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Title: Contemporary Art Commissioning: The Role of Universities

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Abstract

Why would the private business sector be motivated to work directly with a university to commission artwork, as opposed to an alternative provider and in turn, what factors have motivated universities to engage in this kind of commercial activity?

This thesis focuses on two fine art commission projects, which have taken place over the past 15 years through two universities in the South East region of the United Kingdom - Norwich University of the Arts and the University of Hertfordshire. It considers the writings of art critic and contemporary art correspondent, Louisa Buck, and others, to frame a comparative study and critical analysis of the commissioning climate in the United Kingdom over the past 20 years. It also presents data and statistical information from Universities UK and Grant Thornton, to enable understanding of how university income streams have changed and adapted to government funding over the past 15 years, presenting a landscape of new or 'third party' income streams for universities. The thesis will consider whether these policies have encouraged universities to engage in more commercial projects through strategic policy and whether this has in turn potentially encouraged and instigated these two fine art commission projects, as well as other commercial developments.

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Introduction

“..business will be the lens through which we view the world.”¹

With the growth of the western economy since the end of the 2001 recession,² wealth and consumerism have helped shape a new range of fine art commissioning bodies.³ Mediators, modes of engagement, new behaviours in purchasing and commission types have challenged established conventions and have, in turn, affected the increase and diversity of fine art commissioning opportunities in the UK.⁴

Universities have historically been involved in Fine Art commissions, commonly through patrons.⁵ However, commissions in Fine Art within today’s era are “no longer restricted to the privileged few”⁶, or primarily directed through public funding. Evidence shows that since the turn of the twenty-first century there has been a transformation in who commissions.⁷ This in turn has prompted a variety of new commissioning approaches. In recent years these methods, motivations and commissioning types have influenced who businesses engage with. Within this research I have focused on one of these new models of working, namely private sector commissions through the university sector.

The main focus of this enquiry is to gain an understanding of Fine Art commissions serviced through universities. It will consider why universities are increasingly

¹ University of Hertfordshire Strategic Plan 2007-2012, Foreword by the Vice Chancellor, Tim Wilson. Hertfordshire, UH, 2007.

² Greg Mankiw cites J.D. Hamilton and M. Chauvet, “Dating Business Cycle Turning Points”, May 2005, https://econweb.ucsd.edu/~jhamilton/chaudet_hamilton_may_05.pdf, in his post “The 2001 recession revisited: With revised data, when did the last recession begin?” /<http://econbrowser.com/archives/2006/08/the2001recess/>, (accessed August 18, 2016).

³ Louisa Buck and Daniel McClean, *Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artist*, (London: Thames and Hudson Ltd, 2012) p. 90.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid., p.91.

⁷ Ibid.

engaging with the commissioning process, or more widely with commercial ventures, and why universities are appealing to new commissioning bodies in the business sector. The key area of understanding is the motivational factors which have instigated universities to be more commonly involved in commercial engagement with commissioning in recent years.

Two universities within the South East region of the United Kingdom have been selected for investigation - the University of Hertfordshire (UH) and Norwich University of the Arts (NUA). Each have engaged with Fine Art commissions, and two of the commissions have been selected as case studies for this thesis, Statoil's commission from NUA (2016) and Beales Hotel's commission from UH (2003).

The research project derives from my own interest in the subject of art commissions from being a visual artist involved in the Beales Hotel commission. I am also now an art and design project manager, and art consultant. I am concerned to understand more deeply the complexities of why companies engage with universities in commercial projects. Some reasons are apparent but some do not seem to be so. As I currently work for the University of Hertfordshire within the Creative Ideas Office and primarily deal with commercial projects and student opportunities, I was particularly interested in researching and understanding this area further. However, there seems to be little information focused on art commissions relating directly to universities, even though changes within government policy and income streams have certainly encouraged universities to have an increasing focus on commercial income.

Chapter 1: Context of the study

1.1 Introduction

This chapter sets out the broad context of the study. The first section provides an overview of the commissioning climate and the alternative commissioning providers in the UK since 2000. The second section gives an overview of the service industry for commissioning contemporary art in the UK. The final two sections explore some of the changes in income streams of British universities in the period, and also how the impact of the 2001 recession on the UK economy and on private business has encouraged commercial engagement in some British universities. The chapter concludes with a review of the foundations this chapter has laid for the following chapters. Chapter 2 will introduce the case study businesses and universities in preparation for chapters 3 and 4, the comparative studies.

Within this chapter I introduce the writings of Louisa Buck and Daniel McClean and their book *Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artists*⁸. This book is a major area of focus within my thesis, as it is used within a comparative study and a critical analysis to help frame the arguments. The reason for selecting these authors and this publication is that it is the most comprehensive book on contemporary art commissioning in the UK, plus it provides an inclusive outline of motivational values for private art commissioning parties. Other literature is supportive of these values, however it is often less robust or not focused on the UK.

⁸ Buck and McClean, *Commissioning Contemporary Art*, p.90.

1.2. Overview of the commissioning climate

Over recent decades, the range of commissioning has not so much expanded as exploded. More projects are being commissioned world-wide in greater variety and by an increasing number of organizations and individuals than ever before. The act of commissioning is no longer restricted to the privileged few but is claimed by constituencies and communities beyond traditional patrons, with projects that often challenge established conventions.⁹

The view cited above was expressed by Louisa Buck and Daniel McClean in their book, *Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artists*. Published in 2012, the book is one of the most recent texts that focuses on the processes and bodies involved in commissioning contemporary art in the UK and is thus a very important resource for my research, although, as will be seen, it also has some potentially significant omissions.

An important part of the context for the ‘explosion’ in commissioning contemporary art is likely to relate to the flourishing UK market for contemporary art noted by Buck in an article she wrote for the Arts Council England in 2004. She argues that the UK contemporary art market expanded dramatically between 1994 and 2004 and became the centre of the European art market and only globally second after New York.¹⁰ As supporting evidence for this claim she cited a statement made in 2004 by Stefan Ratibor, Director of the Gagosian Gallery, London:

We consider London, after New York, to be the second art centre of the world and we wanted to use it as our European ‘leg’, to service European markets

⁹ Louisa Buck and Daniel McClean, *Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artist*, (London: Thames and Hudson Ltd, 2012)

¹⁰ Louisa Buck, “Market Matters: The Dynamics of the Contemporary Art Market”, Arts Council England, (October 2004) p.15

out of London. This is where the auctions are, this is where the galleries are, this is where the dealers are. Of course, there are galleries in Berlin, in Cologne, in Rome, but the big dealers, they are all here. The proof of the pudding is the fact that we have just opened a 15,000 square foot additional gallery, if it wasn't going well, we wouldn't have done that.

This seems to confirm that the Art Market in the UK in 2004 was strong and growing. But who was commissioning art and through what agencies?

In relation to this question, one chapter in Buck and McClean's book *Commissioning Contemporary Art* (2012), is particularly useful. The chapter, entitled 'A Rich Spectrum of Possibilities', aims to 'present both an illustration and an anatomy'¹¹ of the complexity and varied spheres of commissioning bodies internationally. It also claims to focus on the "main landscapes" of commissioning currently, while suggesting that these "new models" of landscapes can also "combine and coexist."¹² Buck and McClean explain this by saying that "boundaries between these categories are often permeable, with commissioning partnerships being forged across various bodies" and that "each model also brings to the act of commissioning its own distinctive set of aims, aspirations, possibilities, constraints and *modi operandi*."¹³ Implicitly, the commissioning partnerships between businesses and universities, focal to my research project, fall into this category of "new models" of commissioning, however, the authors, unfortunately, do not specifically identify it. Nevertheless, the chapter does provide a useful and relatively up-to-date indication of the five main commissioning sectors currently operating in the UK, including

¹¹ Ibid., p. 90

¹² Ibid.

¹³ Ibid., p.91.

“public organisations and authorities: education establishments” and “private foundations (or patrons)”¹⁴ , both of which relate to public art commissions and are thus fundamentally relevant to my research project. While universities such as UH and NUA fall under the first of these categories, Beales Hotels and Statoil belong to the second category.

Buck and McClean define public art as:

*...an internationally recognised term used to describe works of art in the public realm – that is, in spaces and places where the general public come across art by chance, rather than necessarily having elected to see it...underpinned by the principle that the visual arts are available to a wide constituency of the public as part of a well-designed and cultured environment...*¹⁵

The international validity of this general definition is corroborated in an earlier publication by American public artist, Lynn Basa in her book, *The Artist's Guide to Public Art: How to Find and Win Commissions* (2008).¹⁶

The commissioning process for any public art works can involve funding from the public, private, or corporate sector; sometimes a mixture of all.¹⁷ Whatever the funding source or sources may be, while some public artworks are commissioned by public galleries and museums, there are other groups in the public sector commissioning category that may lack these institutions' professional expertise in

¹⁴ The other parties are: public organisations, commissioning agencies and private collectors. Buck and McClean, *Commissioning Contemporary Art*, p.91.

¹⁵ Ibid., p.105.

¹⁶ Lynn Basa, *The Artists Guide to Public Art: How to Find and Win Commissions* (Allworth Press, New York, 2008) p.157.

¹⁷ Buck and McClean, *Commissioning Contemporary Art*: p.94.

adjudicating and selecting artists and art works.¹⁸ These groups, for example, include hotels, other businesses, and universities.

It is important to note here that both of the case study universities, NUA and UH, not only have histories of collecting contemporary art but also of commissioning it, as implied by their web pages devoted to their art collections and to their recent activities.¹⁹ In relation to universities, Buck and McClean relevantly note that “Universities have been involved in commissioning art for centuries...”²⁰ and describe various international examples of universities which have historically and are presently commissioning artists to provide art for themselves, as well as sponsoring artists’ residency programmes. They also mention percentage for art programmes, or similar ideas from universities in America and France, as well as projects funded by universities themselves. Additionally, they provide an example from the United Kingdom, stating “many universities and schools commission artists for permanent and temporary works and artist-in-residence schemes also abound”.²¹ In this sense, the book acknowledges the role of UK universities as commissioners of contemporary art for public purposes but not their apparent emerging role as commissioning agencies in their own right.

As a result, within the available current literature on contemporary public art commissioning, including the Buck and McClean book, universities implicitly feature alongside businesses, health institutions, local authorities and other public sector art commissioners, as potentially needing recourse to third party agencies in order to deliver the commissions because they may not have the in-house capabilities to do

¹⁸ Ibid., p. 93.

¹⁹ See: University of Hertfordshire Collection, UH Arts, <http://www.herts.ac.uk/uhbow/about-us/art-collection> , and Norwich University of the Arts Collection, East Gallery, <https://www.nua.ac.uk/thegallery/> . Although neither of the statements explicitly mentions commissioning to their art collections, from my own knowledge I can confirm that the University of Hertfordshire has commissioned artwork as part of its collection.

²⁰ Buck and McClean, *Commissioning Contemporary Art*, p.118.

²¹ Ibid, p.119.

this themselves.²² The most common, traditional agencies for this purpose are art dealers, art consultants and art commissioning agencies.

This is an unknown factor in the current literature, unexplored within the Buck and McClean book and which will be critically discussed more fully later on in the thesis with regard to the case studies.

1.3. An overview of the Service Industry for Commissioning Contemporary Art in the United Kingdom

Bucks' 2004 paper for the Arts Council England claims there are around 1,170 outlets in England who describe themselves as selling contemporary art. Although this information is over thirteen years old now and it focuses on selling rather than commissioning, it does give a fair view of the art service industry in the UK.

In *Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artists*, Buck and McClean refer to the artist's "gallery or dealer" being the "primary gallery or dealer in the country where the commission is based". They indicate that working directly with the artist gallery as the dealer for a commission is "standard good practice" and even if you decide to commission through another agency, or another mode that "securing the early support of an artist's gallery can be practically advantageous for the commissioner" as "galleries have a great deal of leverage with their artists" ...²³ They also indicate artists' galleries have the potential to unlock funding; co-invest on major commissions; or help secure finance from other sources, as well as support with equipment, staffing and practical support. One interesting point which I found here relates to the charge for commissioning artwork and

²² Ibid., p.105.

²³ Ibid., p.195.

connects with the impression given by Buck in both *Moving Targets 2* (2000)²⁴ and the 2004 paper for Arts Council England,²⁵ that dealer galleries are a curious blend of profiteering and philanthropy. Buck and McClean clearly indicate rates for normal sales of artwork through galleries as 40-50% mark-up possibly more. However, when it comes to rates for commissioning artwork:

*...there are...no fixed rules about whether dealers take a percentage of the sale price of the commissioned work. Practices vary enormously, and much depends upon the dealer's role in helping to procure the commission and to support the artist and project during the process of production. Even when galleries received a percentage of the sale price, this share often tends to be lower than with the sale of other works and may amount to only ten or twenty per cent.*²⁶

This is strange and intriguing, as much more work goes into the commissioning project, yet the agents charge less to do so. This has something to do with the relationship between the gallery, the artist and the support the gallery gives to the artist's career. Sadie Coles is referred to in Buck and McClean's book as saying: -

Each artist has a unique relationship with his or her dealer and there is no hard-and-fast model for the gallery management of an artist's involvement in a specific commission. Some artists run enormous studios that are more independent of their galleries, especially if they regularly produce ambitious and self-funded public sculptures and will use their gallery only to figure out the financial terms of the commissioned project and encourage new business. Other artists may rely one hundred per cent on their primary gallery to run all

²⁴ Louisa Buck, *Moving Targets 2*, (London: Tate Gallery Publishing, 2000), pp.171-172.

²⁵ Buck, *Market Matters: The Dynamics of the Contemporary Art Market*, p.24.

²⁶ Buck and McClean, *Commissioning Contemporary Art*, p.196.

aspects of a commission, from the contract to the financing and the liaison with the commissioning party...²⁷

Still referring to UK commissions, Buck and McClean provide another reference from another gallery – the Lisson Gallery in London, who again confirm low fees for commissions but without a specific reason. Maybe galleries do this for prestige, to be associated with the art commission:

The gallery would generally require a fee, which can be anything from what we would take with a standard sale to lesser figures, such as ten to twenty per cent, or even nothing at all. Very few commissions are simple, and if a gallery is involved, considerably more work is generally involved than with a standard sale. The advice of a good lawyer who is familiar with artists' commissions is also absolutely essential.²⁸

Buck and McClean (2012) confirm this, but also provide a distinction between dealers/art galleries and consultants/commissioning agents:

...Whereas a curator or public gallery may know of the best or most suitable artists to consider, many would-be patrons wishing to commission new site-specific artworks readily admit that they have neither the specialist knowledge nor the time to initiate and manage the commissioning process. A commissioning agent, on the other hand, will have the know-how and will be fully equipped to organise the entire process from start to completion. Developers, local authorities, government departments, hospitals, transport authorities and educational establishments, among many other

²⁷ Buck and McClean, *Commissioning Contemporary Art*, p.196.

²⁸ Ibid.

*commissioners, routinely seek expert advice from independent curators and commissioning agencies.*²⁹

So far, this chapter has presented an overview of who commissions and who services fine art commissions within the current UK climate. What seems interesting here is that although Buck and McClean mention universities as potential commissioning bodies or patrons, they do not mention universities as any kind of commissioning agent.

The next section explores a potentially significant aspect of the context for the recent shift towards the role of art commissioning agency within the types of universities which were either former art schools such as NUA,³⁰ or which have incorporated former free-standing art schools, such as UH,³¹ in relation to contemporary changes in university funding streams. For the purpose of clarification, the section begins by looking briefly at how art schools became embedded in the Higher Education (HE) system.

1.4. The University Context and the Economy

The study of Fine Art practice, along with aspects of design and crafts practices, is a relative newcomer to the UK Higher Education (HE) system. Incidentally, in relation to my thesis, even newer is the extension of such study into taught post-graduate degrees, and also research degrees.

²⁹ Ibid., p. 78.

³⁰ Norwich School of Art and Design.

³¹ St Albans College of Art and Design.

The process of change in HE began in the 1960s, with the Robbins Committee review of Higher Education full-time and part-time (1961) which aimed to “review the pattern of full-time Higher Education in Britain,”³² and the institution of the DipAD (1961), which replaced the, then existing, National Diploma in Design. This measure was launched by the Minister of Education under the chairmanship of the celebrated British painter, Sir William Coldstream RA.³³ It allowed students, for the first time, to specialise in one the following areas – Fine Art, Graphic Design, Three-Dimensional Design, and Fashion/Textiles. Students also had to study History of Art within the four-year course, to add academic rigour, which had pre-requisites, unless exceptional talent was noted. By 1969 forty Colleges of Art had received recognition of DipAD status.³⁴ But it was not until 1966 that the more progressive universities approached the idea of art degree courses.

In 1965 Jennie Lee, a pioneering Labour arts minister, produced the first government white paper on the Arts – *A Plan for Polytechnics and Other Colleges*.³⁵ The paper outlined that Polytechnics should become “the main centres for the future development of full-time education for the further education system” and the paper indicated the foundation of twenty-eight possible Polytechnics across the country,³⁶ many of which were already established. It was only in 1992, however, when John Major’s Conservative government passed the *Further and Higher Education Act* that the Further/Higher Education system changed again, allowing polytechnics and other institutions offering higher education, including art schools, to become universities.³⁷

³² Stuart MacDonald, *The History and Philosophy of Art Education*, (London: James Clarke and Co Ltd, 2004), p.356

³³ Ibid.

³⁵ Anna Coatman, “What Next for Art Schools”, *Times Higher Education*, March 17, 2016
<https://www.timeshighereducation.com/features/what-next-for-art-schools>, [accessed July 2016]

³⁶ MacDonald, *The History and Philosophy of Art Education*, p.362.

³⁷ Coatman, “What Next for Art Schools?”

Hence, ultimately, the creation of the UH School of Creative Arts within what had been Hatfield Polytechnic, and of NUA out of what had been Norwich School of Art and Design.

The question remains, however, as to why these new academic institutions should choose to become commissioning agents for contemporary art. The answer arguably lies in historical and recent economic pressures, relating to shifts and reductions in public funding streams for universities, particularly relating to the arts and humanities.

Universities and art colleges rely on government funding, both direct and indirect. From the 1960s to the late 1990s, some of this funding came through a system that provided government grants to students for maintenance and tuition, whatever discipline they chose to study. In 1989, a Conservative government reduced the level of grant available to all students, only providing larger grants, via means testing, to poorer students. They also introduced a system of student loans, which had to be paid back when the student was in employment. In 1997, the *Dearing Report on Higher Education Funding* - commissioned in 1996 by the Conservative Prime Minister, John Major, recommended that all students should be responsible for 25% of their university tuition fees.³⁸

The response to the report by the newly elected Labour government in 1997, was to institute a maximum cost of tuition fees of £1000.00. In 2003, the re-elected Labour

³⁸ Heidi Blake, "Grants, loans and tuition fees: a timeline of how university funding has evolved", *The Telegraph*, November 10, 2010, <http://www.telegraph.co.uk/education/educationnews/8057871/Grants-loans-and-tuition-fees-a-timeline-of-how-university-funding-has-evolved.html>, [accessed August 2016]

government re-set tuition fees at a maximum of £3000.00, despite the fact that in their manifesto for the general election in May 2001 they had pledged to resist any raise of university tuition fees. The fees increase duly came into force for the academic year 2006, but universities claimed that their funding from government sources, including the student loans, was still £1.3 billion short of a viable sum. In this historical process of funding cuts to HE, University Schools of Art and Design³⁹ have been among those who have suffered worst from systematic cuts to both arts and education funding, largely but not exclusively instituted by Conservative governments. The adoption by the Conservative-Liberal Democrat coalition government, of the Browne Report of 2010, not only led to an increase of university tuition fees to a maximum of £9000.00, but also to a 100% reduction in government per capita funding to universities for students on art, design, and social science courses.⁴⁰ Universities, and particularly Schools of Art and Design, appear to have had to adapt to these changes, by engaging with the commercial world in order to survive financially. There are also other data sources that support this view, notably the Universities UK website and Grant Thornton's paper: *An Instinct for Growth: The Next Move. Financial Health of the Higher Education Sector* (2013).

Universities UK⁴¹ provide information and indications of trends about all universities in the UK. From their report *The Funding Environment for Universities, An Assessment: Higher Education – a Core Strategic Asset to the UK*,⁴² published in

³⁹ This is the term chosen in the thesis to refer to them, although the precise titles of each institutional unit relating to the creative arts in universities varies considerably.

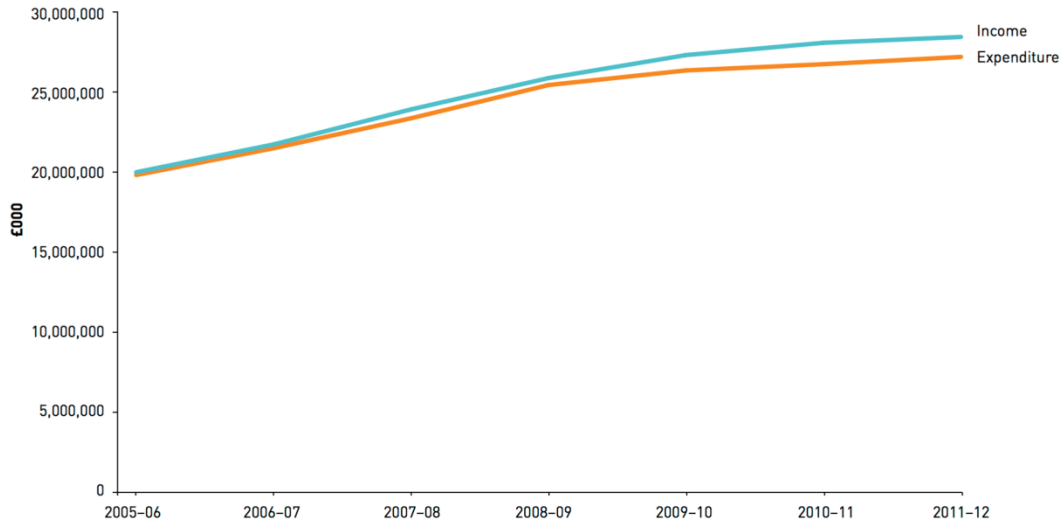
⁴⁰ Lord Browne of Madingley, *Seeking a Sustainable Future for Higher Education: An Independent Review of Higher Education Funding and Student Finance*, 2010, Chapter 6, "Public Investment Will be Targeted on the Teaching of Priority Subjects", p.47.

⁴¹ Universities UK help to shape the higher education policy agenda, engaging directly with policy makers and other stakeholders. They maintain strong and proactive relationships with government, the private sector, the professions and sector agencies. <http://www.universitiesuk.ac.uk/about/Pages/what-we-do.aspx>, [accessed January 18, 2019].

⁴² Universities UK, *The Funding Environment for Universities, An Assessment: Higher Education – a Core Strategic Asset to the UK* (2013), p.55.

2013, Figure 1 (Universities UK Figure 5.1) shows a dramatic rise in income and expenditure from 2005 to 2012.

Figure 5.1: Trends in total income and total expenditure for UK institutions, 2005–06 to 2011–12



Source: HESA

47. Moody's (2012) *English Universities: Reform Likely to be Credit Neutral for Most Schools*

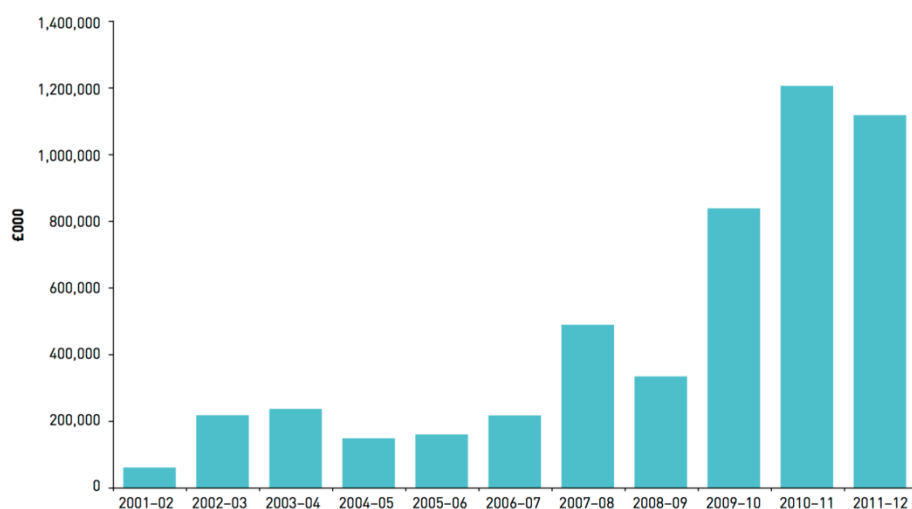
48. Standard & Poor's (2012) *International Public Finance: Approaches To Rating U.K. Universities Amid Growing Credit Diversity*

Figure 1 – Universities UK diagram showing trends in total income for all universities in the UK from 2005 to 2012

Obviously the increase in student tuition fees⁴³ has had an impact but are there other contributing factors? The chart below, Figure 2, (Universities UK Figure 5.2) comes from the same Universities UK report.

⁴³ NB: Although expenditure is mentioned it is not relevant to this study.

Figure 5.2: Surplus/(deficit) of net income over expenditure for UK institutions, 2001–02 to 2011–12



Source: HESA

Figure 2 – Universities UK chart showing net income for all universities in the UK between 2001 and 2012

It shows a large surplus of net income over expenditure, rising considerably in 2009 and continuing to grow. This seems very positive and although we understand tuition fees have impacted on this greatly, what are the other contributing factors?

For example - one of the very specific funding cuts which affected the arts in the United Kingdom took place in 2010 within George Osborne's spending review. He cut university funding nationally from 7.1 to 4.2bn then cut art, humanities and social science funding to zero, whilst ring-fencing all the funding to STEM subjects – science, technology, engineering and maths.⁴⁴

This thesis is focusing on the arts. However, unfortunately the Universities UK's statistics and papers do not present figures relating specifically and only to the arts,

⁴⁴ Andy Worthington, *Did You Miss This? 100 Percent Funding Cuts to Arts, Humanities and Social Sciences Courses at UK Universities*, <http://www.andyworthington.co.uk/2010/11/22/did-you-miss-this-100-percent-funding-cuts-to-arts-humanities-and-social-sciences-courses-at-uk-universities/>, [accessed November 2017].

so this paper can only present information from them which pertains to all universities in the UK relating to all subjects. This information relating to additional funding cuts to non-STEM subjects is negative in its value, yet the information provided by Universities UK indicates that income to universities in the UK is increasing. As mentioned, this is generally due to student tuition fees, but this paper is also pointing towards other factors.

If we look at the pie chart below, Figure 3 (Universities UK Figure 5.4), presented by Universities UK from the same paper, we can see that it notes 18% of UK universities' income comes from "other income" sources.

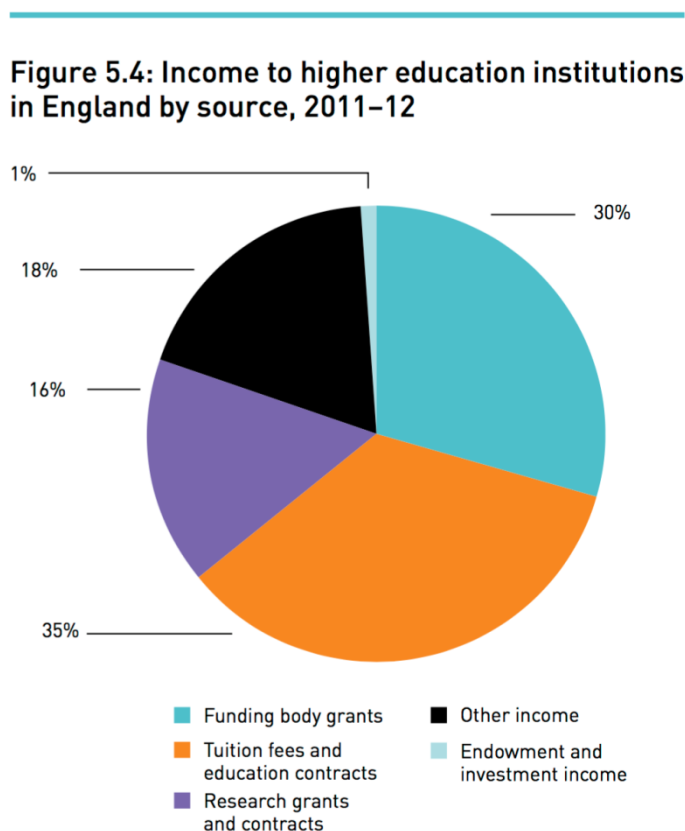


Figure 3 – Universities UK Pie-chart showing Higher Education income as a whole – the black area shows 'other income' which relates to "third party" income

This pie chart does not provide an explanation or breakdown as to what this “other income” is. However, the next chart in the same report – Figure 4 (Universities UK Figures 5.1) by Universities UK indicates three areas of income which are not noted above but which are of interest and link to this paper: -

- Income from Intellectual Property
- Non-Research Income from Industry
- Income from Residences and Conferences

Table 5.1: External income to higher education institutions in England, 2005–06 to 2011–12

Income source	2005–06 £000	2011–12 £000	% change between 2005–06 and 2011–12
Income from research contracts			
- from UK industry	208,350	230,147	10%
- from UK charities	610,117	779,666	28%
Income from intellectual property	24,325	47,055	93%
Non research income from industry	680,690	996,703	46%
Income from residences and conferences	973,136	1,385,492	42%

Source: HESA

Figure 4 – Universities UK chart showing income for all universities in the UK

From looking at this tabular information from Universities UK and their writings in this report, it can be said that generally – and this is generalised through information coming from all universities in the United Kingdom – universities are finding additional income streams which are non-traditional, i.e., not through government funding, research funding, tuition fees, grants and contracts, or endowments and investments.

