



Scoping Study on Cultural Engagement and Knowledge Transfer in Scottish Universities

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Executive Summary

Aims of the study

The Scottish Higher Education Funding Council (SHEFC) and Universities Scotland are reviewing how Higher Education Institutions (HEIs) might enhance one of their engagements with society – that aspect normally referred to as ‘knowledge transfer’. In reviewing how this might be developed, SHEFC has established Knowledge Transfer Taskforce.

To inform the Taskforce, this study was commissioned from the Centre for Cultural Policy research (CCPR) to scope the current knowledge transfer activity that is taking place within Scotland’s HEIs, particularly as that relates to cultural engagement. CCPR was asked to give an indication of the range and scope of cultural engagement undertaken and how this addresses issues of knowledge transfer

The research team undertook desk research to review definitions; a survey of all HEIs in Scotland to scope what is currently taking place; interviews – with key individuals in HEIs, the cultural sector and economic development areas to review in more depth knowledge transfer and cultural engagement in higher education and to identify barriers to development of good practice in this area.

Definitions

The study is concerned with activity which takes place within higher education in Scotland, in teaching, research or as outreach/community activity, and which has a benefit externally.

The definition of culture used for this study is based on one developed by DCMS.¹ In summary this includes activities by individual artists or arts groups and organisations covering performing arts (music, theatre, dance) visual arts (including architecture and design), audio-visual (film, TV, radio and new digital media) museums and heritage.

Conclusions and recommendations

Higher education plays a huge role in the cultural life of the community where it is based and in the cultural sector throughout Scotland.

Knowledge transfer happens not just through research in this area- but includes activities, which spring from other aspects of HE’s work in learning and teaching and public access programmes.

One of the major barriers to development in this area is lack of institutional or strategic focus and co-ordination, but there is also the view that there are not enough people and not enough time to develop this area of work.

The lack of a clear focus on this area of work leads to poor marketing of what higher education can offer and currently does offer. There is also a lack of project management skills when it comes to cultural engagement. There is scope for partnerships with cultural organisations – that can provide the project management skills – but incentives and a different focus are needed in higher education.

There is scope for development of CPD in this sector- but the lack of guaranteed returns results in HEIs remaining reluctant to get involved in very risky development work. However, there is a view that the demand for CPD or some kind of ongoing engagement with higher education is sought by those working in the cultural and creative industries. There might be the need for new and different models to ensure a continuing contribution to the development of individual artists, micro businesses, sole traders and SMEs.

¹ DCMS (2002), *Regional cultural data framework: final technical report*. (London: DCMS), p. 69.

The contribution to economic development — through research as well as through CPD — could be significant. There is a shared concern, with the economic development sector, that this requires a long-term view and that the contribution HE can make to the knowledge economy through cultural engagement does not happen overnight (nor can it be measured by using current approaches).

There is a universally held view that metrics do not work in this area- and as they currently stand, they don't. There is a reluctance to engage in trying to suggest what the metrics might be. There has to be clarity around the question of when cultural engagement is in fact knowledge transfer and how that is assessed or measured.

The use of qualitative, as well as quantitative approaches is suggested and a long-term view of the way in which knowledge transfer in the area of cultural engagement contributes to the Scottish economy. SHEFC (and the Working Group) may also wish to consider changing the approach to allocating funding to HEIs.

1 Introduction

1.1 Background

The Scottish Higher Education Funding Council (SHEFC) and Universities Scotland are reviewing how Higher Education Institutions (HEIs) might enhance one of their engagements with society – that aspect normally referred to as ‘knowledge transfer’. In reviewing how this might be developed, SHEFC has established Knowledge Transfer Taskforce. A working group, under the chairmanship of Professor Geoffrey Boulton, has been set up and is charged with making recommendations to the Taskforce the as to how SHEFC might develop ways of establishing criteria for support in the area of knowledge transfer and cultural engagement.

At the first meeting of the working group on 17 February 2004, it was agreed that there was a need to understand the current relationship between the HEI sector and culture in terms of knowledge transfer. To this end, the Centre for Cultural Policy Research (CCPR) at University of Glasgow was asked to undertake a short piece of consultancy. This is the report of that period of consultation and review.

1.2 Aim

The aim of this study is to scope the current knowledge transfer activity that is taking place within Scotland’s HEIs, particularly as that relates to cultural engagement. While it is understood that HEIs in Scotland engage with the cultural sector in a range of ways this knowledge is far from complete: for example, the extent of this engagement is not known, nor is the type of engagements taking place, nor where it sits within HEIs, how it is funded, and what partnerships exist. Without some understanding of what currently happens, it is difficult to address the question what to do next. This report is, therefore, based on a short mapping of HEI activity.

1.3 Scope of the Research

CCPR was asked to review the current activity in HEIs across Scotland to give an indication of the range and scope of cultural engagement undertaken and how this addresses issues of knowledge transfer. The output is this report to the next meeting of the Working Party on 24 June 2004, to include:

- definition of what is meant by ‘engagement with the cultural sector’ and how that relates to knowledge transfer;
- review of what currently happens – categories of engagement, examples in each category and indication of the extent of this activity;
- commentary on how these activities are supported – where they sit within HEIs and how they might be enhanced.

