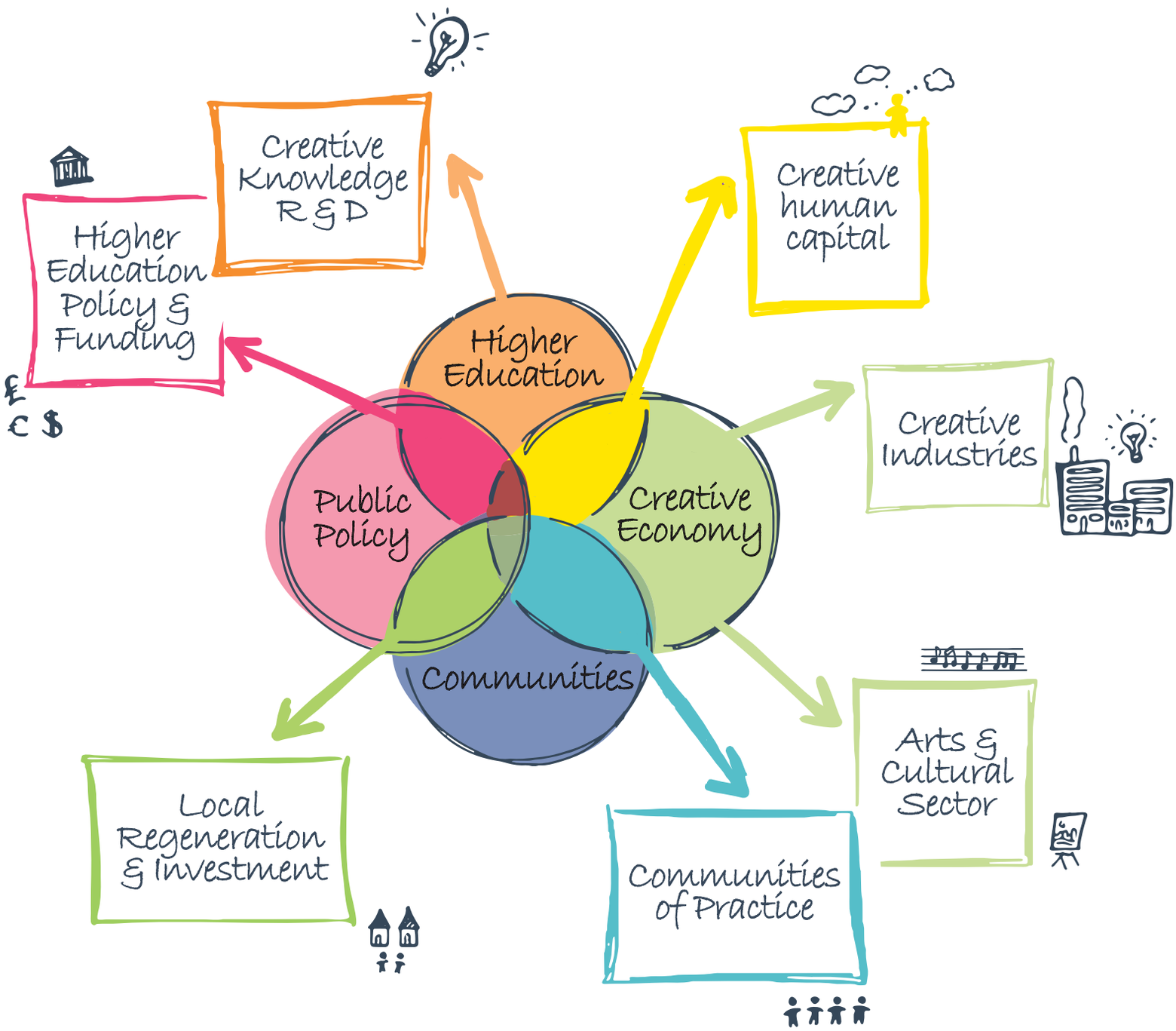
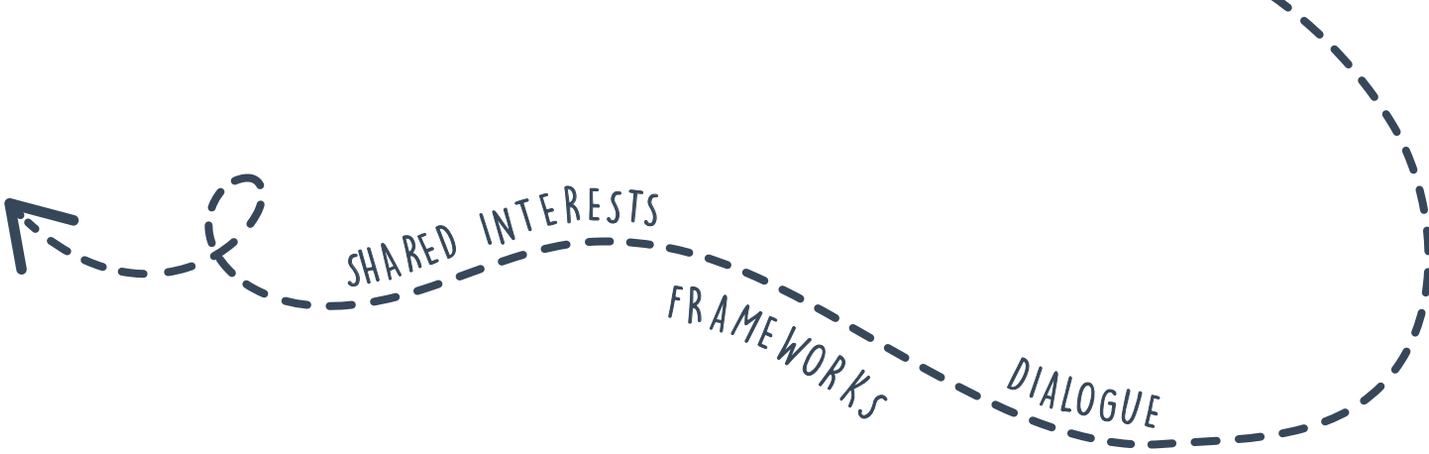


Fig.1 : Who's who? Key players and supporting roles in the relationship between higher education and the creative economy



The ***creative industries*** are defined as "*those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property*" (DCMS 1998: 2) and include a range of sectors: advertising, architecture, arts and antique markets, crafts, design and designer fashion, film, video and photography, software, computer games and electronic publishing, music and the visual and performing arts, publishing, television, radio. While they have made headlines for the past decade for their speed of economic growth and development, they are also recognised in the literature for being mainly comprised of small and micro enterprises that rely on social networks and local clusters for their development.

The ***arts and cultural sector*** is often identified with the publically funded or not-for-profit art sector as a key partner of HEIs (Dawson & Gilmore, 2009). It is commonly forgotten that HEIs are themselves often directly involved in the provision of arts and cultural activities to a range of audiences via their museums, theatres and concert halls. The UK arts and cultural sector also plays a key role in engaging with communities and is connected with public policy through the Department of Culture, Media and Sport (DCMS) and (at arm's length) Arts Council of England.

The role of **PUBLIC POLICY** is often pivotal in the interaction between HE and the creative economy but somewhat indirect. Public policy is broadly concerned with communities, education and cultural policy so in this respect it is a key component of every intervention and relationship which is developed. However, in relation to our area of focus two key aspects are particularly relevant: the ***higher education policy and funding framework*** and public policy intervention in relation to ***local regeneration interventions.***

The ***HE policy and funding framework*** has changed drastically in the last few years. This has seen the introduction of students' fees across all subjects and a new market driven approach to teaching provision. From the research perspective, it has also highlighted the importance of demonstrating impact of public funding not only in STEM (science, technology, engineering and mathematics) subjects but also within arts and humanities disciplines. Emphasis on collaborative frameworks (across academia and external partners) and funding (such as the AHRC Creative Economy Hubs) has encouraged a new understanding of the role of research in creative economy.

