

ON COLLABORATION

ART IN YORKSHIRE

ARTIST ROOMS

GREAT BRITISH ART DEBATE

PLUS TATE

TATE MOVIE PROJECT

TURNER PRIZE 2011 AT BALTIC

VISUAL DIALOGUES

TATE

This publication reflects on why 'collaboration has never been more important' (Sir Nicholas Serota). Seven case studies provide insights into Tate's recent collaborations with arts organisations and audiences across the UK: Art in Yorkshire; ARTIST ROOMS; Great British Art Debate; Plus Tate; The Tate Movie Project; Turner Prize 2011 at BALTIC; and Visual Dialogues.

Essays by Scott London, Becky Schutt and Colin Brown examine the aims and application of collaborative practice; the conditions and attitudes needed for successful 'collaboration; its demands and rewards. If 'bad collaboration is worse than no collaboration' (Morten T. Hansen) how can individuals and organisations learn to become better collaborators?

'To go fast,
go alone.
To go far,
go together.'

African proverb

NICHOLAS SEROTA

DIRECTOR, TATE

We can achieve much more by acting collectively than we can in isolation. The case studies in this publication share our reflections on programmes in which Tate has collaborated with museums and galleries across the UK during the last seven years. Each of these projects aims to inspire people through art, and young people are often a particular focus. Cultural organisations play a vital role in creating opportunities for young people to use their imaginations and to express themselves. Working together as partner museums and galleries, we can reach people in different places, help make links between regions and share expertise and ideas. Collaboration has never been so important.

Tate welcomes invitations to do something extraordinary by joining with others: we do not have a fixed list of museum and gallery partners, operating as a closed community. We aim to be open to ideas and to new ways of doing things while taking a strategic approach to fulfilling our mission, 'to promote public understanding and enjoyment' of art. In the last decade our own organisation has needed to change in order to become a better collaborator, connecting across departmental teams and with other institutions and individuals. This has led us to think more clearly about the demands of, and the conditions for, successful collaboration. It has also opened new opportunities.

We have found that collaborative programmes demand time and require immense dedication and sensitivity, coupled with the drive to achieve results. Skilled project managers and those prepared to be collaborative are not always highly visible. The authors of the case studies in this publication have varied roles at Tate and contribute a range of specialist knowledge and perspectives; they all have the capacity to work creatively as collaborators. We would like to thank Marie Bak Mortensen, Jane Burton, Amy Dickson, Judith Nesbitt and Emily Pringle for sharing their experiences.

In this publication, we go beyond the immediate issues arising from our own practice to include essays that investigate collaboration within the networked environment in which cultural organisations operate. Marie Bak Mortensen, Manager, National Initiatives, has overseen the publication, with support from Judith Nesbitt, Head of National and International Initiatives, and Gracie Divall. We would like to thank Becky Schutt for her advice and her essay and Scott London and Colin Brown for theirs. The initiatives discussed draw on the skills and generosity of so many people – from all our partner organisations, from our funders and at Tate. We are grateful to them all and we hope this publication stimulates further debate about collaboration and collaborating.

CAROLINE COLLIER

DIRECTOR, TATE NATIONAL

Collaboration is a fashionable concept that is widely practised but loosely defined. Web-like constellations are the natural habitat for institutions in a global world of digital connectivity, where the monolithic organisation, with its linear hierarchies and departmental silos, seems ever more anachronistic. In this complex environment, organisations that are for the public but are seldom entirely 'publicly funded' need to adapt quickly and to be open to the benefits of collaborative interaction.

More than a decade ago Tate took the decision to work in collaboration with other museums and galleries to inspire a wide public through art rather than opening more Tate galleries on the franchise or satellite model. This means we have been able to complement the Tate galleries in London, Liverpool and St Ives by responding to local initiatives where there is ambition and artistic vision. Becoming more open, and revealing Tate's many facets, became a priority; the ethos and the structure of Tate needed to adapt accordingly. We believe the human qualities needed to collaborate are essential to a thriving cultural organisation, and this creative force is, in most instances, more powerful than competitiveness.

The seven case studies that follow are not arranged in chronological order, nor is there a rational progression from one project to the next. Rather, these programmes flow into and influence one another and overlap in time, place and theme. What anchors them is the conviction that collaboration can be a force for change and 'national/regional museum partnerships' should be designed to make a difference.

They also share three fundamental objectives. First, the impulse to use Tate's strengths (scale, collection, expertise and brand) to inspire more people through art by working collaboratively with fellow museums and galleries where there is a common sense of purpose. Second, to contribute to the visual arts ecology that supports organisations to be successful on their own terms. And third, to learn and to gain new ideas through the process of collaboration on shared ventures.

In shaping these initiatives with our various partners, Tate has taken on many different roles and has needed to respond to the priorities of each project. Collaboration is a demanding and a reciprocal process. In different situations Tate may be leader, follower, participant, catalyst, host or background presence. Always, collaboration is more time consuming than acting alone, and depends upon trust, a quality that can be earned but not given on demand.

As a relatively large organisation, and a national museum, Tate can easily seem impermeable and its processes cumbersome, however much we may like to think of ourselves as agile and co-operative. We are aware of both the drawbacks and the strengths of being a relatively large organisation. We have discovered that it is essential to keep remembering why we are collaborating and to remain focused on

getting the best possible outcome – something that is not necessarily achieved by Tate taking the dominant role.

Most of the seven initiatives have involved the loan of works of art from the national collection to regional galleries, thus enabling a more truly 'national' access to this public collection. Tate has joined the debates about a 'distributed national collection' that is owned by and for the public, no matter where it is cared for and housed. Our programme of loans to organisations across the world is extensive (in 2011 we lent 1,621 works of art to 279 venues, 147 of them in the UK). Although such loans involve co-operation (and Tate also borrows extensively), all the initiatives discussed here have required a degree of collaboration that goes deeper than the movement of objects.

Between 2000 and 2005, Tate ran a successful 'partnership scheme' whereby five regional museums borrowed 544 works from Tate over a five year period. Projects outlined in this publication such as Visual Dialogues and the Great British Art Debate developed this model of co-operation between Tate Britain and regional museums that hold major collections of British art. In these projects, the emphasis has shifted from lending artworks to changing professional practices and behaviour through common endeavour. Both projects had their difficulties and complexities because they demanded intensive conversations and deft accommodations over several years, but the insights gained through the collaborations have decisively and positively changed the ways all the partners now work with young people. The Great British Art Debate in particular set out to change the culture of all the participating organisations. The aims were to create better systems of collaboration between national and regional museums and to test effective ways of sharing knowledge and collections with an increasingly assertive and diverse public who expect to participate rather than passively to consume culture. This programme demanded deep commitment from Tate, not only to the four-year period of the project itself but also to embrace the challenge and necessity of stronger internal collaboration.

The model adopted through Art in Yorkshire - Supported by Tate was much simpler. We lent more than 100 works of art to nineteen venues across the county in 2011. The project appealed to us, as it allowed the partners in Yorkshire to experiment in using the connection with Tate to bind them together in creating a festival. We also liked the fact that these organisations can repeat and adapt the model with another partner of their choice. It helped us explore whether such a large-scale public event, using Tate's brand by association, could increase audiences for the visual arts.

In the case of ARTIST ROOMS, the vision of Anthony d'Offay made it possible in 2008 to acquire a large and highly significant collection of international modern and contemporary art for the nation, jointly owned and cared for by National Galleries of

Scotland and Tate and growing every year, mainly through gifts and loans. And since 2009 this collection has been shared across the UK, supported by the Art Fund, with a particular aim to involve young people. The ARTIST ROOMS programme of exhibitions is about to enter its fifth year and Anthony d'Offay remains deeply involved. The collaboration between National Galleries of Scotland and Tate is an unusual one in itself: under the terms of the acquisition the two institutions are bound together to look after the collection in perpetuity, not as a time-limited project.

In the lead up to the 2012 Olympics, Tate wanted to highlight the creativity of young people across the whole of the UK, and to recognise the way that visual arts organisations support and inspire children to develop through art and imagination. The Tate Movie Project, led by Tate, depended on the contributions of multiple partners and more than 34,000 children. The project sprang from the ambition to make a short animated film, facilitated by Aardman, with all the stories, ideas, visuals and sounds contributed by children.

Another model of collaboration is the movement of the Turner Prize in alternate years, whereby Tate 'lends' one of the world's most prestigious art prizes to a venue to mount a high-profile exhibition of the four nominated artists and host the awards ceremony. Tate ensures consistency of approach from one year to another, whilst welcoming the innovations and changes that each host venue precipitates.

Over the last decade, and intensively during the last three years, new and expanded visual arts organisations have grown up that have substantially changed the visual arts landscape in the UK. For all their creative ambition and dynamism, they are vulnerable to the current reduction in public funding, usually channelled through a combination of Arts Councils and local authorities. In 2007, in response to this challenge, Tate began to explore how a group of organisations could work together for the long-term to support each other, with Tate acting in a number of roles according to individual circumstances. The Plus Tate network was launched in 2010, with 18 members, including some of the liveliest visual arts organisations in the UK. The aim was to create a network that could facilitate the exchange of ideas and expertise, as well as programmes and collections, so that more people can enjoy the visual arts. Tate supports and is part of Plus Tate. This allows us to contribute to the visual arts beyond our four galleries, through close relationships with partner organisations who have their own national and international profiles and strong links with their local communities.

