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Report

Partners and providers

The role of HEIs in the provision of cultural and sports facilities to the wider public



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1. Summary

1.1 Introduction, brief and methodology

1.1.1. This report was commissioned, in April 1998, by the Higher Education Funding Council for England (HEFCE) and the Department of Education Northern Ireland (DENI). The research was undertaken by a team from the Centre for Cultural Policy Studies at the University of Warwick.

1.1.2. The brief (Appendix 5.1.) was to examine the nature and extent of relationships between the cultural facilities and services of higher education institutions (HEIs) and the wider community of providers and consumers of cultural facilities and services. The term 'cultural' was defined to include the arts, museums, sport, tourism, libraries and archives. The 'wider community' was to include any individual or organisation outside the higher education sector. It could, for example, mean individual members of the public, a local authority, commercial sports club or quango.

1.1.3. In the context of this report, the term cultural provision is a large umbrella covering the sub-sectors of sport, libraries, archives, the arts, museums, tourism and many different types of activity and provision within each of those sub sectors. In surveying the nature and extent of the relationships that exist between HEIs' cultural provision and the wider community, the different elements of that provision need to be considered separately.

1.1.4. The methodology (Appendix 5.2.) comprised desk research, interviews and a postal survey of 137 HEIs: the 135 funded by the HEFCE and the two funded by the DENI. Four different questionnaires sought information about the arts and museums, libraries and archives, sport and tourism. The purpose of the survey was to provide an outline of the type and scale of HEIs' cultural facilities and services, and of their relationship to the wider community. This would provide a context in which HEIs' reasons for developing such relationships, and the financial and management implications of doing so, could be examined.

1.2. Findings

1.2.1. The quality of cultural facilities and services provided by HEIs in England and Northern Ireland varies greatly, according to the history, geographical location, priorities and wealth of the institution.

1.2.2. All HEIs' cultural facilities have one or more of the following aims:

- to support teaching and research
- to enhance the quality of life of students and staff
- to raise the academic profile of the institution
- to enhance the quality of life of the wider community
- to raise the local, regional or national profile of the institution
- to earn income for the institution

1.2.3. The quality of data collected by HEIs on the public use of their cultural facilities is very uneven. The HEIs most likely to monitor use are those with facilities in receipt of funding intended to provide a public service, or those which are planning to apply for such funding. The paucity of comparable data makes it impossible to produce a reliable estimate of the volume of public use of the cultural facilities of the higher education sector as a whole.

The range of relationships

1.2.4. The volume, range and quality of the links between HEI facilities and the wider community are determined largely by what the HEI has to offer, in terms of facilities and staff. The facilities may be of interest to the community because they are the best in the area, or because they fill a gap in provision (for example the only floodlit, all-weather football pitch in town). The commitment of HEI staff to creating and maintaining links with individuals and organisations outside the HEI is essential, especially where the facilities are not of the highest standards.

1.2.5. Many HEIs claim to be well connected at local, regional, national and international level. Links between their cultural facilities and the wider community of providers and consumers range from the organisation of a one-day athletics event for local schools to a multi-million pound deal with local government, sports governing bodies and a quango to build a new, mixed-use sports facility. The managers of HEIs' cultural facilities maintain that even the smallest intervention can strengthen the institution's relationship with its different communities of interest. The weekly letting of a room to a writers' group may create a favourable impression with local residents, local politicians, schools and so on, while a high quality, ten-day festival of contemporary music may raise the status of the HEI within the cultural sector nationally and internationally.

1.2.6. More than half of the HEI library and information services that responded to the survey have links with their local authority library services. Of the arts and museum facilities responding, 78 per cent have links with local authorities, and most HEIs with public arts facilities have some contact with their Regional Arts Board (in England) or Arts Council (in Northern Ireland). Similarly, those HEI sports departments competing and/or working with other providers are most likely to have regular contact with the national sports governing bodies, local authority sports development departments and the Sports Council. HEI staff maintain that in order to improve the quality of cultural provision in the HE sector, it is essential to know about to developments in other parts of the sector.

1.2.7. As student numbers increase, other cultural providers report that the use of their facilities by students is increasing. This is particularly so for local authority library services, but also for sports facilities and museums with specialist collections (such as the Theatre Museum in London). Where no charge is levied, this raises an important point about the extent to which publicly funded cultural facilities should be expected to cater to the demands of the HE sector, without recompense, when the HEIs are funded to provide their students, staff and researchers with the basic facilities they need and are not funded to serve the general public.

Sources of funding

1.2.8. Most HEI cultural facilities are owned and managed by the institution, but their funding comes from several sources. In England, the main source of income for arts and museums facilities and for libraries and archives is the institution, including its HEFCE funding. Significant contributions are also made by national and regional arts and museums funding bodies, local authorities, charitable trusts and foundations. For HEI sports facilities, earnings from public hire and admissions are as important as the financial support of the institution. HEI facilities for business and leisure tourists (accommodation and catering for conferences and holidays) are expected to be financially self-sufficient. The higher education funding bodies do not pay for student or conference accommodation.

1.2.9. The National Lottery (in England and Northern Ireland), which makes awards to the arts, museums, archives, libraries and sport, has been an important source of capital funding for HEIs. Between April 1995 (when the first grants were made) and August 1998, over £100 million was awarded to HEIs for arts, museums and sports facilities and for the purchase of archives and works of art. With the legislation amended to allow more of the proceeds of the Lottery to be spent on non-capital projects and running costs, it may also become an additional source of project and revenue funding for the higher education sector. The Lottery distributors have varied in the extent to which they have allowed grants to go to non-capital projects.

In Northern Ireland, for example, the Arts Council has been running a fund to support new work for some time and the Sports Council has offered funds for coaching and for hosting international events. The requirement that all bids for Lottery funding must demonstrate some community benefit has encouraged the managers of HEIs' cultural facilities to think more thoroughly about how they serve, or might serve, the public.

1.2.10. The National Lottery, the European Commission and national and regional funds and schemes for urban regeneration, for example, or, in Ireland, for peace and reconciliation projects) often require an element of partnership funding. The study has found HEIs working with partners in the public, private and voluntary sector to raise funds for new cultural facilities with shared HEI and public use. This collaborative approach both provides facilities of a higher standard than the individual partners could have built, and raises the HEI's profile as an important civic player.

Examples of relationships

1.2.11. HEIs are hiring sports facilities to individuals, clubs and schools, and operating schemes to facilitate public use of their sports facilities, both during term and the vacations (for example summer schools for children and coaching sessions).

1.2.12. HEIs are playing a key role in sports development at local level. They are the largest suppliers of research and advice on the subject, and are working closely with local authorities on putting the theory into practice.

1.2.13. The HEIs with the best facilities are providing training facilities for elite athletes and jointly submitting bids for national and international sports events. This marks a significant shift in the role that HEIs are playing in mainstream sports provision in the UK. (The Sports Council has a Lottery-funded scheme to support organisations that are bidding for, or staging, one-off international events.)

1.2.14. HEIs are providing publicly accessible, professionally managed arts and museums facilities in many areas and hundreds of facilities with limited public access. In some parts of England and Northern Ireland, HEIs are key local, and even regional, providers of arts venues and museums.

1.2.15. HEIs have managed museums and galleries for public benefit, for many years. Some of these are nationally and internationally known and attract the academic community, local residents and tourists. As newer HEIs develop museum collections, the number of publicly accessible museums is expected to grow.

1.2.16. HEIs are playing an important role in supporting living artists of all disciplines, by employing them as artists in residence and by buying and promoting their work. The art schools and conservatoires employ hundreds of artists and musicians as part-time or freelance teachers.

Some HEIs also provide a base for arts organisations and fund posts in partnership with the arts and museums funding system and with arts organisations and museums themselves.

1.2.17. Collaboration between HE and non-HE libraries is a long established practice, considered by all parties to be essential to providing a better library service. There are several established library networks, based on a geographic area or academic interest, which share their holdings and collaborate on research and training initiatives. The debate about cross-sectoral use of libraries was presented in detail in a paper by John Sumsion.¹

1.2.18. Few HE libraries offer easy access to readers from outside the HE sector, but most operate schemes which allow limited access to certain categories of reader, such as those from the further education and adult education sectors and from commercial and special interest libraries. Most HEI librarians will also allow occasional individual access to people who are not registered with an HEI, but who have a particular inquiry.

1.2.19. Some librarians cite digitisation and remote access to libraries and archives as the key to increased public access to HEI holdings. Others disagree, pointing to the time and money required to make even a small proportion of material available. This study has identified several HEI museums and archives that are making use of new technologies to inform the public about their collections.

1.2.20. The conference, accommodation and catering business is an important source of income to HEIs. A report by Deloitte & Touche and the Conference of University Business Officers notes that in 1996-97 public sources provided just 60 per cent of total funding for the higher education sector, leaving 40 per cent to be earned from other sources. Together, accommodation and catering has become the second most important source of income for HEIs, ahead of research income and fees from foreign students.² More institutions are investing in new facilities and marketing them more vigorously. Some offer tourist attractions (such as the Fitzwilliam Museum in Cambridge); some provide conference facilities and holiday accommodation.

1.2.21. HEIs are seeing the benefits of participating in initiatives that promote their town, city or region. They are the co-authors of bids for funding for regeneration projects, events and major facilities, and are featuring themselves as an attraction in local and regional tourist literature with slogans such as 'Welcome to Manchester - the learning city'.

¹ John Sumsion, 'Interactions between university and public libraries: practice and policy' *Issues in Focus* No.14, (Newcastle upon Tyne: Library and Information Cooperation Council, 1998).

² Deloitte & Touche Hospital and Leisure Consulting, *A Summary of the Performance of Residences, Conferences and Catering in Universities* (Exeter: Conference of University Business Officers, 1998).

1.3. Conclusions

1.3.1. This study has found HEIs to be acutely aware of the academically and financially competitive environment in which they operate. Many of the institutions consulted argue that the relationships they sustain outside the HE sector help to sharpen their competitive edge. They provide new contacts and information and new sources of funding, and heighten the public profile and understanding of the institution. According to a large number of contributors to this research, public access to HEIs' cultural facilities can act as a gateway to higher education for those who might not otherwise have considered further study.

1.3.2. Through the provision of facilities and services, HEIs in England and Northern Ireland have become key players in the cultural sector as a whole and in the arts, museums and sports in particular. In some parts of the UK, the HEI's museum, gallery, concert hall, theatre, arts centre, swimming pool, sports hall or running track is not only the best facility, but sometimes the only facility available.

1.3.3. For some HEIs the professional management of cultural facilities is the norm. However, many institutions are still not investing in the staffing skills required to operate their cultural provision to the standards now expected by the public. According to contributors to this study, there are still too many HEIs where concepts as basic as customer care are alien. HEIs will only attract and retain public use of their cultural facilities if they offer the highest standards of public service in addition to good facilities. Institutions that have invested in the management, as well as the fabric, of their cultural facilities state that they are repaid in volume of use, profile, customer satisfaction and, in some cases, higher levels of earned income.

1.3.4. Only a small number of HEIs rigorously record the volume, frequency and make-up of public use of their cultural facilities. The exceptions are those in receipt of public funding, where the funders require this type of information as a condition of grant. While HEIs might see such data gathering as yet another diversion of resources, those aiming to develop their role as a cultural provider will find that the collection of reliable data on public use, and other aspects of their operation, will be essential in presenting their case to funders.

1.3.5. There are cultural facilities within HEIs which are virtually unknown to the wider community. This is either because the HEI has taken the view that the facilities are not suitable for public use (on account of the demands of student and staff use, or of licensing and security considerations), or because it is uncertain about how to develop that public use, for the benefit of the public and the institution. The research suggests that some HEIs may be underestimating the potential of their facilities to play a more active role in the cultural life of the region.

1.3.6. Whatever the level of corporate commitment to external relationships, this research found that the outcome of those relationships depends as much upon individual members of staff as upon the quality of facilities or services. It identified many instances where individual members of staff have built relationships with partners, either by taking the initiative or by responding to opportunities as they have arisen. The staff who say they have a certain amount of autonomy, and are able to respond swiftly to external requests, appear to be most effective.

1.3.7. Some HEI staff have suggested that the prevailing climate of competition between HEIs may be influencing attitudes to partnership. They argue that because HEIs are encouraged to think competitively in terms of attracting students and staff, scoring high points in teaching and research assessment exercises, and securing contracts to host events, there is a risk that HEI staff may view the wider community of providers as competitors rather than collaborators.

1.3.8. The government has placed renewed emphasis on the National Lottery as 'the people's money'. It therefore seems likely that HEIs in receipt of Lottery grants will need to be more certain about what they plan to provide in terms of community benefit and will need to demonstrate that they know how to plan for, deliver and evaluate that benefit.

1.3.9. Joint bids for funding (for example, to the European Community, the Single Regeneration Budget and the Lottery) are enabling HEIs to develop cultural facilities of a scale and quality that most would not be able to provide alone.

1.3.10. Under financial pressure, some HEIs are opting not to maintain or invest in those cultural facilities which they see as serving no direct academic purpose. During the course of this study, we have met vice-chancellors and heads of department who argue forcefully that such facilities are an essential part of the institution, whether or not they support taught courses or research, but this is not a unanimous view. This study was unable to unearth any research on the contribution of cultural facilities deemed to be recreational (that is, sports, arts and museums) to the quality of life of an institution. There is a risk that in the interests of short-term financial gain, some HEIs will allow their cultural facilities to run down. While it is clearly the business of each institution to decide what to do with its facilities, the loss of a cultural facility may be a loss not only to the institution but to the wider community.

1.3.11. The managerial and financial implications of increasing public access to HEI facilities remain a concern for some HEIs. These include staffing costs, marketing, wear and tear on facilities, licensing and insurance. Some HEIs fear that, by opening up their facilities, the service to staff and students will decline. HEIs convinced of the importance of

providing a public service have found ways to limit public use, for example through subscription and membership schemes, timed sessions, pricing and booking systems.

1.3.12. The experience of HEIs in England and Northern Ireland suggests that HEIs seeking relationships with other cultural providers, and with the consumers of cultural services, need to be ready to engage with those providers and consumers at different levels. Above all they need to avoid assuming a senior role where it is not appropriate. The wider community has many choices: the higher education sector is just one of them.

2. Introduction

2.1. The origins of the study

2.1.1. There is nothing new in the idea of the higher education (HE) sector having links with the wider community. For many HEIs, the relationships they maintain with organisations and individuals outside the HE sector are essential to the fulfilment of their educational, social and economic aims. The more institutions scrutinise their local and regional relevance, the more important their relationships with other providers and consumers become.

2.1.2. This report examines the nature and extent of relationships that exist between HEIs' cultural facilities and services and the wider community of providers and consumers. It also considers the organisational implications for HEIs of developing such links.

2.1.3. HEIs are an integral part of the cultural sector in England and Northern Ireland, but a part which is to some extent fenced off to pursue its primary purposes of teaching and research. This study is concerned with the gates in that fence, through which an increasingly heavy flow of cultural traffic is passing, in both directions.

2.1.4. In November 1996, the Higher Education Funding Council for England (HEFCE) commissioned the Centre for Cultural Policy Studies at the University of Warwick to undertake a scoping study of links between the cultural facilities and services of the HE sector in England and the wider community. Cultural facilities and services were defined to include the arts, museums, heritage, sport, libraries and tourism. The definition of the wider community included individuals and organisations in the public, private and voluntary sectors.

2.1.5. In 1992, the Government had created, for the first time, a ministry with lead responsibility for the arts, heritage, museums, film, broadcasting, sport and tourism: the Department of National Heritage (DNH). The areas cited in the brief for the scoping study were part of the DNH remit. The HE sector was the responsibility of the Department for Education and Employment (DfEE), but the DNH clearly had a direct interest in the cultural provision of HEIs. Here, it seemed, was a sector within a sector.

2.1.6. When the Labour Government came into office in May 1997, the DNH was replaced by a ministry with a similar portfolio, but a different name - the Department for Culture, Media and Sport (DCMS). This was the first use of the word 'culture' in the title of a British government department. The interests of the DCMS and the DfEE overlap in several places:

- the DCMS's responsibility for the National Lottery and the funding opportunities it presents for the education sector at all levels;
- the state of instrumental teaching in schools and the creation of the Youth Music Trust;
- financial support for dance and drama students.

2.1.7. The Government's pronounced commitment to supporting opportunities for lifelong learning and access to cultural provision of all kinds makes this a particularly timely study.

2.1.8. In July 1998, the Secretary of State for Culture announced the findings of the DCMS departmental spending review and published a consultation document. That document, the recommendations of which are now being implemented, argued for a strengthening of cultural provision at regional level, and the development of regional cultural consortia, incorporating the arts, museums, libraries, sport and tourism. The review observed that the existing regional bodies (including Regional Arts Boards, regional offices of the Sports Council, the Regional Tourist Boards and the Area Museums Councils) 'already share the cultural objectives of promoting access, pursuing excellence and innovation, nurturing educational opportunity and fostering the creative industries. Increasingly they also share a desire to maximise the contribution of the sector to broader social objectives, such as tackling social exclusion, cutting crime and improving health. Yet as small and fragmented bodies they are often constrained from turning these shared objectives into joint practical action.'³

2.1.9. Many HEIs define themselves as regional bodies, in their capacity as employers, as partners in regeneration initiatives, as creators of educational opportunities for the residents of their region and as providers of cultural facilities and services. As such, they might reasonably expect to participate in the proposed regional cultural consortia, yet the review barely mentions the HE sector, except to cite the number of libraries and museums it provides. There is no discussion of HEIs' actual or potential strategic role in cultural provision. This omission underlines the extent to which the HE sector is overlooked as a serious player in the public cultural sector.

2.1.10. 'The key objective,' states the DCMS review, 'is to provide a coherent and effective voice for the Department's cultural and economic sectors, including the unsubsidised, creative industries, which properly reflects the strength of regional identity and their role in reinforcing and focusing regional pride.' The findings of this research are that an increasing number of HEIs see themselves as important contributors to that 'coherent and effective voice'.⁴

³ Department for Culture, Media and Sport, *Comprehensive Spending Review: a new approach to investment in culture* (London: DCMS, 1998) p.6

⁴ *Ibid.*

2.2. The brief

2.2.1. In April 1998, the University of Warwick's Centre for Cultural Policy Studies was awarded the contract to undertake this research. The study was funded by the HEFCE and the Department for Education Northern Ireland (DENI). The brief, which is attached in full at Appendix 5.1, was to examine the nature and extent of links between the cultural facilities and services of the higher education sector and the wider community in England and Northern Ireland. The areas to be investigated were the arts, museums, sport, tourism, libraries and archives.

2.2.2. Heritage, as distinct from museums, museum collections and archives, was thought by the commissioners to be a relatively minor concern of HEIs and was excluded. Broadcasting, which is an important component of the DCMS portfolio and one in which increasing numbers of HEIs are involved, was judged by the commissioners to be too large a subject to add to an already wide-ranging brief.

2.2.3. The areas of cultural activity under review are not all self-explanatory: the arts, museums and tourism need some elucidation. The arts are defined by this study to include those activities for which the Arts Councils of England and Northern Ireland, the Regional Arts Boards in England, the Crafts Council, and the British Film Institute are responsible. They include the performing arts (theatre, music, opera, dance, mime, puppetry and so on); the visual arts (including painting, sculpture and photography); crafts (including ceramics, textiles, furniture, jewellery); and the literary and media arts (including film, video and digital arts and multi media, but not broadcasting).

2.2.4. Galleries with permanent collections (which may or may not receive touring exhibitions) are likely to be defined by the funding system as museums, but not all of them are registered as museums with the Museums and Galleries Commission (MGC). The Tate Gallery, which has a permanent collection, is a registered museum. Funded galleries with no permanent collection are more likely to receive support from the arts funding system than from the museums funding system. It is also possible for a gallery to be registered with the MGC but to receive part of its funding from an Arts Council or Regional Arts Board. In its discussion of galleries, this report refers to art galleries, whether or not they have permanent collections or show only touring exhibitions and takes no account of whether they are funded by the arts funding system, the museums funding system or neither.

2.2.5. Tourism has a business element and a recreational element. HEIs contribute to the first by providing conference facilities, and to the second by providing holiday accommodation and by enhancing the environment for tourists. HEIs may also provide catering services to both categories of tourist. Although HEI conference facilities are used to

support events directly related to the institution's academic interests, the motivation of HEIs' tourism provision (business and recreational) is more commercial than cultural. HEI staff with responsibility for this type of provision are much more likely to see themselves as part of trading, business or student services than as a part of cultural provision. The steering group for this study therefore decided to limit the brief to recreational tourism provision, and the role played by HEIs in attracting tourists to the area and providing services when they arrive.

2.2.6. The terms of reference of this research gave a small number of contributors cause for concern, and it is important to record their misgivings here:

- Some argued that HEIs are an integral part of the cultural sector and should not be singled out from other providers of cultural facilities and services. To do so, they say, is to set up a false division, which then has to be overcome.
- Some suggested that students and staff are members of 'the wider community' to which the brief refers, and their use of HEI facilities should be defined as 'public use'.
- A small number of librarians suggested that information services, which are taking up an increasingly large part of libraries' resources, should not be described as 'cultural' services or facilities.

