

Partnerships in Practice



LCACE

London Centre for Arts and Cultural Enterprise

LCACE is a university centre promoting the exchange of knowledge and expertise with the capital's arts and cultural sectors. This major collaboration received funding through the Higher Education Funding Council of England's HEIF fund (Higher Education Innovation Fund). The eight institutions involved are: Birkbeck, University of London, City University, Courtauld Institute of Art, Goldsmiths, University of London, Guildhall School of Music & Drama, King's College London, Queen Mary University of London and Royal Holloway, University of London.

Introduction

The London Centre for Arts and Cultural Enterprise (LCACE) Academics' Knowledge Exchange Seed Fund was created in 2004. Since its inception the fund has supported over 50 projects involving numerous collaborations between LCACE partner universities and the Creative and Cultural Industries in London.

Many different disciplines and subjects have been involved; from film to materials science, architecture and design to archaeology and theatre to healthcare, these inspiring projects have produced new collaborations that have illustrated the exciting possibilities of knowledge exchange between Higher Education and the Creative and Cultural Industries.

Project outcomes have ranged from exhibitions at major galleries, award winning theatre productions and a Times Higher award for Excellence and Innovation in the Arts.

The following reflections by those who have received seed funding give some tangible illustrations of what collaboration between Higher Education and the Creative and Cultural Industries can achieve, and a list of supported projects gives a taste of the breadth and reach of work that the fund has enabled.

If you would like further information about the LCACE Academics' Knowledge Exchange Seed Fund, or any other aspect of our work, please contact the LCACE office and we will put you in contact with our Partners.

Sally Taylor, Director, Suzie Leighton and Evelyn Wilson Senior Managers and Marianne Le Gallo, Administrator. Telephone: 020 7420 9444, www.lcace.org.uk

The Red Ladies/Crod Ensemble at the LCACE conference 2007. Photographer: Nick Willshire





The Manifesto of Possibilities: Commissioning Public Art in the Urban Environment

Dr. Cameron Cartiere, Birkbeck, University of London
Manifesto co-authored by Cameron Cartiere & Sophie Hope

The Manifesto of Possibilities is a statement of beliefs, concerns and recommendations about the commissioning of public art in the urban context.

The manifesto grew out of a series of LCACE sponsored projects during 2006 and 2007. Through seminars, workshops, and an active website, the project engaged over 500 individuals who actively participated within a 'community of common interest' and helped to develop the final manifesto.

The aim of the manifesto is to identify areas of concern within current public art practice and present recommendations for ways forward in the future. It is an admittedly ambitious experiment, but one that is inspired by the enthusiastic spirit and optimism of the series participants. The creation of this manifesto does not represent the end of the argument; instead it is intended to engage all those working in the public realm to join the debate.



Women at the Top

Nicola Jennings, Director, Cultural Leadership Project, City University

The Women at the Top Conference, co-hosted by City University and the Treasury-funded Cultural Leadership Programme in June 2007, aimed to increase awareness of and stimulate debate about the under-representation of women in leadership roles in the UK cultural sector. Attended by over 150 women and men from around the UK, the project addressed these aims by bringing the issue not only of under-representation but also of lack of funded development opportunities for women to the

attention of policy makers from the DCMS (including Tessa Jowell who was a keynote speaker) and ACE. Also by highlighting the urgent need for research to provide an accurate statistical picture both nationally and regionally and across the different art forms, eliciting press coverage galvanising participants to take action to address the issues (such as applying for roles as trustees, forming networks, mentoring and promoting junior colleagues, etc.)

The conference provided the opportunity to

Photo: Nick Wilshire





work with Helen McCarthy and John Holden at Demos to produce a provocation piece asking several key questions such as: why are so few women achieving positions of leadership in the media, creative industries and cultural organisations? Are women up to the job? And does it matter that more women take the lead?

