



art
school
galleries
of
the
future
symposium

A forum for sharing ideas for the next step
in effective programming and leadership.

Leadership Foundation Small Development Grant Report

The Art School Gallery; understanding the effectiveness of galleries in the HE sector

Art School Galleries of the Future Symposium held on 28th January 2012

Arts University Bournemouth

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Introduction to the Project

In 2009 27 CHEAD members formed a group to set up an HEI gallery network. The group has met several times to set down some basic principles for moving forward and has developed a project inviting HEI galleries to take part. This project was funded by the Leadership Foundation and set out to investigate the effectiveness of the programming and management of Galleries based in and largely funded by Universities and Colleges and to evaluate the impact on the learning environment. It enabled in-depth research to take place that for the first time brought together stakeholders to develop a framework for determining the way in which leaders assess effectiveness and evaluate the impact of the 'Art School' Gallery.

The project was concerned with 'the gallery' within a higher education institution and its relationship to the learning, teaching and research associated with creative art, design and media curricula. The project sought to explore what 'the gallery' means within the context of new media and its potential to support innovative approaches to art, design and media pedagogy with opportunities for haptic and creative learning interactions. The gallery space offers a focus for virtual as well as material interactions and may provide an extended network of collaborators. The gallery is a physical space, a place of exhibition and congregation, and a conceptual space that can sustain a wider sharing of ideas through discourse and critical exchanges: a space of bringing in and sending out.

The objectives were;

- To establish a model/s for understanding effective leadership and management of Galleries
- To establish a model/s for gaining insight into effective programming and the impact on the learning environment with a view to provide a value for money report.
- To establish a network of senior staff from HEI's across the UK who have a direct responsibility for Galleries in their institutions who can share knowledge, experience and expertise from their specific 'body'
- To develop a meaningful dialogue between the institution and the gallery, in particular demonstrating the value of that relationship

The main outcome was to produce a conceptual model/s that informs and inspires leadership in developing gallery programmes, including inter-gallery/institution collaborations, which are a dynamic component of the learning experience and engage students and teaching staff in a wider cultural and professional context. The model/s is intended to support tutors and gallerists to sustain a relationship between 'the gallery' and pedagogy, and support and encourage others to develop a similar resource for their institution, drawing upon the expertise available through an inter-gallery network.

Executive Summary

The implementation of student fees has and will continue to have a layered impact on the curriculum and perhaps through an anxiety that the HEI Gallery may well be facing a difficult stretch as it comes under pressure from reducing budgets and accountability, the project steering group began by asking how we measure the Gallery's effectiveness, how it contributes to the liveliness of the student experience and how it makes their learning more interesting.

CHEAD having instigated a gallery network and as a development to this initiative the steering group applied to the Leadership Foundation for a small award to build on the network

and to develop a series of models for leaders of HE institutions that manage Art School Galleries.

As described above the project is titled: The Art School Gallery – Understanding the effectiveness of galleries in the HE sector.

To meet our objectives we carried out two forms of survey; a paper-based questionnaire and a live interview-based survey to elicit more detailed information from institutions that provide galleries and what their current strategic approaches are and how leadership does or does not play a role.

We hosted a symposium in 2012 during which a selection of six institutions shared their practice and we heard from Sarah Shalgosky, Director of the Mead Gallery, Warwick University.

The six case studies presenting were selected from completed surveys asking questions;

What is your institution's model for management of the gallery; does it operate through a School; how many staff does it employ? Are they paid interns or volunteers?

Does your gallery report to a committee within your institution?

Does your gallery have an allocated budget and how much is it?

Does your gallery depend on external funding to implement the programme?

Does your gallery show staff and student work?

What are the distinct features that define your gallery?

Where is your gallery situated, in the institution or the town? And how big is it?

Does your gallery exhibit or generate touring shows?

Is your gallery engaged in partnerships and are they contractual?

How would you describe effective programming and how do you gauge the impact on the learning environment?

How does your gallery engage the public in the business of the gallery?

Does your gallery carry out audience impact research and how does this affect the programming?

19 institutions completed the questionnaire which is the achievement of Barbara Grundy, the project administrator, who was patient and persistent, researching which Universities have an 'Art School Gallery' and then making contact with them. We chose not to contact Universities that have galleries that do not deliver the Art and Design curriculum at HE level although there is potential to include them in any further developments as well as independent galleries that collaborate with HEI's.

The questions brought some intriguing answers; fundamentally the similarities between the participating HEI Galleries are clear yet the differences are quite significant; particularly around funding and budgets, whether or not to show teaching staff and student work, stipends or not for interns and gallery reporting within the institution. The findings confirm that there is no 'model' upon which HEI galleries are based and whilst some are taking advantage of the research agenda others are not. It is also clear that not many gallery staff or the work that they undertake feeds directly into the strategic direction of the institution and many are not accountable to any committee or group.

As the findings are so broad discussion is now taking place on the development of a 'peer review group' that can offer an evaluative summary of the 'significant' contribution that

individual HEI galleries can make to the sector, to the REF and to the strategic direction of the host institution.

Symposium

The Arts University College at Bournemouth welcomed 75 delegates to this unique Symposium - "Art School Galleries of the Future".

Delegates from across the country including Scotland & Ireland came together to share ideas for the future of our Art School Galleries. The energy for the Symposium was driven by an urgency to ensure that our galleries have a positive stake in the future planning by leaders of Universities who are currently faced with economic pressures and uncertainty, managing student expectations with the increase in student fees and the inevitable cut backs in funding.

Keynote Speaker Sarah Shalgosky, Curator at Warwick Arts Centre, University of Warwick provided valuable insight; discussing the relevance of significant programming in favour of 'impact.'