2.3. The methodology

2.3.1. The methodology (Appendix 5.2.) comprised a postal survey of the 135 higher education institutions funded by the HEFCE in England and the two universities funded by DENI in Northern Ireland, interviews and desk research.

The survey

2.3.2. The purpose of the survey was to collect information about the range of cultural provision with some element of public access (for individuals and/or groups) and to establish the nature and extent of that access. The survey was not intended to be a comprehensive mapping of cultural facilities or services. Its purpose was rather to provide a context in which HEIs' reasons for developing links, and the financial and management implications of doing so, could be examined.

2.3.3. Four questionnaires were distributed to collect information from HEIs: one for libraries and archives, one for sport, one for the arts and museums and one for tourism. Mailing lists were provided by the HEFCE (librarians), the British Universities and Colleges Physical Education Association, BUCPEA (sport), the Council of University Business Officers, CUBO (tourism), and by the Performing Arts Yearbook and Museums Yearbook (arts and museums). These lists were supplemented by telephone calls to the HEIs to establish the name of the most appropriate recipient of a questionnaire, where none appeared in the lists.

2.3.4. Not all institutions have facilities in each of the categories under review, so where there was no obvious recipient no questionnaire was sent. The libraries questionnaire was sent to 137 institutions; the sports questionnaire went to 131 institutions; the tourism questionnaire to 121; and arts and museums questionnaires to 118 institutions.

2.3.5. The target response rate was 40 per cent in each category. This sample was deemed to be large enough to give a reliable and sufficiently diverse picture of cultural provision in the higher education sector. The survey returns included most of those HEIs known for their provision in each sector. The number of HEIs returning questionnaires in each category was as follows:

Category	No. of responses	Percentage of those mailed
Libraries	77 HEIs	56
Sport	53 HEIs	40
Arts & museums	48 HEIs	41
Tourism	48 HEIs	40

2.3.6. Most HEIs used one form to report on all facilities in a particular category. The exception was the arts and museums, for which some completed separate forms for each facility. (The University of Southampton, for example, returned separate questionnaires for the John Hansard Gallery, the Turner Sims Concert Hall and the Nuffield Theatre.) The response rates shown above count each HEI once only.

2.3.7. The arts and museums responses included information on at least 150 separate arts facilities and museums facilities in 48 HEIs. The different types of facility cited in the questionnaires are listed in Table 1 below, in descending order of frequency.

Table 1 **The range of HEI arts provision available for public use**

Exhibition space
Concert hall
Theatre
Museum
TV or radio production space
Recording studio
Darkrooms
Outdoor space (such as a sculpture trail)
Artists' studio
Arts centre
Video edit suite
TV or radio broadcasting facilities
Digital arts facilities
Cinema

Source: Warwick/HEFCE survey, June 1998
Sample: 48 HEIs in England and Northern Ireland

2.3.8. The range of HEI sports provision with some public use is shown in Table 2. As in Table 1, the most frequently cited facility is listed first.

Table 2 **The range of HEI sports provision available for public use**

Sports fields
Sports halls (including courts/pitches)
Fitness centre/fitness room/health suite
Squash courts
Tennis/netball courts
Swimming pool
Gymnasium/gymnastics centre
Athletics centre/facilities
Weights rooms
Dance studio
Climbing wall
Snooker/pool
Golf course
Sauna/solarium
Rifle range
Watersports
Table tennis
Environment chamber

Source: Warwick/HEFCE survey, June 1998

Sample: 53 HEIs in England and Northern Ireland

2.3.9. Research commissioned by the Committee of Vice-Chancellors and Principals (CVCP) and the Standing Conference of Principals (SCOP) highlights the uneven provision of HEI sports facilities. It reports that fewer than half of all HEIs have sports halls, only 40 per cent have a fitness centre, and 25 per cent have a swimming pool.⁵

2.3.10. The libraries questionnaire requested information on facilities with some public use. Some respondents simply put 'library' while others gave more detail, such as lending library, reference library, IT suite and so on. For this reason, Table 3 lists the facilities cited by respondents, without placing them in any order.

⁵ Michael F Collins et al, *CVCP/SCOP Inquiry into Sports Facilities at Higher Education Institutions and Community Use* (London: CVCP/SCOP, 1996) p4.

Table 3 **The range of HEI library provision available for public use**

Archive
Binding service
CD-ROMS
European Documentation Centre
Exhibition space
Lending library
Music library
On-line services
Photocopying facilities
Press cuttings
Publications and postcard sales
Reference library
Video library

Source: Warwick/HEFCE survey, June 1998

Sample: 77 HEIs in England and Northern Ireland

2.3.11. The responses to the tourism questionnaire identified a varied range of HEI tourism provision, from purpose-built conference centres to rooms for hire. Table 4 shows the types of facility available for public use. It is important to recognise the potential difference in size and services between facilities with the same name. A recently designed HEI conference suite will have built-in recording, broadcasting and projection facilities. Older conference suites are essentially meeting rooms, into which the overhead projector and public address equipment have to be imported. Catering could mean self-service or waiters at tables; residential accommodation could mean en-suite bedrooms or a walk down the corridor to the bathroom. The facilities listed in Table 4 are those cited by respondents, but are not in any order.

Table 4 **The range of HEI tourism provision available for public use**

Auditoria/lecture theatres

Bedroom accommodation

Catering/restaurants/bars

Exhibition centre/halls

Holiday accommodation

Learning resource centre

Non-residential conference centre

Residential conference centre

Syndicate rooms

Training centre

Video conferencing

Source: Warwick/HEFCE survey, June 1998

Sample: 48 HEIs in England and Northern Ireland

The interviews

2.3.12. Interviews were conducted with 15 vice-chancellors and principals, 43 members of HEI staff and 14 representatives of bodies working in partnership with the higher education sector. The latter included representatives of the arts, museums, film and sports funding bodies, local authorities, professional associations, voluntary groups, independent researchers and consultants. As well as suggesting leads to possible case studies, the interviewees provided valuable contextual material and insights into why HEIs might or might not wish to develop links with the wider community. A list of interviewees is attached at Appendix 5.4.

The desk research

2.3.13. The work of other researchers, writers, professional associations and government inquiries has informed the focus of this report. Throughout the 1990s, research has been commissioned, reports published and meetings held by the constituent parts of the cultural sector, notably in libraries and sport, to track and debate the nature of partnerships in and with the higher education sector and to develop them to the advantage of all parties.

2.3.14. Useful, detailed work has been done on the community use of HEI sports provision,⁶ on cross-sectoral use of libraries,^{7,8} and on the impact on library and information services of developments in information and communications technologies.⁹ HEI museum collections are the subject of a continuing research programme supported by the Museums and Galleries Commission, HEFCE and the regional arts and museums funding systems;¹⁰ the University of Manchester has recently received a report, for

internal use, on the future of its departmental collections, commissioned with funding from the HEFCE, the Museums Association and the North West Museums Service. A study of HEI museum collections in the south of England is in progress. Towards the end of the research period, three other useful reports were published: one on access to higher education,¹¹ one on promoting vocational lifelong learning in the HE sector¹² and a third on the performance of residences, conferences and catering in universities.¹³

2.3.15. These are studies which have carefully picked through the bones of their particular sectors and provided a wealth of information and prognosis. This research did not aim to replicate this detailed work, but rather to identify issues pertinent to the higher education sector's cultural provision as a whole, and to put flesh on the bones, in the form of contemporary illustrations of partnerships between the higher education sector and the wider community. A list of the principal reports on which we have drawn is attached at Appendix 5.5.

The case studies

2.3.16. On the basis of the survey, interviews and desk research, a matrix of factors which might be reflected in the case studies was drawn up (see overleaf). This included factors such as the age, size and location of HEIs, the nature of their cultural provision, their partners, and the sources of funding for particular links. Using the matrix and taking into account the quality of information provided by the HEIs, a list of potential case studies was produced for discussion with the steering group.

2.3.17. The case studies illustrate the different types of link between HEIs' cultural provision and the wider public. They look at why some HEIs are investing more resources in these links, at how initiatives are managed and funded, and at the benefits to the higher education sector and its partners. Many of the factors identified in the matrix feature in the case studies.

⁶ Michael Collins et al, *op cit*.

⁷ Clare Nankivell, *People Flows* (Birmingham: Centre for Information Research and Training. University of Central England, 1998).

⁸ John Sumsion, 'Interactions between university and public libraries: practice and policy.' *Issues in Focus*, No.14 (Newcastle upon Tyne: Library and Information Cooperation Council, 1998).

⁹ Library and Information Commission, *New Library: The People's Network* (London: Library and Information Commission/DCMS, 1997).

¹⁰ Kate Arnold-Forster, *Held in Trust, Museums and Collections of Universities in Northern England* (London: HMSO, 1993). *The Collections of the University of London* (London: London Museums Service, 1989). Study of museums in Southern England in progress.

¹¹ CVCP, *From elitism to inclusion* (London: CVCP, 1998).

¹² Jane Field, Russell Moseley, *Promoting vocational lifelong learning: a guide to good practice in the HE sector, 98/46* (Bristol: HEFCE, 1998).

¹³ Deloitte & Touche, *op cit*.

The case study matrix

1. HEIs with a special interest in arts and sports.
2. HEIs with:
 - different sizes of staff and student population
 - different ages.
3. HEIs in different locations:
 - different regions of England
 - Northern Ireland
 - in areas with more than one HEI
 - in areas with just one HEI
 - in areas rich in other sources of provision
 - in areas where the HEI is a leading provider.
4. HEIs with different types of facilities:
 - former polytechnic, in the inner city, no open spaces
 - HEI with converted rather than purpose-built spaces
 - HEI outside an urban area with purpose-built facilities/plenty of space.
5. Partnerships in each of the areas of interest (arts, sport, libraries, tourism).
6. Partnerships initiated or led by:
 - HEIs (one or more)
 - the student body
 - public sector bodies (including tourist boards, Sports Council, Arts Council, local authorities, regional health trusts etc.)
 - other parts of the education sector (schools or FE colleges)
 - private sector (individuals, companies, teams)
 - voluntary sector organisations
 - clubs and societies of individuals.
7. Partnerships with income from one or more of the following:
 - HEIs/HEFCE
 - national, regional or local public sector funding schemes
 - public sector bodies
 - other parts of the education sector
 - private sector sponsorship or donations (individuals, companies)
 - business deals
 - loans
 - voluntary sector organisations
 - trusts and foundations
 - benefactors
 - European funding schemes (cultural or structural funds)
 - clubs and societies of individuals
 - earned income.

Policy developments

2.3.18. In addition to published and current research, this report takes account of a number of government initiatives or plans which have a bearing on the cultural sector within higher education. These include the DCMS's departmental spending review, with its reference to access, partnership, the pursuit of excellence, the nurturing of educational opportunity, the creation of regional consortia encompassing sports, arts, museums, libraries and tourism; the plans for regional government; and the creation of education access zones, the National Grid for Learning and the campaign for lifelong learning.

2.3.19. In Northern Ireland, this study has taken place against a background of the peace talks and constitutional change, which is thought likely to increase the potential for partnerships between the higher education sector and the wider community within and outside Northern Ireland.

2.4. The steering group

The steering group for this study comprised:

Professor Richard Bailey, Pro Vice-Chancellor,
University of Newcastle

Alastair Bradley, DENI

John Coote, Northern Ireland Higher Education Council (NIHEC)

Gill Davenport, HEFCE

Paul Hubbard, HEFCE

Ged Roddy, Director of Sports, University of Bath

Michael Seeney, Strategy Unit, DCMS (to September 1998)

Philip Walker, HEFCE

3. Findings

3.1. What is cultural provision in the higher education sector for?

3.1.1. Higher education institutions are both public places and private places; they are places of exposure and places of retreat; they provide a gate into the wider world and a refuge from it. This report focuses on the gate between HEIs' cultural facilities and services and the wider community, and examines the experience of HEIs in making and sustaining relationships with the providers and consumers of cultural provision.

3.1.2. Any discussion of the desirability and feasibility of partnerships between HEIs' cultural facilities and services and the wider community must start with an understanding of the role of cultural provision in HEIs. There is no single answer. The 122 (of 137) HEIs in England and Northern Ireland which contributed to this study describe a wide range of facilities of different standards and purposes including:

- supporting teaching and research
- enhancing the quality of life of students and staff
- raising the academic profile of the institution
- enhancing the quality of life of the wider community
- raising the local, regional or national profile of the institution
- earning income for the institution

3.1.3. The reasons why HEIs invest in cultural provision vary from institution to institution and from facility to facility. For some, the aim is to ensure that students, teachers and researchers whose academic work requires the appropriate facilities are well served (for example, the music department needs a good recital hall). For others, arts and sports facilities are essential contributors to the life of the institution, whether or not the institution makes direct use of them for teaching or research purposes. Students are active participants in sport, and good facilities are thought by an increasing number of HEIs to be a factor in attracting applicants.

3.1.4. A number of HEIs have excellent museums and galleries, which support scholarly activity and provide a public service. There are also small HEI museums and galleries with little academic function, but which are supported because they add to the quality of life of the institution and provide a service for and a link with the wider community (for example, the Peter Scott Gallery at Lancaster University).

3.1.5. A few HEIs have arts facilities which were designed to serve both the institution and the wider public. Some of the theatres, arts centres and galleries of the 1960s campus universities fall into this

category. For some HEIs, public access to their cultural facilities is a requirement of a funder, a benefactor or the trustees of a building or collection donated to the institution. At the University of Newcastle, for example, the Museum of Antiquities cares for the collection of the Society of Antiquaries, which requires free public access to the collection. In such cases, the HEI has a clearly understood responsibility to serve the public. The issue is how that public service element is financed.

3.1.6. HEI libraries are less accessible to the wider community than other cultural facilities, mainly for reasons of demand on materials, space, security and cost. Nevertheless the study has found several instances of libraries which, as they have expanded, have done so with improved public access in mind. Opening hours are lengthening; catalogues are being put on line; and the HE sector's involvement in lifelong learning is introducing a wider range of users to its library and information services. Meanwhile, experiments in digitising material are testing the feasibility of providing remote access to archives, without reducing the quality of service to staff, students and researchers.

3.1.7. The HE sector has long recognised the income-earning potential of conference rooms, catering and accommodation for hire; the number of purpose-built conference facilities in HEIs continues to grow. Arts, museums and sports facilities are regularly promoted by the conference and accommodation offices as part of the attraction of their institution. Good conference facilities benefit the academic staff, enabling them to host conferences in their own institution, but those HEIs that are investing in conference facilities, with or without accommodation, are doing so mainly to earn income. A recent report by Deloitte & Touche and the Conference of University Business Officers (CUBO) notes that in 1996-97 the HE sector received 60 per cent of its funding from public sources, leaving 40 per cent to be earned from other sources. Together, accommodation and catering has become the second most important source of income for HEIs, ahead of research income and fees from foreign students.¹⁴

3.1.8. The provision of holiday accommodation is less important as a source of income than the conference trade, but a significant number of HEIs see benefits in letting vacant student accommodation during vacations. Lets may be to individuals, to families or to groups (such as language schools). The campus universities have taken particular advantage of their green field locations near open countryside to promote their holiday accommodation (examples include Lancaster and the Lake District, Sussex with its Downs and coast, Kent with easy access to Canterbury and the surrounding countryside). The Deloitte & Touche/CUBO research¹⁵ reports a reduction in the number of

¹⁴ Deloitte & Touche, op cit

¹⁵ Deloitte & Touche, op cit.

bedspaces being occupied during vacations, in both self-catering and catered residencies. Due to the different ways of calculating and reporting vacation occupancy, the report is not conclusive on this point, but suggests that one of the reasons for the reduction is that the number of bedspaces provided by HEIs in Britain rose by 25 per cent between 1992/93 and 1996/97.

3.1.9. The volume and quality of links made by HEIs' cultural facilities and services with other providers and with the general public depends only to some extent on the quality of the HEIs' facilities in relation to other local or regional provision. The other determining factor is the aspirations and skill of staff. This report is unequivocal in its finding that the most productive relationships between HEIs' cultural facilities and services and the wider community are built upon the individual vision and commitment of HEI staff.

3.1.10. HEIs are large and complex entities to which it is difficult to attribute corporate attitudes and perceptions. However, the tone set by an institution's governing body and its senior staff does play a role in facilitating or hampering relationships with other parties. Within each HEI, individual members of staff and departments have ideas about how they are perceived by the wider community, and themselves perceive that community in different ways. For every librarian who actively encourages the use of the institution's library by local history groups, there is another pleading: 'Save me from the genealogists'.

3.2. The diversity of HEIs

3.2.1. The diversity of cultural provision is reflected in the diversity of the institutions that house it. The 122 HEIs which contributed to this research are a varied group in terms of:

- their history
- their location
- the quality and distribution of their premises
- the size of their student population
- the extent to which they are 'research led'
- their corporate approach to the wider community
- the relationship between taught courses or research and cultural provision
- the individuals involved in the management of cultural provision
- the quality of cultural provision

3.2.2. Any one of the factors listed above could help to determine why an HEI might seek or promote links with the wider community and could influence the extent to which it succeeds in doing so. It is not possible to impose the simple categorisation of 'old university' or 'new university', campus, rural, inner city or multi-site institution, and then to identify common standards of, or approaches to, cultural provision.

3.2.3. Even within groups which appear to have similar facilities, there are differences in the way those facilities are used. Most of the HEIs built on green field sites in the 1960s (such as Essex, Kent, Sussex, Lancaster, East Anglia, York, and Warwick) have purpose-built performing or visual arts facilities or both. Some of them receive funding from charitable trusts or local authorities to subsidise their service to the public, but these facilities have evolved at different speeds and in different ways. Some, like the Nuffield Theatre at Lancaster, are heavily used by the staff and students, both to put on productions related to their studies and for entertainment. At the other end of the spectrum, Warwick Arts Centre is the largest arts centre outside London and relies on the public to make up the bulk of its audiences for the large number of events it promotes.

3.2.4. Despite these contrasts, there are experiences common to particular groups of HEIs. Some of the newer institutions claim to be better integrated into their local communities than many other HEIs. They argue that this is partly because, until the 1990s, they were funded by their local authorities and partly because many of their students are local. This, they say, helps them to be informed about the

local market for cultural facilities and to instigate relationships with other partners (such as the local authority or the business community) in response. Some city centre HEIs, regardless of their age and size, argue that they have a stronger local identity than HEIs on campuses some way out of town, and that they therefore feel a greater obligation to participate in civic life.

3.2.5. This picture is made more complex by the fact that each area of cultural provision covered by this study has its own distinct community of providers and consumers outside the HE sector. Each has its own professional bodies, networks and public face. For some HE providers, these external relationships are more useful than the links they have with other HEIs; for others (notably the libraries) the internal HE market is more important. This diversity underlines the importance of resisting generalisations about the purpose of cultural provision by HEIs and the way in which it relates to a wider community of providers and consumers. The research has nevertheless identified a number of common strands of principle and practice which are described later in this report.

3.3. Monitoring public use

3.3.1. The postal survey highlighted the diversity of HEIs' cultural facilities and the extent to which HEIs are monitoring the public use of those facilities. It had been anticipated that the survey would produce an estimate of the volume of public use of the cultural provision of the responding institutions. Yet few respondents have been able to produce numbers in the form required for such a calculation. This points to a significant difference between HEI provision and local authority and voluntary sector provision. In local government and the voluntary sector, where public service is the first concern, the collection of statistics on the volume of public use and the quality of service is the norm. In HEIs, where the staff and the student body are the top priority, there has not been the same imperative to monitor and measure services to the wider community.

3.3.2. Of the 53 HEIs providing information about their sports facilities, half supplied figures on individual public use and one-third on club use. Where visits are monitored, this is done mostly through a combination of till receipts, booking forms and turnstile records. Individual visits to a single HEI's sports facilities in 1996-97 ranged from 800 to 300,000. The median figure for this sample was 25,000 visits by individual members of the public. Data on club visits were more problematic. Some institutions provided an estimate of the number of individuals visiting with a team or club; some record regular hires only; others record all hires. The figures are therefore too uneven to produce a reliable median figure, but institutions reported anything from 100 to 500 club visits during the year.

3.3.3. Arts venues and museums which actively seek audiences and visitors from outside the HEI tend to monitor public use more closely, and those in receipt of public funding from external sources are highly likely to have to produce these figures for their funders. Just over half of the arts and museums respondents provided information on attendances in 1996-97.