1.4 Approach

The research team undertook the following tasks:

- desk research – a review of definitions employed in relation to knowledge transfer and cultural engagement;
- survey – of all HEIs to identify what currently is happening in this area – this was done by a review of all websites followed by a process of verification with each of the HEIs, the responses are summarised in appendix one;
- interviews – with key individuals in HEIs and elsewhere (the cultural sector and economic development areas) to review in more depth knowledge transfer and cultural engagement in higher education and to identify barriers to development of good practice in this area, for a list of interviewees see appendix three;
- analysis of findings and report writing.

2 Definitions

The first step was to define what we mean by 'knowledge transfer' and 'cultural engagement' by reviewing existing policy documents from the key official sources. For a definition of 'knowledge transfer' we looked mainly at SHEFC's own documents. For definitions of culture and the related area of creative industries, we examined publications from the Scottish Executive, the Department of Culture, Media and Sport (DCMS) and Scottish Enterprise.

This section closes with a discussion of how these two concepts, knowledge transfer and cultural engagement, are linked.

2.1 Knowledge Transfer

There are several definitions of knowledge transfer. In the report on the use of the knowledge transfer grant for 2001-02, SHEFC indicated that:

The Scottish Higher Education Funding Council [...] uses a broad definition of knowledge transfer in its grant scheme. It regards knowledge transfer as: 'the dissemination and exploitation of the outputs of higher education - research, knowledge, skills, expertise or ideas - to achieve economic, educational, social, healthcare and cultural benefits for society.'²

In a recent newsletter SHEFC explained the background to its review of knowledge transfer in the following terms:

'Knowledge transfer' from universities has traditionally taken place through the annual influx of graduates into society, through the activities of individual academics and through quasi-autonomous academic groups. In the context of the increased expectations of the HE sector's role in transferring knowledge to the economy and society more widely, in partnership with Universities Scotland we are using the Taskforce to explore the issues and to make recommendations about actions.'³

A helpful definition produced by the Sussex Policy Research Unit in a report commissioned by the Russell Group of Universities, suggests that knowledge transfer or '[t]hird stream activities are [...] concerned with the generation, use, application and exploitation of knowledge and other university capabilities outside academic environments.'⁴

In this study, therefore, we looked at activity which takes place within higher education in Scotland, in teaching, research or as outreach/community activity, and which has a benefit externally. This, of course, does not preclude them being for the benefit of learning and teaching or research but there has to be some kind of *external* remit/benefit.

The key point about this approach to defining knowledge transfer in these broad terms is that it moves the thinking beyond knowledge transferred only from research into other areas of HEIs' work. This is significant in that it is a broader definition than that which is understood for example by the Department of Trade and Industry which regards knowledge transfer as being concerned with business development – and that innovation in business comes principally from research in science and technology.⁵ Although the narrowness of this definition is challenged by AHRB, it does indicate that in Scotland there is a more

² SHEFC (2003), *Use of Knowledge Transfer Grant 2001-02*, p. 5.

³ SHEFC, *Highlight newsletter*, March 2004.

⁴ SPRU (2002), *Measuring third stream activities. Final report to the Russell Group of Universities*, pp. 4-5.

⁵ DTI, *Innovation Report – 'Competing in the Global Economy: the Innovation Challenge'*, December 2003
<http://www.dti.gov.uk/innovationreport/index.htm>

flexible approach to what is understood as knowledge transfer. The implications of this difference in approach are discussed below.

2.2 Cultural Engagement

This study is intended to identify cultural activities taking place in HEIs, which engage with a wider public outside the academic community including individuals, public and private sector organisations, the voluntary sector, and the cultural sector itself. The relationship between these cultural activities and knowledge transfer are discussed below. However, first we look at the definitions in this area.

The definitions of 'culture' and the related area of 'creative industries' employed in official circles tend to take a broad view. For example, the Scottish Executive's National Cultural Strategy defines culture as:

ideas, customs and traditions, beliefs, habits of thinking, religions, languages, identities, mythologies and histories, and the expression of these in myriad forms such as poetry and prose, visual arts, music, song, theatre, comedy, dance, architecture, design, costume, film, photography and a range of crafts. It is represented in the natural and historical landscape; archaeology; buildings; museum, gallery and library collections; archives and records; and shared memories and experiences. It includes aspects of lifestyle, such as sport and leisure.⁶

This definition may be inclusive, but is difficult to work with when developing policy.