To help confirm this theory we can refer to another source paper, which provides a more detailed breakdown of these “other income” sources which British universities are now seeking and finding funding from. Grant Thornton published a paper called: *An Instinct for Growth: The Next Move. Financial health of the Higher Education Sector 2013*. Within this paper, Thornton explained that the higher education sector generated a total surplus (before exceptional items) of £1.12 billion, representing 4.04% of income in 2011/12.⁴⁵ This was actually a decrease from the previous two years across all sectors, although this did vary between institutions. Thornton indicated that this may not necessarily be an indication of financial difficulty but could be for a number of reasons, including estates costs or building work.⁴⁶

Maximising commercial income is one of Thornton’s major headings within this paper, so therefore a major purpose of this publication. He says:

*Specifically, greater emphasis is now being place on how HEI’s can engage with private and non-commercial organisation, respectively, to generate mutual benefits. In particular, **HEI’s are typically looking to generate additional income at a time when traditional funding streams are under increasing pressure....***⁴⁷

They state the basis on which this analysis has been carried out is the HESA ‘HE Business and Community Interaction Survey (HE-BCI) 2010/2011: Within this survey, the income sources are noted from:

- Research related activities – collaborative research involving public funding

⁴⁵ Grant Thornton, *An instinct for growth. The next move: financial health of the higher education sector 2013*, (2013) Grant Thornton UK ILLP, p.5.

⁴⁶ Ibid.

⁴⁷ Ibid., p.30.

- Research related activities – contract research involving non-public funding (i.e. with SMEs, non SMEs and non-commercial organisations)
- Business and community services (which includes **consultancy work, use of facilities and equipment and courses/training for business and the community**)
- Regeneration and development programmes – (which includes ERDF,ESF,UK government and local regional bodies)
- Intellectual property – (which includes software and non-software licences and proceeds from sales of shares from spin off companies)⁴⁸

This information from Grant Thornton also provides income figures. **For consultancy it lists a figure of £1,105,660 = 33.5% share of the third income stream** for 2010/2011 – from HE-BCI source.

It can, therefore, be ascertained that by 2010 universities in the United Kingdom had already increased their income streams by developing this “third” income stream, namely consultancy in various forms.

Two universities which had engaged with private companies for private art commissions were selected as case studies for this thesis. The case study approach was selected because it is an educational learning vehicle which has the aim of providing a written description of an actual situation. In this thesis the case study approach is suitable because it allows this thesis to compare the two Fine Art commission projects within a broadly shared context. The case study information

⁴⁸ Grant Thornton, *An instinct for growth. The next move: Financial health of the higher education sector 2013*, p.30.

presented within this thesis includes interviews, email conversation, photographs and other data collected, which helps to provide a more complete picture of the situation⁴⁹. Robert K. Yin writes extensively about case study design and methods. Using Yins formulae, the case studies in this thesis are viewed through a comparative case method⁵⁰ using a descriptive theory⁵¹ to formulate an understanding of the information gathered about each university and its private art commission. The advantage of using this method is that the evidence presented from the two case studies can be evaluated through a comparative model, and can also be used as a framework when presented against literary sources as part of a critical analysis. There are, however, some disadvantages, which include, limitations to information provided, for example, how much information people remembered or the limitations of information provided through the questions asked. This however has been addressed by trying to balance the enquiry through questions and information which are relevant and focused.

In Chapter 4, the thesis will be looking at the two universities from the case studies to understand if they are also following this trend. It will be looking in detail at their university strategic plans to see if they indicate a similar pattern showing that they are endeavouring to find additional income through these “third party” income streams, via consultancy or, in particular to this thesis, if they are being encouraged to develop income by participating in commercial activity through, for example, fine art commissions with private (or potentially public) companies. It will also draw further information from Thornton’s paper as it does provide some specific information for each of the universities within this study.

⁴⁹ Geoff Easton, *Learning from Case Studies Second Edition*, (Prentice Hall International, Hemel Hempstead, 1982) p.1.

⁵⁰ Robert K. Yin, *Case Study Research, Design and Method Fourth Edition* (Sage Publications Inc., California 2009) p. 19.

⁵¹ *Ibid.*, p.36

1.5. An overview of the 2001 and 2008 recession and the UK economy and how this has encouraged commercial engagement with universities by businesses

This section of my thesis begins by presenting a brief overview of the UK economy. It focuses on the private sector as section 1.3 has already presented an overview of the financial status of higher education and the effects of government funding from the late 1990's to recent times. This section will also consider the 2001 and 2008 UK recessions, and the potential effect these had on private businesses, in particular, on one of my case studies, Beales Hotel in Hatfield.

1.6. The effects of the recessions on private business

The Beales Hotel commission took place shortly after the 2001 UK recession took hold, so therefore it is useful to understand how this affected their business, and in turn any effects it may have had on the commission. Andrew Beales was asked what impact the 2001 recession had on the Beales hotel business: -

To be honest the recession of 2000/2001 was minor compared to the deep recession of 2008, the effects of which are still being felt. Business recovered quickly after 2001, and gave us confidence to rebuild Beales Hotel in 2004 from scratch at a cost of some £5.5M. However, after the deep recession and financial crash of 2008, we have not felt confident enough to put on more rooms at Beales Hotel, (we have planning permission for about 25 more at a cost of some £2M), nor to develop West Lodge Park, and the decision to sell Buckingham Beales Hotel in 2007 was partly because we could see storm

*clouds gathering and wanted to pay down debt before the clouds hit us.*⁵²

Beales Hotel currently own two hotels, Beales Hotel Hatfield - where the commission took place in 2003/04 - and West Lodge Park in Hadley Wood. They did, however, have another hotel called Buckingham to which Andrew Beale refers. He was asked why this hotel was sold and when: -

*We sold Buckingham Beales Hotel in 2007 to pay down debt and because we couldn't make the hotel pay its way in a very secondary location with only about 50,000 people within 10 minutes' drive, (as opposed to over 500,000 within 10 minutes at West Lodge and over 400,000 within 10 minutes of Beales Hotel).*⁵³

The Statoil commission however started in 2017, which was many years after the UK recessions. Also, Statoil are a Norwegian company so the UK economy is not necessarily relevant to this company.

1.7. Conclusions making explicit link to the next chapter.

This chapter has provided a broad foundation for the study of this thesis. It has presented an overview of the current commissioning climate and alternative commissioning providers; an overview of income streams to British universities since the turn of the twenty-first century and an insight into how the impact of the 2001 recession on the UK economy affected private business, and potentially affected commercial engagement in some British universities.

The next chapter will present a full overview of Beales Hotel and Statoil. It will

⁵² Appendix A, Andrew Beale, p.126.

⁵³ Appendix A, Andrew Beale, p.125.

present information about both companies, as well as an overview of both universities. This will provide contextual information about all four of the companies relating to the case studies, which will provide a context for chapters 3 and 4, the comparative studies.

Chapter 2: The Case Studies - Background

2.1. Introduction

This chapter aims to present some background to the case studies, namely, regarding each of the universities and each of the private companies who commissioned the artwork. It will look firstly at the UH commission and its origin and then at the NUA Commission and its origin, in order to provide a grounding for chapters 3 and 4. As in these chapters, chapter 2 will draw on interviews from people involved in each project: the Dean of the School of Creative Arts at the University of Hertfordshire, the Director of The Ideas Factory for Norwich University of the Arts, the Management Director from Beales Hotels and the Leader of the Statoil Art Programme,

2.2. Case study 1 – University of Hertfordshire and Beales Hotel

1952 saw the opening of the new and first Technical College in Hatfield. This was seen as the landmark to Further and Higher Education development within the area. But it really began in 1941 when Hertfordshire County Council formed a partnership with the De Havilland Aircraft Company to form aircraft apprenticeship schemes. By 1957 nearly 5,000 students had enrolled, including overseas students. The college had also expanded to provide secretarial, language, maths and business courses. In 1961 it was recognised as a regional college, one of 21 across the country. In 1964 the first student awards in higher education were issued in chemistry, and by 1965 the first PhD was awarded. A year later Hatfield College of Technology is listed in the Government white paper “A Plan for Polytechnics and other Colleges” as a

proposed Polytechnic in England and Wales. In 1969 Hatfield College of Technology was designated as Hatfield Polytechnic.⁵⁴

In 1992 Hertfordshire Polytechnic became the University of Hertfordshire and merged with the St Albans based Hertfordshire College of Art and Design. It was not until 1994 that the School of Art and Design moved from its St Albans location to the British Aerospace site in Hatfield. It was also in 1994 that the University of Hertfordshire was named as the “Top New University” by the *Times Good University Guide*. By 1998 the School was moved into a purpose built two-story building in the College Lane Campus including a purpose-built Art Gallery.⁵⁵

Judy Glasman - the recently retired Dean of School, who was also the Associate Dean of School of Art and Design from the late 90's to the late 2000's - comments on what was happening at this time:

...in the early 1990s the school came into the university, that was a terrible shock because there were none of the sort of ways of thinking about higher education that had already been undergone in the development of the university in the ex-polytechnic. So, you have to imagine an art school that had been completely independent just working under the county council with its own rules and regulations and not many of them! ...it had a very poor portfolio of courses and was very small, although it did have national standing for its foundation course but it only had a BA in Fine Art and one or two HNDs and quite a lot of short courses because it hadn't had approval by government to develop degree courses actually...⁵⁶

⁵⁴ The History of our university. The history and development of the University of Hertfordshire. <http://www.herts.ac.uk/about-us/the-history-of-our-university>, [accessed 12 November 2017].

⁵⁵ The History of our university. The history and development of the University of Hertfordshire. <http://www.herts.ac.uk/about-us/the-history-of-our-university>, [accessed 12 November 2017].

⁵⁶ Appendix B, Judy Glasman, p.135.

This last statement is not entirely correct because the degrees at the art college, like those at Hatfield Polytechnic, had been validated by the Council for National Academic Awards (CNAA). It was the Further and Higher Education Act (1992) that simultaneously abolished the CNAA and allowed Polytechnics to become universities.⁵⁷

There were many challenges to be met integrating Art and Design into the university. However, there were other changes taking place, as a whole, for the current Vice-Chancellor at the time, Sir Tim Wilson. The most important of these was the development of the branding of UH as “business facing” and it was, in his view, the “first [British university] to declare itself ‘business facing’”.⁵⁸ Judy Glasman describes his approach when asked about the longer-term influences and benefits to the school and why the Creative Ideas Office was eventually set up in 2012:

...Tim Wilson had developed a very particular view about how the university could raise its game and it was very clever because it did a mixture of looking backwards and forwards, because the university's heritage was the Hatfield polytechnic, was the relationship with engineering and computing, the early days of computing. Also, it had always had a strong link to British aerospace and the history of having apprentices who were based in the two organisations simultaneously ...Tim employed quite a few people from the world of PR; from the world of marketing and communications and so there was a specific crispening up of the key messages of the university. That was

⁵⁷ The CNAA archives are held by the Open University, <http://www.open.ac.uk/cicp/main/validation/awards-and-aftercare/cnaa-pro-forma-verification/about-cnaa>, [accessed 25 March 2018].

⁵⁸ Rebecca Attwood, “Take a ‘business facing’ approach, ministers say”, *Times Higher Education*, July 27, 2007, <https://www.timeshighereducation.com/news/take-a-business-facing-approach-ministers-say/209753.article>, [accessed 18 March, 2018].

*then used as a platform, both to communicate internally with staff about the purpose of the university and also to communicate externally about the position of this university compared to other, post '92 universities ...*⁵⁹

Perhaps it was this new, strategic positioning of UH that led to its nomination as the “Top New University” by the *Times Good University Guide* in 1994. It was also arguably the reason for provision within the Creative Arts for commercial projects, which in 2003, the year of the Beales Hotel commission, were generally covered by freelance work under Judy Glasman. So, this is an interesting point within the history of the university generally, which will be expanded upon later in this paper, relating to the development of Tim Wilson’s Strategic Plan’s 2002 to 2011 but also to the School of Creative Arts and its integration and development within the university.

Beales hotels – currently West Lodge Park in Cockfosters, and Beales Hotel Hatfield - have been owned and run by the Beales family for over 70 years. The first hotel they owned, West Lodge Park, has a history dating back to the 1400’s. It is situated on the Enfield Chase and the land was historically owned by the kings and queens of England. The West Lodge building was originally built to house game keepers to ward off poachers and was rebuilt in 1838 as family homes. In 1924 a Mr North Lewis took lease of the property and turned it into a private hotel. Edward Beale bought the hotel in 1945 and continued to run the private hotel facility until 1958, when it was developed into a licenced hotel offering services to the public.⁶⁰

⁵⁹ Appendix B, Judy Glasman, P. 134.

⁶⁰ Beales Hotel, “The History of West Lodge Park”, <http://www.bealeshotels.co.uk/westlodgepark/the-hotel/history/>, [accessed December 2016]

The Beales family have a long, documented history, noting their family bakery business in Oxford Street in 1769, a restaurant, grill room, banqueting suites and bakers selling groceries and provisions, thus referred to as a suburban Fortnum and Masons in Holloway Road North London from the 1860's.⁶¹ By the time of the second-world-war, the grocery departments had closed but the bakery business had thrived under John Beale and developed into 12 shops across London until 1969.⁶²

In 1964 the Beales family, Beales Limited, bought another hotel in Hatfield. Formally built in 1907 as a private residence called Ellenbrook, it was turned into a private residential club from 1938 to 1960. It was subsequently developed into an hotel known as the Embassy Hotel and in 1964 Trevor Beale developed the site further and renamed the hotel as Hatfield Lodge Hotel. In 2003 Andrew Beale, son of Trevor, who joined the family business in 1992, supervised the redevelopment by demolishing the older parts of the building and developing a new four star hotel, which was reopened in September 2004, then renamed as Beales Hotel.

In 2002 Andrew Beale realised that the Hatfield Lodge Hotel had become a rather unattractive 3 star hotel and was becoming tired and uninspiring.⁶³ Andrew says *".....old Hatfield Lodge hotel was a faded and kind of second rate place that I wouldn't want to actually stay in myself. As I was the managing director I thought that it was up to me to do something about it."*⁶⁴ Architects, The Design Buro were hired to develop the site into a contemporary four star hotel, with the aim of fulfilling

⁶¹ Beales Hotel, "The History of West Lodge Park", <http://www.bealeshotels.co.uk/westlodgemark/the-hotel/history/>, [accessed December 2016]

⁶² Ibid.

⁶³ Appendix E: "Beales Hotel", *GS Magazine*, November 2004, p.23, https://www.bealeshotels.co.uk/beales-press/archive/2004/downloads/cutting/Nov04_GS_Mag_BH.pdf, [accessed January 19, 2019].

⁶⁴ Appendix A, Andrew Beale interview, p. 117.

the needs and wishes of a modern day guest and also forging links with the community.⁶⁵

So where did the art commission come into this development? Andrew Beale answers this directly in his interview: *“So you⁶⁶ and Sue⁶⁷ put on an exhibition in the Galleria⁶⁸. If I’m not mistaken, you rented an empty unit and I just walked in and said ‘give me 150 pictures or so.’ Well it wasn’t that simple but it wasn’t much more difficult than that...”*⁶⁹ In order to purchase art for his hotel, Beales, could have gone straight to the University but recalled that it might have been more difficult, possibly involving *“potential trip hazards”*, such as *“a) not knowing where to start and then b) getting sunk down in process and organisation inertia.”*⁷⁰ In his view, the direct meeting with artists involved with selling work, made the process easier. Once Andrew Beale had made contact with Tricia Bryan and Sue Scott, they approached the Associate Dean of the Faculty of Art and Design, Judy Glasman (now the ex-Dean of the School of Creative Arts), and the commissioning project began.

The Beales art commission comprised of 93 artworks for the hotel’s bedrooms, public spaces, restaurant, functions rooms, toilets and receptions areas.

Since the commission took place in 2003 in readiness for the opening of the new hotel, Beales have commissioned an additional 23 artworks from the University of Hertfordshire.

⁶⁵ Appendix E, “Beales Hotel”, *GS Magazine*, November 2004, p.23.

⁶⁶ “You” being Tricia Bryan – Fine Art student at the University of Hertfordshire.

⁶⁷ Sue Scott - Fine Art student at the University of Hertfordshire

⁶⁸ Tricia Bryan and Sue Scott had organized and managed a pop-up shop in the Galleria to sell students artwork with support from the university and sponsors such as the Galleria and Hatfield Rotary Club.

⁶⁹ Appendix A - Andrew Beale interview, p.118.

⁷⁰ Ibid.

2.3. Case Study 2 – Norwich University of the Arts and Staitoil

The Norwich University of the Arts (NUA) commission was less informal and dealt with a large company rather than a small local Business. Nevertheless, it partook of a similar “business facing” approach.

Norwich University of the Arts received its name in 2012 when it was granted full university status and was appointed its first chancellor, the actor, Sir John Hurt. It was formally known as Norwich University College of the Arts and was given power to award its own degrees up to masters-level in 2007. Its origins, however, go back as far as 1845, when the Norwich School of Design was founded by artists and followers of the Norwich School of Painters. It had a degree provision since 1965 and its first BA Honours degree was offered in 1975, validated by the Council for National Academic Awards. It merged with Great Yarmouth College of Art to form the Norfolk Institute of Art and Design in 1989. In 1991 it became an associate college of Anglia Polytechnic and in 1993 it introduced its first MA course.⁷¹

The NUA is an independent specialist arts, design and media university and therefore has no attachment to other schools. It offers vocational, practice-based courses: 18 undergraduate courses, six four-year degree courses and eight post-graduate courses. Its campus is based in the city centre of Norwich and its mission statement states:

⁷¹ “Norwich University of the Arts”, *The Independent*, August 4, 2014, <http://www.independent.co.uk/student/into-university/az-uni-colleges/norwich-university-of-the-arts-1748948.html>, [accessed January 18, 2019]. and Martin George, “Photo gallery history of Norwich University of the Arts”, *Eastern Daily Press*, <http://www.edp24.co.uk/news/education/photo-gallery-history-of-the-norwich-university-of-the-arts-1-3261014> [accessed July 2017]

*NUA's mission is to be the best specialist university for arts, design and media study in Europe, producing graduates of the highest quality and inspiring students and staff to achieve excellence in the creative and cultural spheres.*⁷²

“Ideas Factory^{NUA} is a business focused creative consultancy providing specialist advice, services and skills in art, design and media. It is a commercial outlet for students’ innovative thinking and talent, led by staff with significant experience of the creative industries.”⁷³

Statoil was established in 1972 and is an international energy company present in more than 30 countries in the world. They provide oil, gas and wind power to more than 170 million people per day. They specialise in crude oil, natural gas, processed produces and renewable power. They are a major crude oil seller and the second largest supplier of natural gas to the European market.⁷⁴ They have a strong sustainability policy, actively working to reduce climate emissions, preventing harm to local environments and respecting human rights.⁷⁵

They are a shareholder company run through a board of directors who adhere to a corporate governance standard, which complies with the Norwegian code of practice.⁷⁶ Although Statoil is considered a private company, 66% of their company is owned by the Norwegian government.⁷⁷

Statoil has its own art collection. The Statoil art programme was established in 2008. However, their collection was started in the 1970’s by their original CEO who

⁷² Norwich University of the Arts, “About”, <https://www.nua.ac.uk/about/>, [accessed September 2017]

⁷³ Norwich University of the Arts, “The Ideas Factory”, <https://www.nua.ac.uk/ideasfactory/>, [accessed September 2017]

⁷⁴ Statoil, “What we do”, <https://www.statoil.com/en/what-we-do.html> [accessed October 2017]

⁷⁵ Statoil, “Climate”, <https://www.statoil.com/en/how-and-why/climate-change.html>, [accessed December 2017]

⁷⁶ Statoil, “Corporate governance”, <https://www.statoil.com/en/about-us/corporate-governance.html> [accessed January 2018].

⁷⁷ Appendix C, Bjarne Våge, p.145.

literally bought art to fill wall spaces.⁷⁸ The collection continued to grow and in the early 1990's they formalised the collection with a database and in 1996 they presented an art strategy focusing on Nordic art. It wasn't until 2008 that the strategy became more formalised and public and the collection extended into collecting international photography by the previous leader of the art programme, Jens R Jenssen.

In 2015 Statoil and the Munch Museum in Oslo co-founded the Edvard Munch Arts Award (replaced by the Statoil Arts Award, a national arts prize), which is an international arts prize. Statoil became members of IACCCA (International Association of Corporate Collections of Contemporary Art) in 1990. They currently have 1350 artworks of which their Artistic domain on the IACCCA website is stated as: "*Contemporary artworks of all disciplines from Norway and fine art photography, video and new media artworks from the rest of the world.*"⁷⁹

The Art Commission – Statoil

The initial contact with NUA took place in June 2016. The project was entitled "The Dudgeon Project" and following several briefing sessions with the Ideas Factory and various representatives of the Statoil team, the artist was selected - Victoria MacIntosh, a Fine Art undergraduate. The artwork was called *Mnemonic* and was installed at Dudgeon wind farm onshore head office in Great Yarmouth in August 2017.

⁷⁸ Appendix C, Bjarne Våge, p.146.

⁷⁹ IACCCA website, "Contemporary art collection", Statoil Collection Norway, http://www.iaccca.com/collection-contemporary_art-15.html, [accessed December 2017].

2.4. Conclusions with explicit link to the next chapter

Having established the basic background to the commissions, the next two chapters of this paper will analyse the case study information and consider it against the selected literature sources presented in Chapter 1. Chapter 3 focuses on the commissions from the patrons' perspectives. Chapter 4 focuses on the universities who service the commissions as commissioning agents.

Chapter 3: A Comparative Study: The Patrons' Motivations – Theory vs Practice

3.1. Introduction

This chapter critically examines the motivations of the patrons who commissioned art from UH and NUA, namely Beales Hotels and Statoil, in relation to the theorisations about patron motivations presented in Buck and McClean's book, *Commissioning Contemporary Art – A Handbook for Curators, Collectors and Artists* (2012). The first chapter of this book, entitled "Why Undertake a Commission"⁸⁰, appears to offer a convenient and apparently authoritative framework through which to analyse the interview data from Andrew Beale the Managing Director of Beales Hotels and Bjarne Våga the Leader of the Statoil Art Programme. However, as will be seen, while Buck and McClean are relatively useful as a starting point, the analyses of the data reveal complexities and blurred boundaries, not only between their categories of public and private patronage but also between the separate categories of patronage they offer. The chapter begins with a synopsis of Buck and McClean's categories and then moves on to consider aspects of the interview data in relation to them.

3.2. Patron Motivations: Buck and McClean

In "Why Undertake a Commission"⁸¹ Buck and McClean provide ten clear explanations as to why patrons undertake art commissions in the UK. These are:

- I. "Forging a relationship with an artist
- II. Creating Culture

⁸⁰ Buck and McClean, *Commissioning Contemporary Art*: pp. 29-84.

⁸¹ Ibid.

- III. Adding lustre and a spirit of adventure
- IV. Enhancing the environment
- V. Integrating art into architecture
- VI. The power of regeneration
- VII. Fulfilling planning obligations
- VIII. Artistic utopias
- IX. The art of placemaking
- X. Commemoration and celebration”

Of these categories of patronage set out by Buck and McClean, the section on “Artistic Utopias” (VIII)⁸², at first sight, would seem to be irrelevant to my research project, as their writing largely focuses on expensive and large-scale projects concerned with the promotion of art or particular artists, mainly site specific outdoor work, that appear to have philanthropic educational and social aims connected with assumptions about the desirable impact of art on society. The category is included in the synopsis given below, however, because, as will be seen, there are arguably elements in both of the case-study commissions of this sort of thinking, even if the projects themselves are vastly different from the examples given by Buck and McClean.

I) Forging a relationship with an artist

This section is concerned with the private collector as the source of commissions. Buck and McClean explain how the commissioning party/patron generally involves

82. Buck and McClean, *Commissioning Contemporary Art*, p.44.

working directly with an artist through an “intense dialogue”⁸³. They also explain that this relationship allows the patron/commissioner to have a “*privileged insight and involvement in the creative process, and in some cases even the chance to have an impact on it*”⁸⁴

They provide quotes from two collectors and one curator. The most relevant to my thesis is from Andy Stillpass, collector, Cincinnati:

*....So by commissioning works I feel that I'm collecting experiences. I love the objects that have resulted. They have become part of my life. But just as important are the memories and the experience of working closely with the artists and having them here in the house.*⁸⁵

II) Creating Culture

*“Whatever the scale or nature of the commission, it carries with it the excitement of being involved in bringing something new and unknown into the world, and thus potentially having a direct role in adding to art history.”*⁸⁶

This category focuses on public art commissions, by public bodies, from well-known artists. Buck and McClean explain that the commissioner/patron may aim to create a personal legacy or a “direct historical precedent.”⁸⁷ Or, if a commissioner “aims to blaze a completely new cultural trail”⁸⁸, the final artwork leaves a cultural presence. They provide examples of artists who were historically commissioned and examples where this work has served as a conduit to other contemporary artists. For example,

⁸³ Ibid, p.30.

⁸⁴ Ibid.

⁸⁵ Ibid.,p.31.

⁸⁶ Ibid.

⁸⁷ Ibid., p.32.

⁸⁸ Ibid.

they refer to Henri Matisse's window for the Chapelle du Rosaire at St Paul de Vence and Marc Chagall's window for the Fraunmünster Abbey. They explain that these two commissioned pieces have provided "worthy antecedents"⁸⁹ for Gerhard Richter's stained-glass window made by Shirazeh Houshairy and Pip Hornes for the church of St Martin-in-the-Fields in London. In this sense, commissioning to create culture can be a continuation of "a long tradition of patronage established over centuries".⁹⁰

III) Adding Lustre and a Spirit of Adventure

This section focuses on private sector and personal commissions used to add consequence to the patron. To exemplify this, Buck and McClean point to the families of Quattrocento, Italy, and how they knew that the reputation of the commissioned artist could reflect positively on other people's perceptions of the patron.⁹¹ They explain that the commissioning patron gains prestige from association with the artist. On the one hand, *"For a well-known name to agree to take the time and effort to make a special piece is a testament to the status and 'pulling power' of the commissioner."*⁹² On the other hand, if the commissioned artist is young or emerging, the risk to the patron may be higher. However, a successful commission may potentially pay-off and be extremely fruitful in terms of knowing you have one of the artist's early pieces, plus that you supported them early in their career. In support of this they cite Anita Zabludowicz, a collector based in London who says:

⁸⁹ Ibid.

⁹⁰ Ibid., p.31.

⁹¹ Ibid., p.32.

⁹² Ibid., p.32.

*We try to find artists early on – we would love to be the first commission if possible. We try to be bold. Sometimes with the work of a young artist it costs more to store it than the work is actually worth, so you have to believe in it, look after it and conserve it for the future. It is not something to undertake lightly.*⁹³

IV) Enhancing the Environment

*“The ability to improve people’s surroundings by commissioning an artwork, whether in a station concourse, a hospital waiting room or a university quadrangle, is a desire for many commissioners and artists. At best, this aspiration for a commissioned work can result in a proactive and profound engagement with all aspects of the context; at worst, it can lead to an outcome that is tokenistic and empty decorative.”*⁹⁴

Buck and McClean explain how a commission can “elevate its setting”⁹⁵ whether the intention is for “private pleasure”⁹⁶ or for the “public good”.⁹⁷ They also refer to context of a “physical, political or historic aspect of a site...”⁹⁸ regardless if the commissioning body is a private company, from the public sector, or “a multitude of gradations in between”⁹⁹. Their examples, however, focus on public art commissions from public bodies, such as Director of London Transport Frank Pick’s “record as the visionary client behind the commissioning of great architecture, art and design for the London Underground in the 1910’s, 1920’s and 1930’s”.¹⁰⁰ They refer to this as

⁹³ Buck and McClean, *Commissioning Contemporary Art*, p.34.

⁹⁴ Ibid.

⁹⁵ Ibid.

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid., p.34.

¹⁰⁰ Ibid., p.36.

“...the context for the company’s subsequent and on-going permanent public art projects”¹⁰¹ They also cite the views of Sandra Bloodworth, director of Arts of Transit, New York City, which worked with, and is now part of the Metropolitan Transport Authority NYC.¹⁰²

*Our role as artists and arts administrators is to create memorable places, like the subway, which has become the more democratic museum in New York City. The interaction between the city and the vision of the artists sends a strong message that the government cares about its city’s environment and the experiences people have there.*¹⁰³

V) Integrating Art into Architecture

“Motives for commissioning art for architecture range from the desire to decorate and embellish buildings, and to educate and inform their publics through narrative artworks, to celebrating and commemorating related events and people”¹⁰⁴

Implicitly, commissions under this heading could be either from the public or private sector and could be visible to the public or not. Buck and McClean refer to the long history of integrating art into architecture and previous sections of their book refer to ancient world commissions. They state that this form of art commission “remains an important source of patronage for visual artists today”.¹⁰⁵ They also note a convention for the client or architect to specify a location within a building for an art commission, but how “...increasingly, architects are inviting artists to be team members from the start or working with consultants to appoint artists as early on the

¹⁰¹ Ibid.

¹⁰² The agency is now known as MTA Art for Transit: David W. Dunlap, “Train to the Museum? You’re already there”, *New York Times*, January 21, 2007, <http://www.nytimes.com/2007/01/21/arts/design/21dunl.html> .

¹⁰³ Buck and Maclean, *Commissioning Contemporary Art*, p.36.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

process as feasible”¹⁰⁶ To exemplify this, they cite Liam Gillick, who talks of treating work on a building’s façade as if it were an exhibition and of the necessity for very close cooperation with the architects – rather than with the client. ¹⁰⁷

VI) The Power of Regeneration

In this section, Buck and McClean refer to a variety of art commissions, which were commissioned by the public realm in order to play an active role in regenerating the surrounding public realm, for various reasons, for example: to act as commemorative pieces; to celebrate something; to become a landmark; or to enhance the environment. One significant example they provide is Anthony Gormley’s large-scale sculpture *Angel of the North* (1998), which they describe as a “*a symbol that both commemorates and celebrates the area’s declining manufacturing industry, and which has now become a trademark image for the region and an enduringly popular tourist attraction in its own right, visited by more 150,000 people a year.*”¹⁰⁸ In relation to such works they refer to “social, collaborative commissioning models”¹⁰⁹ and research used to “...reinforce a local community’s sense of place”.¹¹⁰

Interestingly, there is an explicit sense in this section, that there are at least some potential overlaps between two of Buck and McClean’s otherwise apparently separate categories of patron motivation: the power of regeneration and enhancing the environment. This will be returned to later in this chapter, regarding the interview data.