Local regeneration interventions have been another key concern of public policy, beyond the HE and creative economy remits. With the changing landscape from industrial to post-industrial economies and changing patterns of employment and skills, many of the local regeneration interventions across the UK have seen the contribution of universities in re-shaping old to new knowledge. Many of these interventions have also been connected with the development of local arts and cultural institutions or new creative clusters and industries.

THE STORY SO FAR

Of course the protagonists of this story have a history and while our focus is on emerging critical issues and future challenges, it is also important to map out this history and current interconnections as they have evolved in past decades.

The framework (fig. 2) aims to clarify some of the key dynamics and concepts within the growing literature surrounding the creative economy to better understand the multiplicity and complexity of the interactions that connect the sector to HEIs (Comunian & Gilmore, 2014).

Historically, universities have long been key cultural players in cities and communities. Many universities have been beacons of cultural production and preservation through the establishment of art collections, museums and galleries. This continues today with the hosting of performing arts spaces on campus and the undertaking of academic research on arts and cultural activities (Chatterton, 2000; Comunian & Faggian, 2014; Powell, 2007). However, latterly, there has been a growing pressure from policy to understand and demonstrate the impact of HEIs in relation to the arts sector and the creative economy.

A key objective is therefore to further facilitate these relationships and add to their potential value (Arts Council England, 2006; Dawson & Gilmore, 2009; Universities UK, 2010). This relates to a general level of interaction corresponding to the 'Cultural Role' (I) played by universities in the creative economy. Interactions are linked to the impact of the presence of the university and its public-societal agenda (I-a) and also in terms of the presence of venues, facilities and cultural spaces (I-b).

Alongside this cultural role, there is a much richer knowledge impact, as 'Creative Knowledge' (II) is generated within and on the boundaries between academia and the creative economy. The concept of knowledge transfer (often labelled knowledge exchange or external engagement) has become increasingly important in making the argument that arts and humanities departments have a positive impact on society and provide good value for money.

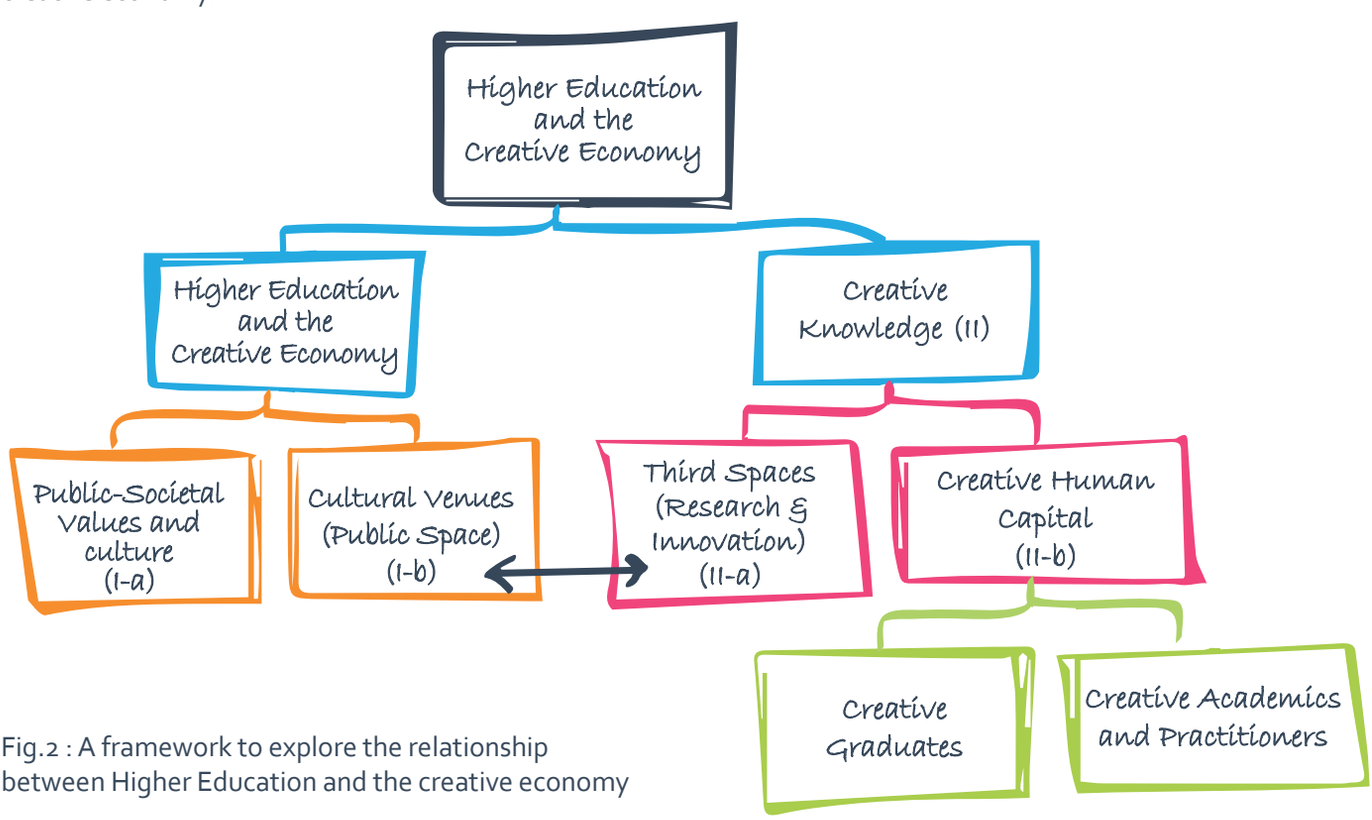


Fig.2 : A framework to explore the relationship between Higher Education and the creative economy

Some authors have seen this new pressure for knowledge transfer and exchange as an imposition of a 'techno-economic' paradigm on arts and humanities in academia (Bullen et al., 2004) but most HEIs have embraced this new perspective, seeing it as an opportunity to add value to their work (Lindberg, 2008; Powell, 2007). The knowledge connections which universities develop with the creative economy are considered particularly important as measures of impact and engagement, increasingly embedded within research assessment exercises (Comunian et al, 2014b). Although the evidence gathered is currently mostly anecdotal, there is an increasing pressure within policy circles to show the value of these dynamics through robust measures (Bakhshi et al., 2008; Hughes et al., 2011). Initially, relationships between HE and the creative economy have been characterised by the assumption that knowledge sitting within academia can benefit the work and practice of creative practitioners and organisations, with a strong emphasis on entrepreneurship (DCMS, 2006). These values have been framed explicitly in relation to entrepreneurialism and the creative economy and more recently in the wider arts and humanities, in relation to social responsibility, community engagement and development - where the injection of academic, specialist knowledge in history, classics, languages, literatures and cultures is seen to provide the basis for improvement and connection with those on the outside. New models for research and other collaborations are emerging however, which attempt to demonstrate how academic research can engage in other ways with the creative economy, establishing new principles for the ways in which these sectors can come together, producing shared outputs and the potential for genuine co-production and collaboration. This is in part due to the increased pressure on research funding councils to demonstrate the social and economic returns on investment, leveraging new programmes of funding which are deliberately targeting opportunities for knowledge exchange and collaboration with creative practitioners and communities.

However, it is also partially in response to broader issues in higher education policy, such as new financial barriers for access to knowledge and education, and an increasing interest in the civic university and in taking down the walls of the institution, in order to reconfigure the ways in which knowledge and knowledge-making practices move in and out (Goddard & Vallance, 2013).