DCMS, like the Scottish Executive, takes a wide view but has also developed a working definition for 'creative industries', which is based on the concept of a 'cultural production chain' or 'cycle'.⁷ This is also the approach adopted by the EU and UNESCO and forms the basis of the data frameworks developed by a number of national governments.⁸ This 'production chain' approach has also been adopted by Scottish Enterprise, whose own definition of the creative industries (first developed in the late 1990s) is based on this concept. However the use of the production cycle model results in a definition of the cultural sector that is much wider than the commonplace or 'everyday' understanding of the sector.⁹

For the purposes of this study, we are working with a narrower 'everyday' definition, which is based on one developed by DCMS.¹⁰ In summary this includes activities by individual artists or arts groups and organisations covering performing arts (music, theatre, dance) visual arts (including architecture and design), audio-visual (film, TV, radio and new digital media) museums and heritage.

The DCMS definition also includes publishing, libraries and archives. We are not including these areas in this study except in as much as they support another area of cultural activity with a focus on public engagement: for example the publishing of a book of poetry or an exhibition programme in a library.

⁶Scottish Executive (2000), *Creating our future...minding our past: Scotland's national cultural strategy*, (Edinburgh: Scottish Executive), p. 4.

⁷DCMS (2002), *Regional cultural data framework: final technical report*. (London: DCMS), p. 13.

⁸DCMS, *Regional cultural data framework*, p. 10. See also Andy Pratt, 'Understanding the cultural industries: is more less?' *Culturelink* (Special Issue) 2001, pp. 51-65.

⁹Andy Pratt, *Employment in the creative industries in Scotland, 1981-1996*. (Glasgow: Scottish Enterprise, 1999). The argument in favour of this approach is that it is policy focused and deepens the understanding of the cultural sector by including the inputs that are used in the 'making' of culture, for example the inclusion of manufacturing activities such as the making of television and radio transmission equipment, as well as commercial means of 'disseminating' cultural products such as distribution and retailing. For further discussion of this see Susan Galloway (2003), *Employment in Scotland's cultural sector 1998-2001* -

http://www.culturalpolicy.arts.gla.ac.uk/Research%20documents/Cultstats_embrief_dec03.pdf

¹⁰ DCMS, *Regional cultural data framework*, p. 69.

This approach to defining knowledge transfer and cultural engagement was tested with interviewees who agreed that it was appropriate.

2.3 Link between knowledge transfer and cultural engagement

Given the flexible definition of knowledge transfer adopted by SHEFC, there is an assumption that all cultural activity taking place within higher education can be defined as knowledge transfer. Certainly it is true that the contribution which the sector makes to the cultural life of Scotland is wide ranging and significant, as the findings of our study show in the next section. However, the question remains: just as not all knowledge transfer is cultural engagement, similarly can we call all cultural engagement knowledge transfer?

This study is an exercise in scoping what is taking place in higher education in the area of cultural engagement. Regardless of the motivation for the activity (research, learning and teaching, or public access programme) we have assumed that this activity is part of the knowledge transfer activity of higher education. However, as we discuss in the section four on constraints, there is a need to address how this activity is measured or evaluated. Otherwise the flexible definition may become so wide as to be meaningless.

3 Findings

3.1 Gathering the data

A review of the websites of all HEIs was undertaken to identify the range of activities currently taking place which meet the definitions outlined in section one above. Specifically, we searched each web site by examining the content of all web pages relating to the institution's external activities, commercialisation of activity and those of departments engaged in the disciplines of the humanities and social sciences. General searches were then conducted using a range of keywords, which included 'knowledge transfer', 'cultural engagement', 'lifelong learning', 'continuing education', 'culture', 'arts', 'music' and 'theatre'. The results of this exercise were then tabulated under the headings Public Access Programme; Learning and Teaching; and Research and sent to HEIs. As well as verification of the information on the tables, each organisation was asked to indicate the source of the funding they received for supporting each activity. The results of this survey are provided in appendix one. These indicate range of activity by institution and also types of funding.

In addition, we undertook a series of interviews with representatives from a range of HEIs and with those working in the cultural sector and in economic development (see appendix three).

At this point it is important to issue a 'health warning'. While our approach has uncovered the range of activity taking place in HEIs, we have not verified the size or significance of any individual project or range of activities. This report reflects the view of the HEIs themselves on what they do. We have not audited or externally validated any of this activity.

3.2 Activities

Drawing on the responses to our survey, we grouped activities under a range of headings – for example, CPD and training; student/graduate shows/ exhibitions; commercialisation and consultancy; and art and museum provision (see appendix one for full list). To illustrate the kinds of activities included under these headings, we offer some examples below. We then take three different institutions and illustrate the range of activities in each in further depth, drawing on both the survey findings and the information we gathered through interview. Finally in this section, we draw out some key findings about the types of activities and where they happen.

It should be noted that the examples in this section are illustrative of the kind of activity taking place. The returns from each HEI will be given to SHEFC to provide a more detailed background picture to

what is happening across the sector and will be made available to the Working Group should they wish to see them.

Museums and gallery provision and activity; university music and theatre; literature events public lectures:

Aberdeen, Dundee, Edinburgh, Glasgow and St Andrews all have museums collections and a regular programme of exhibitions and talks, lectures and education/community events related to these collections; there are poetry events readings and publication activity at St Andrews; a programme of public music events at Glasgow; a student-run theatre, Bedlam Theatre, at Edinburgh; theatre and cinema at the MacRobert arts centre at Stirling; and a digital radio station at Paisley; there are public lectures at Aberdeen in Irish and Scottish Studies (this by way of an AHRB funded centre).