Culture Bound 7th East Wing Collection

Nicolas DuBois, MA Student, Courtauld Institute of Art

The East Wing Collection is a student-organised biennial exhibition of contemporary art that takes place in the East Wing of the Courtauld Institute of Art, Somerset House. Founded in 1991 by Joshua Compston, a Courtauld student, the aim of the series is to promote contemporary art both inside and outside the Institute. Well-known for its collections of late 19th and early 20th century European paintings and drawings, the Courtauld's engagement with contemporary art and with the visual cultures of

wider territories also lies at the heart of its teaching and research.

Entitled Culture Bound, the 2006-07 exhibition showcased artists' responses to the cultural realities of the metropolis, representing the interactions of groups and individuals with the 'global city'. It started from the premise that everyone is essentially culture bound, conditioned within a network of value systems. The exhibition explored the structures that mediate our own experience, examining the



cultures formed by media, language and the built environment.

Held within the communal spaces and seminar rooms of the Institute, the work encompassed photography, sculpture, mixed media, film, sound, new media and installations. The forty artists participating in the exhibition included Olga Chernysheva, Jeremy Deller, Elmgreen & Dragset, Grayson Perry, Thomas Struth and Gavin Turk.

The East Wing Collection provides an opportunity for students of art history to gain experience in every aspect of mounting an exhibition, from curating and catalogue preparation to organising an opening night. The exhibition was accompanied by a programme of artists' talks, screenings and public tours.

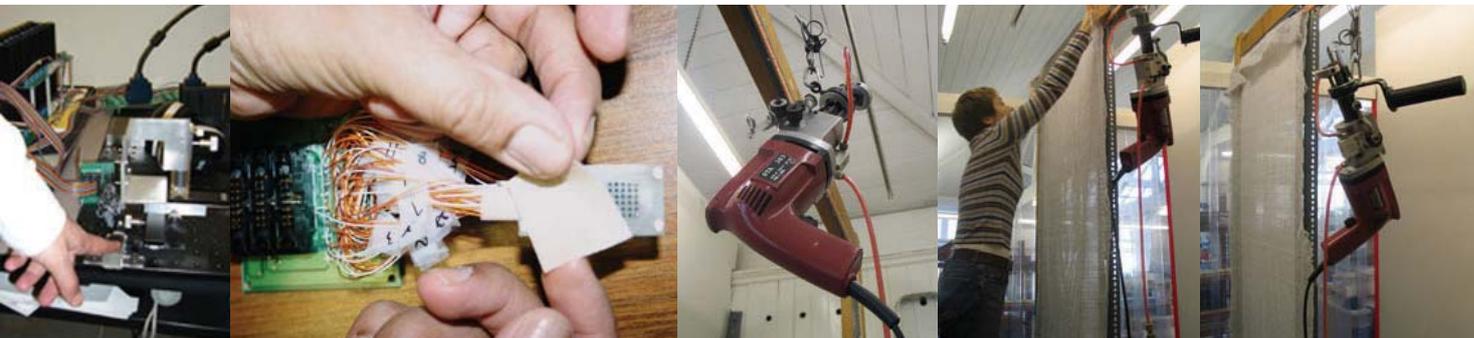
Intimate Technologies

Professor Janis Jefferies, Director of the Constance Howard Resource and Research Centre, Goldsmiths, University of London

Intimate Technologies was a one year EPSRC funded project. Its purpose was to examine the use of haptics, touch, technologies and textiles. Dr. Mandayam Srinivasan, director of the Touch Lab at MIT, was the visiting science fellow in the arts based at the Constance Howard Resource and Research Centre in Textiles and Goldsmiths Digital Studios, University of London. With the help of LCACE funding we were able to secure the appropriate equipment in order to develop the research.

We explored how: to develop and improve the quality of human-computer ‘touch and feel’ interfaces and to present historical textiles, by interactive and creative displays for a variety of different users.

‘The collaboration with Goldsmiths, in particular with Profs. Jefferies and Zimmer was exciting and productive because it lead to explorations of touch technology in directions that I might not have otherwise pursued. The EPSRC fellowship enabled the bringing together of the



technological and cultural aspects of touch, which I believe will benefit both fields. We are committed to continuing this collaboration over longer term through multiple avenues, and hope to generate novel touch interfaces that are not just functional, but are also sufficiently refined to convey natural feel of textiles virtually. If successful, such interfaces are expected to alter the way we interact with computers on the technological side and the way museums display artefacts to visitors on the cultural side.'