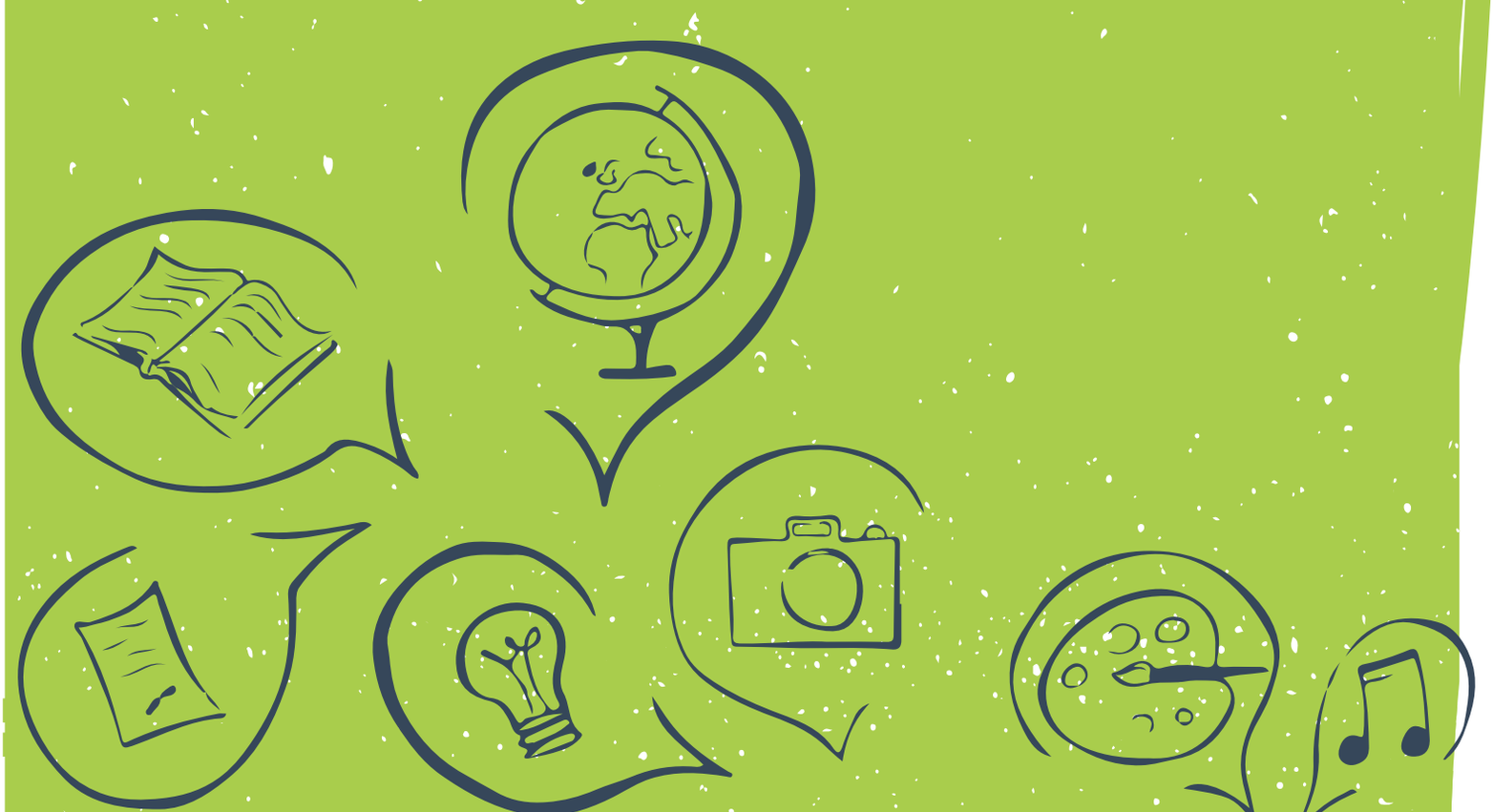
Within 'Creative Knowledge' (II) two important elements can be identified: one is the 'creative human capital' involved (II-b), the other is the role played by 'third spaces' in creating opportunities for shared research and innovation (II-a). The growing role played by creative human capital and shared third spaces corresponds to the emergence of bilateral and more organic models of engagement, where new knowledge can be co-created and developed across and beyond academia.

To explore further the critical issues and future trajectories between HE and the creative economy, the rest of the booklet focuses on four key issues within this framework:

- ✓ The need for HEIs to reach beyond the campus boundaries and consider their contribution to cultural regeneration and local communities;
- ✓ The importance of investing in creative human capital but also the challenge to train future cultural intermediaries able to engage in academic research as well as creative production;
- ✓ The demand for new opportunities or 'third spaces' for creative and academic knowledge to come together and interact;
- ✓ Finally the need for universities to be clearer and more transparent about their 'stake' in the arts and cultural sector and their approach as patrons, sponsors or partners of the arts.

Reaching beyond
THE CAMPUS:

UNIVERSITIES, CULTURAL REGENERATION AND COMMUNITIES



The relationships between universities and the creative economy can be understood through their mutual interest in human capital, skills development, creativity and innovation, cultural consumption and economic development. These are strongly interconnected with place; most visible when considering the ways in which universities engage with their localities, their physical environments and the communities which surround them 'beyond the campus'. These relationships are mediated by a number of structural factors associated with levels of resources and participation (such as socio-demographics and historical aspects associated with cultural identities, value and taste). They can be seen in three interrelated forms.

- ✓ impact on the cultures of place, through their contribution to the infrastructures of cultural participation, consumption and production;
- ✓ contribution to local economic development, through regeneration and employment, innovation and incubation;
- ✓ collaboration with local partners in co-producing the knowledge economies of place.

One way in which universities affect their localities is through their 'estate' impacts – the ownership and use of buildings both on and off campus. Cultural venues run by universities: art centres, concert halls, libraries and archives, galleries and museums – are important parts of local cultural eco-systems (NWUA, 2005) and may trigger and lead the physical regeneration of their localities, as well as forming part of places' heritage stock.

They support long-standing associations between 'town and gown', albeit with shifting models for their engagement with and embeddedness within locality and region (Benneworth & Jongbloed, 2010; Pinheiro et al., 2014). However, outreach into communities also happens outside of institutions and buildings, for example, through festivals and cultural programmes initiated by HEIs with local communities as targeted audiences and participants.

Another way in which these effects occur is through the activities of the student body: for example, fine arts graduates interact with and contribute to their physical environments through the creation of studio spaces, before and after graduation. However, students from all disciplines (and their visiting family and friends) bring in and stimulate multifarious creative economies through their own consumption. The mere existence of students in places does more than bolster local economies through rental and retail income; they change local culture, rhythm and temporality, partially on a seasonal basis, but also in the longer term through cultural consumption and tourism. For example, through their participation in popular cultural forms such as local music scenes, film and cinema, festivals and so on. Students also spark new scenes and taste cultures through the collision of this mobile force of taste makers with the traditions and resources of places.

Universities are of course also important local employers and commissioners, not just of academic and administrative staff, but of a wide range of services, and so contribute to the value chains of local creative services through demand as well as supply. Despite this, their role as co-producers of local knowledge economies is the area which is perhaps most remarked upon but least understood in relation to the CCIs. We discuss universities and their role in creating creative human capital next.

For all these forms of local engagement, the 'porosity' of campus boundaries is critical as are sensitivities to the border controls of external communities. For example, in collaborative research and engagement in local cultural heritage, community ownership of archives and collections must be respected and protected. As universities become increasingly privatised through marketisation, their spaces and properties may become even more exclusive and hostile to local communities. Resistance to these effects can be seen clearly in the increase of DIY and 'open universities', and the development of virtual learning platforms, which dissolve the boundaries, and create alternative spaces for cultural knowledge provision outside the campus gates. For relationships between universities and local communities to prosper they need to be nurtured and built on trust and reciprocity, challenging the tendencies towards naked instrumentalism, and reductive processes of supply and demand.