Student work placements and projects; student/graduate exhibitions and shows:

Degree shows and exhibitions in the art schools; drama projects in communities across Edinburgh and more widely, run by students from QMUC's community drama department; GSA environmental art and product design engineering students, as part of their curriculum, undertake projects with communities and with industry respectively.

CPD courses; continuing education including Easter/summer schools:

CPD courses for designers at Robert Gordon University; portfolio preparation classes at GSA for potential undergraduates and day, evening and weekend courses in drawing and painting, sculpture and ceramics, photography, silver-smithing and jewellery making, textiles workshop, stained glass, calligraphy workshop, lithography and screen printing, paper making, wood working workshop and creative writing; courses for children on drawing and painting, ceramics, sculpture, fashion, photography, graphics, a portfolio course in Fine Art / Design; a creative writing programme at St Andrews geared towards the North American student market.

Collaborations with the cultural sector; work with the wider community and schools; collaboration with cultural industries:

Dundee's Visual Research Centre is based at Dundee Contemporary Arts Centre contributing to the exhibitions programme; cultural policy consultancy work and public seminars at a research-driven research centre at Glasgow; consultancy by Glasgow Caledonian (for Cultural and Leisure Services, Glasgow City Council); collaboration on pupil-led design of school interior at Dundee; collaboration with the computer design industry at Abertay; *On the Edge* research project at Robert Gordon's (again AHRB funded) working on visual arts with communities across rural Aberdeenshire and, at the same institution, from a research project on technology and design the development of on line resources for creative business and support for the development of a web site for crafts businesses in Scotland.

We now look in more depth at three institutions and have outlined below three or four key projects from each which illustrate in more detail the outcomes in terms of knowledge transfer/cultural engagement and how this work is supported.

University of Edinburgh

The University of Edinburgh has used some of its knowledge transfer funding from SHEFC to appoint a dedicated officer to develop projects in the College of Humanities and Social Science. His role, which is relatively new, is to develop ideas for knowledge transfer projects with academics in the School which traditionally has not been able to produce activity that generates funding for the University.

Talbot Rice Gallery:

The Gallery works in partnership with the Scottish Arts Council and receives annual core funding to finance the exhibition programme of up to five major temporary exhibitions per year. This accounts for around 25 per cent of the Gallery's total annual expenditure - all salaries and overheads are met by the University. The Gallery also receives project funding for specific keynote exhibitions including

Object Lessons, an historic exhibition displaying highlights from the University's collections, (now available to view on line www.objectlessons.lib.ed.ac.uk) which also received financial backing from the University, working in collaboration with the Collections department of the University's Library. *Spirit of Place* by acclaimed artist Keiko Mukaide received Scottish Arts Council Lottery funding. As a University Gallery, the Talbot Rice has a broad education purpose, including a programme of regular tours, lectures and seminars that accompany each exhibition. The aim of the education service is to enhance visitor enjoyment and understanding of the exhibitions and events are free to the public. An education project in 2003 involved work with the Royal Blind School and the Donaldson's College for the Deaf.

Office of Lifelong Learning – community based cultural activities:

OLL runs a wide range of continuing education courses and works in an advisory capacity with community-based cultural industry activities in Wester Hailes, Edinburgh. This project is funded by SHEFC and Edinburgh Lifelong Learning Partnership, with the aim of widening participation in the cultural industries.

VARIE (Visual Arts Research Institute, Edinburgh):

The Visual Arts Research Institute, Edinburgh (VARIE) was established in 1999 to instigate, support and disseminate research initiatives undertaken by its partner institutions: the University of Edinburgh, Edinburgh College of Art, the National Galleries of Scotland, and the National Museums of Scotland. The Universities of St Andrews and Glasgow are associate members. Joint curatorial posts include a post in Chinese Art: funded 50/50 by History of Art and the National Museums of Scotland (Royal Museum); Paolozzi Junior Curatorship, a three-year post funded by the Leverhulme Trust and held at the Scottish National Gallery of Modern Art.

University of Abertay

The University is developing a cultural policy to address all aspects of cultural engagement and the new student building, currently under construction, will house space for performance and exhibitions. Another key aspect of Abertay's work in knowledge transfer concerns widening public understanding of science. While this does not strictly meet the definitions outlined in section two, we have included an example which relates to Abertay's expertise in IT/games technology and to reflect a wider cultural engagement, linked to science, which is not unique to this institution.

Abertay Student Centre Development:

The University is currently building a Student Centre, which is due for completion during February 2005. Designed by the Parr Partnership, the design of the building will complement the University's library building. From the outset of the project development, the top floor was identified as an area for cultural focus and engagement. Facilities will include a combined performance/cinema space, an exhibition space and an area for engaging in general social interaction. Designed to operate as discrete elements, nonetheless the infrastructure will be developed to support wireless networking and video streaming and it is anticipated that the space will become a focus for national and international exhibitions and events that cross the boundaries of conventional art forms. The inaugural Student Centre exhibition will be by the Dundee artist Ronnie Forbes and it will consist of both paintings and moving image. Peacock Visual Arts in Aberdeen has identified the building as a potential venue for a project it is currently developing with Orkney Artist, Colin "Puck" Kirkpatrick. It is also a potential venue for part of a major touring European digital exhibition.