Two case studies reflected on the role of research in the gallery and chaired by Dr Steve Swindells, Director of Research, University of Huddersfield. Prof Helen Baker, Gallery North, Northumbria University and Jenny Brownrigg, Mackintosh Museum, Glasgow School of Art, delivered the presentations.

Two further case studies were presented focusing on budgets: both great and small and chaired by Prof Jim Hunter, Deputy Principal, AUB. Jane Linden, Axis Art Centre, Manchester Metropolitan University Cheshire, and Terence Jones, Leeds College of Art, delivered the presentations.

Two final case studies discussed impact, partnerships and student participation and chaired by Prof Karen Fleming, Director Research Institute Art & Design University of Ulster. Mark Gibson, Bar Lane Studios York and Hannah Jones, Gallery Plymouth College of Art, delivered the presentations.

Welcome address

Professor Jim Hunter, Deputy Principal,
The Arts University College at Bournemouth

Welcome ladies and gentlemen to the Arts University College Bournemouth. I am Jim Hunter, Deputy Principal at The AUCB and I have been part of the Steering Group for this symposium. I am going to be the chairman for the proceedings today.

The Leadership Project: we think it was entirely appropriate that we should pursue this from the Arts University College at Bournemouth. Those of you who do not know us, we are a specialist art and design college – Art, Design, Media and Performance. So the campus we are on here has most of the disciplines that you would encounter at an under-graduate Art College and we think this is very important. We describe ourselves as very much a community of practice and within that idea of community of practice we have worked over the last number of years to make sure The Gallery is very much part of that.

The Gallery has enabled us to connect our students to a much wider world of practice and it is through opportunities such as internships, work experience, going and working with artists elsewhere and through partnerships that this connection to practice becomes a feature of student engagement. What can the Gallery, and what happens in it, do for the Art School curriculum? It really should be that the Gallery is very active in regard to what our students should know and how they may learn this. So that is why leadership is the key word.

We are very pleased to have a keynote speaker, Sarah Shalgosky. Sarah, welcome, thank you for coming. Sarah is very experienced, very well respected as a curator of the Mead Gallery at Warwick, Centre of the Arts at the University of Warwick and has the experience of working with a publicly funded gallery within a higher education setting.

Introduction to Symposium

Stephanie James, Associate Dean/Head of the School of Art & Design,
The Arts University College at Bournemouth

This project is about the UK, so if you are expecting it to be international it isn't – maybe that is our next step once we have pulled our network together. Maybe it is time that we could move across the Channel and see what is out there, but many of us are doing that anyway.

A year ago we wrote the objectives and today, we are on number four out of five. I took over running TheGallery last year with Violet McLean the gallery officer, and Tom Marsh the gallery technician and we are responsible for a very full programme. We realise that unless we can prove that we are of worth to the university on different levels and as we move into these very particular times, the gallery and its programme may be the first enhancement budget to be cut.

A number of us in the sector ask how we measure the important impact we have on our student experience, staff-research and the design of the curriculum? We know that Art School Galleries open and close; however most of us believe that they provide the means for students to engage in their learning. Interestingly we are not all accountable for how they do engage. Do we show their work? In Cork at the Paradox Fine Art European Forum conference delegates heard from art school gallery practices across Europe; some give each student an individual two-week exhibition and the students reported that they neither competed nor submitted a proposal for this exhibition and consequently it lacked the challenge for it to be considered an opportunity.

Our intention was to find some case studies that are varied, that have different models that we might consider and implement in our own galleries. We visited each gallery presenting and each is uniquely placed to give us a different story. There is crossover and importantly the aspects where they crossover are where we can share and also where we can learn new things about how we might move forward.

Summary Points from Key Note Speaker – Sarah Shalgosky, Curator, University of Warwick (For full account see appendices)

Sarah Shalgosky delivered a very succinct short history of the research that has gone before by organisations that endeavoured to promote galleries in higher education: this was the third conference within five months that has had the role of galleries within higher education on its agenda. In September 2011 the Paradox conference at Crawford College of Art and Design in Cork entitled the *Permeable Art School* had as its main discussion strand The Art School Gallery. In November, Sarah hosted a conference at Warwick called *Art in a Cold Climate*,

facilitated by Turning Point West Midlands, and explored what might be needed to place the region's art schools at the centre of a dynamic sustainable cultural ecology.

We learned about the work of university galleries in the late 1990's, and importantly how Melanie Kelly published the *Management of Higher Education Museums Galleries and Collections in the UK in 1999*, indicating the low morale within the sector and that galleries were not only vulnerable to the agendas within our own institutions, but that the funding gap between the university galleries and those in the wider public sector would widen as increased public funding for the arts, particularly municipal and national galleries, came on-stream in 2003.

Interestingly the Academic Galleries Network (AGN) was set up in 1998 and in 1999 Les Buckingham carried out a survey of the sector for Visual Arts and Galleries Association (VAGA). Again the focus was on funding and noted that per capita, funding of universities had declined by 27% during the early 1990s and continued to fall. It was clear that where the collection or gallery was not seen as central to the educational provision of the institution, it became vulnerable.

Only half the galleries surveyed in 1999 were seen to be a formal part of its parent institution's strategic mission and many were not incorporated into the management structures of the university. The gallery staff nor the curator sat on any wider committees and neither was information about their work fed into any management body.

For many university galleries the primary interest was in the arts, the artists and the work they produced. The research indicated that university galleries were in a position to deliver some of the strategic imperatives of their host organisations. By way of an example The John Hansard Gallery at the University of Southampton could demonstrate how galleries had an integrated strategic approach across practice to readership in the public presentation of art.

It is believed that currently the management systems of universities now embrace galleries that are becoming more closely aligned with the strategic aims of the universities and their curators have a wider role within the institution. This has implications for galleries as they become more incorporated and more accountable within our institutions as pressures for change are felt.

