



Liverpool  
Arts  
Regeneration  
Consortium

## **Liverpool Arts and Cultural Sector: Partnerships with Higher Education Institutions**

A mapping report commissioned by LARC from Impacts 08  
June 2009

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#### Document Reference:

Impacts 08 (June 2009) LARC: Partnerships with HEIs



Impacts 08 is a joint programme of the University of Liverpool and Liverpool John Moores University. Commissioned by Liverpool City Council

**Cover photo:** The installation *Happy Together* by Korean artist Choi Jeon Hwa for Liverpool Biennial *International 2004* re-staged for *Castles in the Sky*, the opening exhibition of Site. Site was an art and design space in Liverpool's Albert Dock, set up by LJMU's School of Art & Design which ran as a partnership between LJMU and Liverpool Biennial in anticipation of the opening of LJMU'S new Art and Design Academy in 2008. Other exhibitions in this series included *The Cream Show*, *Shrinking Cities*, and *Martha Rosler Library*.

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## 1 Introduction

This report maps the relationships between Liverpool based arts and cultural organisations, and the higher education sector (HEIs). It is based on survey returns from 15 arts and cultural organisations, including the eight members of Liverpool Arts and Regeneration Consortium (LARC)<sup>1</sup> and seven other arts and cultural providers.

The report was commissioned from Impacts 08 by LARC through its Liverpool Thrive Programme, to support its objective to strengthen strategic collaboration between the higher education and cultural sectors in the Liverpool City Region. LARC is a partnership of eight of the major cultural institutions in Liverpool, comprising the Bluecoat, Foundation for Arts and Creative Technology (FACT), Liverpool Biennial, Liverpool Everyman & Playhouse, National Museums Liverpool, Royal Liverpool Philharmonic, Tate Liverpool and the Unity Theatre. The Thrive programme is part of a national organisational development scheme led by Arts Council England to encourage cultural organisations to develop new, more collaborative ways of working together.

A survey was distributed to all members of LARC, and to medium-sized and smaller arts organisations in the city via Small and Medium Arts Collective (SMAC), a network of all of the Liverpool arts organisations in receipt of regular funding from the Arts Council or Liverpool City Council. The survey was also circulated via Liverpool Community Network's Arts and Culture Network (ACN), which enabled data to be obtained from smaller voluntary and community organisations.<sup>2</sup>

All 15 respondents had some engagement with HEIs. Of the 15 respondents, seven had a policy or strategy for their engagement with HEIs. 34 UK HEIs were named by survey respondents as partners in delivery of work or networks, or in the context of more informal relationships.<sup>3</sup> A further 10 non-UK institutions were named by survey respondents.<sup>4</sup>

The report covers a variety of areas of collaboration, looking at both recent and current partnership activity, and outlining significant forthcoming activity and aspiration. The report is part of an ongoing programme of strategic development. At a later stage this research may be built on to create a publication with greater in depth analysis of the issues involved in achieving successful collaboration between the higher education and cultural sectors. In the meantime this is offered as a contribution to inform the debate in Liverpool and further afield, in the belief that Liverpool is well placed to establish a nationally significant model for the breadth and depth of partnership between its cultural and higher education institutions.

<sup>1</sup> See [www.larc.uk.com](http://www.larc.uk.com) for further information.

<sup>2</sup> See Appendix 11.1 for a list of all respondents, and the individual venues within National Museums Liverpool, who are referred to separately where appropriate.

<sup>3</sup> See Appendix 11.2 for a list of UK HEIs named by survey respondents.

<sup>4</sup> See Appendix 11.3 for a list of non-UK institutions named by survey respondents.

## 2 Strategic Approaches

The research identified that all of the major publicly funded cultural organisations in Liverpool, and many smaller providers, have ongoing partnerships with higher education institutions, and that there is a clear willingness to develop these further. In particular there appear to be specific strengths in the visual arts and media, and in museums.

The research also highlighted the wide variety of approaches to developing partnerships. Examples of these varied relationships include:

- ▶ Tate Liverpool has developed activity via a portfolio of Arts and Humanities Research Council (AHRC) funded projects and, in particular, their capacity to bid directly to AHRC through their status as an Independent Research Organisation (IRO)
- ▶ The breadth of National Museums Liverpool's (NML) collections and curatorial expertise, encompassing visual arts, history and sciences, has led to a range of formal and informal collaborations with academics in order to share knowledge and support interpretation of the collections. NML also leads on the provision of work placements to students, particularly in natural sciences.
- ▶ The Royal Liverpool Philharmonic (RLP) has developed a strong relationship with a specific HE partner, Liverpool Hope University, and this has been the basis for a range of initiatives around shared teaching and mentoring between professional musicians and music students. The relationship is reviewed and developed year-on-year as a rolling programme, rather than project by project.
- ▶ The Liverpool Biennial and FACT are members of Liverpool John Moores University's (LJMU) Art and Design Academy Advisory Board.
- ▶ Collective Encounters work in close partnership with Liverpool Hope University, who provide them with office accommodation at their Everton campus.
- ▶ The Reader Organisation is an example of a stand-alone arts organisation which grew out of a university department. Originally based within the University of Liverpool's School of English, the Reader Organisation is now independently constituted but remains based on campus and collaborates closely with the University on a number of research and evaluation projects, the delivery of an MA Reading in Practice, and the provision of student volunteer placements.
- ▶ FACT has set up an Atelier bringing together HEI partners, FACT HE Associates, Artist-as-researchers, PhD students. The Director/CEO of FACT has been jointly appointed between FACT and LJMU ensuring that the research collaborations can be fluid and fast. Mike Stubbs, Director and CEO plays an advisory, strategic and supervisory role within LJMU.

## 3 Strategic Initiatives

### Culture Campus Liverpool

Culture Campus Liverpool is a partnership bringing together the University of Liverpool, Liverpool John Moores University, Liverpool Hope University, FACT (The Foundation for Art & Creative Technology), Tate Liverpool and Liverpool Biennial of Contemporary Art.

The board members of Culture Campus are united in their belief that greater collaboration between the HE and arts and cultural sector will yield a broad range of benefits to both sides, which would not be achievable if partners operated in isolation. Culture Campus Liverpool aims to stimulate a creative environment of international standing for learning, research, participation and expression in contemporary culture.