3.3.4. These figures show total audiences for performing arts venues, in 1996-97, ranging from single figure thousands to 220,000 (at Warwick Arts Centre). Figures for annual public admissions to HEI museums range from a few hundred to more than 300,000. This sample includes such high profile, city centre museums as the Fitzwilliam in Cambridge, the Ashmolean in Oxford and the Whitworth Art Gallery in Manchester, as well as much smaller, departmental museums with some public access. These figures tally with the Museums and Galleries Commission's record of attendances at the 56 HEI museums and galleries in England registered with the Commission.¹⁶

¹⁶ MGC, *Domus database* (London: Museums and Galleries Commission, 1998).

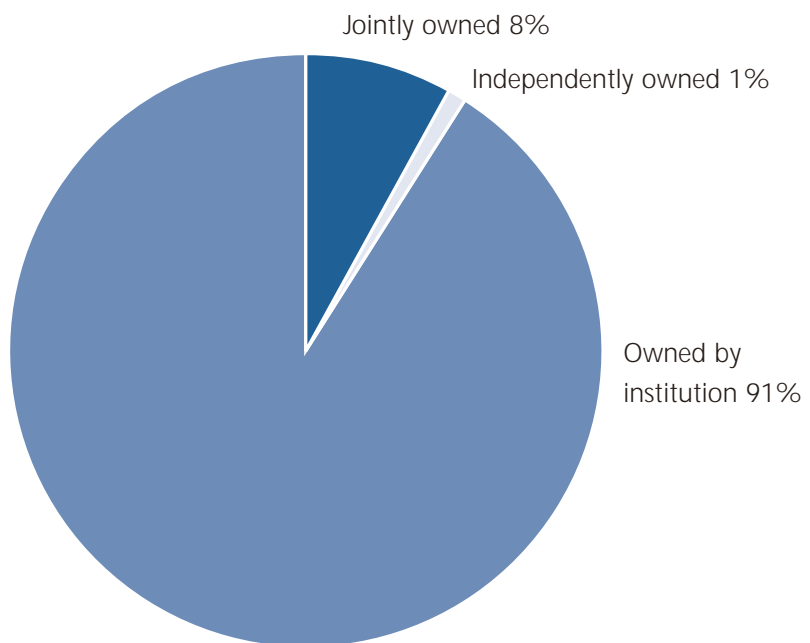
3.3.5. Forty six per cent of the 77 responding libraries were able to provide figures on individual public admissions in 1996-97. Figures on individual public use ranged from a few hundred to more than half a million (the Bodleian). Manchester University, which has two libraries with some access to individual members of the public, recorded a total figure of 86,431 individual visits in 1996-97, but most of the libraries providing figures suggest public use in the region of 2,000 to 15,000 individual visits per year.

3.3.6. The questionnaire asked about the number of times individual members of the public used the library service in 1996-97. This allowed the respondent to interpret 'use' as visits, enquiries, loans or a combination of the three. Some libraries record visits and loans by external users, but do not differentiate between individual use and group or commercial use. Others record the number of times external members visit the library, but do not record the purpose of the visit. The use of turnstiles to record different categories of user entering the library is not yet common practice.

3.4. Ownership and management

3.4.1. Data on the ownership, management and funding of HEIs cultural provision were provided by most respondents. Figure 1 illustrates the extent to which HEIs own most of their arts and museums facilities. The HEIs replying to this question listed 132 facilities, of which 8 per cent are jointly owned. The co-owner is usually a local authority or an independent trust or society, which has handed a facility or collection over to an HEI, when it can no longer look after it. (Examples include the Fawcett Library at London Guildhall University; and the John Rylands Library, at the University of Manchester.)

Figure 1 **Ownership of HEI arts and museum facilities in England and Northern Ireland**



Source: Warwick/HEFCE survey, June 1998

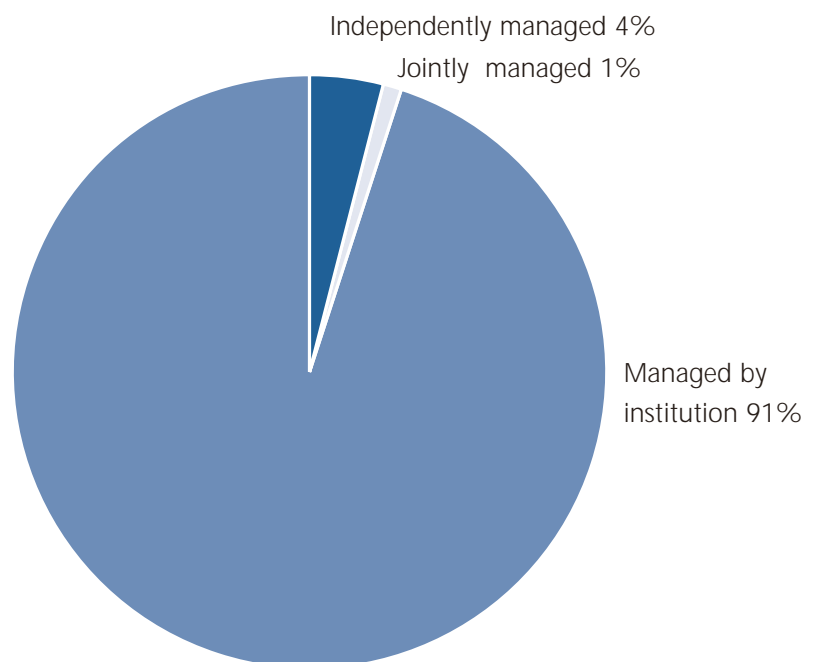
Sample: 132 facilities

3.4.2. Figure 2 shows that 95 per cent of the arts and museum facilities of this sample of 48 HEIs are managed by the institution. (Not all respondents answered this question.) Examples of joint management include the Riverside Theatre on the Coleraine campus of the University of Ulster, which is managed by the university, the borough council and the Arts Council of Northern Ireland. Another is the Peacock Theatre in London, which is jointly managed by the London School of Economics and Sadler's Wells Theatre. Where an independent funding body is making a contribution to the running costs of a facility (for example, Regional Arts Board or local authority funding for an HEI arts centre) it

may have observer status on the management committee. Some committees may co-opt independent individuals with expertise in facilities management, fundraising and other relevant areas.

3.4.3. As arts and museums management has become a recognised profession in the past 20 years, and as the role of boards or management committees in the success or failure of cultural organisations has been highlighted, many HEIs are taking a more professional approach to management and promotion.

Figure 2 **Management of HEI arts and museums facilities**



Source: Warwick/HEFCE survey, June 1998

Sample: 132 facilities

3.4.4. HEI sports provision, like the arts and museums provision, is largely owned and managed by the institution. There are examples of joint management, both with local authorities and with commercial leisure management companies, which work to a contract which specifies minimum levels of HEI use and income targets. At Manchester Metropolitan University, for example, a new sports centre owned by the HEI is managed on its behalf by a leisure management company. Libraries and HEIs' conference facilities and accommodation are almost invariably owned and managed by the HEI itself.

3.5. Sources of income

3.5.1. Although HEIs' arts and museums facilities tend to be owned and managed by the HEI, most of them draw on a wide range of income sources. In England, the HEFCE remains the single most important source of funding. Forty one HEIs provided this survey with information about the sources of income for their arts and museums facilities (Table 5).

Table 5 **Chief sources of income for HEI arts and museums facilities**

Source of funding	Percentage of HEIs citing this source
HEFCE	93
Sponsors	63
Public admissions	61
Trusts/foundations	62
Regional Arts Boards	61
Public hires	53
Local authorities	42
Staff/student admissions	39
Arts Council/MGC	37
Staff/student hires	29

Source: Warwick/HEFCE survey, June 1998

Sample: 41 HEIs in England and Northern Ireland

3.5.2. In placing their sources of income in order of importance, 70 per cent of these HEIs placed the HEFCE in the top three, 37 per cent cited trusts and foundations, 33 per cent cited public admissions and 34 per cent cited Regional Arts Boards. Of the 45 HEIs providing information about whether or not they charge admission to their cultural facilities, 29 per cent charge the public for use of all facilities and 49 per cent charge for some facilities. All of the HEIs with a theatre, arts centre or concert hall charge the public for admission to performances, and almost two thirds (65 per cent) of those with museums or museum collections charge for admission to all or some of those museums.

3.5.3. HEI sports provision, like the arts and museums provision, is dependent on multiple sources of income. Four types of income are of almost equal importance to the 49 HEIs that provided information about the income sources of their sports facilities: public hires, public admissions, staff/student hires and staff/student admissions. Table 6 shows the chief sources of income and the percentage of institutions citing them.

3.5.4. In placing their sources of income in order of importance, 34 per cent of respondents cited public hires as one of the top three sources of income; staff/student admissions were cited as among the top three by 32 per cent; the HEFCE by 29 per cent; public admissions by 30 per cent; and staff/student hires by 28 per cent. These figures relate to regular sources of income and do not take account of income from the Lottery. (Where an institution has received a capital grant from the Arts Council, Heritage or Sports Council Lottery Board, respondents have cited the relevant funding body as an important source, noting that the funds were for capital purposes. See section 3.6. below.)

Table 6 **Chief sources of income for HEI sports facilities**

Source of funding	Percentage of HEIs citing this source
Public hires	60
Public admissions	51
HEFCE	51
Staff/student hires	47
Staff/student admissions	47
Trusts/foundations	22
Sports Council	21
Local authority	18
Sponsorship	18

Source: Warwick/HEFCE survey, June 1998

Sample: 45 HEIs in England and Northern Ireland

3.5.5. In comparing the sources of income for sports facilities with the sources cited for the arts venues and museums, it is clear that the HEFCE is a more important funder of arts and museums provision. One reason for this is that more arts and museums facilities have a scholarly role, which makes them eligible for support from the higher education funding bodies.

3.5.6. According to this research, HEI sports facilities make less call on trusts and foundations than the arts facilities and museums. The sheer volume of use of sports facilities (with an estimated one in three students taking part) and the popularity of HEI sports facilities with non-HE clubs, elite athletes and individual members of the public helps to explain the relative importance of income from admissions.

3.5.7. The CVCP/SCOP inquiry into sport in higher education confirms that 'there is substantial community use of HE sports facilities...and...there is evidence from some institutions to suggest that without regular community use their income stream would cease.'¹⁷ The report suggests that in response to growing student numbers and the competition between HEIs, many institutions are investing in new or refurbished sports facilities and in doing so, they are taking into account the capacity of those facilities for community use. All-weather, floodlit pitches, for example, which are capable of much heavier use and for more hours of the day, are a priority investment for many HEIs. 'Some [of the new facilities] are specialist facilities,' says the report, 'but virtually all are planned to be opened to the community in some way.'¹⁸

3.6. The impact of the National Lottery

3.6.1. HEIs have proved adept at securing funds from the arts, heritage and sports Lottery boards. They have built new buildings, refurbished and converted others, bought paintings, commissioned works of art and laid tennis courts. Between April 1995 (when the first arts Lottery awards were made in England) and September 1998, 26 HEIs received 29 awards worth a total of £11.5 million. Cambridge University, Nottingham Trent University and the Northern School of Contemporary Dance received two awards each. During this period, HEIs secured 1.3 per cent of the total amount awarded and 1.5 per cent of the number of awards made.¹⁹

3.6.2. The Heritage Lottery Fund, which supports, among other things, museums, libraries, the purchase of works of art and the refurbishment of historic buildings, has been an even more important source of funds. Between April 1995 and August 1998, 17 HEIs shared 29 grants worth £49 million. Cambridge University has had six heritage Lottery grants (including one for £13.5 million for the Churchill Papers); Oxford has had four (three to the Ashmolean); Manchester four; Exeter two; and Birmingham two. A grant of £10,000 has also been made to the Consortium of University Research Libraries. HEIs have won 3.6 per cent of total funds awarded and 1.5 per cent of the awards.²⁰

¹⁸ Michael F Collins et al, *op cit* p6.

¹⁹ Information supplied by the Arts Council of England, Lottery Communications Unit, September 1998.

²⁰ Information supplied by the Heritage Lottery Board, September 1998.

3.6.3. Many of these awards have been made to museums and galleries with good public access, and the awards underline the contribution that HEIs make to the museums and galleries sectors. Neither of the HEIs in Northern Ireland has applied for a capital grant, but the University of Ulster has received funding from the Arts Council Lottery Board for non-capital projects.

3.6.4. Our own survey shows that of the 22 responding HEIs that have applied to the Arts Council Lottery Board or the Heritage Lottery Fund, 10 have been successful and 10 have a decision pending. Whatever the ultimate failure rate for this sample, a success rate of almost 50 per cent is already higher than the average for arts and heritage Lottery applicants as a whole. In the view of the managers of HEI cultural facilities, their success with the Lottery can be attributed to the perceived organisational and financial solidity of the institution of which they are a part, their ability to produce the necessary partnership funding and the quality of the written application.

3.6.5. The success rate of HEIs applying for Sports Council Lottery grants is even higher. Of the 17 HEIs which had applications considered between April 1995 and June 1998, 10 (59 per cent) were successful, two were unsuccessful and five were awaiting a decision as this research was completed. The Sports Council reports an average success rate of between 42 and 50 per cent. Sports Council figures show that between April 1995 and July 1998, 18 HEIs in England received Lottery awards worth a total of £36.8 million (including one to the University of East Anglia for £14.7 million). HEIs received 5 per cent of the total amount of money awarded during that period and 0.7 per cent of the awards.²¹

3.6.6. It is a requirement of all National Lottery funding that there shall be some public access to the Lottery-funded facility, equipment or work of art. This has helped to focus HEIs' thinking about the extent to which they welcome public use of facilities and about how they balance the needs of their staff and students with the needs of a wider public. For many HEIs this is second nature. They have an established relationship with the public, with individuals, with voluntary groups and with public and private sector organisations, and see themselves as a public service provider.

3.6.7. The pressures of 'public' use on HEI facilities vary across the sector. HEIs are responding to public demand for their sports facilities, and the income from this source is often extremely important, but clearly public use has to be regulated to ensure that students and staff have first call on the facilities. Some HEIs use membership schemes to regulate the use of the most popular facilities (e.g. fitness rooms, which may have better equipment than the local authority facilities

²¹ Information supplied by the Sport Council, Lottery Unit, September 1998.

and be cheaper than private gyms). Others specify the periods during which members of the public (individuals or groups) can make a booking.

3.6.8. It is in the nature of individual use of sports facilities that bookings are made late in the day. Competition for space (whether from internal or external use) increases the risk that students may feel that the public have too much access to 'their' sports facilities. Where the facilities are of the highest quality, the public includes not only families using the swimming pool and junior rugby teams using the pitches, but elite athletes taking advantage of the best facilities in the area.

3.6.9. For arts venues, there is rarely any question of members of the public taking places in the audience which students and staff might want. The venues see themselves as public venues and usually offer concessions, or subscription and early booking schemes for students and staff. Students and staff may also have first call on the use of space for their own productions and exhibitions. Even where this is not the case, appropriate slots for use by students, staff and local organisations are scheduled well in advance and are rarely a cause for conflict.

3.6.10. For these arts facilities, there is little difficulty in demonstrating the extent and potential of public use, as required by the Arts Council Lottery Boards in England and Northern Ireland. For smaller departmental facilities, such as drama studios or music practice rooms used mainly for study or research, which have little or no genuine public function, Lottery funding is likely to remain elusive.

3.6.11. HEI museums which are open to the public may organise their opening hours around the needs of teaching and research or may open only on request. More commonly, they will have space which is used only by members of the HEI. Much of the Lottery funding to HEI museums has been for pictures or objects which become part of the publicly accessible collection.

3.6.12. Unlike arts, museums and sports facilities, which are often actively marketed to the public, most librarians are cautious about advertising their excellent collections or state of the art information technology. The expansion in student numbers has put great pressure on libraries in most HEIs. There is said to be little scope for more than occasional individual or group use of the facilities, on the HEI site, except during the vacations. There are, however, an increasing number of networks of HE and other libraries, which are looking for practical and cost-effective ways to support cross-sectoral use of libraries. These include CALIM in Manchester, the M25 Group, SINTO in Sheffield, Hatrics in Southampton, and, most recently, Sunderland. Some of these (such as the M25 Group) have been exploring the potential of electronic databases to increase access to library collections.

3.6.13. Libraries securing heritage Lottery funding have interpreted public access in very different ways. One has developed a small, unmanned exhibition space where members of the public can look at items from the archives, under glass. In return the library has received funds to extend its shelf space. The exhibition space is an improvement in public access, as there was previously no space at all, but it is not the most imaginative or welcoming development. Another HEI is using Lottery funding to build a new home for an important social history and political archive. The building is being designed as a place where school groups and casual individual visitors will be as welcome as academic researchers and readers.

3.6.14. All applications to the National Lottery recorded by this survey have been for capital funding. Amendments to the Lotteries Act, enacted in 1998, and ministerial directions are now encouraging the Lottery distributors to direct more of their funds towards people and activities and less towards bricks and mortar. With the pool of capital funds reduced, HEIs will, in common with other applicants, find it increasingly difficult to secure a Lottery grant, but will no doubt find opportunities for project and even revenue funding in the new schemes, all of which will stress the importance of public benefit.

3.7. Relationships between HEIs' cultural provision and the wider community

3.7.1. HEIs have come a long way from their monastic origins. They now more closely resemble marketplaces, where students, teachers and the wider community consume and exchange. This study found HEIs to be acutely aware of the academically and financially competitive environment in which they operate. Some contributors argued that the relationships HEIs are maintaining outside the HE sector, through their cultural facilities and services, sharpen their competitive edge. The indicators of success in these relationships include a higher public profile for the institution, an expanded range of professional contacts for staff and additional sources of funding.

3.7.2. The relationships identified fall into one of two categories: the provision of services and the partnership. The provision of services ranges from individual access to the HEI swimming pool or concert hall, to the weekly hire of a room in the library for local history group meetings, to the one-off hire of the rugby pitches for a weekend tournament. An example of partnership, in the context of this research, would be an agreement between an HEI, a local authority and a group of local businesses to build a sports centre for public, corporate and HEI use - in other words, a mutual recognition of objectives, and agreement about how to reach them.

3.7.3. HEIs claim to be well connected at local, regional, national and international level. They point to their traditional links with industry, with the public sector (particularly the National Health Service and local

authorities) and with other academic institutions. They also cite relationships with regional and national policy-making and funding bodies in the cultural sector, professional associations, the voluntary sector, the business community, schools and colleges of further education, local sports clubs, the University of the Third Age and the Regional Tourist Boards.

3.7.4. This study sought to establish the extent to which HEIs are in touch with other providers in the arts, sports, libraries and tourism. In the view of many contributors to the research, these links are providing HEIs with information and support which are useful in developing their cultural facilities and services. The funding bodies or other venues may, for example, have commissioned market research which will be useful to the HEI. The local authority may have plans to commission a new building or to organise a large-scale event which the HEI might contribute to or which, at the very least, it should know about. These networks may also create opportunities for joint funding bids.

3.7.5. The research found that, of the 53 sports departments taking part in the survey, 62 per cent have links with their local authorities (through the provision of facilities, sports development or event management); 52 per cent with local amateur sports clubs and 46 per cent with professional sports clubs. At regional or national level, 53 per cent have regular contact with their national Sports Councils and 60 per cent with national sports associations or sports governing bodies. HEIs with facilities that have some public use are most likely to have regular contact with non-HE providers.

3.7.6. Arts venues and museums within HEIs tend to be well connected, locally and regionally. Of the 58 arts venues and museums taking part in the survey, 80 per cent have links with local authority venues or museums and arts development officers or their equivalents. These links range from the simple communication of information to the joint funding of projects or commissions. HEI arts venues in receipt of funding from a Regional Arts Board or the Arts Council will be in regular contact with their funders, but this is not a prerequisite for the exchange of information or the seeking of advice.

3.7.7. In Northern Ireland, both the Queen's University of Belfast and the University of Ulster have close links with the Arts Council of Northern Ireland. (There are no Regional Arts Boards in Northern Ireland). There are two film theatres in UK HEIs funded by the British Film Institute (at Queen's and Kent) and a small number of others (such as the University of Warwick) which run film theatres and use the services of the BFI. The most active HEI museums have links with their Area Museums Council and, where appropriate, with the Museums and Galleries Commission. The most publicly active of the arts venues and museums are in close touch with other providers in the region (local authority, independent and commercial) and with service organisations

(such as the Regional Dance Agencies and the Independent Theatre Council) which can provide information and advice.

3.7.8. The link with a local authority is the most common type of relationship for HEI cultural facilities. Local authorities remain the country's largest single provider of arts, museums, sports and library services. Although, during the 1990s, in anticipation of compulsory competitive tendering, some local authority sports and arts venues were contracted out to independent managements, many local authorities still own, manage, jointly manage and fund sports, arts and museum facilities. It remains a statutory duty of local government to provide a library service.

3.7.9. A recent survey, by the Standing Conference of National and University Libraries (SCONUL), into cross-sectoral arrangements between HEIs and other libraries, found that 36 per cent of the HEI libraries surveyed had formal, cross-sectoral arrangements, either at regional or inter-regional level.²² These arrangements encompass local authority library services, other parts of the education sector, commercial and industrial libraries, and the National Health Service. Of the 77 library and information services contributing to this study, 58 per cent have links with authority library services and 49 per cent are in touch with local colleges of further education. A much smaller number (around 14 per cent) collaborate with subscription libraries and commercial libraries.