The document on *impact*, published by HEFCE in July 2011, states that impact has to take place beyond academia and universities galleries seem well placed to deliver that impact.

An important aspect for any university gallery is the space and, in any university, space is at a premium. The gallery space is often hard won and the pressures on it to stage a broad range of events is high. With space such a precious commodity, universities and galleries have had to examine the pedagogical possibilities. How do students and teaching staff use the gallery and how can the gallery enable vibrant encounters that re-conceptualise teaching and learning? Sarah proposes that certain spaces enable or prohibit certain particular pedagogic practices. Engagement with space generates an interdisciplinary environment committed to enquiry, dialogue and critical self-reflection.

Further questions asked were focused on business and the arts; universities have business schools and yet there is very little joint research into the development of the new model for regional commercial galleries, but in terms of reinforcing a vibrant regional ecology for the arts, the development of the market place is a key issue and in training hundreds of

graduates to make work, why are we not working on the development of regional spaces that can actively promote and sell the work of emerging artists?

Documentation is an important part of many artists' practice. Sarah thinks it's important to distinguish between the documentation and the work and described some anxieties about the way works of art are exhibited on the web, since the exhibition on the web is generally the documentation of the work, rather than the work itself. Some works transfer without any loss of content, but for others, arguably for most, it is compromised. Sarah Rowles has written compellingly in Artist Newsletter about the way that blogs enable artists and audiences to develop critical debate and critical understanding.

Sarah related a moment when Nick Serota said something to effect; "70% of the politicians in the House of Commons are lawyers, imagine what might happen if they were artists". What is it that artists do that could impact so hugely on the House of Commons? Is it that artists ask different questions? Their practice is not so much about the evaluation of exhibitions, but the production of ideas.

But who has power and influence? Who are the leaders of the visual arts?

Lynda Morris is cited as championing the art of the British regions that have a particular freedom. They don't have to tell the national story. They can work with their regional characteristics; pursue a particular regional vision that ultimately comes to identify them on the world stage.

The message is to 'avoid any mission to present an *excellent* programme or an *ambitious* programme, it is far more important to do things that are significant. To accomplish things that are significant implies a long-term strategy.'

Sarah rounds up by saying, "We work in the arts, we work in education, we are used to moving targets. However, I believe the construction of a long-term significant enterprise is how we can start to shape policy rather than being shaped by them. I believe that the impact agenda is best served by the development of long-term confident and sustainable missions. These programmes accrue attention and respect; they invite engagement and critical reflection. Together they engender a cultural shift, which ensures the role of the artist in society is inherently more significant than that of lawyers."

Six case studies – a digest from each presentation

Two case studies reflecting on the role of research in the gallery, Chair Dr Steve Swindells, Director of Research, University of Huddersfield. Presentations by Helen Baker, Gallery North Northumbria University and Jenny Brownrigg, Mackintosh Museum.



Helen Baker, Gallery North Northumbria University

The main aim is to have a programme that is meaningful to every subject in the School and to support the teaching, the research and the alumni.

The gallery aims are to support research into methods and materials, as it impacts on the social and political and to support research into teaching, it also aims to be an important part of the culture of the area. The School has, as well as fine art, performance, creative writing, politics, criminology and sociology. It has quite a wide area of interest but the nature of fine art is the social and political.

We have created an archive and you can go onto our website and you can have a virtual tour of the exhibitions such as, *Building with*, where you can listen to interviews of the artists involved.

We hold symposiums with as many of the exhibitions as we can. The exhibitions relate to research centres that are building up within the school; Research Centre for Paper or the Centre for Colour.

The Gallery has begun to collaborate and exchange with other galleries. Most recently the exhibition exchanged was called *Working against the System* that was an exhibition of artists working with systems in a contemporary sense.

This year we managed to get funding for the school for two of the interns to set up a magazine for themselves; *PEEL* Magazine. They hold reviews of Gallery North; they also review the exhibitions within the area but also outside the area too. They have started to interview young artists that were part of their peer group - PhD students, MA students, artists that had just graduated. What this opportunity does for them is to begin to develop a role and a CV for themselves to move forward and hopefully advance their careers. They cover exhibitions, they write reviews and meet artists at other galleries and begin to develop a network for themselves. They gain a great deal from introductions to our artists that they need to work with and with this passing on of knowledge, dealing with commercial galleries and making contractual arrangements and they also keep me up to date with ideas and current concerns which is really important.

The Research Centre For Paper was established initially for the research of fine art and conservation staff, meeting on a weekly basis in an informal way and linking with particular exhibitions in the gallery. The Centre For Colour has also been established.

Teaching initiatives – The Gallery provides students the opportunity to see the actual work. Most see work through the web and have little idea of what they look or feel like. Exhibitions act as direct primary learning spaces; when they see a painting they identify with the form and feel of it, and then there is the opportunity to go back in and see work first hand again and again. Students also see that their teachers are also artists and curators.

The School is now linking with BALTIC Centre for Contemporary Art and we are now moving to another building with the post graduate school and there is going to be opportunities there for a project space which will lie alongside the BALTIC's new gallery in Highbridge in Newcastle.



Jenny Brownrigg, Mackintosh Museum.

The programme covers architecture, design and fine art. It also links to heritage, there is an extraordinary history, the gallery is in the Macintosh Building designed by Charles Rennie Macintosh and is celebrating 102 years.

The programme very much works with students and staff and people of all stages and local, national and international practitioners.

The gallery programme relates to and supports the ethos of the School – there is an agreed annual local plan, which sits within the aims, actions and outcomes that relate to the institutional priorities; for example, to ensure the highest quality of student experience. The exhibitions do that through creating opportunities for students through professional development. Also, one of the institutional aims, for example, was to accelerate the growth of post-graduate talks and post-graduate research portfolio. We are delivering the first wider post-graduate masters exhibition at The Lighthouse in Glasgow this year.