Culture Campus Liverpool has now been in operation for three years, during which time the cultural landscape in the city has changed rapidly and profoundly. In particular, the major cultural organisations have made great progress in acting collaboratively to develop audiences and influence the wider environment.

The early successes of Culture Campus were led by a partnership between specifically visual arts organisations and two of the Universities, resulting in the founding of new courses, a magazine, internships, and a website. The only significant organisation with a similar ambition in the UK is LCACE (London Centre for Arts and Cultural Exchange - a partnership between eight London higher education institutions).

The Board of Culture Campus intends to maintain the company's vision of encouraging graduate retention through providing support for post graduates and creative practitioners in the early stages of their careers, and wishes to build on its success by expanding the reach of its ambition and the scale of its activity. The board is currently being supported by Liverpool City of Learning in the planning of its next phase of development. In this interim stage, it has organised a series of seminars to look at different models of higher education and cultural sector collaboration, bringing together academics and cultural sector staff. Recent seminars have included presentations on the London Consortium, a masters & doctoral programme based on a collaboration between Birkbeck College, the Institute of Contemporary Arts (ICA), the Science Museum, Tate and the Architectural Association; and on the Tate's own research programme.

Culture Campus has supported the move to bring the North West Cultural Observatory (NWCO) to Liverpool, and is

working closely with the steering group for NWCO to secure a long term future for the project.

Culture Campus has also worked with City of Learning and the Liverpool HEIs to secure JISC funding to develop a new web portal that will provide information on opportunities for continuing professional development offered by both the higher education and cultural sectors in Liverpool.



**Top:** Delegates at the Culture Campus Seminar on LCACE (London Centre for Arts and Cultural Exchange). **Bottom:** Professor Nigel Llewellyn, Head of Research, Tate speaking at a Culture Campus Seminar. Photo credit:

### Critical Forum

Tate Liverpool is a lead partner in Critical Forum, a research, programming and publishing partnership with the Centre for Architecture and Visual Arts at the University of Liverpool and Liverpool University Press. Critical Forum develops an annual programme of major conferences, symposia, talks and discussions.

### MA in Cultural Leadership

LJMU runs an MA in Cultural Leadership which has been developed to provide Masters level training that focuses on the leadership needs of cultural organisations. The programme is run in collaboration with employers within the sector, and current partners include RLP, Tate Liverpool, Liverpool Everyman and Playhouse, Liverpool Biennial, DaDa (formerly North West Disability Arts Forum), the Bluecoat, FACT, Business in the Arts: North West and Arts and Business. The programme has been designed to provide opportunities for personal and professional development without necessarily taking students away from their workplace. In addition, a new CPD module in evaluation research skills, developed in partnership with the sector, is currently being piloted.

### Northwest Culture Observatory

NWCO is the region's strategic culture research and intelligence network. Originally based at Culture Northwest, NWCO is now based at the University of Liverpool (UoL) following a successful tender by UoL in partnership with LJMU and Liverpool Hope University. Other core partners in NWCO are Arts Council England North West, and English Heritage.

NWCO's role is to add value to cultural knowledge, broker relationships between users and producers of cultural research, disseminate research intelligence and give guidance to those undertaking research and evaluation. NWCO aims to operate at the interface between applied and pure research, to interpret the needs of the cultural sector and disseminates research products in an accessible manner to policy communities and practitioners.

### Impacts 08

Impacts 08 – The Liverpool Model, is a joint research initiative of UoL and LJMU, which explores the social, cultural, economic and environmental effects of Liverpool's hosting the European Capital of Culture title in 2008 (ECOC08). The research programme, commissioned by Liverpool City Council, examines the progress and impact of this experience on the city and its people. Impacts 08 also aims to develop a research

model for evaluating the multiple impacts of culture-led regeneration programmes that can be applied to events across the UK and beyond.

In the lead up to and throughout 2008 Impacts 08 has benefited from extraordinary access to arts organisations in the city, particularly through the LARC, Small & Medium Arts Collective (SMAC) and Arts & Cultural Network (ACN) groupings. The programme has a contract with LARC through the Thrive programme, to provide research support and guidance, and has worked with other arts organisations on specific projects and themes.



Artists *The Centre of Attention* is a joint project between FACT and LJMU. The artists have been creating a cover version of a classic feature film, using the people of Liverpool as the stars, working from the gallery space at the new Art & Design Academy at LJMU. The finished production will be shown at FACT's AND (*Abandon Normal Devices*) festival in September 2009. Photo credits:

## 4 Teaching partnerships and provision for students

### 4.1 Teaching

#### Visual arts

Information provided by respondents suggests that there is a particularly strong relationship between Liverpool John Moores University (LJMU) and Liverpool's contemporary visual arts venues. Mike Stubbs is jointly appointed as Chief Executive of FACT and Professor at LJMU with a joint funding arrangement between FACT and the university. His work at LJMU, as Professor of Art, Media and Curating, includes supervision of post-graduates, providing consultation on curricula and has helped to establish a real industry partnership

Liverpool Biennial delivers lectures and studio teaching on the following LJMU courses: BA Fine Art, MA Fine Art, MA Artist Teachers. The National Museums Liverpool (NML) art galleries' curatorial team, Tate Liverpool and FACT are also involved as partners in the delivery of the MA Artist Teachers. LJMU also collaborate with Tate, which is substantially involved in the shared delivery of the BA History of Art and Museum Studies (HAMS). Several modules are delivered at Tate Liverpool or with the extensive involvement of Tate Liverpool staff, including those covering curatorial studies and professional development. Tate Liverpool also acts as the venue for a final year symposium organised by students.

Tate Liverpool also deliver a module on *Curating the Contemporary*, which is delivered as part of Manchester Metropolitan University's MA Contemporary Curating, but also available via courses at universities across the North West including Hope, University of Liverpool, University of Central Lancashire (UCLan) and University of Staffordshire. This module is programmed and planned jointly and delivered through a series of talks with Tate curators and visiting external experts.

NML decorative arts curators have given talks on costume at UCLan.