3.7.10. The most important contact for HEI libraries is with other libraries in the HE sector, with which they can share and exchange material. Clearly libraries do not have the public remit that some arts, museums, sport and tourism facilities do. Nevertheless, HEI libraries are increasingly likely to be members of a local or regional network of library providers which may include local authority libraries, colleges of further education and commercial libraries.

3.7.11. Some local authorities see HEIs as important providers of cultural facilities for public use (particularly in sport and the arts and museums) and in a few cases make a financial contribution towards the running of those facilities. Although local authorities are rarely major funders of HEIs' cultural provision, their support is important and as the emphasis on regional decision-making and mechanisms for delivery increases, the links between the HE sector and local government are likely to become even more significant.

3.7.12. As HEIs have expanded in number and size, they have become a more visible part of civic life. They have more students and are buying more property in which to teach, accommodate and entertain them. Several institutions, including De Montfort University, Thames Valley University and Manchester Metropolitan University, have sites in more than one town. Some HEIs are also making efforts to increase

participation in higher education by offering pre-degree courses.²³ As a result of these developments, more people have a connection with an HEI.

3.7.13. Some part-time students may be members of the local business community. Access for that community to the cultural facilities (for example the hire of a track by a company's athletics club, inter-library loans with commercial libraries, and the use of conference facilities) is thought by some contributors to this research to be a factor in recruiting new students. At another level, such links may strengthen contacts between the HEI and the business community and may lead to joint enterprises. This research identified examples of HEIs working with business and local government on regeneration projects, for example.

3.7.14. There are many similarities in the way the different areas of HEIs' cultural activity relate to the wider community. The motivations and experiences described by the case studies in section 4 are not exclusive to the institutions featured nor to the particular sector of which they are a part. It is possible that a case study on arts facilities may be of interest to a librarian, and that a museums curator might find useful illustrations in a case study on sport. The following paragraphs summarise the most common types of relationship in which HEIs' cultural providers are involved.

Sport

Relationships with the wider sports sector

3.7.15. The sports departments of HEIs recognise the benefits of a closer association with sports organisations, and increasing numbers of these organisations have a base within an HEI. Loughborough University, for example, houses the Youth Sport Institute, a new organisation which aims to develop the sporting talent of young people. Leeds Metropolitan University provides space for, among others, the Yorkshire Volleyball Association and the Yorkshire and Humberside Federation for Sports and Recreation. In addition to rent, such organisations may contribute to the teaching, coaching and research work of the HEI. In return they gain access to facilities, expertise and information.

3.7.16. HEIs are the largest producers of research into, and advice on, sports development. This benefits not only sports development work in higher education, but also in the sector as a whole. HEIs, sports organisations and governing bodies regularly second staff to each other, thereby increasing their knowledge and understanding of the way the different parts of the sports sector operate. The regular traffic between theory and practice in HEI sport, the teaching of sports science, the coaching activity, and the management of sports facilities

²³ CVCP, *From elitism to inclusion*, op cit.

provide HEIs with a particularly strong base on which to build relationships with the wider community.

Training for elite sportsmen and women

3.7.17. Sports science is a relative newcomer to UK HEIs, and sports facilities in most institutions have tended to be designed principally for recreational use. Now, however, those HEIs that are investing in sports facilities are recognising their appeal to the country's elite athletes. An increased government interest in sport (first articulated by the last Conservative government) has prompted HEIs to start promoting themselves to the country's top athletes. The CVCP/SCOP report on sports facilities and community use identified 21 institutions providing training for elite national and junior squads in 1996.²⁴ Loughborough University alone supports 13 such squads. It is estimated that half the British team at the 2000 Olympics in Sydney will be HEI students.

3.7.18. Linked to this use of HEI facilities by individuals is the hire of pitches and other facilities by professional teams. Rugby and football league teams are making increasing use of HEIs' pitches. There is rarely much involvement in teaching or coaching, although at Leeds Metropolitan University, Leeds Rugby Club trains students, in return for the use of the pitches. More often these are straightforward commercial deals which provide the HEI with useful income.

Community use

3.7.19. Many universities hire facilities to individuals, clubs and schools in the local area, and some members of the community gain access to the facilities through schemes of different sorts. According to the CVCP/SCOP report, the indoor facilities with the highest proportion of time used by the community are sports halls, swimming pools and the small number of indoor tennis centres. The busiest outdoor sports facilities are the all-weather athletics tracks, artificial turf pitches, and the grass football, cricket and rugby pitches.²⁵ The most convenient time for continuous community use is the summer vacation, and many HEIs take the opportunity to run summer schools and coaching schemes. The Sports Council Lottery Board now has a scheme to support community coaching.

3.7.20. Some of the sports governing bodies and local authorities are developing facilities in partnership with HEIs, with provision for community use built in from the outset. At Leeds Metropolitan University, for example, the Lawn Tennis Association is working with the university to build a tennis centre, with indoor and outdoor facilities, and it will pay for the community use element. The cost of the centre is £2.4 million of which the HEI has to find only £300,000. The University

²⁴ Michael F Collins et al, *op cit* p26.

²⁵ Michael F Collins et al, *op cit* p18.

of East Anglia received a Lottery grant of more than £14 million to build a sports park which has heavy community use. HEIs report that partnerships with sports governing bodies and local authorities, and the willingness of such bodies to make a financial contribution, have been very much in their favour when it comes to making applications for funding.

3.7.21. One of the reasons for HEIs' increasingly public role in sport is the lack of good facilities elsewhere. For some institutions, this has prompted questions about how they balance the provision of services to their students and staff (whether through taught courses or recreation) and the provision of services to the wider sporting community. HEIs are also asking questions about how these different types of activity might be funded.

Events

3.7.22. HEIs have used their facilities to host national sports events, in association with the sports governing bodies, thereby bringing profile and income to the institution. The Sports Council has made Lottery funding available to support one-off international events. The HEI with the best track facilities will attract the best track events; the HEI with the latest climbing walls will secure the next climbing championships; the HEI with the Olympic standard pool will be inundated with requests for its use. In some cases, notably in the universities of Sheffield and Manchester, facilities have been built specifically to cater for such events. The long-term benefit to the institutions is evident. The University of Manchester is providing the Commonwealth Games with land for new facilities, and all the Manchester universities are contributing to the cost of the Commonwealth Games pool, to which their students will in future have access.

Sports development

3.7.23. Sports development (that is, the development of opportunities and standards in sport) has become a feature of many HEIs, in both its practical and its theoretical aspects. This has been partly prompted by the Bannister Committee, which was commissioned by the previous Conservative Government to look at levels of participation in sport by young people and the provision for them. It is also a result of the partnerships which HEIs have independently developed with local authorities, schools and colleges, and the sports associations, all of which want to see increased levels of participation and skill.

3.7.24. Staffordshire University runs a Children's Sports Academy; and several other HEIs run coaching schemes for children, after school and during school holidays. The University of Ulster, Liverpool John Moores University, Sheffield Hallam University and the University of Leicester all have strong links with local schools. Loughborough University and the University of Birmingham run community coaching schemes for older

people. Leeds City Council pays 40 per cent of the running costs of Leeds Metropolitan University's Carnegie Regional Gym Centre, in return for basing its city-wide gymnastics scheme there. The city's Gymnastics Development Officer is also based within the university.

The arts and museums

Professionally managed arts venues

3.7.25. HEIs in England and Northern Ireland currently provide a large number of venues which can be classified as professionally managed, publicly accessible arts facilities, and hundreds more, smaller venues with some level of public access. Some of these venues are vital parts of a local or regional network of provision. The Queen's Film Theatre at the Queen's University of Belfast is the only independent film theatre in the city, and is funded by the British Film Institute to provide that service. The Sainsbury Centre for the Visual Arts at the University of East Anglia, in Norwich, houses one of the most important collections of contemporary visual arts in the region, showing exhibitions from its own collection and touring work. In Manchester, the Royal Northern College of Music provides the only venue in the city for middle scale contemporary dance.

Professionally managed museums

3.7.26. The MGC is still working on a definitive count of museums and museum collections in HEIs. There are 56 registered HEI museums in England (this means that they have reached a certain standard of display, interpretation and conservation) but there are many more unregistered museums that are open to the public. Kate Arnold-Forster's survey of 11 of the HEIs of northern England identified 156 museums or departmental museum collections, about 10 of which are well known public museums and many more of which are publicly accessible.

3.7.27. HEIs have been leading providers of museums to the public for decades and as the newer universities begin to develop collections, the number of collections made accessible to the public is likely to grow. Some HEI museums are internationally known and attract not only the academic community and local residents, but large numbers of tourists. In Oxford, the Ashmolean Museum and the Pitt Rivers Museum, both of which are in the city centre, are popular tourist attractions. In Cambridge, the university provides the city with ten public museums. The Museum of Antiquities at the University of Newcastle is the official museum of Hadrian's Wall, and at the University of Manchester, the Manchester Museum is heavily used by schools and families. Less well known to tourists, but strongly supported by its local community, the Barber Institute of Fine Art at the University of Birmingham has one of the finest small collections of 18th and 19th-century art in the country.

The collection and creation of new work

3.7.28. The most public of the HEI museums are not static institutions. Many of them add to their collections for the benefit of the HEI and the public. The availability of National Lottery funding has enabled a number of HEIs to buy important objects or works of art for their collections, all of which must be displayed to the public. Items have been bought by the Barber Institute, the University of Middlesex for its Silver Studio Collection, the Whitworth Gallery in Manchester and the University of Reading.

3.7.29. As well as buying work for their museums, HEIs are also buying from living artists. Many visual and performing artists, writers and composers have received commissions from HEIs. The University of Salford's Chapman Gallery has commissioned multi-media artists. The theatre company Method and Madness is working on a three-year programme of co-productions with the Northcott Theatre at the University of Exeter.

Festivals and artists in residence

3.7.30. Commissions are also often linked to festivals. There are two internationally known festivals run by HEIs - the Belfast Festival at Queen's and the Huddersfield Contemporary Music Festival, based in the music department at the University of Huddersfield. Another contemporary music series, Rainbow over Bath, based at Bath College of Higher Education but with funding from the University of Bath, is also beginning to attract critical attention. The University of Cambridge has become an enthusiastic participant in National Science Week, introducing several thousand members of the public not only to the work of its laboratories but also to its museums.

3.7.31. Often with the financial support of a Regional Arts Board or the Arts Council, HEIs employ artists in residence, including visual artists, composers, poets, choreographers, theatre companies and orchestras. The residency will usually combine teaching with the opportunity to develop a new piece of work and to perform. They can last anything from a few weeks to a year or more. In the autumn of 1998, the poet, Jo Shapcott, became poet in residence at the University of Newcastle for two years. Sinfonia 21 is currently orchestra in residence at Imperial College, London, where it is working with college staff on a long-term music and science project for London schools.

The provision of space

3.7.32. Several HEIs are providing accommodation for cultural organisations of different kinds. These arrangements may be based on a research interest at the institution; members of staff may be involved in the organisation's management, in a paid or voluntary capacity; and the organisation may contribute to the teaching of courses. At the simplest level, an institution may have space to let and decide to let it to a compatible cultural organisation.

3.7.33. Northern Artists into Schools is an organisation based in the Department of Cultural Studies at Sheffield Hallam University. Supported by the three northern Regional Arts Boards, and managed by a member of university staff, this small organisation advises schools on working with professional artists. Leeds Metropolitan University houses Axis, an independent charity providing an on-line information service about artists who work in public places. Arts Research Limited, the publisher of Arts Research Digest, has an office within the Department of Historical and Critical Studies at the University of Northumbria. South Bank University provides office and rehearsal space to British Youth Opera. These arrangements are invariably developed on the basis of an initial contact with a relevant member of HEI staff. Some of the more long-standing relationships of this kind are now under pressure to justify their accommodation within the HEI, as the use of space must increasingly be seen to benefit the HEI.

Jointly funded posts

3.7.34. The relationship between HEIs and other providers in the cultural sector is also manifest in the joint funding of posts. The Centre for Cultural Policy Studies at the University of Warwick and West Midlands Arts Board are jointly supporting a five-year research fellowship in cultural policy. The aim of the fellowship is to advance knowledge in cultural policy from a regional perspective. The University of Ulster and the Arts Council of Northern Ireland are jointly funding a post to develop cultural tourism to Northern Ireland. At the Fitzwilliam Museum and Kettle's Yard in Cambridge, both of which are owned by the university, the education officer posts are partly funded by the education authority, Cambridgeshire County Council, which sees the evident benefits of the posts to schools in the county.

Libraries and archives

Joint initiatives

3.7.35. For librarians, collaboration with other libraries is a long established practice. The oldest continuous co-operative arrangement between libraries in higher education and local authorities is SINTO, which describes itself as the Sheffield Information Organisation. These bodies typically share not only their collections, but also the cost of training and research. A current study of the cross-sectoral use of libraries in Sheffield and Birmingham,²⁶ will show the extent to which the users of libraries move between further and higher education and local authority facilities. In 1997, the Audit Commission commissioned Loughborough Consultants Ltd to look at the actual and prospective relationships between HEI libraries and the public library service.²⁷

²⁶ Clare Nankivell, *People Flows* (Birmingham: Centre for Information Research and Training. University of Central England, 1998).

²⁷ John Sumsion, 'Interactions between university and public libraries: practice and policy.' *Issues in Focus*, No. 14 (Newcastle upon Tyne: Library and Information Cooperation Council, 1998).

Remote access

3.7.36. Remote access to libraries and archives is developing fast. While many librarians and archivists recommend caution in anticipating the impact of information technology in general, and digitisation in particular, on public access to HEIs' libraries and archives, there is nevertheless a burgeoning interest in this area. The University of Sunderland is one of the leaders in this field, providing access to the university's library from access points in every public library in the city. The University of Wolverhampton has nine learning centres in the West Midlands, which provide access to reference collections and limited loans.

Public access to archives

3.7.37. As with museums and museum collections, there is no record of the number of archives held by HEIs. Some have been deliberately built up by the institution, some have been loaned or given to an HEI for safe keeping. They cover a vast range of subjects, from the Mass Observation Archive at the University of Sussex, to the National Fairground Archive at the University of Sheffield, to the papers of Sir John Betjeman at the University of Exeter. They range in size from modest collections of letters and notebooks to substantial collections of papers and objects housed in purpose-built facilities. Some of these archives are complete; others (such as the North West Film Archive, which collects film on north-west England) have collections policies and continue to expand. Some are publicly accessible, many are not.

3.7.38. HEIs are experimenting with the digitisation of archives, partly to extend their life, but also to increase access to them by scholars and the public. A number of HEIs have received funding from the funding bodies' Joint Information Systems Committee (JISC) to test the feasibility of digitisation.

3.7.39. Archives are rich sources for special interest groups. Local history collections are held by, among others, the Universities of Bath, Exeter, Central Lancashire and Bournemouth. HEIs frequently work with such groups to advise on the preservation and cataloguing of their archives. The University of Birmingham is currently working with a group of theological libraries, and the University of Exeter is working with a local hospital to preserve its historic archives.

Tourism

Tourist attractions

3.7.40. As noted at paragraph 2.2.5. above, tourism can be defined to include business travel and recreational travel. HEIs contribute to the first by providing conference facilities and to the second by offering low cost holiday accommodation and by enhancing the environment for tourists. The 'city of learning' is a phrase now appearing more

frequently in the promotional literature produced by city tourist and conference offices, and by Regional Tourist Boards, in the belief that the association with higher education attracts conference organisers and tourists. The most obvious examples are the colleges of Oxford and Cambridge, which are the main attraction for visitors to both cities. In other cases, it is the cultural facilities provided by HEIs (such as the John Rylands Library at the University of Manchester, and the town centre gallery at the University of Brighton) that attract tourists.

Improving the environment for tourism

3.7.41. HEIs are working with local authorities on initiatives to improve the quality of life in their towns and cities. Partnerships include joint bids to host international events (such as Manchester's successful bid for the Commonwealth Games); new public provision (for example, at the University of Central England and Birmingham City Council's collaboration on Millennium Point, a science and technology centre, which will be the second largest millennium project after the Dome); and the development of shared HEI and local authority sports facilities (at Nottingham Trent University).

3.7.42. HEIs are also contributing to urban regeneration initiatives, in which there is often an element of new cultural provision or training for the cultural industries. Most funds available for urban regeneration (such as European structural funds and the Single Regeneration Budget) require a bid to have several partners. London Guildhall University, for example, is a founder member, with the corporate, voluntary and public sector, of a regeneration company in east London. The company has already made an important financial contribution to the development of the university's new National Library of Women, which falls within the regeneration area.

3.7.43. The participation of HEIs in civic initiatives is welcomed by local authorities, and local business. HEIs bring with them expertise, facilities, contacts and, sometimes, money. They have staff who are experienced fundraisers, and the participation of an HEI may strengthen proposals led by others. In their own Lottery bids, some HEIs have successfully looked to local authorities, regeneration agencies, trusts, business, and sports governing bodies, for partnership funding in cash or in kind.

Holiday accommodation

3.7.44. For some types of traveller, HEI accommodation which becomes available during the summer and Easter vacations is ideal. HEIs promote their accommodation to backpackers, to families and to groups. Bournemouth University has rented accommodation during the summer to one of the south coast's many language schools, while Lancaster University promotes itself to families as a place within easy reach of the

Lake District. Many HEIs have close links with the local tourist board and are considered important providers of affordable holiday accommodation.

Conference facilities

3.7.45. HEIs' conference facilities are also an important part of the local 'offer'. The best of these attract conference organisers from abroad; and more HEIs are investing in conference facilities, recognising their income-earning potential. In Manchester two of the best conference centres belong to two of the universities: UMIST and the University of Manchester. The particular relevance of conference facilities to the broader cultural sector is that conference organisers will often promote to delegates the arts, museums and sports facilities of a town, as well as its bars and restaurants, thereby contributing to the town's economy as well as the HEI's.

4. Case studies

4.1. The active archive

Key features of this case study

This case study looks at the approach of three HEI-based archives to encouraging and managing public access: the North West Film Archive at Manchester Metropolitan University, the Lawrence Batley National Arts Education Archive at Bretton Hall and the Ruskin Library at Lancaster University. Between them these archives offer:

- purpose-built, publicly accessible premises
- use of the internet to increase access
- in-house and independent management arrangements
- full commitment to public access by the institution and its staff

The North West Film Archive

In the 1970s, historians at Manchester Polytechnic (now Manchester Metropolitan University) were looking for primary evidence to support their research in local social history. Paul Habbesham, the film officer at North West Arts Association (now North West Arts Board), knew that film of life in the North-West was in urgent need of preservation and suggested a research project to the historians. The local authorities became enthusiastic supporters of the project and opened up their libraries, archives and record offices to aid the initial search for film material.

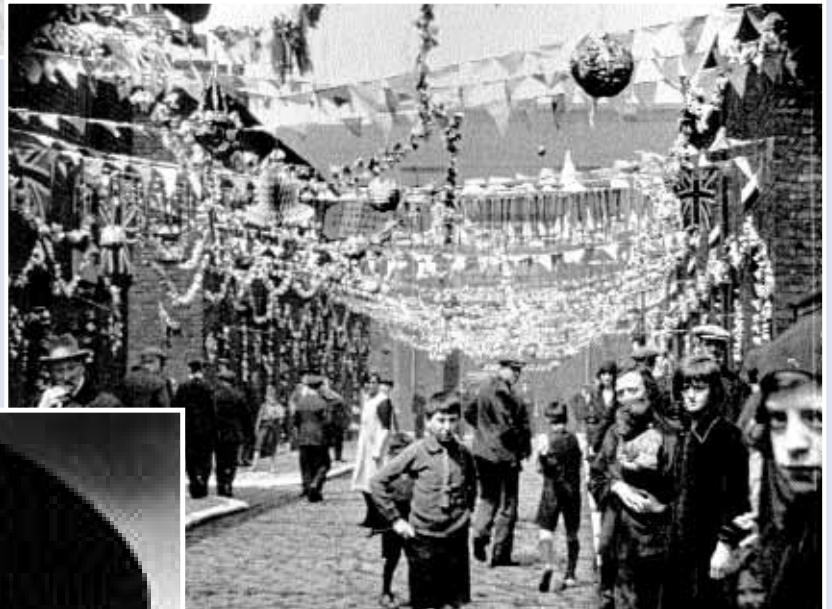
By the early 1980s, the basis of the North West Film Archive (NWFA) was in place. The polytechnic agreed to house it, but the archive's curator had to raise the funds to pay for all operational costs, including staffing. This requirement formed the beginnings of a funding partnership which now includes the Regional Arts Board, several local authorities, television companies and Manchester Metropolitan University (MMU).