The gallery aims to form alliances with partners beyond our disciplines in the higher education sector locally, nationally and internationally and so very much part of the programme is involvement in the citywide and UK projects to create active and responsible engagement with communities, industry professional sectors, policy makers and the city. Our strategic plan, and the part that is looking at public art in the public domain, focuses on the run up to the Commonwealth Games in 2014.

There are amazing opportunities to make links between the contemporary and the historical for our external audiences but as well as the internal community – the staff and the students. We have a very diverse public audience that ranges from people that are coming to see the contemporary programme, but of course people that are coming to see the heritage there as

well, so a number of projects make those links. We also want to develop a strong student interface. There is an audience development strategy which will underpin how we can increase our engagement with different sections of the audience.

The exhibitions programme raises the profile of the art school as a creative hothouse. We are actually in a good position because there is a new building being built across from the Mackintosh in which there will be new galleries. There is the opportunity to have a dialogue between the Mackintosh space and everything that means, but also in late 2013 there will be more white cube space as well.

The gallery team sit within the marketing and development department and rather than a committee that agrees proposals we have an exhibitions advisory board which is made up of four internal members and four external members bringing added benefits to critiquing what the programme is going to be and seeing how it can be tied in to the teaching and learning, but also how it looks outwards as well into the city and beyond.

The gallery has an exhibition on at the moment called "The Invigilators". I realised that they were sitting looking at other people's work for a very long time invigilating the shows, but just before Christmas I invited them to give them the opportunity and proposals that respond to the space.

Developing our audience; one of the key things I think is bridging projects between the historical and the contemporary. We roughly get about 24,000 a year at the moment and it is about building it up. We do have heritage tourists throughout the building so they are a big part of the audience.

One of the ways we work with staff is showcasing their research, increasingly supporting staff curatorial projects and a very important part is commissioning new work as well.

We were invited as part of a new contemporary art fair in Glasgow to do a stand. We worked with graduates learning about how you work as part of an art fair and really present your work.

We are part of a research group that was commissioned by Glasgow Life & Creative Scotland and Clyde Regeneration Gateway, which is a housing regeneration association to do an operational plan which is looking at art in the public domain in the run up to and after The Commonwealth Games in Glasgow.

I am working on a project at the moment with Yudip Borhar, an independent curator in York, and Blair Todd who is at the Newlyn Gallery & Exchange in Cornwall. It is a project, which is looking at a rolling residency called "Three Points of Contact". We have been commissioned by The Political Banking Foundation to develop the idea and it will be a residency, which is in our gallery spaces, which brings together international artists with regional artists and students and staff in a studio situation. They will work together and then we are hoping it will move down to York St John and finish up in Cornwall. So again it is like providing opportunities for people to access and get involved in.

Two case studies focusing on budgets: both great and small, Chair Prof Jim Hunter, Deputy Principal, AUCB, Presentations by Jane Linden, Axis Art Centre and Terence Jones, Leeds College of Art



Jane Linden, Axis Art Centre

The *OpenSpace* has a very small budget of under £1000 per annum and able to draw on a good team of faculty technicians who maintain the space and support the installation of the work, and a box office administrator who facilitates the drawing up of contracts and keeps an eye on the budget.

The work that is curated has some resonance with the Department's provision as a whole – reflecting the teaching and also the research interests of staff. For several years the programme included six to ten exhibitions: wall & object based works, sound & video installations, dance events and multidisciplinary practices, created by staff, students and other contemporary artists and provided exposure and feedback. Audiences for these events were primarily staff and students from the Department, increasing when combined with gallery events at the Axis Art Centre.

As the gallery curator, Jane Linden, has a fair degree of autonomy, freed up from 60 hours of teaching per year in order to develop her curatorial activities as a research project – which would draw links between programme development of the MA in Contemporary arts, the concept of 'practice as research' as a distinct methodology(which needed more exposure) and general teaching across the contemporary arts disciplines.

In 2008, a grant from the HEFCE Capability Fund of about £4,000 supplemented the allowance for the gallery of £750 per annum from the faculty. This enabled the development of a pilot project entitled *Curating Knowledge*. The gallery thus evolved more as a project space where a variety of activities could coexist, exposing the flux and messiness of artistic processes and research across and between arts disciplines.

This initiative supported and gave specific value to the artistic research community. Proposals chosen for this initial pilot project were selected on the basis of their specific attention to the following criteria:

- The venue should be considered as an experimental project space and not simply an exhibiting context
- The work should be part of an on-going research project & be framed as such in order to generate further discussion on the complexity of ideas set at play
- Documentation of processes should be apparent
- The artist/practitioners should have some presence in the space over the duration of the residency such that they may continue the development of work
- A seminar talk should expose the research framework, methods and the theoretical & contextual ideas
- And finally: participants would agree that these residencies would be documented and disseminated within the context of the *Curating Knowledge* archive, and that a range of written responses offering insight from a viewer/participant perspective would be included here.

The *Curating Knowledge* initiative continues at the *OpenSpace* in Crewe – which is a large open foyer where a range of conflicting activities ebb and flow over the duration of the day, sometimes causing frustration but also providing an interesting context to work with rather than against and providing much wider exposure to a range of either accidental or purposeful audiences.

The activities are well appreciated – by students who enjoy being exposed to a variety of work, to the research community generally, to staff and students who increasingly apply to either make or curate work for the space, to postgraduate students who need some exposure and feedback on different stages of their praxis, to the Arts Centre as a challenging and discursive space that complements the contemporary theatre provision and, of course, to the Head of Department, Dean and Vice Chancellor who value the *OpenSpace* as a public showcase for the diverse activity that goes on in the Department.

Curating Knowledge as a concept and as a materialised practice is considered as a useful exemplar in all of our discussions and funding proposals for the Department and we are currently working on a range of targeted PhDs which will also generate further development of this initiative as a more open and discursive space that extends to partner relationships with university and arts institutions both here and abroad.