FACT run training courses for LJMU PGCE Art and Design Students as well as on the MFA at LJMU. Laura Sillars is Honorary Fellow at The University of Liverpool and jointly supervises AHRC Collaborative PhD studentships. FACT also provides teaching on courses ranging from the University of York Art History Course to local courses in the North West.

FACT runs a year-long collaborative course with LJMU Screen School, 20th Century Film and Philosophy and Film – these are based at FACT.

Design Initiative, a support agency for the design sector in the North West region, supports teaching across a range of

courses and institutions.

#### Performing arts

Liverpool Everyman and Playhouse delivers a range of talks and masterclasses for English and Drama students at LJMU, Hope and Liverpool Institute for the Performing Arts (LIPA).

Karen Gallagher, Director of Merseyside Dance Initiative (MDI) guest lectures on a range of HE courses.

DaDa an organisation which develops and promotes disability and deaf arts projects and events, has delivered accredited courses on disability and inclusion for LIPA students.

Hope University is the principal higher education partner of Royal Liverpool Philharmonic (RLP), and they collaborate on a range of teaching projects. Members of the orchestra teach in the music department at the University, and RLP also runs a range of demonstrations, master classes, a chamber concert series and visits to concerts and rehearsals. The Royal Liverpool Philharmonic also works with Royal Northern College of Music (RNCM), providing a 'professional string experience' for their music students.

Sarah Thornton from Collective Encounters has undertaken guest lectures at Hope and at the University of Winchester.

#### Science

National Museums Liverpool leads on HE partnerships themed around science. In terms of teaching, they currently deliver:

- ▶ a course task for students on the LJMU course in Maritime Engineering
- ▶ collections based activities for undergraduate students of biological sciences at the UoL and LJMU
- ▶ practical forensic entomology sessions for Glyndwr University
- ▶ practical sessions on invertebrate diversity for UCLan
- ▶ teaching on courses for the Field Studies Council accredited by the University of Birmingham

Tate Liverpool delivers two-day training sessions for University of Liverpool medical students. The rationale for this project comes from the medical humanities position that art allows insight into the human condition; and from the pragmatic standpoint that art can help students develop skills of observation, analysis, communication and self-reflection. A comprehensive, single-day programme for medical students takes place and helps to develop and evaluate appropriate methodologies for taking this approach forward.

### Humanities

NML hosts regular visits to collections stores (around five per year) for BA courses in Egyptology and Egyptian Archaeology. The Head of Antiquities contributes to teaching on the UoL's MA Egyptology.

The NML World Cultures gallery is used as a teaching resource for various courses in Museum Studies and Art History, for example the Manchester Metropolitan University (MMU) MA South Asian and Himalayan Art.

National Conservation Centre delivers bespoke studio visits for undergraduate and postgraduate students in Museum Studies, Conservation Studies and Art History.

NML Learning and Community Partnerships departments have created a DVD on museum careers with students on museum related courses at LJMU. Staff in the Ethnology Department teach on MA Museum Studies courses at MMU and University of Leicester.

Tate Liverpool delivers training as part of a module on *Creativity and Learning in Partnership* for Youth and Community Studies students at LJMU.

Eleanor Rees, a core member of staff at Windows Project, an arts organisation and agency which promotes creative writing in schools and communities, is also a part-time lecturer in Creative Writing at LJMU and also teaches occasionally at Edge Hill University and Hope. Other Windows project staff have delivered seminars at LJMU and examples of practice from Windows are incorporated into the teaching of specific modules.

## 4.2. Student placements

There are a wide range of placements on offer across the arts sector, ranging from one-day shadowing opportunities to work based learning placements of several weeks.

### Internships

Liverpool Biennial hosted two international internships for the International exhibition, one in marketing with Trento University and one in their archive with Hochschule der Medien, Stuttgart.

The Bluecoat offers informal internships to students and recent graduates.

NML's National Conservation Centre provides internships for international students.

Liverpool Biennial offers volunteer placements to students from LJMU, UoL, and Liverpool Community College.

FACT takes an annual set of 3 month long placements from the LJMU PGCE students as well as two 3-month long placements with the University of Ghent in Belgium.

The Bluecoat's participation team offers work based placements or volunteering opportunities to students from LJMU and LIPA who need to fulfil course requirements.

Collective Encounters offers work experience placements to 2nd and 3rd year undergraduate students at Hope and students can achieve accreditation through their work with the company. In addition, Collective Encounters also offers placements to LIPA students and work-based-learning opportunities to students from beyond the region.

DaDa offers opportunities for students to lead projects and volunteer within the annual DaDaFest festival.

Design Initiative offered students from University of Bolton, LJMU and MMU an opportunity to exhibit at Design Show Liverpool.

Liverpool Everyman and Playhouse offers students from its partner HE institutions the opportunity to support the delivery of schools projects, gain professional stage management experience and attend the Drama Teachers' Forum.

Fuse theatre company have involved LIPA students in the design of their Splatterfest shows at the Unity Theatre, and have allowed graphic design students on placement with their partner design agency, Nonconform, to produce publicity material for them. They also offer more informal opportunities for students to work as production runners and design assistants.

Merseyside Dance Initiative (MDI) provides student work placements.

NML have offered a range of placements for students:

- ▶ A University of Chester undergraduate completed a five week placement in the Aquarium
- ▶ One year attachments for LJMU students within the Entomology Department
- ▶ Three month placement in the Entomology department for a student from Gottingen University via an ERASMUS/Leonardo da Vinci bursary
- ▶ Art galleries curators host two to three placements per year for Manchester Metropolitan University (MMU) MA Museum Studies
- ▶ Archaeology and Egyptology departments offer up to ten annual two week placements for BA and MA students, both in the museum and in fieldwork.

RLP offer placements to music students at Hope within their Learning and Engagement team, offering experience of working in children's centres and schools and with the RLP children's choirs. They also run a shadowing programme for students from RNCM to shadow musicians and the Learning and Engagement team. Short-term administrative placements in the Orchestra department are available to UoL students.

Tate Liverpool offers the following:

- ▶ opportunities for LIPA students to collaborate on Late at Tate projects
- ▶ work with LJMU MRes Art and Design students, who organise an annual symposium at Tate Liverpool
- ▶ a range of placements is available to students from LJMU, Hope and UoL
- ▶ a three month first year placement for one student on the LJMU Youth and Community Studies course, and one student on the Glynd?r University's Youth and Community Studies course.