The consistently distinguished programmes and the popularity of new galleries testify to the ambition and quality of visual arts organisations in the UK. These include Nottingham Contemporary, opened in 2009; Turner Contemporary in Margate, an entirely new organisation that caught the public's imagination from the moment it

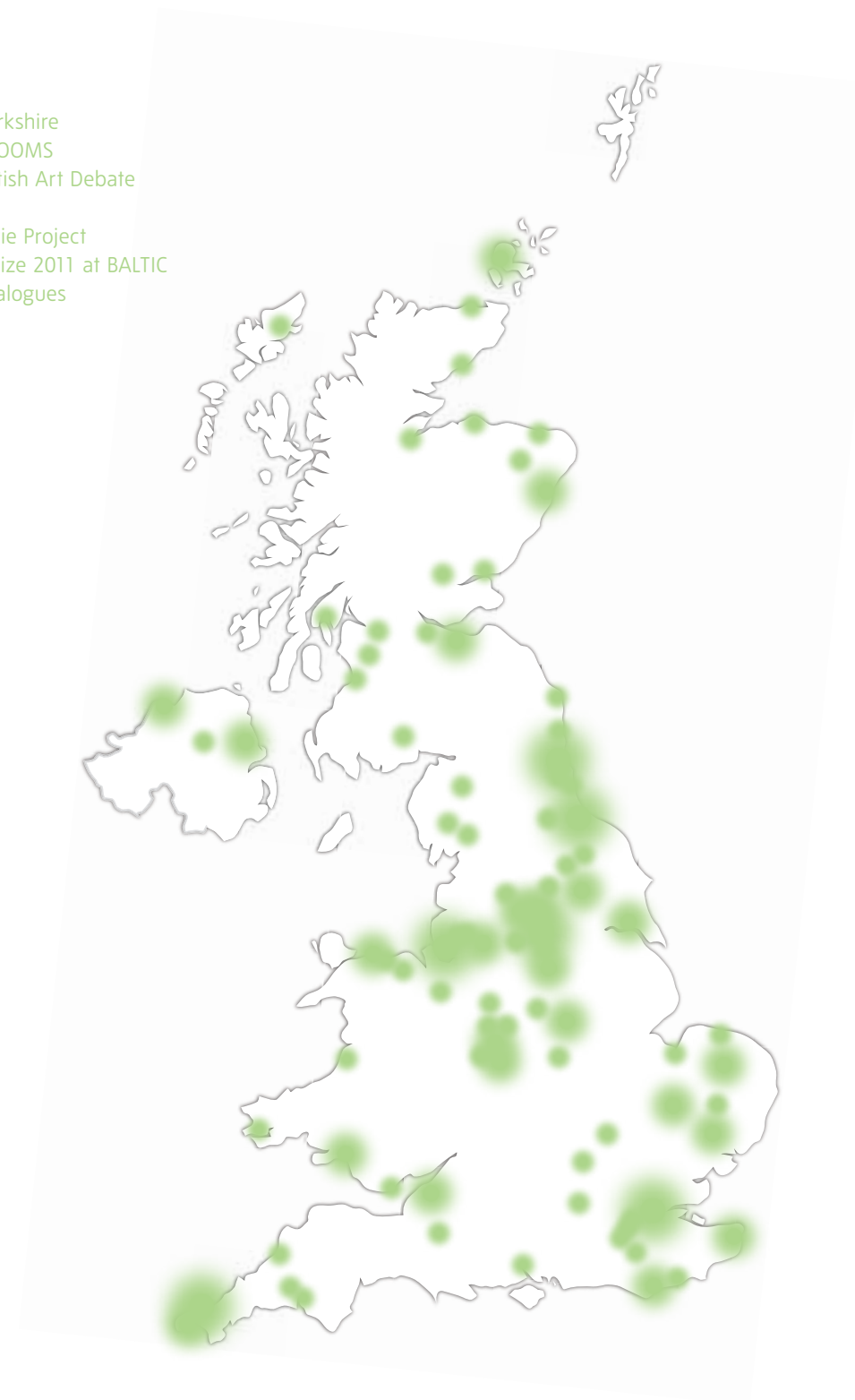
opened its doors in April 2011; and The Hepworth Wakefield, a new charitable trust founded on the former Wakefield Art Gallery and incorporating the local authority's art collection. Grizedale Arts in Cumbria and Wysing Arts Centre in Cambridgeshire are exemplary for their imaginative approach to working with artists and their local communities and they bring these experiences to the wider Plus Tate network. We try to use Tate's assets to respond to and to support other organisations and individuals, not to *become* Tate or Tate satellites, nor to be beholden to Tate – but to be wholly themselves. A measure of success for the Plus Tate network is that it will adapt and take on a life of its own. Here Tate is not in control but instead has much to learn from the ferment of ideas and programmes.

Over the next three years we intend to continue to lend works of art from Tate's collection, to respond to and propose ideas for making art visible to a wider cross section of society, while concentrating on three initiatives: ARTIST ROOMS, Plus Tate and a new network that will make the most of the extraordinary wealth of British art in UK collections, building on the experiences gained through the Great British Art Debate. And we will also develop the international online learning programme, turbinegeneration, that links children, schools and visual arts organisations in the UK and across the world.

A preoccupation for most cultural organisations in the UK is how to become less reliant on public funding and to test new business models. These ideas will be explored through Tate's collaborative programmes, from co-operating on fundraising, commissioning contracts and services, to sharing staff and jointly offering advisory services. We believe there is more scope for identifying where staff and budgets can be shared through collaboration, without the fundamental structural change required by a merger between institutions.

Patterns of dynamic exchange are not, however, defined by institutions, nor by hierarchies and scale, but by the creativity and generosity of people. Increasingly, we will be thinking about how ideas and skills flow beyond and between institutional boundaries: the stultifying ranking between the 'national museum' and the 'regional museum' is obsolete. The statistical outcomes of the collaborations featured in this publication are just one measure of participation. What really matters is the passion and the knowledge of individuals who can be the spark that ignites others to have their own intimate encounter with art.

Art in Yorkshire
ARTIST ROOMS
Great British Art Debate
Plus Tate
Tate Movie Project
Turner Prize 2011 at BALTIC
Visual Dialogues



ART IN YORKSHIRE

SUPPORTED BY TATE

104

Tate loans

8,000

App downloads

1,475,420

Visitors

Art in Yorkshire - Supported by Tate is what happens when you take one region, 19 galleries, and over 100 works of art from Tate's collection, across 27 exhibitions, and combine these assets with a determination to encourage more people to experience the rich variety of public art galleries in Yorkshire. This initiative was launched at York Art Gallery in February 2011 and concluded in December 2011.

MARIE BAK MORTENSEN

Art in Yorkshire was a year-long celebration of the visual arts staged across the county in 2011. Works from Tate's collection of historic, modern and contemporary art were shown in public art galleries alongside their art collections or displayed as stand-alone exhibitions. This collaborative audience development initiative was enjoyed by nearly 1.5 million visitors from inside and outside the county in its inaugural year, with more than 8,000 people downloading the Art in Yorkshire app.

Works from the national collection by several Yorkshire-born artists, including Damien Hirst, Barbara Hepworth, David Hockney, Henry Moore and Atkinson Grimshaw, were shown at both urban and rural venues. Through the scheme David Hockney's *Bigger Trees Near Watter* toured for the first time outside London. This outstanding 50 panel painting, 12 metres long and four metres high, depicting the East Yorkshire landscape, was seen by more than 240,000 people on its journey from York Art Gallery to Ferens Gallery in Hull and on to Cartwright Hall in Bradford. Cornelia Parker's *Thirty Pieces of Silver* hovered above the floor in York St Mary's, a deconsecrated church, and Shirin Neshat's atmospheric film installation *Soliloquy* was shown in the Georgian Chapel at Yorkshire Sculpture Park.

Art in Yorkshire exemplifies a different way for Tate to work in partnership. Our role was not to initiate, to lead or to manage, but rather to support the aspirations of a consortium of 19 regional museums and galleries led by York Museums Trust, working together for the first time. It was also the first time Tate had collaborated with galleries across an entire UK county. The approach to Tate, initially to develop a project that might be entitled 'Tate in Yorkshire', came from York Museums Trust. Early on we decided that we should use the project to test how a national organisation could work with multiple venues in a supporting, rather than a dominant, role, while using Tate's strong brand to attract audiences. To commence the initiative, in November 2009 York Museums Trust, with Tate, facilitated a seminar for prospective partners to discuss ambitions, programme ideas, needs and Tate's role. Subsequently Tate staff were invited to join the steering committee to offer input into the programme and to help shape the initiative from the outset. By being closely involved during the development phase Tate could more readily identify when and how its resources could best support individual venues.



Installation view of David Hockney's *Bigger Trees Near Watter* 2007
David Hockney at York Art Gallery, February 2011, with Sir Nicholas Serota and Marie Bak Mortensen

‘The Art in Yorkshire booklet, website and app brought together all the information in an attractive design, making it easy for visitors to access information about the exhibitions programmes and venues. We created a lot of new content including films and interviews with artists and curators that had previously been beyond the resources of most of the galleries. We all learnt a lot more about the impact of social media and digital technology. The connection with Tate was key in attracting the partners to the project and also ensured a level of quality that was valued by our visitors.’

Janet Barnes, Chief Executive, York Museums Trust

The programme enabled Tate to form new relationships with a diverse portfolio of organisations, linked by the shared aim of increasing audiences for and the profile of museums and galleries in Yorkshire. As installing and displaying works from the national collection requires specific security and condition-controlled environments, Tate worked closely with the partner organisations. Given the ambition of the scheme, and the limited resource and time, this was, unsurprisingly, a lengthy process. Another challenge was the often unforeseen cost associated with copyright fees for reproducing artwork by living artists. Tate registrars and conservators talked regularly to partners to ensure that difficulties were addressed as they arose and clear working procedures were established for the lifetime of the project and beyond. Some partners did point out that they would have preferred a speedier process.

Art in Yorkshire relied on many different collaborators to make it a successful programme. The agency Welcome to Yorkshire actively advised and supported the marketing campaign while the production agency Axis managed the digital platforms. Tate’s resources and strengths were put to strategic use throughout the planning and delivery phase. Its main roles were lending artworks and contributing to discussions as part of the steering committee. In addition Tate also helped to develop the successful app by lending its multimedia production expertise to the digital and marketing group. Tate curators supported different strands of public programmes by giving talks, and Tate Director Nicholas Serota launched the initiative at the exhibition of *Bigger Trees Near Watter* at York Art Gallery on 19 February 2011 with David Hockney making a surprise visit, helping Art in Yorkshire make headlines in local and national press.

And yet the real collaborative endeavour took place between the 19 galleries. By coordinating and concentrating their programme of activity under the banner ‘Art in Yorkshire – Supported by Tate’, and leveraging the Tate brand to raise their profile, the galleries achieved an increase of 60% in overall attendance compared



Cornelia Parker *Thirty Pieces of Silver* 1988–9 at York St Mary's

to the previous year, with some galleries tripling their visitor numbers. The initiative proved that some partnerships are more than the sum of their parts. The key objective was to share existing gallery-going audiences and encourage them to travel across the county. The participating venues did not programme more than usual, nor did they have to increase their individual budget or visitor targets. But by creating a marketing umbrella they provided one voice for the many public galleries and museums in Yorkshire and were able to raise substantial funds from Arts Council England to support and publicise the initiative.

‘For us it has had the great advantage of taking the organisation into new digital territory. We have been able to use the Art in Yorkshire template for a number of other projects; for websites, and three iPhone apps. For us that’s a very tangible legacy. For the Arts Council it was a way of investing in the regional skills base.’

Sheila McGregor, Chief Executive, Axis

The fact that this initiative will continue independently of Tate, with an expanded group of partners in Yorkshire, is testament to the success of the programme. Tate encouraged the introduction of other partners, including national museums, in the future and the original programme was designed with this longer-term aim in mind. The strong regional ownership and leadership of York Museums Trust made it possible for Art in Yorkshire to be sustained beyond the inaugural programme.

Marie Bak Mortensen is Manager, National Initiatives, Tate.