Terence Jones, Leeds College of Art

Leeds College of Art has a new gallery from October 2011, beforehand the exhibitions were held in several places. With a generous budget of over £54K the curator was able to put on exhibitions. One venue, which was a tiny space, could show at most a dozen works and it was outside the studio theatre. Corridor spaces, which were all over the college, were used and by installing spotlights turned them into little galleries. The main space was the café but exhibitions went on all over the college. It was successful and about 35 to 40 exhibitions were hung each year both large and small. Some of the exhibition spaces were quirky with round walls; not easy for hanging works on. The students quite liked to stumble upon exhibitions rather than having to go into exhibitions.

The curator's background is in museums, spending 25 years at York Art Gallery. There was no real collection of art at Leeds College of Art and with the budget there was no need to search for external funding; the money could be dedicated to exhibitions, to commissioning new work and purchasing works for the new collection. They now have a huge collection of contemporary printmaking though not many paintings.

All these spaces were developed holding big shows as well as hanging more permanent works, the College has a Damien Hurst and a Marcus Harvey; they attended Leeds College years ago. There are Henry Moores and Barbara Hepworths to make people aware of what Leeds College of Art was. The gallery loaned work from the British Council; we had an exhibition by Damien Hurst and an exhibition of 1960's printmaking called 'As is When' which toured all over the world but not in Britain. The down side was the space available to show in - they were all stuck closely together with two inch gaps between the works, however it did bring the students in - they had the greatest examples of printmaking in the 20th century right there.

The budget generally has no strings attached and an exhibitions committee of three decide on the shows together. The gallery is doing a lot more with Californian artists and artists from New York and an exchange exhibition with San Francisco Art Institute. A simple leaflet is produced with each show and there have had varying approaches to the format.

Two case studies discussing impact, partnerships and student participation, Chair Prof Karen Fleming, Director of Research, Institute Art & Design at the University of Ulster. Presentations by Mark Gibson, Bar Lane Studios York and Hannah Jones, Gallery Plymouth College of Art



Mark Gibson, Bar Lane Studios York

Bar Lane Studios has a managing director and is a commercial venture connecting with partnerships and relationships, one of which is with York St John University in York. It is a not for profits social enterprise. It was set up nearly two years ago with a couple of people really being involved – one very creative person who has an artistic background, and another who has very much a business background. It works very well in creating this kind of venture that has a commercial focus.

Bar Lane has close ties with the public and private sectors. There are several functions within the studios – more than one gallery space that are adaptable within the site and also with a pop-up design shop, which is sponsored by York St John University. There is a print room, which can be used by members of the public, students, whoever wants to use it for which there is a small charge. There are sixteen affordable studio spaces, which are open to the general public and have eight student intern hot spaces. There is a large event room for everything from installation art through to band practice.

The constitution of the company is really important for building partnerships and gaining funding from public bodies. It is limited by guarantee; there are no shareholders and there is no single or group of people that are actually gaining any financial benefit out of it. The transparency of the constitution is key to the operation to the business.

It operates through a board of directors, which have varying disciplines, creative and business, an accountant who is the financial director and a marketing director, and structured very much as a small business would be structured. It was established to promote the advancement of education, to promote the arts, heritage and culture, community development and diversity and commerce and professional business development.

A funding estimate of £180k was sought to get it up and running. The first eighteen months were dedicated to fund-raising and £61k was awarded through Business Link and the European Regional Development Fund. New funding and sponsorship - York St John University, Science City York, which is part of York University and York City council.

The first year income that was generated was around £100k, most of which was from studio rental, with the franchise courses, the gallery sales and the spaces rental making up the rest.

The pop-up design shop opened in December 2011 and established in conjunction with York St John through sponsorship from them. It operates as a showcase for retail outlets for graduate designers and is working very well as an outlet within the city of York – a proper commercial outlet for graduates.

The affordable studio spaces vary in size and vary in type. We have sixteen fully enclosed studios, ranging from 50 sq ft to 230 sq ft. All the spaces are 24/7 access, easy in, easy out licences and there is a very high occupancy.

Creative Industries is one of the fastest growing sectors in the UK: Bar Lane has eighteen creative businesses operating from the site. Four of them are new business start-ups.

Bar Lane run a number of events, the York Summer Open for example. Artists and designers submit work for a small charge. An independent panel selects work for exhibition and last year there were just over four hundred pieces submitted. York Open Studios is an annual event where many of the artists of York open up their own studios to the public.



Hannah Jones, Gallery Plymouth College of Art

Plymouth is a relatively small city and has a fragile art scene and until recently a relatively small audience for contemporary art. A few significant things happened at a similar point in time that have impacted on the growth of the arts scene and activity in the city. The college had a small gallery run by students and staff in an ad hoc way, the quality of the exhibitions put on varied and there was no clear aim, approach or consistency. The main art centre (Plymouth) which is now a national portfolio organisation of the Arts Council didn't really have a curator; Plymouth University moved their arts campus which was in Exeter to the city so there was a massive influx of students coming to the city and also academics and artists, people interested in getting behind contemporary art. Also Plymouth City and Art Gallery was starting to grow their interest, developing contemporary art as part of their programme. Plymouth City Council arts unit changed their arts officer after 20 years, bringing in new energy for contemporary visual arts, where previously the focus had been on music.

It was important that organisations were working cooperatively and this was possible because all involved were coming at it with equal footing, smaller organisations, bigger organisations – all growing at the same point. There were limited resources and limited audience bases. PVAC, Plymouth Visual Arts Consortium, was formed, which is essentially a consortium of the main visual arts organizations including the college, the university, the museum and others.