Windows recently offered two student placements running creative writing and art workshops, for students on the LJMU BA Creative Writing.

Several venues also offer placements to trainee teachers which are listed in section 4.3 below.

### Mentoring

NML's Geology department mentors LJMU MRes Earth Sciences students up to their final year of study. The Geology and Botany departments provide mentoring at PhD level. Staff from Art Galleries are mentors on the UoL's Outlook programme.

Unity offers mentoring on short courses for students at LIPA, LJMU, UoL and Hope.

## 4.3. Support for teacher training

Curious Minds (the new creative learning organisation delivering the Creative Partnerships programme and a range of other initiatives across Lancashire, Merseyside and Cheshire) is collaborating with the University of Chester around creativity, action research and Initial Teacher Training. Their programme will draw upon the national Creative Partnerships Enquiry School strand as a spine and aims to illuminate teaching outside the classroom with the use of settings other than school to stimulate creative, thinking and learning skills. The programme will include coursework-assessed placements for teaching students both in non-school settings and teaching creatively in the classroom. It also encompasses the

development of existing school-based organising mentors into 'academic mentors' (and, in addition, they can become 'Masters in Teaching and Learning (MTL) coaches') through shadowing Curious Mind's 'creative agents'. A creative agent's role is to work with the school leadership team in order to support the development of creative learning and to contribute to school improvement.

Several of the LARC partners work extensively with local Initial Teacher Training courses, seeing this as a way of building relationships with teachers at the start of their careers and embedding the principle of learning through engagement with the arts.

In 2007/8, the Bluecoat was a partner in *Creativity in Initial Teacher Training*, a programme which worked with the mentors of trainee teachers to support them to encourage trainees to use the gallery for cross-curricular learning. They also took part in the Engage *Watch This Space* programme, in which two LJMU students in teacher training for Art and Design created gallery resources and led and evaluated a visit with pupils.

NML offers a range of taster days and placements for trainee teachers. World Museum Liverpool, Merseyside Maritime Museum, National Conservation Centre and Walker Art Gallery all provide taster days for student teachers.

International Slavery Museum has developed a partnership with Hope to help PGCE students to develop approaches to teaching sensitive subject matter.

Walker Art Gallery has provided placements for trainee early years childcare students at Hope, and for LJMU PGCE Art and Design students. They are currently working on *Take One Picture*, a national project led by the National Gallery, in which students from Edge Hill University are using paintings as the starting point for cross-curricular classroom work.

NML's Botany department offers placements to trainee science teachers at Edge Hill University.

National Conservation Centre offers 2-3 placements a year for student teachers from a range of institutions.

Tate Liverpool also hosts PGCE placements and has recently launched an MA module in collaboration with LJMU around Gallery Based Education.

FACT runs modules for PGCE students in new technology and art – a Summer school and an Easter school. FACT has also run a 3 yr programme of research with the PGCE course into the changing landscape of young people and technology as part of the DCMS' Strategic Commissioning Programme, Enquire.

## 5 Knowledge Exchange

### 4.4. Continuing Education

There were a few examples of arts organisations being involved in the delivery of continuing education programmes.

Tate Liverpool programmes a range of adult courses, seminars and lectures in partnership with Liverpool University Continuing Education (LUCE). Walker Art Gallery are also currently working in partnership with LUCE to deliver a summer programme of lectures for adults.

### 4.5 Advisory roles in course delivery

There were a number of examples of arts organisation staff taking on advisory roles within HE courses. As described above, two courses stand out as being delivered with significant support and involvement from arts organisations: the LJMU MA Artist Teachers, which has involvement from Biennial, the Bluecoat, NML and Tate Liverpool; and the LJMU BA History of Art and Museum Studies, which embeds involvement with Tate through the whole course. Tate Liverpool's offer of an MA module, *Curating the Contemporary*, in collaboration with Manchester Metropolitan University (MMU) is also a significant partnership.

In addition, there are several other advisory links between HEIs and arts organisations:

- ▶ Liverpool Biennial and FACT have a place on the LJMU MA Fine Art advisory board. This MA course was co-developed by FACT and Tate Liverpool.
- ▶ Liverpool Everyman and Playhouse's partner HEIs provide advice and guidance on the development of their education offer through membership of the Drama Teacher's Forum.
- ▶ The Curatorial Manager of the Clore Natural History Centre is a member of the LJMU Faculty Partnership Advisory Board.
- ▶ Dave Ward at Windows Project is on the LJMU School of Media, Critical and Creative Arts Cultural Industries Advisory Group.
- ▶ NML's Head of Antiquities is the external examiner for Egyptology at the University of Manchester.
- ▶ The Bluecoat's artistic director, Bryan Biggs, is a Visiting Fellow at Winchester School of Art at the University of Southampton and has been external examiner of several fine art and art history courses at HEIs in the North West and at University of Ulster.
- ▶ Vasily Petrenko, Conductor of the Royal Liverpool Philharmonic Orchestra, is visiting professor at Hope, and holds an honorary Doctor of Letters from the University in recognition of his contribution to music education.

### 5.1 Knowledge transfer partnerships

There is one example within the survey findings of a formalised knowledge transfer partnership, between Royal Liverpool Philharmonic and Bangor University. This relates to RLP's hosting of two two-year knowledge transfer partnership associates, in new media development and, latterly, in media production. The first associate was funded by AHRC, DTI and benefitted from support under Merseyside's Objective One status, and this project will be completed soon; the second has just commenced.

FACT have developed a number of informal knowledge exchange partnerships – particularly between art and science. The North West Centre for Tissue Engineering supported FACT through technical expertise which was followed by publication.

FACT's Associate programme has enabled major publications such as the Human Futures book edited by Professor Andy Miah. Vince Dziekan, Head of Multimedia and Digital Arts from the Faculty of Art and Design at Monash University, Melbourne in Australia secured British Council funding to develop research at FACT including developing FACT's strategic business planning process through design.

### 5.2 Partnerships with HEIs and industry

Design Initiative has collaborated with University of Salford on a programme to provide product development support and service improvement support to companies in Greater Manchester and across selected areas of the North West. In addition they have recently completed a two year incubation programme for designers, who received business support from HEIs in Manchester.

