



National
Co-ordinating
Centre for
Public Engagement

What Works

Artist and Researcher Collaborations

A guide from the NCCPE and network contributors
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Introduction

How are researchers and artists working together to engage the public with research? How can these relationships be facilitated? What do these collaborations mean for our understandings of art, science and research? Who benefits from these collaborations? To what extent has engagement with the arts improved public access to and engagement with research?

This guide for collaborations between researchers and artists tries to answer these questions. It has been developed with expert input from the University of Leicester, the NCCPE and a wide group of collaborators including artists, researchers, and engagement brokers.

To help prepare the guide we undertook a short piece of desk research to explore the ways in which researchers and artists collaborate to engage the public with research, with a particular focus on public engagement with science, technology, engineering, and maths (STEM). The research suggested that there are some great examples of researchers and artists working together. Of the projects reviewed, two broad categories emerged:

- Targeted engagement projects that use art as a tool for opening dialogue with specific groups of people
- Events and exhibitions to inspire and inform publics about research

However, there are also lots of examples where the collaboration itself is the outcome, where the relationship between the artist and researcher has opened specific opportunities to learn, reflect and develop new ways of thinking.

Collaborations between researchers and artists develop in different ways, ranging from partnerships driven by personal contacts and/or interests, to those developed in response to funding calls. Both artists and researchers feel that their own work benefits from the collaboration. However, there are some challenges that prevent these partnerships from thriving:

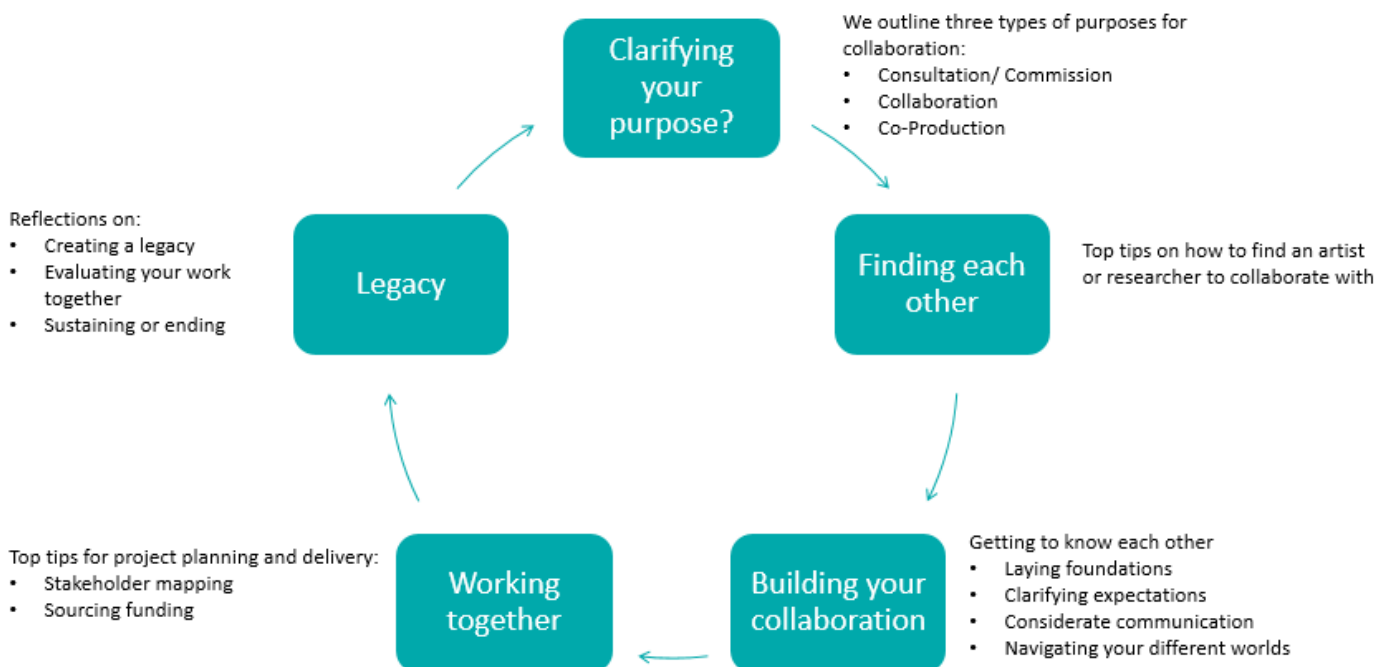
- **A lack of resources** in both public engagement and the arts mean support for these collaborations is hard to find.
- **A lack of understanding** from both artists and researchers about each other's fields and working cultures can lead to tension and **unbalanced partnerships** where the role of the artist is not valued appropriately.

The research raises a fundamental question - how can we move away from instrumental use of the arts to art-research collaborations that transform the participants and the research itself?

Overview

This guide offers practical guidance to help researchers and artists develop effective collaborations together. It follows the typical process of forming a collaboration, developing work together and reviewing the partnership. It ends by exploring some of the ‘tough stuff’ that you may confront as you develop your collaboration. Each section includes practical considerations and top tips.

There are several stages to developing a partnership or collaboration detailed below. We have organized the guide around these five key stages.



Why might artists and researchers collaborate?

Clarifying
your purpose

There are a variety of reasons for collaborations between artists and researchers. Depending on your motivations, you will see **different benefits**, both from the process of collaborative working and the output. For example:

Process

- Both groups can gain new perspectives and inspiration from each other
- It can be an opportunity to challenge your way of thinking, like establishing a ‘critical friend’ to test and challenge ideas with
- You can learn new things, meet new people, start new conversations, reveal new methodologies and be experimental
- It can be emotionally engaging and fulfilling
- It gives you a methodology to explore ethics or what it means to do responsible research and innovation

Outputs

- Generate interesting, thought-provoking art
- Increase the variety of ways research can be effectively translated and improve future engagement
- Provide an opportunity to hear what publics think about a topic
- Reach new audiences and increase accessibility
- Help you fulfil your grant requirements, build your portfolio, and create impact
- Provide an opportunity to influence policy and have longer-term impact

Both the process and the outputs can contribute to improving practice in research, teaching and the arts. Both can potentially be a vehicle for longer-term change and produce outcomes. It’s important to take a moment to consider if and how you can evidence this as part of the benefits of being in a collaborative partnership.