INVESTING IN CREATIVE *human capital*

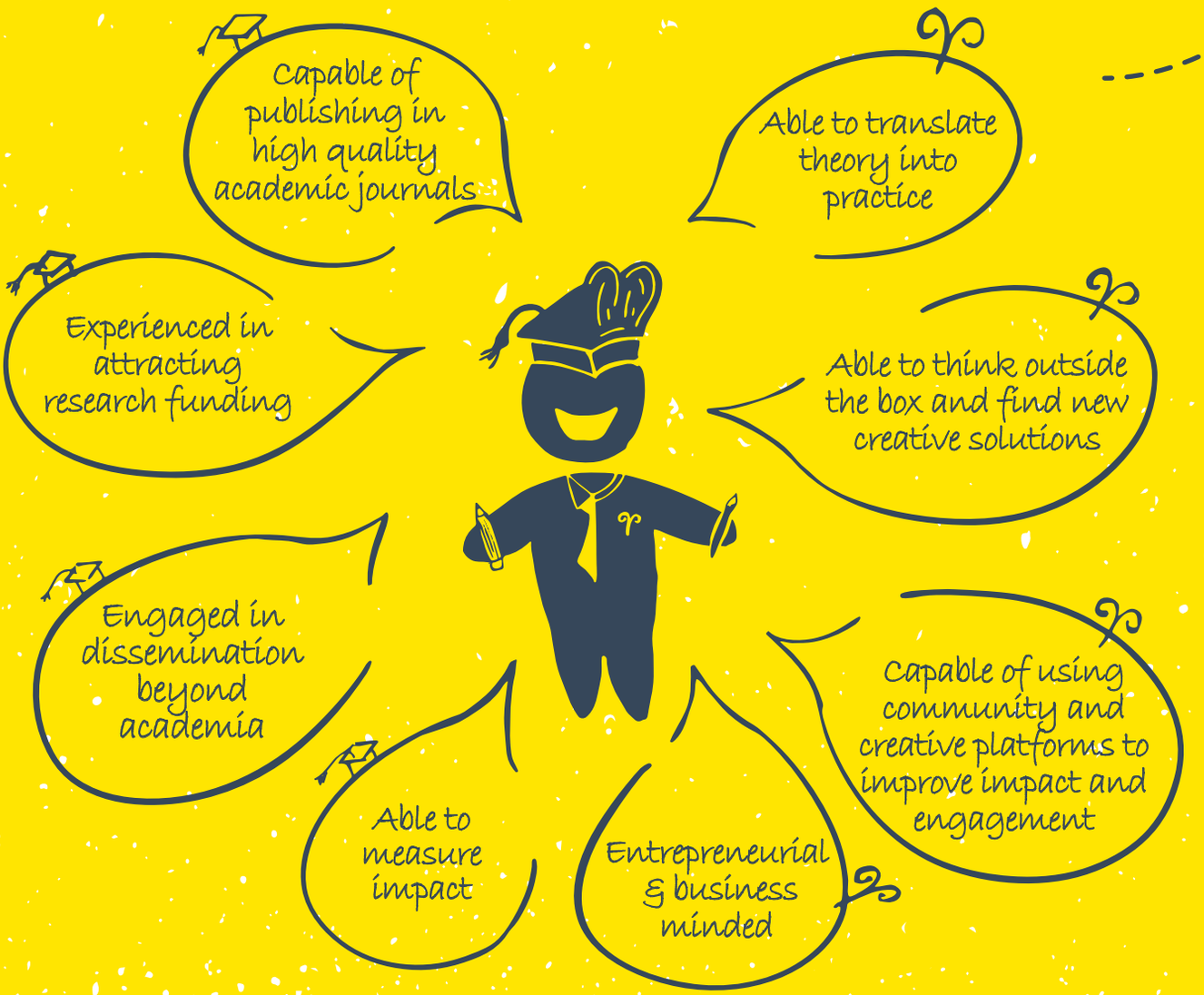


Fig.3 : A new hybrid workforce of creative and engaged academics?

Creative human capital refers to the ways in which people are engaged, developed and applied as resources within the fields of the creative economy. By referring to people as 'capital', there is an explicit assumption that here we are referring to the skills and attributes appropriate for work, labour and economic production. We can understand creative human capital in relation to universities in two ways: firstly, graduates and their development and transformation through HE and training into creative workers; and secondly, the forms of creative human capital extant within academics, researchers and other staff working within universities. The creative workforce has been the centre of attention in recent policy work and understandably, the contribution which HE can make in developing this workforce and in embedding creative human capital within economic development is an important area for further research (Bakhshi et al., 2013). There is a growing body of academic research that explores the impact of 'creative human capital' on specific places in the form of creative graduates (Comunian & Faggian, 2014) and how (and if) HE readies creative human capital for the creative economy (Oakley, 2013).

Furthermore, there is a developing literature which goes beyond an appraisal of curricula suitable for 'harder' creative skills development to consider the intersections and tensions between the 'employability' agenda for arts graduates and the progressive potential of creative higher education to develop critical capacities (see Turner, 2011). This highlights the responsibility of HE to produce these softer critical and transferrable skills for the benefit of the broader economy (Hearn et al, 2014). These are important debates which should inform policy and creative curriculum development, crucial at a time when the investment in such education (with rising fees and decreasing public funding for these disciplines) could create a vacuum of knowledge and future expertise.

Alongside the role played by creative graduates, it is important to consider another side of creative human capital, focusing on the highly trained individuals that constitute the human resources of universities. There is a clear acknowledgement both within academia and the arts world that collaborations and exchanges are based on individuals and their networks and knowledge. They are shaped by the specific patterns of engagement connected to the practice-based nature of research and by the networks across HE and the creative economy that they establish and rely on (Haft, 2012). Here the arts are a source of knowledge assets for academia, as theoretical knowledge requires the importing of practice-led expertise, such as professionals engaged in teaching as guests and sometimes even in tenured, permanent positions. Early career researchers undertaking study for professional development are developing similar research-led practices which are applicable in both arts and cultural management and within practice-based research. Furthermore, as academics adopt creative and cultural engagement methodologies to increase the impact and value of their research with communities, practitioners' skills are becoming a greater part of the academic toolbox.

The lines between teacher and practitioner are becoming increasingly blurred as new hybrid roles and skills sets, and shared practical experiences, form part of the core requirements for this new breed of 'creative' and 'engaged' academic workforce (fig. 3). However, knowledge exchange which takes place through these roles is often produced through the 'push' factor of practitioners taking (often insecure) teaching and research contracts to support their own practice as well as supplement their income. To address this and to provide for more sustainable relationships between HE and the creative economy, as embodied in these types of creative human capital, greater understanding is needed of how these roles and skills are reciprocally and mutually beneficial to both academic and creative practices – or indeed academic work as creative work (Ashton, 2013) – along with increased investment in appropriate pedagogic and research infrastructures.

One KEY factor is BEING OPEN to other PEOPLE's IDEAS, WAYS of WORKING, modes of INTERACTION #collaborations

Embracing Third spaces:

WHERE CREATIVES & ACADEMICS MEET

"Shared KNOWLEDGE, NEW PERSPECTIVES & COMBINED INTELLIGENCE

What are '**third spaces**'? The term comes from sociological literature on community building (Oldenburg, 1989) and has also been used extensively by political geographer and urban planner Edward Soja (1996). The term expresses the need to overcome binary ways of understanding space and spatiality (e.g. home versus work, or inside versus outside), but importantly it also signals the strategy of 'thirding-as-othering' so as to open up other possibilities. Therefore, a 'third space' would be defined as both real and imagined, as a space that enables critical exchange and "can be described as creative recombination and extension" (Soja 1996: 5-6). For the purpose of our project, we take a simple stand and consider third spaces as spaces which are neither solely academic spaces nor solely creative and cultural production spaces but an open, creative and generative combination of the two. They provide an opportunity for the academic communities (staff, researchers and students) to engage with creative producers and arts knowledge and for further exchanges to happen.

The problem with calling these 'opportunities' third spaces, is that often they get associated with and reduced to physical spaces, such as the 'creative knowledge hub' or the 'co-working café'.

However, they do not need to be solely physical. They are often frameworks and opportunities for exchange: they can sometimes be virtual, they can be event-based or they can be a mix of different forms of exchange happening across time and space (see fig. 4).

A key issue in relation to 'third spaces' is their ephemeral nature and the limited power of institutions or individuals in trying to engineer or plan them as a top down intervention. Most of these spaces tend be informal and based on mutual collaborations and exchanges, however, sometimes they are results of larger investments and conscious commitments to develop long-term partnerships (Dawson & Gilmore, 2009). One example of policy intervention in the UK is the AHRC initiative (launched in 2011) called 'Knowledge Exchange Hubs for the Creative Economy' where over £16m over four years has been invested in creating new opportunities and shared platforms for collaborations. The emphasis of universities and policy makers on applying models of knowledge transfer and development from the science and technology world to the arts and humanities (Comunian et al. 2014a) has raised questions about the factors that might facilitate collaborative opportunities and the extent to which they can actually be 'engineered'.