### 5.3 Academic input into curatorial activity

From the survey responses it was clear that there was active involvement and informal advice and guidance being provided in both directions: academics are supporting curatorial research, and curators are supporting academic work, through both informal and formalised relationships.

FACT has three academic fellows, from University of West Scotland, Said Business School, University of Oxford, and from Australia, who co-develop strands of the FACT public programme, research and publications.

Staff from the UoL's School of History regularly work with Merseyside Maritime Museum to research historical data for gallery development.

Dr Marion Leonard, Lecturer at the Institute for Popular Music, UoL, undertook a secondment to National Museums Liverpool as lead curator of the Feel the Beat exhibition.

The Curator of Vertebrate Zoology at NML is a Research Associate at the Academy of Natural Sciences, Philadelphia.

Three members of the NML Antiquities department hold Honorary Research Fellowships in the School Of Archaeology, in UoL. The Head of Antiquities is also a curatorial advisor for

the Garstang Museum of Archaeology at UoL.

The Director of the Merseyside Maritime Museum was a member of the AHRC commissioning panel for the Diasporas, Migrations and Identities scheme.

The two artist curators of the Bluecoat's Variable Capital exhibition in 2008 were supported in their research (including an exhibition publication) by their respective universities, University of Derby and University of Ulster.



The Royal Liverpool Philharmonic's *Second Life* project saw the Orchestra's first concert of the 2007/08 season 'streamed' live in a virtual version of Philharmonic Hall, attracting global media attention and the Classic FM Gramophone Awards 2007 Innovation Award. This was organised by the RLP's Knowledge Transfer Associate, as part of a Knowledge Transfer partnership with the University of Bangor.

## 6 Research and Evaluation

### 6.1 Joint publications

There were some examples of publishing partnerships between arts organisations and HEIs.

*Art in the City Revisited* was co-edited by Bryan Biggs, artistic director of the Bluecoat, and Julie Sheldon at LJMU, with a range of contributions from staff and PhD students in other HEIs. The Bluecoat has also worked in partnership with academic contributors on a range of other exhibition related publications.

Tate Liverpool's AHRC funded research project on the social impact of their learning programmes has supported an academic contribution to the exhibition catalogue for *The Fifth Floor* exhibition (2008), and Tate Liverpool's longstanding Critical Forum publishing partnership with the University of Liverpool and Liverpool University Press

NML's Antiquities Department has recently published a catalogue of their Roman ash chest collection in partnership with University of Glasgow.

NML's Curator of African Collections jointly wrote an article with Dmitri van den Bersselaar at UoL, published in *The Empire in One City? Liverpool's Inconvenient Imperial Past* (Manchester University Press).

Collective Encounters regularly gives papers at conferences and publishes in academic journals and through book contributions, in order to disseminate the findings of evaluation of their theatre for social change projects. Recent articles, chapters and conferences include: *Once More with Meaning: Strengthening the Links between Research & Teaching in Drama & Theatre Studies using Living Place Project as a Case Study*, article written by Sarah Thornton and published in PRIME (Pedagogical Research in Maximising Education) Vol 2 (1) (2007); *The Complexities of Participation: Living Place Project as a Case Study* by Sarah Thornton, article included in the new Routledge text book, *The Applied Theatre Reader* edited by Tim Prentki and Sheila Preston (2008); *Living Place Project and its Impact on Regeneration* paper given by Sarah Thornton to the Interventionist Theatre: Theatre in Conflict Resolution conference at University of Leeds, Bretton Hall (2004).

The Keeper of the Merseyside Maritime Museum, Tony Tibbles, shared the editorship of *Liverpool and Transatlantic Slavery* with David Richardson, Director of the Wilberforce Institute at University of Hull, and Suzanne Schwarz, Head of History at Liverpool Hope University.

*SK-interfaces* and *Human Futures* are recent examples of books developed in partnership between FACT and Liverpool University

Press and brought together a range of international academic partnerships.

### 6.2 Collaborative research

The take up of collaborative research funding for projects shared between industry sectors and HEIs from the higher education funding councils, particularly the AHRC, by cultural institutions and academic departments has been quite slow in the last few years, but is gathering pace and understanding. This slow take up may reflect a variety of issues, including resourcing challenges within cultural organisations, attitudes towards research and its importance and the level of understanding from within academic environments about pressures on the sector and potential opportunities.

The AHRC is working to support growth in this area and so, whilst the range of work in this area which is currently taking place between partners in Liverpool may seem limited, this appears to be true across the UK. Some of the projects listed below indicate that Liverpool is also part of the nationwide growth in this area.<sup>5</sup>

#### AHRC grants

NML's Antiquities Department and the University of Liverpool School of Archaeology, Classics and Egyptology share a collaborative doctorate to research *The Lost Hittite Gallery: John Garstang and Turkey*.

Lady Lever Art Gallery's Chinese collection was catalogued through an AHRC funded research partnership with Glasgow University.

Tate Liverpool are hosting a collaborative doctorate funded by AHRC to provide a longitudinal study of Tate's interpretation and education policy and practice since 1988, in collaboration with UoL.

NML's Curator of Africa Collections delivered workshops in partnership with UoL on the emergence of Hausa identity, funded by AHRC/ESRC.

#### Scientific research

National Conservation Centre staff worked in partnership with University of Bradford on a collaborative doctorate in science and heritage on sustainable radiography.

NML's Clore Natural History Centre is part of a research project in partnership with UoL and University of Geneva, looking at the emotional impact of smell.

Tate Liverpool is working with the UoL's Psychology Department to explore colour calibration using human colour perception.

FACT has led a programme of artists placements in technology-based companies, ITEM – a full publication is available for this. FACT has also worked with LJMU Computer Science Department on a series of residencies, exhibitions and commissions around human computer interaction.

FACT, Cornerhouse, folly, LJMU and ICDC have run a 3yr programme of action research Virtual Lives into the impact of new technologies on the informal learning of young people.

#### Other research

FACT are in the process of developing an Atelier, a research centre which will promote collaboration between research fellows, PhD students, artist residencies, and FACT's own research, production, education and creative staff. The atelier project will position FACT as a think tank specialising in issues around the social, creative and cultural impact of digital technology. In line with this intention, they have recently announced four new collaborative doctorates, three of which are AHRC funded in partnership with UoL, and another with LJMU.