Most importantly remember to enjoy the process, even if it is not the main purpose of the work being conducted.

HOW MIGHT ARTISTS AND RESEARCHERS WORK TOGETHER?

Before approaching a potential collaborator, it is useful to consider what you are hoping from the partnership. Below we describe three '*modes of engagement*'. Each 'mode' has value, but it is important to know which mode of engagement best reflects the motivation to work in collaboration in the first place. It may be that a new partnership starts with consultation and over time builds to become an established partnership that co-produces work.

Consultation/ Commission:

The engagement focuses on drawing on the help/skills/input of the other. Often focused on the delivery of a specific output with a clear leading role for one partner. For example:

- Filmmaker consulting researcher for script advice/ fact checking
- Graphic design/ illustration being commissioned to illustrate research findings

Collaboration:

Being open to sharing and utilising each other's ideas, opinions, and voice on a shared project. A healthy collaboration involves:

- Equality: acknowledging experience and creativity on both sides, and taking care of power dynamics
- Open mindedness: being prepared to change and adapt in response to each other
- Mutual trust and respect
- A safe environment for experimentation and discussion

Co-production:

Project parameters are defined by both parties, at the outset, and delivered together. Important considerations in co-production include:

- Clarity over roles and expectations between all partners
- Agreeing how decisions will be made
- Discussing and agreeing the shared authorship up front

All these forms of engagement need partners to be clear about expectations of the time commitment resulting from working together.

STORIES OF COLLABORATION

Researcher Alison Cooper and artist Diana Ali produced 'Engrossed', which was exhibited at Centre for Urban Culture in Liverpool. The collaboration developed from Diana's question 'What is it like to look down a microscope?' which she related to her practice of the process of drawing.

Alison reflects that it is important not to try to control what the artist produces or to 'teach' them about your work; to be open and discuss things; to answer questions; and be prepared to let go of material.

'See it as a different way to present an idea or aspect of science which may produce discussion, debate or intrigue.'

Alison Cooper: Cooper.alisonc@gmail.com Diana Ali: www.dianaali.com

G-Lands: an out-of-body experience, is an art-science collaboration at the MRC Centre for Regenerative Medicine (CRM). Initiated by CRM's Artist in Residence, it explores the role of the artist as a bridge between science and society.

Using anthropomorphism and scale as artistic devices, the project maps the out-of-body experience of a salivary gland, represented by the Egyptian god Osiris. The aim is to prompt action and perspective shift; inspiring scientists and healthcare professionals to engage from beyond the laboratory or hospital.

<http://temp.crm.ed.ac.uk/g-lands-out-body-experience-1>

<https://emilyfongstudio.com/g-lands>

A dynamic dialogue around quality of life and the important role of the salivary gland in sickness and health supports cancer patients to position themselves at the centre of research, offering opportunities to contribute to a collective voice, engaging scientists and the public in their lived experience of Dry Mouth, an underappreciated side-effect of radiotherapy.

Interstellar, the film by Christopher Nolan, is an example of consultation, where Nobel Prize winner Kip Thorne was consulted to ensure science accuracy. The visualization of the black hole is still one of the most relevant illustrations of a black hole for scientists.

Collaboration between researchers, creative practitioners, and school students:

<https://www.dur.ac.uk/science.outreach/special/what/>

Collaborative working following a commissioning call & artist opportunities event & training sessions: <https://www.dur.ac.uk/science.outreach/artcommision/>

Collaborative work between filmmakers and scientists to produce science films in 3-day events: <http://scifilm.it/hackathons/>

Approaches to finding artists and researchers

Finding each other

It can be difficult to know where to start when looking for a potential collaborator.

Researchers may have public engagement staff working at their institution, who may have already developed partnerships with artists, and who will have experience of finding and developing collaborations.

Artists may have links to universities already, and again public engagement staff can facilitate relationships with researchers from across the institution. If there is a specific area of research you are interested in, it is worth checking which university is researching that area, and whether they have dedicated engagement personnel.

The table below lists some approaches that you might use when trying to find a collaborator, and some of the pros and cons of each.

What/ How	Pros	Cons
Open Call – putting a brief out and inviting responses	Can be a fair and transparent process. Opportunity to start a new relationship, although this could also be a challenge.	Advertising – ensuring that you reach relevant people (you will need to have expertise & specialist knowledge of where to advertise, particularly re local/regional context & networks). Being inundated with applicants or failing to attract any. Applicants have to put in a lot of effort for potentially little return. Need time to develop a new collaboration.
Invited short list – sending a brief to a short list of potential collaborators	If you know people – you can go direct to a small number of artists, or you can ask for referrals from others in your network. By restricting the number of applicants, the effort put in is more likely to result in a commission.	You are limited by your and your contact’s knowledge of potential collaborators. Favours those who are known. Potential risk of nepotism.
Topic Search for researchers	Artists looking for collaborators/researchers can search online for: <ul style="list-style-type: none"> Universities who have researchers working in that area Researchers working in that department 	Can be difficult to find relevant researchers. Cold calling less likely to yield positive result – although can be improved if there is a public engagement professional associated with that university/ department. Search terms may not yield potential collaborators

Broker/ Agency	Professional ‘matchmakers’ may be able to help you source a potential partner. There are brokers for artists and research institutions may have a public engagement manager/ community engagement manager/ outreach officer who you could approach.	Can be a great way to access potential collaborators. If you are looking to work with a local university, the engagement staff are likely to have knowledge about people keen to work together and be skilled at facilitating and supporting the partnership. Some artists agencies charge for their services.
Search previous opportunities or projects including venues; exhibitions etc.	Artists or researchers can view projects that have been done before, to potentially find a suitable partner.	Collaborators is likely to understand what you are looking for. May be reluctant to develop a new partnership if already working successfully with someone else. Misses those just starting out, or who have not worked on these types of projects before. Not all projects are highlighted, and websites can be difficult to search.
Search venue specific options; Art Form, or educational establishment e.g. theatres, dance studios, art galleries, community arts venues, studios	Possible to confine search to local area, and therefore find potential partners on doorstep. Reduces time and may bring in wider network of collaborators in the local area.	May be limited opportunities. Researcher/ artist who would be best placed to engage with may not be in local area.
Explore graduating and past graduate artists/ Degree shows	Opportunity to find a creative partner before they become established in their chosen career. May have more appetite to develop new partnership projects.	May lack experience in research art collaborative practices, may require additional support.
Use social media	Wide reach, and opportunity to widen the network as people pass on the message to others. Costs little to promote opportunities online, particularly if you have strong networks.	Potential to get lost in all the social media noise – messages would need repeating. Will need to invest a lot of time. Cash costs are low, but resource intensive May need to draw on expertise to develop an effective approach