Fig. 4: Engineering 'Third Spaces': some models of interaction and intervention

PEOPLE		ACADEMICS	
CREATIVES	Dimension	Time	Space
	Time	Collaborative Vouchers Schemes	'Creatives in residency' Schemes
	Space	Academics in Business schemes	Events, Conferences, Shared offices, Hubs

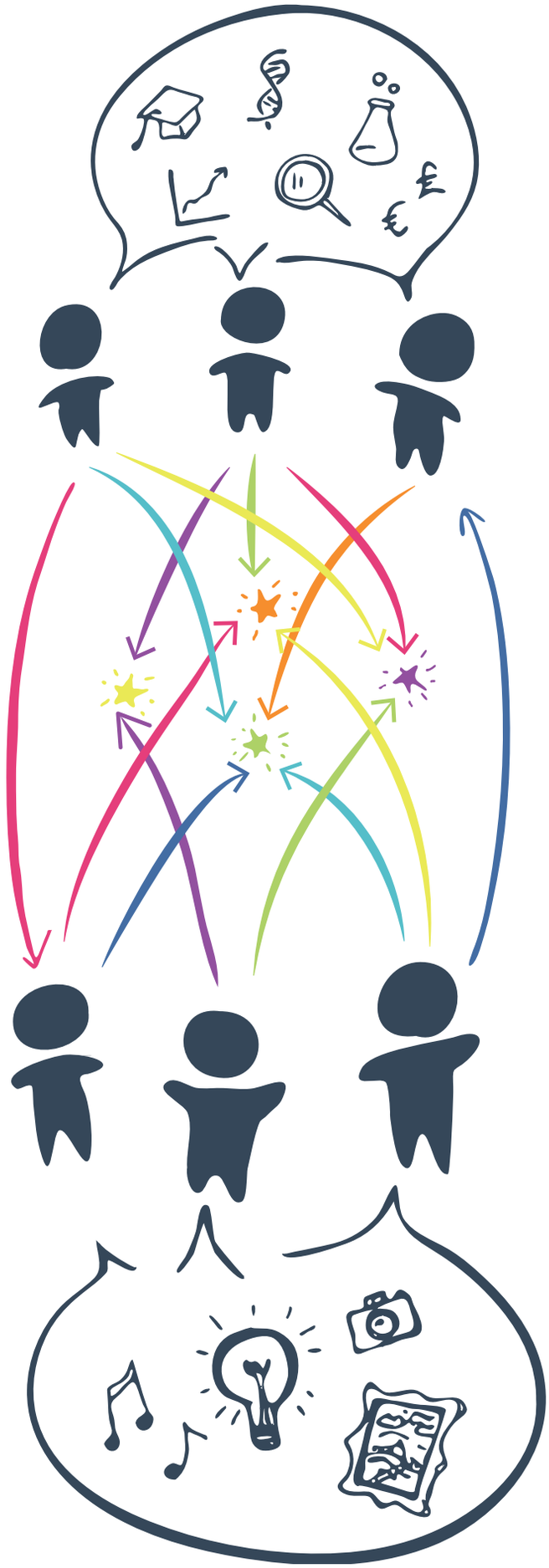
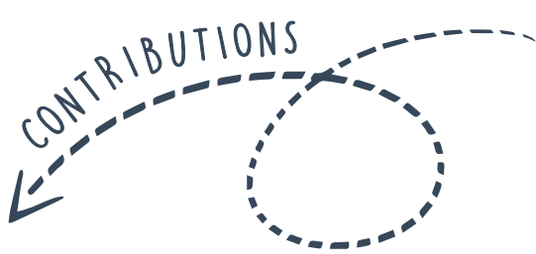


Fig. 5: Networked nature of communities of practices between academia and the creative economy

Our academic knowledge of the creative economy highlights their networked nature (Comunian, 2012) but also their spontaneity and the importance of serendipity (Olma, 2012) and organic development. However, many of the HE interventions in this area seem to overlook these dynamics and push for more managed interventions and business structures to be applied to collaborations. Therefore, the support and understanding of third spaces needs, in our view, to be more focused on the idea of communities of practice (Wenger, 1998) that span across academia and creative and cultural practices. This highlights the collective nature of knowledge creation beyond academia but also across a range of creative contributors that share a common passion and the value of the undertaking (fig. 5).

The value of the knowledge creation process needs to be shared within this community who have the passion and commitment for it to happen, rather than being solely confined within expensive formal interactions. The ***communities of practice*** perspective provides opportunities for practitioners to valorise and verbalised their knowledge as acknowledged community members (Clews & Clews, 2011). It also supports the recommendations by Bennett et al. (2009: 13) that universities look to the research practices of the arts themselves for "the innovative thinking that employs tacit and explicit knowledge to link artistic, scholarly, industrial and cultural paradigms".



The role of HIGHER EDUCATION:

PATRON, SPONSOR OR PARTNER OF THE ARTS?

Multiple pressures, from within academia as well as policy and arts circles, have blurred the line between the remits of HE and the arts. A particular push in this direction has come from the recent funding cuts to the (publically funded) arts, which has put arts organisations under increased pressure to diversy income and funding sources and think about new partnerships. A recent Arts Council England report (2012) highlights the strong funding opportunities and the growth of the HE market in the UK as a possible target area for arts organsation fundraising and engagement activities. In this respect we identify and question three models (and trends) that often coexist and develop within the interventions of HE in the arts (fig. 6).

Higher education as patron of the arts: there is an historical legacy in this as many universities have played a long-term role in preserving, commissioning and making art accessible to specialist and non-specialist audiences. This role is consistent with the mission of universities to support the 'greater good' of society, education and knowledge. However, many of these opportunities for patronage have been unidirectional, with financial and other support passing from universities to their recipients usually without the opportunity to open up two-way dialogue or further engagement. While this trend has strong historical dimensions, it has been bought back to the forefront recently by Garber (2008) talking about the role of HE in supporting and hiring artists, writers and cultural producers.

Typically, the outcomes of these interventions aim for long-term legacy rather than realtime impact, for example via the acquisition of an historical archive or the purchase of an artwork with links to the institution.

Higher education as sponsor of the arts: alongside the long-term patronage, it is possible to observe a new tendency of universities becoming sponsors of arts and cultural activities. We recognise that this sponsorship perspective is often less obvious, but it still has implications on the potential instrumental use of the arts by HE for visibility and other objectives. We see that universities recognise a specific value in associating themselves with arts organisations (whether for their prestige or for their ability to reach specific social/community goals). This is often perceived as a business transaction rather than an exchange of knowledge and visibility is usually one of the main goals. Analysing the US context, Garber (2008) writes that art is often used by HE as a 'loss leader' – a product that can appeal to funders and stakeholders but is not considered to add as much value as an investment in STEM research facilities. Similarly, the emphasis in Arts Council England's (2012) policy document on the growth and expansion of HE funding seems to suggest to the cultural sector that HEIs could be the next big opportunity for arts sponsorship in the future. The critical issue here is the impact that these transactions might have on power relations between the two sectors involved.

Higher education as partner of the arts: as highlighted in the discussion of 'third spaces' there is certainly a growing trend for HE and arts organisation relations to be based on collaborations and shared interests (Dawson & Gilmore, 2009). The pillars of a collaborative relationship are based on the equality and reciprocity of peer-to-peer exchange. These kinds of collaborations are frequently funded from external or in-kind resources derived from these mutual interests. The impetus for these partnerships tends to be the development of new knowledge which is of mutual benefit to both partners.

Of course, we can argue that these three different forms of relationship are the result of different motivations. However, we found that often universities take up all of these roles simultaneously or use the range of perspectives with different external partners to achieve different strategic objectives.