Liverpool Biennial is a partner in an Inspire Fellowship with the Royal College of Art funded by Arts Council England, which is a positive action traineeship that aims to diversify the profile of the curatorial workforce in museums and galleries, constituting a work-based, accredited MA programme designed to provide comprehensive professional training for those wishing to work as curators of contemporary art in the public and private sectors. Liverpool Biennial also supports a PhD studentship with LJMU on Art History with a focus on Public art, urbanism and the archive.

NML are part of an international research partnership, funded by the Getty Foundation and the British Academy, relating to Caribbean wooden arts.

Impacts 08 is a longitudinal research programme looking at the impacts of Liverpool's year as European Capital of Culture 2008, based at UoL and in partnership with LJMU. The programme has placed a team of researchers in the city for five years, and one of the key experiences of the project has been the opportunity for that team to engage with partners from all areas, across the city.

The programme has six key research themes, around which indicators and particular research projects are clustered. A range of early reports are already available for publication on the website at <http://www.liv.ac.uk/impacts08/> and final individual project reports will be published between June and October 2009. The final, overall report on the impacts of 2008, and presenting the model and methodology for research will be published in February 2010 and presented in a Liverpool conference, and later a Brussels conference in March 2010.

Impacts 08 is already being recognised by the European Commission (EC), the Department for Culture, Media and Sport (DCMS), Arts Council England (ACE) and others as a key development in the research of large-scale cultural interventions. The programme has attracted and supported funding from research councils and ACE, as well as the EC to fund a knowledge exchange and dissemination programme with European partners.

### 6.3 Student use of collections and research resources

Several organisations indicated that they made collections, archive material and staff time available to support students in research and in developing specific projects as part of their courses. For example:

- ▶ LJMU and Liverpool Community College fashion students have used African fabrics from NML's collections to create a fashion show.
- ▶ World Museum Liverpool provides access to its collection stores and archives for undergraduate and postgraduate science students from all local HEIs.
- ▶ Students at undergraduate and postgraduate levels from international HEIs have completed dissertations based on objects in the NML collections.
- ▶ Students from University of York, University of Birmingham and the University of East Anglia (UEA) have written PhD case studies of interactive FACT projects including Tenantspin and the young people's programme.
- ▶ Collective Encounters have made staff time and archive material available to undergraduate and postgraduate students, as well as contributing to an ESRC-funded project at Newcastle University on developing social capital with excluded communities through university and community engagement.
- ▶ A broad, historical research project into the visual arts programmes of galleries, including the Bluecoat, in the North of England during the Thatcher years was undertaken recently by a French student registered at the Sorbonne, and living in Liverpool.

### 6.4 Joint research centres

NML is a partner in two joint research centres, the Centre for Port and Maritime History, and the Centre for International Slavery Studies, both developed in partnership with UoL.

## 7 Networking and conferences

### 7.1 Participation in networks

The importance of networks to collaboration between arts and cultural organisations and HEIs cannot be underestimated; networks are the spaces where specialists can come together to share and translate their specialisms and where the genesis of future projects can take place. Involvement in a network may sometimes indicate an early or arms-length engagement with an area, as it may be only a commitment only to sit around a table and talk.

Many of the networks referred to, though, require a much more substantial level of involvement, and are the fora for long-term, strategic and collaborative working, suggesting a real depth of engagement and understanding with the purpose and activity of the network. This depth indicates that many of the institutions have a significant degree of internal commitment and have developed – as academic departments do – expertise and interests in particular areas of research.

National Conservation Centre staff are involved in a number of research clusters in partnership with a range of other universities and museums: for example an AHRC-EPSC research cluster on ivory, and two science and heritage research clusters on ivory and on environmental guidelines. Staff in the Geology department are members of an AHRC network on upland caves. FACT has also been involved in a number of AHRC research networks.

The Bluecoat is part of the Centre for Architecture and Visual Arts (CAVA) network at UoL, and is also part of a network involved in development of the Creative and Media Diploma which also involves local HEIs.

Liverpool Everyman and Playhouse's Drama Teachers Forum has representation from LJMU, Hope and LIPA.

The Head of Decorative Arts at NML is part of UoL's Eighteenth Century Worlds Forum.

FACT is part of an archive research network called *Future Histories of the Moving Image*. Partner organisations include University of Sunderland, FACT, Rewind, British Artists' Film and Video Study Collection (University of the Arts, London), Lux Online, BFI, Picture This. The network was set up in 2007 in response to the issues raised by the growing number of moving image arts database and digitised collection projects in the UK. FACT has also been a partner in a number of AHRC research networks including the University of Plymouth led Critical Spaces network.

### 7.2 Joint hosting/delivery of conferences and events

The Bluecoat hosts the Edge Hill University Short Story Prize and hosted events within the UoL's *Shipping Lines* Festival of Literature in 2008.

Design Initiative ran *Prosper*, a series of seminars for professional design practitioners, co-hosted by Hope, University of Bolton and University of Cumbria. They also co-produced the Liverpool Design Symposium 2008 with LJMU.

Tate Liverpool is a lead partner in Critical Forum, a research, programming and publishing partnership with the Centre for Architecture and Visual Arts (CAVA) at UoL and with Liverpool University Press. Critical Forum develops an annual programme of major conferences, symposia, talks and discussions.

Tate Liverpool also runs two research fora annually, for postgraduate students to present their work and debate it with peers, academics and members of the public.

Liverpool Biennial has jointly hosted conferences with LJMU, UoL and Engage.

Collective Encounters co-hosted an international conference titled *Performance and Possibility* with Hope in 2005 and plan to deliver a further symposium later this year, supported by Arts Council England

Merseyside Maritime Museum co-sponsored the 2008 Public History Conference in partnership with the School of History, UoL, and the Institute of Historical Research, University of London.

### 7.3 Arts organisations' staff speaking at academic conferences

Not all organisations provided detailed information about speaking at academic conferences. However, there were nine examples given of arts organisations' staff presenting papers at university based conferences. In addition, NML provided several other examples of staff presenting at international subject specific conferences for networks of museum professionals and academics. It is likely that the survey results have significantly under-represented involvement in conferences, seminars and similar events.