Top tips for finding a potential collaborator:

- Researchers, try to see artists’ work before you approach them; artists, try to find out about the research before you approach them (but do not feel that you need to become an expert).
- Try a few ‘blind dates,’ pick a theme and brainstorm to see if a new idea emerges
- Serendipity – sometimes is worth accepting a random coffee invitation

STORIES OF COLLABORATION

The Scifilmit project in Lausanne brings science research to the public through screening events of short films. A total of ten events in four cities with over 100 participants including some specifically aimed at children, the project is presented in three languages dependent on the audience and geographical location.

The team recognised they needed specific support from film makers, which meant a lot of cold-calling filmmakers. Even if an initial contact could not help, they often referred to others who could so a network started to evolve.

<https://scifilmit.com/hackathons/>

Artists who had undertaken a residency with a local university art centre, were introduced to academic researchers based in the Department of Law and Criminology and the School of Media and Communication to work on a project called 'Let's talk about sexual violence.'

This year-long project culminated in a week-long exhibition over 6 campus sites. A legacy document was included that covered: academic research, artistic responses (from 7 different artists) and an advocacy toolkit.

A key challenge was how an exhibition should look that covered a difficult and sensitive topic, particularly with different ethical considerations from both the academic and artistic perspectives. The key was for both parties to have trust in others' skills and abilities to guide the project forward.

www.talksv.uk

<https://v21artspace.com/lets-talk-about-sexual-violence>

Building your collaboration

Building your
collaboration

Working collaboratively can be strange; informal; intimate; invigorating; uncomfortable; frustrating and enlightening. Be open and give the time for this exploration, the process and learning are important parts of the project.

This section explores some of the key ingredients to setting up your collaboration. Those who have developed collaborations often reflect that they wished they had attended to some of the challenges right at the start, where the potential of the creative work together had overshadowed some of the more practical considerations.

Setting the foundations outlines some key considerations to help avoid unnecessary challenges later down the track.

Getting to know each other, reminds us of the need to spend time at the start, getting used to each other's approaches and values.

Considerate communication asks some important questions about how to ensure that the communications are fit for purpose for everyone involved.

Navigating each other's worlds provides useful prompts to ensure that the collaboration is going in the right direction.

SETTING THE FOUNDATIONS

Once you have found a potential collaborator, be honest at the start.

The early stages of a collaboration are fundamental to setting the direction of travel for your collaboration. It can help to use the three modes of collaboration to explore possibilities together and see whether you can agree an approach. If you are constrained in the options, be clear from the start, so that a potential collaborator can take an informed decision about whether they want to work with you.

There are lots of things to think about at the beginning, so the following tips might help frame your conversations.

- Think about at what stage collaborators are being brought in and if this makes sense for what you are expecting of them. Value and respect each other's time, and expertise.
- Spend time building a relationship with your new partner. It can be hugely beneficial to understand someone's interests and how this is potentially reflected in their approach to their work.

- Try to agree a way of communicating and developing a shared language e.g., spend time ensuring a mutual understanding of key terms that will be used, agree on a meeting schedule, communicate times when you might be busy on other things.
- Consider the process of collaboration and what it means for each partner including: timelines, deliverables, capacity, ownership/IP and future use of work produced, ethics, payments, and sign off processes (e.g., for press releases, scripts, programmes etc).
- Agree credit, sign offs, resources, ethics, morals, legacy relevant to the partnership and work being produced.
- Consider limitations (e.g., space available for art), risks and mitigations up front, it will help if and when issues occur. Revisit these as the collaboration develops. Agree risk assessment protocols.
- Map expectations (including measurable goals, and deadlines) and agree who is responsible for what e.g., a RACI exercise, mapping out who is **R**esponsible, **A**ccountable, **C**onsulted and **I**nformed throughout the lifecycle of a piece of work.
- Consider working environments (think about power dynamics, accessibility, and inspirational spaces).

SETTING EXPECTATIONS

Once you have agreed how you might work together, it helps to have regular check-ins and discuss:

- Objectives of the partnership/project
- Expectations and capacity of each partner to deliver objectives
- Values, principles, and motivations of each partner to work in partnership

It's ok if these change throughout the project / partnership but it is important to ensure all partners have a say in any changes being proposed and that it does not impact on your work requirements e.g., from your funding body.

When discussing these points, you may want to consider the following:

- Agree a shared starting point for the collaboration. For example, if you have been in conversation with each other for a while but are now able to be funded to work together to produce a piece of work.
- Agree aims, objectives, outputs (ensure these are S.M.A.R.T or similar).
- Agree the target audiences or 'community of interest' to focus on as part of the engagement project.
- Agree fair payment of artists (and of all partners) involved in delivering a piece of work. This is key in creating an equitable partnership; and includes agreeing an appropriate payment schedule and recognising different employment statuses.
- Explore the personal values, ethics, and ways of working that are non-negotiable for each partner e.g., a commitment to social justice.
- Set out a positive way of working together, considering a 'code of behaviour' in the collaboration, a plan for dispute resolution and a way to ensure partners work responsibly in the project and with each other.

- Take time to understand the background of the partners and the context they are working in. The same considerations apply to other stakeholders involved in the project.

CONSIDERATE COMMUNICATION

Communication is key to successful partnership working and needs to be considered within the team and as part of the outputs of the work itself. Explore communication at all levels and with all relevant stakeholders. Stakeholders can include the artist(s), the academic researchers, the academics' institute(s), external bodies, and the public. Others affected and / or engaged could include the creative or cultural sector or government and / or public bodies.