IC-CAVE:

The international Centre for Computer Games and Virtual Entertainment (IC-CAVE), is a research and development centre whose primary focus is the support and the future viability of the computer games and digital entertainment industry. The IC-CAVE UTOPIA project is concerned with older people and technology focusing on games, project training days informing industry of research findings and holding discussions on how the market can be expanded. Other projects include development of interactive toys and board games, a software development kit enabling haptic electronic entertainment and simulation (proof of concept project); a novel technical platform for

developing multi-player games (proof of concept); and development of a game localisation engine (proof of concept).

Little eDen:

This is a project to create two contrasting biospheres within a local school, which will form the basis of a hands-on educational facility to both enhance and integrate the environmental and IT components of the teaching programme. The development and on-going educational programme of Little eDen is a joint venture between the University and the school.

Angus Digital Media Centre: Abertay has a strategic partnership with Angus Media Centre to support access and participation to digital media and arts. Angus Digital Media Centre Ltd is the first digital media facility in North-East Scotland to offer comprehensive broadcast quality media production, post-production and training services to small businesses, community groups and individuals: see www.admc.tv

The Glasgow School of Art

The Glasgow School of Art, as with other small specialist institutions, has a focus on cultural engagement, which is core to its role as an art school.

Public access to Mackintosh and beyond:

The school has an extensive public access programme including the Mackintosh Building tour and a virtual tour via its web site; a year round exhibition programme open to the public, incorporating staff and student work: which includes school visits and exhibition-related public seminar programmes; annual degree shows open to public and schools with related web site and annual Fashion Show. The Mackintosh heritage is also accessed through the Mackintosh Centre for Collections and Archives – funded by SHEFC and sponsorship.

Mackintosh Environmental Research Unit (MEARU):

MEARU was established with funding from SHEFC and is now maintained from research income and consultancy and is established as a significant global research player in scientific / architectural circles. The unit is built on an established track record in two main environmental domains within the Mackintosh School of Architecture: passive solar energy design and participatory design. MEARU undertakes research into sustainable environmental design, responding to a growing commitment to user-centred, low energy, eco-sensitive architecture in the context of increasing global concerns. One of its current projects is working with tenants in public housing looking at passive solar energy design and wind energy.

Centre for Advanced Textiles (CAT) Bureau Service and Commercial Research:

Originally a SHEFC (RDG funded) project which was established to provide cutting edge fabric printing facilities for a wide range of design based customers. Equipped with the latest digital printing technology, CAT is dedicated to meeting the diverse needs of small and large design companies and manufacturers. www.classictextiles.com is a web based textile print service set up by CAT to provide accurate re-creations of textile design classics of the 20th century using state of the art digital printing technology for individual consumers. The two collections launched so far include a range of the most influential fabrics designed by Lucienne Day in the 1950s and 60s and those of the Scottish designer Robert Stewart. Stewart's work has recently been investigated in a major research project at the School (funded by AHRB) and is the subject of a new book.

3.3 Summary

As indicated, these are just some examples of the kinds of activities we gathered from the survey and interviews and we can see that there is a huge range of knowledge transfer/cultural engagement taking place across the sector. It is located in direct public access programmes, in learning and teaching projects and in research.

This activity is funded from a range of sources as shown in appendix two. A great deal of it is supported though what we have termed 'HE funding'. This includes SHEFC funds, (core and funding through specific schemes), the institutions' own endowment or trust funds and what some called 'in kind' support from the institution, which in effect means staff time funded through core budgets. From interviews it was clear that in some HEIs this work was supported 'on the margins' – that is, by taking small sums of money from different budget heads and building enough for a special post or consumables for a one-off project.

Some projects are self-financing (via course fees, tickets sales or earnings from consultancy for instance) and others are funded in partnership with bodies such as the Scottish Arts Council, National Museums of Scotland or as collaborations with smaller arts organisations. There is also some activity supported via sponsorship deals – although this tends to be for short term or one-off high profile projects. We also came across a couple of examples of funding from the European Social Fund to support CPD. Robert Gordon's for example has raised funding from this source to support mid-career crafts workers to undertake further training and development at RGU.

Another key source is research funding which tends to support public programmes (such as conferences and seminars), which are related to the dissemination of research outcomes. There are also research activities such as the AHRB funded *On the Edge* project at Robert Gordon University, which have public engagement as a key element of the research itself. SHEFC's Research Development Grant programme has also funded the establishment of the Centre for Advanced Textiles at Glasgow School of Art.