¹⁰⁶ Ibid., p.37.

¹⁰⁷ Ibid., p.38

¹⁰⁸ Ibid.,p.39.

¹⁰⁹ Ibid.,p.40.

¹¹⁰ Ibid.

VII) Fulfilling Planning Obligations

This section focuses on private property developers and possibly their clients, as being primary sources of public art commissioning as a result of government, federal state, or local authority pressure to provide elements of public art as a condition of being permitted to develop a particular piece of land – whether for commercial or domestic purposes. In relation to this, Buck and McClean mainly refer to the “per cent for art” policies imposed by some countries/states/ governments, excluding the UK. In these situations, the developers, or their chosen architects, would effectively be the commissioning agents for public art works relating to significant corporate and residential developments.¹¹¹ Under such circumstances, Buck and McClean argue, it would be expected that, as a condition for obtaining planning permission, the developers will provide commissioned public artworks for the development, usually at a rate of c.1%-2% of the development costs. Examples of countries which have adopted this per cent for art scheme mentioned within this text include: 22 countries, as well as approximately ninety cities and the General Services Administration in America; Australia and most European countries, including France, Sweden and Switzerland.¹¹²

In relation to UK legislation, Buck and McClean rightly note that, while “there is no statutory requirement to adopt percentage schemes, local planning regulations frequently require the developer to allocate a budget for public art, sometimes to the

¹¹¹ It is with good reason that they do not mention the Section 106 policy of the UK Town and Country Planning Act 1990 (as amended, <https://www.local.gov.uk/pas/pas-topics/infrastructure/s106-obligations-overview>) This is a mechanism which would make a development proposal acceptable, that would not otherwise be acceptable in planning terms. It is focused on site-specific mitigation of the impact of development. S106 agreements are often referred to as “developer contributions” along with highway contributions and the Community Infrastructure Levy. There is, however, no explicit requirement for public art to be provided as part of the development scheme in this document, or in any other UK planning policies.

¹¹² Buck and McClean, *Commissioning Contemporary Art*, p.43.

level of one per cent of the costs of the development.”¹¹³ Buck and McClean’s examples of such art commissions include: transport systems; health authorities; educational establishments; and private-sector developers. Nevertheless, in the UK these are the results of negotiated, rather than statutory requirements.

VIII) Artistic Utopias

There is a sense in which this category of art commissioning appears to be the least applicable to the Beales Hotels and Statoil commissions because Buck and McClean mostly focus on large-scale visionary projects that tend to view art as having an important social and educational function and feature site specific and mainly outdoor works. Indeed this section begins by referring to The Dia Art Foundation (founded in 1974) as pioneering the idea of an “optimum external environment”.¹¹⁴

Buck and McClean refer to several different types of “artistic utopias”. Some of these include what they call: “Conductive of Contexts” environments, such as Instituto Inhotim in Brazil, the Benesse Art Site on Naoshima island in Japan, the Jupiter Artland in Scotland and the Collezione Gori in Italy, or other parks and farmland sites that enable “ambitious works to be realised in carefully chosen and adapted surroundings.”¹¹⁵ These projects tend to have been founded by wealthy business people, or by companies, as in the case of the Benesse Art Site and subsequently funded through membership subscriptions, donations, fundraising events or even tourist hotel profits, and are largely not for profit or charitable enterprises.¹¹⁶

¹¹³ Ibid., p.44. See also: “S106 Obligations Overview”, *Town and Country Planning Act 1990 (as amended)*, <https://www.local.gov.uk/pas/pas-topics/infrastructure/s106-obligations-overview>, [accessed January 18, 2019].

¹¹⁴ Buck and McClean, *Commissioning Contemporary Art*, p.43.

¹¹⁵ Ibid.

¹¹⁶ Ibid., p.46.

Many of the “artistic utopias” are described by Buck and Maclean as patrons who commission new work “as part of their core activity.”¹¹⁷ Amongst these are “environments that have been created exclusively as crucibles for the commissioning of art”¹¹⁸, such as the not-for-profit Wanås Foundation in southern Sweden, which combines “environmental concerns with a growing number of specially commissioned permanent works by international artists.”¹¹⁹

Another such patron is the Collezione Gori at the Fattoria di Celle near Pistoria in Italy which invites “...artists to create major new work in response to the extensive sixty-acre landscape and outbuildings of the estate.”¹²⁰ Sculpture parks, however, are treated as “outdoor galleries”¹²¹, often with the artworks being for sale.

Buck and McClean also identify other utopian schemes which are more artist-led.¹²² They state that these not-for-profit organisations which “...aim to create long-term collaborations between the artists involved in the local communities.”¹²³ Their examples include ‘The Quiet in the Land’, an organisation which has projects in Brazil and Laos. They indicate the aims of this type of ‘self-sustainable environment’ are for artists to “cultivate a place of and for social engagement.”¹²⁴

IX) The Art of Placemaking

¹¹⁷ Ibid.

¹¹⁸ Ibid.

¹¹⁹ Ibid., p.47.

¹²⁰ Ibid.

¹²¹ Ibid., p.46.

¹²² Ibid., p.47.

¹²³ Ibid.

¹²⁴ Ibid., p.48.

Buck and McClean refer to the art of placemaking as commissioned “artist-created spaces,”¹²⁵ or “...to take over a location as a laboratory for artist-generated experimental work.”¹²⁶ According to the authors, these have a long history including Michelangelo’s remodelling of the Capitoline Hill in Rome, and more recent examples include “...the highly influential example” of the Münster Sculpture Project.¹²⁷ Every ten years the Münster Foundation invite “leading international artists” to “generate a wide range of ambitious commissions, both temporary and permanent...”¹²⁸

Outside of foundations, Buck and McClean also refer to other commissions within this section: *“In societies where there is little or no ‘critical mass’ of institutional or commercial frameworks for contemporary art, the act of commissioning can be crucial in finding a place for art and in giving both a relevance and an audience.”*¹²⁹ Their examples include the Raqs Media Collective, Raw Material in Dakar and Khoj in Delhi, which all run residency programmes that “focus on engaging closely with communities as well as the international art world.”¹³⁰

X) Commemoration and Celebration

“Commissioned portraiture is one of the oldest forms of commemorative art and every year innumerable individuals are portrayed to order, with their likenesses preserved, using the most traditional of painterly and sculptural techniques.”¹³¹

¹²⁵ Ibid., p.49.

¹²⁶ Ibid., p.48.

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ Ibid., p.50.

¹³⁰ Ibid.

¹³¹ Ibid., p.54.

Buck and McClean give many examples of established artists who have been commissioned for both commemorative pieces or to celebrate events. Commemoration is still a very rewarding and worthwhile way of commissioning for many artists and many contemporary artists do not necessarily represent their subject(s) in a traditional manner. One example chosen by Buck and Mclean is the commission received by the London-based sculptor Paul de Monchaux to make a piece as a memorial to the poet Wilfred Owen. The piece took the form of abstract sculpture and sits in Shrewsbury Abbey Churchyard. They quote de Monchaux as saying: “...*The work is based on the imagery and symmetrical structure of the poem (Strange Meeting) and the manner of Owen’s actual death.....It’s not meant to be literal, but an evocation of Owen’s death, of war and of our memory of it.*”¹³²

3.3. Comparative study: The Commissioning Bodies or Patrons

As summarised above, Buck and McClean (2012) provide an apparently comprehensive and relatively contemporary list of motivations for private companies and public bodies to engage with art commissions. The question is: do they cover everything? Are their ten categories of motivation perhaps a little too rigid? Most importantly, do they cover all of the motivations expressed by the two private companies utilised within this study, in sufficiently relevant ways?

This section of the chapter considers the motivations expressed in the interview statements made by Andrew Beale and Bjarne Våga, respectively the representatives of the case study patrons, Beales Hotels and Statoil, in relation to some of the categorisations of motivations for commissioning art work set out by

¹³² Ibid., p. 52.

Buck and McClean (2012). As shown in Figure 5, the shared categories appear to be: forging a relationship with an artist; creating culture; adding lustre and a sense of adventure; enhancing the environment; the power of regeneration and commemoration and celebration. Since Buck and McClean treat most of the above categories as the realm of commissions by public, rather than private bodies, I will begin by asking the question: can private art or corporate art be seen as public art?

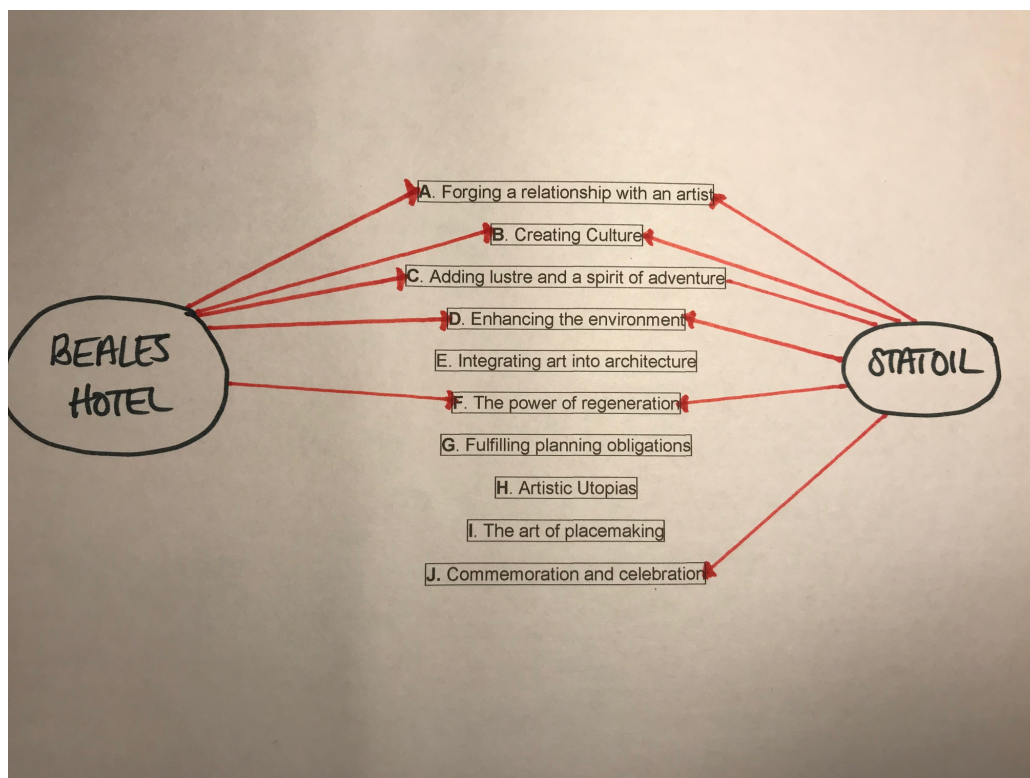


Figure 5 – A visual comparative study of Beales Hotel and Statoil against Buck and McCleane’s list of “Why Undertake a Commission?” from the patron’s perspective.

Both of the patrons selected as case studies within this thesis are private businesses and therefore their commissions are implicitly private art commissions. However, in relation to Lynn Basa’s description of public art cited earlier in the thesis, as being

“art that is seen anywhere people aren’t planning to have an art experience,”¹³³ it could be said that their private art in their public spaces could be seen as public art.



Figure 6 - Beales Hotel public space, 2005

¹³³ Basa, *The Artist's Guide to Public Art*, p.xiii.



Figure 7 - Beales Hotel public space, 2005

Beales Hotel has artwork in the corridors, the public spaces/lounges, the restaurant as well as pieces within each hotel bedroom, and even though these are non-public spaces only open to paying guests, the works displayed in them are available to view in an online gallery on the Beales Hotel website.¹³⁴ Beales' commission may even be a local version of a shift in international hotel décor ideas indicated by Basa, who cites Shirley Howarth, editor of *Artful Hotels*, as saying: *"Unlike art displayed in offices, art in hotels is truly open to the public – anyone can walk into a hotel's public spaces and admire it...This helps create 'local' roots for international hotel brand. And reflecting the local environment through art makes a greater connection with the*

¹³⁴ Beales Hotel, "Gallery/Art", <https://www.bealeshotels.co.uk/hatfield/the-hotel/gallery/art/>, [accessed April 2016].

community”¹³⁵ I will come back to this point about local roots later on in this section regarding the issue of “regeneration”.



Figure 8 - Statoil Dudgeon commission in their main reception area, 2018.

Statoil’s Dudgeon commission is in a public space in the main reception of their office in Great Yarmouth. Moreover, they have parts of their corporate collection - all commissioned, many site-specific – displayed in all of their head offices. Their award-winning office building, Five Elements - completed in 2012 at their headquarters in Fornebu, Oslo - is open to arranged tours for the public to view the artwork. In relation to this, Statoil have published a small booklet to encourage public viewing of this part of their collection, called *Our Art Programme at Fornebu*, which gives the times and days of the tours. However, many of the artworks are outside in their “park experience” adjoining the waterfront park and freely accessible to the public. Unlike the UK, Norway does have a per cent for art planning obligation, but

¹³⁵ Basa, *The Artist’s Guide to Public Art*, p.165.

Statoil's art commissioning and provision of public access to the works goes far beyond that, as may be seen from Figures 8 and 9. Figure 9 also shows an integration of artwork by Pipilotti Rist into the award-winning architecture of the Five Elements building.



Figure 9 - Olafur Eliasson, *Knowing Doing Planet*, 2012. Site Specific Work outside of the Five Elements Building, Statoil, Fornebu, Oslo.



Figure 10 - Statoil's award winning building *Five Elements*, in Fornebu, Oslo showing Pipilotti Rists' permanent art installation *The Shimmering Solution*, 2011.

Therefore, it could be said that private art commissions could also be to serve similar purposes as public art commissions.

Returning to Buck and McClean's categories of commissioning, the one thing that the Beales and Statoil commissions have in common with Buck and McClean's definitions of private art relates to the motivational category of "forging a relationship with an artist". Although Beales Hotels' relationship with the artists was limited, the first encounter with Bryan and Scott was obviously the starting point for the commission and it can be argued that it was instrumental in forging a relationship between Beales Hotels and the University of Hertfordshire through them, and they were appointed project managers for the commission. Regarding this, Andrew Beale stated in the interview: *"it's been a very happy relationship with you and by extension the departments and that has been on-going over a number of years and we've only stopped buying because we've run out of space. I mean that's literally it."*¹³⁶

Bjarne Våga states in his interview about the Dudgeon art commission *"We do in Statoil in many areas and we have the Heroes of Tomorrow programme, as we call it, work with young people and talents... emerging talent and in this case (Dudgeon commission) it was also a very specific place...then we need to find somebody to approach so that we can produce a selection to choose from...so they each produced a proposal. We had a presentation from each of them and then we discussed it... and we want you to work with this piece...and she was fine with that and then proceeded to start on the project and then there are milestones."*¹³⁷ ...then

¹³⁶ Appendix A, Andrew Beale, p.123.

¹³⁷ Appendix C, Bjarne Våga, pp.137,139-140.

*we sort of took a look at the place and the building, had long conversations with the employees...*¹³⁸

Bjarne Våga also confirms details about Statoil and relationships with their artists and employees:

*...the strategy of the company was to work with young people, people of talent and exceptional promise. Throughout we do that as often as we can, I myself am a product of this, I came on board when I was just a graduate, for starters, I've been working here ever since...So, yeah, it's just that part of the Statoil DNA to give people opportunities, so I don't spend any time thinking about that in a sort of utilitarian sort of way it's just part of the way this company operates.*¹³⁹

Both of the commissions appear to engage with the motive outlined by Buck and McClean, of “creating culture”, in the sense that the commissions have brought “things that are new and unknown” into the public domain. But while Buck and McClean only make connections between the commissioning motives of “enhancing the environment” and the “power of regeneration”, within the Beales and Statoil interview data these motives also seem to be intimately connected with the motives of “adding lustre and a spirit of adventure”, and “commemoration and celebration”.

Beales Hotel's hotel development in Hatfield replaced the original Beales Hatfield Lodge Hotel, a building that, in Andrew Beale's words, was “a faded and kind of second rate place that I wouldn't want to actually stay in myself,”¹⁴⁰ with a brand

¹³⁸ Appendix C, Bjarne Våga, p.142.

¹³⁹ Appendix C, Bjarne Våga, p.143.

¹⁴⁰ Appendix A, Andrew Beale, p.187.

new building described by Beale as “futuristic.”¹⁴¹ This project in itself could be said to have enhanced the general environment and contributed to the regeneration of the local area, a project with which both UH and the hotel chain, Travel Lodge were involved. Indeed, the Travel Lodge Hotel was developed approximately 200 metres from Beales Hotel.

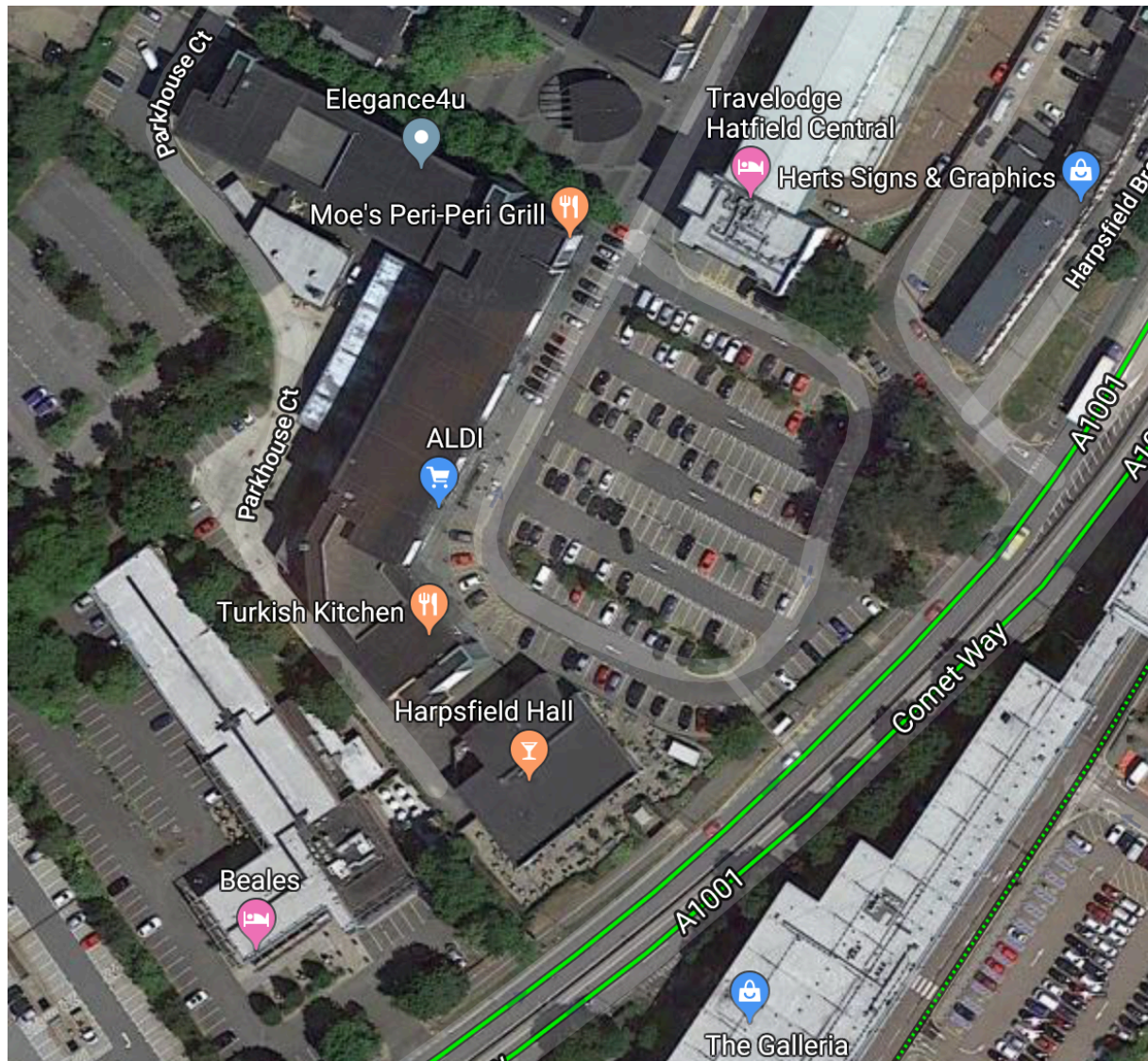


Figure 11 - Google Maps – Image to illustrate the location of Beales Hotel and The Travel Lodge Hatfield and the proximity of the locations approximate 200 yards. 2019

¹⁴¹ Appendix A, Andrew Beale, p.118.

The Beales Hotel architecture and its art commissions were specifically designed to indicate the hotel's individuality and local affiliation as indicated by Andrew Beale:

*With any hotel you have got to have a theme what is it, what is the point of it or is it just a block like a Premier Inn, which is generic and nothing about the local area. Well I'm a geographer by training and so for me a sense of place is everything. And I would hate to wake up in a place and have nothing identifiable about that place.*¹⁴²

What he chose, to delineate the hotel's individuality and local connections, was not the local historical past, either of the demolished Lodge Hotel or of Hatfield's connections with the De Havilland aircraft industry, traces of which exist nearby and also at the University and are celebrated by the sculpture at the nearby Ramada chain hotel, formerly the *Comet* inn. Rather, Beale chose to make a link through his commission with the art school at UH, as something that was local, new, exciting, fast growing, forward-looking, and implicitly "business facing", in relation to the university's strategic plan (see Chapter 4). This concern with "local roots" can be seen in the interview data where he says:

Well my idea was the future is about university growing hugely (expediential¹⁴³) compared to most other universities in the country and about the young people and about the bright talent with the university, which literally butts our back fence, so it seemed to make absolute sense to make the future more of

¹⁴² Appendix A, Andrew Beale, p.118.

¹⁴³ This would appear to be a mis-transcription (although this does appear to be what Andrew Beale says), as the only word that makes sense here is "exponential".

*the thing, particularly for a futurist building. So that really is a summary of why the whole thing came about.*¹⁴⁴

In relation to Buck and McClean's commissioning category of “enhancing the environment”, Beales Hotels can be seen to draw on a “direct historical precedent”¹⁴⁵ for their commission, and to leave a cultural presence as a “landmark” , or potentially a legacy through their art commission. Statoil's Dudgeon commission also provides a legacy in the town of Great Yarmouth, relating to the impact on the local area, both of the Dudgeon array of wind turbines, and of the company itself. In this sense both commissions can not only be described as “enhancing the environment”, but also as relating to the “power of regeneration”, because both implicitly address local conditions in positive ways.

For Beales, the regenerative impetus was arguably the desirability, not only to create a more contemporary building, but also to be connected with the ongoing innovatory aspects of the UH art students who were available to commission. For Statoil it was arguably the desirability of contextualising the decline of Great Yarmouth as a traditional fishing port, in relation to its commercial rebirth as the headquarters of Statoil UK.

It also could be argued here that, in addition to the relationships with Buck and McClean's commissioning categories of “enhancing the environment” and “power of regeneration”, that both the Beales and the Statoil commissions also engaged with their category of “ adding lustre and a spirit of adventure”. They both took risks in

¹⁴⁴ Appendix A, Andrew Beale, p.118.

¹⁴⁵ Buck and McClean, *Commissioning Contemporary Art*, p.32.

commissioning the artists, as stated in Buck and McClean's terms, in relation to this category of commissioning motivation.

Following on from this, both the Beales and Statoil commissions also could be seen in Buck and McClean's terms as "commemoration and celebration". In the case of the Beales Hotels' commission, there is an implicit celebration of the business' success for being able to commission the art works, as well as achieving the reconstruction of the hotel. There is also both a physical and digital commemoration of the actual undergraduate students who contributed to the collection. This effectively forms a collective portrait, not of individual people, but rather of the aspirations of local, young artists at a particular point in time and also of Beales' aspirations.

The relationship of Statoil to this category of art commissioning would seem to be partially similar in the sense that the commissioned work may be seen as a commemoration and celebration of the company's success of the Dudgeon wind farm project, as well as of the company's apparent shift to investing in "green" energy. It was also the objective of the art commission to be a celebration of the local community and area. There were very specific requests regarding the art, its content had to be local, to address the regional qualities, its history, economics, demographics, flora, fauna and industry and all of these qualities were to be embodied as part of the conversation on the work.¹⁴⁶

¹⁴⁶ Appendix C, Bjarne Våga, p.137.

Buck and McClean in their heading “Enhancing the Environment” provide a description of why they believe patrons commission artwork. They describe this as “the ability to improve people’s surrounding by commissioning an artwork ...this aspiration for a commissioned work can result in a proactive and profound engagement with all aspects of the context...”¹⁴⁷ They provide a list of descriptions of what they call an “enhancement to the environment”, which they state “can mix and merge”¹⁴⁸ the following: -

- The Aesthetic
- The Ethical
- The Spiritual
- Acknowledge the Physical
- The Political
- The Historic

They provide no explanation to each of the items, but Buck and McClean focus this on the site of the artwork whether “public, private or institutional, or a multitude of gradations in between”¹⁴⁹.

In reference to this Andrew Beale talks about a “theme” for his hotel. To provide a “sense of place” and something which is “local” to the area.¹⁵⁰ This does not directly link to Buck and McClean’s description, although I would confidently say that Beales hotel did commission artwork initially as “Enhancing the Environment’ as per Buck and McClean’s heading, in particular regarding the aesthetics. Andrew Beale and I have spoken many times and he has said that this was the initial intention, however

¹⁴⁷ Buck and McClean, *Commissioning Contemporary Art*, p.34.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

¹⁵⁰ Appendix A, Andrew Beale, p. 117.

it became “a point of difference”¹⁵¹. I therefore refer to Lynn Basa who provides a more fitting description, which relates directly to Andrew Beales’ description of “sense of place”. In Basa’s section “Why Does the Government Buy Art”.¹⁵² She talks about the changing economics and the social influence of commissioning public art:

*As manufacturing jobs decline and the U.S. economy depends more on the technology, service, and entertainment industries, urban regions need to make themselves attractive to the sort of people who work in those sectors. And nothing says “Welcome” to the creative, education, and taxpaying workforce like the outward symbol of civic enlightenment embodied by public art. Of course, the crime rate, weather, affordable housing, quality of schools, and availability of jobs may have more tangible weight in the livability equation. According to some social theorists, it’s the ability to attract and retain this “creative class” that gives cities a competitive edge. Public art is a sign that innovative thinking is encouraged, that diversity is tolerated, and that the city’s vital signs are strong. A place that can surely afford good health care, police protection, schools, and social services.*¹⁵³

This could certainly be linked to Andrew Beales’ “sense of place” and potential reasoning behind the artwork in his hotel. It does attract local businesses and although I have no interview data to back this up, I would certainly argue that Beales’ clientele receive a similar message in the sense of the environment and the business that Beales are trying to attract. It could be said that his hotel does reflect

¹⁵¹ Appendix A, Andrew Beales, p.118.

¹⁵² Basa, *The Artist’s Guide to Public Art*, p.3.

¹⁵³ *Ibid.*, pp.3-4.

“innovative thinking” because of the type of building he was making, the architects he used and also the reasoning behind working with the university.

*...the architects, the architectural practice who were very groovy and young were very much involved in picking the artwork, so there again were creative, designers and clients and specifiers and different people who were in the mix together...*¹⁵⁴

The Arts Council in their Arts and Business East Working Together publication “Do you have your Art in the right place?” (2004) say about Beales Hotel:

*The work has strengthened links between the hotel and the local community, and the hotel has become the residence of choice of academics visiting the university. Guests stay in an exciting and unusual environment, while the students now have a “living gallery” in which to showcase their work.*¹⁵⁵

It could also be said that Andrew Beales’ hotel indicates what Basa states above, that their business was “strong”, as it commissioned the artwork alongside a huge investment to re-build the hotel in the first place. The investment in the artwork far exceeded a simple purchase of art prints, thus indicating to the customer that Beales is a strong business.

Statoil would follow the same reasoning. Being an oil company indicates to the outside world that they are affluent. Building the award-winning building in Fornebu Oslo (also making it a hugely energy efficient space),¹⁵⁶ plus knowing they invest a

¹⁵⁴ Appendix A, Andrew Beale, p.119.

¹⁵⁵ Arts & Business East, *Do you have your Art in the Right Place?* 2004, p.4, <http://www.andb.org.uk>. (Brochure published by Arts & Business East - Charity number 274040 - for their annual Arts & Business awards in 2004).

¹⁵⁶ Helvar. Co., “Reference case studies, Statoil HQ, Statoil Headquarters, the Five Elements”, <https://www.helvar.com/en/references-case-studies/Statoil-HQ/>, [accessed December 2017].

percentage of any of their building budgets in artwork, also indicates to society that they are a “strong” business and also “innovative thinkers” as Basa describes and that this message appeals to the “creative classes”.

Julia Muney Moore, public art administrator for the new Indianapolis International Airport in Lynn Basa’s book comments about governments’ responses to why they commission public art: *“Very, very rarely will you see a government using arguments like ‘it helps people understand art better if they see it in their everyday environments”*¹⁵⁷

Muney extends this statement by asking several managers of established public art programs to *“go beyond what their official mission statements say and speak to their motivations”*.¹⁵⁸ In particular, she cites Lee Modica, an Arts Administrator for the Art in State Buildings Program, Florida Division of Cultural Affairs:

Here in Florida, where we’re all competing for tourism dollars and we want to feel good about our spaces, each community wants to show what is special about their place. Public art helps brand a community. Public art supporters will look down the coast at another city’s public art program and say “look how beautiful their plazas are and look at how popular the artwork is.” It’s a bandwagon that’s very popular. A community isn’t just a collection of houses and businesses. It comes from an urge to make a place special, unique. It’s not for the artists; it’s for the citizens and that the artwork is created”

¹⁵⁷ Basa, *The Artist’s Guide to Public Art*, p.4.