Common ground

When starting in a collaboration, it is important that the team works toward building common ground:

- Take time to allow each person to describe their approach, and try to avoid making assumptions about people's expertise, knowledge, and practice.
- Encourage people to explore their use of language and define key terminology. Avoid jargon where possible and cultivate an environment where it is ok to ask what specific terms mean.
- Foster an open and questioning environment by encouraging people to share their ideas, and not edit them.
- Consider together any barriers to communication that may come from diverse cultural or social perspectives.

Methods of communication

It is also critical that the team considers different approaches or backgrounds that inform the most effective approach to communication. This could include:

- Mechanisms to interact, such as face-to-face, email, Skype, WhatsApp etc. These should be mindful of what each member of the collaboration can accommodate.
- Collective approaches to document sharing that all collaborators have access to (but is mindful of any ethical or data protection issues).
- A shared understanding of reasonable expectations around response times and communication styles.
- Clear delegation of communication during the collaboration (who will communicate what and to whom).
- Documentation of communication should be considered too (including transparency, credibility, legacy).
- As well as mapping communications methods for all stakeholders, any approach to communication (or a communications strategy) should factor in whether any research or creative output raises issues relating to data protection, intellectual property (IP), or other ethical considerations that would impact the release of output to the public. In addition, the strategy should include how to respond to any failures or difficulties with communications, for example premature info being released, IP violation etc.

NAVIGATING EACH OTHER'S WORLDS

It is easy to make assumptions about what it is like to work in someone else's world. These top tips might help develop a collective understanding.

- Research disciplines like art forms often have their own distinct working cultures. Recognition of this and an interest in learning and adapting to new experiences is a good foundation to start from.
- Take a moment to be aware of what you take for granted in your own context as this may not be the same for your partner.
- Take the time to build mutual understanding of all partners' requirements and perspectives around funding. Be transparent about this.
- Spend time in each other's contexts and in each other's environments. Take it slowly, build in enough time at the start of the project to immerse yourself in the 'other world', taking time to explore, sketch out and scope ideas. This can help to develop ideas and enables collaborators to gain insight into each other's thought-processes and artwork generation.
- Do not make assumptions about resources readily available through the partners.
- Establish openness: it's ok to point out misunderstandings and have a constructive conversation about how to reduce misunderstandings in future but be respectful when you do.
- Consider differences in taking a collaborative approach and it being truly shared responsibility and accountability. Establish clarity over 'who has the last word.' In some cases, this could be the funder, when the project lead is ultimately responsible for reporting back to them.
- Remember that people could be defensive about things they are uncertain of and appreciate that this work will be new to all involved. Be considerate of this for all partners.

COLLABORATION STORIES

Getting the foundations right can help when unexpected things happen. Newcastle University had been working with Cap-a-Pie, a theatre production company, on presenting a piece about Universal Credit due to premier April 2020. The pandemic necessitated a re-think. Rather than postponing the work, the university invited the theatre company to explore how they could use their skills to do things differently.

As the wider context meant more people were moving onto Universal Credit, it felt appropriate to re-frame this hot topic and produce an online piece of theatre. This attracted more people than might have attended in person, and there was rich feedback to draw from.

This approach was possible due to the support given by the university to enable an arts company to manage their operational activities and uncertainties first and give them an opportunity to reflect on how best they could assist the project. This emphasises that importance of sustaining existing relationships even in rapidly changing contexts.

<https://www.cap-a-pie.co.uk/credit/>

<https://www.dur.ac.uk/community/updates/?itemno=39261>

A recent collaborative art project between astronomy researchers, artists, and local children, started with Durham University collaborated with creative organisations and art and science networks to consider how they could work well together. Consideration of the existing skills and expertise helped identify areas they needed support in such as; business, procurement, audience engagement and funding applications. Professional services teams with expertise and experience in these topics were brought in to support the artists and scientists.

A key factor was to value the creativity and time given by artists, so ensuring they were paid fairly for their involvement was important, as was ensuring they had opportunities to showcase their art at science festivals and community events to support the growth of new and emerging artists.

<https://www.dur.ac.uk/science.outreach/special/what/>

The Sustainable Futures Academy was a collaboration between Cambridge University and the Berlin School of Public Engagement. 36 international participants came together with 6 creatives and 6 facilitators, supported by a professional services support team. During a 2-day launch event, teams came together to create outputs relating to specific areas of research.

The greatest lesson was round communication and how this can maximise the collaborative and co-creation process. There were lots of check-in meetings with artists, trainers, and facilitators via numerous communication channels, in different languages and over different time zones. The Public Engagement, documentation and evaluation teams were invaluable in applying their expertise to bring valuable quality feedback from the groups and informing the strategy.

<https://www.cam.ac.uk/public-engagement/information-for-staff-and-students/the-sustainable-futures-academy-2020>

Project planning

Working
together

It can be really exciting at the start of a partnership, as each of you get to know one another, and explore working together. However, to ensure that the partnership continues well, it helps to plan well.

Know your joint purpose

Your starting point should always be the purpose of the partnership and/ or programme of work. Understanding what you are hoping to achieve and reflecting on if and how this might be achieved is a really valuable starting point.

Know your audiences, participants, and stakeholders

Considering and understanding your different stakeholders is important in planning a successful project because you are accountable to them, and it will extend the reach and impact of your work. If you do not consider the aims and interests of your stakeholders at the beginning, it means that you risk failing to engage them effectively. If you only consider them towards the end of the project, you can end up needing to back track or re-focus your work, causing delays or increasing your costs.

Consider use of evaluation

Evaluation can help you develop, refine, understand, and improve your work, and help you evidence any outcomes. You need to consider this right at the start, as you are developing your project plan.

Get advice with project planning

Ethics of engagement; health and safety; safeguarding; diversity and inclusion; data protection; insurance etc. are all important considerations. Talk with your collaborator and bring in expert help if needed.

Tools to help

There are a range of tools that can help you develop your plan, including collaborative logic modelling, where collaborators map out the context; inputs; activities; outputs; outcomes and impacts of a project together. This can also be used to inform your approach to evaluation. The NCCPE have produced [an evaluation guide](#) focused on developing a logic model for your engagement project.