Those who 'benefit' from the knowledge transfer activity are also varied. As indicated, there is a general public benefit in exhibitions and concerts and public lecture series. Specialist groups who benefit from this activity include individual artists, sole traders (as in the case of crafts businesses), SMEs and, in some cases, larger creative organisations such as games companies or broadcasters. We did not attempt to quantify the number of organisations or individuals who benefit from knowledge transfer. We discussed the nature of the web survey and the information that we aimed to collect from respondents in early interviews and it was made clear that this data was not easily available and was not part of the management information collected by HEIs.

Not surprisingly the types and range of activity reflect the institutions' own learning/teaching and research focus and, in many cases, its history. Thus we found, for the most part, the older more established universities were the ones with the historical collections of art and artefacts. The knowledge transfer which emerges from research in these institutions tends to be historical and archival, with a big input into curating historical exhibitions, and in the area of policy. These universities are also very much engaged in the conventional public lecture series.

On the other hand, it is in the small specialist institutions and the post '92 universities that we find work which directly relates to the development of the art itself. It was pointed out to us that every researcher in fine art in an art college exhibits their work as part of their research output. This implies that, at the very least, higher education is making a very large contribution to exhibition programmes in Scotland (and also internationally).

It is in these institutions too that you find the kinds of outputs which Scottish Enterprise is keen to see in terms of research and development demanded by the small and medium sized industries and micro businesses which operate in the creative industries sector. Scottish Enterprise is looking to Higher Education to contribute to R&D for the creative industries and it believes there is a real need for more PhDs, post-doctoral research and senior academic involvement in this area.

However in the view of Scottish Enterprise, HEIs across the board make a huge contribution to the 'buzz' of a place- both in what they do in the way of public access and also in the role their staff and students play in the cultural life of a place. Several interviewees referred to the unpaid contribution that higher education staff make to a range of committees, taskforces or working groups in culture: for

example in the development of cultural policies and programmes for a city or region; Scottish Arts Council committees; boards of arts organisations. No one was suggesting that this work should be rewarded in financial terms by SHEFC, but rather that the extent of this underpinning of the cultural sector and to the wider 'public good' was recognised.

This point was underlined by the experience in the Highlands where the development of UHI is seen as potentially contributing in two distinct ways to the regional culture: the provision of a cohort of intellectually engaged people who will be involved in the shaping of the cultural agenda through involvement in committees debates etc. And the arrival of researchers who are themselves artists who will provide a context and intellectual underpinning for the development of contemporary visual art and theatre in the region.

4 Some constraints

One major constraint on the development of knowledge transfer in this area concerns strategic focus. While this is the 'third stream' of higher education it is not a priority area for institutions to focus their resources in terms of money and staff. There were not many examples we could find of co-ordination across institutions or of dedicated knowledge transfer staff in the Arts and Humanities area and while we did succeed in gathering a great deal of information from websites, it was quite marked how many responded by observing that **our** omissions said a great deal about **their** website. There is (rightly) a great deal of focus on recruitment of staff and students and the winning of research contracts and this focus is reflected in the structure of the websites.

This institutional focus or lack of it was also a key issue for those trying to engage with HE. It was suggested to us both from outside and inside the sector that because the rewards are perceived to be RAE-driven, knowledge transfer/cultural engagement is not a priority. There is a frustration about the opportunities which are lost because it is difficult to work with academic structures. As one interviewee put it '[it is difficult] to know who to talk to. Who will take ownership and drive the project?' And, 'the [institutional] politics' were seen to get in the way.

Moving from the strategic, on an operational level there is a perception from external and partner organisations that there is a lack of attention to deadlines – particularly marketing deadlines – and lack of understanding of different types of public who might be interested in engaging. There is scope for some greater degree of partnership with the cultural community but that does mean a different focus. This leads to the conclusion a lot goes on which could have wider impacts/benefits but there is not a clear approach to dissemination.

As we have shown, there are many different types of knowledge transfer activity happening and the organisations, agencies and individuals who are partners in or beneficiaries of this activity range from members of the wider public, specialist audiences, small and medium size enterprises, micro businesses, sole trader, individual artists, government and its agencies, voluntary organisations – in particular arts organisations. In general we are looking at an aspect of knowledge transfer that does not engage with large commercial operations with big R&D or CPD budgets. We came across several examples of CPD but the main constraint for further development was the issue of cost and the risk attached to developing CPD courses for a very poorly resourced sector. A particular issue is that CPD is not only costly in terms of fees to the 'customer' who is a sole trader or individual artist, but also costs in terms of time lost not making or creating.

However a major constraint was acknowledged as being a lack of resources and lack of support from SHEFC in general for knowledge transfer in this area. This centres around a discussion on metrics and the almost universally held view that metrics do not work in this area of engagement. The view is that this is not just a question of the metrics being wrong but that the allocation of funding solely on quantitative measures is misconceived. While a great deal was said about metrics and how and why they do not work in this sector, it was less easy to suggest alternatives. However, clearly something else is required.

The criteria for success in knowledge transfer and cultural engagement could be framed in terms of numbers: number of activities or number of external partnerships for example, but that would tell little about the contribution to the cultural sector in both cultural and economic terms, and to wider society and raises the question about how much of this cultural engagement is actually knowledge transfer?