There is also the durational/temporal aspect of exchange and 'donation' which is far less discussed or investigated, concerning the legacy of knowledge and cultural capital gained through the investment in creative human capital. Arguably, this can in the long-term, through the continuing presence and investment of HEIs in a locale, generate an accumulation of specialist knowledge (and taste) instantiated in academics and local communities and transmitted across time and space via alumni. Examples of this are the role played by art schools (and cohorts) in the development of fine art movements in the UK (such as the Oxford Revue and the Cambridge Footlights on British drama, comedy and popular culture).

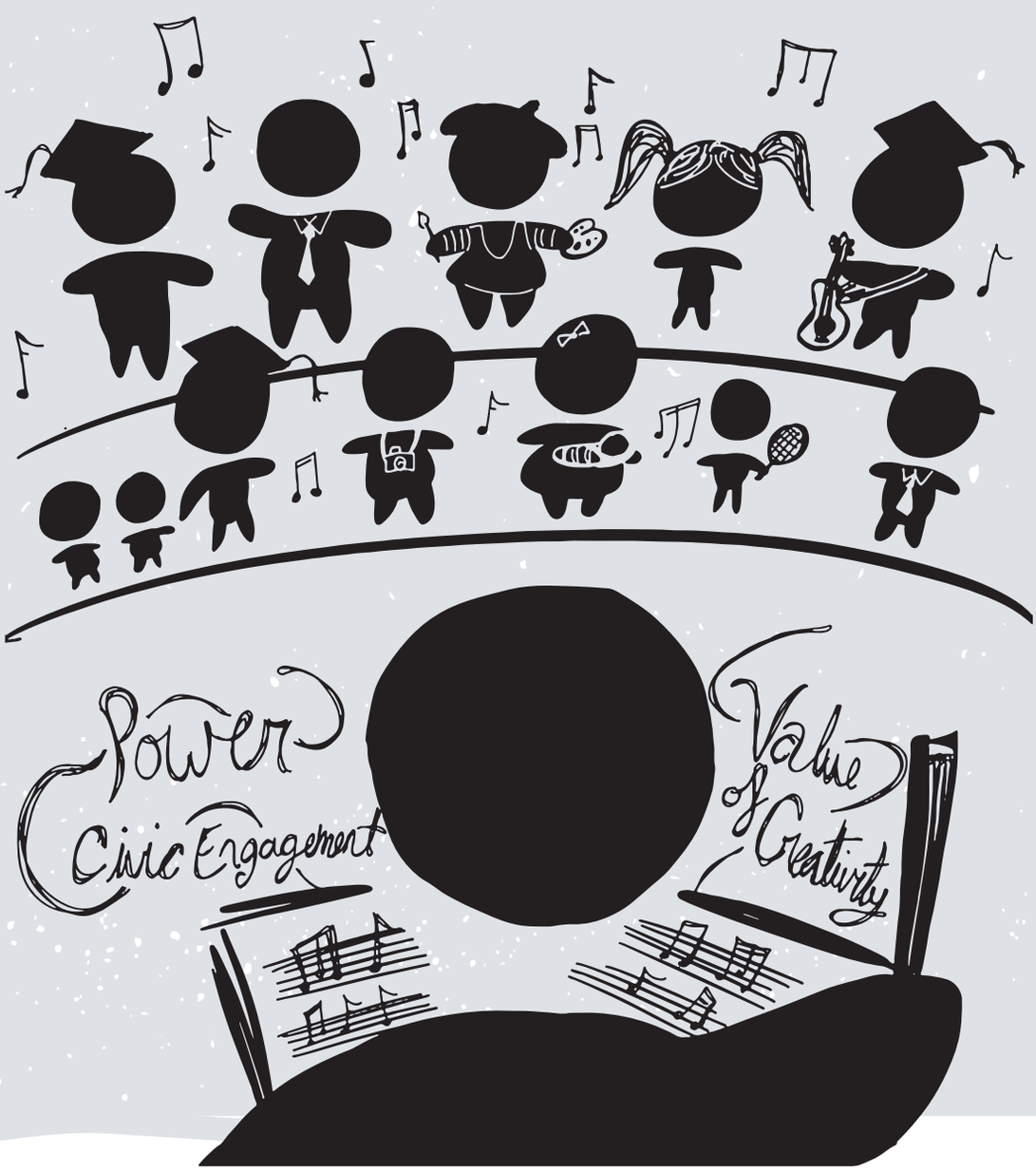
A further driver of collaboration and knowledge exchange in the UK is linked to the development of new forms of accountability of academic research in terms of its impact as a return on investment, for example via the Research Excellence Framework.

The impact agenda has been highly instrumental in encouraging closer relationships with arts, cultural and creative sector organisations, with a focus on tracking and measuring the ways in which investment in these relationships has a positive effect. Like the impact assessment of investment in the arts, these forms of accountability are also criticised for the predominance of economic discourses in shaping the understanding and articulations of 'value' in HE policy-making (Gilmore, 2014; Khazragui & Hudson, 2015)

Fig. 6: Summary of objectives, knowledge frameworks, exchanges and impact of different perspectives to HE collaborations with the arts

	Higher Education as ...		
	Patron	Sponsor	Partner
Objectives	Greater good	Promotion / Visibility	Collaboration
Knowledge Framework	Unidirectional	Buying-in others' knowledge or community connections	Peer-to-peer exchange
Exchange form	Donation / Contribution	Business transaction	In-kind exchange or equally or externally funded
Impact	Long-term legacy	Visibility / Citizenship	Knowledge creation

Concluding REMARKS



This booklet offers reflections on the collaborative practices emerging between higher education and the creative economy. It highlights the need to develop a better understanding of the practices and interactions at the crossroads between academia, the creative economy and public policy as part of a complex triple helix of relations and expectations. Furthermore, it proposes a new framework for understanding these relations that goes beyond the simple cultural impact of the university presence in specific locations and raises questions about how their presence – through shared communities of practice – stimulates both creative human capital and the development of shared third spaces for research and innovation. This framework aims to be a useful tool through which to understand collaboration and explore the challenges and future scenarios of creative engagement across and beyond academia. However, it needs to be contextualised in relation to issues of power, value (of creative education) and the broader societal objectives of universities.

Firstly, it is important to consider and acknowledge **power relationships** in these collaborations. While knowledge institutions are large structures, with access to space, knowledge and funding, the creative economy is mostly made up of small organisations with a lack of funding and infrastructure. The unilateral establishment of collaborations and the traditional 'injection' model – where knowledge inside academia is fed to outside organisations in hope of broader impact – can become a source of contention, small creative and cultural organisations might struggle to state their role and importance in cross-boundary collaborations. For knowledge to be relevant and have a real impact there is a need to establish common research goals and objectives rather than simply feed results in the hope that they will be relevant or meaningful to the outside world. However, small creative organisations often struggle to be able to set or contribute to the initial research agenda because of the difficulties in committing time or other resources to long-term collaborations.

