

# Creative and cultural collaborations in social science research

# Welcome

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**This event will  
begin shortly**

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# Dr Alicia J Rouverol

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# Creative Manchester Deep Dive Aspect Project

ESRC Festival of Social Science,

AMBS

10 November 2021

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# Deep Dive Aspect Project Overview

- An exploration of best practice in Creative Industries business engagement with arts, humanities and social sciences research in Yorkshire/Humber and Greater Manchester regions
- Funded by Aspect; collaboration between The University of York (Dr Samuel Stockley-Patel, lead) and The University of Manchester (Dr Alicia J Rouverol, lead)
- Regional 'deep dives' and outputs specific to both GM and Yorkshire/Humber
- A collaborative output considered broader Creative Industries BE best practice
- Regionally informed but nationally relevant outputs

# Deep Dive Aspect Project Outputs

- Outputs included:
  - Arts/Humanities/Social Sciences and Creative Industries Business Engagement report (Manchester Regions and Yorkshire)
  - Good Practice for Social Sciences and Creative Industries Business Engagement report
  - Good practice guide aimed at HEI Business Engagement staff
  - Short 'interest grabber' aimed at Creative Industry companies
  - Social media content to disseminate highlights from the above
  - Recordings, transcripts and related ephemera archived in Creative Manchester Archive



# Deep Dive Aspect Research Methodology

- 45 interviews with 47 interviewees (Greater Manchester, Yorkshire and Humber regions)
- 26 academics: Leeds, York, Sheffield, Leeds Beckett, Man Met, Salford and Manchester
- Academics partnered with organisations across CCIs: Theatre & Performance; Gaming; Film & TV; Museums & Galleries; Architecture; Visual Arts; Publishing; and Heritage.
- 20 CCI professionals: Gaming, Theatre, Performance & Music; Visual Arts; Film, TV & Media Arts; Museums and Galleries; Literature Festivals & Community Arts; Gov't Agency & Arts Consultancies
- Large companies and National Portfolio Organisations (NPOs), micro-companies and SMEs. (Yorkshire and North East (n=5), North West (n=10), the South East (n=4), and the Midlands (n=1))
- Rouverol and Stockley-Patel, *Beyond the Academy: Models and Dynamics of Sector-Engaged Research* (Aspect 2021), pp. 3-4.
- Available at: <http://aspect.ac.uk/wp-content/uploads/2021/09/Sector-Engaged-Research-Report-v4-1.pdf>

# Defining Business/Research Engagement and Models

- Business Engagement (BE) – broad focus; value-added activities linked to a partnership with non-academic organisations, e.g. business, public and third-sector organisations
  - The three models of research engagement driven essentially by their function or purpose, broadly characterised as being either academic, applied, or collaborative (Stockley-Patel):
    - Engagement about: academic led, industry provides access
    - Engagement with: applied research, interests tailored to partner organisations
    - Engagement for: collaborative, academic & industry partners mutually involved
  - Collaboration Labs and Collaborative PhDs
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- Rouverol and Stockley-Patel, *Beyond the Academy: Models and Dynamics of Sector-Engaged Research* (Aspect 2021), pp. 5-7.
  - Available at: <http://aspect.ac.uk/wp-content/uploads/2021/09/Sector-Engaged-Research-Report-v4-1.pdf>

# Key Findings - I

## Establishing Partnerships

- Partnerships generally evolve out of existing professional networks, with few HEI researchers looking to their university's BE team to undertake their partnerships.
- Key component of success include managing of expectations with regard to pace/timing, delivery, outcomes and equitable budgets.

## Partnership and Engagement Infrastructure

- BE teams broker partnerships and offer related support, including smaller pots of funding
- Partnerships were often stymied by bureaucracy, heavy work/teaching/marking loads and ethics processes; precarious contracts also resulted in inadequate staffing.

- Rouverol, Beyond the Academy: Engaging with the Creative Industries: Greater Manchester Report (Aspect 2021).
- Available at: [http://aspect.ac.uk/wp-content/uploads/2021/09/Engaging-with-CI\\_Manchester-Report-v3-1.pdf](http://aspect.ac.uk/wp-content/uploads/2021/09/Engaging-with-CI_Manchester-Report-v3-1.pdf)

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# Key Findings - II

## Language and Outputs

- Language and terminology often proved divisive between CCI and HEI partners -- BE officers often serve as 'translators' to ameliorate these differences.
- Intercultural communication was deemed a critical area for exploration and further training as part of navigating the 'fourth industrial (i.e., digital) revolution'.