Gantt charts are useful way of mapping out the key milestones, activities, and deliverables in a project; and the RACI (Responsible, Accountable, Consulted, Informed) approach enables you to detail who is responsible for what within a project team.

Stakeholder mapping

Working
together

There is no one size fit all approach to stakeholder mapping, and you and your collaborators will need to consider which stakeholders are important to your project. To do this we recommend the following:

- Artists and researchers will have different stakeholders, so you may want to do a stakeholder map individually, before joining the two maps together
- Once you have mapped out your stakeholders do a prioritisation exercise

STAKEHOLDER PRIORITISATION

1. Identify your stakeholders

- Stakeholders are different for each project. All collaborators will have ideas of who needs to be considered
- List all the potential collaborators on a project. Don't forget to include funders, commissioners, publics.
- Do a collective initial prioritization exercise, to decide your key stakeholder groups/ individuals.

2. Sphere of influence and Levels of benefit- financial, cultural, social, science capital

- Map out you and your stakeholders' spheres of influence. Who influences your stakeholders and who do they influence? How might that maximise participation in your project and its outputs.
- Consider the potential benefits of the project for each stakeholder group.

3. Necessity

- Consider the necessity of the stakeholders to your work, and the necessity of the work to your stakeholders
- Which of the stakeholders is business/project critical? Highlight those who are absolute necessary, who you cannot do without.
- Consider the different roles of the stakeholders, from active participants in the project, to those who need to be kept informed, to those who you will not involve on this occasion.

4. Work with your collaborators to create a stakeholder table, and consider the following:

- What are the outcomes for each stakeholder (direct and indirect)
- Consider ethics including how to ensure the work respects the needs and interests of stakeholder.
- The priority of involving the stakeholder – from absolute necessary, cannot do without, to nice to have.
- Levels of value for each stakeholder, including financial benefit; cultural social science capital.
- What do they / can they contribute? What do they want from us?
- Communications, including method and frequency who need to be informed of which decisions.

POTENTIAL STAKEHOLDER GROUPS

There are lots of potential stakeholders for your work and mapping them out is useful. This table includes lots of different types of stakeholders. You could use this as a prompt to create your own stakeholder map. It is likely that you will not have stakeholders in every category.

It can help to do this together as a partnership, as you may well have different stakeholders who you need to take account of in your planning and communications.

<p>Funders</p> <ul style="list-style-type: none"> • Where is the money/ resources coming from? • Who will you report outcomes to? • Legal and reputational accountability? • Might this project/ collaboration lead to new funding opportunities? • How might you involve potential funders in the current project? 	<p>Institutions</p> <ul style="list-style-type: none"> • Who are the 'researchers' involved? • Who can help you deliver this project? Who has the skill set that you need to ensure that the project goes well (e.g., administration; PE professional)? • Who do the 'collaborators'- artists and scientists 'belong to'? Are they freelance or work for an organization? • Legacy planning from outset. • Do you need to bring in additional expertise? (e.g. Health and Safety) 	<p>Audiences</p> <ul style="list-style-type: none"> • Who are you trying to reach? • Who might benefit from the project? • Who is gaining new knowledge? • Is the content tailored? Who could it interest? • Does the content relate more to a group? • Is there community engagement? Who are the community members?
<p>Early career artists</p> <ul style="list-style-type: none"> • Who might bring new perspectives to the artistic process? • Are there specific groups you hope will influence/ be influenced by the approach? • Who else could you involve in your approach? 	<p>Civic Councils (and supported groups)</p> <ul style="list-style-type: none"> • Who can benefit from outcomes/ findings of the project? • Where is the activity happening? • Is this a local issue? How wide is this issue? 	<p>Advocacy Group</p> <ul style="list-style-type: none"> • Who can help you take forward social research from the project? • How can this project encourage new systems of knowledge? New ways of working? • How will the project be useful to the groups involved, what will they want to contribute?
<p>Gallery/ venue</p> <ul style="list-style-type: none"> • Who can help you reach audiences/ participants/ members of the public? • Where will the outputs be displayed? • How will the outputs be displayed? What is the time frame for that location? • Are there specific opportunities/ constraints/ requirements? 	<p>Agents, PE practitioners and Brokers</p> <ul style="list-style-type: none"> • Sources of human/ collaboration resource. • What other brokers do we need to bring into the process? • Who has knowledge around collaborators and logistical processes? • Mediators? Expertise? Who are the gatekeepers to these different worlds? • Who can broaden my / our networks? • Whose voices are not being heard / who can help me locate them? 	<p>Public engagement professionals</p> <ul style="list-style-type: none"> • Who has prior knowledge of collaborations like this? • Who has experience of pitfalls and methods to facilitate success? • Can someone in your Public Engagement team get involved or help? • Who has case studies of best practice? • Have you consulted the community re: appropriateness, appeal, accessibility etc?

Funding

Working
together

There are a range of places that you can source funding for artist researcher collaborations.

Examples include:

- Directory of social change: <https://www.dsc.org.uk/>
- NCCPE: <https://www.publicengagement.ac.uk/do-engagement/funding>
- ACE (Arts Council England): <https://www.artscouncil.org.uk/funding>
- NIHR (National Institute for Health Research): <https://www.spcr.nihr.ac.uk/PPI/resources-for-researchers/funding-for-involvement-and-engagement>
- Wellcome: <https://wellcome.org/what-we-do/our-work/public-engagement-support-researchers>
- International: https://uk.icom.museum/wp-content/uploads/2015/03/InternationalFunding_VA_doc.pdf
- <https://www.heritagefundingdirectoryuk.org/wp-content/uploads/PDF/International-Funding-Directory.pdf>

When sourcing funding, it is important to consider which funders other stakeholders can access.

Costing collaborative working

It is important to cost your project appropriately and ensure that you have taken into account all aspects that may need to be funded. Here is a useful check list to get started.