The first main project was 'The Animal Gaze' which was a multi-site exhibition presented in 4 venues, produced by PVAC. One of the partners without a venue, 'Groundwork' also were involved and commissioned an artwork as part of the exhibition. The exhibition was curated by Rosemary McGoldrick who is based in London. PVAC worked together to make a brochure that profiled all of the venues and the events.

The Plymouth College of Art gallery was a bit domestic: small in scale with gridded windows and a car park in front of the gallery, it wasn't particularly attractive and a lot of people in the city didn't know it was there.

All involved learnt from working together on the show, working with the curator, the processes involved, what you might need to agree on before you even start doing anything, budgets etc etc.

The gallery engages students; there is an exhibition volunteers' programme and we deliberately work with a very small group to build good working relationships. When people are giving time for free it's essential that they get a lot from it; help with writing artist statements, providing job references and lining them up with other professional opportunities.

In 2010 the gallery was re-modelled and re-launched. The front of the college was remodelled, the car park was turned into a landscaped green space and the gallery was extended and developed. The space now has big new windows as part of an extension that juts out into the front of the college, making the space much more visible.

While the gallery was being refurbished it was important that the programme didn't stop. Building a relationship with the city council enabled the programme to go offsite and by combining funding we produced three commissions under the title 'Art in Central Park'.

As the gallery is in an art college it can take longer for people to take the space and the perception of the programme as seriously as other public galleries.

Material Actions is another partnership and involves Textiles Forum South West. The art college teaches across a wide curriculum and it is really important to engage in all parts of the curriculum and present them in the best possible way in a visual arts gallery. The exhibition was built through an open call with the focus of the show based around contemporary textiles and a question around how sustainability and politics in textiles can be used to affect dialogue around change. The exhibition toured to several South West venues; Centre for Art in the Natural World in Holden Forest outside Exeter, and to venues in Bath and Bristol.

'British Art Show' has toured in Plymouth the PVAC partnership. PVAC bid for the show to come to Plymouth. This was a really significant opportunity and shift for Plymouth, putting the city on the map, putting the venues on the map and growing interest for contemporary art in the city. 75,000 people came to see the show in Plymouth; The Gallery had over 10,000 people in the door.

Another partnership is the exhibition 'Sinopticum' based on Chinossierie and how western cultures take on Chinese cultures, and is a collaborative project between the museum, the art centre, the college and the National Trust.

Evaluative Sections:

- Role within the HEI
- Management and responsibilities
- Reporting and Accountability
- Finance and budgets
- Students – impact on learning, Internships
- Programming
- Partnerships
- Audience research

In this section of the report the findings of the questionnaire and the live interviews are separated into themes that together attempt to map out important considerations for HEI Leaders in the arrangements for gallery provision.

Role within the HEI

Galleries are outward facing; at best drawing in the public and attracting artists and other interested participants. They can be described as permeable, outside-in and inside-out. They act as points of contact and communication in several ways; for students galleries provide a place where staff and students come together either in formal teaching, private views, scheduled talks between curator and artists and writers, and a centre where students can gain valuable life and work skills. Students also have the opportunity to show work.

Varied & distinctive. The gallery is a space that allows teaching & learning to take place in a way no other space in the university does.

(Sheffield Institute of Arts Gallery, Sheffield Hallam University)

Gallery is part of the Faculty of Art, Design, Engineering and Computing - and comes under the brand of Sheffield Institute of Arts, which is used to market the University's creative courses.

(Sheffield Institute of Arts Gallery, Sheffield Hallam University)

What is also notable is the number of universities that do not offer art & design subjects but which have a gallery with a funded programme and often to accompany this with a borrowed collection of paintings and sculptures on permanent or temporary loan. The gallery provides a centre for, and symbol of, culture and thinking where ideas are the focus of the activity. University galleries whether they are in larger universities with a broad remit of subjects and faculties or dedicated art schools are often at the centre geographically or they act as a hub often near to cafes and other stopping-off places drawing people to it by its very nature.

Management and responsibilities

The management for programming, hanging, handling of work, transportation, condition checking, organisation of events around the exhibitions varies widely.

Approximately 75% of the responding galleries are managed by existing academic staff at a fairly senior level, and 65% of those are supported by one or two gallery officers and technicians. The rest have an established curator or manager specifically employed to programme, fund raise and develop links and partnerships, not all of those are supported by gallery staff.

Some are managed through Fine Art programmes and aligned to the subject and others are expected to cover a broader group of subject-disciplines within their universities.

Social Enterprise Company Ltd by Guarantee. Sponsored by York St Johns University as well as other commercial companies, external grants and funding.
(Bar Lane Studios, York St Johns University)

Others are driven by social enterprise, cultural and industry promotion and knowledge transfer activities.

Reporting and Accountability

How Galleries are aligned and to which committees they report to in their institutions are interesting and important factors in the findings of this project. 61% report to a committee and the other 39% do not. This is a significant increase from the data in the reports compiled by VAGA or AGN in the late 1990's when many galleries were not invited to contribute to institutional strategic direction. When we look at the individual cases we find that galleries are reporting to a wide selection of different committees or groups within their institutions whose remit is concerned with one or sometimes more of the following; research, marketing/publicity, technical, steering group, and faculty management group. This indicates that galleries are valued within their parent institutions differently; some with more strategic positions aligned to recruitment engaged in externalising the institution and others more aligned to research and pedagogy. A significant proportion does not report to a committee or group and therefore are autonomous using the budget without accountability.

Les Buckingham undertook a survey in the sector in 1999 determining that around half of the galleries in HEIs were not aligned to their institution's core strategic aims nor did the gallery staff report to or contribute to any of the committee structures. Gallery work was not fed into management structures within the HEI. This project concludes that there has been some change in the last decade but not as extensively as might be expected.