Moving from outputs (number of activities) to outcomes (evaluating the effect of this activity), there is scope to have metrics which indicate number of people participating – or indeed the take up of say CPD. However a more useful approach might be to look at the impact of this work using qualitative in addition to quantitative measures, for example user surveys. This mixture of qualitative and quantitative is used in the cultural sector already and some knowledge transfer activities – in partnership with cultural organisations – will already be evaluated in that way. In addition there is a view that the current metrics driven approach is too short term and a longer and more in-depth exploration of the role of higher education in this area is required.

The issue of the allocation of knowledge transfer funding is not just about SHEFC's approach and the metrics it uses. There is also an institutional issue in that many HEIs do not 'pass on' the little knowledge transfer money earned by this area to develop more ideas. This is not true in every case. There are good examples of where a strategic approach has been taken, as we have shown in the case of the University of Edinburgh, but this is an issue for consideration by SHEFC in any future plans for this area.

One approach to address both the question of how to measure impact and how to ensure the funding is directed to the activity is to review the process of allocation and not just the mechanisms. One HEI suggested that the institutions themselves be asked to set their own measurements of success and there is the option of changing from allocating resources on the basis of what has happened to a system of allocation to what is planned. In summary, this would mean that HEIs would submit plans for knowledge transfer/cultural engagement including targets and means of measurement (qualitative and quantitative) and be awarded funding based on the plans. There would have to be a process of auditing the outcome of the activity.

We are aware that SHEFC does not want to embark on a process that is onerous both on the institution and on its own internal processes and we were not asked to develop a new system of allocation. These suggestions, the broadening of measures and a review of processes of allocation of funding, are intended as a departure point for further thought in this area. AHRB has suggested to us that it would like to be involved in further discussions on the subject of the measurement of knowledge transfer in the area of cultural engagement.

5 Conclusions and recommendations

Higher education plays a huge role in the cultural life of the community where it is based and in the cultural sector throughout Scotland. Some of the activity we looked at crosses over to the other knowledge transfer working groups i.e. public policy and economic development.

Knowledge transfer happens not just through research in this area- but include activities that spring from other aspects of HEIs' work in learning and teaching and public access programmes.

One of the major barriers to development in this area is lack of institutional or strategic focus and co-ordination, but there is also the view that there are not enough people and not enough time to develop this area of work. Some support staff time to develop new projects and re-focus the institution's work in this area, was raised with us by several interviewees.

The lack of a clear focus on this area of work leads to poor marketing of what higher education can offer and currently does offer. There is also a lack of project management skills when it comes to cultural engagement. There is scope for partnerships with cultural organisations – which can provide the project

management skills - but incentives and a different focus are needed in higher education. Again SHEFC resources could be directed to address these issues.

There is scope for development of CPD in this sector- but the lack of guaranteed return results in HEIs remaining reluctant to get involved in very risky development work. However, there is a view that the demand for CPD or some kind of ongoing engagement with higher education is sought by those working in the cultural and creative industries. There might be the need for new and different models to ensure a continuing contribution to the development of individual artists, micro businesses, sole traders and SMEs.

The contribution to economic development — through research as well as through CPD could be significant. There is a shared concern, with the economic development sector, that this requires a long-term view and that the contribution HE can make to the knowledge economy through cultural engagement does not happen overnight (nor can it be measured by using current approaches). There is a need to move away from seeing knowledge transfer in terms of business development to recognising its role more widely in economic development.

There is a universally held view that metrics do not work in this area- and as they currently stand, they don't. There is a reluctance to engage in trying to suggest what the metrics might be. However, this is public money and not only must it be accounted for, it must also be seen to bringing benefits to the public good. Just because evaluation is difficult, it does not mean it cannot be done and on this, everyone is in agreement. There has to be a clarity around the question of when cultural engagement is in fact knowledge transfer and how that is assessed or measured.

More pragmatically, this is not going to go away – the DTI model will be driving the Research Councils' approach. Although AHRB/AHRC will work to ensure that there is a broader approach taken for arts and humanities, there has to be something to take its place.

The use of qualitative, as well as quantitative approaches is suggested and a long-term view of the way in which knowledge transfer in the area of cultural engagement contributes to the Scottish economy. SHEFC (and the Working Group) may also wish to consider changing the approach to allocating funding to HEIs.