¹⁵⁸ *Ibid.*

Muney also cites Jill Manton, the Public Art Program Director, of the San Francisco Art Commission as saying:

I like to quote a member of the general public who said that public art adds dignity to a place. It creates a lasting cultural legacy and shows the government's commitment to building a quality environment that reflects pride of place. It adds to the city's character...

I can, therefore, build upon these statements from Basa's book, that Beales Hotels' motivation for commissioning their artworks was to "make a place special, unique," to add "dignity to a place" and to add to its "character", or as Andrew Beale said of local hotel provision: "...there are plenty of nice contemporary hotels out there but all of them minus a personality and that's the X factor."¹⁵⁹

Bjarne Våga also makes a comment about their artwork collection (not specifically regarding the Great Yarmouth commission) about society and how their government responds to the art community:

...we are sensitive to the situation that this collection that we are making and the art that we are buying, it's not only an item, it's also a transaction and as such the transaction has value, not only for the two people involved but also for society"¹⁶⁰...So transaction between Statoil and Ikea has a monetary value and a utilitarian value for the two parties involved. But the value for society between Statoil and Ikea is probably more related to VAT and taxes more than anything else and of course jobs and so on but when it comes to a transaction between Statoil and an artist or a gallery the transaction value

¹⁵⁹ Appendix A, Andrew Beale, p.121.

¹⁶⁰ Appendix C, Bjarne Våga, p.149.

*increases because the government is very keen on getting involvement from the community, to engage with artists because they put a lot of effort and money into producing art, education for artists of course you know is free, and all sorts of support systems for them so if nobody buys the art...*¹⁶¹

Staoils art programme ambitions also communicate the same values. Two of the three statements in their “Our Art Programme at Fornebu” pamphlet link to the points raised in this section and in particular the last one relates to their Gateshead commission commissioned through Norwich University of the Arts:

“Our commitment to art allows us to:

- Develop an inspiring and stimulating work environment
- Build our brand and culture
- Make a contribution to the cultural development of the societies in which we operate”¹⁶²

Statoil also indicate in this publication that their ambitions also include:

- “Engaging our people and encouraging them to reflect and learn through art
- Providing accessibility to the public so that even more people have immediate access to art.
- Actively supporting innovative art institutions and participating in art projects in the communities which we operate.”¹⁶³

¹⁶¹ Appendix C, Bjarne Våga, p. 149.

¹⁶² *Our ART Programme at Fornebu*, Statoil art brochure for the Five Elements Building, undated and unpublished, p.3.

¹⁶³ *Ibid.*

Buck and McClean do not mention anything about character; about making a place unique or that the artwork is for the citizens, the community, for society or for the culture of a place within this section. It only mentions the “spiritual” as a general term in relation to enhancing the environment and how this can “mix and merge the aesthetic, the ethical and the spiritual.”¹⁶⁴ And how a commission can “elevate its setting”¹⁶⁵ without further explanation under their heading ‘Enhancing the environment’. They do, however, provide a small and I would say somewhat vague indication of the intentions of commissioning public art:

*“The intentions behind commissioning public art can vary according to the political, altruistic, regenerative, celebratory, commemorative, educational or other aims of the commissioner”.*¹⁶⁶

However, Buck and McClean do mention the interaction of the public in their book *Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artist in their heading “Reaching Different Audiences”*.¹⁶⁷ This does relate to Statoil’s ambitions with their art collections and commissions. In relation to this, Buck and McClean state: *“Commissions in public and/or outdoor spaces can expose an artist’s work to a greatly expanded audience and one far beyond the art world...Many artists and commissioners believe in the importance of making art available to members of the public who would not necessarily visit a gallery or museum, a laudable motive that has literally changed people’s lives and opened up new horizons.”*¹⁶⁸ In support

¹⁶⁴ Buck and McClean, *Commissioning Contemporary Art*, p.34.

¹⁶⁵ Ibid.

¹⁶⁶ Ibid., p.105.

¹⁶⁷ Ibid., p.63.

¹⁶⁸ Ibid.,p.63.

of this, they provide the example of Antony Gormley's *Iron Man* (1991-93) in Victoria Square, Birmingham.

Possibly a new direction of art exposure has happened since the publication of Buck and McClean's book (2012), but we can see from my two case study commissions that both parties feel that their collections are open to the public and that they have ambitions to reach the public, even though the artwork is not located in what constituted a public domain for Buck and McClean in 2012.

3.4 Conclusion with explicit link to the next chapter

This chapter has provided an analytical examination of the motivations of the patrons of the NUA and UH commissions focal to the thesis as expressed in their interviews, in comparison with the theorisations about the possible motivations for contemporary art commissioning offered by Buck and McClean's book, *Commissioning Contemporary Art – A Handbook for Curators, Collectors and Artists* (2012). In this examination, the discussion has questioned the definitions of the boundaries between public and private patronage, as set by Buck and Maclean. It has also considered additional motivations not considered within the framework of Buck and McClean's chapter, but suggested by the two case study patrons themselves within their interviews. These arguments have been substantiated by additional source material from Lynn Basa.

Chapter 4 focuses on the universities who service the commission as commissioning agents. It uses a similar mode of study. It considers the case study information, the

interviews and also presents information from the university's strategic plans. It aims to consider if government changes in funding have affected universities income streams to encourage them to develop ways of developing "third party" income streams through commercial or consultancy work, such as art commissions.

It also presents published material by Grant Thornton from their publication *An Instinct for Growth: The Next Move. Financial health of the higher education sector 2013*, to help support this thesis.¹⁶⁹

¹⁶⁹ Grant Thornton, *An instinct for growth. The next move: Financial health of the higher education sector 2013*, (2013).

Chapter 4: The Universities and their Strategic Plans

4.1. Introduction

Universities in the United Kingdom develop strategic plans as a support mechanism to implement strategy policy, usually over a period of three to five years. Each university has control of its own strategic plan. Often they are in response to Government papers or initiatives in funding or policy in Higher Education.

This chapter will present an overview of the strategic plans of the two universities' case studies for this thesis – The University of Hertfordshire (UH) and Norwich University of the Arts (NUA). The chapter aims to review the key motivational factors within these strategic plans, which potentially encourage commercial engagement and in particular to this thesis, encourage engagement with the commissioning process.

It will also consider whether these academic institutions have aligned their strategic plans in association with economic pressures, relating to reductions in public funding to seek additional revenues through “third party” income. Additionally, I will be demonstrating how this has led to the setting up of a more direct focus on commercial engagement centres across the University sector, in which UH and NUA have been involved.

NUA has only been an independent university since 2012, so only its current strategic plan will be reviewed. The Beales Hotel project took place in 2003, so this chapter will present a review of the UH strategic plans from 2000 to the present day. The following UH strategic plans will be reviewed individually, focusing on highlighted relevant points relating to the support of business development and the encouragement of third party income: 2002-2005; 2004-2007; 2007-2012; 2010-2015; and 2015-2020. As UH gained university status in 1992 and has ten schools, including an art school, which is typical of many New Universities ¹⁷⁰ in the United Kingdom, this will present a flavour of how redbrick universities that contain, or are art schools, have changed and adjusted their strategic plans recently.

4.2. The University of Hertfordshire Strategic Plans

The 2002-2005 UH Strategic Plan presents “19 Key Elements to lead the Faculty of Art and Design” (now known as the School of Creative Arts). Of these 19 elements only two refer to commercial development:

1. Consultancy initiative to be continued with the target of receiving at least one commercially sponsored contract or a Teaching Company Scheme in 01/02.
2. Enhanced relationship with professional and commercial partners through professional advisory groups and external professional agencies.¹⁷¹

There is, however, a section presented as “Commercial Activities” which states:

¹⁷⁰ Universities that were originally Polytechnics, Further Education Colleges, Teacher Training Colleges, University Colleges etc. were granted full University status as part of the Education reforms of the 1980s and 1990s. Most of these have elements that date back several hundred years. Whilst their University degree awarding status may be 'new', their establishment is often older than some of the Civic and Red Brick Universities, https://www.thestudentroom.co.uk/wiki/Types_of_University, [accessed December 2017].

¹⁷¹ University of Hertfordshire Strategic Plan 2002-2005 Part 3, p. 2.

*“A significant amount of art and design commercial activity falls under this broad heading of consultancy. Revision of the mechanisms for generating and handling consultancy is at the core of the deliberations of a working group within the faculty”.*¹⁷²

It could be said from this statement that this working group was being put in place in preparation for incoming consultancy work. This may relate to the two “Key Elements” mentioned above but there is no further evidence within this strategic plan to indicate any other encouragement to support commercial activity. However, as this was in 2002, at this time there were no major changes in public funding, apart from students having to pay £1,000 towards their tuition fees, which began in 1998. Although Tim Wilson, who was the Vice Chancellor of the university at this time, there does not appear to be any major focus on business development within this strategic plan and therefore on any major developments in seeking additional revenue, so commercial development would not have been considered a significant area of concern at this time.

Within the 2004-7 strategic plan we see a shift in commercial direction. There is an internal memorandum from the Vice Chancellor, Tim Wilson, to all staff members outlining the priorities, indicating that some of the developments are in direct response to the government’s Higher Education Bill and changes in funding.¹⁷³

¹⁷² Ibid.

¹⁷³ University of Hertfordshire Strategic Plan 2004-2007, Internal Memorandum, To: All Staff, Dated 8 June 2004.

The “Foreword” also mentions the Government’s White Paper *The Future of Higher Education, Higher education within the United Kingdom* (2003). It indicates that the pace of change will accelerate, that the higher education market place will become more competitive and again that fundamental changes in funding are expected.¹⁷⁴ Not only was this a clear change in direction in this strategic plan but also a very different approach in how it was presented to the staff of the university and the tone of its message. This continues through the paper.

It states that the University of Hertfordshire aims to prioritise business and professional activities alongside high quality education. This is the first direct statement indicating a clear direction in business development which is backed up further by a whole section focused on and entitled – “Closer Links with Industry, Commerce and the Community”¹⁷⁵. This section has a large focus on knowledge transfer,¹⁷⁶ which is considered as commercial income. However, this does not relate to the type of commercial engagement that this thesis is focussed on - through the commissioning process - so this will not be considered.

This section – “Closer Links with Industry, Commerce and the Community” does, however, recognise that the university has traditionally worked extensively with

¹⁷⁴ University of Hertfordshire Strategic Plan 2004-2007, Forward, Dated 8 June 2004.

¹⁷⁵ University of Hertfordshire Strategic Plan 2004-2007, *Closer Links with Industry, Commerce and the Community*, p. 8.

¹⁷⁶ “What is a Knowledge Transfer Partnership? The Knowledge Transfer Partnership (KTP) scheme helps businesses in the UK to innovate and grow. It does this by linking them with an academic or research organisation and a graduate. A KTP enables a business to bring in new skills and the latest academic thinking to deliver a specific, strategic innovation project through a knowledge-based partnership. The academic or research organisation partner will help to recruit a suitable graduate, known as an Associate. They will act as the employer of the graduate, who then works at the company for the duration. The scheme can last between 12 and 36 months, depending on what the project is and the needs of the business.” Innovate UK and UK Research and Innovation, “Knowledge Transfer Partnerships: what they are and how to apply”, <https://www.gov.uk/guidance/knowledge-transfer-partnerships-what-they-are-and-how-to-apply>, [accessed October 2017]

industry to provide consultancy and short courses to “meet business and commercial needs”¹⁷⁷. It outlines that it has received the maximum funding from HEFCE Higher Education Reach Out to Business and the Community (HEROBAC) initiative and it opened its multi-million Innovation Centre in 2003 to accommodate new start-up companies and spin out companies from UH research activities.¹⁷⁸ This is clearly a positive direction in commercial focus for the University of Hertfordshire.

There is a list of “Key Performance Targets” supporting this area in relation to these changes and major investment. It is interesting to see what is predicted, and also what they consider are the risks. It clearly shows a major push towards commercial engagement with business and a large target for commercial income activities (although it indicated this includes research):

- each year during the planning period the University will generate 400 new business contracts of which at least 80% will be SMEs.
- by 2005 the Innovation Centre will have supported 12 businesses.
- by 2006 income from University commercial activities, including research will be in excess of £10M.
- by 2007 25 business partnerships with regional corporations will be established.

Risks

- the University is unable to generate sufficient financial income from commercial activity to sustain conference activity, short courses, consultancies and spin outs.”¹⁷⁹

¹⁷⁷ University of Hertfordshire Strategic Plan 2004-2007, *Closer Links with Industry, Commerce and the Community*, p. 8.

¹⁷⁸ University of Hertfordshire Strategic Plan 2004-2007, *Closer Links with Industry, Commerce and the Community*, p. 8.

¹⁷⁹ University of Hertfordshire Strategic Plan 2004-2007, p.9.

The 2007-2012 Strategic Plan opened with a similar tone and style to the last strategic plan. However, there is much more strength of focus on commercial activity than the previous one, which supports the direction of the thesis further. Tim Wilson, the Vice Chancellor of the University's "strategic direction" opening statement explains that the university aims to thrive in the 21st century. He uses the terms he coined – the university is "business-facing and business-like", deploying relevant and efficient business skills and techniques in the leadership and management of the university. He believes this provides the University of Hertfordshire with its "distinctive edge in an ever changing Higher Education environment."¹⁸⁰

Tim Wilson's statement provides clear support for this thesis. Although his statement has not presented 'the steps in change to deploy commercial development', which will be shown later in this thesis, it does show that Tim Wilson was presenting a clear policy and direction, through this statement of change. He goes on to explain in his statement that, through the planning period, all of the university's core activities were filtered through a business lens and he defines business as the "external economic environment – embracing employers in the public and private sector and those in self-employment."¹⁸¹

As can be seen, even from these opening statements, this strategic plan is focused on business and developing a business-focused university. In the next section entitled – "Far Reaching Engagement with Business and the Professionals", there is

¹⁸⁰ University of Hertfordshire Strategic Plan 2007-2012, p.2.

¹⁸¹ University of Hertfordshire Strategic Plan 2007-2012, p.2.

a strong statement supporting this thesis further, saying that “the University of Hertfordshire is a new model of a University – demand-led, with dynamic and pervasive relationships with business and the professions.”¹⁸² It presents a list of ten “Key Facets” relating to this heading, five of which relate directly to business or commercial engagement, which are:

- “Embedding innovation, employability and enterprise skills into lifelong learning of students, staff and ‘clients’.
- Matching student and graduate skills to businesses, needs through proactive interaction with SMEs and embedding business experience in the curriculum.
- Ensuring our students have the skills necessary to thrive in the international business environment.
- Building on FE College links to meet the full range of skills needs of regional businesses.
- Recruiting students and staff who engage with our vision and values.”¹⁸³

It can be said, therefore, that this strategic plan shows a very clear and focused move, in comparison to the previous strategic plans, towards supporting commercial engagement with business, initially through student learning. Although it does not directly indicate commercial engagement through the commissioning process, it should be noted that this is a strategic plan for the whole of the university.

Therefore, each of the Schools within the University of Hertfordshire would have to lean on its own assets and opportunities.

¹⁸³ University of Hertfordshire Strategic Plan 2007-2012, p.4.

The first point to note about the 2010-2015 Strategic Plan is that Professor Tim Wilson retired as the Vice Chancellor in 2011 and this strategic plan does not include any statement or introduction from either him or the newly appointed Vice-Chancellor, Quintin McKellor. The foreword, this time was written by the Chairman of the Board of Governors, Jo Connell, and confirms five times that the University of Hertfordshire has successfully positioned itself as the “UK’s leading business-facing University” and this statement continues to be used throughout the document.¹⁸⁴ An interesting statement to note - it seems that the Board of Governors want to convey this message from the last strategic plan. In the opening of “Our Vision” it also states in the first paragraph that it will shape the next generation of business facing universities. Another strong statement and which again supports the general message of this thesis.¹⁸⁵

The style, in the sense of its focus, of this strategic plan, is quite different from the previous three. One would suspect this is because of the change of Vice-Chancellor but potentially, also because of the new student fees introduced in 2010.

Although the opening statement and the “Vision” supports the “business facing” strategy of the past three strategic plans, the focus of being the leading business-focused university seems not to be the main aim in the mission, values or focus as it was previously. While students working with business and industry is still an area that is being encouraged, it does not seem to be a driver.

¹⁸⁴ University of Hertfordshire Strategic Plan 2010-2015, inside cover.

¹⁸⁵ Ibid., p.1.

Also, there is no “mission” other than one statement: “An innovative and enterprising university, challenging individuals and organisations to excel.”¹⁸⁶ This mission does not even have a sub-heading or strategic focus on business, commercial or consultancy development. The nearest thing it presents is:

“ ‘Enabler 3 – Financial Strength’

Financial planning based on a forward thinking financial strategy will secure the future success of the University.

We will be known for:

- A healthy diversity of income from government, business and philanthropic sources, with reduced dependency on single income streams.
- A financial strategy which secures future investment to meet our vision and to provide the necessary discretionary funds for innovation and creativity.
- The management of our operation in a business-like manner with value for money at the centre of all our activities.
- Courage in our investment strategy, being prepared to take managed risks as necessary to secure our position as an effective and sustainable business.”¹⁸⁷

This is a clear change in direction for the University of Hertfordshire’s strategic planning. It shows it still encourages business development, by finding enablers to source a diversity of income streams but it appears not to be its main objective. This

¹⁸⁶ University of Hertfordshire Strategic Plan 2010-2015, p.3.

¹⁸⁷ University of Hertfordshire Strategic Plan 2010-2015, p.18.

is potentially because the new student fees are a main avenue for revenue streams for the first time and also potentially because of the change of Vice Chancellor. There is another potential reason relating to the content of the Department for Business, Innovation and Skills paper “Things that we know and don’t know about the Wider Benefits of Higher Education: A Literature Review” (2013), that will be examined later on in this chapter.¹⁸⁸

Taking into consideration the noted changes from the previous strategic plan (2010-2015), it is interesting to find that the first sentence presented by the Chairman of the Board of Governors in the 2015-2020 Strategic Plan is that the University of Hertfordshire is the “UK’s leading business-facing university.”¹⁸⁹

In addition, the Vice Chancellor, Professor Quintin McKellar’s first statement on a strategic plan opens with the statement – that the term “business-facing was coined by UH” and that it is an attitude and ethos, which should be embraced. He, however, talks about this term in four main areas – for the students, for the staff, for the business partners and for the community.¹⁹⁰

In terms of the focus of this thesis, for staff it states engaging with business and enhancing the university’s business portfolio and for businesses it talks about offering quality consultancy. Again, another clear statement which supports

¹⁸⁸ Department of Business, Innovation and Skills, “Things that we know and don’t know about the Wider Benefits of Higher Education: A Literature Review”, BIS research paper 133, 2013.

¹⁸⁹ University of Hertfordshire Strategic Plan 2015-2020, p.1.

¹⁹⁰ University of Hertfordshire Strategic Plan 2015-2020, p.1.

commercial engagement and which potentially supports the commissioning process or similar projects for the School of Creative Arts.

4.3. Norwich University of the Arts Strategic Plan

The Statoil project was instigated in 2016. NUA received its full independent university status in 2012. Therefore, this paper will only be presenting its current strategic plan, which dates from 2014 to 2019, and covers the relevant dates of the project. It is unnecessary to review the historic strategic plans of Norwich University College of the Arts and is irrelevant to this thesis, as it has already presented an overview of one university's strategic plans since the turn of the twentieth century as a flavour of a New University in the South East Region of the United Kingdom.

The introduction from the Vice-Chancellor, John Last, to the NUA 2014-2019 strategic Plan does mention in his second chapter the decreasing public funding for Higher Education. In response to this he names five main areas of focus, the second and most relevant one is:

Enhancing our business-facing activity and supporting new business incubation through our new Regional Digital Innovation Centre, supported by our Catalyst funding from HEFCE and a grant from the New Anglia Local Enterprise Partnership (LEP).¹⁹¹

¹⁹¹ Norwich University of the Arts Strategic Plan 2014-2019, p.2. NB: NUA opened the new business start-up and incubation centre in 2012 in partnership with LEP. It is based in Cavendish House, which is located at the same address as the Ideas Factory and their Art Gallery. The businesses are separated by all presented under the Ideas Factory.

There are several interesting aspects to this statement. Firstly, it borrows the phrase “business-facing”, originally coined by Professor Tim Wilson in relation to UH as a whole but used here to refer specifically to the intentions of a university dedicated to the study of art and design. Secondly, it refers to the creation of a new “centre” for dealing with such activities within the institutional organisational structure, which ultimately became the Ideas Factory. Thirdly, it refers to support from alternative funding sources for the activities.

The strategic plan states that NUA’s “Vision” is: “to be the best specialist University of Arts, Design and Media in Europe, producing graduates of the highest quality.” Underpinning this “Vision” are the following “Core Values”, to which the university is committed:

- “Achieving excellence in learning, teaching and the wider student experience, to give our students the best possible preparation for their future lives and careers;
- Continuing our development of our curriculum and our academic portfolio, to meet the changing needs of students, the creative cultural sectors, and society;
- Excellence in research, consultancy and other forms of professional and business engagement, to promote innovation, enterprise and the development of new knowledge and skills;
- The development of our staff, estate and physical resources, as the bedrock of a professional and supportive academic community and with equality, diversity and environmental sustainability to the fore.”¹⁹²

¹⁹² Norwich University of the Arts Strategic Plan 2014-2019, p.3.

4.4. UH and NUA Strategic Plans: summary points

This chapter so far has presented an overview of both universities' strategic plans, with particular focus on the 18 year time-span of the University of Hertfordshire to understand the key issues which have shaped strategic policy to encourage commercial engagement and in particular relation to this thesis, to encourage art commissioning opportunities. The information provided has shown that the reduction in public funding has steered university strategic policy to focus on business development through "third party" income.

In the case of the two universities presented, the University of Hertfordshire has steered itself as the leading Business-Facing University. Norwich University of the Arts has ultimately focused on opening the Ideas Factory to engage in commercial engagement. NUA initially focused on "third party" revenue but soon recognised this was not its prime benefit and changed its policy to focus on student benefits through employability, business focus and learning. The University of Hertfordshire, however, has continued to focus on revenue generation as its prime focus, while acknowledging the benefits of the university's "business facing" approach to the student experience.

The chart below provides a visual explanation as to what each university has developed in terms of its strategic plan, whether the development of "third stream" income has been a primary focus or not and how this has led each university to develop its own department (University of Hertfordshire = The Creative Ideas Office and Norwich University of the Art = The Ideas Factory) to develop and manage these projects. It also indicates how these offices are funded and what the prime outcomes are.

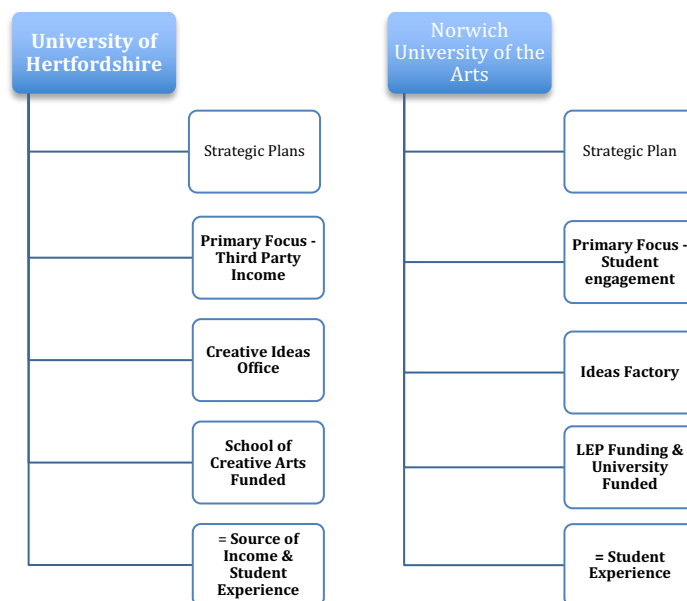


Figure 12 – Visual comparative study of the Creative Ideas Office and the Ideas Factory

4.5. University Strategic Plans and the “Wider Benefits of Higher Education”

Regarding the UH and NUA strategic plans to date, there appears to be strong links that can be made with a number of potentially influential public policy documents. One of these is the report by Universities UK, “Creating Prosperity: The Role of Higher Education in Driving the UK’s Creative Economy” (2011).¹⁹³ As previously noted in chapter 2, the paper was presented to respond to the 2010 Government Comprehensive Spending Review, which resulted in cuts in funding to Humanities, Arts and Social Sciences, accompanied by an exclusive funding focus on STEM subjects. It says:

¹⁹³ Universities UK, *Creating Prosperity: the role of higher education in driving the UK’s creative economy*, (London: Universities UK, 2011).

*...we are in danger of jeopardising universities' ability to continue to drive creative talent, growth and prosperity. A withdrawal of direct public funding for the arts and humanities education that underpin the UK's creative economy, would threaten universities' abilities to contribute directly to the growth of the creative economy. This report therefore urges the Government to take a wider view of the strategic importance of these subjects and to consider areas which although not science-based, contribute significantly to our economic development, as well as the social and cultural wellbeing of the country.*¹⁹⁴

The report goes on to indicate the benefits of engagement with commercial activity for “*students, industry and universities*”. It claims that including workplace learning (WPL) in university courses enhances students’ employability and creates “*value for participating organisations*”. It also claims that, particularly in “*many creative disciplines*”, the “*growing focus on entrepreneurship education*” helps students to acquire “*skills and attributes required for successful innovators and entrepreneurs, skills that are in demand across the economy*”. Moreover, the report notes that this focus has prompted engagement with “*incubation and enterprise support activities to encourage and enable more graduate start-ups.*”¹⁹⁵ To exemplify this, the report even offers several short case studies from universities across the United Kingdom. These include Glasgow School of Art, University of Wolverhampton School of Art and Design, and the Royal College of the Arts, London,¹⁹⁶ all of which have set up

¹⁹⁴ “Preface”, Universities UK, *Creating Prosperity: the role of higher education in driving the UK's creative economy*, 2011, p.i.

¹⁹⁵ Universities UK, *Creating Prosperity: the role of higher education in driving the UK's creative economy*, 2011, p.vi.

¹⁹⁶ *Ibid.*, pp.43-48.

similar operations to the Creative Ideas Office, University of Hertfordshire (2003) and The Ideas Factory, Norwich University of the Arts (2010).

In the section “Addressing the barriers to successful engagement”, however, it made three more specific “Recommendations” regarding commercial engagement with the “creative industries”. For example, “Recommendation 6” suggested that: *“Higher education should work to overcome some of the process barriers to working with the creative industries, particularly relating to the nature and speed of interaction”*. In relation to this, it was emphasised that it would need *“changes to the ways in which academic performance is rewarded to allow more interaction with creative (and other) SMEs, as well as a willingness to create more flexible organisational structures to support this.”* It also noted that, in order to work, such changes would *“require policy support from government and from the funding councils.”*¹⁹⁷

Following on from this, recommendation 16 stated that: *“Universities must continue to develop world-beating talent, but with increasing focus on industry exposure, employability and entrepreneurship.”* In order to do this, it was suggested that it was necessary to develop *“consistent standards for industry experience and the entrepreneurship education as well as continuing to engage employers in new models of interaction that deliver mutual benefits.”*¹⁹⁸ But, in relation to this thesis, the most specifically relevant of the recommendations, number 17, was that: *“Creative businesses should work in partnership with universities to develop opportunities for industry placements, live briefs and practical experience for*

¹⁹⁷ Ibid., pp.ix-x.

¹⁹⁸ Ibid.

*students at undergraduate and postgraduate level.*¹⁹⁹ Both the UH and NUA strategic plans, and indeed the activities within the UH art school and NUA, can be seen to have aligned themselves with the general spirit and recommendations of this report in particular ways.

At UH, the path to such alignment started in 2003, both with the Beales Hotel project and the subsequent creation of the university Innovation Centre and most significantly, the Faculty for the Creative Industries' Creative Ideas office, all in 2003. The most immediate trigger for this was the changes to pace of transformation in the nature and funding of the higher education market prophesied by the government white paper, "The Future of Higher Education: Higher Education Within the UK" (2003).

In relation to this, in an interview, Judy Glasman from the University of Hertfordshire recalls the Beales hotel commission in 2003 as the School's first major commercial project for students. According to Glasman, the initial thinking was that it would "*gather a lot of useful experiences for the people inside the university.*²⁰⁰" In her view, for fine art students in particular, working with a "live" project and a "real client" would challenge the students' usual "selfish" mind-set about making art works, by providing "*an understanding of how the individual work that you might want to produce... might need to be possibly modified or within a collaborative project...*"²⁰¹, in relation to the context of a real commission. Student engagement with the Beales

¹⁹⁹ Ibid.

²⁰⁰ Appendix B. Judy Glasman, p.129.

²⁰¹ Appendix B. Judy Glasman, p. 130

commission and the founding of the UH Creative Ideas office in 2003, not only directly confronted the predicted challenges suggested by the 2003 government white paper but also pre-empted the recommendations of the 2011 Universities UK paper relating to the creative industries. In addition, it arguably, eventually stood as a possible model for other, similarly placed university schools or departments to follow, which seems verified by the “entrepreneurial” case studies offered by the Universities UK report (2011) as well as by the NUA project in 2017.²⁰²

At the time of the Beales commission, however, the UH Faculty of Art and Design, as it was known at the time, was being contacted for various commercial or consultancy opportunities but had no formal structure for dealing with them, other than being dealt with directly by individual academic staff. As a result, academics were finding it difficult to cope with the additional pressure and were also taking different approaches in relation to the encouragement of more commercial or consultancy engagement as set out in the university’s strategic plan. In relation to this, Judy Glasman reflected in her interview on how the Creative Ideas Office was formalised at this time.