## Value Added

- Essential component of partnerships for HEIs and CCIs; an important motivator for collaboration.

## Training into Partnership

- Placements/internships -- at undergraduate and graduate levels -- proved valuable for both sides.

# Deep Dive Aspect Project Staff/Team

- Dr Alicia J Rouverol, Research Associate, Creative Manchester
- Anne-Marie Nugnes, Manager, Creative Manchester
- Ian Scott, Prof of American Film and History/Departmental Head of English, American Studies and Centre for New Writing (EAC)
- John McAuliffe, Professor of Poetry/Director, Creative Manchester
- Dr Ian Fairweather, Research Development Manager
- Alexander Riley, ASPECT Broker, Business Engagement Team
- Dr Samuel Stockley-Patel, XR Stories/Dept of Theatre, Film, Television and Interactive Media, University of York
- Josie Hanby, Social Sciences Business Partnerships Manager, University of York

# Dr JT Welsch

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# Rebecca Parnell

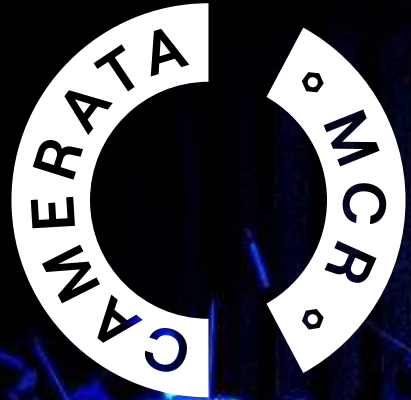
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## Creative and Cultural Collaborations





**We're a Registered Charity making an impact since 1972**

**In 2020-21, we reached 1,270,000 people**

**"Britain's most adventurous orchestra"  
The Times**

**"Blazed a brilliant trail for what a 21st century orchestra can do" Royal Philharmonic Society**



# Partnership journey

- **2012** – Forged partnership with University
- **2014** – HKD Research & Evaluation
- **2018** – Published ESRC PhD
- **2019** – Appointment of Creative Producer
- **2019/20** – Work with the Innovation Factory
- **2020** – Simon Industrial Fellowship
- **2021-25** – Next Phase Dementia PhD Research
- **2022** – Work with Health Economist begins







# Will it make the boat go faster?

What can we learn that will enable us both to make more impact?

We make music that matters, we make music for change.



# Benefits & outcomes

- Partnership has enabled us to reach more people, including bringing our dementia workshops online
- Digital research
- Continued our work to change the way orchestral concerts are produced







# Challenges

- ◊ Pace – a small agile arts organization working with a large institution
- ◊ Financial challenges



# Thank you

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# Stella Barnes

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# Listening to the Voices of Refugee Artists

**North West Consortium Doctoral Training Partnership,  
Collaborative Doctoral Award**

**A partnership between Community Arts North West and  
University of Manchester Drama Department**

## ***Listening to the Voices of Refugee Artists***

represents a unique opportunity to develop new thinking and profile voices that are not normally heard in the mainstream, while challenging the lack of recognition of refugee artists who are living and working in the UK.



- How do refugee heritage artists experience and navigate cultural and creative practices in the UK?
- What, if any, effect does their legal status have on the work they make and the ways they think about and understand their work?
- What opportunities are available and what are the barriers for refugee heritage artists who want to develop their work?
- What is the range, scope and ambition of performing arts practices carried out by refugee heritage artists in the UK?
- How do refugee heritage artists understand and articulate their practice in relation to their experiences of making art in the UK?
- How do refugee heritage artists understand and communicate their work when the very terminologies used to discuss it are difficult and contested?

The study commenced in the midst of a global pandemic and during the process of the UK leaving the European Union.

Both the coronavirus pandemic and Brexit have an effect on artists, the arts infrastructure and practices. Therefore, the study will also ask:

*What impact has Covid-19 and Brexit had on refugee artists, their arts practice and on the arts infrastructure in general?*

*What does 'no one left behind' mean in relation to (or for) refugee heritage artists, their ability to access artist development and other support and continue their arts practice?*

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# Panel discussion

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# **Thank you for attending this event**

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#McrESCRFest**

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