Tour of John Atkinson Grimshaw: Painter of Moonlight at the Mercer Art Gallery, Harrogate
Gentlemen of Bradford at Impressions Gallery, Bradford, works by students from Dixon's Allerton Academy

ARTIST ROOMS

39

Number of associate galleries
and museums

90

Number of ARTIST ROOMS
exhibitions and displays
(including NGS/Tate)

22,112,403

Visitors to date
(including NGS/Tate)

ARTIST ROOMS is a collection of international contemporary art shown in individual spaces, each devoted to an individual artist. The collection was established in 2008 through an unprecedented gift by Anthony d'Offay, and was acquired jointly by National Galleries of Scotland and Tate, with support from the National Heritage Memorial Fund, the Art Fund and the Scottish and British governments as a new national resource of modern and contemporary art. The vision for ARTIST ROOMS is for a growing collection that is shared with people nationwide through museums and galleries, to inspire new audiences, especially young people. ARTIST ROOMS is collaborative in its ownership and in action.

AMY DICKSON

The size and quality of the ARTIST ROOMS collection has transformed the UK's holdings of international modern and contemporary art. It brings large numbers of exceptional works by important post-war and contemporary artists into public ownership, and makes exhibitions that would otherwise be prohibitively expensive accessible to audiences in a wide range of venues. ARTIST ROOMS comprises over 1,120 artworks by 34 internationally renowned artists who are represented either by a significant group of works or by a room-sized installation. The artists include Diane Arbus, Joseph Beuys, Vija Celmins, Gilbert & George, Damien Hirst, Anselm Kiefer, Jeff Koons, Jannis Kounellis, Robert Mapplethorpe, Agnes Martin, Bruce Nauman, Ed Ruscha and Andy Warhol. The collection offers curators the opportunity to make distinctive exhibitions, tailored to their audiences and programmes. From the outset, the collection was intended to grow and evolve, firstly to add works by artists already included in the collection and secondly to bring in works by artists new to the collection, ensuring that ARTIST ROOMS remains dynamic. Artists have responded enthusiastically to the generous spirit of ARTIST ROOMS and have donated major works, inspired by the responses of audiences in places far from metropolitan centres, as well as in regional cities and in Belfast, Cardiff, Edinburgh and London.

The scale of the original donation and the fact that it is jointly owned and managed by two national institutions, hundreds of miles apart, each with their own systems and decision-making procedures, required a huge effort in coordination at the point of the acquisition in 2008, to prepare for the first exhibitions in 2009. A small, dedicated team was recruited, led by a Managing Curator (Lucy Askew, until October 2011) responsible for the collection, working on behalf of both institutions and very closely with Anthony d'Offay as the donor and ex-officio curator. A joint system of governance was put in place from the beginning, with regular operational and curatorial meetings and a shared approach to caring for the collection. The donor and both museums have needed to continue to dedicate time and resources to ARTIST ROOMS, involving almost all the departments in both institutions: conservators, registrars, finance, development and communications teams, curators, research and learning staff. For these staff members, ARTIST ROOMS is enjoyable because it allows for new ways of doing things, sharing expertise in a non-hierarchical structure through working in teams, and those involved can see the impact in the response from the many participating galleries and audiences.

Twelve museums and galleries, termed Associates, were selected in 2009 from across the UK to participate in the first year of ARTIST ROOMS on tour, supported in this and subsequent years by the Art Fund. In the first year, National Galleries of Scotland and Tate approached galleries to become Associates to work with the collection, to achieve geographical spread, different kinds of venue and to



Jannis Kounellis *Bells* 1993, at Tramway, Glasgow, 2012
Discussion in *Andy Warhol* at Southampton City Art Gallery, 2011

represent a range of artists. Associates chose the artists they wanted to work with and felt would be right for their audiences and programmes. The ARTIST ROOMS team responded to that interest. The first year was a time of intense learning for all concerned and through dedication, imagination and many conversations, 12 beautiful exhibitions were made with Associates that caught the imagination of a wide public and did inspire young people. Not only was there no hire fee for Associates but the Art Fund and the Scottish government were able to make grants available for individual gallery programmes to attract young people and new audiences.

‘The beauty of ARTIST ROOMS is that within its broad reach it embraces new audiences with new art of the highest quality whilst engaging inspired cultural partnerships.’

John McAslan CBE, Chair of the Dunoon Burgh Hall Trust

The first year was consciously used as a test of how best to run a large programme of exhibitions that were to be different in every venue yet needed a consistent approach and branding. As a result, guidelines on various aspects of participating in ARTIST ROOMS were developed that have been refined in subsequent years but have not changed radically. What was needed was clarity about the terms of engagement, demanding from all parties the willingness to work together to create the exhibitions. Works from ARTIST ROOMS could form part of larger exhibitions, supplemented by loans of works from the artists or from others, and the essential requirement was a collaborative curatorial approach and good communication when decisions were reached. At an early stage Associates’ meetings were held so that experiences could be shared. The 2010 programme was initiated through an open call for expressions of interest in participating in ARTIST ROOMS, based on explicit criteria. Potential Associates were asked to state why they wanted to work with the collection, why they had chosen a particular artist, the sort of exhibition they would like to make, and how they proposed to reach a wide audience and, specifically, young people. The scale of the programme each year is determined by what is manageable for the ARTIST ROOMS team and the staff in the two institutions that are responsible for the collection.

This expansive programme has continued, with an average of 13 Associates selected each year from across the UK through an open application process. Between 2009 and 2012 ARTIST ROOMS has collaborated with 39 Associates, some on multiple exhibitions. The Associates are diverse, encompassing organisations of varying size, resources and experience; some are dedicated museums and galleries, others



Jenny Holzer *BLUE PURPLE TILT* 2007, at Talbot Rice Gallery, Edinburgh, 2010

are heritage organisations or facilities run by local councils. Some are in remote rural locations; others are in busy urban centres across the length and breadth of the UK. To date the collection has been seen by over 22 million people in the galleries of Associates, National Galleries of Scotland and Tate, with more than 55,000 young people participating in the affiliated educational programmes.

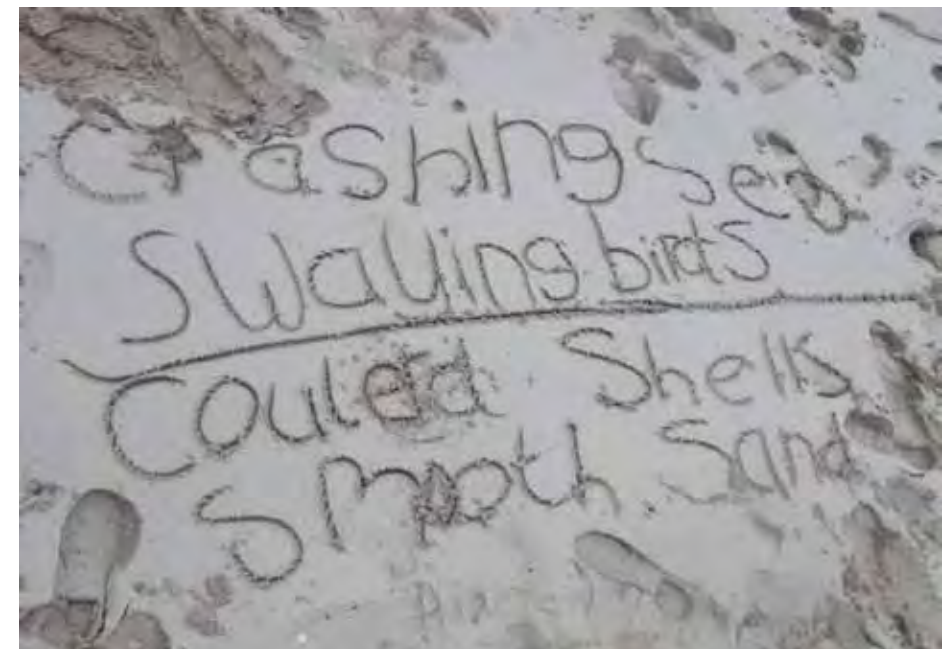
'ARTIST ROOMS was a great experience for me, bringing the community who have maybe never seen a gallery before into the exhibition and giving them a chance to experience art and then use it as inspiration to express themselves and create their own art was amazing. The whole process of developing and creating the workshops and workshop rooms and then going on to deliver the art workshops was a great learning experience for me and it's really sparked an interest in community work. ARTIST ROOMS was a great opportunity for everyone involved.'

Aaron Scott, one of Wolverhampton Art Gallery's Young Ambassadors for ARTIST ROOMS

One of the challenges has been in balancing the programme each year so that there is a good geographical spread and that all the artists in the collection are shown over a period of time, while responding to the requests from Associates for particular artists. Another has been in making bespoke exhibitions, rather than exhibitions that simply travel from one venue to the next. Although a determining feature of ARTIST ROOMS exhibitions is that they are usually tailor-made for each venue, to manage the demand for certain artists such as Warhol and the particular needs of different venues, ARTIST ROOMS also enables 'tours within the tour', for instance the Mapplethorpe show that toured to three venues in Scotland in 2012.

As we move into the fifth year of the touring programme in 2013, ARTIST ROOMS has new funding from Arts Council England and Creative Scotland, and continued support from the Art Fund. We have been able to draw on the experience of the first four years to create a programme that can be planned over a three-year timeframe, rather than one year at a time. This allows Associates longer to plan and facilitate a mentoring system between Associates who have previously collaborated with ARTIST ROOMS and those new to the scheme. As well as continuing to organise meetings of Associates twice a year, the ARTIST ROOMS team will be able to offer more support in working with audiences in digital media.

Inevitably, ARTIST ROOMS, a programme that requires intense collaboration on all aspects of the conception and realisation of the exhibitions, suits some curators and galleries better than others. If a curator wishes to conceive of an exhibition



Poetry workshop on the beach exploring the work of Ian Hamilton Finlay at An Lanntair, Stornoway, 2010

without much discussion, then ARTIST ROOMS, which depends on a conversational process, is perhaps not suitable. If a venue simply wishes to take a touring exhibition as a package, then the degree of involvement required to participate in ARTIST ROOMS may not be possible. But for those organisations that enjoy collaborating and want to gain from sharing experiences and ideas, ARTIST ROOMS is invaluable. Besides enabling exhibitions for which loans would otherwise be expensive or hard to secure, ARTIST ROOMS also brings a wider profile for the Associates' programmes. Although in any one year we cannot meet all the requests for participation, there is a desire to work with as many organisations as possible, where there is a dedication to the work of the artist and to the audiences and a willingness to collaborate.

The key to the success of ARTIST ROOMS has been the discussion between the Associates and the sharing of experiences between themselves and staff from National Galleries of Scotland and Tate. Anthony d'Offay has maintained an extraordinary dedication to the project, and has been actively involved in almost every exhibition. His knowledge of the work of the artists and his relationship with them, and his generosity in sharing this knowledge, is one of the most exceptional aspects of the programme. Some Associates have developed their own relationships with the artists, or have expanded their own collections as a result of the encounter with ARTIST ROOMS.