According to Glasman: *“the school’s identity was to continue to be well embedded in the region but to reinvent that... in relation to the university strategic plan”*. Thus, it became necessary to *“formalise the arrangements”* and also to *“professionalise”* the relationships with clients in relation to what had been learned from the Beales contract: *“in effect we developed a sort of briefing methodology ...we knew that that was necessary and the Creative Ideas Office...then could begin to have an identity*

²⁰² Universities UK, *Creating Prosperity: the role of higher education in driving the UK’s creative economy*, p.ix-x

inside the school. ²⁰³

The Creative Ideas Office has grown considerably over the last 15 years and now has its own design agency offering a wide variety of design services to industry utilising the skills of students, graduates, staff and industry experts. Since September the Creative Ideas Office has brought in an income of over £100,000 and provided over 270 students with opportunities. It also has another 26 projects pending and has just launched its design website, Herts Propeller.²⁰⁴

The Ideas Factory at NUA was opened in 2010, with the intention of supplementing revenue for the university. The original model was for the students to be the “creative talent” and the academics to be the “creative directors”.²⁰⁵ The University’s deputy Vice Chancellor came from a financial back ground and believed that the Ideas Factory could be a major asset in providing a “third party” income. However, it was found that most other people at this level believed that the Ideas Factory was about the “student experience” and not about income delivery.²⁰⁶ The focus of the Ideas Factory therefore soon shifted to focus on employability and learning. A small team of staff were put in place to manage the office.

Since then, each year, 35 projects are delivered by the Ideas Factory, which reach around 150 students. They also have spin out projects through lectures and activities, which are all supported by their strategic plans through their business, employability, teaching and learning strategies.

²⁰³ Appendix B, Judy Glasman, p135

²⁰⁴ Herts Propeller, “The Design of Business: The Business of Design Providing Solutions to Complex Problems. Coming in 2019”, <http://propeller.herts.ac.uk>, [accessed January 18, 2017]

²⁰⁵ Appendix D, Sarah Steed, p.155.

²⁰⁶ Appendix D, Sarah Steed, p. 157

NUA was a much later participant in the discourse on the need for student commercial engagement within university creative arts programmes, in terms of institutional statements. However, its strategy may be argued to have been potentially influenced, not only by that of UH but also by other university creative arts institutions, such as those mentioned in the Universities UK 2011 report, which were all under pressure regarding funding and as a result, seeking to break into the commercial market. The founding of the NUA Ideas Factory in 2010, pre-empted the publication of the 2011 Universities UK report by a few months but was essentially aligned with its recommendations, as may be seen from the interview data.

In the interview with Sarah Steed (NUA Ideas Factory, 2017), she notes that so far they have worked with SMEs and with large international companies such as Aviva, Stat-Oil, and Backsy Healthcare but “*not so many middle sized*” companies.²⁰⁷ In relation to the Universities UK paper (2011), she also raises a crucial point about how they overcame difficulties with working directly with their academics and how their university found a way to ensure academics’ time could be utilised on these kind of commercial projects. According to Steed, this was done by embedding the notion of “live projects” not only in the “*business and employability strategy but also in our teaching and learning strategy*”,²⁰⁸ which gives a high value to such projects as “underpinning professional learning.”²⁰⁹ Moreover, 18 months before the interview took place, it had become equally embedded in the new research strategy as well.

²⁰⁷ Ibid.,

²⁰⁸ Appendix D. Sarah Steed, p. 156.

²⁰⁹ Ibid.

Staff at NUA are allowed 15% of their contractual hours for either research or consultancy. Their new research strategy gives equal weighting to both activities and for those who are not going to submit work to the Research Excellence Framework (REF 2020), working with students and clients on live projects is regarded as a “*very credible way that they can achieve...within their objectives for the year*”.²¹⁰

While stressing that the NUA Ideas Factory team are aware that engagement with live projects “*transforms the student*”, Steed however admits that the experience cannot be offered to “nearly enough students”, although “*we know that in a really good year we might work with 150 students*”.²¹¹ This acknowledgement of problems with student engagement numbers seems to relate back to the concerns expressed in a section of the 2011 Universities UK paper, entitled “Addressing the barriers to successful engagement”.²¹²

The previously noted shifts of focal concern away from the commercial or workplace learning aspects of the student experience in the most recent NUA and UH strategic plans, may arguably relate to the definitions of “wider benefits of higher education” set out in a paper by the Department of Business, Innovation and Skills, “Things that we know and don’t know about the Wider Benefits of Higher Education: A Literature

²¹⁰ Ibid., p157

²¹¹ Ibid.. p.156.

²¹² Universities UK, *Creating Prosperity: the role of higher education in driving the UK’s creative economy*, p.59.

Review” (2013).²¹³ While this paper acknowledged the value of economic engagement for university students, it chose to focus on the sorts of non-economic benefits brought by university study, both to the students and to society as a whole that had been claimed by recent research.²¹⁴ These additional benefits of higher education were indicated to be outside of its core purpose of education, research and knowledge transfer and related to skills, attributes and values relating to: citizenship; civil engagement; reduction of crime and the increase of health and well-being.²¹⁵ The focal driver of these benefits was implicitly identified in the paper as being the quality of the whole “student experience” at their particular university.

In addition to this, the Universities UK paper *Creating Prosperity: the role of higher education in driving the UK’s creative economy*, indicates that there are many other universities following a similar trend. It provides examples of other universities across the country who have also set up departments to support the student experience, either offering “live” projects to support commercial engagement, or professional development experience in various ways, including; “Work-related learning” at The Glasgow School of Art;²¹⁶ “The Creative Employability Studio” at the University of Wolverhampton;²¹⁷ and “FuelRCA” at the Royal College of the Arts, London.²¹⁸

²¹³ Introduction”, Department of Business, Innovation and Skills, “Things that we know and don’t know about the Wider Benefits of Higher Education: A Literature Review”, BIS research paper 133, 2013.

²¹⁴ Ibid.

²¹⁵ Ibid.

²¹⁶ Universities UK, *Creating Prosperity: the role of higher education in driving the UK’s creative economy*, p.43.

²¹⁷ Ibid., p.45.

²¹⁸ Ibid., p.47.

As the paper was a possible grounding for future government policy, it appears likely that the latest strategic plans of NUA (2014-2019) and UH (2015-2020) have responded to it by giving more prominence to the importance of the overall “student experience”, than purely to student economic engagement. Nevertheless, both universities’ strategic plans do also celebrate the on-going success of their “business facing” approaches, in enhancing students’ employability.²¹⁹

4.6. Conclusion

It may be seen from the data discussed in this chapter, that the NUA and UH strategic plans clearly demonstrate motivational elements relating to commercial engagement. Regarding staff, these are framed in terms of monetising research, or consultancy work with businesses. Regarding students, they are framed in terms of “employability skills”, and more recently as also enhancing the broader set of skills, attributes and values developed during the “student experience”.

The strategic moves towards commercial engagement, particularly art commissioning, at NUA and UH School of Creative Arts has been argued to have originated with increasing economic pressures caused by cuts in government funding to universities, by which arts humanities and social sciences have been particularly hard hit. The move has also been given further impetus from government white papers and from Universities UK over recent years. In relation to this, the establishment of the Creative Ideas Office at UH (2003) and the Ideas Factory at NUA (2010) have not been isolated incidents, but rather parts of a larger

²¹⁹ Norwich University of the Arts Strategic Plan 2015-2020, p.14

trend that has been growing since 2003 in university art schools and art schools that have become universities. This trend was highlighted in the Universities UK report “Creating Prosperity”, published in 2011.

Student engagement with “live” industry or business facing projects – in particular, my two case studies – “live” fine art commissioned projects – have been presented as being of great value to students. Therefore, it is seen as a great advantage to the universities to offer such experiences as part of their curriculum, or at least to publicise to potential new students. Education and research are the primary focus of higher education, and students are the core to this focus. Growth in student numbers and growth in programme diversity have been shown in both of my case study universities. Ensuring appeal to new student audiences means not only offering an excellent teaching programme and attaining high results on the league tables but offering “wider benefits” to appeal to new generations of students, including international students.

One of these wider benefits would be the opportunity to work with business or industry on “live” projects. Dealing directly with clients on projects which will develop in the real world, whilst the student is still studying - with the support of academic staff - provides the student with huge benefits before they graduate and progress into their career. The benefits to these students are not only for their CVs for potential new employment but also for their professional development, confidence and work-life skills.

Therefore, it is now essential for universities to offer wider benefits to students, plus high quality student experiences, especially now that student fees are the highest

ever that student fees have been in the United Kingdom. These kinds of “added” experiences also add to a stronger performance, hopefully, in the national and institutional student satisfaction surveys, upon which universities now rely, to evaluate their powers to attract students and to allocate funding to increase student satisfaction in areas identified by the surveys as weak.

Chapter 5 – The Conclusion

5.1. Restatement of purpose

The aim of this research was to gain an understanding of why the private business sector would be motivated to work directly with a university to commission artwork, as opposed to an alternative commissioning provider. The study was intended to examine the current commissioning climate, including alternative commissioning providers since the turn of the twenty-first century, including an overview of the service industry in contemporary art within the UK. The study selected two universities within the South East region which had serviced two art commissions with two private businesses. The context of the enquiry focused on the South East of the United Kingdom, overviewing the 2001 and 2008 UK recessions and considering how this affected higher education income streams, and also how these factors may have encouraged commercial engagement in some British universities.

Within these areas of investigation, there were two main mechanisms used to support this thesis. Firstly, the thesis considered the writings of the art critic and contemporary art correspondent, Louisa Buck and others, to frame a comparative study and critical analysis of the commissioning climate in the United Kingdom over the past 20 years. The second was data and statistical information presented by Universities UK and Grant Thornton presented alongside Strategic Plans from the two universities studied - the University of Hertfordshire and Norwich University of the Arts. These enabled me to present an understanding of how university income streams have changed and adapted to government funding over the past 15 years

and to present a landscape of new or “third party” income streams to support university revenue.

This thesis aimed to consider whether these policies have encouraged these two universities to engage in more commercial projects through their strategic policy and whether this in turn has potentially encouraged, or instigated, the two fine art commissions projects presented within the case studies, as well as other commercial developments. The critical analysis has enabled this thesis to present an overview of the current commissioning climate in the UK, as seen through the writings of Lousia Buck and others, to understand where commissioning services through universities fit into this niche.

5.2. Summary of findings

The results indicate, through a critical analysis of *Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artists* and in particular the chapter “Why Undertake a Commission”²²⁰ that the theorisations presented by Buck and McClean appear to offer a convenient and apparently authoritative account of the current commissioning climate in the UK, or at least a useful starting point. However, the analyses of the data have revealed blurred boundaries, not only between categories of public and private patronage but also between the separate categories of patronage they offer. They also present an apparently comprehensive list of motivations for why private and public bodies engage in art commissions but this thesis has shown that there are gaps in their contribution to knowledge in this area and their categories at times seem too unyielding in their categorising. In fact, the

evidence shows that they do not cover all of the motivations presented by the two case study businesses, as presented within my interview data.

The first point, which opposes Buck and McClean's hypothesis, relates to their argument that public art is commissioned only by the public realm. Their evidence presents 10 categories in chapter 3 (Forging a relationship with an artist – Creating Culture - Adding lustre and a spirit of adventure - Enhancing the environment - Integrating art into architecture - The power of regeneration - Fulfilling planning obligations - Artistic utopias - The art of placemaking - Commemoration and celebration). The evidence which this thesis has presented from the case study interviews, is that at least six of these categories are also suited to the private businesses selected as the case studies for this thesis. Therefore, it has been argued that in particular circumstances, private art commissions can also be seen as public art, and therefore Buck and McCleans' argument that public art is only serviced by the public realm, is incorrect.

The information presented has shown that both of the case study commissions – Beales Hotel and Statoil - are open to public viewing. In the case of Statoil, generally most of their collection is open to the public, as well as their award winning, headquarters building in Fornebu, Oslo, the Five Elements. This building not only has artwork open to public access outside of their building, but also, public viewing of the artworks within the building is actively encouraged through the provision of public art tours, alongside a published booklet. Lynn Basa and Shirley Howarths, through their description of public art in Basa's book *The Artist's Guide to Public Art: How to Find and Win Commissions*, confirm that Beales' and Statoils' artworks can be

considered as public art, therefore these findings run contrary to Buck and McCleans' theory. This may be a growing trend and may be worth further investigation.

This thesis, however, does agree with many of Buck and McCleans theories. One of the categories listed by Buck and McClean, "forging a relationship with the artist" is a category that Beales hotel and Statoil have in common. Although this may not have been an initial motivational factor for either of the private businesses, evidence shows that both businesses did develop a relationship with the universities involved and the artists, potentially at different levels.

Beales Hotel and Statoil fit into five additional categories of Buck and McClean's motivational factors, including "creating culture" in the sense that the commissions have brought "things that are new and unknown" into the public domain. The others are "adding lustre and a spirit of adventure"; "enhancing the environment"; "the power of regeneration"; and "commemoration and celebration". This thesis has shown evidence that Beales hotel in Hatfield replaced the old Hatfield Lodge hotel because it was a building that Andrew Beales explains was "*a faded and kind of second rate place that I wouldn't want to actually stay in myself,*"²²¹ and that he deliberately replaced it with a brand-new building, described by Beale as "futuristic."²²² This thesis argues that Beales have thereby "enhanced the environment" and contributed to the "regeneration" of the local area of Hatfield.

²²¹ Appendix A, Andrew Beale, p.117.

²²² *Ibid.*,

It also argues that Beales hotel architecture and artwork was designed to indicate its individuality and delineate its local connections through the artworks' 'themes' celebrating the future, connecting with the university of Hertfordshire and working with "up and coming" artists to celebrate the new and potentially forward-looking and "business facing" university's strategic policy. In relation to this, evidence has been presented that the commission had enabled Beales to establish better links with Hatfield's local roots. This can also be seen to link with Buck and McCleans' "direct historical precedent," articulated in their category of "enhancing the environment."²²³

Regarding Buck and McClean's category of "adding lustre and spirit of adventure," it has been argued that both of the private businesses did take a risk in commissioning unknown art students. Regarding the category of "commemoration and celebration", evidence was presented to show in the case of Beales hotels that there was an implicit celebration of the business' success in the sense of being able to commission the art works, achieving the reconstruction of the hotel and the physical and digital commemoration of the actual undergraduate students. This effectively formed a collective portrait in the sense of aspirations of the locality, the young artists at a particular point in time, and also of Beales' aspirations regarding the project.

Statoil's motivations have been considered in relation to the four additional categories of public art commissioning erroneously theorised by Buck and McClean as exclusively connected to publicly funded art commissions – commemoration/celebration, legacy, enhancing the environment, and regeneration.

²²³ Buck and McClean, *Commissioning Contemporary Art*, p.32.

In relation to “commemoration and celebration”, information has been presented to confirm that Statoil commissioned the artwork to celebrate the company’s success regarding the Dudgeons wind farm project, as well as its continued investment in “green” energy. The art commission also aimed to celebrate the local community and area addressing the history, economics, demographics and industry.

Additionally, the thesis has argued that the Statoil commission presented a legacy to Great Yarmouth, relating to impact on the local area through the company itself and Dudgeon array of wind turbines. This not only has been argued to be “enhancing the environment”, but also to relate to the “power of regeneration”, because the commission have implicitly addressed local conditions in positive ways.

The thesis has considered motivations outside of those listed by Buck and McClean but have nevertheless been presented through the case study interviews. Andrew Beales, for example, talks about adding a “sense of place” to his hotel through the art commissions. Beales’ description has been considered against Buck and McClean’s categories, in particular that of “enhancing the environment”, but none of their descriptors match Beales’ explanation. In addition, their explanations do not cover Beales Hotel’s motivation in identifying itself as an individual hotel by commissioning artwork that links to the local context thus establishing itself as unique, having a local character and personality, or as Andrew Beale states.... the X factor.”²²⁴

However, Basa does provide a more fitting link with Beale’s explanation of the commission. It has, therefore, been argued that Buck and McCleane’s book, although

²²⁴ Appendix A, Andrew Beale, p.121.

relatively comprehensive in its description of the commissioning environment and in particular, of the motivational factors of commissioning parties, does have significant, identifiable gaps.

The thesis argues, with support from Basa's book, that artwork – in particular art presented as “public art” - presents a perception of a “strong business” with “innovative thinkers” adding “dignity” to a place. Basa also presents an argument that art seen by the public is also art for the public/citizens and that this reflects a positive and attractive community or “*outward symbol of civic enlightenment.*”²²⁵

Hence, I have argued that both Beales Hotel and Statoil both present evidence that their motivations, or at least their outcomes, reflect these qualities.

Beales Hotel certainly commissioned with the intention of adding a “sense of place” to the Hatfield hotel. In fact, Andrew Beale had this intention or motivation from the very beginning, as stated in his interview. The outcomes of the commission certainly presented a sense of a “strong business” with “innovative thinkers” relating to the local community, although arguably this may not have been a conscious motivation at the time.

Statoil, however, consciously presented these qualities before the Dudgeon commission through the publicisation of their art collection and their art collecting policies. The thesis suggests that the Dudgeon project wind farm reflects these qualities and the art commission aims also had similar intentions. The outcomes of the art commission reflected upon the history of Great Yarmouth, presenting a

²²⁵ Basa, *The Artists Guide to Public Art: How to Find and Win Commissions*, pp.3-4.

“sense of place”. This inclination can also be seen in Statoils’ statement in their commitment to art by the phrases: “Develop an inspiring and stimulating work environment;” “Make a contribution to the cultural development of the societies in which we operate”; “Actively supporting innovative art institutions and participating in art projects in the communities which we operate.”²²⁶

In summary, in relation to Buck and McClean’s book *Commissioning Contemporary Art: A Handbook for Curators, Collectors and Artists*, my thesis considers that it offers a relatively comprehensive overview of the commissioning climate in the UK, or at least the most comprehensive one currently available. The book does provide a fair flavour of commissioning motivations for both the private market and the public realm within the period addressed.

However, the thesis argues that the book has not taken into consideration a new and emerging market, which is blurring the boundaries of the more traditional public art patrons. My research suggests that there is a new area of private art commissioning bodies, which can now be seen as commissioning artwork that can be interpreted as public art. Buck and McClean wrote their book in 2012, so this is an area which they did not consider, possibly because it was a new and emerging market. Out of this market, however, emerged a new sector of commissioning agents, namely the university sector, and evidence has been presented to show that this was the case. Regarding the additional motivation not covered by Buck and McClean, in relation to the private businesses presented, it could be said that Buck and McClean were generalising in their publication and that it would be impossible to cover every

²²⁶ *Our ART Programme at Fornebu*, Statoil art brochure for the Five Elements Building, undated and unpublished, p.3.

motivation. However, the motivation regarding “sense of place” was reviewed by Lynn Basa, so it could be said that Buck and McClean do have gaps in their research in this area.

Chapter 4 in this thesis presented an overview of two universities’ strategic plans. The aim of this chapter was to present an understanding of how universities have adapted their strategic policies in response to reductions in public funding, to enable them to seek “third party” income to support revenue. The specific aim of this thesis was to understand if these policies have encouraged commercial engagement, which in turn has instigated these fine art commissions, as well as other commercial projects. As presented within this thesis, one university’s strategic plans (UH) have been tracked and reviewed for 18 years to show a reflection of the changes over a considerable period of time, to be used as a benchmark for this study and potentially for other research.

The main conclusions in terms of the knowledge produced from chapter 4 are that cuts in higher education funding have instigated the University of Hertfordshire and Norwich University of the Arts to develop commercial business to create additional revenue. In fact, UH have not only developed commercial business but they have directed themselves to become the UK’s leading business-facing university and have even coined the phrase “business-facing”. An overview of successive UH Strategic Plans over 18 years has shown a clear and steady direction towards enabling the university to develop commercial enterprise. This started from initially setting up an advisory group to handle consultancy (2002-2005), through to obtaining a HEFCE

Higher Education Reach Out to Business²²⁷ award enabling the development of a multi-million pound Innovation Centre (2004-2007), to UH aiming to be internationally renowned as the UK's leading business-facing university (2015-2020).

The outcomes presented in this thesis through both of the case study universities have shown that both universities have set up their own departments to manage commercial projects. The University of Hertfordshire set up The Creative Ideas Office in 2003, with the intention of formalising and professionalising projects. Through the UH strategic planning, it not only aimed to support “third party” income but also to support student learning and employability, through students engaging in “live” business projects and more recently its design studio, Propeller. Norwich University of the Arts set up a similar agency, The Ideas Factory in 2010, initially to create “third party” income but now with the intention of supporting student learning through their strategy of embedding business and employability into teaching and learning. They have even adapted their strategic policy, to ensure academic support is available to support their students on live projects.

This thesis has also presented additional case studies of a similar nature from across the United Kingdom – from a report from Universities UK - showing a trend in universities setting up departments supporting commercial engagement with businesses. Some are to develop “third party” income, others to support students’ learning and professional development.

²²⁷ University of Hertfordshire Strategic Plan 2004-2007, p.8.

Another argument presented in this thesis is that universities are also developing “live” business projects for students to engage with, as a “wider benefit”, to aid recruitment. Although this is not a strong argument, it does seem a sound one and this is something which could be taken forward for further research, especially as this is an emerging trend within the UK. It would be interesting to find out what is happening across the British Isles and how this will develop further in the near future.

Universities UK also provided three areas of recommendation within their publication *Creating Prosperity: the role of higher education in driving the UK’s creative economy*²²⁸ which supports what UH and NUA are doing with the Creative Ideas Office and the Ideas Factory. They are encouraging development of experiential learning, to address the skills that are in demand across the economy within the creative industries. They are supporting graduate start-ups, incubation centres and enterprises. The recommendations include “partnerships with business, placements and ‘live briefs’, to encourage partnerships with business. Flexible organisational structure, policy support, academic performance that is rewarded, and the nature and speed of the interaction relating to process barriers to working with creative industries.”²²⁹ These recommendations support this thesis and the arguments presented in chapter 4 relating to how universities have adapted through strategic policy to support commercial development in order to create “third party” income. However, this is not the only outcome of these policies, as income is not the only outcome of these commercial ventures. Student development of employability skills, through real-work opportunities in “live” projects, is the best possible experience for their professional development into their careers, as the University of

²²⁸ Universities UK, *Creating Prosperity: the role of higher education in driving the UK’s creative economy*, pp. ix-x.

²²⁹ Ibid.

Wolverhampton confirms: "...Creative Employability Studio supports its students by valuing and recognizing that employability skills "cannot simply be learned, but must be acquired over time and refined through a variety of methods."²³⁰

5.3. Limitations, recommendations and knowledge produced

Although this thesis has presented some solid findings from the information it has submitted, it has only presented information pertaining to two universities in the United Kingdom. It has tried to show other case studies in the UK through information from Universities UK, however, there is potential to extend this research into the wider context of the British Isles. This thesis only reflects two universities in the South Eastern region of the UK and both are "New" universities. Moreover, unlike the strategic plans for Norwich University of the Arts, those presented by the University of Hertfordshire reflect the planning relating to all of the Schools, not just the School of Creative Arts, so potentially the specific plans for the School may be diluted or under-represented in these documents. However, upon reflection, this thesis has presented a fair and current flavour of the current climate of the commissioning process, as represented by these two universities.

Another limitation on the thesis was that the information presented by Universities UK related to all universities in the UK. Although there was some information available for each university relating to commercial income, it was not useful in the sense that it did not breakdown into categories but was listed as "other income". Being vague in nature, the data was not useful to this study, so was not presented.

²³⁰ Ibid., p,45

There was also a limited amount of contemporary literature relating to the commissioning market in the UK. Louisa Buck has written extensively on the art market, owning art, valuing art, the user's guide to art and so forth, so she was the most appropriate writer to utilize in this study. Other literature was utilized within this thesis but most related to the American market. A lack of contemporary literature in this area does pose the question for this to be an area to be considered for further research.

The implications of this research show that universities are, or were, developing new ways to seek additional income. Although, since the introduction of the new student fees in 2010, this has not been of such urgency, as generally net income to universities as a whole – as presented by Universities UK – has increased. However, within these two case studies and also within the additional case studies presented from Universities UK, it seems clear that such endeavors have evolved into departments which are still engaging with “live” business projects. Whether these are art commissions or other commercial ventures, they seem to be thriving and the trend seems to be developing across the country. Universities UK in their 2010 paper *Creating Prosperity: the role of higher education in driving the UK's creative economy* are actively encouraging it, and this thesis has also presented an argument that “live” projects are also another tool to support the recruitment process for universities.

The arguments presented within this thesis provide evidence that there is a new emerging trend of art commission providers or agents, namely universities through

Art Schools. Evidence provided through the two case studies in this thesis plus evidence from Grant Thornton and Universities UK also indicate that this is a new emerging market. Although this thesis only overviews two case study universities in detail, which pertain to the South Eastern region of the UK, Universities UK have provided examples of other universities across the UK who are following similar trends. This evidence combined with the evidence of the changing Higher Education economy - as seen through information provided through strategic planning within the case studies - plus the Universities UK recommendations from their report *Creating Prosperity: the role of higher education in driving the UK's creative economy* - to encourage more "live briefs" and engagement with business - all go towards providing a strong case that this new emerging market is being encouraged and has potential to grow. Therefore the evidence presented from my thesis does provide an area of new knowledge which is open and worth the pursuit of further research.

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Strategic Plans

University of Hertfordshire, Hatfield, Hertfordshire.

2002-2005

2004-2007

2007-2012

2010-2015

2015-2020

Norwich University of the Arts, Norwich, Norfolk.

2014-2019

Appendices

Appendix A.

Bryan, P. Interview with Andrew Beale, Managing Director of Beales Hotels, 13 December 2016, West Lodge Park, Cockfosters, UK.

Appendix B.

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Appendix A

Andrew Beale interview, Beales Hotel, Westlodge Park, Cockfosters, Hertfordshire, UK

13 December 2016

TB = Tricia Bryan

AB = Andrew Beale, Managing Director of Beales Hotels

<TB> Q: So if it's all right with you I have a few questions for you, and it's more to do with reflection from your point of view. It was a while ago but I'm sure you can remember it

AB: Yes absolutely

<TB> Q: So my first question, how did the project come about?

AB: So in 2002, I woke up one day and realised that the old Hatfield Lodge hotel was a faded and kind of second-rate place that I wouldn't want to actually stay in myself. As I was the managing director I thought that it was up to me to do something about it. And so we quite quickly developed plans, found an architect, developed a plans, got planning permission and um and worked with a very young architect called Jonathan Pitts, and he was aged 30 and the lead architect under him was only 24 and the interior designer was only 22. So they were a really young team. But we wanted to do that and one of the main reasons was Hatfield, the area of Hatfield had changed completely, the British Aerospace site had closed down and all this exciting stuff had happened literally on the doorstep of the hotel. The Galleria, all of T-Mobile kind of site, the university had expanded hugely etc. etc., so the whole place had transformed within a very short period of time and our hotel was dusty and old in comparison. So we needed to do something completely new with the site so that's what we did. So that was the background to developing the hotel.

<TB> Q: And it just happened one morning?

AB: Yes it was a eureka moment. And then in January 2004 we closed the hotel down and built the new hotel and opened that same October so it was about nine and a half months of building that we spent on the site. So that was the actual build project but then when it comes to the art site and the link to the university. With any hotel you have got to have a theme what is it, what is the point of it or is it just a block like a Premier Inn, which is generic and nothing about the local area. Well I'm a geographer by training and so for me a sense of place is everything. And I would hate to wake up in a place and have nothing identifiable about that place. Well,

there are quite a number of hotels in Hatfield, what's now called the Mercure hotel and there is the Ramada Comet hotel and the Travel Lodge, the Premier Inn and all of them are completely generic. You don't know anything about the history of the place, Hatfield, history of any of the working families in the town or Hatfield House even, or the Cecil family or maps of the area, Hatfield Garden Village or anything about the place. You could wake up and you could be in Aberdeen or Plymouth or anywhere – Nowhereville, and so it was very important to me that the theme recognised the place. And then the final bit of the jigsaw was, with any theme you can either look backwards as we do here with West Lodge Park with a wonderful historic heritage or you can look forwards. So already our neighbouring hotel is called the Comet hotel that's dusty and old fashioned and about the past and about the glory days of Hatfield from the 1930's and 1940's when the first jet airline took off from Hatfield and all of that. Which is fine for that, but that's about the past. What's the future? Well my idea was the future is about university growing hugely [expediential?] compared to most other universities in the country and about the young people and about the bright talent with the university which literally butts our back fence so it seemed to make absolute sense to make the future more of the thing, particularly for a futurist building. So that really is summary of why the whole thing came about. So it's to do with the old building but then to do with sense of place and to do with the forward looking rather than backward looking nature of the theme. That's it really.

<TB> Q: Thank you Andrew that's really good. But how did you find the process of actually engaging with the university? How did that happen, because obviously a big university, where do you start?

AB: So you and Sue put on an exhibition in the Galleria, if I'm not mistaken. You rented an empty unit and I just walked in and said "give me a 150 pictures or so." Well it wasn't that simple but it wasn't much more difficult than that, quite frankly. And so if you were a smallish business, we've only got 180 staff here compared to the thousands at the university, so it's a little bit like David and Goliath. And it could be difficult you could get involved in, well a) not knowing where to start and then b) getting sunk down in process and organisation inertia.

But by liaising directly with you and Sue from the very beginning we'd kinda bypassed all of those potential trip hazards and gone directly to you guys who were already in the business of selling you and your colleague's artwork. So you already had a commercial head on if you like, and so there were no difficulties. So that's how it started and quite frankly that's how it always been since. So at no stage have I felt there have been any organisational problems or if there have been' those have been your problems and behind the scenes and I'm sure you've had plenty of arguments with the Dean or with any number of managers who success only in getting in the way rather than being very helpful, but that's your problem rather than mine as the client, if you like. So that's been a totally joyous and easy process.

Q <TB>: Oh thank you!. And part of the process obviously was to come in to the School – we were faculty of Art and Design now the School of Creative Arts - and there were some processes, there were management processes which was fine. But then there was this second section to this which was the Arts and Business Partners funding application. Can you remember that and tell me how saw that working and how it was of benefit to you.

AB: I think that came through you, I suspect it did

<TB>: Yes the application was submitted by us but we did [it] together

AB: Absolutely! That was very easy and straightforward. It's compelling narrative, it's town and gown, it's what is says in their title which is Art and Business. It couldn't be more Arts and Business'ey could it, so it was very straightforward and we apply and I think we got £50,000 was it.

<TB>: I think it was half of that.