The impact of the Alexander Technique on mental processing and its implications for professional musicians and conservatoire students

Joe Sanders, Professor of Oboe and Alexander Technique,
Guildhall School of Music & Drama

In my work over the past years I have seen how an expanding awareness of visual and auditory space, especially during the act of performing music, connects up with an Alexander Technique facilitated expansion of personal space. Opening and synthesising these three sensory domains—seen space, heard space (outside) and felt space (inside)—creates a powerful meshing process that reduces performance anxiety and immerses the musical artist ever more deeply in a satisfyingly creative

experience of performance.

We wish to investigate this scientifically by drawing together existing Alexander-music-brain research, and doing new work. We will also explore possible scientific underpinnings for a new form of sensory retraining for concert artists, which I am currently devising.

After a long process of preparatory thought, we have chosen in this LCACE/GSMD/Alexander Trust funded seed project to begin by measuring





the interplay between personal and visual space in a set of experiments based around the strong correlation between eye function (e.g. direction and quality of gaze) and movements of the skull in relation to the spine. By training vision to maintain the poise of the skull, stage fright can be reduced and the sensory meshing process that leads towards wellbeing etc is set in motion.

Later, we will turn our experimental attention to auditory space and to fMRI brain imaging.

The Materials Library

Dr Mark Miodownik, Director of the Materials Library, King's College London

In 2003 the Materials Library was established in the Engineering Research Labs at King's College London, as a space for interaction between materials scientists and artists, designers and architects. It is a physical archive of more than eight hundred materials and is growing every month. It specialises in new and advanced materials collected from research labs all round the world. It is a collection of some of the most extraordinary materials on Earth, such as a chunk of aerogel

from the Jet Propulsion Laboratory of NASA that, at 99.8% air, is the world's lightest solid and is used to collect space dust. The materials are gathered together not only for scientific interest, but for their ability to fire the imagination and advance conceptualisation. Our research hypothesis is that not only do technical details enhance aesthetic experience and deepen understanding, but that physical encounters with matter often generates new ideas.



Recently we put on a series of four workshops in the galleries of Tate Modern (co-funded by LCACE and Calouste Gulbenkian Foundation) to investigate the science and engineering behind the art in the recent re-hang of the galleries. In a collaboration with the Tate Modern and the EPSRC, these workshops were turned into a pod-cast which was launched in April 2007 and became the most popular Arts pod-cast in the UK in May 2007, as measured by iTunes.

For more information about this and other Materials Library events and exhibitions see www.materialslibrary.org.uk.

Performing Medicine Queen Mary, University of London

Anneliese Graham, The Clod Ensemble

Performing Medicine was established as a project to research how arts can be used in the medical curriculum. It is a programme of courses, workshops and events that use the arts to provide training to medical students and practicing health professionals. The collaborative venture brings together theatre and performance company The Clod Ensemble; Barts and the London School of Medicine and Dentistry and the School of English and Drama at Queen Mary, University of London. The

project is led by Suzy Willson who, as an academic, has worked in Drama at QMUL for nearly 10 years. She is also artistic director of the Clod Ensemble and has experience directing projects with a range of artists in partnership with theatre and arts institutions. This bridging of the academic and artistic worlds gives the project credibility in both sectors, and ensures that the work delivered is always of a high quality, both artistically and educationally.

The workshops use theatre and performance to

teach medical students how to use their bodies and voices more effectively when dealing with patients and colleagues. They also introduce students to the uses of arts in healthcare settings and raise the possibility of using the arts as a platform to discuss cultural issues relevant to healthcare, such as identity, sexuality and cultural sensitivities.

The only initiative of its kind in the UK, Performing Medicine is delivered by a diverse team of acclaimed associate artists, including Bobby Baker, Rosetta Life, Split Britches, Dominic Johnson, Deborah Padfield and John Wright, working in a range of art forms including theatre, dance and photography.