Appendix one – summary of knowledge transfer and cultural engagement activity in Scottish HEIs

	Policy/strategy re arts / culture	Activity re estates / buildings	Art and museum provision	Music-related activity	Literature-related	Theatre and drama / film and TV	Radio	Arts and cultural festivals	Lectures, seminars, conferences	Student / graduate shows / exhibitions	Courses for public	CPD and training	Research projects	Projects with cultural sector	Cultural activity with non-cultural orgs	Work with creative industries	Work with schools	Staff appointments and exchanges	Commercialisation and consultancy	Student placements / projects	Publications	Film and TV programmes	Prizes	Web-based KT and cultural engagement
University of Aberdeen			x	x	x			x	x					x										
University of Abertay Dundee	x		x	x				x	x	x		x	x	x		x	x	x				x	x	
University of Dundee		x	x	x					x	x	x	x		x	x		x							
University of Edinburgh		x	x	x	x	x		x	x		x	x	x	x		x	x			x	x		x	
Edinburgh College of Art			x			x		x	x	x	x	x		x	x				x	x	x	x		x
University of Glasgow		x	x	x	x	x		x	x		x	x	x	x					x					x
Glasgow Caledonian University			x	x					x			x	x	x					x	x				
Glasgow School of Art		x	x						x	x	x	x	x	x	x	x	x	x	x	x				x
Heriot-Watt University				x						x		x			x					x				
Napier University				x					x	x	x			x					x		x			
University of Paisley	x		x	x			x		x			x	x	x	x	x			x	x	x			
Queen Margaret University College						x			x		x	x	x						x			x		
Robert Gordon University									x	x	x	x	x	x	x	x								
RSAMD				x		x		x		x	x	x		x					x	x	x			
University of St Andrews		x	x	x	x			x	x		x	x		x								x		
University of Stirling			x	x	x	x		x	x		x	x	x				x		x	x				
University of Strathclyde			x	x		x			x		x	x		x	x	x	x							

Note: shaded rows represent findings based on web site review supplemented by institution's response to the web survey; non-shaded rows contain information from web site review only where nil response from institution.

Appendix two – summary of funding sources for knowledge transfer and cultural engagement activity in Scottish HEIs

	Museum and galleries activity	Music-related	Theatre and drama	Public lectures and seminars	Continuing education	Student placements / projects	Conferences	Collaboration with cultural industries	Collaboration with non-cultural organisations	Work with schools	Festivals	Literature-related	Staff appointments/exchanges	Research projects	Estates and buildings	Graduate shows	CPD	Commercialisation and consultancy	Publications	Prizes	Community-related	Web-based KT	Collaboration with cultural sector	Radio
HE sector	x	x	x	x	x	x	x	x		x	x	x	x		x	x	x	x	x	x	x	x	x	
Academic funding bodies		x		x			x					x	x	x									x	
Sponsorship / private sector funding	x	x	x	x	x		x							x		x				x	x		x	
Income-generating	x	x	x		x		x	x			x	x		x	x	x	x	x					x	x
Museums and Galleries organisations	x			x			x							x										
National arts organisations	x	x	x	x						x	x	x	x	x			x	x				x	x	
Arts organisations	x	x									x	x							x				x	
Government-related	x			x	x		x				x		x					x				x	x	
Arts funders	x								x			x												
Lottery				x								x		x									x	
International cultural organisation	x			x			x																	
KT funding and Proof of Concept								x						x			x	x					x	
Student organisation		x	x																					
Charitable	x	x					x								x	x		x	x			x	x	
Community organisations								x																
European organisations																							x	
Academic publishers																			x					
Training body						x												x						

Funder categories (where categories contain more than one type of organisation)

HE sector – core funding, university funds, general funds, SHEFC funds, university trusts and endowments, university department, in-kind support from university, other educational institution.*

Academic funding bodies – AHRB, British Academy, Carnegie, Leverhulme.

Income-generating – self-funding, tickets, fees, charges.

Museums and Galleries organisations – University Museums in Scotland, Scottish Museums Council, National Museums of Scotland, National Galleries of Scotland

National arts organisations – Scottish Arts Council, Arts Council England, National Music Council, National Trust for Scotland, Scottish Screen

Arts organisations - sector-specific, i.e. Scottish Book Trust

Government-related – Scottish Executive, local government, government agencies, Scottish Enterprise, British Council

Arts funders – i.e. National Fund for Art Collections, Royal Literary Fund

Lottery – incorporating National Lottery and Heritage Lottery Fund

Charitable – charities, donations – monetary and in-kind, supporters' organisations, trusts, staff volunteers

* - core funding, university funding, general funds, SHEFC funds were not used consistently or clearly explained in the information returned by institutions.

Information provided in appendix two are based on returned surveys from University of Aberdeen, University of Abertay Dundee, University of Dundee, University of Edinburgh, Edinburgh College of Art, Glasgow Caledonian University, Glasgow School of Art, University of Paisley, RSAMD, University of St Andrews, University of Stirling and University of Strathclyde.

Appendix three – list of interviewees

Vicki Bruce	University of Edinburgh
John Caughie	University of Glasgow
Paul Harris	University of Abertay Dundee
Ian Howard	Edinburgh College of Art
Maggie Kinloch	Queen Margaret University College
Faith Liddell	Dundee Contemporary Arts
Robert Livingston	HI~Arts
Liz Moran	Macrobert arts centre, University of Stirling
Andrew Patrizio	Edinburgh College of Art
Ian Pirie	Robert Gordon University
Seona Reid	Glasgow School of Art
Donna Rutherford	AHRB Fellow, RSAMD and Glasgow School of Art