Working in collaboration with numerous stakeholders presents multiple challenges; many aspects of the project require careful negotiation and discussion, which takes time. Specific challenges and rewards arise from the core partnerships between Tate, National Galleries of Scotland and Anthony d'Offay; and beyond that the support of funders including the Art Fund, the Scottish Government, Arts Council England, and Creative Scotland. But it is the relationship with and between Associates that lies at the heart of ARTIST ROOMS. The many innovative programmes involving young people, all founded on a shared ethos and shared experiences have provided a unifying thread running through all the exhibitions, underpinned by an evaluative process supported by the University of Exeter since 2010. This will yield a body of knowledge about how young people respond to art. ARTIST ROOMS in action is demanding and life enhancing, showing how a conversational process in developing exhibitions and programmes can engender trust and foster a sense of community between professionals, remaining true to the spirit of the artists' work and inspiring a wide public.

Amy Dickson is Managing Curator, ARTIST ROOMS.



Andy Warhol workshop at John Hansard Gallery, Southampton, 2011

GREAT BRITISH ART DEBATE

295

Loans between partners

132,207

Young participants

1,650,684

Visitors

The Great British Art Debate has seen four museums working together to stimulate debate about art, nationhood and British identity through art collections. Supported by the Heritage Lottery Fund, the partnership between Tate Britain, Tyne & Wear Archives & Museums, Norfolk Museums & Archaeology Service and Museums Sheffield was launched to the public in January 2010 and will come to a close in December 2012.

MARIE BAK MORTENSEN

Does the art of the past say anything about the world of today? And should the British public have a say in what goes into museums? These are among the many questions at the heart of the Great British Art Debate. Begun in 2009 with a series of smaller-scale projects to encourage input from local communities, the project has since delivered four major touring exhibitions, each led by one of the partner museums (*Watercolour in Britain*, *John Martin*, *Restless Times* and *Family Matters*), 1,471 learning and outreach activities, public events, a conference and a dedicated website and app to encourage engagement among young people in particular. Together all of these activities constitute 'the debate', enabling the project to take different shapes and allowing a diverse range of local, national and international audiences to explore what British art has to do with British identity today. More than 1.6 million people have either seen the exhibitions or taken part in the associated programmes across the country, including 132,207 young people.

The collaborative approach of the Great British Art Debate signals a turning point for Tate's national programmes which have shifted from a model of distributed objects to a model of distributed responsibilities and pooled resources. So, for example, the organisational leadership of this ambitious project was taken on by Tyne & Wear Archives & Museums who have managed the relationship with the Heritage Lottery Fund and overseen the project budget. The Director of Tyne & Wear Archives & Museums also chairs the cross-venue meetings that set the strategic direction for the overall project whilst individual partners determine their venue-specific programmes.

'The Great British Art Debate has brought together four partners from across the country to engage new audiences with historic and contemporary art. We have all developed skills and knowledge through working together and have created four outstanding exhibitions which have achieved critical and popular success. The Great British Art Debate model of smaller 'taster' exhibitions has also allowed us to develop new ways of engaging audiences and in particular further increasing engagement with children and young people.'

Iain Watson, Director, Tyne & Wear Archives & Museums

Similarly, the Great British Art Debate marked a shift in how the partners engage with art collections and curatorial processes. Tate's previous national initiatives primarily sought to get artwork from the national collection into regional galleries, whereas the aim of the Great British Art Debate was to encourage partner galleries to work together to co-develop major exhibitions using the collective strengths of their public collections. Viewing these four collections as 'one distributed national



Installing *Family Matters* at Millenium Galleries, Sheffield
Late at Tate Britain watercolour workshop

collection' fostered a continuous dialogue between curators across the partner venues. For the regional partners the project provided an opportunity to see these exhibitions launched in their region and then shown at Tate Britain.

Watercolour in Britain, one of the project's main exhibitions, is an example of how this cross-venue consultation was critical to the project. Led by a Tate curator, a curatorial group comprising members from all three regional partners created a modular and flexible exhibition structure that could be adapted by each venue. Out of a portfolio of 12 thematic modules, each encompassing works from the four collections, partners selected those most relevant to their locality, gallery size and potential audience, resulting in the creation of different and yet interconnected exhibitions. One positive outcome of this approach was the greater visibility afforded to exemplary works from the regional collections which came vividly to life when set 'in conversation' with works from Tate and other partner collections. Equally, for example, Tate's holdings of the 19th century painter John Martin were amplified and illuminated when united with those of the Laing Art Gallery – the largest collection of Martin's work in the world. Together these collections could present almost all the surviving large-scale oil paintings by this artist.

Another key aim for the Great British Art Debate has been to engage in an open-ended and exploratory debate about British nationhood and identity. Recognising the fluid nature of these identities, the Great British Art Debate has initiated multifaceted debates. This has meant establishing new ways of working between Tate departments and involving audiences in the programme development from the outset. Collaborating at all stages with project partners, within individual organisations, and with the public, has ensured that decisions and programmes are reflective of as wide a cross-section of British society as possible.

'A commitment to organisational change was one of the least conspicuous aspects of the Great British Art Debate. It brought into the open many issues about partnership working, working across museum services, and working within single institutions. The changes it inspired will hopefully be sustained beyond the project itself.'

Professor Sara Selwood, consultant

The Great British Art Debate is ambitious in its scope. Breaking down institutional barriers is a long-term process and is far from easy when working with and within four large institutions. Departmental groups and cross-venue seminars were set up to share ideas and programmes and to drive joint activities. These face-to-face meetings have been vital in establishing ownership, maintaining momentum



John Martin Apocalypse at Tate Britain, 2011
My Native Vale by Simon and Tom Bloor, Laing Art Gallery, Newcastle

and ensuring relevance. The four-year time frame and funding from the Heritage Lottery Fund has made it possible to test new ways of working, reflect on planning assumptions and improve the process in the light of experience. The methodology thus evolved over the lifetime of the project, and although working in this manner can be more time-consuming it has created a better understanding between the various organisations, departments, professionals and audiences involved, combining skills and pulling resources together to produce a high quality programme for a diverse and dispersed audience.

'Working together on the Great British Art Debate meant we were able to be inclusive in the fullest sense of the word, with team members from each department contributing, sharing and extending their knowledge. It has underscored how, if the will or intention is there, there are always ways to support colleagues or be supported to produce something new and worthwhile, which contributes to the well-being of both Tate staff and audiences.'

Feedback from Tate's evaluation report

As the Great British Art Debate comes to an end in December 2012 ideas are currently being explored with a wider group of regional art museums to apply this model of curating and sharing collections to a new round of touring exhibitions. Given fierce competition for limited funding, new approaches will be required to continue to achieve the organisational ambition. The astonishing wealth of regional British art collections, combined with loans from Tate's collection, will yield ample opportunity to inspire audiences across the country. Through its newly established Subject Specialist Network for British Art, Tate will continue to be a curatorial and collection research resource and will respond to the programme ambitions of UK galleries and museums.



Watercolour workshop at Camp Bestival 2011
Family Matters workshop with Marysa Dowling at Camp Bestival 2012

PLUS TATE

18

Plus Tate partners

581

Young people creating programmes
(Plus Tate Learning Project)

3,643,525

Visitors annually

Plus Tate is a network of 18 visual arts organisations. It aims to increase audiences for contemporary art, and to support innovation and excellence in programming, through fostering a climate where exchange and partnership can flourish. Plus Tate, as an ongoing network, does not depend on large grants but it can attract funds for specific programmes. Initiated in 2009, it was Tate's response to the growing interest in contemporary art across the UK, the creation of new institutions and the capital expansion of museums and galleries.

MARIE BAK MORTENSEN

Professional networks are often based on commonality in geography, scale, constitution, programme strategies or existing working relationships. The strength and uniqueness of Plus Tate is that it brings together colleagues from Cornwall to Orkney and from Llandudno to Middlesbrough to exchange knowledge, ideas, skills and resources with a common ambition: to inspire people through and with modern and contemporary art. It encompasses urban and rural organisations of various sizes, from collection-based galleries and temporary exhibition spaces to organisations focused on developing opportunities for artists. It includes galleries governed by universities, local authorities and independent trusts and provides a representative snapshot of the UK's visual arts ecology. All 18 organisations are largely dependent on public funding from local authorities and Arts Councils.

The Plus Tate partners, besides the four Tate galleries, are: Arnolfini, Bristol; BALTIC, Gateshead; Cornerhouse, Manchester; firstsite, Colchester; Glynn Vivian Art Gallery, Swansea; Grizedale Arts, Cumbria; The Hepworth Wakefield; Ikon, Birmingham; Kettle's Yard, Cambridge; mima, Middlesbrough; MOSTYN, Llandudno; Newlyn Art Gallery & The Exchange, Penzance; Nottingham Contemporary; The Pier Arts Centre, Stromness; Towner, Eastbourne; Turner Contemporary, Margate; Whitworth Art Gallery, Manchester and Wysing Arts Centre, Cambridgeshire.

Tate plays multiple roles but consistently facilitates the network. The governing principles are parity, reciprocity, active participation and co-ownership by all partners regardless of size. In order to drive and sustain this democratic ethos, Tate aims to ensure that process and outcomes are balanced between the needs of individual partners and the cohort as a whole. Tate also supports partners by providing priority access to borrowing from the national collection and enabling partners to use Tate's profile and resources to augment their own identity in a flexible way. This can be a valuable asset to inspire audiences and stakeholders. Conversely, partners, through their innovative programmes and ability to implement organisational change rapidly, can provide Tate with alternative models and practices.

'Plus Tate continues to be an extraordinarily productive partnership. Staff and audiences at Turner Contemporary have benefited from this relationship which allows us to share best practice and expertise as well as loans from Tate's collection. The diversity of the galleries in the network has enabled us to develop numerous partnerships and collaborations. Just as importantly, Plus Tate allows us to showcase and celebrate the strength of the UK visual arts sector.'

Victoria Pomery OBE, Director, Turner Contemporary



Installation view of *Carmen Herrera* 2009, Ikon Gallery, Birmingham
Tracey Emin in discussion with Stephen Fry at Turner Contemporary in front of Rodin's *The Kiss*, lent by Tate

The self-led network governance, facilitated but not dominated by Tate as ‘host’, proposes that a large national museum can collaborate with a range of partners, without taking over. The network is intended to grow organically whilst adapting to changing political and financial situations as well as differing sector-wide imperatives. It is vital to the success of Plus Tate that its agenda and structure are relevant and immediately applicable to partners’ own operational realities. Therefore, decision-making is democratic and based on an open dialogue. Plus Tate directors have decided to meet three to four times a year to discuss and develop joint initiatives around shared services, individual giving, corporate sponsorship, staff training and secondments. These network priorities are driven by smaller task forces that meet between scheduled seminars. Alongside this, Tate facilitates thematic surgeries for staff in various departments based on recurrent requests for advice from partners. Once a year, directors and their chairs come together to determine the future priorities of the network.