## 8 Resource Sharing

Liverpool Hope University (Hope) has three arts organisations based at their Everton campus – Collective Encounters, Weekend Arts College and European Opera Centre, and as a result the organisations benefit from their ongoing relationship with the university. Hope is currently building a £6.5m Centre for Music, Performance and Innovation which will include music practice rooms, studios, technology laboratories, therapy rooms, a Performance Hall with tiered seating for 300+ capacity, a library, an exhibition gallery, and extensive facilities for business incubation and a selection of teaching rooms extended across three floors. The University is already working with a range of partners (including the tenants listed above) and expects to be able to accommodate more new business start-up from the creative industries.

Similarly, University of Liverpool houses The Reader Organisation, an independent arts organisation which promotes the therapeutic benefits of reading and grew out of an outreach initiative by the School of English.

There were other limited examples provided of resource sharing between arts organisations and HEIs. For example HEIs provide free studio space to MDI, while they in turn provide free places in dance classes to students. Unity Theatre provides a performance venue to HEIs on an ad hoc basis.

As these relationships appear to be occasional and informal, again it is likely that the survey has under-represented this type of collaboration between HEIs and arts organisations.

## 9 Future Plans

Many organisations used the section of the survey which related to future partnership development with HEIs to stress their ongoing commitment and intention to extend some of the activities described above. For example, NML are extending their teacher training partnership with Edge Hill University so that Edge Hill offers training for NML staff while NML offer placements for trainee teachers. Tate Liverpool is looking at how the successful delivery of the BA History of Art and Museum Studies can influence the future development of adult learning programmes at Tate.

The sections below highlight some of the key forthcoming collaborations between arts organisations and HEIs.

### 9.1 Teaching

NML's Learning department is working with Gilder Lehrman Institute, Kokrobitey Institute in Ghana, UoL and Hope to create an International Teacher's Institute which will provide guidance in the teaching of issue based subjects such as transatlantic slavery.

The Biennial, the Bluecoat, FACT and Tate are collaborating with Art & Design at LJMU on four PhDs, starting this year and focusing on the context of each institution.

Liverpool Everyman and Playhouse are working with LJMU on a funding application for a joint writing post, and intend to develop their existing relationships with HEI partners.

Fuse is seeking to develop a programme of student internships and volunteering opportunities.

MDI are exploring the possibility of developing a postgraduate course in dance management with Liverpool Hope University.

Royal Liverpool Philharmonic is working with Liverpool Hope University to develop a Certificate in Professional Development in Applied Music.

Collective Encounters is anticipating being involved in working with Liverpool Hope University to develop an MA in Performance and Cultural Intervention, as well as establishing their first student internship.

### 9.2 Knowledge exchange

Tate Liverpool is in discussions with the Fondazione Sandretto Re Rebaudengo in Turin around knowledge exchange sessions between students in the next academic year.



## 10 Conclusions

This report demonstrates that there is already substantial engagement between arts and cultural organisations in Liverpool and Higher Education Institutions, both in Liverpool and around the world. Many of the projects and partnerships referred to here are well-established or emerge from long-term relationships and collaborative thinking. In addition, there is a real breadth of disciplines displayed across the different initiatives and projects. Liverpool benefits from having three HEIs, with many complementary strengths and specialisms, as well as from the concentration and profile of its arts and cultural sector, including national institutions and one with an Independent Research Organisation status.

As is understood by the AHRC, however, there is a wealth of opportunity yet to be explored. For example, none of the institutions who responded mentioned applying for or taking up Innovation Vouchers through the NWDA to work with FEIs or HEIs, which have recently been piloted in the North West. Only one institution had experience of a formal knowledge transfer partnership, and none of the institutions had yet engaged with recently opened smaller programmes such as the knowledge exchange catalyst programme. Collaborative doctoral awards are increasing, but are currently limited to the organisations working within the visual arts and to museums.

The opportunities for expansion and for greater ambition are now emerging, and Liverpool-based arts and cultural organisations look well-placed to take them up. There is increased interest from HEIs in industry partnerships following changes in HE funding and the forthcoming change to RAE assessment which will place knowledge exchange within the list of assessed areas. Initiatives such as Culture Campus, CAVA, the moving of NWCO to Liverpool, LARC and SMAC can help further to funnel the interest and experience which already exists within the City and promote the development of work in this area significantly.

### 9.3 Research and evaluation

The Northwest Culture Observatory is a key research and evaluation partner in the region, and its functions and activities include:

- ▶ Championing collaboration between HEI and the cultural sector
- ▶ Raising profile of offer in Liverpool to wider audiences
- ▶ Disseminating new information, publications and events
- ▶ Providing access to new networks via signposting
- ▶ Providing knowledge exchange opportunities for researchers, policy makers, students and practitioners

The Observatory currently has a functioning and resourced website which includes a searchable databank of existing research.<sup>6</sup> Following its move to the University of Liverpool, the core partners are now in discussions about future activities and the positioning of NWCO in the longer-term, with reference to other initiatives such as Culture Campus, Impacts 08 and other partnerships and programmes. These discussions recognise particularly the strength of some of the existing assets – the partnerships of Culture Campus and the profile and importance of the Impacts 08 research – and are seeking to preserve and build upon these.

Tate Liverpool will be developing a Research Centre as part of a rollout of research centres across the Tate galleries. The centre will develop a programme of activities including seminars and symposia, with the potential to develop more ambitious partnership ventures including research projects, conferences, fellowships and publishing.

NML is developing a strategy for the development of joint MA and PhD courses with University of Manchester, relating to Ethnology collections.

NML's National Conservation Centre is developing a number of projects for applications to the AHRC/EPSRC Science and Heritage programme.

NML and FACT are working with the Department of Philosophy at University of Liverpool to apply for an AHRC grant for a series of workshops on metaphor, art and philosophy.

### 9.4 Resource sharing

Bluecoat has had discussions with LJMU about creating a digital archive in relation to the Bluecoat's own history and this remains a long-term research objective for the arts centre.