AB: Yes it was matched funding wasn't it. So the total bill from us was about £50,000 and half of that came from Arts and Business covered about half of that. I seem to remember that they to be very helpful, there were no problems, we to Cambridge and did other things with them. They wanted more information and we gave them more information and it was a compelling narrative which worked really well. I think one of the things they were impressed about was that it was competition. So this was between artists, to compete for.....so this became a question of quality, which was, very important to us so that was good that went down well with them. The idea we had about naming all of the bedrooms about the works of art within them i.e. the artists named the bedrooms, so they were involved if you like in the design aspect of the hotel, to a small extent but none the less an important extent. They also liked that, I think the architects, the architectural practice who were very groovy and young were very much involved in picking the artwork, so there is again were creative, designers and clients and specifiers and different people who were in the mix together and the other thing they also liked was that we got our staff over to your department and we did several away days of messing about with paint and creating our own artworks as well. So there's a whole load of stuff in terms of the Arts and Business application worked really well and I never thought that our application was in anywhere in doubt in fact.

<TB>: Yes that's very true we kinda fitted or ticked all the boxes.

AB:.....the criteria

Q <TB>: And there were a lot of outcomes as well as you've said. One thing that I was curious about was your staffs' involvement. So you have the sort of day-to-day staff who were involved in running the hotel and then you also have your kind of management team. First of all your management team, how you do feel they felt about the investment in the artwork because it was a large investment and you were

already investing a lot of money in this upgrade of your hotel. Could you tell me a bit about that, was there any opposition or any issues around that at all?

AB: No none, absolutely no opposition from any quarter at all. Everybody saw that...well I took the lead in deciding the theme. We had a bit of a discussion about that, some people wanted a historical theme some people like Tony our finance director didn't want any theme at all, they wanted to save the pennies, but anyway he was overruled on that by me...and the management team fell in behind on that, really I suppose that's the truth of it. But they've been over the years to various degree shows, we've picked things in the tandem, me and the general manager, we've had 2, 3,4. 4 general managers now since then so, this happens in this business people turn around quite quickly and move on. There's not many staff that are around, even since 2004 so, as opposed to this hotel where most of the staff would have now, in 2016, would have been here in 2004. At Beales hotel it's much more transient and one of the reasons is that there's the University on the doorstep, so they have a lot of students working for us and of course they're doing 1 or 2 years max typically.

<TB>: Of course

AB: But In terms of the management team now, all management are very happy and without any particular problems as far as I... I can't recall any. Can't recall any at all no, no.

<TB> Q: Ok And then the, the sort of staff at the hotel, because I think that was kind of a big change for them and do you feel, first of all that the fun day they had with us, we, that our aims for that was to try and teach them and make them feel more confident with the kind of language as much as anything else and being involved in the process, how do you feel that that worked for them? I know that a lot of them probably aren't with you anymore but your reflections on that?

AB: No, some of them still are and in the head office team particularly. No, no they all enjoyed that very much um to be honest the details are a bit hazy now but I remember personally doing a Jackson Pollock type splatter work...

<TB>: *Laughter* Yeah.

AB: Which was great fun and I suppose what it does for them is give them an insight into the creative process and the thinking...

<TB>: Yes.

AB: And the raison d'être for a particular work of art and that I suppose is the, is the limit, other than that I think it was probably just a fun day out for them and to ascribe too many more benefits to probably is probably overthinking it... slightly...

<TB>: Yes, no no.

AB: It's just about being involved with the team and understanding what's going on really, yes so that's the truth.

<TB> Q: and coming back to you, obviously you sound like you enjoyed the process and I remember you saying quite often that's your kind of fun part of the whole process but how do you think if you look back to this original sort of eureka moment, when you considered what you were going to do with the hotel. Do you... you bought the artwork for a particular purpose, you decided upon a theme. I completely understand that but do you feel your, I was going to say attitude toward artwork but that's probably not the right word to use but do you feel your, outlook on art has changed?

AB: Ah, that's a very interesting question. Um, so how do I answer that? Well...

<TB>: maybe before and after, just you know you can remember.

AB: No I wouldn't say it's changed because I've always loved art, I've always gone to galleries, I was brought up in London, went to school in the middle of London, went to art galleries right the way through my school years um because I had them all on the doorstep and um continued to go to galleries. So in that sense it hasn't changed – my personal appreciation, but speaking of Beales hotel – it was the, as you say, the most fun bit of the building that had its dramas along the way and a hefty five and a half million pound bill at the end of it all of which the art was only a very small part of that, but the satisfaction I suppose is we're now indisputably the best hotel in the area...

<TB>: Definitely.

AB: And continue to be so. We've got the highest rates, the highest grades; there are highest ratings, the highest satisfaction on things like trip advisor, which didn't even exist then...

<TB>: Right.

AB: And that kind of thing, and everybody loves us and all the corporate customers in the area want to be with us during the mid-week and they can't be because we haven't got enough rooms for them all and so overall it's been a satisfying project and the art has been a big part of the identity of the place, without the art it would have been just a box.

<TB>: Yep, another very nice contemporary hotel but it...

AB: Just a... but there are plenty of nice contemporary hotels out there but all of them minus the personality and that's the X factor.

<TB> Q: Fantastic. Um just two more quick questions because I don't want to keep you too long but um do you feel with regards to the sort of the PR from the opening of the hotel you had a huge... obviously it was a wonderfully contemporary hotel of

course you wanted to celebrate that and to get the word out for the business as well but do you feel that the art of the hotel um influenced that in any way or added anything to...

AB: Oh, indisputably so. Of course it does because it's obvious, it's there and it's um and it goes back to the theme and the theme is what people talk about they don't talk about the air conditioning.

<TB:> No ha-ha good.

AB: They don't even talk about the food particularly, I mean there's only so much you can do with food, there's... one terrine is very much like another terrine so where's that point of difference there? So there's not much really. The bedrooms, well a hotel bedroom at the end of the day is a hotel bedroom so there's not much difference between one hotel bedroom and another. It's got an en-suite bathroom, it's got a double bed, bedside tables and a desk and a TV that's kind of...

<TB>: as functional...

AB: the functional side, so there's only so much you can talk about with those things. The... we can talk, we can talk about the family business, so that's a point of difference.

<TB>: Yep

AB: 250 years in 2019, we'll be 250 years old; we're the oldest Hertfordshire business. So that's a real point of difference, yep, and we can talk about local food, so local food is a point of difference, specialising in that, but even that you see, that, any gastro pub has the local food these days so then back to the art work as point of difference. Well, there no hotel in Hertfordshire to my knowledge, there's 105 hotels in Hertfordshire, now, 105...

<TB>: Yep.

AB: Yes. To my knowledge there's not one with artwork or where the whole hotel has had commissioned over 130 or more works of original art.

<TB>: Yes.

AB: So again as a point of difference, and as a PR thing...

<TB>: Yes.

AB: That's the hook, which gives the angle for the story. Yeah, I think that's...

<TB>: Fantastic.

AB: fair to say that.

<TB>: Great

AB: It's a good narrative, good narrative.

<TB>: Yeah, thank you.

Q <TB>: Probably said most of the things, but do you see any other sort of positive or negative I suppose outcomes or benefits from the whole process of being involved? Particularly with the university but with the art work as well.

AB: Um, other benefits... Well, it's been a very happy relationship with you and by extension the departments and that has been on going over a number of years and we've only stopped buying because we've run out of space. I mean that's literally it *haha*

<TB>: I agree!

AB: So, if you haven't got the space you can't keep buying. So that's been, what's been satisfying has been the ongoing nature of that. But where we've spotted blank walls we've done something about it and filled them up over the years. So the ongoing nature of that's been quite nice, I've enjoyed that very much. Um I don't think there's any other benefits. I mean, I can refer to customer care, refer to the satisfaction levels on trip advisor – we're the highest rated hotel in Hatfield, or Welwyn Garden City or St Albans or anywhere um but that's for a number of reasons... I can't say it's just the art. No, you can't say that.

<TB>: That would be very difficult to try and separate that.

AB: It would be silly to say that but it's all part of a narrative, part of the same piece. So that helps, it doesn't hinder the story, no.

<TB>: No, wonderful.

AB: Yes, but other than that I can't think of other particular benefits. I suppose financially, financially we've... it's enabled us as one of the bits of the jigsaw to be able to charge more than other hotels. We're the only, we're not the only, no there's two four star hotels in the area, the other one being Tewin Bury Farm which is also just about in the Welwyn Garden City area. Um and they've got different things they do there...

<TB>: Yes.

AB: but um, no it's, it's just all part of the same kind of thing about making it personal, making it geographical, making it [a] sense of place, making it different and tying that in with the different sort of family ownership tying it in with the difference in food, difference in the service. All those it's err it's just all one part of that good jigsaw. Can't say more than that really...

<TB>: Wonderful, ok, that's wonderful Andrew, thank you very much.

AB: was that all right? Yeah, yes.

<TB>: Perfect.

AB: I mean all that is fairly standard stuff but it's what it is really...

<TB>: Wonderful, I'll stop recording now.

End of interview

Email questions

Tricia Bryan

Student ID: 01014654

Course Code: RSAW100M

Title: Contemporary Art Commissioning: The Role of Universities

From: Bryan, Tricia [<mailto:p.bryan@herts.ac.uk>]

Sent: 16 February 2018 10:01

To: Andrew Beale

Subject: Res - one question

Hi Andrew,

If I could please ask you one more question in relation to my MRes:

Can you please tell me as much as you can recall as to why you sold the Beales Buckingham hotel and when this took place?

Thank you!

Tricia

Tricia Bryan BA Hons - Business, Innovation and Projects

Creative Ideas Office

01707 285388 / 07986839445



From: Andrew Beale <andrewbeale@bealeshotels.co.uk> Date: Friday, 16 February 2018 at 13:28 To: "Bryan, Tricia" <p.bryan@herts.ac.uk> Subject: RE: Res - one question

Hi Tricia,

We sold Buckingham Beales Hotel in 2007 to pay down debt and because we couldn't make the hotel pay its way in a very secondary location with only about 50,000 people within 10 minutes' drive, (as opposed to over 500,000 within 10 minutes at West Lodge and over 400,000 within 10 minutes at Beales Hotel).

Regards,

Andrew

Andrew Beale

Managing Director

Beales Hotels

"Generations of excellence since 1769"

www.bealeshotels.co.uk

From: Bryan, Tricia [<mailto:p.bryan@herts.ac.uk>] Sent: 23 February 2018 10:40 To: Andrew Beale Subject: Re: Res - one question

Morning Andrew,

Would you mind me asking you one more question?

Could I please ask what impact the 2001 UK recession had on the Beales Hotel business? Your reflections on the time would be very insightful.

Many thanks!

Tricia

From: Andrew Beale <andrewbeale@bealeshotels.co.uk> Date: Friday, 23 February 2018 at 13:55 To: "Bryan, Tricia" <p.bryan@herts.ac.uk> Subject: RE: Res - one question

Hi T,

To be honest the recession of 2000/2001 was minor compared to the deep recession of 2008, the effects of which are still being felt.

Business recovered quickly after 2001, and gave us confidence to rebuild Beales Hotel in 2004 from scratch at a cost of some £5.5M.

However after the deep recession and financial crash of 2008, we have not felt confident enough to put on more rooms at Beales Hotel, (we have planning permission for about £25 more at a cost of some £2M), nor to develop West Lodge Park, and the decision to sell Buckingham Beales Hotel in 2007 was partly because we could see storm clouds gathering, and wanted to pay down debt before the clouds hit us.

Since 2008 sales revenues have been broadly flat, and profits likewise,

We do our best to invest in our hotels out of our profits, but it is a long grind, and we have to fight for every booking.

Happily we have two freehold four star hotels in a prosperous part of the world, and a low debt to equity ratio of about 30%.

Beales Hotels is going to be around for many more years to come and next year we celebrate our 250th anniversary ! (logo attached).

You can also see downloadable hi res photos and logos here
<https://www.bealeshotels.co.uk/about-us/press-gallery/>

Have a great weekend !

Love,

Andrew

Andrew Beale

Managing Director

Beales Hotels

“Generations of excellence since 1769”

Appendix B

Judy Glasman Interview, The Deans office, School of Creative Arts, University of Hertfordshire, College Lane, Hatfield, Hertfordshire, UK.

7 September 2017

TB = Tricia Bryan

JG = Judy Glasman, formerly the Dean of the School of Creative Arts

<TB> Q: Judy, thank you for letting me interview you today. Could I ask you a series of questions relating to the Beales Hotel commission in 2003. I will start with could you just please reflect and share your memories of the Beales Hotel project and art commission?

JG: Well, yes, I'll attempt to. I think I was pretty excited about the project, I think it was one of the first major external projects that we'd done together at that time, in that mode, that involved quite so many students and a reasonably prestigious external person and organisation. So, it was exciting, it took a lot of planning, a lot of thinking through of the detail and I think the responsibility aspect of being responsible for something that was real, that was going to last for some time, that was part of somebody's business, was a major part of the sort of thinking of the project.

<TB> Q: OK, could you sort of just, from your memories, tell me how you felt... how it happened, how it was instigated?

JG: Yes. So, I think we were approached? Were we approached?

<TB>: Well, Andrew came into the exhibition that Sue and I were doing in the Galleria...

JG: Yes that's right.

<TB>: If you remember, yeah...

JG: And I think that you'd talked to... So the... what to get straight obviously, the owner of the hotel... what was particular about this project was obviously that this was not a public organisation with a big committee. It wasn't an organisation that was part of a big chain of hotels, which was highly corporate. So, one aspect of the project, as a whole, that obviously was visible from the start was that it was a single person's choice about what to do. He didn't have a board of governors, he didn't appear to have any investors and so it was quite a sort of personal commission from the owner and I think we found out quite near the start that he had this history of one of his... one of his ancestors had been an artist...

<TB>: Mary Beale.

JG: That's right, Mary Beale. He'd been... he was already interested and open to the arts and I think he had seen pretty early on that one idea of moving quite an old fashioned business into a more contemporary business position, if you like, was partly of course the architectural commission but the way that art could be used a part of the re-invention of the Beales Hotel. So I think at the start it had all come mainly through a conversation... I think you were a major part of that, but I think pretty soon that we thought that it needed to be done on a very professional footing because of the scale and the importance and the responsibility involved.

<TB> Q: Yeah of course. And can you just sort of reflect on your thoughts on how it was managed, how you decided to manage it through the school? I know it's quite a while ago... its remembering, isn't it?

JG: You're going to edit this conversation. But I... were you at that time already in some sort of role? I'm just trying to remember.

<TB>: Yes, I was a student here, however I was already working for UH Arts, working for you and doing various things.

JG: Yes, that's what I sort of recall but maybe we hadn't got the office sort of set up quite in the same way that we have now. It was more of the early days as it were. But at that stage we were wanting more external projects that I guess, broadly speaking, were consultancy based. In other words they had some sort of financial return. At the same time one of my prospectives, certainly, which I've crispened up since, is the gains that can be had through these larger scale projects rather than the sort of smaller scale projects that we might have had in the past. Just repeat the question for me?

<TB> Q: It was just the project management? How you decided to instigate that?

JG: Early on I think we understood it didn't we? The scale of the project. There was both the public spaces of the hotel, plus there were the bedrooms...

<TB>: Yeah.

JG: and it became clear that there could be the possibility of having multiple artists involved. Both students, possibly staff, possibly alumni and of course there was a project already underway where he was commissioning young architects to be involved in the re-do of the design and you know any sort of architectural project by definition was being done on a large scale. So I think it became evident that we needed to have a plan we needed to have an agreement with the owner. But more particularly early on I sort of started to worry about how we could be certain that if there was a contractual arrangement of money being paid to us that we would have to define the services that we were actually providing and the outputs of those services needed to be well defined and I remember that we discussed quite a lot

how we could identify the quality level and I'll just pick that point out unless you were going to ask me more about it but I thought you were very good there because we identified the idea of almost a sort of pivot moment where we would give him samples to look at, in effect they were selected pieces probably of previous work of some of the artists I think, in order to identify that we had an agreement on the level of quality of what would be supplied, which is a very difficult thing to do in relation to commissioning something that doesn't exist already. The other thing that we devised, or you devised, was a method of sort of showing a selection of things and trying to get an understanding of the taste of the owner or the sorts of things they might be thinking about – also very difficult. Although I'm imagining that in quite a lot of cases a group of people or an individual says "Oh I've seen this, I'd like something a bit like X or a bit like Y" but in this case that was quite a unknown so I think that we were breaking new ground, we did have an understanding about what we needed to try and do...

<TB>: Yeah.

JG: ...And so I would say that we developed or clarified a series of processes and techniques that would protect the contract if you like and the delivery during that quite demanding project.

<TB>: Yeah. Because from my memory there was quite a lot of lead time but the actual last push and actually getting everything in the hotel wasn't as easy as it sounds...

JG: And I think along the way we defined quite clearly about how you were going to then commission individual people, which could be students or staff and alumni and how you were going to do that part of the commissioning and how those people were going to be paid. I do recall quite a lot around that and the controls and obviously the budget side of things.

<TB> Q: Yes and breaking that down. No that's great, that's what I needed to know. Talking about the School particularly and about motivation, why were the school being involved in these sorts of projects and this one in particular? What were the motivations?

JG: Well I think that I've always tried to be ambitious around what the school can achieve and aiming to do the most ambitious things to set standards high and alongside that there was a connection with the university mandate if you like which was the idea of... the cliché is business facing but I think that for the school that was the idea around the engagement with external organisations. So in our head we always had the idea of sort of public organisations but also commercially led organisations. So I think this was one of our first examples of a more commercially led project. I think what the understanding was that doing something like that would gather a lot of useful experiences for the people inside the university. So I think at that stage we were thinking about the student experience of working with somebody

who was a live person, an actual client, who would be visible and would give the students during their period of study an understanding of how the individual work that you might want to produce, particularly as a fine artist, might need to be possibly modified or within a collaborative project because if you take the cliché of the artist in the attic, there are no other boundaries being imposed other than those coming from, if you like, a sort of selfish artist mind as to what actually gets produced. Now it's not that the artist always has to compromise but there are many examples of people that earn their living, I mean yesterday... or on Tuesday, sorry anecdote coming up, Diane McLean who has just received an honorary doctorate, has during her lifetime not only had a sort of personal strand to her work but so much of her work is commissioned and she's done over 40 substantive public art commissions – at air ports, on city centres and universities etcetera... big, big pieces and what's clear with that sort of site based work, whether its inside a building, outside a building, whatever, is that there's a series of sort of additional possibly constraints that can come and it's a very useful learning process. But at the same time... so that was the sort of main objective I think was a benefit to students learning that was real, rather than staged or simulating and I think the second point that I'm sure we had in mind would be about our sort of regional relationships and our regional reputation. So it was seen as a way of gaining additional profile in the immediate context of the university.

<TB> Q: Great, because I was going to ask you about benefits and you've just covered that so that's fantastic. The management structure and the management process, the internal processes... can you... you touched on that a little, could you remember any more and how we kind of decided that that was going to happen. Have you got anymore to add to that?

JG: Well you were a major part of all of this of course! So, I think one of the important things that we established at the start was exactly where work could be sited and therefore the total number of works. So if I recall it was that there were going to be a series of works, one in each bedroom and that was definitive because we knew the number of bedrooms... there were X number of public places and X number of sort of size pieces that would fit in those spaces so pretty early on I think the number... explicit number of works became obvious and from there we were then able to think what could the various different people be? Who would produce these works? What was appropriate there? So there was a lot of intermediary control I would say by yourself and probably some of that came to conversation together in order to get to a certain end point and I think with this particular project it was a lot less experimental etcetera than possibly other kinds of commissions might be. I think we were probably pretty commercially minded in controlling the project in a way that was probably quite restrictive of what the student could actually do, but nevertheless their learning I think would have been of the same quantity of value if you like. So the students weren't producing the most interesting pieces but the amount of learning that went alongside that... because... and that was all managed so I think the

management things were obviously budgetary, process and planning of the amount of time that would be needed for the various stages, getting clear points of agreement with the client, getting payment sorted out because there were various costs in the project and obviously the quality control we've discussed and I think the other thing that you also did was quite a lot of sort of exposure of how Andrew was going to work with people and be exposed to the various artists as groups, so I think that you had meetings with the groups of students where he came along and so on, so it was having a plan that involved all those sort of things...

<TB>: Right through to delivery.

JG: And then I guess internally we would have had to deal with some of the usual problems but I think at that stage we were acting reasonably independently I think we also did quite a lot of work on the ownership, on the artwork and the transfer of ownership and copyright, reproduction and there was a certain amount of information and promotional information produced around it...

<TB>: Yeah there was a lot...

JG: So the IP side of things, just suddenly reminded about that. I guess we would have had to have worked out administrative costs but I don't believe that we put any overheads in for the university into the project? So it was before that time.

<TB> Q: And do we have IPACs (the Universities legal team) at that stage?

JG: No, but we definitely did... we were definitely clear in our heads about who owned the right to reproducing images and also about the ownership of the actual piece of work.

<TB>: Yep, I do remember that, yep. OK. The arts and business partners funding application, that was an additional part to the process. We applied for funding, it was through the Arts Council and it was... the idea of the project was to bring the arts and the business together, as it says. Now, I believe...

JG: Did we get a little bit of something?

<TB>: Yes, they doubled the funding. Andrew put, I think it was about twenty odd thousand

JG: Now, was that in the first phase remind me? Was that the first phase or the...

<TB>: This was the second phase really, but I believe the idea of the application came from you because Andrew wouldn't have known about.

JG: Are you sure? Are you sure?

<TB>: And you suggested, yeah I think it was suggested through yourself because we'd heard about Arts and Business partners, we'd obviously had some connection with them...

JG: Well, I can say a bit about that just in very general terms first of all. Though that art and business organisation was regionally based, by region... and the east one had had a number of events sort of publicising things and I think that's how I knew about it, I might have either been to something or got a communication about the work that they were doing. I think it's now defunct actually...

<TB>: It is. Well it's still there but it doesn't do the same kind of thing...

JG: Doesn't do the same thing....And of course it seemed up our street, didn't it? Because we were working with a business and I think that Andrew had... we were aware that the owner of Beales had made a big investment from probably reasonably low base. Of course being a very small organisation of family-run business, he wouldn't have necessarily had access to a lot of funding and if you remember... I mean one thing we haven't spoken about is why he decided to make the change to the hotel and that we need to just briefly reference the whole change of Hatfield itself and the decline of British aerospace and he had spotted hadn't he, that there were likely to be new visitors to the sort of businesses in Hatfield because of the business park and the new organisations that had been relocating or starting up on the business park. So he'd realised that the sort of clientele that he'd had in the past, which was probably dying away anyway, wouldn't want to use the hotel but nor would any of these sort of younger more urban metropolitan people want to stay in an old sort of dusty, regional, sort of oak dark, oaky place serving half pints of beer, if you remember that was our sort of metaphor. So he'd already had to invest quite a lot of money both in the design work but obviously in the building work and we had been relatively generously covered I think in that project because a lot of people, as you know, tried to get things for very low amounts of money, so I think there was the awareness that he was sort of not necessarily had that much money left for anything that we might want to do. So I think this idea had sort of come about him trying to seek some match funding and of course that would have been an ideal place because it was the... from his perspective the whole project was about enhancing the business and repositioning... I think we'd talked about this ourselves... it was repositioning the business, obviously to a completely different clientele and therefore it seemed to have good fit with that idea that enhancement that Arts and Business wanted to invest in at the time.

<TB> Q: Do you think the University had any... did they gain anything from being involved in the process of the Arts and Business application and the outcomes?

JG: Well certainly if we think about the University in terms of the school, obviously there was tremendous gain all round because I think that obviously the immediate students who were involved got a gain. I think yourself personally... because a lot of

these projects they are all different and distinct from one another so you need to accumulate... one needs to accumulate experience, hands on experience but at the same time have some knowledge to bring to the table but you do genuinely gain from actually trying out in relation to a particular project... so there was a gain for both you and I in terms of our own learning which we could then apply to future projects and I think... I do believe it was a sort of landmark project from the perspective of knowing how to do more of these things. We obviously brought the money in both whatever the Arts and Business, whether that came through us or not I can't remember...

<TB>: Yeah it did.

JG: But certainly obviously we brought the money from Beales through. So there was a gain certainly for the school and that would have been one of the projects that led up to starting the Creative Ideas Office and trying to get a more ambitious view about what we could do, so there's a gain there. I think inside the University it wasn't well known at the start what we were doing but over the years it is well known because the university uses Beales quite a lot, so does the local authority and indeed some of the things between Herts County Council and the university for being held there and so every time people go in they do realise, cause I think there's still in the information that's up, that we've been involved and therefore I think that adds to our reputation but the other benefit was then that we could potentially use it as a case study to get more work. So I think there are a lot of very precise gains but then I think that... am I right in remembering that you might have done some sort of evaluation of some of the people involved?

<TB>: Yep.

JG: And so, most of the people involved were either students or quite emergent in their own practice so they would have got the benefit of having their work in a public pale that could have been seen by others and so on, so...

<TB>: No, brilliant.

JG: ...benefit to different members of that project.

<TB>: Yeah and that was going to be my next question is about outcomes and you've kind of covered most of that.

JG: Yeah, and also an ongoing good relationship with Andrew Beale, although that obviously died away because the project itself was finished but after...

<TB>: Well he came back and he kept commissioning. We started with 89 pieces I believe and he's got about 110 now so it's quite...JG: Yeah. He came back... whether we used him well enough, I mean I'm not sure whether we used... we used him to some extent as an advocate but I'm not sure that we've cashed that in well enough...

<TB>: Yeah.

JG: If we're very crude about the gains there...

<TB>: Yes but, in fairness it was kind of early days and it wasn't something that was a big focus

JG: Yes, but we could still do that if we wanted to.

<TB> Q: Indeed. The last question, sort of two questions in one, it's about the longer term influences and benefits to the school, and the School of Creative Arts and why the creative ideas office was set up. If you could just sort of...

JG: OK. So I think maybe it was a coalescing of two things inside the organisation. The university strategic view and the university's position has been quite explicit over a period of time and that started under Tim Wilson as the Vice Chancellor then and Tim Wilson had developed a very particular view about how the university could raise its game and it was very clever because it did a mixture of looking backwards and forwards, because the university's heritage was the Hatfield Polytechnic, was the relationship with engineering and computing, the early days of computing, and it had always had a strong link to British aerospace and the history of having apprentices who were based in the two organisations simultaneously. So, from that, that was put into a series... articulated into a series of phrases. I have to say that Tim employed quite a few people from the world of PR, from the world of marketing and communications and so there was a specific crisping up of the key messages of the university and that wasn't by accident. That was then used as a platform both to communicate internally with staff about the purpose of the university and also to communicate externally about the position of this university compared to other, post '92 universities and of course if you think about when that was taking place, which would have been the back half of the 1990s – does that fit with this Trish? So when did we do this again?

<TB>: 2003.

JG: Yeah, so I think this work of Tim's was going on in the back half... the upper half of 1990s so the late and very early perhaps into 2000s.

<TB>: I think the first strategic plan as named was about 2005.

JG: Was it really, so maybe early...

<TB>: Yeah, but as you said it was probably a mandate previously or something...

JG: And that's one where Tim was still in place obviously. So, that would be crisped up and at the same time the school had had a particular history at being a little bit too regional because of its previous St Albans existence and of course you have to remember the history that in the early 1990s the school came into the university, that was a terrible shock because there were none of the sort of ways of thinking about

higher education that had already been undergone in the development of the university in the ex-polytechnic. So you have to imagine an art school that had been completely independent just working under the County Council with its own rules and regulations and not many of them! Although there had been a report in both to the county council and there had been the exam body was based in Kensington and that were doing national examinations and so on but the position is, how do I put this politely?, of the art school at the time it came in was that it had a very poor portfolio of courses and was very small although, it did have national standing for its foundation course but it only had a BA in Fine Art and one or two HNDs and quite a lot of short courses because it hadn't had approval by government to develop degree courses actually, I'm not sure whether you knew that?

<TB>: Sort of

JG: Yeah, and that... and it wasn't one of the twenty, I think it was, art schools that were approved to develop to degree level courses so it had to do other things. So it had a very deep relationship with the people around the actual art school building so in many ways we were carrying on...I've lost the question.

<TB>: It's about the Creative Ideas office.

JG: So we'd had to... yeah so part of this school, the schools identity, was to continue to be well embedded in the region but to reinvent that if you like in relation to the university strategic plan. So then it was obvious if we were to do more of that we really needed to formalise the arrangements because... particularly because as you know, there are often diverse sources of phone calls, people like the vice chancellor suddenly asking for things to be done and we wanted, didn't we? To professionalise... this is the key point I'm getting to appropriately, the other bits you might find useful as general context but we wanted to be very professional and we'd learnt some of that professionalism from the Beales project, so we wanted to professionalise the way that we dealt with these very diverse, often very... I was going to say flabby sort of contacts where people were very uncertain about what they were really asking, whether they had any money when they wanted things done by [us] and so you had developed and I guess I was supporting that – a sort of checklist, an approach that we would use in the very first stage to try and work out exactly the scope so in effect we developed a sort of briefing methodology and we knew that that was necessary and the Creative Ideas office, which is obviously quite a small office, then could begin to have an identity inside the school... outside the school, by which it would be clear who was going to do this, where phone calls and odd bits of paper and things could start and how it could be done in a capable way that was professional and appropriate and therefore there was no potential reputational damage, we wouldn't take on things that we couldn't do and it was a way for making a more professional and effective operation so in effect it was a very good thing to have done and it was a result of our learning, in part, from the Beales project.

<TB>: And I presume the reasons for doing it, as you've mentioned some, but it's also similar reasons to Beales hotel, benefits to students.

JG: Yes and so yes, it was that the Creative Ideas office could be an intermediary between these rather wild approaches that we often had and turning those into proper briefs that we could then give to staff or students so in effect we created a sort of conduit for this pipeline, if you want to be managerial about it, for that to happen.

<TB> Q: Perfect, great. Is there anything else you wanted to add Judy?