In the early stages of the network formation a concerted effort was made to build trust and openness between Plus Tate partners, which is acknowledged as the most valuable and distinctive asset of the network today. Through skillful facilitation by external consultants as part of an 18-month Cultural Leadership Programme designed for the pilot cohort of ten organisations, and funded by Arts Council England, rules of engagement were agreed by all the participating directors, many of whom were at the time involved in overseeing major capital developments and big changes within their organisations. Personal stories were shared and given the same level of attention and importance as professional and organisational challenges. These early steps forged the personal relationships between partners, balancing the role of the *public* director with the *private* self, which in turn helped break down barriers that may have prevented the network from flourishing, such as a feeling of competition or unease in sharing financial data, business targets or the challenges of leadership.

These guiding network principles are still valid, two years after the formal launch of Plus Tate by the Secretary of State for Culture, Olympics, Media and Sport in October 2010. This followed the expansion of the network from 10 to 18 members after an open application process. It is important that partners can socialise in informal environments to sustain their personal commitment, as productive outcomes can only be achieved if the network members genuinely enjoy working together. It was a prerequisite that new partners were willing to collaborate with the network as a whole, not just with Tate. This premise is also outlined in the five-year agreement signed by all Plus Tate partners and Tate. Nevertheless, the expansion of the network initially brought with it a concern from some existing members that the intimacy of the smaller group would be lost.



Turner Contemporary, view from Margate Main Sands
Tate Collective residency at Grizedale Arts 2012, Coniston, Cumbria

'In the 21st century, networks are fast becoming the primary way of organising ourselves to get things done. The opportunities provided by new technologies combine with financial and environmental imperatives to make networked collaborations both more effective and more necessary. The Plus Tate network provides a great example of how organisations of different sizes, working in different locations, can learn from each other and share resources for the benefit of the public.'

John Holden, Demos Associate and Visiting Professor at City University

Over time the Plus Tate network has seen an increase in collaborative projects and shared programmes between partners beyond the facilitated meetings, although there is much more scope in this area. Sub-networks have emerged and partners call on each other for informal professional advice and personal support. This self-governing and impulsive development can help sustain a strong visual arts sector during a time of recession when fewer resources are available to individual organisations to deliver ambitious programmes. The challenge for the network now is to sustain partners' active engagement, keeping all 18 organisations involved, rather than defaulting to an inward-looking survival mode. If collaboration is agreed to be a necessity, not a luxury, then everyone must play their part. The lesson learned so far is simple: 'you get out what you put in'. The partners who have wholeheartedly embraced this ethos are the ones who are reaping the benefits of the network. They have experienced an increase in joint initiatives, are better connected and can see enhanced staff skills and confidence. Equally, the challenge for Tate is to sustain the facilitative leadership role and not exert control. All need to remain sensitive to the fact that collaboration is time-consuming, making a larger demand on smaller organisations.

Plus Tate does not rely on project funding to exist. However, it is an ambition of the network to fundraise collectively in order to achieve more and to grow in ambition. The value of the partnership methodology was endorsed with support from J.P. Morgan to develop a learning programme for young people with a focus on self-led evaluation and continuing professional development for staff. This joint programme came to fruition in the summer of 2012 when each partner ran informal programmes created for and by young people.

The Plus Tate Learning Programme is in keeping with the wider Plus Tate ethos. It is all about sharing skills and pooling resources and ideas without predetermined objectives or narrowing output targets. Learning staff from all partner organisations came together for seminars to explore the principles of best practice, based on their own experiences. Again, this strand of Plus Tate activity



The Pier Arts Centre, Stromness, Orkney

confirmed that great ideas are not confined to large organisations. The eclectic mix between individuals and organisation types and sizes sparked a re-think of habitual methodologies.

These ideas have been tested in pilot programmes in collaboration with young people at each organisation and between young people across regions. Tate St Ives's youth panel 'Tate Collective' visited Turner Contemporary in Margate, Nottingham Contemporary and The Hepworth Wakefield, to ask their young people to critique and test their ways of creating high quality programmes for peers. The project at Wysing Arts Centre was modeled on the annual summer residency programme for professional artists; entitled 'Wysing Young Artists'. This development programme aimed to assist young artists and curators in the Eastern region aged 16–24 years in building their own arts practice and give them a taste of the professional art world. Over the summer period they worked alongside Wysing's professional artists in residence, including this year's Turner Prize nominee Elizabeth Price, participated in curatorial workshops, communal lunches and visited resident artists' studios. The programme concluded with the young artists creating their own pop-up gallery in Cambridge, inviting young people from Kettle's Yard and firstsite to the private view.

'The Plus Tate Learning Programme has enabled some very good contact and developmental discussions with partner institutions and colleagues, revealing the good practice already taking place. It is fantastic that we can bounce ideas off each other and have a space to really get to understand the ethos of what, how and why we work with young people and what we are trying to achieve.'

Plus Tate Learning Programme participant

One outcome of the Plus Tate Learning Programme will be a guide to help young people evaluate their own programmes and this will be disseminated to colleagues in the wider sector.

The fact that Plus Tate directors are requesting more opportunities for their staff to participate and spend time developing sub-networks within their individual fields of expertise is a sign of maturity for the network, and also presents a resourcing challenge. How to address this, and whether to expand the network again by increasing its membership, will be for partners to discuss and their decisions will ultimately determine how Plus Tate may evolve in the future.



mima, Middlesbrough
The Hepworth Wakefield

TATE MOVIE PROJECT

27

Participating galleries

34,000

Child participants

200,000

Drawings, animations,
sound effects and
ideas produced

The Tate Movie Project is the first of its kind – a half-hour animated film made up entirely of contributions from children. The project, a collaboration between Tate, Aardman Animations, Fallon, the BBC, 27 galleries across the UK, and funders Legacy Trust UK and BP, brought together the ideas and involvement of over 34,000 children - from initial storyline, to the characters featured, to the soundtrack.

JANE BURTON

In 2010 Tate set out to encourage children across the country to engage with art and get excited about the possibilities of their own visual creativity. This led to the formation of the Tate Movie Project: an animation film made by kids, for kids, using great art as inspiration. A year in the making, the Tate Movie Project's *The Itch of the Golden Nit* premiered on 29 June 2011, in Leicester Square. Thousands of drawings, sound effects and story ideas by 5-13 year old children from across the UK make up the action-packed, half-hour animation.

The film was brought together by Tate and Aardman Animation, and features celebrity voiceovers from David Walliams, Vic Reeves, Catherine Tate, Miranda Hart and many others. A surreal and spectacular adventure, it follows 11-year-old hero Beanie on his mission to save his parents from Evil Stella and to return the Golden Nit to its rightful place at the heart of the sun, thereby saving the universe.

Between October 2010 and March 2011 workshops took place at a network of partner galleries from Penzance to the Orkney Islands to develop content for the film. To ensure that as many children as possible were able to join in, a mobile Tate Movie crew travelled across the country in the customised Tate Movie truck. The truck took to the road in July 2010 on a five-month tour of production workshops to 52 locations, visiting primary schools, family events and festivals. The truck folded out into a state-of-the-art creative learning studio, complete with sound studio space, computers and a screening facility, all of which could be cleared away for workshops and activities. The children worked in the truck with artists and filmmakers who delivered hundreds of production workshops over the course of the tour. The project also had an online presence through a virtual film studio where children could upload drawings, sound effects and ideas and learn animation techniques.

More than 9,000 children actively participated in the project through the gallery or truck-based workshops. With the online community the figure grew to over 34,000 children, who between them created nearly 200,000 drawings, animations, sound effects and story ideas on the Tate Movie Project website.

'The Tate Movie Project has given thousands of children across the UK the opportunity to bring their creativity and imagination to life. I am thrilled that we have been able to support it.'

Damian Kavanagh, Controller of CBBC

Alongside the main collaborators, a number of additional partnerships were formed as the project grew. Bafta provided tips for the children from some of Britain's best-



The Tate Movie Project studio at Thames Festival, Tate Modern
A workshop on board the Tate Movie Project truck

known film makers (filmed by the BBC as short masterclass videos for the project website); while Film Education brought the project to National Schools Film Week, where hundreds of children took part in workshops and joined in to make a mass sound effect with Blue Peter presenter Andy Akinwolere.

Fittingly, towards the end of the film production process, young people came on board to deliver the soundtrack too. The score, by composer John Browne, was brought to life by the National Youth Orchestra working alongside the West Everton Children's Orchestra, Folkestra and The Young'uns.

The Itch of the Golden Nit was broadcast on the BBC and screened at partner galleries and in Vue cinemas through the summer of 2011. In addition it was screened to an audience of thousands in Trafalgar Square and an exhibition about the project was held at Tate Modern. In the lead up to the London Olympics the film was shown at Picturehouse Cinemas, with accompanying art and animation workshops for children, and the film featured on Big Screens across the country as part of the London 2012 Festival. Internationally it continues to be shown at film festivals and on television worldwide. The project set a new Guinness World Record for most individual contributions to an animated film and won a Bafta.

'The children's drawings are amazing and it's an inspired project. I can't think of anything like this that's been done before, where kids have been asked for their ideas, their drawings, storylines, sounds, characters and they've all been put together to create an actual film! Pretty brilliant!'

David Walliams, voice of the Golden Nit

The Tate Movie Project was made possible through a £3 million grant from Legacy Trust UK, an independent charity set up to create a cultural and sporting legacy from the 2012 Olympic and Paralympic Games, and from BP, as one of the Premier Partners of the Cultural Olympiad. CBBC provided broadcast support and partnership through *Blue Peter*, and BBC Learning collaborated to produce educational resources for children and teachers.

Tate led the project, developing the proposal with Aardman and creative agency Fallon, setting up a steering group for key stakeholders, and running the workshops and roadshow that took place nationwide, specifically targeting hard to reach children. The scale and complexity of this multi-partner collaboration was unprecedented in Tate's history. It became clear early on that standard contractual agreements and working processes for all involved would have to be reinvented to realise the



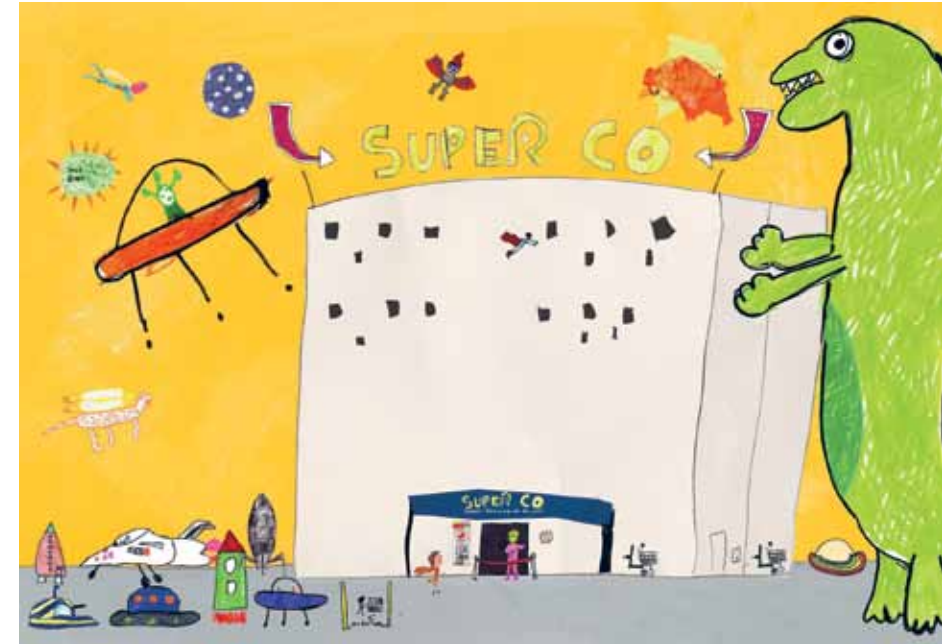
potential of this unique opportunity. Although this was at times a laboured process, made more complex by the project's association with London 2012 and the brand protection in place for the Olympics, it was ultimately made possible and driven home by the strength of the original idea and the combined creative energy of the partners, none of whom could have delivered the project on their own.