Only in its second year, in November 2007, Performing Medicine won the prestigious Times Higher Education Award for Excellence and Innovation in the arts.



From Favela to the World

Paul Heritage, Professor of Drama, Queen Mary, University of London

PEOPLE'S PALACE PROJECTS creates performances, workshops, trainings, debates and publications that push the boundaries of where, how and why art matters. Based at Queen Mary, University of London in East London, where I am also Professor of Drama, People's Palace Projects, which I founded, has for 10 years produced theatre that acts for individual and social change in Britain, Burkina Faso, Brazil and Azerbaijan. We make art with those who want to make positive

transformations in the own lives and those of others, while also promoting innovative research and learning between art, academia and activism. Our aim is to produce new ways and contexts for making and thinking performance through interdisciplinary dialogues and action.

PPP has always maintained a focus on where it is located in East London, producing projects in partnerships with agencies in Tower Hamlets, Hackney, Shoreditch, Newham and the City of London. Each of them has drawn on our





international experiences, seeking to bring expertise from arts projects linked to social justice issues in extreme and demanding contexts.

Recent and current work includes: Staging Human Rights (2001-2005: drama-based human rights prison programme in Brazil and UK, reaching over 30,000 prisoners, guards and their families); Changing the Scene (2002-5: a drama-based human rights programme for young people in conflict with the law in Rio de Janeiro. Over 2,000 young people participated in the projects); Amazonia (2007-9: collaboration with the Young Vic focusing on cultural resistance to climate change). Further information available from our website: www.peoplespalace.org.uk

Fallujah

**Dr Jonathan Holmes, Senior Lecturer in Drama,
Royal Holloway, University of London**

Fallujah is a testimony play written, directed and produced by myself. Fallujan citizens, members of the US and UK military, journalists, impartial academic sources, and several humanitarian organisations have said that the play was the most multifaceted and accurate portrait of the 2004 sieges of the city yet developed. Every word used in the play is verbatim, and taken from two years' extensive research and interviews, made especially tricky because of the prevention of press reporting from the city. Every

event depicted in the play is confirmed by at least two independent sources, and the information uncovered has subsequently been used in military training for conflict prevention scenarios, and to aid the defence in human rights trials. The book of the play is published by Constable and Robinson.

The play was presented by my company, Ilium, and The Institute of Contemporary Arts in London in May 2007, where it ran for 40 performances. Surrounding events, including





screenings, talks and educational sessions, were supported by LCACE. The play has subsequently been performed in Prague, Berlin and Los Angeles, and it is now a set text on US university syllabi. The cast for the London run included Harriet Walter, Irene Jacob and Imogen Stubbs, with music by Nitin Sawhney and design by Lucy Orta. It was Time Out's 'pick of the week', was the subject of full-page features in The Independent, The New York Times, The Guardian and The Daily Telegraph.

Fallujah was of course an exhausting, occasionally gruelling endeavour. In the end, its twofold objectives of creating an inventive piece of theatre and an innovative piece of knowledge transfer about an important and current event were achieved, though not without struggle.

Funded projects

Birkbeck, University of London

Bits in Motion

An exhibition of early British Computer Generated Film. To digitise and screen previously unseen films at the NFT with accompanying interpretation materials.

Syon Park

Showcasing the results of the Birkbeck Archaeological five week summer school at Syon Park.

Community Theatre and Citizenship in Lifelong Learning

To carry out exploration into community theatre in lifelong learning with invited academics, community leaders and practitioners.

Proclaiming the AHRC Archigram Archive Project

An event for academics of multi-disciplines, practitioners, architects and artists to meet .

The Urban Philosophers

A practical workshop for LCACE students in multidisciplinary areas to experiment with concepts of design, art and architecture held at the ICA in partnership with the London Consortium.

Building Cultures – Focus on King's Cross

An event linking Create KX, with the Art and Architecture journal on the continuing theme of contemporary urban culture and architecture.

Launch of Preview Theatre – Birkbeck Cinema

A showcase of the new Birkbeck Preview theatre.