JG: I don't know whether any of that has been anything. Well, I think you're right, it was quite a watershed project because of the scale of it but at the same time we did spend a lot of time to make sure that we were doing it well. So I don't think the project in any way was ever a danger but we did acquire a lot of learning through it and hopefully we didn't expose to the client too much we didn't always know what we were actually doing.

<TB>: Its quite funny because [in] Andrew's interview he said, "I don't know what happened, didn't matter" and that was the beauty of it. None of that mattered to me, all I had was the results.

JG: But he had a lot of trust in you and I guess he would have noticed that I was somewhere in the background.

<TB>: Yeah of course. No absolutely, he said that, he had a lot of trust in all of us but the beauty of it is he didn't need to worry about any of that, which he normally does within his own business, he just said "where's my art?" so it's sort of...

JG: Yeah and I guess we must have sort of reassured him that he was going to get the things that he needed but yeah, it's certainly still lives in my mind quite a lot of it as a significant piece of work and I think it was a major achievement and not only that, it's still there, it's still visible, it's still something that we can reference and people use it and must get pleasure from it from being in that building and it had had a good fit with what... with this strategic aim of the business but it's almost like a permanent exhibition for the school and university. So I think well done to you. You know it is a landmark project.

<TB>: Fantastic. Thanks Judy.

End of interview

Appendix C

Bjarne Våga interview, Five Elements Building, Fornebu, Oslo, Norway.

24 November 2017

Tricia = Tricia Bryan

Bjarne = Bjarne Våga, Leader of the Statoil Art Programme

Tricia: What I want to do is I asked you some initial questions and I'd just like to ask a little bit more about some of these if that's ok with you. I think its picking us both up ok. Yes, fantastic. So my first question was were there particular reasons, needs or inspirations for attaining this piece of art work and you replied to me but what I really wanted to know was, we talked about this just a moment ago... your requirements for artists and the kind of brief. Now I'm talking more specifically about the piece for Great Yarmouth but you did also mention Young Talent, which we talked about, so could you tell me a little bit about your brief. What it was you were looking for when you commissioned that piece of art.

Bjarne: Well there are several parameters that go into it. So we were looking for a piece by a living artist. We wanted something to do with contemporary art, or the contemporary field. We do in Statoil in many areas and we have the Heroes of Tomorrow programme, as we call it. Work with young people and talents... emerging talent and in this case it was also a very specific place, for this case., it was a lovely wall and in addition we had a different set up of ownership than we normally do, usually its Statoil ASA, which is the mother company it owns our 100% but in this case we were partners 50/50 with Statkraft, also an energy company a renewables company and now they have also brought on a third partner as I understand for the Great Yarmouth project, Dudgeon windfarm and that meant that the sort of role of ownership and decision authority it gets sort of relegated to them in Great Yarmouth so they can actually pretty much play as they see fit and they do a joint venture like that but again Statoil was sort of the operator and have come to me and asked if I could help them but they also had some specific requests, they wanted local content , they also wanted something to address the regional qualities... you know history, economics, demographics, flora, fauna and industry and all of these different qualities to be embodied or a part of the conversation of the work

Tricia: so it felt like an art piece of that particular area rather than just anywhere it sat, right.

Bjarne: You could call it an identity piece.

Tricia: Yep, fantastic.

Bjarne: and it also had to be durable so there are many different material sort of parameters to look at. For instance it has to be safe, you know, it cant be all barbed wire...

Tricia: It's the UK, health and safety yeah!

Bjarne: So no barbs and no rust and stuff like that. Also it's in a lobby so you can't have too many flickering lights and everything because on the other side of this will be a guard, a reception, a clerk staring at this all day. So we can't be just anything you know, you can't have strobe lights or repetitive videos of 30 seconds or something like that. That would bring people to the edge of crazy, you know?

Tricia: Yeah yeah.

Bjarne: And also sound, you know, it would be repetitive and very annoying so all of these parameters all also go into it for the brief and we looked ta that brief I think I've got all of it now, you know, in terms of what it was and then we looked at the possibilities... are there any possibilities that we can work within this brief and the Statoil Art programme has a long history of being involved with photography, maybe we could go that way.

Tricia: Yep

Bjarne: Fine by me. That sounds very beneficial to both of us right?

Tricia: Yep

Bjarne: So we started working with this idea of photography and then I start talking about where do we then, now that we know we want to this identity piece, it has to be of this and this size, it has to address these kinds of issues, it's going to be here it's not going to be moved, we know we want something to do with contemporary art and so on. Where do we go to source it? And they say well we'd like to source it as closely as possible and from this region, it's called Norfolk right?

Tricia: Yes.

Bjarne: And I said "Yeah, I'll take a look and see what there is" and then we find the university in Norwich which has a high quality programme.

Tricia: Yes

Bjarne: And so we don't fiddle too much about that, we just contact them. This looks good... we contact them.

Tricia: Fantastic. I've been to the Ideas Factory. The role I have at the University of Hertfordshire, we have a similar kind of thing called the Creative Ideas office which I head up and there is some very different areas, they're very student focused, it's about the student opportunities. We are very much supporting of that but there's also a commercial aspect, so it's about engaging with private companies, public companies and having that kind of relationship. So there is similarities and as I mentioned before there's...the idea of my research is there's actually other avenues to explore and that will be one of them, sort of to compare those. But did you... when you thought about that you found there was a university of course I can understand why that made sense for you to go there and then you found out about the ideas factory I presume, which is fantastic because their set up is exactly pretty much what you needed.

Bjarne: Yeah we looked at it and we... I said I'll have a look and see if they have a programme that suits our needs and it was a match.

Tricia: Perfect. Absolutely perfect. And the selection process for this piece, I had a look at the annual award that Statoil do and you usually have quite a few people, the... you call it the jury of who selects. Did you do that on this process or was it... how was it done?

Bjarne: Yeah it was similar. We... what we used to call the Statoil Article which is now the Edward Munch Award, but they both have juries with five members, you know, and it's very formal and quite sort of rigid. Here we took sort of our side, with three people and there was the project manager and leader of office and myself and then we had the leader of the programme from NUA and there was materials so I think there was a sort of teacher...

Tricia: Maybe a head of Fine Art, I think they mentioned, yeah.

Bjarne: And we sort of said ok we will decide among us, sort of... find a good solution but we started then we need to find somebody to approach so that we can produce a selection to choose from.

Tricia: Yes.

Bjarne: You know, we give some people the brief. Collected a lot of people in the room, we give them the brief, they ask questions and so on and then they went on to produce some suggestions... proposals.

Tricia: Yes.

Bjarne: And so they each produced a proposal. We had a presentation from each of them and then we discussed it post.

Tricia: The visibility etc. which was probably part of the brief. And your project manager, is that the project manager of the building, project manager 'cause you obviously had to make sure that all the requirements... that makes perfect sense. And did you find that the artists themselves or the proposal from the artist, there were... you had to make many suggestions? Or was the piece just ideal?

Bjarne: Well the piece, let's say you start with a thing that's going in many directions all at the same time because there are many sort of un-explored avenues in a proposal like that.

Tricia: Yes.

Bjarne: And that was sort of the same for many of them and we settled on one and then said we have to close this avenue, we have to close this avenue and we want you to work with this piece and this avenue and she was fine with that and then proceeded to start on the project and then there are milestones.

Tricia: Yep. Fantastic. No, that sounds really interesting. Yeah exactly, because part of my research, it's not so much about the art, I'm afraid, it's about the process and why people want to commission art through universities. So, although I am personally interested in the artist and the artwork, that's not the focus of my research I'm afraid but it's interesting to find out this. One of the other questions I was asking, because one of the areas I'm looking at about motivations... If NUA weren't there, or if the Ideas Factory more importantly weren't there to support what you wanted to do, how... what...where else would you have gone to look for some regional art if we can call it that, that would have fitted your purpose?

Bjarne: Well this is particular project as I explained the ownership... it's a joint venture. So at one point we may have had to part ways, if they wanted to something local very very strongly and there weren't in my opinion, any suitable avenue to explore, then they would have to do it on their own.

Tricia: Right, ok.

Bjarne: And however then they choose to do that that would be their predicament. But what I would choose to do if then there was no local avenue, I would go further afield, I would just expand.

Tricia: Ah so you would have opened up the regional parts rather than... I suppose what I'm interested in is would you have gone to an art agency for example to actually source some artists to look at this or would you potentially have offered regional or national competition? Or was that the kind of way you maybe would have gone?

Bjarne; Well, that's actually interesting that you bring that up because that's of course where you start so that's one of the parameters one of the first parameters actually, whether you want to do an off the shelf purchase... a commission or a competition.

Tricia: Yep, yep. I suppose it... obviously one of the person... if you'd purchased something that was already made, whether it fitted, which is always a difficulty. If you had actually opened it up to a competition I presume that would have been a commission anyway, would it not? So it would have been a similar avenue. And would you have just done that as a national or would you have considered agencies? I suppose that's what I'm asking as well.

Bjarne: I really haven't had that much experience working with art agencies and I'm not sure we would include that in the scope of what we were looking at. Usually, if I read you correctly, we do that kind of sourcing work ourselves.

Tricia: Ah so you would automatically do that? Because I suppose what I'm looking at in particular in my research is you could in a way count the Ideas Factory as a kind of agency, they are the people, but the difference is, is they're working directly with young talent, young students rather than agency that actually has people on their books and they have that network and that's what I'm kind of curious about, so that's really interesting. I asked you a little bit about the process with the ideas factory. Did you have to, I hope you don't mind me asking this, was there any sort of formal contract and things like that that you had to put in place?

Bjarne: Yeah, I didn't handle any of that but sure yes.

Tricia: So your legal team would have dealt with the contract?

Bjarne: they would have dealt with that in Great Yarmouth.

Tricia: That's fine, great. I can find out a lot of this information from the Ideas Factory but did you go there or was it video conferencing? I think you had meetings and things?

Bjarne: I went there once I was in Aberdeen, so I took a flight from Aberdeen to Norwich, very charming place Great Yarmouth and I had the best chips I've ever had.

Tricia: You didn't mention the fish.

Bjarne: The fish, I actually didn't have fish.

Tricia: I was going to say because we British are renowned for fish and chips but people who like fish kind of go... what do you do that for? Sorry I'm vegetarian so I don't eat it but it's kind of funny.

Bjarne: The chips were wonderful and then we sort of took a look at the place and the building, had long conversations with the employees and everything sort of find out where are we? What do we want to do? And then I went back to Norway and most of the other meetings I made the video and actually I think that we should do more of that because, you know, the reason for actually being physically present in different locations is overrated, in the past 10 years I think we have actually reduced the amount of airplane travel in Statoil by something like 70%.

Tricia: Fantastic. Yeah as say I think there's times, I mean i wanted to come because I wanted to see your collection, I wanted to see a bit more about what you do and I think sometimes the personal bit is important.

Bjarne: Well you do have to, the first time you meet you absolutely have to meet in person.

Tricia: Fantastic. With regards to the employees at the building, at the site, was there any... I suppose what I'm asking, did you ask them what they were looking for, was there any influence in any way by the employees?

Bjarne: Well I talked to them, of course

Tricia: Yeah.

Bjarne: I had conversations with them find out what their expectations are and also clarify what my expectations are because I also expect something from them.

Tricia: Yeah, but you don't want 100 employees opinion...

Bjarne: No, not necessarily on the particular thing. Its... if you're going to build a new school, you don't go around asking every person in the parish what the new school should look like.

Tricia; No.

Bjarne: But you may ask what are your expectations of the new school.

Tricia: Yes and unfortunately the difference is if it's for a new school some people say actually I'm not qualified to really answer. With artwork everybody thinks they're qualified to answer. In fairness everybody's entitled to their opinion but yeah we won't go there. With regards to working with students, because there were students you selected from, did you or Statoil see any benefits from doing that in regards to PR? And kind of press and trying to... was that important? Did you gain anything from that?

Bjarne: Well I'm not really qualified to answer because it's something I don't think about too much, it's the strategy of the company to work with young people, people of talent and exceptional promise. Throughout we do that as often as we can, I

myself am a product of this, I came on board when I was just a graduate, for starters, I've been working here ever since.

Tricia: Fantastic.

Bjarne: So, yeah it's just that part of the Statoil DNA to give people opportunities, so I don't spend any time thinking about that in a sort of utilitarian sort of way its just part of the way this company operates.

Tricia: Fantastic, and it supports and develops that. That's quite interesting because Beales Hotel, it's a small family business. They own two quite nice big hotels and their idea of actually engaging with the students, because you initially think maybe it's from PR but it wasn't, it was about... it was local, it was there and they wanted an interpretation of that space. He says most hotels you can be anywhere in the world when you're in the room.

Bjarne: Yeah yeah that's true.

Tricia: but he wanted it to have an identity related to its location, so that's kind of interesting how that works. I asked you a question about what the... you answered it really well actually, people buy artwork for many reasons, for many different purposes and you've told me that you've... that it was because it was stimulating, the work environment, fantastic all that kind of stuff, I suppose what I'm trying to ask now is more about outcomes. Do you have any kind of evaluation? Or... is there anything that you need to do? Or anything for the company? Or do they just... I suppose what I'm asking is what they consider success?

Bjarne: Yeah you're asking me what success looks like.

Tricia: with art I know that's not an easy... it's not a question that can always be answered really but...

Bjarne: Well it'll be answered long after I'm gone, so it's not for me to answer.

Tricia: Ok, but you don't do anything formal? It's just about...

Bjarne: Well we do a measurement concept every 6 years.

Tricia: Right.

Bjarne: where we hire external professionals to review our activities and performances and products whatever we've done the last six years and we asked them to review that and to give us their honest opinion and also whether we should change anything, in terms of strategy governance or whatever.

Tricia: Fantastic... and that's specifically about the art collection?

Bjarne: Yes.

Tricia: Well because the way you were saying that I thought that was just about the company and how they perform.

Bjarne: No.

Tricia: But about the art collection? That's amazing, that's really interesting and I presume you get quite a lot back from that sort of understanding and it helps your direction.

Bjarne: Yeah we get a lot of feedback from that and it's part of what we use to grow and improve our performance.

Tricia: And kind of support the direction you're going in as well I suppose.

Bjarne: Yeah yeah!

Tricia: Fantastic, wow.

Bjarne: Yeah well we change direction or keep going in the direction and that's the product of discussions post these measurement concepts.

Tricia: Wow. Amazing. I asked the question about the funding and you just said StatKraft, are they... they're not part of Statoil? They sound German?

Bjarne: Norwegian and I don't know too much about them but I think that's the company that runs most of the state waterfall stuff, that's hydropower most of it.

Tricia: Ok, I'll find out what it's about.

Bjarne: You see most people think that Norway is energy independent because of petroleum but the fact of the matter is we almost don't need any petroleum at all because we have hydropower.

Tricia: Which is much better and I will come to something about that later... anyway will tell you that in a moment. I don't know if you're familiar with the term percent per art?

Bjarne: Yes, yes.

Tricia: Oh you do.

Bjarne: You have that in the UK?

Tricia: Yes, that's why I didn't know if you...

Bjarne: How much is it?

Tricia: It depends, I don't think there's a requirement, I think its... well we have one thing that's called a section 106 where local councils, if a business comes in and what's to develop something, they have to contribute a percentage towards the

community. It doesn't have to be art unfortunately, it can be all sorts of things whether it's a playground or whatever, but the percent for art is quite interesting, that's a bit more specific obviously. Do you have that... is that part of the development...

Bjarne: that's part of the Statoil strategy, yes. So when we established the Statoil art programme in 2008 that was one of the things we looked at because before that there was no specific strategy or requirement or anything connected to that in the Statoil context. So we looked at OK where could we go for guidance. Now the biggest owner of Statoil is the Norwegian government, they own 66% of the company.

Tricia: Wow I didn't know that either and I didn't find that on your website or maybe I missed it, anyway sorry.

Bjarne: So it's... the majority of the share is state owned so on the float is 34 or something percent and the Norwegian government has a 1.5% for art.

Tricia: Wow.

Bjarne: In new construction projects, in new leases...

Tricia: That's quite a lot.

Bjarne: Yeah that's quite a lot actually.

Tricia: It's often around 1% but, half a percent doesn't sound much but it is quite a lot more.

Bjarne: And I don't know how that works in terms of how the Norwegian government is to handle all this but you'll have to ask them, how it works here it's not an absolute requirement, it would be quite difficult for us I think to live up to that because say an oil platform can cost something like 12 billion pounds.

Tricia; That's a lot of art!

Bjarne: Oh one artwork!

Tricia: Yeah I was gonna say you'll be quite pleased with that. That's a lot of money isn't it? Yeah.

Bjarne: Yeah so it's a matter of discretion from project to project.

Tricia: Right.

Bjarne: but since we made it part of our strategy it has worked quite well and as intended.

Tricia: Fantastic. Well, that's really really interesting. The other part of was very interested in was your art collection, so could you tell me a little bit more about that

because you've just mentioned that in 2008, you already had a collection? Statoil already had a collection but it sounds like you kind of changed the strategy around that. Could you tell me a bit more about that?

Bjarne: So before Statoil was founded in 1972 and as anything goes with rapidly growing companies. Statoil started with two employees, the CEO and a secretary and then they grow right? Over the next 20 years and they get a lot of new big fancy buildings for all their new employees and the first CEO as, so often is the case throughout history with these things, corporate collections, sees that there are many blank walls and so tells his secretaries to go out and buy some art.

Tricia: And the secretary does. "I like that one."

Bjarne: And so as this time goes on and the collection grows. New items come into the collection. Then the next CEO sees "oh boy there's a lot of art here" I have to start taking better care of this so sets up a permanent position, though 50% to begin with... half a position to take care of this. Also in 1994 they get [an] art programme with a database, and then they start working with that and so on and they get the strategy in 1996... 7 I think it was that they were going to collect Nordic art, they don't really follow up on it so the collection is more or less Norwegian up until 2008 and we see them in 2008 starting the work also on that white book that I gave you, is that there's a lot of potential here but we need to tighten this up, we need to run a tighter ship so there's a strategy document made, a new governance model, we set in motion different sorts of practices, we make practices public you know in terms of best practice documents.

Tricia: Yep.

Bjarne: And start sort of tightening up. That's also when the previous leader of the art programme Jens Jenssen made the strategy of also collecting international photography.

Tricia: Oh so it started with photography not contemporary arts generally, just photography?

Bjarne: Yeah so we said in Norway, look at all disciplines but outside of Norway photography and new media art, stuff like that... video. And now we have had that strategy for... since 2008, that's 9 years.

Tricia: Yep, nearly 10.

Bjarne: As these things go usually you know you have ten years to see how your strategy unfolds and then the strategy is changed again so roll a little bit back into looking more at the Norwegian side.

Tricia: Oh right, so you go back to supporting your region.

Bjarne: Well it's not exclusive in that respect but it will be more focused that way.

Tricia: Because I did see your art award, it's not always Norwegian artists, is that correct?

Bjarne: So it's not only our art award of course, its co-founded and the Munch museum.

Tricia: Right, ok.

Bjarne: So In 2013, in 2015 Statoil and Munch museum co-founded the Edward Munch Award.

Tricia: That's... change of name, obviously that makes sense. Ok.

Bjarne: And that's an international prize. The last one, the one before that, the previous one was Statoil Art Award was a national award.

Tricia: Right.

Bjarne: ... for Norwegian artists.

Tricia: Right. And so, cause the programme changed and the collaboration, its gone international.

Bjarne: Yep.

Tricia: so that's... yeah it didn't kind of explain... I kind of noticed something around that. May I ask, do you know how many pieces you have in your collection, roughly?

Bjarne: 1350.

Tricia: Wow.

Bjarne: Approximately.

Tricia: And you have to maintain all of that?

Bjarne: Yes.

Tricia: And do they change, do you move... I mean obviously there are...

Bjarne: Yeah we move it around, you know.

Tricia: Yeah some pieces don't work that way but obviously... fantastic. And you have a... have you registered it as... sorry at our university we had an art collection. We used to buy art from our students, pieces, you know signature pieces every graduation and now its registered as a proper national collection, is that how it works here?

Bjarne: Now I don't know what you mean by registry or things like this but...

Tricia: There's formal kind of... I wasn't involved directly but there is a kind of formal process because once its registered as a national collection it is actually open for the public to be able to view it, it's not... and obviously we're a university so it is a public company.

Bjarne: No we don't have... I don't know what the equivalent here would be so I don't know how to answer that but it is a collection and we use it so as much as possible of it is in use at any given moment. We rotate it between our different offices and I work with a company to do that... its DHL. They have an arm called Exel. Fine Art Exel.

Tricia: And what's their name again?

Bjarne: DHL.

Tricia: Oh DHL as in...

Bjarne: Yep and they handle everything for me, registrar, curator, technicians, logistics, storage, framing,...

Tricia: Fantastic.

Bjarne: Everything, they even have my library.

Tricia: And that's DHL?

Bjarne: Yes.

Tricia: Didn't know they did that.

Bjarne: They do all sorts of things.

Tricia: Brilliant. OK that's great sorry I'm worrying about your time as well, we've been doing this for half an hour now.

Bjarne: No worries.

Tricia: I did ask you a question and I completely understand why you answered it this way. I asked you how the collection was perceived to the outside world and you quite rightly answered the outside world should answer that, of course but is it important to Statoil to have a kind of positive approach and a positive outlook that is perceived by the outside world, I've turned that around if that makes sense?

Bjarne: Well...

Tricia: Or are they not interested, it's just actually for their own company and their employees. I suppose that's what I'm kind of trying to balance.

Bjarne: We do... we are sensitive to the situation that this collection that we are making and the art that we are buying, it's not only an item, it's also a transaction

and as such the transaction has value, not only for the two people involved but also for society.

Tricia: Right.

Bjarne: You know? So transaction between Statoil and Ikea has a monetary value and a utilitarian value for the two parties involved. But the value for society between Statoil and Ikea is probably more related to VAT and taxes more than anything else and of course jobs and so on but when it comes to a transaction between Statoil and an artist or a gallery the transaction value increases because the government is very keen on getting involvement from the community, to engage with artists because they put a lot of effort and money into producing art, education for artists of course you know is free and all sorts of support systems for them so if nobody buys the art...

Tricia: Yes, then why educate... yep that makes perfect sense. Ah that's quite interesting, and of course you've just mentioned which I didn't know the government owns quite a large percentage of Statoil so obviously must influence it as well, but do you find that aren't Statoil interested in the collection or a piece of art in the sense of its value and how its monetary value could grow. Is it purchased for that reason or are the other things that you've mentioned more important?

Bjarne: Well the appreciation financially of a work of art as I said in that transaction there is an item changing hands and we do look after that item but it will always be the intellectual property of the work that is more important, that will always be the case. The monetary value of the artwork is of course interesting, we do keep track of it. We do keep track of it but it's not something that we analyse and do for financial gain, that would make no sense, then we might as well have a desk of five analytics sitting here... "yeah, you should buy naked women pictures with a lot of red in them next year because that goes really well at auction".

Tricia: Yep.

Bjarne: That doesn't make any sense.

Tricia: No, I completely understand that. So your values and what you're supporting for the artwork is much more important.

Bjarne: It's about intellectual property, about the community, about the company responsibility towards the community and of course about the employees and brand of the company as such and the company culture and these things are not antagonistic, they can work together.

Tricia: And sometimes you get a Michael Landy

Bjarne: Yeah yeah yeah, sometimes.

Tricia: Fantastic. The other thing is, you did say, and maybe you want to elaborate because I'm worried about your time, is about the positive and negative experience that you maybe would share with other companies about doing this. Do you want to respond to that in any way?

Bjarne: Negative experiences? Positive?

Tricia: Its commissioning particularly that I'm interested in rather than purchase, as I explained.

Bjarne: Yeah. Now so if we take commissioning in then and foregoing off the shelf purchasing and competition and just looking at commissioning there is a very fragile and sensitive situation in the beginning where you set out the parameters and the brief and everything, that should be handled with a keen eye, and expertise and experience because you can really get into some weird situations if you start out the wrong way.

Tricia: Yep, and if anything is vague, that's very open to...

Bjarne: You usually have someone who is more involved and more of an owner than somebody else. Usually I come in as part owner part expert but usually with commissions you'll have someone who is very invested in terms of ownership and usually more often than not should I say they will be strong in one or more fields but maybe art is one of them and they will have maybe set [opinions] on about what the art piece should look and feel like which is maybe the wrong place to start because my advice to anyone doing this kind of process would be to ask "what does success look like?" you know? "What do you want this to achieve?" and if you start out that way you create not only, in my opinion, a more precise commission and more interesting art but you also create a more interesting conversation with learning potential for the parties involved.

Tricia: Yeah I can appreciate that I... for example when you talk about project manager of a building, a brand new building I have had issues in the past where they're not interested in what the art is at all, really doesn't matter to them but they're just interested in the logistics and keeping it as simple as possible and within budget of course but what I have found which is quite interesting is if you do push the outcome often exceeds their expectation which is lovely and it's about that learning isn't it. They just say "it's art"...you know whatever.

Bjarne: No, that's true.

Tricia: But it grows.

Bjarne: And its very important then to be in a position to be able to exert that push and so on because nobody is going to get hurt...

Tricia: Ego a little bit maybe.

Bjarne: Usually what I say is when things heat up is that you have to remember that there are people who make a living out of running into burning buildings, you know, and try and keep both feet on the ground and see what we are up against here. It's not rocket science.

Tricia: Yep.

Bjarne: This is... we are dealing with discourses and feelings, ideas and philosophies and perspectives which are fussy at best. So there's nothing sort of set in stone here, you know, but we have to try and work this out. That's my approach and you may call that participatory instead of authoritarian because an authoritarian approach can also work but what you have to realise is then that the learning potential is often quite limited and there is also the old adage that use of power is also consumption of power. The people that are involved in this experience, if they have a lousy experience, they probably will think twice before entering into another such style of this.

Tricia: Course and allowing them the power allows better participation and hopefully better results?

Bjarne: But as we can see the participatory approach that I advocate requires a very nimble footing and a keen understanding of people's roles, responsibilities and what they can contribute also a very keen understanding of group dynamics, there has to be a leader somewhere in a group and that leader has to be very aware of what each of the participants actually can contribute because let's say you have somebody on a group that is very strong on a certain aspect. Say they have a lot of experience with the flow of people through a building they know what kind of conversations go on there, they know the identity of the place, they know where people stop to have coffee and cigarettes and what they talk about and on and on and on and blah blah blah and they have a sort of totally ingrained understanding of what kind of dynamic is part of a place.

Tricia: Yep.

Bjarne: right but they may know next to nothing about art and so for them to contribute fruitfully we'll have to guide them in the direction so they can contribute from their strength.

Tricia: And alongside somebody that can guide them through the other parts, the gaps in there kind of.

Bjarne: And to do that in sort of a non-intrusive un-authoritarian way is quite difficult, it takes a lot of time and understanding but in my opinion it has greater potential, short term and long term, than an authoritarian approach.

Tricia: Yep, that makes perfect sense. Wonderful, is there anything else you wanted to say?

Bjarne: Positive outcomes? I've talked about pitfalls and potential now. In terms of pitfalls, as I said be careful early on. People will say... for instance you want to make a sculpture or a trophy or whatever. "yeah it should be a pair of hands holding a globe" "you mean like the world cup for men's football trophy?" so because people just say something they remember from their memory right and they have an image of what it's going to look like but start instead with a conversation you know "what does success look like here?" "what do you want people to remember and feel?" Also "What is a stake here?" "what kind of identity is this?" "what kind of place is this?" "What are we looking at?" Right. "If you want a symbol, what does it symbolise?" and so on, so these early conversations and the conversations of the group is tremendously important and then as you go on it becomes less and less important who's involved and so on. You need people of course that understand how to work with artists and so on but all of these things are workable, you know, but what you do early on sets the pace and potential and everything for going down the line. There's also I've seen examples here in Norway, you start out with a very authoritarian approach and you end up with nothing. The artwork is not realised because you do not meet expectations in terms of budget, you don't meet expectations in terms of material quality, you don't meet expectations in terms of material content and also all of the people that you would rely on to overcome these obstacles, not meeting these expectations, all the people that you would then rely on to help you cross those hurdles... they hate you because you have bulldozed them earlier on in the process.

Tricia: Its interesting. Reflect on that.

Bjarne: So, I advocate a participatory approach, even though it may seem more costly at times... not in the long run.

Tricia: But you're fortunate enough to work for a big company like Statoil that you can do that which I can understand.

Tricia: Fantastic. Brilliant, thank you so much.

End of interview

Email questions

Tricia Bryan

Student ID: 01014654

Course Code: RSAW100M

Title: Contemporary Art Commissioning: The Role of Universities

From: Bjarne Våga <bjvag@statoil.com> **Date:** Wednesday, 1 November 2017 at 13:29 **To:** "Bryan, Tricia" <p.bryan@herts.ac.uk> **Subject:** SV: E-Introduction to Tricia Bryan

Could you please tell me about how the project came about?

The Statoil art programme is committed to seeking art acquisitions for their building projects as a matter of strategy. Up to 1,5% of the total construction cost may be committed to this end.

Were there particular reasons, needs or inspirations for obtaining this new piece of artwork?

The project in GY wanted an identity piece for their lobby area.

What were your initial motivations for contacting the Norwich University of the Arts via the Ideas Factory, and did you contact any other universities?

We contacted the NUA because they had a very good programme for arts and because they are close to GY. We contacted no other universities.

How did you find the process of actually engaging with the university? How did that happen and where did you start?

It was a very stimulating process. I have been following most of it on video. We started by contacting reception.

Did you consider any other avenue for commissioning or buying artwork?

Unsure what you mean by this question.

People buy artwork for many reasons and the purpose varies. Could you please tell me what you perceived the intention or purpose of the artwork to be?

The artwork is to contribute to a stimulating work environment, contribute to the business culture and the brand value, and contribute to the society where we operate. As an identity piece it should stimulate conversation on the identity of the area, it's culture, nature and technology.

Who within Stat Oil influence the decision on commissioning artwork and how are these decisions made?

The strategy sets things in motion, so this is not up to any one person. The decision to acquire as such in this case is made by the project manager, or a team appointed by him or her.

Is the commission self-funded by Stat Oil or do you obtain funding elsewhere?

Statoil and partners funded the project, I believe Statnett was a 50/50 partner at the time.