For the Tate Movie Project the triangle of physical, online and broadcast presence was key to its success. The gallery and mobile workshops offered supported learning to targeted groups, the Aardman-designed virtual studio provided a forum for the growing community, and regular features on CBBC reached wider audiences with news of the latest challenges, encouraging children to share their responses.

'The Tate Movie Project has been FANTASTIC! It's been loads of fun to do as a family... I've learnt how to record sounds and songs and even make my own animations. Most of all, I have absolutely loved drawing pictures for it! I have met lots of kind friends on the website who have always encouraged me and I have loved looking at all their great work too.'

Emma, 8 (creator of Dad)

Jane Burton is Head of Content and Creative Director, Tate Media.



Artwork from the Tate Movie Project
Screening of *The Itch of the Golden Nit* Trafalgar Square, London

TURNER PRIZE 2011 AT BALTIC

4

Artists

10,000

Turner Prize Pop Up Arts Café visitors

149,000

Visitors

The Turner Prize is an award set up in 1984 to celebrate new developments in contemporary art. The award is presented annually to a British visual artist under the age of 50, following an exhibition of four nominated artists showcased in alternate years at Tate Britain and at a selected UK partner venue.

JUDITH NESBITT

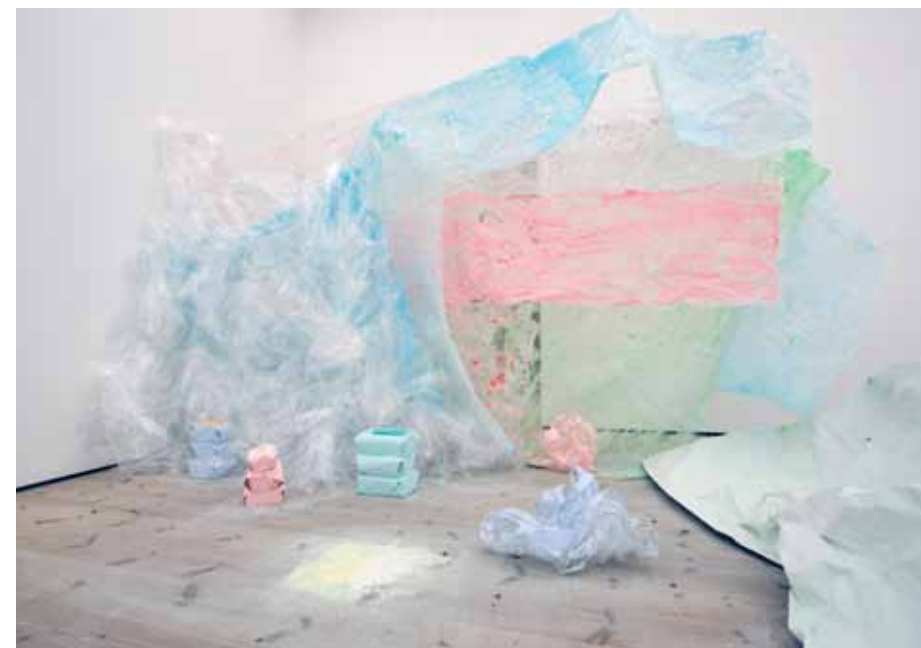
Turner Prize was first shown outside Tate Britain when it travelled to Tate Liverpool in 2007 as a curtain raiser for European City of Culture 2008.

The positive public response endorsed Tate's decision to present this prestigious cultural event outside London. Tate staff in London, who would routinely plan and deliver every aspect of this particularly demanding exhibition and awards ceremony, handed over much of the responsibility to their colleagues in Liverpool, made easy by the fact that it was being entrusted to another part of the same organisation. The nominated artists, the city, its visitors and the media gave a wholehearted welcome to this relocation of an established prize.

Liverpool's success encouraged Tate to establish the Turner Prize as an alternating programme and in 2011 BALTIC in Gateshead took on the mantle ahead of its 10th anniversary year. Almost 150,000 visitors saw the exhibition in Gateshead and an inspired public programme brought the Turner Prize to life in schools and at festivals across the region. The professionalism of the respective teams at Tate Liverpool and BALTIC, and the commitment of their civic partners, created an infectious sense of occasion and pride in hosting this cultural trophy in their city. It was clear to all involved that the partner gallery's ownership of the event gave it a distinctive character – a sense that this was a powerful collective effort that really mattered well beyond the London art world. This was felt and warmly appreciated, not least by the nominated artists.

Tate's commitment to opening up the Turner Prize to the wider national stage was further extended through its participation in the Government's UK City of Culture programme, beginning in Derry-Londonderry where the award will take place in 2013 and at a selected city in 2017. An open application process is being run by Tate to select the Turner Prize partner for 2015. The criteria for future Turner Prize venues include the partner gallery's access to audiences for contemporary art in relation to population size and demographics; an appropriate gallery space; experience of working with artists to install ambitious exhibitions; and a track record of successful partnership projects. Venues also need to demonstrate the support of local and regional stakeholders and be able to cover all their local costs.

Having originated and developed the Turner Prize for over a quarter of a century, Tate wants to ensure the scheme's vitality and reputation as one of the world's leading arts awards. Whether the exhibition is shown at Tate Britain or another UK venue, Tate holds a responsibility to the participating artists to ensure that their experience is the best possible and that the Prize maintains the respect of the professional art world as well as generating broad public interest. Tate looks to its partners to fulfil these requirements as well or better than it could do on its own. Turner Prize is not a package that is handed over entirely to the host organisation



Karla Black *More of the Day* 2011 at BALTIC
Hilary Lloyd *Moon* 2011 at BALTIC

nor is it simply delivered by Tate at their site. It is an active collaboration in which the roles and responsibilities are defined and shared at the outset, where the host expert talks to the Tate expert to agree the best approach and the host gallery leads on implementation, with Tate kept closely informed and involved as necessary. So, for example, the host gallery curates the show directly with the artists, conceives and organises the public programme, and undertakes all the marketing of the event. Exhibition sponsorship is raised by the host gallery, liaising closely with Tate staff to leverage maximum value and avoid clashes with Tate's existing sponsorship agreements. Host venues can approach new or existing corporate relationships with the Turner Prize as a national 'brand' to enhance their offer. Each year a different jury is selected by Tate, chaired by the Director of Tate Britain, with the host gallery represented on the jury, usually by the director, giving them full involvement in the short-listing process and choice of the winner.

'Over the past quarter of a century, there has been no more prominent exhibition of contemporary art in the UK than Turner Prize. Hosting the Prize is a tremendous opportunity for any gallery, but it also brings with it certain challenges. Turner Prize will always ensure terrific levels of media interest and that, in turn, will generate excellent opportunities for audience engagement. Furthermore, the high profile of the Prize brings with it the potential to navigate new routes to sponsorship and enables good levels of partnership working, not only with Tate, but also others who value a nationally prominent event coming to their region.

On the other hand, that very level of interest places its own pressure on a host venue. Media attention dictates that there is no margin for the management of the Prize to be anything less than is usually expected. Most importantly, Turner Prize is about artists and their work. It is crucial that the media interest does not detract from the way the host venue supports the four artists in the realisation of the exhibition and in the quality of experience that those artists enjoy.

Turner Prize has a great history, but its future will be all the richer for its adventures on the road.'

Godfrey Worsdale, Director, BALTIC

The collaboration is unusual in that it is not only an exhibition of contemporary art but also a competitive award which brings with it immense media coverage. The timescale brings an added intensity since the project is compressed into eight months of mounting pressure from the announcement of the nominations in April to its culmination in a live broadcast awards ceremony



Visitors to Karla Black's exhibition at BALTIC
Mario Testino presents the Turner Prize to Martin Boyce

in December. This places multiple demands – not least on the artists as they prepare to be judged by their peers – but also on the host organisation as it rallies to meet the high expectations of visitors, both local and international.

‘Many local hotels, restaurants and other attractions will have undoubtedly benefited from the event; one example saw Hilton Newcastle Gateshead have its busiest month ever when the exhibition opened in October. Hosting an exhibition of this scale continues to establish NewcastleGateshead as a vibrant, cultural place to visit. Media from all over the UK, and indeed the world, visited during the exhibition’s run and the subsequent coverage plays an important role in marketing NewcastleGateshead to a national and international audience.’

Sarah Stewart, NewcastleGateshead Initiative

Working in partnership with Tate may be overwhelming and rewarding in equal measure. Trying to tailor make a relationship between a smaller organisation and a larger, departmentalised organisation such as Tate requires grace and patience on both sides, when one person at the host gallery may hold responsibilities that are divided between four or six people at Tate, all of whom may be communicating with that one person who is stretched like never before. Trust needs to be offered and earned by both parties.

Decisions must be carefully negotiated when dealing with a cultural event nurtured by Tate for the long term but offered to partners for one year. Much of the challenge can be met through close communication, but this can be difficult when respective gallery teams are focused on everyday demands and deadlines.

An additional goal for the collaboration is that Tate and the partner venue establish strong relationships between colleagues in each organisation. These continuing relationships are the foundation for further professional exchange.

One test of the value of the collaboration will be how it is remembered not only by art world aficionados but by children who will see the Turner Prize in their own city. For the host gallery and city it can signal their sustained commitment to the visual arts. It also demonstrates the professional flair that supports a thriving arts ecology across the UK, and on which Turner Prize artists and Tate itself depends.

Judith Nesbitt is Head of National and International Initiatives, Tate.



Martin Boyce installation view at BALTIC

VISUAL DIALOGUES

365

Artist / designer led workshops

21,332

Pupils taking part

1,831,881

Visitors to displays
and events

Visual Dialogues was a learning programme for young people, working with artists to interpret art in local galleries. It was developed by Tate Britain and six partner art museums between 2004 and 2011. The partners were Birmingham Museum and Art Gallery; the Laing Art Gallery, Tyne & Wear Archives and Museums; Manchester Art Gallery; Museums Sheffield; Norwich Castle Museum and Art Gallery, Norfolk Museums and Archaeology Service; and Nottingham Castle Museum and Art Gallery, Nottingham City Museums and Galleries.