Scene and Heard

Developing an innovative approach to working with young people through the community theatre company 'Scene and Heard'.

Participative and Collaborative visions in a networked society

Working with 'Furtherfield' to explore this area.

Origins of Moving Pictures in London

Created a portable exhibition presenting the early history of the moving picture industry in London.

City University

Art Under Construction: the Balkans in Context

A series of events 'Art under construction: the Balkans in context', that would address the important issues of art and politics in the 'Balkans' since the end of communism in 1989 including the commissioning of an artwork especially for the building.

Women at the Top Conference

To increase awareness of and stimulate debate about the under-representation of women in leadership roles in the cultural sector.

Professional Development Through Mentoring

To develop mentoring skills amongst City alumni who are based in the creative and cultural industries in London and provide support to students.

Linking up the Cultural Industries

The development of a website to build a network of potential, new, existing and past cultural industries students; visiting lecturers and guest speakers with the industries.

Creative Writing Showcase

A professionally directed and acted showcase of graduating students' creative writing to an audience of invited industry professionals and writers.

Social Networking for Media and Creative / Cultural Communities

Exploring collaborative working through 'learning communities'.

Courtauld Institute of Art

Culture Bound – East Wing Collection:

To support an exhibition of contemporary art, displayed in Courtauld Institute curated and managed by a voluntary committee of Courtauld students giving them first hand experience of all aspects of curating.

Business of Art:

To encourage and develop student enterprise by developing a Business of Art Society and a forum for professional networking for alumni and students.

Between Culture & Capital: Art, Institutions and Corporate Patronage Today.

Exploring issues of globalisation, the international culture industry and the relationship between art and business and how practitioners adapt to sponsorship support.

Goldsmiths, University of London

Intimate Technologies

To build natural haptic interfaces for cultural applications in the Constance Howard Resource and Research Centre in Textiles.

A Whited Sepulchre

To support the research and development of a methodology, and appropriate platforms, for the digital dissemination of autobiographical documentary and video diaries.

Art & Democracy

To curate and disseminate 90 plus contributions from artists, curators, academics and cartoonists etc, on the theme of art and democracy.

International Cinema Spheres

Moving image research building on current research on the social sphere in cinema, rather than what is shown on the screen, in the areas of international cinema and migration.

Intelligent Posters

Aims to explore the use of intelligent posters for the London Olympics, and expand our understanding of how objects can trigger new cultural formations, events and adhoc activities.

What Comes Around, Goes Around

A 3D rotational moulding prototype for use with students and young people.

Guildhall School of Music & Drama (Partner since 2006)

The Impact of the Alexander Technique on Mental Processing and its Implications for Professional Musicians and Conservatoire Students

The particular focus will be on spatial attention and the fear reflexes, working with the ABO's healthy orchestra charter.

Improvisation in Cross-Disciplinary Partnerships

A live lab researching systems of collaboration through improvisation in cross-disciplinary partnerships, both within the arts and in partnership between the arts and other sectors.

King's College London

NESTA EngineeringArt Materials Lab Residency

To fund the residency of an artist/curator in the Arts Lab to facilitate visits to the archives by artists, schools and academics and to develop the materials lab as a space for artists and scientists to interact and learn about each others' disciplines and the materials housed there.

Conference on 'Shakespeare

A conference on 'Portraiture, Biography and the Material World' at the National Portrait Gallery.

Essence of Fluorescence

Events to engage the cultural and academic sector with work at the King's Materials Library in conjunction with the Hayward Gallery.

Multi-audience Access to Online Content

Centre for Computing in the Humanities and British Museum joint project to evaluate online delivery of cultural content to multiple audiences.

Out of the Box: An Adventure in Healthcare Design

To deliver a one day creative workshop with primary school children to generate and develop novel concepts for the design of healthcare facilities, run in collaboration with Open House.

Understanding the Social and Economic Impact of Film

Towards the first stage of a wider project with Film London which will assess the economic and social impact of film on society.

Mediatheque in Context

A KCL/ BFI strategic partnership built around the launch of BFI's Mediatheque at the NFT.