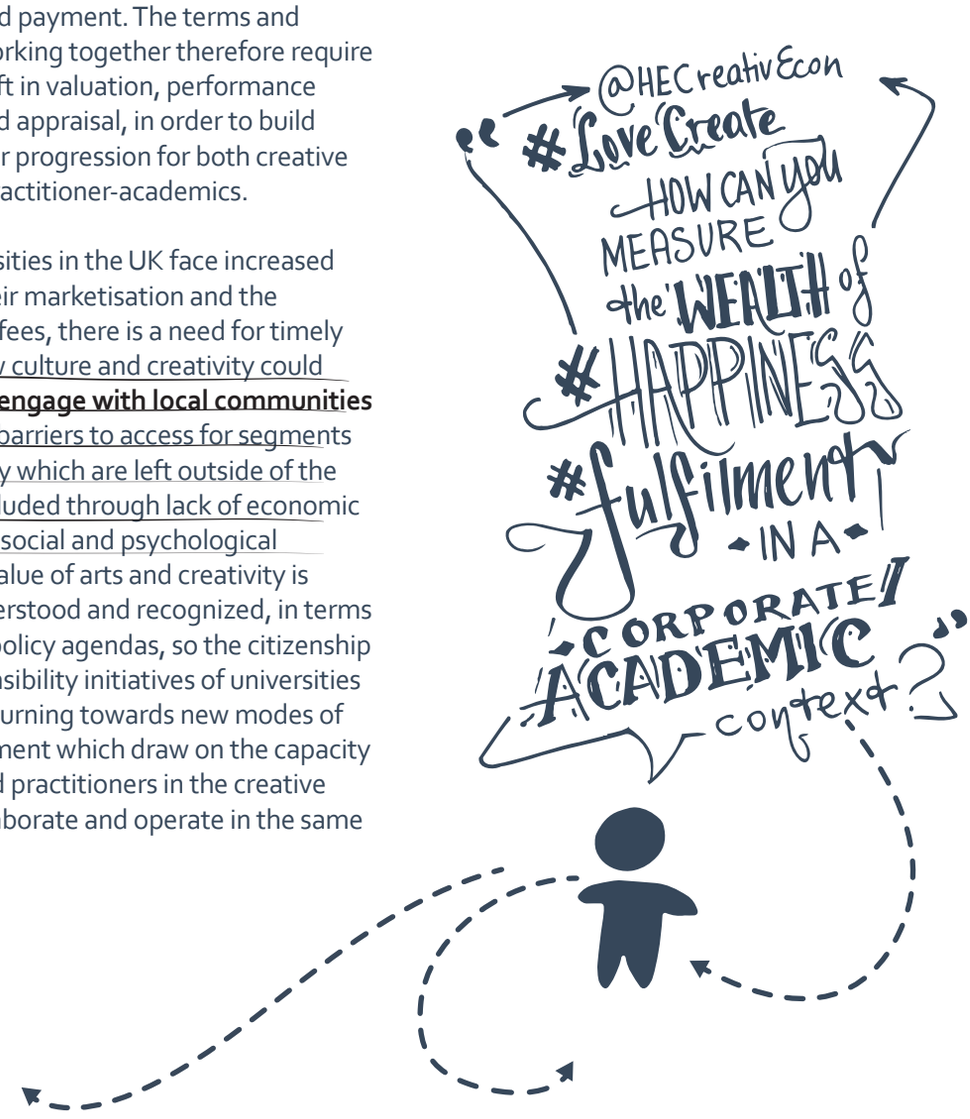
Where these relationships are between HEIs and large public and third sector institutions – such as museums and galleries – the power relationships may be differently structured, as there is greater 'fit' and recognition of the dynamics and missions of these knowledge institutions. With large commercial organisations the dynamics alter again so that, for example, in knowledge exchange and teaching activities, individual degree programmes and student cohorts can function as small R&D spaces within the supply chain. However, since they are dependent on the relationships (and must fit with the commercial timescales) to provide relevant student employability and skills development, commercial mechanisms can cause friction with degree structures.

Secondly, a better understanding of the **value** (economic and socio-cultural) **of creative human capital** is needed. While creative arts degrees are growing in numbers and popularity in the UK, graduates face unstable working patterns and conditions and often low economic rewards after their training (Comunian et al. 2014a). Similarly, while universities encourage engaged academics and lecturers/practitioners in their courses, the traditional pathways for promotion and recognition can often prove difficult for this new breed of intellectuals across HE and the creative economy (Haft, 2012). Furthermore, an

increased investment of time in relationship and project management is required when working collaboratively outside the walls of academia (and similarly for practitioners negotiating with HE) and the competencies and skills required are not always costed or recognised sufficiently. This disjuncture is nowhere more apparent than in the financial systems of HEIs, which find it hard to accommodate temporary payment schedules and requirements of freelance practitioners. As a result, other informal economies sometimes evolve based on skills exchange and social transactions to avoid the issue of slow requisitioning and payment. The terms and conditions for working together therefore require change and a shift in valuation, performance management and appraisal, in order to build new pathways for progression for both creative graduates and practitioner-academics.

Finally, as universities in the UK face increased criticism over their marketisation and the effects of higher fees, there is a need for timely reflection on how culture and creativity could help universities **engage with local communities** and break down barriers to access for segments of the community which are left outside of the campus, and excluded through lack of economic means as well as social and psychological barriers. As the value of arts and creativity is increasingly understood and recognized, in terms of instrumental policy agendas, so the citizenship and social responsibility initiatives of universities are increasingly turning towards new modes of creative engagement which draw on the capacity of academics and practitioners in the creative economy to collaborate and operate in the same civic spaces.

While the reflections in this publication hope to contribute to future research and practice, they also aim to stimulate debate on the challenges ahead. We signpost a wide range of shared interests that have arisen in the context of policy drivers for collaboration and engagement across universities and the creative economy, but which are also driven by the passions, enthusiasms and specialist expertise of the individuals involved to develop new, more appropriate methods for knowledge exchange and cross-sector working.