The function of the archive is to rescue and ensure the long-term survival of moving images about the region, for the education and enjoyment of people now and in the future. With more than 23,000 items dating from the 1890s to the present, this is the largest public film collection outside London. The subject matter includes work and industry, leisure, sport, entertainment, local traditions, community activities, healthcare, transport, holidays, housing, family life and wartime. There is also a collection of 12,500 photographs, taped interviews, and other forms of documentation relating to the moving image collection and the region's film and cinema industries.

Administratively, the NWFA is part of the university library service but, since 1994, it has been a separately registered charitable trust. This development was supported by MMU, in recognition of the fact that if



Still from Stockport Market 1910



Salford Historical Pageant & Charter Celebrations 1930



Ruskin Library at dusk

the archive were to achieve its full potential, it would need to raise funds from a wide range of sources, and charitable status would help it to do that. There are eight trustees, of whom four are senior MMU staff and four are independent. NWFA staff are employed by the university, but paid for by the trust.

In 1996, the university invested £1 million in new, purpose-designed premises for the archive. These include a suite of storage vaults, specialist technical facilities, a conservation room, a public viewing room and a database search facility. In 1995 a four-year grant was secured from the HEFCE's non-formula funding of specialised research collections in the humanities. This was used to employ additional staff to develop the academic use of the archive, and to put the moving image catalogue on-line. Also in 1995, the NWFA became the first regional film archive to be admitted to the International Federation of Film Archives.

The NWFA is used by the academic community, the commercial sector (for example television production companies) and the public. It provides material for display in museums, galleries and libraries and at heritage events; it runs a research and viewing service for members of the public and a service for schools. No charge is made to members of the public from the North West, but the sale of services to the commercial sector accounts for 20 per cent of annual income. In 1996-97 NWFA material was seen, on or off site, by 362,000 people, excluding the viewers of the 82 television programmes which used the archive.

The benefit to MMU in housing the NWFA is that its staff and students have access to the country's largest regional film archive (last year, requests were made by 26 different departments). The university is contributing to the preservation and promotion of the filmed life of the region of which it is part, and the appearance of its name on all archive material, including broadcasts, is raising its profile nationally and internationally. MMU's financial contribution has attracted significant additional funds to the archive including, most recently, a quarter of a million pounds from the Heritage Lottery Fund.

The National Arts Education Archive

The Lawrence Batley Centre for the National Arts Education Archive (NAEA) at Bretton Hall houses the most comprehensive collection of material on art, design and craft education in the UK. While promoting itself as a public archive, most of its use to date has been by students and researchers.

The archive started in 1985 with the acquisition of the Barclay-Russell Papers, which document the heated debates, in the 1950s, between the Child Art Movement and the Basic Design Movement. The archive

now includes 97 related collections of correspondence, children's art work, slides, photographs, tapes, videos and publications. Most of the material relates to the UK, but there are some foreign collections.

The relevance of the archive being at Bretton Hall is that the college was founded, in 1949, at the prompting of the chief education officer for West Riding County Council, Alec Clegg, to 'teach the practical application of studies in the arts'. Clegg, who remained in post until 1974 and was knighted for his service to education in the county, was known for his forceful advocacy of the arts in education.

The Lawrence Batley Centre was built with funds donated by a local businessman of the same name. It comprises storage and study space and is physically linked to the college library. The building and its contents are owned by the National Arts Education Archive Trust, the (unpaid) director of which is the Academic Director of the college. Day to day responsibility for the management of the archive lies with the Head of Library Learning Resources and Curator of Archives, who is responsible for the three staff working exclusively on the archive. In return for the use of material by staff and students, the college pays the Centre's running costs, including the salaries of the staff.

Since its inception, the NAEA has been open to anyone who would like to use it, but more time has been spent cataloguing and conserving the growing number of collections than on actively promoting their use. There has been a steady stream of researchers from within and outside the UK (particularly from North America), but the archive's existence is not widely known beyond the formal education sector. In recognition of this, the new assistant curator has a specific brief to develop the profile and use of the archive. This includes marketing it to other educational establishments, individual researchers and arts education practitioners.

In 1997 the trust secured a grant from the higher education funding bodies' Joint Information Systems Committee (JISC) to digitise 900 images. Some of these will be used to launch the archive's website in 1999. The curator anticipates that as knowledge of the archive spreads, it will be more heavily used. This in turn will lead to a demand for more space. The building was designed to be constructed in stages, and there are plans to apply for National Lottery funding to extend the storage area and exhibition space, and to open an interpretation centre.

For the National Arts Education Archive Trust, the benefits of being at Bretton Hall are that the college offers purpose-built, environmentally safe premises for the collection, with the capacity for expansion; it has the wholehearted backing of an institution with strong academic interest in arts education; and it has the historic link with Sir Alec Clegg. For the college, the archive is a valuable resource for students and staff. The curator is keen to develop collections in the performing and media arts to support the academic community and the schools sector, as well as the growing number of arts education professionals working in the cultural sector.

The Ruskin Library

The Ruskin Library at Lancaster University is sufficiently photogenic to guarantee it press coverage for a long time to come. Designed by Richard MacCormac, this small but extraordinary building houses the world's largest collection of papers, books, objects and works of art by, owned by and about the artist and writer, John Ruskin.

The building comprises a ground floor reading room for eight people (with tables and chairs made by local craftspeople) and a first floor gallery of pictures, books, manuscripts and memorabilia, split in two around the massive central treasure chest of the building. This houses the archive itself and a meeting room, which can also be used for the display of prints. The 'box' of the archive rises from the basement to the level of the gallery (three full floors and two mezzanines) and is accessible to staff via a central spiral staircase. This forms the central presence of the building, visible at every level, including through the glass floor to the reflected depths of the basement. The reading room is open by appointment and the galleries are open to all.

The archive includes 1,500 drawings and 500 prints (of which 1,000 are by Ruskin and the rest by friends and associates), photographs and daguerreotypes, mostly of Gothic architecture. Other items from the collection are on display at Brantwood, Ruskin's house in the Lake District. In its first six months of operation, the library, which won the universities section prize in the Royal Fine Art Commission/BSkyB Building of the Year awards, received 3,000 visitors. It has a website with links to the Brantwood collection, the Ruskin Museum in Sheffield and the Ruskin Programme, which is based in the university's English department. The library's on-line public access catalogue of books and pictures is also on the web and is receiving large numbers of virtual visitors.

The archive is based on the Whitehouse collection, which was formerly housed at Bembridge School on the Isle of Wight, in the care of Education Trust Ltd (ETL). When the school found it could no longer care for the collection, the university initiated discussions with the trust about the possibility of providing it with space. ETL was persuaded by two factors: the university's academic commitment to Ruskin and its proximity to Brantwood, which the ETL also owns. Visitors to the archive could be encouraged to visit the house and vice versa.

The Ruskin Foundation was formed to care for the collection and is responsible for all policy matters. It includes three trustees from ETL, three from the university and three independent members. ETL has 'bailed' the collection to the foundation for 25 years, although the expectation is that the arrangement will continue after that. The university is responsible for all operational matters, including the accommodation of the collection and staffing. The Foundation's views may be channelled through the Ruskin Library Board, which is a committee of the university senate.

The university was one of the first applicants to the Heritage Lottery Fund (HLF), which granted it £2.3 million towards the construction of the library. The involvement of the HLF led to greater emphasis being placed on public access to the galleries. The original expectation had been that the focus would be on the reading room and the use of the archive, and that the galleries would open occasionally. They are now open, free of charge, every day of the week and are publicised in a shared leaflet with the university's Peter Scott Gallery, which holds a fine permanent collection and mounts temporary exhibitions of art and craft.

The Ruskin Library promises to become an important regional attraction, both for its architecture and its content. The university's first concern was to keep intact a unique collection of papers, pictures and artefacts and to provide access to that collection for academic purposes. The archive will provide a focus for taught masters courses and is already attracting the interest of researchers from overseas. As a result of securing a Lottery grant, the university has also gained a building of outstanding architectural merit, and through it has created the opportunity to introduce the work of Ruskin and his contemporaries to a wider public.

Conclusions

- These archives challenge images of archives as boxes of papers, stored in dark rooms, receiving only occasional visitors. It shows that where the wider actual or potential interest in an archive is recognised, and where an HEI opts to invest in premises to house it and staff to manage it, the profile of the archive, its capacity to serve the public and the benefits to the institution increase.
- Each archive seeks to serve the public, but for different reasons. One was established as a public archive, with a high-profile regional role; one is based on a donated collection, which has since expanded into an archive of national importance, with considerable potential for public use; and one is of mainly academic interest, but is housed in a striking, Lottery-funded building which is attracting visitors in its own right.
- All three of these archives were actively sought by the institution that houses them. None was an entirely unsolicited gift. In each case, academic staff had an established interest in the material.
- In each case, it has been recognised that the archive is of interest and value to individuals and organisations outside the host institution. The archives are developing, or planning to develop, access to their holdings through the internet, recognising the potential for supporting individual searches and for increasing public use, without necessarily increasing the number of visits to the archive itself.

- The staff with senior management responsibility for the archives are committed to making them accessible to the wider public, and the front-line staff actively welcome visitors.
- All three institutions have invested in purpose-built premises to house the archives, raising the funds from a combination of internal and external sources.
- Charitable status gives the archives the potential to raise funds from sources not open to HEIs.

4.2. Access to libraries in Sunderland

Key features of this case study

University, college and public libraries in a medium-sized city have introduced a single common access scheme including:

- a simple access scheme, providing access for all to college, university and public libraries on a single reader's ticket and with scope for flexibility and experimentation
- active promotion of all these libraries in support of community wide lifelong learning
- collaboration in staff training, the provision of electronic journals and support for the University for Industry
- a culture of partnership and support for the scheme at senior level in the participating organisations

The background to the scheme

The Libraries Access Sunderland Scheme (LASH) is one of a number of initiatives being taken by the University of Sunderland and its partners to encourage a climate of learning. Designated in 1992, the university has a mission 'to promote learning, research and training through partnerships between staff, students, industry and the community'. Partnership in the provision of opportunities for lifelong learning underpins the scheme.

In 1996, inside one of Europe's largest shopping centres, Gateshead's MetroCentre, the university and Gateshead College launched a project called Learning World. The aim was to encourage users of the MetroCentre (26 million per year) to take up the opportunity to study. In the first two years of operation, Learning World enrolled 4,000 new student on business, computing, health and languages courses, from basic to masters level.

In another example of partnership, the university has been working with the Institute for Public Policy Research on a pilot project for the University for Industry (Ufi) in the North East. This is a one-stop shop for information about education and training opportunities in the region. A freephone number provides callers with information and advice on different courses and enables them to enrol.

Courses and 'free tasters' may be studied at home, at work or at one of 85 Ufi centres in companies, shops, health centres, churches and even at the football club. The call centre operates 12 hours a day, seven days a week, and secured more than 8,000 enrolments in its first 14 months. The service can analyse demand for learning by subject, mode of delivery and postcode, respond to requests, and even commission new



*A user of the Libraries Access
Sunderland Scheme*



*Studying in the University of Sunderland's new Library
and Infomation Centre*

courses in relation to local needs and interests. The pilot scheme is based on a collaboration between regional and national partners, TECs, local authorities, colleges, universities and voluntary organisations.

In this context of partnership and lifelong learning, the LASH was a logical development. The scheme challenges the assumption that HEIs' libraries should remain the exclusive preserve of students, teachers and researchers. It welcomes the public into the academic libraries as a route into learning, and provides free access to study facilities and collections for reference purposes. There is no requirement to be registered for a course, no need to reserve a time to study, no limit to the number of enquiries made, and no restriction on the time spent in one of the 3,000 reader spaces or at the computer terminals. The scheme is open to people of all ages, not just adults, and provides access to facilities in different parts of the city, reducing the need to spend time and money on travel. 'Our libraries are open to everyone' says the publicity leaflet, which doubles as a bookmark. 'Study in any one of the 21 public libraries, four university libraries or four City College Learning Centres...Lifelong learning – all you need is a library card'.

The implementation of the idea

The working group responsible for designing LASH comprised the chief librarians of Sunderland City Council, the City of Sunderland College and the university, the vice-principal of the City College, the city library's IT development officer and the head of adult education. The working group resolved to concentrate on the interests of the learners and potential learners, and only then to look at the ability of the individual institutions and their libraries to respond.

There were some concerns, which closely mirrored those expressed by many of the librarians who contributed to this study, when discussing the potential for widening access to HE libraries. They included competition for space, equipment and materials; ensuring that registered students would have access to the material demanded by their courses; the risk that the academic libraries would be overwhelmed by new users; the way in which the public would treat the HE and FE libraries; the security of the collections, the technology and the staff; whether or not to admit children, and what the legal and management implications of this might be. There was particular concern, for example, about how to regulate children's access to the internet.

The working group agreed that students who were enrolled on courses should have priority in their own institution and that books could not be borrowed from the college or university libraries, except by students registered there. The group was unanimous in its view that the scheme promised more gains than losses and decided to launch a simple scheme which it could evaluate and later develop.

Having made their decision, the partners jointly funded a publicity campaign to ensure that the people of Sunderland would know about the new service. A well designed bookmark and publicity leaflet were distributed throughout the city; information was sent to adult education centres, local groups and societies; there were displays in libraries and other public places, and there was widespread local press coverage.

Staff of the three library systems took part in joint training sessions to ensure that everyone, from assistants to senior managers, was familiar with each other's holdings and services. Before the creation of the scheme, few of the librarians had met or seen each other's places of work. The British Library Research and Innovation Centre has awarded a research grant to the group to look into the type of training that is needed for this type of cross-sectoral collaboration to work.

The scheme has produced a pack for users, summarising the service each library can provide. There is as yet no single on-line catalogue, because each library uses a different automated system. The university's catalogue may be consulted at the main city library and on the internet. The feasibility of a joint catalogue (either a 'clump' or common system) is under active consideration. The internet may also be used to gain access to several thousand electronic journals, through a shared, city-wide licence with EBSCO for its Masterfile service. This is thought to be the first such licence agreement of its kind in the UK. The service has attracted a large number of enquiries from other libraries in the region and from potential users, including the business community, who would like it to include a wider range of material.

The scheme's organisers have not yet measured, systematically, the use being made of each of the libraries. The HE and FE libraries have absorbed the additional users, and the overload on staff and collections anticipated by some has not occurred. The university library reports greater use by women returners. The city library reports greater use by students. As residents of Sunderland, students may also borrow books, and they are now more frequently asking for inter-library loans, which take time and cost money. This is a development noted by other public library services with large numbers of student users.

The evaluation of LASH is now being planned and the partners will be addressing the following questions:

- What library and information services do lifelong learners in the city need?
- How can the benefits of the scheme be measured in terms of promoting and supporting community-wide lifelong learning?

- A small amount of money has been invested in the scheme to date, on publicity and electronic journals, but what has been the cost in staff time for each of the partners?
- If a wider range of electronic journals is made available, what will be the cost to the partners then?
- What is the impact of the scheme on the users of each of the participating libraries?
- At what point might the burden on the city library system become unreasonable and how might the commitment to lifelong learning by the city library be funded?
- To what extent are the libraries being used for occasional enquiries and to what extent are they supporting taught courses or individual programmes of study? How many of the new users have become regular users? As a result of using libraries, how many people have enrolled in courses and taken up other learning opportunities?

Conclusions

- There are several well-established local and regional cooperative schemes involving higher education and other libraries elsewhere in the UK: CALIM, SINTO, HATRICS, Hertis and the M25 Group are among the better known. This case study features a scheme, which is new, small-scale and as yet unevaluated, because of its active promotion of libraries, across traditional sectoral boundaries, as a tool in community-wide lifelong learning.
- Three important factors have made the Sunderland scheme possible. First, the key players in the city were already committed to working together to encourage more people to take up opportunities for learning. Second, there are only three organisations involved: the city council, the university and the city college, which may have made the collaboration easier. Third, all three were prepared, in the first instance, to launch a simple scheme, monitor its progress and develop it accordingly.
- Additional helpful factors included the full support of the vice-chancellor of the university and the principal of the college; the City of Sunderland Partnership's Telematics Strategy; the Government's commitment to lifelong learning, which is so clearly reflected in this scheme; and the small amount of money needed to launch the experiment.

- The scheme has been described by the director of information services at the university as providing 'a step on the ladder of learning'. Its aim is to remove the perceived and actual barriers to learning by actively encouraging the people of Sunderland to use the libraries. Strategies, partnerships and slogans abound in Sunderland. The university, the local authority and the city college have put their time, energy and a small amount of money behind the slogans to launch a service which may in future be seen as a model of cross-sectoral library collaboration for lifelong learning.

4.3. An experiment in the management of museums

Key features of this case study

Academic museum collections have been opened to the public in a programme to exploit fully their potential regional significance. This has required:

- striking a balance between the demands of public and academic access
- innovative management arrangements, supported by the staff, to provide a better public service and increase efficiency
- arrangements to cap the cost to the host university

The background

Academics at the University of Newcastle upon Tyne have been collecting specimens and objects to inform their teaching and research for decades. Today there are at least six collections of material relating to anatomy, zoology, biology, marine technology and mechanical engineering, all of which are in daily use by students, teachers and researchers.

These kinds of departmental holdings represent the private face of HEI collections, but the museums of the University of Newcastle, in common with those of many HEIs, have a public face too. The Hancock Museum, the Museum of Antiquities, the Hatton Gallery and the Shefton Greek Museum are simultaneously HEI and public museums, attracting more than 170,000 visitors in an average year, and tens of thousands of virtual visitors to their web sites.

In an attempt to balance the teaching and research functions of these museum collections with their role as places of wider public interest, and to do so as cost-effectively as possible, the university is currently experimenting with two types of management arrangement.

Historically, all four facilities had been the management responsibility of an academic department. Then, in 1992, one was contracted out to the local authority museums service and in the past three years, the other three have been disengaged from their academic departments. Each is run by a curator or director who, while maintaining scholarly links with the departments, is responsible to the university's Academic Services Spending Authority.

Since 1992, the Hancock Museum has been managed under a service level agreement by Tyne and Wear Museums (TWMS). The curator is employed by TWMS and reports to a committee of university representatives and members of the Natural History Society, which leases the building and collection to the university.



*African Art at the Hatton Gallery
University of Newcastle*



*A childrens workshop at the Museum of Antiquities,
University of Newcastle*

The Museum of Antiquities and the Hatton Gallery were, until recently, run by the department of archaeology and the department of fine art respectively. Each is now run by a director, who maintains a close working relationship with the academic departments, but who is responsible to the university's Academic Services Spending Authority. This arrangement was introduced for the Museum of Antiquities in 1996, and for the Hatton Gallery in 1997. During the period of the compilation of this report, financial and managerial responsibility for the Shefton Greek Museum passed from the department of classics to the Director of Archaeological Museums.

A profile of the museums

The Museum of Antiquities is the principal museum of Hadrian's Wall, which is a designated World Heritage Site. It has a collection of Roman artefacts illustrating 400 years of life on the north-west frontier of the Roman Empire, and important collections of prehistoric, Anglo Saxon and medieval artefacts. It is the county museum for Northumberland and it has a large archive of aerial photography of northern England. The museum was initially established in 1960 to care for and exhibit the collection of the Society of Antiquaries of Newcastle upon Tyne. It was a condition laid down by the society that entry to the public would remain free of charge. The museum's only source of income from visitors is a small shop. In parallel with this public role, the museum supports the research and taught courses in archaeology, classics, fine art, architecture, education, and museum studies.

In June 1995, the Museum of Antiquities became the first museum in the UK to present an exhibition on the worldwide web. It offers 'virtual visits' and is in the process of putting its extensive aerial photography collection on line. By 1998, the number of visits on line had reached 50,000 a year, more than doubling the number of visits made on foot. The scope of the museum's relationship with the wider community has been expanding steadily, and the archaeological museums officer is regularly asked to act as an adviser to other museums and museum-related initiatives.

A local studies group was intrigued to discover that Benwell, one of the more deprived parts of Newcastle, was the source of the museum's most comprehensive collection of artefacts from one part of the city, spanning the prehistoric, Roman, Anglo-Saxon and medieval periods. The museum is now working with local schoolchildren, with the active encouragement of Newcastle City Council, to design a web site called Benwell: Centre of the Universe. The site will feature items from the collection chosen by the children, celebrating the ancient history of their part of Newcastle. This is typical of the type of community project in which the museum is now involved.

The Shefton Greek Museum is housed in a purpose-designed gallery within the classics department. Its collection includes pottery, sculpture, glass, metalwork and jewellery. The collection has been used predominantly for teaching and research, but has been open to the public for limited hours. The recent transfer of management responsibilities noted above is designed to make this collection better known and more accessible to a wider audience.

The Hancock Museum mounts exhibitions from its permanent collections of natural history and ethnography and has regular temporary exhibitions. It is promoted as a public museum of particular interest to families and schools. When the Museums Service took over its management in 1992, visitor numbers were averaging 80,000 per year. With the museum now open six and a half days per week, 362 days of the year, that average has risen to 120,000. Up to 30 per cent of visitors come as part of a school group. The Hancock is the only one of the museums to charge an admission fee. The collections continue to be well used for teaching and research by the departments of marine science and coastal management, agriculture and environmental science, and archaeology.