<ul style="list-style-type: none"> • R&D Time, • Production, • Reproduction, • Transport/ Storage / Installation, • Venue/ Space • Travel/ Accommodation for all collaborators • Talks • Reports • Consultancy 	<ul style="list-style-type: none"> • Admin • Employment + Tax status • Payment method and ownership e.g., institutional contract or invoicing, assumptions/mitigations considered for each • Legacy – For life after the grant/ project • External/ additional skills: Evaluator • Contingency: allow for slippage/ additional costs & new directions/ opportunities.
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Once you have sourced funding, it is important to check how payments will be made and consider is that appropriate/ flexible enough (e.g., delays)? It is also important to consider if there are strings / freedoms that come with the funding.

When considering fair payment for artists, ACE have a list of industry bodies who can help: https://www.artscouncil.org.uk/sites/default/files/download-file/ACNLPG_Fair_pay_0.pdf

Legacy

Legacy

While legacy may seem like something that is only done at the end of the project or a significant milestone, it is important to plan ahead. The nature of the collaboration / project will inevitably influence the nature the legacy takes. The project participants / collaborators should think clearly about the purpose of the legacy, and the motivations / drivers for it. For example, are there external drivers (e.g., the Research Excellence Framework (REF), requirements of other participants, stakeholders) or is the legacy to be determined solely by the artist and academic researcher? Will the legacy of one project act as a springboard for another, and if so, who can be involved?

The legacy is part of thinking about aims and objectives, not a separate add-on. It is therefore important to consider how you define 'legacy' for your project? Multi-use outputs? Behaviour change? Platforms? Sustainability?

Legacy should factor in:

- Sustainability of funding: sustainability of partnership, institutional responsibility, ethics, and transparency: defining legacy goals from start.
- Curation (where will objects or outputs be presented), where and how they will be stored; if presented elsewhere/differently in the future, how will context be maintained?
- Capacity, partnership, and skill – development.
- A process to learn through evaluation.
- Documentation – shared knowledge.
- Communication.
- Reporting mechanisms that inform policy, impact, or funder-motivated metrics.
- Allowing for new relationships/ change.
- Stakeholders for long-term support (e.g., website maintenance, continued community support, storage costs).
- Making projects self-sustainable – consider how you will sustain a project or collaboration beyond its life.
- Issues of relevance to both the researchers (institutions) and artists:
 - Researchers: Research Excellence Framework (REF), Impact case studies, skills, and professional development.
 - Artists: ACE metrics, portfolio and skills development, CV development.
- Consideration of all beneficial dissemination channels, including policy, metrics, media, academic outputs, and others.

EVALUATING YOUR WORK TOGETHER

Evaluation is a key part of developing effective collaborations. Used strategically it can help you understand how the partnership is going; make improvements to your approach; and evidence the value you have generated for all involved. It can also shine a light on unexpected outcomes from your work together.

Partners often have different ideas about evaluation and may need certain forms of data to evidence to their stakeholders what they have been doing. Therefore, it is important to discuss the role of evaluation within the partnership, and the questions that you hope evaluation will address.

There are lots of relevant guides to developing a strategic approach to evaluation, so in this section of the guide we focus on three things to bear in mind when evaluating artist researcher collaborative work.

1. **Be strategic about your use of evaluation, and what your overarching evaluation questions are.** By deciding where to put your evaluation effort, based on your interests and needs, you can ensure that you only collect data that you will use and that will be useful to you. Do not leave the thinking about evaluation to the end but consider it right at the start of the project.
2. **Remember to provide opportunities for the researcher and artist to reflect on what they are learning throughout the project.** Many collaborations are as much about the process as the output, and researchers and artists often report benefits from working together. However, to properly capture how ideas change, form, are challenged, and develop, it can help to keep a record as you go along. This could be a reflection log, which can then be mined to capture the nuances of the collaborative process
3. If you are not familiar with evaluation, **do not be afraid to bring in expert help.** This might be someone from one of the collaborating organisations, or a freelance evaluator.

SUSTAINING OR ENDING

At the end of a project, it is important to revisit if and how you will work together in the future. Following the advice in this guide, should mean that there are no unexpected surprises at the end of the project. Having laid the foundations at the start, and consistently reviewing them during you work together, will mean that there is clarity about if and how you might work together going forward.

Here are some top things to think about when planning your approach together:

- Often collaborations are funding and time dependent. It is ok to not commit to longer term working together, and this does not mean that the collaboration has not been successful. However, it is important that everyone involved in the collaboration is aware that this is the case and has a chance to discuss it.
- Ending a project well is an important part of developing foundations for working together in the future. Having a wash up meeting, reflecting on the learning, and agreeing any final activities or outcomes that you need to do to complete the project is a really effective way

to end well. Make sure you have communicated with all your stakeholders, and let them know what is happening, and how they can access any of the learning from the project.

- If you are hoping to work together in the future, the wash up meeting can also consider any learning you need to take into account for the next phase of your partnership.
- Do not assume that because you have worked well on one project, it will be smooth sailing on the next. Collaborations take time and energy, so do not miss out the important steps of agreeing how you will work together, and the aims of what you are planning to do.
- Collaborations grow and develop over time, and things that worked well in the early stages of the relationship may not work forever, so do not forget to check in regularly on how things are going.

COLLABORATION STORIES

Following a successful immersive theatre play project that investigated synthetic biology, the Public Engagement team at University of Bristol considered how they could capture the success of the project once it ended. Reflecting on the legacy project there were a number of successes identified:

First, the original research group developed other projects around synthetic biology as the original event changed their perception of the value of public engagement.

Second, other research groups adopted similar methodologies in different research areas.

Third, the theatre company expanded work with other researchers and universities, supporting their development.

Finally, for the public engagement group, they developed the Responsible Research and Innovation ongoing project. They realized the importance of planning for legacy and learning from the unintended legacies as these can become important parts of future work.

<http://www.bristol.ac.uk/brissynbio/>

PhyArt is a project at the University of Birmingham that started 10 years ago, where artists articulate aspects of Astrophysics into a creative medium. Initially the researcher was contacted by a sound artist who was interested in their work on natural resonances of stars (similar to musical instruments).

By developing a mutually beneficial working relationship and capitalizing on serendipitous opportunities to work with other groups and disciplines, PhyArt@UoB grew from this single event to something that incorporates artists from a range of practices, and which attracts a wider variety of audiences.