Academics in the Media

A collaborative project with the Radio Academy to understand the issues around academics engaging with mass media.

Extreme Pasts, Absolute Presents

The project aims to bring the medieval past creatively into the present and future, by an interaction with contemporary artists and cultural industries.

Music and Identity; Broadway Meets Harlem

Exploring the relationship between migration and the evolution of jazz in early 20th century America, working with Serious, the producers of the London Jazz Festival.

Queen Mary, University of London

Performing Medicine

A programme of courses workshops and events that use the arts to provide training to medical students and practicing health professionals. The collaborative venture brings together theatre and performance company The Clod Ensemble; Barts and the London School of Medicine and Dentistry and the School of English and Drama at Queen Mary's, University of London.

African Literature in London

To draw together teachers, lecturers, publishers, students in a series of seminars to explore African literature in the UK curriculum including participation from Chinua Achebe 'father' of the African novel. Organised by Wasafari in collaboration with the South Bank Centre.

From the Favela to the World - Dialogues in Policy and Practice

A partnership with the Barbican Centre, Ogilvy's and Arts Council England which brings together UK artists, policy makers and academics to exchange knowledge, techniques and strategies on arts interventions in situations of high risk and extreme violence.

Performing Rights Space

A partnership between the School of English and Drama and Space Media Arts to collaborate on an online service that networks, archives and activates local and global projects in the fields of performance and human rights.

Bobby Baker - Redeeming Features of Daily Life

A contribution towards the launch of the publication of a Routledge monograph, Bobby Baker: Redeeming Features of Daily Life, a retrospective on Bobby Baker's practice from 1973.

East End Collaborations 2007

Supporting the partnership between the School and the Live Art Development Agency, specifically professional development programmes for East End Collaborations 2007.

Short Film Festival Development

To explore the possibility of a short film festival leading up to the Olympics, working with the East End Film Festival, Four Corners and the MLA initiative Living Archive.

Royal Holloway, University of London

John Donne Concert

A concert at St Paul's Cathedral which included the recital by major actors and musicians of unseen/unheard songs and poems by John Donne found as a result of research by a RHUL academic.

Runnymede Literary Festival

A collaboration between the English department and arts organisation, The South, to set up a pilot annual festival and including academic and student contributions in the form of public lectures, readings and workshops.

Fallujah

To support the production of a testimony play written, directed and produced by Dr Jonathan Holmes of RHUL with music by Nitin Sawhney and design by Lucy Orta.

Reminiscence Theatre

Developing Reminiscence Theatre work, working with Age Exchange to address significant issues around demonstrable arts impact on health.

The Creative and Cultural Investment Fund

To examine whether a possibility exists for seed fund proof of concept funds in the areas of creative and cultural industries as has been the case in the HEI Knowledge Exchange landscape in science and technology.

Theatre Connections:

A programme of collaboration between theatre practitioners and academics, enabling academic staff to develop programmes of study for students that take full account of career opportunities in the cultural sector in different aspects of theatre and theatre-making.

New Historiographies of Post-War British Theatre:

To support a conference for academics and theatre practitioners' that reevaluated and interrogated the methodological, theoretical and political priorities that have informed scholarship on post-war British theatre to date

Virtual Picture Gallery:

The fund assisted in the dissemination of information on VPG to the cultural sector in the form of a symposium, a public launch and two workshops with attendant printed materials. The VPG is of significant interest to Museum Curators; Art Historians; Victorian Studies Specialists; teachers and researchers in Victorian history.

In addition to the Academics Knowledge Exchange Seed Fund, LCACE runs many events to support and encourage projects and collaborations between our partners and the Creative and Cultural Industries in London. We also produce a monthly e-newsletter outlining our activities. For more information or to subscribe to our e-newsletter, please visit www.lcace.org.uk



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London Centre for Arts and Cultural Enterprise
2nd Floor, South Building
Somerset House
Strand London WC2R 1LA
Tel 020 7420 9444
info@lcace.org.uk
www.lcace.org.uk