The Hatton Gallery is a purpose-built gallery which shows works from its largely 19th and 20th-century collection and takes in touring exhibitions. The gallery hit the headlines in early 1997, with news of the university's proposal to close it to save money. Savings had been demanded on all university budgets and it was clear that there was insufficient funding to support all three museums. The university took the view that priority should be given to the internationally significant collections at the Hancock and the Museum of Antiquities, which enjoyed a high public profile.

The relative lack of protest from local museum and gallery providers about the proposals for the Hatton Gallery underlined the gallery's low profile in the city. When, however, Dame Catherine Cookson offered £50,000 per year for five years to keep the gallery open to the public, the university welcomed the gift and took the opportunity to review the way the gallery was managed. Northern Arts Board and North East Museums, which were principally interested in the gallery's public role, provided funds for an independent study of its programme, management structure and costs. The study suggested that the gallery should review its exhibitions policy, market itself more effectively and 'disengage' its management from the department of fine art. These recommendations were accepted, and the university was able to negotiate further financial support from Northern Arts and the Arts Council of England.

Like the Museum of Antiquities, the Hatton Gallery is within the university campus and there is little passing trade. In 1997-98 it attracted 12,000 visitors. The new director is aiming to raise the gallery's profile by producing a more varied programme of exhibitions

and by investing in marketing. The fine art department continues to use the gallery for teaching and research, and the space is used for student and staff exhibitions.

The impact of the new arrangements

The positive developments at the Museum of Antiquities have given the university authorities confidence that the Hatton Gallery has the potential to improve its service to the institution and to the public. It is keenly aware of the importance of preserving scholarly access to the gallery, while enabling a wider public to enjoy it too. The future of the gallery will depend upon the ability of the curator to generate income, to raise the profile of the gallery within the region and to prove its usefulness to the university and the public. The donation from Catherine Cookson, with other promises of external support towards running costs, will last until 2002, after which new financial arrangements will need to be made if the gallery is to remain open.

In introducing new management arrangements, the university has recognised the importance of employing a contemporary approach to museums management (in display, conservation, marketing and education). Until relatively recently, visitors to the Museum of Antiquities were expected to know who Hadrian was, when he lived and what he did; explanation and interpretation were considered unnecessary. In Newcastle, the university's partnerships with TWMS and North East Museums and, more recently, with the arts and museums funding bodies in relation to the Hatton Gallery, have opened doors to new sources of expertise and funding.

The management arrangement with TWMS has been advantageous in other ways. The university has gained easier access to expertise relating to the collections (for example in display, interpretation and conservation). It has bought in to a professional museums marketing service, and has been able to mount a more varied and popular programme of exhibitions, increasing average annual attendance by more than 60 per cent. The service-level agreement has provided the university with a robust means of planning and, where necessary, limiting its expenditure.

The arrangement with TWMS has also strengthened the relationship with the city council. The council has retained an important museum, which was under threat of closure, and is able to promote the venue as part of its range of cultural attractions, while TWMS has been given the opportunity to care for a collection of international interest. The development of the new management arrangements for the museums has coincided with the council's review of cultural provision in the city. In developing a cultural strategy, it looks likely that the council will see the university as an important provider of museum and gallery facilities. The university museums and gallery may, in future, be invited to provide specific public services on behalf of the council.

Conclusions

- The University of Newcastle had two reasons for introducing new management arrangements. First, it judged that the collections could provide a better public service, consistent with the university's view of itself as a provider of cultural facilities and services to the region. Second, at a time when all budgets were under pressure, it needed to ensure that the collections were being run as cost-effectively as possible. This clarity of purpose has been helpful in enabling the institution to monitor the impact of the new management arrangements.
- In the light of the increased visitor numbers and earned income at the Hancock Museum, it is reasonable to reflect on whether the university might enter a similar agreement with TWMS for any of the other collections. This seems unlikely for four reasons. First, the other three collections are smaller than the Hancock's and the reduction in running costs would be less significant. Second, the university takes the view that because of the close relationship between the Hatton, the Museum of Antiquities and the Shefton Greek Museum and specific academic departments, they are best managed directly by the university, albeit at one remove from the academic departments. Third, in the case of the Museum of Antiquities, the relationship with the independent Society of Antiquaries would need to be taken into account. Finally, the Museum of Antiquities and the Hatton Gallery both occupy spaces which could, in extremis, be taken over for research and teaching purposes. The Hancock was built as a museum, is independently owned and can be used for no other purpose.
- The commitment of the staff to the public role of the museums is a vital part of the jigsaw. The staff in charge of the Hancock, the Hatton and the Museum of Antiquities support the idea of increasing the role of the collections in the life of the institution, the city and the region. As part of the process of making more effective use of its museum collections, the university has recently appointed two education officers.
- A report on HEI museum collections in the north of England, published in 1993,²⁸ noted that the quality of many of the collections was not reflected in their local, let alone national, profile. The Museum of Antiquities and the Hancock Museum have raised the profile of their collections and activities considerably; with the continued support of the university and of the arts funding system, the Hatton Gallery looks likely to follow suit.

²⁸ Kate Arnold-Forster, *Held in Trust: Museums and Collections of Universities in Northern England* (London: HMSO, 1993).

4.4. Community benefit from Lottery-funded facilities

Key features of this case study

Two HEIs built upon existing facilities to develop facilities of local, regional and national value open to the wider community. This involved:

- partnerships with local authorities, funders and governing bodies
- supporting excellence in mainstream sport, and creating access to a living archive of national importance
- balancing the demand for free access against the need to generate income
- professional management of facilities, backed by support at the most senior level within the HEI

New sports facilities at the University of Bath

The National Lottery has provided unprecedented opportunities for HEIs to develop their cultural provision. Since April 1995, institutions in England and Northern Ireland have raised more than £100 million from the arts, sports and heritage Lottery distributors towards the purchase of new or refurbished facilities, equipment, archives and works of art.

Community benefit is a condition of grant in every case. This case study looks at the different ways in which two HEIs - the University of Bath and London Guildhall University - have satisfied the community benefit criterion: one by developing opportunities for participation, including a multi-level sports training structure for youth, student and Olympic athletes, and the other by creating a publicly accessible National Library of Women.

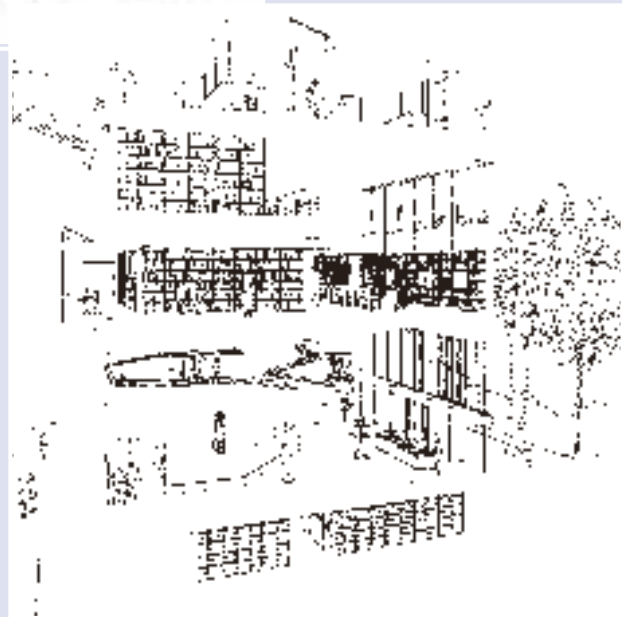
In 1998, the University of Bath recorded a 27 per cent increase in student applications. This included some 3,000 applications for 24 places on the new undergraduate course in sport and exercise science. News of the quality of Bath's new sports facilities has spread and the fact that all students have free access to facilities and to coaching in 52 sports may have been an added attraction.

Since 1992, the university has been developing its sports facilities, in partnership with Bath City Council's Sports Development Unit, the sports governing bodies and the Sports Council. Acknowledging that it cannot give equal support to all sports, the university is investing more resources in six, including tennis and swimming. In 1996, in consultation with the Lawn Tennis Association (LTA), the Amateur

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Coaching in the new pool at the University of Bath



The new National Library of Woman at London Guildhall University

© Wright & Wright

Swimming Association (ASA) and the city council, the sports department made a bid to the English Sports Council for a £3.2 million Lottery grant towards a swimming pool and tennis courts.

The partnership funding was provided by the LTA, the ASA, the City Council and the Foundation for Sport and the Arts. This was not a new relationship: in 1995, the university and the city council had worked together to host the European Youth Olympics and had jointly funded a new athletics track and the LTA had provided part of the funding for new tennis courts. This experience had given the sports department a much clearer understanding of the needs of community users, and of the expectations of the local authority and sports governing bodies.

The focus of the community benefit element of the Lottery bid was the training structure the university uses for its six priority sports. It is called Team Bath and, unusually for an HEI, includes not only Bath students but members of the local community. At the bottom of the structure is the development squad. In the case of swimming, this comprises 45 of the best young swimmers from local clubs. In the middle is the student squad, and at the top the élite squad, whose members may or may not belong to the university. There is a full-time coach in charge of each level of activity, and the whole is overseen by a head coach. This model allows participants to move between levels as appropriate.

The élite squads in the different sports include Olympic athletes, who serve as role models and raise the profile of sport at the university. The Olympic hurdler Colin Jackson, who uses Bath's track facilities, for example, may occasionally train with sprinters from the student squad but, more importantly, he provides a focus for young athletes and an expectation of excellence.

The pool and courts for which the Lottery in part paid are being used by individuals and groups who would not otherwise have access to facilities of such a high standard. There is an agreement that there will be a minimum number of hours of community use, per facility, per week, and a Facilities User Group meets quarterly to review the way each facility is operating.

The sports department's view is that higher education is about excellence and that it should be supporting excellence in every field, including sport, regardless of the number of students studying the subject. The department now has 52 staff involved in coaching, teaching and administration. They support students and staff in developing their skills and fitness and, through competition, provide them with opportunities to play and compete with people of a broader social and educational mix than they would meet in the usual context of inter-varsity sport.

The decision to organise sport at Bath in this way has caused some tensions. Some of the students have described the decision to reserve facilities for use by Olympic athletes as 'elitist'. The sports department

has to raise £1 million per year to run the facilities and does this through hires to external bodies, sponsorship and grants. The fact that use of the facilities has always been free has created an expectation of access, yet it is only the income the department earns or raises that ensures the facilities remain free to staff and students.

It seems likely that the university may want to develop more taught courses in sport, to make more academic use of the new facilities. At the University of East Anglia, which has built a state-of-the-art sports park, also with Lottery funding, a degree course is about to be launched. At Bath, the use of facilities for teaching purposes will need to be balanced against the necessity of earning income and the provision of access for recreational use.

The National Library of Women

The National Library of Women illustrates a different kind of response to the Lottery's community benefit criterion. In this instance, London Guildhall University is building a modest library, exhibition and conference space based on a collection which is essentially of academic value. However, the subject matter to which it relates is of national importance. In designing a project which will save an archive 'for the nation', meet its own need for space, and provide an opportunity to engage schools, groups and individual members of the public, the HEI has secured a grant of £4.2 million from the Heritage Lottery Fund.

In the 1920s, the Fawcett Society established a women's service library in London. It was to be a place where the documentation of the women's suffrage movement could be preserved and studied. The collection included books and papers, banners, badges and some of the belongings of leading members of the early women's movement. By the 1970s, the society could no longer afford to run the library and the City of London Polytechnic offered it a basement in Old Castle Street in Tower Hamlets. In the mid 1990s, the building was flooded three times in succession, as a result of the rising water table. Although the collection was largely undamaged, it was clear that it needed a new home.

At the same time, London Guildhall University (as the City of London Polytechnic had become) was looking at another site in Old Castle Street, with a view to building a new library and resource centre. The site was occupied by a disused swimming pool and a 19th-century wash-house with a listed facade. The new centre would have housed the Fawcett Society collection and other facilities, but the estimated cost was too high. The plan was revised to comprise a facility based on the collection, with research and reading facilities for scholars, but also containing a small library, exhibition space, conference room, education space, a shop, cafe and garden for wider public use. Planning permission was secured and the borough council sold the site to the

university at a competitive price, with the permission of the Secretary of State for the Environment.

The university has developed other facilities for shared HE and community use, including a multi-media centre in Hackney. In designing the National Library of Women, with the architects Wright & Wright, it had the criteria of the Heritage Lottery Board at the forefront of its mind. This was a proposal that would save a unique collection of documents, publications and artefacts for future generations; it would provide purpose-built research facilities; and it would promote the history of the women's movement to future generations, within and outside the formal education sector.

The university's relationship with Tower Hamlets Borough Council has been an important element in the planning and funding process. The new library falls within the boundaries of an area undergoing significant economic regeneration. The university is a key partner in the local regeneration agency and has raised partnership funding for the Lottery bid from the Single Regeneration Budget. A grant was also awarded by the HEFCE from its fund for the support of Lottery projects. (This fund is no longer available.) A high-profile group of women has been recruited to raise the outstanding partnership funding and to create an endowment fund to cover the library's running costs of £500,000 per year.

The National Library of Women will be open to the public seven days a week. It is close to Petticoat Lane and expects to attract passing trade from people using the weekend markets. Entrance to the permanent exhibition, the cafe and shop will be free to all visitors, and access to the library will be free to students and to Tower Hamlets residents. There are likely to be charges for special exhibitions and for other users of the library. Decisions about the management structure have not yet been made, but the university will probably set up a trust, which will include representatives of the Fawcett Society and other benefactors, the local authority and community groups, as well as the university.

Care will need to be taken in the management of the library to ensure that scholars and other users can operate side by side. The intention is to develop the archive to include material on under-represented groups of women, such as the local Bangladeshi community, and this should increase the level of public interest. The library staff will include an education officer whose job it will be to promote the use of the collection and its associated exhibitions and events to schools, groups and individual members of the public. There will need to be a continuous marketing campaign to maintain the library's public profile. The university will also need to put in place a structure and the expertise capable of raising sufficient funds to ensure that the library supports researchers and students and provides the non-academic visitor with an enjoyable and educational experience.

Conclusions

- The public benefit criteria for Lottery funding clearly influenced the way both Bath and London Guildhall universities developed their plans for new facilities. In both cases, the institutions are accruing, or expect to accrue, considerable benefit for their current and future staff and students, as well as providing a public service. Lottery funding has enabled each to provide facilities more quickly and probably to a higher standard than would have been possible without that funding.
- Both institutions are using, or planning to use, their facilities to develop the quality of their public service. In the case of Bath, the focus is on the contribution the university can make to raising standards in mainstream sport. In the case of London Guildhall, it is about using the Fawcett Collection as a springboard for the collection of material about communities or aspects of women's history not represented elsewhere.
- In both cases, partnerships with policy makers and funders have been essential. In the case of Bath's sports facilities, the earlier relationship with the local authority and the sports governing bodies gave all partners the confidence that they could work together effectively on the Lottery bid. In the case of London Guildhall, the university's involvement in the regeneration of the Spitalfields/Whitechapel area has reinforced its role as an important local player, provided access to additional sources of funding and placed the library within the context of urban regeneration.
- In both cases, the vice chancellors have given the bids their full backing, but allowed members of their staff with the necessary contacts and expertise to lead the process. Neither institution had to reinvent itself to meet the Lottery's criteria. The commitment at Bath to broadening participation and raising standards, and at London Guildhall to providing a facility with shared HE and public access, was already in place.

4.5. The roles of HEI arts venues

Key features of this case study

Three HEIs established major arts venues open to the public. Each of these now plays a distinctive role within their region reflecting the academic mission of the host institution and their perception of gaps needing to be filled. This has raised the following issues:

- the role of HEI arts venues in filling gaps in regional provision and their relationship with the arts funding system
- the importance of the programme over the location
- the potential for tension between the different functions of HEI arts facilities, and the justification for such facilities beyond their academic role
- the benefits of different organisational arrangements and the importance of support at senior level within the HEI
- the role of professional arts managers in HEI based facilities

The arts facilities featured in this case study have been chosen for the different roles they play in their respective HEIs and local communities. They include green field campus and city centre provision; a theatre with a predominantly academic focus, which fills an important gap in local provision; a city centre conservatoire with a theatre and concert hall programmed for the general public; and the largest visual and performing arts centre outside London. These venues were established for different reasons, they play different roles in relation to their institutional and local communities, and they face different challenges in fulfilling those roles effectively.

This case study describes the different management structures used by HEI venues, comments on the importance of support for those venues at the highest levels of the institution, notes the potential for tension between their academic and recreational functions and reflects on the extent to which the arts funding system regards HEI arts venues as part of public arts provision.

The Nuffield Theatre, Lancaster University

The Nuffield Theatre was designed for student use - for study and entertainment - and only received a full public entertainment licence in 1992, some 25 years after it was built. The theatre's yearly programme has three strands: work by the Theatre Studies Department in support of its teaching and research; performances by professional companies;



*In Motion Dance Project,
Warwick Arts Centre*



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Penny Stirling, RNCM Fellow in Education (right), with participants in the Junior Strings Project and their trainee teachers, at the Royal Northan College of Music

The final scene in the RNCM's 1997 production of La Boheme.

and productions by the French and German Departments and by student theatre groups. During the vacations, the theatre is used mainly for conferences and private hires (for example, for a competition run by local dance schools).

For most of its history, responsibility for the 200-seat theatre and 50-seat studio has been the responsibility of the Theatre Studies Department. Until 1995, its direction accounted for 25 per cent of the time and salary of a member of the department. When that member of staff and another colleague took early retirement, a proportion of their salaries was used to create a new post of full-time director of the Nuffield Theatre.

The theatre's programme of professional performances is targeted at 16-30 year olds. North West Arts Board provides a grant specifically to support the presentation of new and experimental work in theatre and dance. The Nuffield Theatre's programme is designed to complement the programme of the Duke's Theatre, in Lancaster city centre. About one-third of visiting artists and companies work with students on activities ranging from one-off, skill-based workshops to two-week residencies. The Theatre Studies Department pays for the teaching time, and the Nuffield Theatre pays for the performances. Depending on the programme, up to 60 per cent of the theatre's audience comes from within the university.

In his second year in post (1996-97) the director, Adrian Harris, secured a grant of almost £200,000 from the Arts Council of England's Arts 4 Everyone (A4E) scheme to commission eight pieces of work over three years. Each commission includes an education project, designed to strengthen the relationship between the theatre and local schools. While A4E funds may not be used to support students' core coursework, students have contributed to education projects linked to the commissions where that involvement is clearly additional to their coursework.

Organisational arrangements

The theatre is a trading company and the director reports on financial matters to the university's finance department. Programming policy is the responsibility of the university's Public Arts Policy Committee, which includes a small number of external members and meets twice a year. Detailed programming decisions are left to the director, who reports on artistic matters to the Head of Theatre Studies.

There is also a Nuffield Theatre advisory group, which includes the arts officers of the city and county councils. Both local authorities support the theatre in a modest way. For the A4E commissions, for example, the city council is guaranteeing the box office income for each of the eight companies; and the county council is contributing to the total cost of the programme – £7,500 in the first year and £10,000 in years two and three.

The university pays the salaries of the theatre staff and provides a small flexible fund for programming. This budget is being gradually reduced, as the university attempts to reduce its total expenditure. The theatre has only 200 seats and is not viable on the basis of ticket sales alone, even though it is currently achieving 75 per cent houses. The financial pressures on the theatre have meant that instead of offering companies fees (which guarantee their income) they are now offering some companies box office splits (in which the company and the theatre share the risk).

The professional programme reflects the interest of the Theatre Studies department in 20th-century performance and the students clearly benefit from a programming policy targeting 16-30 year olds. There is no other venue in the area presenting a programme of this kind (hence the support it attracts from North West Arts Board) and any reduction in the quality or volume of the professional programme would have a direct impact on the members of the university, as well as the public audience.

Royal Northern College of Music, Manchester

From when it opened in 1973 until incorporation in 1989-90, the Royal Northern College of Music (RNCM) was funded by the education departments of four local authorities, and was a major promoter of public arts events. On incorporation, its income was reduced by some £750,000.

Up to that point the RNCM had programmed its theatre (626 seats) and concert hall (450 seats) with a combination of its own promotions (by visiting professionals and the College's own student ensembles, orchestras and opera companies) and independently promoted hires (by visiting professional musicians and dance companies and local amateur music organisations). With the reduction in core funding, the college could no longer take risks at the box office. The direct promotion of visiting professional artists was drastically reduced, and the number of independent hires increased.

This programming mix worked financially, and the college continued to provide a lively arts programme and an accessible public arts venue. However, the non-student programme was limited to those organisations that could afford to perform on a 'hire and self promote' basis. By 1997, the RNCM was keen to reverse the balance of the programme and began discussions with the North West Arts Board about how the college might regain the artistic initiative. The result was the creation of the new post of Arts Partnership Co-ordinator, jointly funded by the RNCM, North West Arts Board, the Arts Council of England and the European Regional Development Fund.