It was important to not see the legacy as an end point, but rather as the springboard to new ideas on how to collaborate over the long-term. The focus should be on the relationship, not the output as these will develop where the relationship works well. <https://www.phyartuob.co.uk/>

COLLABORATION STORIES

Leicester Diabetes centre, in collaboration with a local dance group, aimed to deliver a Bollywood style performance to local communities around the topic of type 2 diabetes and the value of exercise to combat the risk. The first year focussed on a 7-day pilot during the summer, offering dance classes to different age groups with personalised health advice for adults at risk of diabetes, and to test the partnership worked with differing types of engagement. A generally good uptake became an excellent uptake in the second year where a whole term of dance classes for adults was established.

However, in time these evolved into exercise classes reminding collaborators that being clear about the plan and aims of the project is important, especially following the pilot stage. By the third year the programme was focussed on dance again, and now the project is looking at a larger bid with a performance focus.

Key lessons drawn were that community arts are more responsive to changes than the NHS; they have great contacts already in the communities they serve; and to be mindful that building relationships takes time, and progress towards your initial goal may be slow and steady.

[https://www.publicengagement.ac.uk/sites/default/files/webform/reflective_report_on_dance_vs_diabetes_project .docx](https://www.publicengagement.ac.uk/sites/default/files/webform/reflective_report_on_dance_vs_diabetes_project.docx)

Tough Stuff A - Z

Collaborative working can be joyful but will also be challenging. There are some really difficult things that can emerge from working together. Here are some pitfalls to try to avoid, but remember, some of our best learning can happen in the tough stuff.

Accessibility: Consider how you are communicating with and reaching people. Ensure free, open access to all are available regardless of their protective characteristics.

Budget: Have a fair and realistic budget and be clear who has ownership/ approval. Do you have the budget to do everything being considered? Make sure you have a fair way of prioritising what the budget is for. Make sure that you value skills, expertise and time and pay fairly, being clear and transparent over each other's expectations and the required resources.

Community: Consider the communities involved and reflected in the work being produced and whether this is appropriate. What key messages are being given and do these perpetuate unhelpful biases?

Contracts: Get expert advice at what should and should not be in your contracts e.g., who owns what, what happens if the output gets sold, timelines, measurements, delivery, IP. Be aware that institutions may have automatic ownership if work is delivered on their contract, e.g., Unitemps within universities. This needs to be clear, and any mitigations outlined within contracts.

Ego: Take time at the very beginning to learn how each other works and build respect. Learn how to deal with conflict positively.

Ethics: Are you publishing or gathering data that involves sensitive, controversial, or personally identifiable information? If so, seek ethics approval well in advance.

Events: Venues and times can make or break an event so include that in your planning. Leave a good lead-up time for your advertising. Always have a Plan B. Be clear from the start about the limitations and possibilities of the space i.e., avoid issues such as sound installations in offices, flammable materials in access routes, suitability of content to space use.

Fair Pay: Be open and upfront about who is and is not getting paid to participate, why this is the case and how to share resource effectively: discuss the resources needed to facilitate participation. Be prompt with payments to maintain good relationships.

Logistics: Ensure everyone delivering work has access to what they need to do so. Can all partners make each meeting/event taking place? Shared online working spaces need to be considered within requirements of host institutions and depend on the nature of the work being shared. Ensure you speak to Information Assurance experts.

People: Carefully consider what you require from each other and ensure that this is clear. Make sure you are confident you can deliver what you have agreed to, and that your collaborator is confident that they can deliver what they have agreed to. Ensure you understand and have

articulated how much of a priority this work is to you and your partner. Have you got people who can step in if required?

Power: Be aware of power dynamics and how this may lead to exploitative situations, and if possible, try to avoid any issues. No one should be working for free or feel they are expected to.

Safeguarding: Know your audience, some activities/outputs might not be appropriate for everyone. Are you working with vulnerable people e.g., children or people with additional requirements for safeguarding? Ensure you have processes in place to mitigate any risk involved in engaging vulnerable people, at the very minimum this would include a Risk Assessment for an event for example and may require ethics approval depending on the nature of the work being planned. More information on safeguarding has been produced by The NSPCC and any project where this is a relevant aspect should ensure each partner has, and follows, all relevant policies and procedures for safeguarding. <https://learning.nspcc.org.uk/safeguarding-child-protection>

Timeframes and check points: Ensure everyone is aware of the plan and when key actions have to be completed. Regularly check in with each other, and make sure you review the artist's work when asked, keeping an open mind about the development

Trust: Take time to get to know each other to build a common language for mutual understanding. Respect each other's abilities and skill set. Be aware of creative control and discuss this up front. Be transparent about the intention of the [partnership and the work being produced along with expectations from partners.

Values: Take time to establish mutual values and motivations. You need to know when to stop pursuing a partnership if you cannot agree on core principles of the people and the work being carried out.

With any collaboration, things can go wrong. Have a good appreciation of the risk and be aware of how to best estimate it. Learned experience can benefit you in future projects.

Directory of resources

Collaboration Projects:

Engrossed Project: Alison Cooper: Cooper.alisonc@gmail.com Diana Ali: www.dianaali.com

G-Lands Project: <https://www.ed.ac.uk/regenerative-medicine/public-engagement/g-lands>
<http://temp.crm.ed.ac.uk/g-lands-out-body-experience-1>
<https://emilyfongstudio.com/g-lands>

Leicester Diabetes Project:

https://www.publicengagement.ac.uk/sites/default/files/webform/reflective_report_on_dance_vs_diabetes_project.docx

'Let's talk about Sexual Violence': www.talksv.uk

Virtual Exhibition: <https://v21artspace.com/lets-talk-about-sexual-violence>

Newcastle University and 'Credit' project: <https://www.cap-a-pie.co.uk/credit/>
and <https://www.dur.ac.uk/community/updates/?itemno=39261>

Ogden Centre Art Commission: <https://www.dur.ac.uk/science.outreach/artcommision/>

PhyArt Project: <https://www.phyartuob.co.uk/>

Scifilmit: <https://scifilmit.com/hackathons/>

Sustainable Futures Academy: <https://www.cam.ac.uk/public-engagement/information-for-staff-and-students/the-sustainable-futures-academy-2020>