EMILY PRINGLE

Visual Dialogues provided opportunities for young people to work closely with contemporary artists and gallery staff, and to interact with Tate's collection in the context of the collections of the six partner galleries. The project was initiated by Felicity Allen, then Head of Learning at Tate Britain, in response to the 'Strategic Commissioning Fund' set up by the Department for Culture, Media and Sport and the Department for Children, Schools and Families to encourage collaboration between national and regional museums. It was led by the museum learning departments and was structured to involve groups of young people in the development of interpretation resources and displays, with a view to informing future curatorial, education and audience development programmes. Collaboration across Visual Dialogues was multi-layered, with relationships brokered between galleries, artists and young people, between Tate and the partner galleries and between education and curatorial staff within each gallery.

Visual Dialogues was defined by peer-led practice. By actively inviting young people to contribute their knowledge, views and understanding of works from Tate's collection, the scheme aimed to avoid the didactic teacher-pupil construct, such as that found more commonly in formal education. Instead an informal learning environment (described as 'a third space') was at the centre of Visual Dialogues. The role of the educators and inter-disciplinary artists, including world-class musicians, poets and visual artists, was to facilitate and support the young people's learning through sharing their own experiences and expertise.

'We've been working with teachers to give them a range of ideas, but also the opportunity to see how that's going to translate into their workplace. This is new and exciting for us, as we don't often work in that way, and whereas before we would offer a range of workshops they could buy into, this is more user-led'

Partner Gallery, Senior Manager: Schools & Colleges

At the same time, artists were themselves positioned as learners, challenging the notion of institution as 'knowledge holder'. In *Bring the Noise*, an event planned as part of Chris Ofili's retrospective exhibition at Tate Britain, young musicians, poets and other artists were invited to engage with Ofili's paintings by creating an interpretive relationship between themselves, the artworks and the rest of the audience, many of whom were linked in by radio networks and social media. The scheme, successful in attracting 10,000 young people under 26 years of age, enabled the artists to work alongside participants to share, explore and develop their own knowledge. This in-depth learning was not one-way. As one curator described the



event, 'knowledge was not static because meaning was being mediated by different channels, through multiple perspectives.'

Crucially, Visual Dialogues also changed institutional working practices in the galleries, particularly through engaging young people in strategic planning. For example in one partner gallery a rethinking of the emerging practices resulted in the development of different learning formats, including those much more akin to higher education models, including seminars and discussion groups. This new, more social and open, atmosphere enabled participants to gain confidence, knowledge and skills, in some cases resulting in them considering opportunities in further and higher education and the creative industries as viable career choices.

With young people's learning at the core, the scheme's emerging model also gave opportunities for institutional collaboration between and within regional galleries and Tate. Historically education departments have tended to work in less integrated ways within galleries, with learning programmes often 'bolted-on' to curatorial programmes at a relatively late stage. Visual Dialogues helped bring about more integrated programming within institutions and encouraged educators and curators to allow young people to take the lead. Gallery staff were inspired by the participants' fresh approaches to interpretation and curators gained experience in how to programme for this young audience in the future.

Visual Dialogues was a complex project spanning several years and involving multiple stakeholders. Challenges included maintaining effective communication between and with partners and ensuring the support of senior management in the partner galleries, particularly as learning departments can be small and relatively marginalised within galleries. The length of the project helped embed practices within galleries and build trust across departments in relation to working with young people. Equally, building good relations with young people required time and commitment, with one partner observing, 'it's a learning process for both young people and institutions, and that's one of its fundamentals.'

'Visual Dialogues increased cross-departmental working and practice sharing, which enabled learning teams to play a role in the conception of programme planning, rather than being 'at the tail-end of planning.'

Partner Gallery, Project Manager

Tate played a key role, not only lending significant works from the collection, but acting as the hub partner, providing links across galleries while also developing



Participant in Landscape project, Graves Art Gallery, Sheffield, 2006

distinctive programmes with young people. While Tate and the partners have changed their working practice as a result of Visual Dialogues, an ongoing challenge remains: how can the professional learning and best practice from projects such as Visual Dialogues, which is most often embodied in those who directly took part, be embedded across the institutions? Turnover of staff in gallery learning departments tends to be relatively high and in the case of Visual Dialogues, key individuals have moved on from the museums. Their successors do not have direct experience of the project, which inevitably has an impact on the durability of important relationships and the practice itself.

This notwithstanding, there is evidence to indicate that Visual Dialogues continues to inform how Tate works with young people, in particular through involving them in strategic programme development. Although the project ceased when the funding came to an end, the ethos of Visual Dialogues can be found in projects such as Undercurrent, the programme developed by and for young people in the Tanks at Tate Modern, the Plus Tate Learning Programme which has developed learning programmes across all of the Plus Tate partners, and the Great British Art Debate. Ultimately Visual Dialogues has opened up new physical, social and conceptual spaces in the galleries, a practice the sector continues to explore.

Emily Pringle is Head of Learning Practice, Research and Policy, Tate.



Visual Dialogues launch event, Museums Sheffield, 2008
 Visual Dialogues fanzine

'Collaborative efforts tend to be loosely structured, highly adaptive and inherently creative.'

Scott London

In 1995, I was commissioned by the Pew Partnership for Civic Change to study how collaboration was being used in the United States to build and strengthen community. While there are many forms of collaboration, my research focused on one type in particular – the kind carried out by individuals, groups and organisations in the public sphere. This form of collaboration can be described as a process of shared decision-making in which all the parties with a stake in a problem constructively explore their differences and develop a joint strategy for action.

My report on the subject (from which the following essay has been adapted) generated a surprising amount of attention when it appeared. It was widely cited in books and publications and reprinted in several monographs. After concluding the study, I went on to observe and work with collaborative teams across America as well as study community leaders who practice collaboration as part of their community development work.

I found that collaboration can be a powerful alternative to conventional mechanisms for effecting change, such as coalitions, task forces, and commissions. Traditional groups and organisations tend to be structured vertically. Decisions are made at the top and people derive their influence and authority from their positions within the hierarchy. This is especially true in professional organisations where leadership is centralised, the work mission-driven, processes guided by procedures and statutes, and internal communication mostly confined to departments, workgroups, and committees.

Collaborative groups, by contrast, are structured horizontally. Leadership, to the extent that it exists at all, is broadly distributed. Job titles and professional affiliations fade into the background and people derive their influence from having their ears to the ground, from being well-connected in the community, and from being engaged in a multiplicity of projects. Membership usually spans silos and divisions in the community, processes are guided by norms of trust and reciprocity, and communication is more personal, more conversational, more exploratory than in formal settings.

For this reason, collaborative efforts tend to be loosely structured, highly adaptive, and inherently creative. By creating spaces where connections are made, ideas are cross-fertilised, and collective knowledge is developed, collaborative teams generate rich opportunities for innovation. When the right people are brought together in constructive ways and with the appropriate information, they are able to create powerful visions and robust strategies for change.

While collaboration is getting a lot of attention today, especially in the fields of management theory and leadership studies, there is relatively little substantive research on the subject. There is, however, a growing body of literature championing

its benefits. In the following pages, I review some of the principal sources in order to better understand: What is collaboration? How does it differ from other models of cooperation? What are the prerequisites and dynamics of effective collaboration? What makes an effective collaborative leader? What are some of the chief dangers and obstacles to successful collaboration? And how do we build more collaborative communities?

WHAT IS COLLABORATION?

As its Latin roots *com* and *laborare* suggest, collaboration reduced to its simplest definition means ‘to work together’. The search for a more comprehensive definition leads to a myriad of possibilities each having something to offer and none being entirely satisfactory on its own. These range from the academic (‘a process of joint decision making among key stakeholders of a problem domain about the future of that domain’) to the esoteric (‘an interactive process having a shared transmutational purpose’).

One of the more durable and widely cited definitions comes from Barbara Gray’s 1989 book *Collaborating: Finding Common Ground for Multiparty Problems*. Gray describes collaboration as ‘a process through which parties who see different aspects of a problem can constructively explore their differences and search for solutions that go beyond their own limited vision of what is possible.’

In *Collaborative Leadership*, David Chrislip and Carl Larson define the process as ‘a mutually beneficial relationship between two or more parties who work toward common goals by sharing responsibility, authority, and accountability for achieving results.’

Collaboration appeals to people from across the political spectrum, not because it offers everything to everyone – as some of the advocacy literature on the subject seems to suggest – but because it deals with a process, as distinct from a programme, agenda, or outcome. Collaboration requires that we look not only at the outcomes of our efforts, whatever they happen to be, but also at the process by which we arrive at those outcomes.

Collaboration might be used to resolve a neighbourhood or environmental dispute. It could be a springboard for economic development in a community or region. Or it could be used to promote greater civic participation and involvement. Generally speaking, the process works best when:

- In a situation where the problems are ill-defined, or people disagree on how the problems are defined.
- Different groups or organisations with a vested interest depend on each other in some way.
- Those with a stake in a problem have yet to be identified or organised.
- Some stakeholders have more power or resources than others.
- Those with a vested interest have different levels of expertise and access to information about the issue.
- The problems are often characterized by technical complexity and scientific uncertainty.
- Differing perspectives on the problems lead to conflict or disagreement among the stakeholders.
- Incremental or unilateral efforts to address with the issue have been ineffective.
- Existing processes for addressing the problems have proved unsuccessful.

Collaborative endeavours take many forms. Some common varieties include: *public-private partnerships*, sometimes referred to as social partnerships – ad hoc alliances between otherwise independent organisations that span both the public and the private sectors; *future commissions*, also known as search conferences, in which citizens and community leaders analyse trends, develop alternative scenarios of the future, and establish recommendations and goals for the community; *interagency collaborations* aimed at improving social services for children, families, and other members of a community; *online networks* designed to link various civic, educational, business, and governmental institutions within a community or region; *school-community partnerships* designed to foster greater collaboration between secondary schools and key community institutions; *networks and coalitions* – loosely structured alliances among groups, organisations, and citizens that share a commitment to a particular issue or place; and *regional collaboratives* where local governments work together to promote economic development and service delivery.

COLLABORATION VS. OTHER MODELS OF COOPERATION

Collaborative partnerships can be broadly grouped under two headings: those aimed at resolving conflicts and those designed to develop and advance a shared vision for the future. In both cases, the process is aimed at carefully defining and, if need be, redefining the issues involved before moving on to solutions.

Collaboration focuses on identifying a common purpose and working toward joint decisions. This distinguishes it from other forms of cooperation that may involve shared interests but are not based on a collectively articulated goal or vision. 'We cannot even begin to agree on how we should act until we have a common definition of the problem,' David Mathews writes in *Politics for People*, 'one that reflects an understanding of our own interests, the interests of others, and how the two diverge and converge.'

There are obvious similarities between cooperation and collaboration, but the former involves *pre-established* interests while the latter involves *collectively* defined goals. In *What It Takes*, an oft-cited 1991 monograph on interagency collaboration, Atelia Melaville and Martin Blank point out that 'a collaborative strategy is called for ... where the need and intent is to change fundamentally the way services are designed and delivered.' Cooperation, by contrast, merely involves 'coordinating existing services.'