The co-ordinator's brief is to raise funds for and develop the marketing of an annual programme of contemporary music, contemporary dance and music theatre. The college and its funding partners agree that these are the art forms in need of more exposure in the North-West, and those to which the college's two venues are best suited. The new RNCM programme will include performances by professional artists; it will contribute to the teaching of students in performance skills; and will provide opportunities for students to work with professionals in educational and community settings.

Organisational arrangements

The college's venues are the responsibility of the promotions department. The department is responsible for marketing the college as a conservatoire (to potential students) and as an arts centre, and for publicising performances by RNCM students in other venues. It is staffed by a head of department (promotions co-ordinator), a press and publicity officer, events manager, a development executive (sponsorship/fundraising), box office staff and technicians for the venues. There are no specialist arts marketing staff, but the college is a member of the local arts marketing consortium Arts About Manchester, which supplies targeted mailing lists, distributes publicity and provides advice. The college produces 50,000 copies of a full colour brochure of public arts events three times a year.

Programming is controlled by the Artistic Planning Group, which is chaired by the principal and includes senior academic and support staff. The group works up to four years in advance and leaves the detailed planning to the planning committee. This committee balances the expenditure on its own promotions against the income generated from commercial hires.

There are several other ways in which the RNCM relates to the wider public. Students are regularly offered professional engagements by the region's orchestras and choral and music societies. There is a Junior Strings Project, in which children are taught by postgraduate teacher training students. The children can be of any age, and at any level of skill. This is an open access project designed to enthuse children about music and to increase students' skills in working with young players. The scheme was awarded The Queen's Anniversary Prize for Higher and Further Education in 1998. There are instrument days (Trombone Day, Percussion Day and so on) which promote interest in particular instruments. There are also annual festivals focusing on a particular instrument, and events such as the British Association of Brass and Wind Ensembles weekend. All of these events bring the public into the college building.

In November 1998, the college promoted a festival of the works of Hans Werner Henze. The composer was present throughout and the programme included seven UK premieres. With the exception of a concert by the BBC Philharmonic, all the performers were students. Similar themed festivals are planned, in association with other professional organisations in the region.

The college faces the challenge of developing its role and profile as a promoter of public performances of contemporary music, music theatre and contemporary dance while continuing to promote the more traditional elements of its student performance programme and continuing to earn income from hires. It has good venues, the primary function of which is to offer students training in public performance in a professionally staffed environment. The dialogue with the North West Arts Board is an important element in ensuring that these new initiatives in contemporary performance progress.

Sir John Tooley's 1998 review of conservatoires for the HEFCE clearly identifies the 'cultural responsibility' of conservatoires, not only as trainers of musicians but as 'public institutions which offer concert performances by leading artists as well as by students, and a range of service such as outreach programmes for local residents, schools, hospitals, hospices and prisons'.²⁹ In developing a fuller programme of promotions, the RNCM will need to ensure that it has an appropriate management structure, including arts marketing expertise, in place. While commercial sponsorship is running at a healthy level for classical events (many of the public performances by students attract sponsorship) it is more difficult for contemporary events. The College is working hard to attract funding from the Regional Arts Board, which has not provided a great deal of support in the past. The joint funding of the new post of Arts Partnership Co-ordinator is a move in the right direction.

Warwick Arts Centre

Warwick Arts Centre, on the campus of Warwick University, has been built in stages, to become the largest visual and performing arts complex outside London. It started with a theatre (543 seats) and studio (150 seats), followed by a concert hall (1,463 seats) in 1981 and a gallery and film theatre (226 seats) in 1986. Further alterations were completed in 1998, with the help of an Arts Council of England Lottery grant of £3.1 million.

The arts centre is managed directly by the university, reporting to an advisory board which, in turn, reports to the university council. The board, which is chaired by the vice-chancellor, includes university staff with relevant expertise and external advisers from the arts, the business community and local government.

²⁹ Sir John Tooley, *Review of music conservatoires* (Bristol: HEFCE, March 1998) p11

The arts centre's programme is designed to appeal to a broad range of interests. It includes a subscription series of classical music concerts, jazz, world music, folk, rock and pop concerts. It offers theatre, opera and dance in the main theatre, small-scale theatre, dance and live art companies in the studio, stand-up comedy, film, and up to five exhibitions in the gallery per year. The programme, which runs for the 30 weeks of term only (with the exception of the film programme, which is continuous) is managed and marketed as a public venue and attracts 220,000 people per year. There is no evidence to suggest that the image of the arts centre as a professional arts venue is affected by the lack of a live arts programme during the vacations. Eighty per cent of the arts centre's visitors come from off campus. Attendances by students and staff stand at about 44,000 per year and the arts centre maintains close links with the Theatre Studies and Film and Television Studies Departments.

During vacations, the arts centre is turned over to conference use and commercial lettings, serving a further 100,000 visitors per year. Many of the lettings are to arts and community groups such as West Midlands Youth Ballet, the City of Coventry Youth Orchestra and the Midland Festival Chorus, but some (such as a high profile snooker contest) are more commercial.

The university describes the arts centre as its 'primary community facility - the way in which most local people benefit from the university's existence and resources'. Like other HEI venues, this arts centre has provided unprecedented opportunities for audiences to see excellent work. For 10 years the concert hall was the only venue in the West Midlands that regularly presented foreign orchestras. Birmingham's Symphony Hall has now taken on that role, and the arts centre has had to adjust its programme accordingly. The result has been positive, with an increase in subscriptions to the concert series, demonstrating the importance to HEIs of employing professional programmers who know both the product that is available and the likely market for it.

Since the mid 1990s, the arts centre has been paying special attention to providing artists with opportunities to work to commission and to developing audiences for new work. The number of schools using the arts centre is increasing steadily. The education programme includes work with visiting companies and independent programmes designed in partnership with the participating schools. In 1996-97 there were 187 educational events, involving 8,489 participants. The focus of the education programme is now being broadened to encompass participants beyond the confines of the formal education sector, to reflect the university's commitment to lifelong learning.

In 1996-97 (the most recent year for which accounts were available) the arts centre's turnover was £2.27 million, of which 46 per cent was earned at the box office. The university provided 17 per cent of total

income and other grants and donations accounted for a further 17 per cent. These included a regular grant of £190,000 from West Midlands Arts Board in recognition of the arts centre's importance to the region. Excluded from these figures are the maintenance and running costs of the buildings, which are absorbed directly by the university.

The challenge for the management team lies in maintaining audiences and box office income while developing an increasingly diverse and contemporary programme. The team wishes to increase the volume of commissioned and new work, to attract new audiences and to extend the interests of existing audiences. The challenge will be to balance the programme to ensure that less popular work can be supported without any reduction in the arts centre's total income. Strategies for this include a stronger emphasis on attracting income from sponsorship and trusts, and a concerted attempt to increase the arts centre's involvement in local authority planning processes, especially within Coventry, in order to raise funding for projects which achieve shared objectives.

Conclusions

- HEI venues with a brief from their institution to serve the public, which have a clear artistic policy and which are professionally managed are seen by other venues and by the public as an integral part of the local arts community. This applies to venues with and without an academic function. It has been suggested by some contributors to this study that a venue within an HEI, especially one on a campus, is at a disadvantage when it comes to attracting the general public. The majority view, however, is that if the programme is appropriate and is properly marketed, the location of the venue within an HEI is not a disadvantage.
- HEI venues in receipt of financial support from a Regional Arts Board or Arts Council have to be able to demonstrate that their programme is artistically excellent, that it is filling a gap in the regional map of provision, and that it is accessible to the general public as well as to members of the HEI.
- HEI venues with limited academic involvement have an important contribution to make to the quality of life of the institution, especially in areas where there are few alternatives. In some parts of the country, in the 1960s, the new HEIs provided the local community with the best arts venues they had ever had. As other venues open, and as audiences are prepared to travel further, HEI venues are under pressure to present a programme which continues to attract audiences or to fulfil a particular role.

- Venues which have not achieved a balance between their academic and public service roles are likely to experience difficulties in justifying their funding by the HEI and in promoting themselves as a professional venue to the public.
- The level of support for HEI arts venues by the Regional Arts Boards is uneven. This depends in part on the extent to which those venues are filling a gap in public provision. HEI venues with a local or regional role have access to a wider range of funds than those without such a role.
- For in-house technical teams the experience of working with professional companies enhances the quality of the service they provide for student productions.
- All arts venues, including those run by HEIs, are facing stiff competition for people's leisure time. A clear artistic vision, good marketing and customer care will make them more competitive.

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Local children receive high quality coaching at Leeds Metropolitan Universities new athletics track.



Community use of the hockey pitches at the University of Ulster

4.6. HEI sports facilities and community use

Key features of this case study

Two HEIs have developed approaches to opening their sports facilities to community use after considering:

- the balance between student, staff and public use
- the imperative of income generation
- how the HEI might best respond to gaps in local and regional provision and a changing national recreational market
- the value of facilities with expert staff and the need for good ancillary services

Reasons for developing community use

The term 'community use' in the context of HEIs' sports facilities is a very broad one and needs to be defined each time it is used. For some HEIs it encompasses the use of facilities by individual members of the public, by local clubs and groups, by schools and colleges, by competitive league teams, and, in some cases, by elite athletes. For others, it includes only one or two of these.

A study of sports facilities in HEIs and community use commissioned by the CVCP and SCOP in 1996³⁰ analysed the use of those facilities in three categories: 'intramural' (meaning use by members of the HEI whether for teaching or recreational purposes), 'community' and 'sporting excellence' (i.e. use by elite athletes). In this case, community was used to mean all non-HEI use, other than use by elite athletes.

This case study looks at the experience of two HEIs - the University of Ulster and Leeds Metropolitan University - in defining and managing community use of their sports facilities. For one the emphasis is on providing access for local groups, clubs and schools for recreational, teaching and competitive purposes. For the other, community provision is more closely linked to local, regional and national sports development, and to training and coaching promising young athletes and those with special needs. Both institutions are aware that they are operating in a changing academic and recreational market.

HEI sports departments contributing to this study have identified three main reasons for developing the community use of HEI sports facilities and services:

- the necessity to earn income to meet their recurrent revenue costs.
- a wish to provide a community service by making available facilities which would otherwise be under used.

³⁰ Michael F Collins et al, CVCP/SCOP Inquiry into Sports Facilities at Higher Education Institutions and Community Use (London: CVCP/SCOP, 1996), p 4.

- a decision to contribute to the nationwide effort to raise standards in sport, through the provision of facilities, expertise and research.

These motivations are ordered differently, according to the HEI.

Although it is still a minority of HEIs that offer sports-related courses, the number of courses has grown rapidly in the past 20 years.³¹ As student numbers have grown, HEIs have developed their sports facilities to accommodate the academic and recreational demands of their students and staff. In parallel with these developments, more HEIs have begun to recognise the value to the HEI and to the community of allocating 'spare' capacity to community use of different kinds. In some cases, funding has been secured from local authorities, sports governing bodies and the Sports Council specifically for this purpose.

The University of Ulster

The University of Ulster has four campuses, three of which have sports facilities. The one with the most extensive facilities is Jordanstown, a few miles outside Belfast. The campus serves 6,000 full-time and 4,000 part-time students, yet the sports facilities here are extensively used by local schools, sports clubs, voluntary groups and by individuals.

Between August 1997 and July 1998, 45 non-university groups used the facilities at Jordanstown. The pool was hired on a regular basis by eleven schools: primary, secondary and special. Users of the sports hall included Northern Ireland Girls Brigade, 1st Jordanstown Cubs and a group of boys who get together twice a week to play five-a-side football; and the synthetic pitch is heavily used by local hockey clubs.

Individual members of the public pay an annual membership fee. In 1997-98, students accounted for 62 per cent of all 'members'; individuals, (including senior citizens) made up 11 per cent and families not associated with the university accounted for a further 2.6 per cent. (In a separate category, graduates and their families made up 11 per cent of the total membership.)

The membership fees are £40 for an individual, £30 for a senior citizen, £80 for a family, and every use of the facilities incurs a charge. Access is limited by the demands on space for teaching purpose and the staff and students' own recreational use, but the facilities are open 72 hours per week (seven days per week) and the principle of access is firmly in place.

³¹ Margaret Talbot, 'University Sport: raising standards and maintaining integrity in sport and education', Proceedings of *Sports Colloquium, Sport and Higher Education into the 21st Century*, University of Bath, 11-14 September 1996, p107.

Leeds Metropolitan University

Leeds Metropolitan University (LMU) also has more than one campus and the sports provision is concentrated on its Beckett Park Campus three miles from the city centre. Here the focus of community use is less on individual members of the public and more on use by clubs and groups. LMU has a large number of students on sports-related courses (1,000 on HE courses and 1,500 on FE courses) and the sports facilities are in constant demand not only by them, but also by the 25,000 students of the university, 10,000 of whom are based at Beckett Park.

In partnership with the city council and with local, regional and national sports governing bodies, the HEI has developed a community programme with a priority for sports development and increasing young people's levels of sporting skill and achievement. There is a year-round programme of activity, augmented by non-residential 'vacation camps' and sports clinics. Coaching and events for more than 500 young gymnasts make up 80 per cent of the use of the Carnegie Regional Gymnastics Centre on campus. The centre is the second largest in the country and its construction in 1989 was funded by the UFC and PCFC and the Sports Council of Great Britain.

The Athletics Centre is the base of two community athletics clubs, and the city council's athletics development officers make regular use of it for their development work in north Leeds. Both these centres are subject to written agreements with the city council's sports development unit relating to their use by the city's clubs and squads.

The university also works with the sports development unit, with the local education authority and with the leisure services department to provide access to facilities for young sports people, people with disabilities and children excluded from school, among others. There is also advice and coaching support available to teachers, youth workers and anyone else involved in sport in the wider community. The university is currently building a regional tennis 'centre of excellence', with capital contributions from the Lawn Tennis Association and the Lottery Sports Fund.

The challenges of developing community provision

The CVCP/SCOP report identified the most common limitations on community use. These included the demand on space for teaching purposes, which reduces the time available to other users on weekdays, during daytime hours; the use of sports halls for examinations, registration weeks, exhibitions and degree ceremonies; and the necessity of ensuring that students and staff have sufficient access to the facilities.

Both HEIs are aware of the need to balance their responsibility to staff and students (whether through teaching or recreation) with the need to earn income with which to run the facilities. For HEIs that charge

students and staff to use the sports facilities (most do), the increase in student numbers has increased the amount of income earned, but community use, of whatever kind, is still a vital source of revenue and capital funding.

Every sports facility has 'down time' which, if properly managed, can be used to earn income and to meet gaps in community provision. At the University of Ulster, for example, local schools need access to the swimming pool to deliver the national curriculum in physical education, quite apart from providing pupils with exercise. The schools use the pool between 9am and 10.30am, when there is very little demand from staff or students. In this way, the university fills its spare capacity and earns income, and the school is able to buy the service it needs. The arrangements between Leeds Metropolitan University, sports clubs and governing bodies, and the city council for use of the Beckett Park facilities are on a larger scale, but based on a similar quid pro quo.

The emphasis in Leeds is more upon sports development and raising levels of sporting performance, and in Ulster more upon recreation, but in both cases community provision (with its different definitions) is seen as part of the HEI's overall sports provision. The introduction of compulsory competitive tendering for local authority leisure facilities and the implementation of the national curriculum both increased the demand from local authority providers and schools for good facilities and expertise.

Many contributors to this study were concerned that, although HEIs may be able to provide the facilities, they do not necessarily have enough staff with the right skills to support community use. The director of sport and recreation at the University of Ulster has noted that individuals using the university's new fitness centre expect the same kind of one-to-one attention that they would find in a private sector centre. Other HEI sports staff have pointed out that the use of facilities by large numbers of children requires extra staffing, to ensure that health and safety regulations are observed.

Ancillary facilities are also important to an HEI's ability to sell its sports facilities to community users. Clubs holding training sessions or competitions at the weekend expect catering facilities. Catering at the Jordanstown campus normally closes at 4pm on Friday and remains closed until Monday. These points highlight the fact that institutions planning to develop community provision also need to provide a service comparable to those available elsewhere, not only in terms of the sports facilities, but also in ancillary services. Catering is an important potential source of revenue.

The Sports Council of England calculates that, unless facilities are exceptional, the catchment area for a sports facility is no more than three miles. The experience of the University of Ulster bears this out. Community demand for the synthetic pitch has dropped, as other newer pitches have been built elsewhere, yet demand for the new

fitness centre and its state-of-the-art equipment is very high. At LMU, the catchment area is wider, reflecting the specialist nature of the facilities and services provided and the willingness of sports performers to travel further to use them.

It seems that at a time when some HEIs are considering trying to save money on their sports facilities, they may actually need to invest more in them, to increase their competitiveness and income-generating capacity in the longer term.

Conclusions

- Both HEIs in this case study are committed to the provision of sports facilities and services to the wider community, but the emphasis in each case is different. In Leeds, where the HEI has one of the largest numbers of students studying sports-related courses in the country, the logical development has been to offer sports development, community coaching and training-related provision. In Ulster, the emphasis has been on providing facilities for groups in the immediate locality. This illustrates the importance of identifying the nature and scale of contributions to sports development and local demand, rather than trying to be all things to all people.
- Capital funding from non-HEI sources is only available to HEIs offering what funders, including the Lottery distributors, deem to be strategic contributions to sport development or community provision which fills a gap in the market.
- Facilities without staff cannot offer a safe or satisfactory public service. Sufficient staff are needed to ensure the health and safety of 'customers' and, in the case of specialist facilities (such as new fitness machines), to provide individual advice and training.
- To avoid failing to meet expectations, especially where new facilities are involved, it is important that HEIs define their sports development contribution and what they mean by community provision or use. The term can be too easily misread as access to HEI sports facilities for all, which is rarely, if ever, available.
- Under financial pressure, HEIs may start to prioritise community provision that can be justified in academic or vocational terms, or that earns them the most income.

4.7. The festival

Key features of this case study

- the contribution of festivals to the cultural life of a community
- cultural tourism
- different organisational structures
- the support of local authorities and the arts funding system
- artistic excellence and growing audiences
- the role of academic staff
- the involvement of students

The Belfast Festival at Queen's

The Belfast Festival at Queen's University was founded in 1963, by a graduate of the university, Michael Emerson. Its original name was the Queen's University Festival. It was essentially a classical music festival, which used mainly university venues. By the end of the 1970s it had become the Belfast Festival at Queen's to reflect the fact that it was no longer based exclusively at the university and that it aimed to attract as wide an audience as possible from all parts of the city.

Today the festival is the second largest in the UK after Edinburgh. It promotes some 200 events over two weeks in November, in 20 venues all over the city. These include the Whitla Hall at the university, the new Waterfront Hall and other city arts venues, churches, a hotel and a shopping centre. In 1997 the festival attracted 103,000 people to different events. In 1998 it grew to include two associated events: a programme for children and young people, called Young at Art, and the Belfast Festival Fringe.

The festival is run by a full-time team of three, augmented to 40 during the festival itself. The staff are employed by the university and operate from an office owned by the university. The festival is treated as a department of the university, with its executive director as the head of department. The 'department' is managed by the Arts Centre Board. Although there is no arts centre at Queen's, this board was created in 1967-68 to administer all the artistic activity which was intended to benefit both the university and the city. The board is made up mainly of members of university staff, and chaired by a pro vice-chancellor, but it also includes representatives of Belfast City Council and the Arts Council of Northern Ireland, who have observer status.



Baldip Kaur Panesar and Eugene Skeef lead an education project with students and local residents at the Huddersfield Contemporary Music Festival.



Willem Dafoe of the Wooster Group at the Belfast Festival at Queens

The festival is supported financially by the university, the Arts Council of Northern Ireland, Belfast City Council and commercial sponsors, notably Guinness and BT Northern Ireland. In 1997 the festival's turnover was in the region of £1.3 million. Of this, the university contributed £85,000 (of which 40 per cent was in kind, for offices, auditoria, cleaning and the audit), Belfast City Council £105,000 and the Arts Council of Northern Ireland £110,000. The Arts Council also pays for the appearance of the Ulster Orchestra during the festival.

In 1997, the festival raised a total of £290,000 from the National Lottery for new works. This grant, together with increased funding from Belfast City Council and a 100 per cent increase in the previous year's sponsorship by Guinness, effectively doubled the festival's budget. In 1998, the university increased its contribution to £105,000, and awards from the Arts Council for programming events within the festival (on top of the annual revenue grant) rose to £582,806, of which £248,000 went directly to events within the festival budget. This marked a considerable vote of confidence in the artistic quality of the programme, which included a residency by Philip Glass, performances by the Wooster Group, exhibitions by Yoko Ono and David Byrne, and Romeo Castellucci's *Julius Caesar*.