The Gallery Board is served by three groups - research, publicity & technical. It comprises two outside members - an artist, a curator/administrator in the field and representatives from teaching & research staff.

(Gallery North, Northumbria University)

Alignment with Marketing

A small but significant number of galleries have teamed up with marketing within the parent institutions and together provide programming for internal and external audiences with retail outlets, museums and cafes. These institutions regard galleries as important flagships and symbols of cultural acknowledgement distinguishing their institution from others. Galleries provide material for websites, for printing and distributing and engage in a level of critical debate that defines the respective institution's status.

There is an Advisory Board. The Exhibitions Director is line-managed by Head of Marketing & Development and reports to the Executive Committee and also the Exhibitions Advisory Board. It is made up of four staff.

(Mackintosh Museum, Glasgow School of Art)

Finance and budgets

One of the most controversial aspects of the survey revealed varying degrees to which galleries are funded both internally and externally.

Allocated institutional budgets vary; 40% over 20K, 60% under 15K, 15% of those are under 10K and of those 5% under 5K. Two of the case studies selected presented on the basis of their budgets; one with a budget of 54K and the other less than 5K. It was interesting to see how far money *can* go in terms of investment and commissioning and compare that with inventive programming on a shoestring. Those galleries that work on a small budget are more

inclined to build the programme around staff research and existing and new research networks. Those galleries with significantly larger budgets programme major exhibitions, often themed and focus on established artists and often buy in and/or create touring shows. Galleries with larger budgets are able to invest through commissioning and fostering collections of artwork for the institution.

The budgets allocated did not correlate with data on gallery reporting or accountability within the institutions. In other words; accountability and reporting are not dependent on the gallery budget.

65% receive external funding either applied for or negotiated through partnerships.

Students – impact on learning, pedagogy and internships

There is still a significant gap in the understanding of the impact and role of the gallery in the education of students and staff. Most galleries engage students in all or some of the operational aspects of the gallery. The best samples provide students and staff with a deep and valuable learning experience through the research and curatorial practice. Most host exhibitions and gallery events that students and staff are invited to attend. Impact on learning is not consistently measured nor have the mechanisms to measure been developed in many galleries across the sector. Important work in this area is still to be carried out.

All galleries in the survey deploy the services of students in one way or another; to invigilate, hang exhibitions, deliver workshops, and serve wine. Only 1 pays a stipend for their services. Little evidence suggests that students are able to gain credits or accredited CPD through internship work. This is an area that with further development can offer valuable learning and employability skills.

Interns in some cases are awarded additional gallery space or an allocated time in the programme to curate and manage exhibition/s and are encouraged to engage through critical writing for publication.

Internships

All but one gallery shows student work however all work with students in a mentoring role either through internships, placements, professional practice modules/projects in the curriculum and other arrangements.

2 student shows annually, one as an open submission selling show (15 x 15) and the other (Spring Show) as a student managed project for second year Fine Art and Photography students, from marketing through to curation and installation.

(Avenue Gallery, University of Northampton)

Programming

45% are engaged in generating and receiving touring exhibitions and importantly, the remaining 55% are keen to get involved.

12% do not programme for a public audience. The other 88% work towards varying publically-focused programmes; public outreach and community-based projects, schools workshops, public lectures, shops/cafes, volunteering, book-launches, society meetings and hosting private and public events. Communicating to audiences through the website, newsletters and other gallery information continues with a small number of galleries using social media like Facebook to communicate and measure responses to their programmes. 12% collaborate with arts festivals organised in their cities and towns.

Located within the Faculty of Arts the gallery welcomes opportunities to support the development and presentation of projects that seek to make higher education stimulating and inspiring for all, and as attractive and accessible to disadvantaged individuals and communities. We invite proposals that are thought provoking, inclusive and that support inter-generational audiences, and that engage audiences that help to extend our regional and national outreach and invite participation through collaboration.
(Bath Spa University)

Partnerships

Over half of the galleries in the survey work with partners in some form of partnership arrangement. Some are contractual however most are informal and collaborative, sharing ideas and research. One gallery listed partnerships with local, regional, national and international bodies and the outcomes from each. Galleries reported working with local museums and art venues as well as annual council-run art festivals.

We have partnerships with the Eldon Gallery internally. Externally, with Aspex Gallery, Art Space, Portsmouth City Museums and Portsmouth County Council.
(SPACE, University of Portsmouth)

Location

Around half of the galleries are situated in the town with front-facing aspects contributing to the cultural environment of the locality.

The Institution in the centre of town and the Gallery is the public face.
(Brighton Gallery & Sallis Benny Theatre, University of Brighton)

The other half run galleries in campuses that are further afield and therefore rely and focus on the staff and student audiences. Those galleries situated on out-of-town campuses were reliant on staff and students and were not best placed to attract local public audiences other than through organised events or school workshops. One gallery reported that the campus gallery has a two-fold barrier to engaging a public audience; contemporary visual arts venues and universities can be intimidating.

Audience Research

42% do not carry out specific audience impact research to better understand the effectiveness of the programming or the programming on the HE learning environment and the quality of the artists' research. The other 58% rely on word of mouth and feedback from teaching staff. Of those that implement audience impact research some rely on headcount and questionnaires while others additionally coordinate feedback forums to inform future programming and funding bids. One gallery respondent implements an audience development strategy, categorising the visitors and evaluating the workshops.