Synthetic Biology Project: <http://www.bristol.ac.uk/brissynbio/>

Tate Gallery Participatory Art: <https://www.tate.org.uk/art/art-terms/p/participatory-art>

University of Birmingham PhyArt: <https://www.phyartuob.co.uk/>

University of Bristol Synthetic Biology research: <http://www.bristol.ac.uk/brissynbio/>

University of Leicester Diabetes Project:

https://www.publicengagement.ac.uk/sites/default/files/webform/reflective_report_on_dance_vs_diabetes_project.docx

What If? Supporting Young People's curiosity University of Durham:

<https://www.dur.ac.uk/science.outreach/special/what/>

Funding Resources:

Directory of social change: <https://www.dsc.org.uk/>

NCCPE: <https://www.publicengagement.ac.uk/do-engagement/funding>

ACE: <https://www.artscouncil.org.uk/funding>

Wellcome: <https://wellcome.org/what-we-do/our-work/public-engagement-support-researchers>

NIHR: <https://www.spcr.nihr.ac.uk/PPI/resources-for-researchers/funding-for-involvement-and-engagement>

The Stable Company: <https://www.thestablecompany.com/sources-of-funding/arts-culture-heritage>

Grants Online: <https://www.grantsonline.org.uk/news/arts-culture-and-heritage/>

International funding: https://uk.icom.museum/wp-content/uploads/2015/03/InternationalFunding_VA_doc.pdf
<https://www.heritagefundingdirectoryuk.org/wp-content/uploads/PDF/International-Funding-Directory.pdf>

Other Useful Resources:

Arts Council Fair Pay: https://www.artscouncil.org.uk/sites/default/files/download-file/ACNLPG_Fair_pay_0.pdf

NCCPE Evaluating Public Engagement: https://www.publicengagement.ac.uk/sites/default/files/publication/evaluating_your_public_engagement_work.pdf

NSPCC Safeguarding information: <https://learning.nspcc.org.uk/safeguarding-child-protection>

RACI and Gantt Chart: <https://instagantt.com/raci-chart-definition-guide-and-examples>

Glossary

‘Creative’ (as a noun): A term used to describe an artist, whose practice could be from a range of different disciplines and art forms

Co-Authorship: A piece that is authored by two or more people, both taking joint responsibility for the output

Collaboration: Where two or more people/ organisations choose to work together for mutual benefit. A collaboration may see equality across the responsibilities and decision making between the partners or could see different collaborators contributing in different ways.

Commission: An artist is paid to produce a piece of work defined by the brief; however, this commission is usually not owned by the commissioner but by the artist.

Co-produced research: Research where the research question, methodology, data collection, analysis, and dissemination are done in partnership between two or more individuals / organisations. Co-production suggests that the partnership is equal across all aspects of decision making and practice.

Creative practitioners: Helpful term when referring to artists from different disciplines (poetry, visual art, dance etc.)

CUPI: Community University Partnership Initiative – an NCCPE project to match make community organisations and researchers together, and support idea development. [CUPI NCCPE Partnership](#)

Impact: This has different meanings dependent on the context. For researchers, impact typically means the effect their research has had on the world.

IP Fee: This is a fee for intellectual property. Intellectual property that you own, can be sold to others.

KEF: The Knowledge Exchange Framework is a reporting mechanism for universities on their knowledge exchange activity. Universities in England have been invited to share data about knowledge exchange work, around 7 different dimensions, including public and community engagement. You can see the outputs from the most recent exercises here:

<https://re.ukri.org/documents/2019/kef-consultation-and-pilot-outcomes-publication-pdf/>

Knowledge Transfer Partnership: Usually funded by a research funder, these partnerships support researchers to work in partnership with another organisation, to share knowledge generated through research.

Participatory art: A term that describes a form of art that directly engages the audience in the creative process so that they become participants in the event. <https://www.tate.org.uk/art/art-terms/p/participatory-art>

Public Engagement: Public engagement describes the myriad of ways in which the activity and benefits of higher education and research can be shared with the public. Engagement is, by definition, a two-way process, involving interaction and listening, with the goal of generating mutual benefit.

Purchase order number: Universities typically will pay artists by raising a purchase order. This order will have a unique PO Number, which will need to be quoted on all invoices relating to the purchase order.

Publics: A term used to recognise that the public are made up of lots of different people with different interests, experiences, perspectives, and views.

RACI: A way of ensuring that different people's involvement in a project and its workload is clear. **R** denotes someone responsible for a task; **A** someone who is accountable for that task; **C** someone who should be consulted to do that task; and **I** someone who needs to be informed about the task. <https://www.projectsmart.co.uk/raci-matrix.php>

REF: The Research Excellence Framework is one way in which universities are assessed on the quality of the research that they do. Part of the assessment is based on the impact that the research has had on the world, assessed through 'impact case studies.' This assessment happens every 7 years. The impact case studies for 2014 can be viewed here:

Research Funders: There are a range of funders of research in the UK. Those who fund university-based research include:

UKRI (UK Research and Innovation) <https://www.ukri.org/opportunity/>

STFC (Science and Technology Facilities Council) <https://stfc.ukri.org/funding/research-grants/funding-opportunities/>

ESRC (Economic and Social Research Council) <https://esrc.ukri.org/funding/>

BBSRC (biotechnology and Biological Sciences Research Council) <https://bbsrc.ukri.org/funding/>

MRC (Medical Research Council) <https://mrc.ukri.org/funding/>

EPSRC (Engineering and Physical Sciences Research Council) <https://epsrc.ukri.org/funding/>

NERC (Natural Environment Research Council) <https://nerc.ukri.org/funding/>

AHRC (Arts and Humanities Research Council) <https://ahrc.ukri.org/funding/>

RE (Research England) <https://re.ukri.org/funding/>

Innovate UK <https://www.gov.uk/government/organisations/innovate-uk>

Wellcome <https://wellcome.org/grant-funding>

RRI: Responsible research and innovation is a term describing an approach to research that takes into account societies views, interests, and concerns

Socially engaged arts practice: Socially engaged practice, also referred to as social practice or socially engaged art, can include any artform which involves people and communities in debate, collaboration, or social interaction. <https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice>.

Collaborators

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