BIBLIOGRAPHY

- Arts Council England (2006). *Arts, Enterprise and Excellence: Strategy for Higher Education*. London: Arts Council England.
- Arts Council England (2012). *The Cultural Knowledge Ecology. A discussion paper on partnerships between HEIs and cultural organisations*. Prepared by S. Fisher, London: Arts Council England.
- Arts Council England, (2014).This England: how Arts Council England uses its investment to shape a national cultural ecology, London: Arts Council England.
- Ashton , D. (2013). Industry Professionals in Higher Education: Values, Identities and Cultural Work, in Ashton D. and Noonan C. (Eds) *Cultural Work and Higher Education, Basingstoke*: Palgrave Macmillan, 172–192.
- Bakhshi, H., Schneider, P., & Walker, C. (2008). *Arts and Humanities Research and Innovation*. Bristol and London: AHRC & NESTA.
- Bakhshi, H., Hargreaves, I., & Mateos-Garcia, J. (2013). A Manifesto for the Creative Economy. NESTA: London.
- Bennett, D., Wright, D., & Blom, D. (2009). Artist academics: Performing the Australian research agenda. International Journal of Education & the Arts, 10 (17) Retrieved 10th July 2015, from http://www.ijea.org/v10n17.
- Benneworth, P., & Jongbloed, B. (2010). Who matters to universities? A stakeholder perspective on humanities, arts and social sciences valorisation. *Higher Education*, 59(5), 567-588.
- Bullen, E., Robb, S., & Kenway, J. (2004). 'Creative Destruction': knowledge economy policy and the future of the arts and humanities in the academy. *Journal of Education Policy*, 19(1), 3 - 22.
- Chatterton, P. (2000). The cultural role of universities in the community: revisiting the university-community debate. *Environment and Planning A*, 32(1), 165-182.
- Clews, A., & Clews, D. (2011). *And I also teach: The professional development of teaching creatives*. Journal of Arts and Communities, 1(3), 265-278.
- Comunian, R. (2012). Exploring the role of networks in the creative economy of North East England: economic and cultural dynamics, in Warf B. (Ed.) *Encounters and Engagement between Economic Cultural Geography*, Dordrecht (Netherlands): Springer, 143-157.
- Comunian, R., & Faggian, A. (2014). Creative Graduates and Creative Cities: Exploring the Geography of Creative Education in the UK. *International Journal of Cultural and Creative Industries*, 1(2), 19-34.
- Comunian, R., & Gilmore, A. (2014). From knowledge sharing to co-creation: paths and spaces for engagement between higher education and the creative and cultural industries, in Schramme A., Kooyman R & Hagoort G (Eds.) *Beyond Frames Dynamics Between The Creative Industries, Knowledge Institutions And The Urban Context*, Delft: Eburon Academic Press, 174-85.
- Comunian, R., Faggian, A., & Jewell, S. (2014a). Embedding arts and humanities in the creative economy: the role of graduates in the UK. *Environment and Planning C*, 32(3), 426-450.
- Comunian, R., Taylor, C., & Smith, D. N. (2014b). The Role of Universities in the Regional Creative Economies of the UK: Hidden Protagonists and the Challenge of Knowledge Transfer. *European Planning Studies*, 22 (12), 2456-2476.
- Cunningham, S. D., Cutler, T. A., Hearn, G. N., Ryan, M. D., & Keane, M. A. (2004). An innovation agenda for the creative industries: where is the R&D? *Media International Australia Incorporating Culture and Policy*, 112, 174-185.
- Dawson, J., & Gilmore, A. (2009). *Shared interest: Developing collaboration, partnerships and research relationships between higher education, museums, galleries and visual arts organisations in the North West*. Renaissance North West, Arts Council England North West and the North West Universities Association.
- DCMS (1998). *Creative Industries Mapping Document*, London: Department for Culture, Media and Sport.
- DCMS. (2006). *Making the case for Public Investment: Developing Entrepreneurship for the Creative Industries - The role of Higher Education*. London: DCMS.
- Garber, M. (2008). *Patronizing the arts - The University as patron,* Princeton: Princeton University Press.
- Goddard, J. & Vallance, P. (2013). *The University and the City*. Abingdon and New York City: Routledge.
- Gilmore, A. (2014) *Raising our quality of life: the importance of investment in arts and culture* Policy Paper, November 2014, London: Class Online.
- Haft, J. (2012). Publicly Engaged Scholarship In The Humanities, Arts, And Design *A Working Guide to the Landscape of Art & Change*, Americans for the Arts: Imagining America.
- Hearn, G., Bridgstock, R., Goldsmith, B., & Rodgers, J. (2014). *Creative Work Beyond the Creative Industries: Innovation, Employment and Education. Cheltenham:* EE Publishing.
- Hughes, A., Kitson, M., Probert, J., Bullock, A., & Milner, I. (2011). *Hidden Connections: Knowledge exchange between the arts and humanities and the private, public and third sectors*. London: Arts and Humanities Research Council (AHRC) and Centre for Business Research (CBR) at the University of Cambridge.
- Khazragui, H. & Hudson, J. (2015) Measuring the benefits of university research: impact and the REF in the UK Research Evaluation 24(1): 51-62.
- Lindberg, M. E. (2008). Higher Education-to-work Transitions in the Knowledge Society: The Initial Transition and Positional Competition Point of View. *Higher Education in Europe*, 33(4), 375-385.
- NWUA (2005). *The contribution of the North West Higher Education Institutions to the Cultural Life of England's North West*, report produced for North West University Associations.
- Oakley, K. (2013). Making Workers: Higher Education and the Cultural Industries, in D. Ashton & K. Noonan (Eds.), *Cultural Work and Higher Education*. London: Palgrave Macmillan, 25-44
- Oldenburg, R. (1989). *The Great Good Place*. New York: Marlowe & Company.
- Olma, S. (2012). *The serendipity machine. A Disruptive Business Model for Society*, Utrecht: Society 3.0 Foundation.
- Pinheiro, R., Benneworth, P. & Jones, G. (2014) *Universities and regional development: A Critical Assessment of Tensions and Contradictions*, London: Routledge.
- Powell, J. (2007). Creative universities and their creative city-regions. *Industry and Higher Education*, 21 (6), 323-335.
- Soja, E.W. (1996). *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*, Cambridge, Mass.: Blackwell.
- Turner, G. (2011). *Surrendering the space: Convergence culture, cultural studies and the curriculum*. Cultural Studies, 25 (4-5), 685-699.
- UNCTAD/UNDP, (2008). *Creative Economy Report*. UNCTAD/UNDP.
- Universities UK (2010). *Creating prosperity: The role of higher education in driving the UK's creative economy*, London: Universities UK.
- Wenger, E. (1998). *Communities of Practice: Learning, Meaning and Identity*. MA: Cambridge.

About the authors

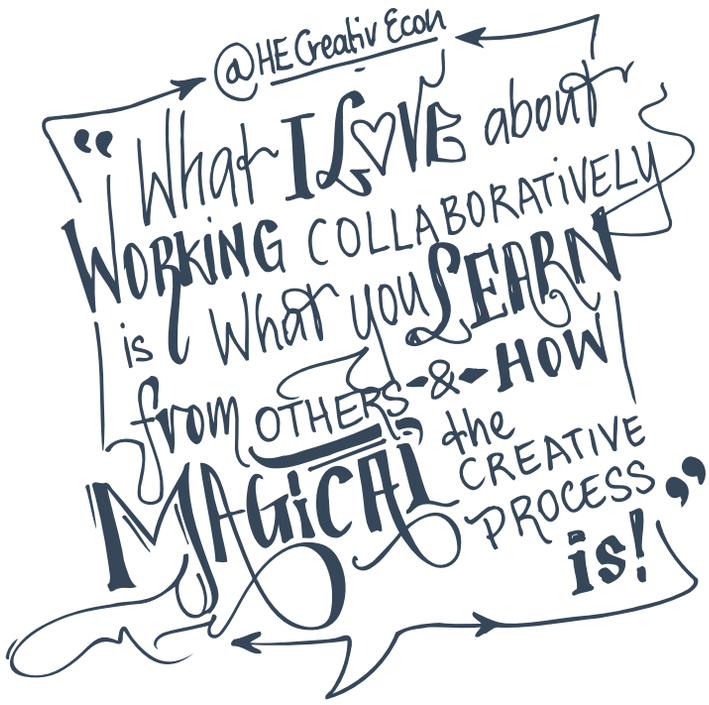
Roberta Comunian is Lecturer in Cultural and Creative Industries at the Department for Culture, Media and Creative Industries at King's College London.

Abigail Gilmore is Senior Lecturer in Arts Management and Cultural Policy at the Institute for Cultural Practices, University of Manchester.

Acknowledgements

Many thanks to all the colleagues and practitioners that contributed to the discussion and seminar series of the network and in particular (in alphabetical order): *Maria Balshaw, Paul Benneworth, Robin Bini Schneider, Katherine Bond, Scott Brook, Deborah Bull, Cheryl Butler, Lauren England, Alessandra Faggian, John Goddard, Silvie Jacobi, Paul Long, Simon Moreton, George Morgan, Sebastian Olma, Can Seng Ooi, Alys Scott Hawkins, Emma Wakelin, Jack Welsh*

We acknowledge – alongside the main AHRC Research Network Grant (AH/J005800/1) - also the funding received from the AHRC to take part to The AHRC Creative Economy Showcase 2014 which enabled us to undertake 'Love Story', a creative engagement project working with artist Alys Scott Hawkins and designer Robin Bini Schneider. The illustrations on pages 13, 14, 17, 20, 25, 27 are the creation of designer Robin Bini Schneider to visualise the results and messages from a tweet chat that took place on the 14th February 2014 amongst academics and creative practitioners.



Illustrations and design by Adria Davidson
http://adriadavidson.com
Twitter graphic on pages 13, 14, 17, 20, 25, 27
by Robin Bini Schneider

For further information about the network activities and outputs visit www.creative-campus.org.uk where an electronic version of this pamphlet is available

KING'S College LONDON

MANCHESTER 1824
The University of Manchester

Arts & Humanities Research Council

"As Director of Culture at King's College London, I'm very aware of the benefits and the challenges that arise when working at the interface between the cultural sector and higher education. 'Beyond the Creative Campus' provides a holistic perspective on the motivations behind collaboration across the sectors, and the opportunities that it offers through shared communities of practice, local cultural regeneration, creative human capital and 'third spaces' in which knowledge can be co-created. It strikes a welcome balance between critical reflection and practical guide, and will encourage a deeper understanding of why - and how - the cultural and higher education sectors interact and of the different types of value these collaborations can deliver."

Deborah Bull, ***Director, Culture, King's College London***

"As a former Deputy Vice Chancellor with overall responsibility for my university's engagement with the cultural sector and working as a researcher and policy advisor on the drivers and barriers to the engagement of universities with civil society, I found this document extremely valuable, not least because it occupies the middle ground between research, policy and practice. I expect many others will find it equally helpful in reflecting on their own endeavours. It provides a solid foundation, which can underpin the evolving 'community of practice' and support the many actors seeking to build bridges between universities, cultural regeneration and local communities. More generally it should inform wider debates about the roles of social responsibility and public good performed by universities."

John Goddard OBE, ***Emeritus Professor and former Deputy Vice Chancellor, Newcastle University***