We have developed and monitored our audience through the gallery Facebook page, the gallery website and with our newly installed people counter. Both the Facebook page and the website have allowed us to create and maintain dialogues with our existing audiences and to promote our exhibition programme to new audiences. It has enabled us to provide additional information about each show and provided links to related resources. We have also been able to respond to feedback in a way that was not possible when we just relied on the gallery comments book.
(Avenue Gallery, University of Northampton)

Data from Questionnaire

Analysis of Data	19 responses
Q1. Model	See Evaluative Sections
Q2. Reporting to a Committee	12
Q3. Budget	2 under 5K 2 under 10K 7 under 15K 7 over 20K
Q4. External Funding	13
Q5. Staff, Student Work, External Artists	18
Q6. Distinct Features	See Evaluative Sections
Q7. Situated	17 situated in the institution 2 situated in the centre of town
Q7. Situated in both	16 of the above institutions are in the centre of town 1 of the above has two galleries, one in town the on campus
Q8. Size in Square Metres	4 under 100 sq. m 5 under 200 sq. m 5 under 500 sq. m 1 over 500 sq. m 4 - no data submitted
Q9. Exhibit Touring Shows	17
Q10. Generate Touring Shows	13
Q11. In Partnerships	12
Q12. Effective Programming	See Evaluative Sections
Q13. Engaging the Students	18
Q14. Engaging the Public	16
Q15. Advertising Publications	17 – local 11 - national 1 – international 1 – none
Q16. Audience Research	8

Q17. Produce Catalogues/Online
Programmes/Materials

19

Q18. Further Information

9 - gave further information
embedded in the report

Considerations for Senior Managers in Locating and Funding University Galleries.

Issues	and Considerations		
<p>1. Funding: raises many questions over accountability and value for money.</p>	<p>Over 50K generous budget allows far reaching projects to develop and can be used for match funding against other funding bids by artists. Investment in artists and in ideas that have significance outside of the HEI. International reputation can be built. This kind of funding can also be used for building a collection that adds or maintains monetary value plus the collection can form part of a research group.</p>	<p>Under 5K small budget or no budget can also be effective. Galleries rely on external funding mostly from research bodies or Arts Council awards to fund projects. Good will and in kind payments are necessary to undertake projects. Students play a larger role in facilitating events as non-paid interns gaining valuable gallery experience. Often thoroughfares or corridors with no dedicated staffing.</p>	<p>Midrange funding between 20K and 30K per annum enables a full programme of events. Many galleries in the research project were working with mid-range budgets and programming three to major exhibitions and student shows at the end of the year.</p>
<p>2. Reporting - wide range of practices from little accountability to effective contribution to the HEI core strategic aims.</p>	<p>How does the gallery link to the HEI parent institution, what is the primary function of the gallery? How do managers know that the gallery is delivering the strategic aims of the institution? What are the measures to assess this?</p>	<p>Relying on student surveys such as SPS to give feedback on Gallery activity does not give a true picture. Collect data in a variety of formats. Social media is proving successful. Proposals from one department can be of benefit to several.</p>	<p>Representation on gallery committee can include external members who can bring really valuable knowledge and experience to the programme. Curators, writers, artists and entrepreneurs. Include students in the decision-making.</p>
<p>3. Marketing</p>	<p>The gallery programme forms a regular opportunity to market the institution The visitors often become regular visitors who in turn bring new visitors to institution.</p>	<p>Increasingly gallery groups/committees report to marketing and/or have a member of the marketing team on the committee.</p>	
<p>4. Location - many HEI galleries are situated in the centre of cities or towns.</p>	<p>Where the gallery is situated within the institution is crucial to its success. Street facing and clearly connected to the university/college.</p>	<p>Galleries sited on out-of-town campuses tend to function primarily for the staff and student population. Local potential audiences find that entering a contemporary art gallery challenging enough without the added challenge of entering the 'university' campus.</p>	<p>Institutions might engage an external party to carry out the function of the art school gallery. External enterprises can offer a wide range of activities for students and staff; studio space, cafe, meetings room, exhibitions, small business start-up, professional advice.</p>

			Example; York St John and Bar Lane Studios.
5. Research	Several HEI galleries use the space as a research centre for research groups to form exhibitions and events that are directly linked to projects underway. REF returns are useful for galleries to enable further programming.	Galleries also play a role in the auditing process as places where research and enhancement can be easily evidenced.	Tracking of the artists represented by the gallery is useful for REF and impact agenda
6. Students	Varying opinion on whether students should show in the HEI gallery as part of the annual programme.	A very small proportion of HEI galleries do not show student work; BA and MA graduating shows etc.	Some HEI's designate two spaces for exhibitions; one for external and the other as a project show space for students that is often organised by the gallery interns.
7. Audiences	Very few carry out audience impact surveys or generate any information on the effectiveness of the programme in supporting the learning environment for students or teaching staff other than usual questionnaires.	This is an area for development as galleries are well placed to have an impact on the research and pedagogical environment.	External facing bringing in professionals.
8. Scope and partnerships	There is increasing encouragement from the Arts Council to forge strong sustainable partnerships with external organisations.	Joint bids, based on actual and in-kind funding contribute to the success of project proposals.	Sharing resources and skills enhance the success of the gallery, particularly where there is insufficient capacity.
9. Touring - a lot of interest in touring and collaboration	Touring can build reputation, support artists and can bring some of the costs although fairly minimal back to the institution.	Buying in touring exhibitions can be a cost saving as the material has already been created. Cost of exhibition plus transport and the marketing events around it.	Gallery groups might allocate one programme annually or biannually for touring exhibition.
10. Structure - wide range of staffing and management of galleries. Consider the level of commitment to achieving the outcomes and staff accordingly.	Most common - an academic member of staff with managed work plan to oversee the gallery programme, chair the gallery group/committee meetings, link and report on the operations and significance of the projects, assisted by a dedicated gallery officer,	Other combinations include – dedicated curator with other paid gallery staff and technicians. Some externally funded positions though development awards.	

	paid gallery interns and a gallery technician.	
11. Paid Interns and technical support	Few galleries pay their interns. Interns may gain credits through gallery work if included as part of a unit or module of study in professional practice.	Technical support is vital. Most have dedicated or delegated technical support. Some enlist student to help install exhibitions.



TheGallery

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