Growing support from the City Council

The city council only became a funder of the festival in its 25th year, and at first its support was modest. The council appointed its first arts officer in 1993 and is now investing more in the arts, especially in those activities thought likely to have a social and economic impact. Of its total grant to the festival in 1997, 40 per cent came from the arts budget, 30 per cent from the events budget and 30 per cent from the Belfast Regional Office. The City Council Tourism Department allocated £5,000 to marketing weekend breaks to coincide with the festival.

The potential for developing cultural tourism to Belfast has become a particular interest of the City Council, following the publication of a report on the subject in 1998.³² This pointed to the potential of the arts and heritage to attract visitors to Northern Ireland and the festival is seen by the Council as an attraction. The total population of Northern Ireland, at 1.5 million, is smaller than that of Greater Manchester. This makes the development of the festival dependent on audiences travelling to Belfast from outside Northern Ireland. In 1997, for the first time, the festival engaged a London-based press and public relations consultant and the programme was said by critics and audiences to have been the most adventurous yet.

³² Maureen Mackin et al, *The Cultural Sector: A Development Opportunity for Tourism in Northern Ireland* (Belfast: Northern Ireland Tourist Board, Arts Council of Northern Ireland, January 1998)

As a result of this report, a jointly funded post has been created by Northern Ireland Tourist Board and the Arts Council of Northern Ireland to develop opportunities for cultural tourism in Northern Ireland.

The university and its funding partners have been considering the role of the Festival in the city and its identity as the Belfast Festival 'at Queen's'. While the event started life within the university, is run by staff employed by the university, and would not have survived as long without it, a minority of events take place 'at Queen's'. The opening of the city council's spectacular new Waterfront Hall, with a main auditorium and studio theatre, has moved more events, and the focus of the festival, further into the city centre.

As this study was in progress, the university commissioned an independent review of the festival and its relationship to the university. Queen's takes great pride in the festival. For much of the 1960s and 1970s, this was one of the few regular arts events taking place in the city. It has evolved from a small-scale, classical music festival closely associated with the university and middle-class south Belfast to a well known event with a wide-ranging international programme. There are two other university-based festivals, both in the music department: the Sonorities contemporary music festival and an early music festival. The university also houses the Queen's Film Theatre, with the support of the British Film Institute and the Northern Ireland Film Council, but it is the Belfast Festival at Queen's which has the highest profile.

The public profile of the festival and its artistic scope are not reflected in its organisational structure. The outgoing programme director (who was head-hunted by the Perth Festival in Australia, which is also run from a university) told a conference of festival organisers, in November 1998, that being based within an HEI can be a disadvantage from an organisational point of view. Lengthy or complicated procedures for making decisions and approving payments can impede the professional operation of a festival, and it is important to have in place the administrative mechanisms to enable the festival staff to work efficiently and creatively.

The Huddersfield Contemporary Music Festival

The Huddersfield Contemporary Music Festival is housed within the music department of the University of Huddersfield but is independently constituted as a limited company with a board of directors. Directors include members of the music department, representatives of the local authority (Kirklees Metropolitan Borough Council), local business people and artists, including the composer Nicola Le Fanu who teaches at the neighbouring University of York.

The festival was founded in 1978 at the suggestion of Yorkshire Arts Association (now Yorkshire and Humberside Arts Board). The association's music officer was keen to establish two festivals featuring the extreme ends of the musical spectrum. (The York Early Music Festival was launched in the same year.) Richard Steinitz, a lecturer in composition at what was then Huddersfield Polytechnic, agreed to take responsibility for the artistic direction and has remained artistic director ever since.

The initial aim of the festival was to develop an opportunity for the residents of Yorkshire to hear the best new music and to develop an interest in it. The event is now recognised by the music industry (composers, players, publishers, critics and audiences) as the foremost new music festival in the country. At the 1997 festival, almost half of the audience was under 25 and almost half was from the West Yorkshire region. Twenty nine per cent came from London and the Home Counties and six per cent from overseas. (The audience profile of the 1998 festival was not available when this report went to press.)

The festival features world and UK premieres, and every year several concerts are recorded or broadcast, or both. There is an education programme which changes from year to year, but which has ranged from workshops with composers in schools, to the performances by children of a commissioned piece at half time during a Huddersfield Town football match.

The Huddersfield Festival is smaller than the Belfast Festival. In November 1998 it lasted twelve days, included 64 events (of which 25 were free) and attracted about 15,000 people to venues at the university and in town. In 1998 the turnover was of £427,000.

The festival has three key core funders: the university, Yorkshire and Humberside Arts Board and Kirklees Metropolitan Borough Council, and several significant commercial sponsors, notably the Halifax Building Society. The university, regional arts board and the local authority are given equal billing on festival publicity. The Regional Arts Board is the largest cash funder, contributing £115,000 per year, while the other two partners make up part of their contribution in kind. The borough council provides two key venues - the Town Hall and the Lawrence Batley Theatre. The university provides an office and lends the festival instruments and venues.

The festival is run by two full-time staff, a part-time education officer and a part-time artistic director. There is also a trainee post, filled from within the music department, and a freelance fundraiser. Technicians are employed for the period of the festival and students work voluntarily as ushers.

The festival is promoted by the music department as an opportunity for students to hear the best new music, on campus or very near to it; to meet composers and players; to learn about how music events are run artistically, technically and administratively. For the past two years, the festival has worked with Opera North on an education project designed for the students. This has enabled them to work with a director and composer on a piece of music theatre which has then been performed at the festival. In 1998, for the first time, 120 first-year music students took a 'festival critique module'. Also for the first time, there was an open day for prospective students, which included the opportunity to participate in workshops with composers.

The university has not quantified the benefits of its association with the festival, but they include the enhanced profile of the music department, the opportunities the festival provides for students and staff, and the strengthening of the relationship with the festival's co-funders. The music department has a long-standing reputation for composition and for electro-acoustic music, and the artistic director is in a position to attract the best composers and players. The festival raises the profile of the department further.

For the festival, its association with the university has provided it with valuable programming expertise and contacts. Richard Steinitz has been the festival's only director and the festival is very much identified with him. It is interesting to speculate on whether his eventual successor will be drawn from the music department, or whether the festival is now so much a part of the university that the connection through a shared member of staff will no longer be necessary.

Conclusions

- Both festivals are critically acclaimed and audiences are growing year on year. Both use venues within and outside their universities. Both receive core funding, in more or less equal measure, from the university, a local authority and an arts funding body. Both are said by their universities to raise the profile of the institution.
- The staff of both festivals are aware of the need to acknowledge the support of the HEI with which they are associated, while not overstating the academic links in general publicity. Audiences for both events have grown year on year, which means either that they have been right to play down the university association or that it was not an issue in the first place.
- Both universities are within minutes of the commercial heart of their cities and are familiar to passers-by. This may have helped the integration of the two festivals into the life of the city.
- The difference between the festivals, in the context of this study, is in the way they are constituted and managed. The Belfast Festival is a department of Queen's University, but it does not have close links with the academic work of the university. The Huddersfield Festival is independently constituted, but works closely with the music department.
- The independence of the Huddersfield Festival has not prevented it from forming a close relationship with the university department in which it is located. That relationship is strengthened by the fact that the artistic director is a member of the department. This poses an important question about whether the relationship will change when eventually the artistic director retires.

- The existence of an independent Board of directors drawn from the university, the local authority, the Regional Arts Board and including several individuals, gives the Huddersfield Festival a broad base of interest and expertise on which to draw. The Belfast Festival's Arts Centre Committee is made up mostly of university staff. As part of the review mentioned above, the consultant is considering the desirability of establishing an advisory body which would have no management authority but which would support the professional staff with its knowledge and expertise.
- Because of its departmental connection the independently constituted festival has more involvement with students than the festival that is directly managed by the university. The academic relevance of the Huddersfield festival is very clear, whereas the focus of the Belfast Festival is much more upon the provision of an eclectic artistic programme for the general public.

5. Appendices

5.1. The brief

The tender specification below is as it was published on the HEFCE web site in March 1998. It was amended by the steering group, in consultation with the research team, as described in paragraphs 2.2.1 - 2.2.5.

Objectives of the study

1. The objectives of the study are:
 - to map the extent of existing links between English and Northern Irish HEIs and the cultural sector
 - to identify those links with the greatest potential for development
 - to recommend ways in which those links might be developed for the mutual benefit of HEIs and the cultural sector
 - to assess the financial implications of developing links, both in terms of cost and sources of finance (earned and awarded).

Background

2. There has been no comprehensive survey of such links nor any extended formal national discussion of how they might be developed. None the less, observation and anecdotal evidence suggest the existence of numerous links of different kinds between HEIs and the cultural sector. The nature of these may be viewed as a continuum of activity from public use of HEI space, facilities or services (or vice versa) through to significant and continuing joint ventures.

3. The following examples illustrate some of the types of links in question:

- hiring of HE space for public use or vice versa
- public use of HE facilities or vice versa
- public use of HE services or vice versa
- consultancy - use of HE staff as consultants or vice versa
- community education programmes
- joint funding of a post or research fellowship
- joint applications (e.g. an HEI with a local authority) for a research grant
- running of a joint HE/local authority arts centre
- running of a joint HE/local authority arts festival

Definitions

4. The cultural sector includes the performing, visual, applied, literary, film and audio arts, museums, heritage, libraries, archives, sport and tourism.

5. The focus of this study is those aspects of the cultural sector that involve shared use of facilities, services or other interactions between the public and HEIs. The public is defined to include any individual or body

(voluntary, public or private sector) not already studying, researching or teaching at a university. Public use may be in the context of study, research or leisure and may take place on an informal or contractual basis.

Desired outcomes

6. The HEFCE and DENI are interested, in particular, in the following outcomes:

- a mapping of links between the public cultural sector and HEI facilities and services
- an assessment of the extent and volume of links between HEIs and the cultural sector
- an identification of the factors that contribute to productive links in these areas
- case studies illustrating links between the cultural sector and HEIs in all or some of the following areas: arts venues, sports venues, arts services/expertise, sports services/expertise, library/archive facilities, library/archive expertise, conference/accommodation/catering facilities, conference/accommodation/catering expertise, community education services, student-led activity
- a survey of the views of vice-chancellors and departmental/service heads on the desirability and feasibility of improved links with the cultural sector
- a survey of appropriate personnel in the cultural sector to investigate HE-cultural sector links from the cultural sector perspective
- proposals for the ways in which links might be developed for the mutual benefit of HEIs and the cultural sector in England and Northern Ireland
- an assessment of the benefits of current links and the policy and institutional management implications of developing links
- an assessment of the financial implications of developing links, both in terms of cost and sources of finance (earned and awarded), including opportunities for National Lottery funding
- recommendations for further action.

5.2. The methodology

The methodology comprised desk research, interviews and a postal survey of the 135 universities and colleges (higher education institutions) funded by the HEFCE, and the two universities funded by the DENI. The institutions funded by the HEFCE include 16 schools at the University of London. The universities of Oxford and Cambridge are counted as single institutions.

Desk research

Published and unpublished material was collected throughout the study. An initial search identified a few publications of direct relevance. These included the work of Kate Arnold-Forster on university museum collections, the work of John Sumsion on cooperation between libraries, and the work of Michael Collins on community use of sports facilities. During the course of the research, interviewees reported on work in progress, such as Clare Nankivell's *People Flows* report on cross-sectoral use of libraries. In addition to these specifically relevant publications, we were given sight of confidential papers and reports on specific aspects of HEIs' cultural facilities and services. Financial information was also provided for research purposes, but not for publication. The Lottery distributors for the arts, sport and heritage Lottery schemes provided information on awards made, which is regularly updated and available from the press or communications unit of each of the Lottery distributors.

Interviews

Interviewees were identified in the following ways. The steering group for the study and advisers at the University of Warwick recommended an initial list of interviewees who, in turn, recommended others. Interviewees were selected from the survey returns on the basis of the quality and type of information provided. The survey returns and interviews suggested possible case studies which led to invitations to interviewees who could contribute information to those case studies. A list of those interviewed is given at 5.4. below.

The survey

Four separate questionnaires were prepared to collect information on (i) libraries and archives, (ii) sport, (iii) tourism and (iv) arts and museums. Mailing lists were provided by the HEFCE (librarians), the British Universities and Colleges Physical Education Association (sport), the Council of University Business Officers (tourism) and by the Performing Arts Yearbook and Museums Yearbook (arts and museums). These lists were supplemented by telephone calls to the HEIs to establish the name of the most appropriate recipient of a questionnaire, where none appeared in the lists.

Not all institutions have facilities in each of the categories under review (e.g. the Royal College of Nursing has no sports facilities). Where a telephone call to the institution established that there were no facilities of a

particular type, no questionnaire was sent. The libraries questionnaire was sent to all 137 institutions; the sports questionnaire went to 131 institutions; the tourism questionnaire to 121; and arts and museums questionnaires to 118 institutions.

The purpose of the survey was to collect information about the different types of cultural provision with some element of public access (for individuals and/or groups) and to establish the nature and extent of that access. This would provide a context in which HEIs' reasons for developing links and the financial and management implications of doing so could be examined. It was not intended that the survey would provide a comprehensive list of cultural facilities or services.

Telephone calls were made and, where requested, duplicates of the questionnaire were sent, to ensure that the target response rate of 40% was reached. One hundred and twenty two institutions returned one questionnaire or more. Library questionnaires were returned by 77 institutions (56% of those mailed), sports questionnaires by 53 (40%), arts and museums questionnaires by 48 (41%) and tourism questionnaires by 48 (40%). In the case of the arts and museums survey, some institutions completed separate forms for separate facilities, i.e. one for the museum, one for the concert hall, one for the gallery. A total of 60 arts and museums questionnaires were returned by 48 institutions.

5.3. HEIs participating in the surveys

The following institutions returned one questionnaire or more:

Anglia Polytechnic University

Aston University

Bath Spa University College

Birkbeck College, University of London

Bishop Grosseteste College

Bolton Institute of Higher Education

Bournemouth University

Bretton Hall

Brunel University

Buckinghamshire Chilterns University College

Canterbury Christ Church University College

Central School of Speech and Drama

Cheltenham & Gloucester College of Higher Education

Chichester Institute of Higher Education

City University

The College of Guidance Studies

The College of Ripon & York St John

College of St Mark & St John

Coventry University

Cranfield University

Cumbria College of Art and Design

Dartington College of Arts

De Montfort University

Edge Hill College of Higher Education

Falmouth College of Arts

Goldsmiths College, University of London

Harper Adams University College

Homerton College, Cambridge

Imperial College of Science, Technology and Medicine, University of London

Institute of Latin American Studies, University of London¹

Keele University

Kent Institute of Art and Design

King Alfred's College, Winchester

Kingston University

Lancaster University

¹ The Institute of Latin American Studies is an institute of the University of London, though not one of those directly funded by HEFCE

Leeds Metropolitan University
Liverpool Hope
Liverpool John Moores University
London Guildhall University
London School of Economics and Political Science, University of London
London School of Hygiene and Tropical Medicine, University of London
Loughborough College of Art and Design
Loughborough University
Manchester Metropolitan University
Middlesex University
New College, Oxford²
Newman College
Norwich School of Art & Design
North Riding College
Northern School of Contemporary Dance
The Nottingham Trent University
Oxford Brookes University
Queen Mary and Westfield College, University of London
The Queen's University of Belfast
Ravensbourne College of Design and Communication
Roehampton Institute
Rose Bruford College
Royal Academy of Music
Royal College of Art
Royal College of Music
Royal College of Nursing
Royal Holloway College, University of London
Royal Northern College of Music
St George's Hospital Medical School, University of London
St Martin's College
St Mary's College
School of Oriental and African Studies, University of London
School of Pharmacy, University of London
Sheffield Hallam University
South Bank University
Southampton Institute
Staffordshire University

² New College, Oxford completed the tourism questionnaire in its capacity as a member of the Conference of University Business Officers (CUBO)

Thames Valley University
Trinity College of Music
University College Northampton
University College Worcester
University of Bath
University of Birmingham
University of Bradford
University of Brighton
University of Bristol
University of Cambridge
University of Central England in Birmingham
University of Central Lancashire
University of Derby
University of Durham
University of East Anglia
University of East London
University of Essex
University of Exeter
University of Hertfordshire
University of Hull
University of Kent at Canterbury
University of Leeds
University of Leicester
University of Lincolnshire and Humberside
University of Liverpool
University of London
University of Luton
University of Manchester
University of Manchester Institute of Science and Technology (UMIST)
University of Newcastle upon Tyne
University of Northumbria at Newcastle
University of Nottingham
University of Oxford
University of Plymouth
University of Portsmouth
University of Reading
University of Salford
University of Sheffield
University of Southampton

University of Sunderland
University of Surrey
University of Sussex
University of Teesside
University of Ulster
University of Warwick
University of Westminster
University of Wolverhampton
University of York
Westminster College, Oxford
Wimbledon School of Art
Writtle College
Wye College, University of London

5.4. Individual contributors

Robert Agnew, Belfast Festival at Queen's
Lindsay Allason-Jones, University of Newcastle upon Tyne
Rob Allen, AXIS
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Richard Bailey, University of Newcastle
George Bain, Queen's University of Belfast
Pauline Banna, Queen's University of Belfast
Leonard Bartle, Bretton Hall
Sue Bennion, independent researcher
Gerald Bernbaum, South Bank University
Maria Bota, Huddersfield Festival of Contemporary Music
Stephen Boyce, Southern Arts Board
Malcolm Brown, University of Ulster
Jane Bryant, Southern Arts Board
Roderick Bugg, Wimbledon School of Art
Colin Campbell, University of Nottingham
John Clarke, Northcott Theatre, University of Exeter*
Carl Clayton, SINTO
Colin Clayton-Smith, University of York
Alec Coles, University of Newcastle upon Tyne
Jilly Court, University of East Anglia
Ray Cowell, Nottingham Trent University
Patsy Cullen, Bretton Hall
Holly Donagh, Arts Council of England
Charles Dudley, University of Sussex
Chris Earle, Youth Sports Institute
Jacqueline Ellis, UK Sports Council
Graeme Evans, University of North London*
Clive Field, University of Birmingham*
David Fleming, Tyne and Wear Museums Service
Roderick Floud, London Guildhall University
Brian Follett, University of Warwick
Stephen Foster, University of Southampton
Roger Fox, Voluntary Arts Network
Caroline Gardiner, South Bank University
Mary Gavagan, Lancaster University
Maryann Gomes, North West Film Archive

Christopher Gordon, English Regional Arts Boards
Jenny Grant, University of East Anglia
Edward Gregson, Royal Northern College of Music
Stella Hall, University of Warwick
Adrian Harris, Lancaster University
Martin Harris, University of Manchester
John Henshall, University of Warwick*
Graham Hitchen, Arts Council of England
Deian Hopkin, London Guildhall University
Patrick Hughes, Queen's University of Belfast
Bethan Hurst, Museums and Galleries Commission
Christopher Hunt, University of Manchester
Philip Jones, Royal Northern College of Music
Roger Jones, Lawn Tennis Association
Nobuko Kawashima, University of Warwick
Peter Knight, University of Central England in Birmingham
Martyn Ladds, University of Newcastle upon Tyne
Robert Leyland, University of Manchester
David Livesey, University of Cambridge
Nick Livingston, Arts Council of Northern Ireland
Andrew MacDonald, University of Sunderland
Andy Masheter, South Bank University
Colin Matthews, Brighton University
Geoffrey Meek, University of Exeter*
Terry Monnington, University of Warwick
Howard Nicholson, University of Bath*
Andrew Paine, University of Warwick*
Alasdair Paterson, University of Exeter*
Richard Pattison, British Film Institute
Derek Phillips, University of Exeter*
Michael Ralph, University of Warwick*
Emma Robinson, University of London
Ged Roddy, University of Bath
Margaret Talbot, Leeds Metropolitan University
Ann Tate, University of Ulster
Roddy Shepherd, Libraries Association
Ross Shimmon, Libraries Association
Debby Shorley, University of Ulster
Gillian Slater, Bournemouth University

Stephen Stewart, Loughborough University
John Tarrant, University of Huddersfield
Ann Tate, University of Ulster
David Vandelinde, University of Bath
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Julia Walworth, University of London
Jeremy Warren, Museums and Galleries Commission
Frank Watson, Manchester Metropolitan University
Mary Jane Weidemann, Marketing Manchester
Penny Wilkinson, North of England Museums Service
Dennis Wilson, Queen's University of Belfast
Zena Wooldridge, University of Birmingham*
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Chris Yates, Royal Northern College of Music
The library staff of the English Sports Council (now Sport England)
The Lottery Unit of the Arts Council of England

* contributed to the scoping study

5.5. Documentation

This bibliography excludes confidential papers and reports, which were made available to the researchers by institutions and organisations. It also excludes the large number of HEI annual reports, prospectuses, in-house magazines, guides to library users, publicity material and catalogues produced by HEI arts venues and museums, publicity relating to HEI sports facilities, conference centres and holiday accommodation, with details of facilities and charges.

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