## 11 Appendices

### 11.1 Survey Respondents

The survey respondents were:

Liverpool Biennial  
 The Bluecoat  
 Collective Encounters  
 Design Initiative  
 Liverpool Everyman and Playhouse Theatres  
 FACT – Foundation for Art and Creative Technology  
 Fuse – New Theatre for Young People  
 Merseyside Dance Initiative (MDI)  
 National Museums Liverpool (NML)  
 DaDa  
 Royal Liverpool Philharmonic (RLP)  
 St Catherine's Secure Centre  
 Tate Liverpool  
 Unity Theatre  
 Windows Project

NML's venues are often referred to separately in this report.

They are:

Walker Art Gallery  
 Lady Lever Art Gallery  
 Sudley House  
 World Museum Liverpool  
 National Conservation Centre  
 Merseyside Maritime Museum  
 Seized: HM Customs and Excise Museum  
 International Slavery Museum

### 11.2 Higher Education Institutions – UK

The following is a list of those HEIs from the UK who were identified within the survey responses. Some of them are part of formal partnership arrangements; some from networks and others from more informal arrangements. They are listed here to show the spread of institutions with which Liverpool-based arts and cultural organisations have connections, and are in alphabetical order.

Bangor University  
 Edge Hill University (Edge Hill)  
 Glyndŵr University  
 Liverpool Hope University (Hope)  
 Liverpool Institute of Performing Arts (LIPA)  
 Liverpool John Moores University (LJMU)  
 Manchester Metropolitan University (MMU)  
 Newcastle University  
 Royal College of Art  
 Royal Northern College of Music (RNCM)  
 Staffordshire University  
 University of Birmingham (UoB)  
 University of Bolton  
 University of Bradford  
 University of Central Lancashire (UCLan)  
 University of Chester  
 University of Cumbria  
 University of Derby  
 University of East Anglia  
 University of Glasgow  
 University of Hull  
 University of Leeds  
 University of Leicester  
 University of Liverpool (UoL)  
 University of Manchester (UoM)  
 University of Oxford  
 University of Salford  
 University of Southampton  
 University of Sunderland  
 University of the Arts London  
 University of the West of Scotland (UWS)  
 University of Ulster  
 University of Winchester  
 University of York

### 11.3 Non-UK Institutions

The following is a list of non-UK institutions which were identified within the survey responses. As above, some of these are part of formal partnership arrangements; some from networks and others from more informal arrangements. They are listed here to show the spread of institutions with which Liverpool-based arts and cultural organisations have connections, and are in alphabetical order.

- Academy of Natural Sciences, Philadelphia
- Findazione Sandretto Re Rebaudengo, Turin
- Georg-August-Universität Göttingen (Göttingen University)
- Getty Foundation
- Hochschule der Medien, Stuttgart (College of Media, Stuttgart)
- Kokrobitey Institute, Ghana
- The Gilder Lehrman Institute of American History
- Università degli Studi di Trento (Trento University)
- Université de Genève (University of Geneva)
- Université Paris-Sorbonne Paris IV (Sorbonne)

### 11.4. AHRC Collaborative Doctoral and Knowledge Exchange Funding Profile, 2007/2008

What follows is a brief analysis of results from the AHRC's 2007/2008 Review of the Year,<sup>7</sup> looking particularly at their funding of collaborative doctoral awards and knowledge exchange programmes, to place awards made to Liverpool HEIs in some context with awards made to institutions around the UK.

This is not a comprehensive assessment of the performance of Liverpool HEIs or cultural organisations in comparisons with those from around the UK; the AHRC is not the only body which might fund such collaborative activity, and a single year's analysis provides no temporal context. Some institutions may not apply in a given year because the relevant department already holds and is delivering outputs for an award in that area; or because it offers no expertise in that area. Thus, this is a snapshot only of applications and awards in one particular year – the most recent available – with some broad 'highlights' or points of interest identified, which may perhaps support further analysis or understanding in this area in the future.

#### Collaborative Doctoral Awards 2008

- ▶ 60 awards (from 111 applications) made to 36 HEIs with 50 different partners
- ▶ The University of Liverpool had one award in this year, in partnership with World Museum Liverpool. No other Liverpool institutions or partners were awarded in this year.

#### ▶ Institutions and partners with multiple awards as follows:

HEIs	
University of Bradford	3
Courtauld Institute of Art	2
University of Edinburgh	3
University of Glasgow	2
Goldsmith's, University of London	2
Kingston University	2
University of Leeds	2
University of Nottingham	2
Queen Mary, University of London	4
Royal Holloway, University of London	2
University of Southampton	3
University of Sussex	4
Swansea University	2
University of Warwick	2
University of York	4

Partners	
British Museum	5
National Maritime Museum	4
National Trust	2
National Museums & Galleries of Wales	2
National Library	2

- ▶ 13 of the 20-strong Russell Group of Universities were awarded in this year, making up 36% of all institutions who were awarded, and accounting for 21 (35%) of the total of 60 awards.

#### Knowledge Transfer Schemes Applications and Awards made in 2007-08

- ▶ Over the three programmes (Knowledge Catalyst, Knowledge Transfer Fellowship and AHRC & BBC Pilot Knowledge Exchange Programme) a total of 130 applications were made, with 39 awards to the value of £4,190,425. The largest of the three programmes is the Knowledge Transfer Fellowship programme with a value of £3,402,747.

- ▶ The only HEI in Liverpool to apply for any of the three programmes in this year was Liverpool John Moores University. They made a single, unsuccessful application for an AHRC & BBC Pilot Knowledge Exchange Programme. Data relating to partners in applications or awards for these programmes is not available through this source.
- ▶ A handful of institutions gained multiple awards across the three programmes. These were: Birmingham City University; University of Exeter; Kingston University; University of Leeds; University of Strathclyde; Cardiff University; and University of Glamorgan.
- ▶ 13 of the 20-strong Russell Group of Universities applied for one of the three programmes in this year; in total they made 27 (20%) of the 130 applications. 9 were successful in receiving at least one award, with 11 (28%) awards being gained by this group out of a total of 39 given.

More broadly, the AHRC's 2007/2008 Review of the Year reports a growth in the number of applications for collaborative doctoral applications and awards as well as growth in the range of programmes available under the knowledge transfer banner, and the take-up of those programmes.



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