What was your background in engaging with art commissions and has being involved in the StatOil art collection changed your attitude towards Fine Art?

I have a master's degree in art history and have worked for the Statoil art programme for more than ten years. I currently have the role of leader of the Statoil art programme. The experience has taught me a lot.

Do you perceive the art collection has influenced the way Stat Oil is seen to the outside world?

The outside world should answer that question, probably.

Are there any positive or negative experiences you could share with other companies considering the art commission process?

Plenty - we should talk about it.

End of email

Appendix D

**Ideas Factory Interview, The Ideas Factory, Norwich University of the Arts,
Cavendish House, Norwich, UK
21 February 2017**

Sarah = Sarah Steed, Director of the Ideas Factory

TB = Tricia Bryan

Catherine = Catherine Hill, Business and Enterprise Administrator

Sarah: So I suppose just as a bit of context about it we have had this thing called ideas factory anyway, oh, 5 years cause I've been with the university 3 and a half years and it had been going for a little while by the time that I got here...

Sarah: and it really started as a sort of 'third stream income', so the dream of the university at that time was that we were going to supplement our income by bringing in a lot of consultancy projects, and this was going to be the sort of great, you know, golden goose or whatever...

Sarah: ...It's never actually really been that but it's something that they started with that intention and it was always designed in such a way that students were the creative talent and the academics act like kind of creative directors in an agency.

<TB>: Yep.

Sarah: We offer it across all the different courses that we do although we don't work with all of them. We've never done a fashion one... not to my knowledge, um we've never done a fashion communications and promotions one yet have we either? So there's one or two courses where we haven't but mostly we've worked with all of the different courses to do something...

<TB>: Fantastic.

Sarah: And I can remember coming for an interview and saying why do you do this thing? Is it really about our generation of income? Which is, you know, a fair way to take it because you know, anyway, we're not a particularly wealthy university, 95% of our fee... our revenue comes from our fee so you know if we could have generated it that would have been very interesting but you know alternatively it could be all about student experience and which of those things do you think is really primary and at my interview I got two completely different answers and for at least a year after that I was still dealing with these two very different answers,

<TB>: Yep.

Sarah: that the deputy vice chancellor, my boss Angela who is from a finance background, still believes passionately that it's about third stream income...

<TB>: Right.

Sarah: and I think virtually everybody else in the university now thinks it's primarily about student experience...

<TB>: Yeah.

Sarah: but one of the things that we did early on and it was kind of a quick win with it and it's been a driving principle for it really is that we knitted it in with employability learning from the very beginning...

<TB>: Yes.

Sarah : and that's something that is probably the biggest benefit of doing it and certainly employability then came in to my team about 15-16 months ago and with... we've got a very tiny team haven't we but with this current team, we... it's really been a priority for us to push that. So, now for instance we quite sort of consciously go through, when we go through a project we actually talk to the students about the elements of employability that we think they might learn, all the way through we prompt them, we have sort of wrap ups after client meetings to say right what have you learnt? What, you know, how is that difficult? What did you find out about doing it and then afterwards as well were sort of topping and tailing the sessions to try and get the students to reflect on what they've learned and that goes in parallel with some of the other initiatives we've got all around employability skills and those kind of things in the university. So, so that's our kind of primary reason for doing it and our strategic plan talks about it in that sense so it's always been led at a senior level in any way, it's always had direct level support and it is um not just in the business and employability strategy but also in our teaching and learning strategy, we talk about the importance of underpinning professional learning with this type of live projects so all the way through its kind of knitted into everything that were doing. Our issue of course, is that we can't offer it to anywhere near enough students, so you know...cause we... it's frustrating for us in our team cause we see how it transforms the student to go through this process and yet we know that in a really good year we might work with 150 students...

<TB>: Wow, that's still good though.

Sarah: if we do a couple of good... big projects and that's not nearly enough, you know, a cohort of nearly 600 so...

<TB>: But you still reached 150 students.

Sarah: Yeah, yes that's true and we've got lots of other sort of spin outs of it now you know we do a lecture series and our activities series that goes along side it as a

companion piece so this... there's all sorts... and were testing now... Catherine will tell you in a minute but lots of sort of different ways to reach out to students, some of the smaller briefs that we might not have taken on before because they were too little was actually through um the way that Catherine has developed her role in the team. We do now take those on because we've got capacity to do that so...

<TB>: Oh, that's really good.

Sarah: that's something that we do, sort of all the way through and I suppose the other thing about it is that all of our academics have in their contracts that they have 15% of their time either for research or consultancy and again when we re-wrote our research strategy about 18 months ago we made sure to give equal weight to those things, so for non-REFable academics who won't go forward down that route this is, you know, a very credible way that they can achieve that within their objectives for the year so it is something that is kind of underpinned with strategy all the way through and we've worked with quite a lot of big and small businesses, not so many middle sized. So we've worked with Aviva, Stat-Oil, Backsy Healthcare are a big sort of international business aren't they as well. We've worked with a lot of SME's, so quite a range of different people and you said they were also interested in how and why they come to you?

<TB>: Yes , I need a particular case study to actually, you know, document that.

Sarah: Ok.

<TB>: But personally I'm just...I am curious anyway hence where the study come from because as I sort of mentioned, lots of people don't understand that Universities have these kind of facilities and I think I wanted to talk a little bit to you both about how you reach these people, um but also they don't... there's two folds, I think they... some people get through, they kind of have this idea in their head and they find their way through the university and find the right place... you've got the Ideas Factory there, it's on the kind of high street...

Sarah: Yes.

<TB>: So there a much bigger presence, um but I think a lot of our schools, it's you know, you're trying to find the right person...

Sarah: Yeah

<TB>: through this huge university. So if you do find the right person and for example with us, if you find the Creative Ideas office, I think some people completely value what you're doing.

Sarah: Yeah.

<TB>: They understand totally what they're getting for their money, the fresh ideas from the students that they'd never get from a standard agency and that's not knocking agencies but...

Sarah: Yeah.

<TB>: they're kind of peak in a way aren't they? because of their ideas and you know the academic support that's involved in those years and the wealth of knowledge. Then you get the others who... which is quite often in fairness, and you maybe get this, who kind of think it's... who come to the university because it's cheap...

Sarah: Cheap, yeah.

<TB>: or free... we've found a way to deal with the free bit and that's... I understand, and that I understand the perception of that um but it's also trying to change that which I think is quite important for people to sort of look at in a different way, I mean I'm sure...

Sarah: How do you deal with your 'frees' then?

<TB>: What we decided to do is obviously, if somebody comes through and they want a project, um its... we've got to be very tactful but just trying to explain that we don't do things for free, our vice chancellor does not support that, he feels any student in any school should be paid for their skills um so that's one thing that you kind of tell people, um and the second part if they're still, you know, because we get lots of charities um that just want a little video, you know, a little video that would cost quite a lot to do and that kind of thing...

Sarah: Yeah.

Sarah: so if we... if it's got a good learning objective or if it fits particularly well with our employability agenda then we will do them sometimes for free for charities but I mean I find actually if you talk to people about the fact that your entire raison d'être is enabling people to have a sustainable living out of it and that actually it's just completely counter-intuitive to offer their services for free. Most decent people will actually either find some budget or they'll sort of say, haven't got a budget we do understand and you know go away again.

<TB>: Exactly.

Sarah: So ours come to us through two routes, chiefly...

<TB>: Yep.

Sarah: I would say, they either come to us because they are incentivised by some sort of voucher or promotion and that usually comes through our local enterprise partnership...

<TB>: Right.

Sarah: so I don't know how you work with your local enterprise partnership but we did have one particularly good year for projects where they were offering an innovation voucher. It was supposed to be a knowledge exchange...

<TB>: Yep.

Sarah: and although there wasn't an academic doing the work in the sense that they were perhaps thinking would it be still qualified to be of that EDS (Enterprise Development Scheme) scheme...

<TB>: Yes, yep.

Sarah: and that was very low value project so we were able to really push it out to SMEs and of course we had their growth advisor team that work with the local enterprise partnership who are out there actually saying, why not go to NUA and get a creative project done and we did films through that, we did brand design, we did... and that was quite interesting cause it brought in SMEs and start-ups in a way that we hadn't done before.

<TB>: Great.

Sarah: That was quite good. We haven't got a scheme like that at the moment so I have to say, probably in the last sort of year and a half we've been more with bigger companies and then I think its chiefly it's a CSR motivated thing that they want to support the local community they want to say that they're working with students, it's great for their brand to be able to say that they're doing that.

<TB>: Yep.

Sarah: They do like, you know, the freshness of it and everything but I think generally they've sought us out for that reason and you know we don't do anything to promote ourselves largely because we're, often defeated by our own size aren't we? Its capacity...

Catherine: Yeah we can't, yeah.

Sarah: we just can't take them on. There'd be no point promoting it anyway more than we do because you know...

<TB>: It's a difficult one because you could expand, if you knew the business was coming in. It's the same as us.

Sarah: Yep.

<TB>: But yeah I'm kind of the sort of filter for everything and then we utilise people and then employ people to do that, probably a similar way to yourselves, but the

structure is that you know we, we haven't gone out there particularly to find business....

Sarah: No.

<TB>: it's what's actually come through the door

Sarah: come into us, same as us and I don't know how, how much sight you have of your total cost then if you're working through other people in the university and everything that makes it a quite difficult thing to cost um but our DVC is ex-Goldman Sachs so we know exactly how much everything costs and um I would say you know the income on average that we get from Ideas Factory is maybe, it covers 25% at best of the cost of my team so actually you know as it's important to know that because it always is a net cost at the university to do it and because were small and were limited for what we can actually do, it always will be. The only way we could really fix that is to get our prices up and I think you've got to be realistic about what people will pay for student work...

<TB>: Yes.

Sarah: unless you pay a fair, a decent price for it but equally they are students and I don't know if you've done enough projects yet to have run into and quality problems but they occur as well.

<TB>: Yes.

Sarah: They're students so they do, you know, they get things wrong so it isn't realistic to say that you can charge somebody twenty thousand pounds for a brand project where you know on the high-street you know they could buy it for six, you know, and yours might take them a lot longer and drive them up the wall in the process, hopefully enjoy parts of it as well,

<TB>: Yeah yeah.

Sarah: so you know.

<TB>: similar thing, well we have a costing system that includes overheads for the university every time we do a project.

Sarah: Yeah.

<TB>: So you cost what you're going to pay everybody and then there's this huge lump on top kind of thing...

Sarah: Yeah.

<TB>: and that often puts us in a similar remit to an agency so we have to really...

Sarah: Yeah we are too.

<TB>: so you have to obviously really push what additional benefits they're getting

Sarah: Yes.

<TB>: some people see that through the press etcetera...

Sarah: Yeah.

<TB>: and the good relationship, some people don't they just want to go to the agency because they're the specialist so it's always that kind of juggling, some people get it, some don't, but it's a big kind of myriad of lots of different things as you probably say. Yeah we have targets, um we have to cost everything but the positive side to our role is that we bring all our short courses within the Creative Ideas office and our short courses do really well, so that supplements part of the way.

Sarah: what short courses do you offer then?

<TB>: Um, from ceramics to printmaking to life drawing...

Sarah: Oh actual skills based, oh how lovely.

<TB>: we do Illustrator.

Sarah: I bet you get good take up on those.

<TB>: We do, see so that's why... that's how we've designed the office, so part of my time I use, for a while, around the short courses or we put them online, they weren't online for so long its ridiculous um but then we kind of um brought that in so part of my wage comes from the short course profit...

Sarah: yeah.

<TB>: that covers some of my wage but again the pressure is on because you've still got to bring the projects in to make a profit to make it sort of look good.

Sarah: Yeah, no it's a really inventive way to do it I mean unfortunately our workshops at the moment are absolutely at 100% capacity, if we could open them at the weekends I think that would be a really interesting thing to do because we'd get take up of it, but we get asked actually reasonably frequently what we could do here.

<TB>: and not evenings? You're busy in the evenings as well?

Sarah: We open till 9 for our own students again you see so our own expansion really. What we need is a couple of new big buildings. We've taken lots over but it's you know... because we're city centre, are you city centre as well?

<TB>: No, no that's one of the things that were lucky, we're just in Hatfield as you know

Sarah: Oh right ok.

<TB>: So we've got quite a lot of space really haven't we, that's one of the beauties whereas in the city centre it's?...

Sarah: It's finding the right building.

<TB>: Well also it's the cost, so we're lucky like that. Yeah but that's one of the things that we've kind of done to supplement what we do to make sure it happens because there's so many great projects out there and so many things and as you said the enterprising skills and employability, the live projects for students have been fantastic. I mean we're working with Ted Baker at the moment. We're... who else are we working with, with Prada...we're going to Milan with Prada but that's more to do with Shaun, sorry my boss Shaun. There's also the research side...

Sarah: Ok.

<TB>: and what I mentioned the Digital Hack Lab side. We've got um our Digital Hack Lab is set up with a group of researchers dealing with Additive manufacture, 3D printing and the sort of research within that area so there's sort of strands that come out of other places um but it's kind of a big mixing pot in a lovely way. But I sympathise, I know exactly what you mean

Sarah: Yeah it's tricky. It'll never pay for itself in that sense I think and I think the dream of five years ago that everybody thought that they were gonna make a lot of money out of this whole thing I think that's a nonsense really. It's one of those things that looks good on paper...

<TB>: Yep.

Sarah: and it doesn't really work out. It's like the model that says industry learns from what Universities do and in our sectors that's not really true either. We learn from industry the same as they learn from us and it's a reciprocal process but you couldn't really say that anybody is particularly ahead and you know governments model about saying these places are fonts of knowledge and it trickles down, what a nonsense. Come and be here and then see. Digital Technology are you serious, you know somebody's innovating ahead of you all the while really but... So Statoil I'm struggling to remember how Statoil came about. They must have contacted us first, because they had that big building... So Statoil, big Norwegian oil company, they've got an operation at Great Yarmouth where they have needed to move into much bigger premises because they've got these wind farms and eventually their ambition is that they will run wind farms entirely from this operation centre in Great Yarmouth...

<TB>: Right ok.

Sarah: and I think they got quite a lot of money from Great Yarmouth, from the Borough Council so from the council there because it's a very deprived area in Yarmouth so it helps generate employment and everything. So they moved into this

enormous building thing and then contacted us because they just wanted an art commission for their foyer

<TB>: Right.

Sarah: and I actually have to say when we first knew about it we didn't know a lot about them did we? But they are very interesting. Their motivation I think is slightly different than other clients we've worked with in that they are major collectors of contemporary art... a lot of it digital art...

<TB>: So this is a global company, and they've... brilliant.

Sarah: and each... whenever they start up a new place they will always make a commission. It will always be, you know, a properly funded fine art commission and then they run, you know, for instance they run a prize at the Venice Biennale and so on. So it's like, they're major investors. Their employer curator, Bjarne Våge who we've been dealing with in their Oslo office, so they've got a commitment to fine art...

<TB>: Fantastic.

Sarah: and they have this attitude towards their employers that we just loved when we went didn't we? It's amazing. What they said was we feel that because they want people to work with them all their working lives, which in itself, you know, having worked for so many big companies where I've been told that nobody is indispensable so pull yourself together. So it's not how they see it. They see that they invest in people for their skills and they want people to stay with them for their working lives and grow with them but then they feel that there's a responsibility for them, for their personal development and emotional development as humans and they see art as a key part of this. Obviously we came away and...

<TB>: I bet you were just gobsmacked.

Sarah: Gobsmacked, it's like, I know, you've heard a real life human with money who said this...

<TB>: Who gets it.

Sarah: Who gets it, yeah.

<TB>: Oh my word.

Sarah: So they commissioned us and we went over there for a briefing, I mean do you want to take up the story because you've kind of led it from then haven't you?

Catherine: Yeah so, once we contacted with them, we put it out to the fine art team or department...

<TB>: Yep.

Catherine: and it went to the second year fine art students.

<TB>: Oh, fantastic. Right.

Catherine: And then that's open to all of the fine art students on that, for that particular module that they're working on.

<TB>: Fantastic. So how many students were there roughly?

Catherine: Um, well, it can go... I'm not sure how many are on the actual course itself?

Sarah: So, it went to 65 by email. There were 25 who came to the briefing and then we had how many on the visits? 7, 8?

Catherine: 8 or 9 in the end that actually came along, 8 committed to it and came along.

Sarah:...as well, they can choose different projects...

<TB>: That's quite good with fine artists, sorry but that is quite a good response.

Sarah: Yeah it's hard to get them to engage isn't it?

<TB>: Well in fairness to them, it's often engagement but they might be doing something completely non-relating to what you're offering. But that's...sorry yeah.

Catherine: They're quite protective of their practice as well aren't they and they don't want to sort of you know...yeah. So I think 8 came actually to the meeting and then it was quite, basically just sort of an introduction to the company and what the actual project was all about and we go along there just to make sure that they're asking all the right questions and everybody's clear on what's wanted and we also took along one of the fine art lecturers as well just to talk about it from his point of view and how he saw it.

<TB>: Fantastic.

Catherine: So that was all good and then they've got a certain amount of time to decide if they want to do the project. A lot of them had decided there and then that just wasn't for them because they didn't... it didn't fit in with their practice but there were 5 that really... 6 that really wanted to carry on. So then they just go away with a brief and then we give them sort of a couple of weeks to sort of work it through, work out their ideas. We then put in another meeting with the client to talk about, to present those ideas, which we generally have here on site because it's easier for the client to come to us. Prior to that though we will do a pre-meet with each of the students and just go through their presentations and what it is that they want to say to make sure that they're sort of well prepped

<TB>: So they present to the client? Fantastic.

Catherine: Yeah, so they get to do that and we do that as a group thing so everybody is in the room at the same time and they get to see their peers presenting, which we find... they're nervous at first but the more that they see each other doing it, the better they get actually...

<TB>: Definitely, yep.

Catherine: So that's always really good, so that's always sort of well... that goes down really nicely and the clients love it don't they? They love those meetings, they're very, just overwhelmed with the amount of ideas and things. And this one was particularly complicated because we had to have Bjarne in Norway on Skype in the meeting room at the same time so that's quite interesting trying to you know, fine artists trying to show pieces of metal up to the camera and all that kind of thing, it was quite fun. So, and then it's up to the client to choose... go away for a while just to sort of think about it all and come back to us with which ones they want to take forward and they are able to take a few of the ideas forward...

<TB>: Wonderful.

Catherine: or just one of them, whatever it is that they want to do. They happened to just like one particular idea so were just working now with the one student.

<TB>: Fantastic, I bet that student can't believe it can they.

Catherine: Yeah, she's a mature student, she's very good. She's very excited about it but she's... you know it's also quite overwhelming isn't it. That first time when you have a... I suppose what we told them to do was try to be as creative as possible and you know, don't have any restrictions and actually when it comes to making it you're a bit like, oh dear this is going to take me quite a while, I've got to fit this all around what I'm currently doing. But the good thing is because the fine art course leaders on board with this project very much so he's happy for her, for that to go part of her degree and that really helps. We've had problems in the past where that hasn't been taken into consideration and the student isn't... because they're saying it doesn't develop their learning towards their degree. It does for employability but not necessarily towards... they're not trying enough techniques to show that they're developing in their course.

...I think the more you do, the more you can manage every body's expectations. You know, like as you're going into it ,can't you? You can be sort of... you have to really, from the off, say this is what you're getting and you know, expect this. We sort of... we're very good now at judging the student and how well they're going to cope in that situation and how we support them.

<TB>: Because that's not an easy thing either.

Catherine: There's some that just fly with it. They just go and they're brilliant and they... you say "can you do this, this and this?" and comes back and it's done, you know...that's quite rare.

Sarah: And particularly I think with fine artists, what I've experienced and Catherine's got very good at it is it requires more than the functional support it's the sort of emotional support. This particular student doesn't quite ever believe that she's going to something good so you know she had this perception that the presentation she'd made to the client initially was very poor and not very clear and that she couldn't express herself. Actually that wasn't the case at all but that was absolutely her belief so there's a kind of a support and coaching thing and the confidence will come of course as she succeeds in the project but it is massive and there's another thing that Catherine does that she's too modest to tell you which is at the start of a project there's a kind of when they get the briefing there's like a... there's a process where because I think they have to think quite introspectively and they you know, they're all about forming ideas in their own heads, you're like an interpreter at the start aren't you? There was this taxi ride back from Yarmouth and the client said, in this briefing, the clients are lovely, they're a bit dour you know because they're Norwegians.

<TB>: Yep, yep.

Sarah: And um it was a terribly sort of grey rainy day wasn't it, so the whole thing was a bit sort of on the dour side wasn't it? But we'd been with them and they said they'd visualised it almost like some kind of a map and but we'd said to them do you literally mean that it needs to look like a map or are thinking just in kind of symbolic terms that perhaps that's the sort of way of feeling the work and they'd said "well, it needs to have a link back to the county of Norfolk because we're very proud to be here but beyond that actually we're very open to the different options" but the students, particularly fine artists absolutely screen what they hear...

<TB>: Yeah.

Sarah: So, it's so selective. So in the car on the way back they were saying to me "Well, there's no point doing that is it, cut and dry. I'm not going to just do a map for them." So then the whole process of then Catherine gently coaxing them from where they are to where the client is, saying "actually what they said to you was..." and "Have you thought of...?" but it literally is like two separate languages and again it's something we've learned through the years of doing it, isn't it really, is to bring them on that journey.

Catherine: Yeah, in fact the student that won the commission she was sitting next to me in the taxi and she was saying "Oh, well they won't like my ideas, the idea I had was nothing like what they want." I'm like "what do they want then?"

<TB>: Yeah, they don't know what they want.

Catherine: how do you know what they want? and we just went through it over and... its funny that just happens that she got chosen so that was good.

...<TB>: Do you use graduates at all?

Sarah: So, the latest innovation is well, I'll let you talk about that... how you work with Ideas Factory because there's Ideas Factory is confusing that we call them both the same name – a creative university but we couldn't come up with two separate names cause that was just a bridge too far. So this building is also called Ideas Factory and this is all about business incubation. Most of these people are our graduates but not all of them, some of them are just, they're all digital creative businesses in here...

<TB>: Yep, I was reading about that in your strategic plan. You've kind of got two strands...

Sarah: We have. So we've got this kind of community of people now and Catherine's found a way to integrate the two, which you've piloted this year haven't you? Which is probably worth talking about because it's actually quite interesting.

Catherine: but what we've found was that, you know, Sarah and I aren't graphic designers. We can project manage and we've got, you know, lots of experience in all sorts of ways but actually when it comes to the, the actual the position of the logo and that type of stuff that's not our expertise but we do have lots of people in the building that do that and just chatting in the kitchen to some of them they wanted to sort of get involved and help students if they ever needed it and I think what they [saw], what was good for them, the thing that worked for them was is that they never saw themselves as an authority with this stuff, they just... because they're start-ups, but by then, shadowing a student they're like "oh my god I know all this stuff" so it worked really well from their point of view...

<TB>: Oh great!

Catherine: So they would do... they're doing it as a, you know, free thing, they're offering their time.

<TB>: Fantastic.

Catherine: And then the student gets that sort of direct contact with somebody who's actually doing the job, other than just the lecturers and course leaders and things that they see so that works really well. So it's not a... it's not a huge input but it's enough for them to say "well you need to think about this, that and the other" and were learning loads from it as well...

<TB>: Yeah your knowledge grows doesn't it.

Catherine: Yeah so that's the other way were doing it. With graduates I guess we... if we do get smaller commissions in we will then put that out as a job ad to graduates.

...Sarah: So we've got...in total we've got about 2000 students including our MA.

<TB>: I think yeah, we're about 3000...

Sarah: I think you're slightly bigger than us but we can still do things on quite a personal level so we would still rather stick it on our creative jobs board which is what Sebastian and our team can collate from all the creative jobs in our area. People can pick it up if they choose and then if they need support in just doing that first job then we help them to do that.

<TB>: Right.

Sarah: But we do it on a job by job basis, because otherwise you know, you kind of stick yourself there and I think the client has an expectation then that it's gonna be done and its gonna be great and it doesn't always come off...

Sarah: I think there's two other things about it, one is that, I mean our colleagues down at UEA who I know quite well would say that they have a lot of difficulty placing consultancy projects in the university because they can never quite find the right academic. So there's always a reason why that academic isn't quite right and indicates actually no that wouldn't interest me because... so they find that sort of an endlessly frustrating process I think but the other thing is that, in this process of the student going... and I think this is particularly true of creative arts, people going from enjoying something maybe as hobby or as something they're very involved with as a piece of academic study and maybe parents, friends, even their tutor has told them that its good and that its really worker value but actually to get from... [there] to the commercial world as a commission is a massive step and it requires somebody who isn't your mum, who isn't your teacher to say "actually, that's really good, that'll sell, that'll do the job" you know, and you see them change actually through that point. So actually I don't think that we could, given that our end goal is all about student experience and them developing, you can't not do that part. 'Cause it's the part when you see the penny drop, isn't it really with them...

<TB>: And you do.

Sarah: sometimes quite late. We had a couple of boys in the summer working on Aviva didn't we and though, they were funny them, I mean they drove us up the pole these boys because they... I mean Aviva were a very difficult client and actually interestingly afterwards a lot of creative agencies we spoke to in the area said we won't touch Aviva with a barge pole because they're such difficult people to work with. So we realised afterwards that we had a bit of a... the students had gone through all this kind of thing that was quite difficult and then the project had finished and we run this thing here called big book crit. where lots of creative directors from agencies come in and it's like speed dating and the students get together and talk about their work to all these different people. We have maybe 70 students here and 10 creative directors doing this thing. it's a brilliant evening and these two students

had gone round and seen one of these creative directors and he'd said to them "wow, you've done this and you've done this for Aviva, you've actually worked...and this is in Aviva's offices, you've done this thing" you know and they said "yeah and it was really difficult dealing with them" and he said "but you've got that skill now and you can now deal with a difficult client and everything" and they came up to see us afterwards and they said "we've done this and this guy says we can deal with any client because if we can do this...". Yes! It was you know, in any project you're looking for that penny drop moment aren't you and with some of them it's like it's never gonna come, it's never gonna come.

<TB>: Fantastic.

Sarah: Those two it came late on.

<TB>: Brilliant, oh but its lovely the sort of stories and you sometimes don't always see it but then you look back and you're like oh yeah that person wouldn't really be them if it wasn't for this process and what you're doing and it's... that's something that's rewarding in many ways isn't it?

Sarah: Oh definitely, definitely.

<TB>: Do you know how many projects you've kind of done since you started what, 5 years ago? I mean it said on your strategic plan about 35 but...

Sarah: Don't know, we do about, on average, sort of 9 or 10 a year so it'd be a bit more than that now, be more like 45 I should think.

<TB>: Yeah but they're all kind of different and...

Sarah: Yeah some very tiny and some much bigger.

Tricia: Yeah that's fair enough. Do you think that StatOil would be interested... would want to be involved in this process for my case study?

Sarah: Might work, they're very positive aren't they?

Catherine: they are yeah yeah.

<TB>: I mean from what they sound like, I mean it sounds like it really is the cream on the cake.

Sarah: I know, for people in the creative world just listening to them that day we just came back.... I mean we challenged them ourselves just to say as an art institution, is our own ethos that good? You know, do the people who are in senior management here at NUA have that belief in why creative arts is so important, I hope they do but we'd like them to.

<TB>: Yeah, it's not easy is it?

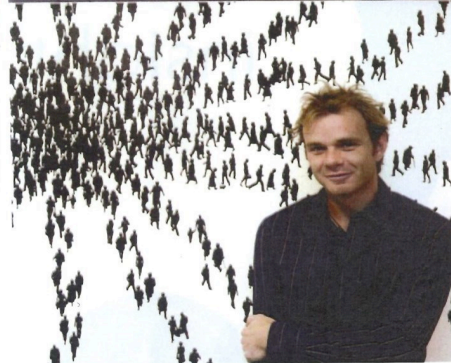
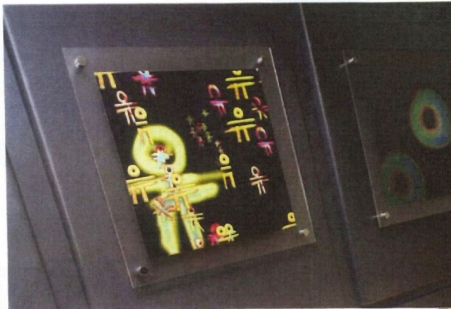
Sarah: No.

Catherine: We could ask them...

End of interview

Appendix E – “Beales Hotel”, (UH commissions at Beales Hotel, Hatfield), *GS Magazine*, November 2004, p.23, https://www.bealeshotels.co.uk/beales-press/archive/2004/downloads/cutting/Nov04_GS_Mag_BH.pdf, [accessed January 19, 2019].

beales hotel



Artist Steve Manners with public area artwork



students from the University of Hertfordshire, which is based locally, and by linking with them has taken advantage of a considerable Arts and Business New Partners grant. Everybody wins. The students gain a valuable 'living gallery' to showcase their work (which incidentally is of a high standard); guests have an exciting and stimulating environment to stay in and the hotel becomes the obvious choice of residence for visiting academics to the university. This endeavour also links the hotel nicely with the community, something that most local businesses strive endlessly to achieve. Beales Hotel can be found on the Comet Way alongside the newly built headquarters of T Mobile. To retain the aesthetic harmony along this side of the street Design Buro designed the outer shell of the hotel loosely in keeping with the T Mobile office 'look' although as a point of

difference the glass walls to the upper floors are semi-screened by giant cedar wood louvres that drop down like external blinds. They give the hotel a distinctive look. This 53-bedroom new build project came in at under £5m and was completed in just under 9 months from start to finish. They can cater for over 160 people per day in their conference and banqueting facilities and given its location, they shouldn't have too much trouble finding business. So with a fair wind the new look Beales Hotel could turn out to be a little goldmine. ■

Beales Hotel : 01707 288500
 Architects and Design : The Design Buro
 01926 436040
 Main Contractors : Fitzpatrick Contractors
 01992 305000
 Bespoke joinery/casegoods :
 MVS Contracts 01302 891111