Banding together to work for common goals is not a new idea in politics. The literature is full of examples of how community organisations – religious groups, trade unions, non-profit groups, small businesses, and civic alliances – form cooperative ventures, community interest groups, neighbourhood task forces, and political coalitions. But these efforts are rarely collaborative in the strict sense. The goal is to join forces to advance a cause, which is different from collaborating to address a collective problem or develop a joint vision for the future.

Public life has become so dominated by special-interest groups today that it is sometimes difficult to imagine other ways of organising and bringing about change. The power of collaboration is that it offers a means of working together based on inclusiveness rather than representation, one focused on building relationships rather than 'winning' or shifting the balance of power in a community. What is distinctive about the process, in the words of David Mathews, 'is the notion that politics has more to do with the connections among a variety of problems than with certain particular problems.'

THE PREREQUISITES FOR COLLABORATION

For collaboration to be effective, it must be democratic and inclusive. Hierarchies of any kind get in the way of sound decision-making, just as excluding some individuals or groups with a stake in the issue can derail the process. It also requires the involvement of a wide range of community leaders, such as mayors, city council members, non-profit directors and members of the local school board.

In a series of case studies of successful collaboratives, David Chrislip and Carl Larson point out that each one 'involved many participants from several sectors – for example, government, business, and community groups – as opposed to few participants predominantly from one sector.' The level of participation required, however, is partly a function of what kind of collaboration is being sought. Clearly, some forms of collaboration – such as interagency partnerships – require only that the relevant stakeholders be included. Chrislip and Larson emphasise that the support of high-level, visible leaders 'brought credibility to the effort and was an essential aspect of the success of the endeavour.'

According to Barbara Gray, collaboration can only be meaningful if the parties involved are interdependent in some way. 'Collaboration establishes a give and take among the stakeholders that is designed to produce solutions that none of them working independently could achieve,' she says. In this way, they all depend on each other to produce mutually beneficial solutions.

Some questions to ask before embarking on a collaborative venture include:

- What are the structural relationships between the parties and the possible power issues inherent in the collaborative arrangement?
- Is there a clear understanding among all the parties of the respective goals of the other participants?
- What form of leadership is required to facilitate the process?
- Does the project have some form of integrating structure, such as a cross-section of steering committees, to facilitate and coordinate decision-making and implementation?
- Will the project be more effective with a neutral, third party mediator?
- Should the media be involved?
- Does the project have enough time, money, and staff support?

THE DYNAMICS OF COLLABORATION

The process of collaboration is rarely simple and straightforward. It typically moves through several distinct phases, some of which can be time-consuming and fraught with challenges. Generally speaking, the process begins with an analysis of the situation and a diagnosis of the key issues involved. It moves on to a definition of the fundamental mission or desired outcome. The participants then articulate a common vision and work out a plan and a timetable for meeting their goals. In most cases, the process concludes with an assessment of the outcomes and a review of lessons learned.

Barbara Gray describes it as a three-phase process. The first phase, which she calls the prenegotiation or *problem-setting phase*, is often the most difficult. Six issues need to be addressed at this stage: 1) the parties must arrive at a shared definition of the problem, including how it relates to the interdependence of the various stakeholders; 2) the parties must make a commitment to collaborate; 3) other stakeholders need to be identified whose involvement may be necessary for the success of the endeavour; 4) the parties have to acknowledge and accept the legitimacy of the other participants; 5) the parties must decide what type of convener or leader can bring the parties together; and 6) the parties must determine what resources are needed for the collaboration to proceed.

During the second phase, the parties identify the interests that brought them to the table, determine how they differ from the interests of others, set directions and establish shared goals. Gray calls this the *direction-setting phase*. It is characterized by six essential steps: 1) establishing ground rules; 2) setting the agenda; 3) organising subgroups, especially if the number of issues to be discussed is large or the number of stakeholders exceeds a dozen or so people; 4) undertaking a joint information search to establish and consider the essential facts of the issue involved; 5) exploring the pros and cons of various alternatives; and 6) reaching agreement and settling for a course of action.

The final step of the collaborative process is the *implementation* phase during which 1) participating groups or organisations deal with their constituencies; 2) parties garner the support of those who will be charged with implementing the agreement; 3) structures for implementation are established; and finally 4) the agreement is monitored and compliance is ensured.

Collaborative ventures obviously vary a great deal and not all of them can or want to follow this general framework. Much will depend on the nature of the endeavour, the number of people or parties involved, the time frame, and the resources at hand.

COLLABORATIVE LEADERSHIP

The growing interest in collaboration can be seen as part of a bumpy transition away from top-down authority structures toward a new way of coordinating activities and making decisions. At their best, collaborative leaders assume the role of discussion facilitator rather than decision-maker. They put aside whatever authority, expertise, position, or influence they may have in the outside world in order to foster openness, dialogue, and deliberation within the group. The collaborative leader is one whose primary goal is to convene, energise, facilitate and sustain the process over time.

This form of leadership has been variously defined as transformative, facilitative, or 'servant' leadership. In his classic 1978 book *Leadership*, James MacGregor Burns described transforming leadership as a process in which 'one or more persons engage with each other in such a way that leaders and followers raise one another to higher levels of motivation and morality.' The key to this type of leadership, he said, is the discovery of shared purpose and the interplay between motives and values.

James Svava, in his book *Facilitative Leadership in Local Government*, expanded on this notion, saying that collaborative leaders 'stress empathetic communication, think in "win-win" terms rather than seeing their interests in conflict with those of others, and use synergism to make the whole greater than the sum of the parts.'

A number of theorists stress that one reason collaboration works as well as it does is that it empowers participants and creates a sense of ownership and 'buy-in' within the group. When decisions are reached, they are the products of the group's own efforts. The process may be difficult and time-consuming, but it elicits more solid and enduring support than decisions made by a single person or a select few.

Collaborative leaders understand this intuitively. They move the process along by sharing inspiring visions, focusing on results, strengthening relationships, being open and inclusive, bringing out the best in others, and celebrating achievement. Collaborative leadership is not a specific set of activities. It means playing whatever role is necessary to bring about real change and lasting impact in the community. It means being a catalyst, a spark plug, and channelling people's energies toward a common goal.

THE LIMITATIONS OF COLLABORATION

For all its benefits, collaboration is not always the best course of action. The process is fraught with dangers and inherent limitations. It is notoriously time-consuming and is not suitable for problems that require quick and decisive action, for example.

Power inequalities among the parties often thwart the process. The norms of consensus and joint decision-making sometimes require that the common good takes precedence over the interests of a few. It can break down in groups that are too large. And the process is meaningless when participants lack the power to implement final decisions.

The literature is full of examples of poorly executed collaborations that failed to yield substantive results, ran out of funding, failed to garner enough interest or support from the leadership of the community, or stalled because of irreconcilable differences between stakeholders. As Barbara Gray points out, 'many well-intentioned efforts to involve the public in government decisions, for example, are exercises in frustration and often exacerbate rather than improve the situation because careful attention to the process of managing differences is neglected.'

Some of the circumstances under which it is best not to collaborate include: 1) when one party has unchallenged power to influence the final outcome; 2) when the conflict is rooted in deep-seated ideological differences; 3) when power is unevenly distributed; 4) when constitutional issues are involved or legal precedents are sought; and when a legitimate convener cannot be found. But when groups are aware of the limitations of the process and are able to work around them, they can do great things.

THE PROMISE OF COLLABORATION

Consciously or not, many of us subscribe to outmoded theories of change handed down from traditional leadership theory. We believe that influence occurs as a direct result of force exerted from one person to another. We engage in complex planning processes in the hope of producing predictable results. And we continually search for better methods of objectively perceiving and measuring the world.

This approach is reflected in the predominant approach to change-making: organising committees and task forces, creating new programmes, establishing stricter regulations or more oversight, and, perhaps especially, hiring or electing 'better' leaders. But the realities of public life today are dynamic and complex and no longer lend themselves to mechanistic solutions. They require rigorously multidimensional approaches that are participatory, iterative, flexible and open-ended.

In my research on collaboration, I have interviewed many practitioners who told me that they found their way to collaboration only after years of frustration with conventional problem-solving approaches and a gnawing sense that 'there must be

a better way'. They stressed that traditional mechanisms for bringing about change are often exasperating, time-consuming and ineffective.

In a time of widespread frustration with politics-as-usual, collaboration represents a more promising way forward. 'What has moved so many people to take on this hard work of collaboration,' write Daniel Kemmis and Matthew McKinney in *Collaboration and the Ecology of Democracy*, 'has been the widespread perception that, in all too many cases, the existing governing framework was proving itself incapable of getting the job done. To put it bluntly, the problems that people expected the government to solve were not getting solved.'

Building collaborative communities means finding new and better ways to work together. We need to create spaces where people can find each other, share ideas, and discover common ground. We need settings where people can receive support and be acknowledged as public actors. And we need contexts in which people can begin to imagine and act from a new sense of possibility.

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BECKY SCHUTT

To suggest – as a lowest common denominator – that alliances begin, mature and end is not exactly rocket science. Neither is this helpful to practitioners – the nature of cooperation in various stages may well differ greatly from alliance to alliance; some may never quite reach maturity but skip straight from an introductory period into decline; others may be able to overwrite this evolutionary pattern through innovation, renegotiation or by virtue of unanticipated events ... However, despite their potential individuality and unpredictability, there is order in alliances even if it is not the kind of order that easily allows for prediction.

Mark de Rond¹

Bad collaboration is worse than no collaboration.

Morten T. Hansen²

Our sector is accustomed to collaborating. Works of art migrate across the globe on international loan; resources and ideas are pooled through cultural partnerships; funding opportunities are shared between organisations. We are finding new ways of collaborating with our audiences, aware that the passive observer of yesteryear³ has been rapidly replaced by active creators of all ages with opinions, influence and their own powerful networks, platforms and (collective) funds.⁴ And at the very heart of the cultural sector are the collaborative relationships between artists themselves, from the rivalries that drive pairs of artists, such as the one-upmanship between Picasso and Matisse that the latter described as ‘a boxing match’, to the annual Tunisian Collaborative Painting Workshop at the Art Students League in New York City, where 125 artists from 30 countries create paintings together over five days.⁵ Collaboration infuses the arts sector from initial creation to the shared experiences of millions; it’s both what we do and how we go about it.

External pressure to collaborate has also heated up in recent years. Public and private funders often require that programmes demonstrate a deeply integrated collaborative arrangement with external organisations, to ensure efforts by multiple organisations within one community are not duplicated, economies of scale are achieved and investment leveraged. As a result many public or private grants actively require a serious collaborative component. As importantly, many trustees and funders (often hailing from the private sector) think that merger and acquisition, the ultimate and most permanent form of collaboration, is the answer to current fears about the sector’s short and long-term sustainability.

And yet, while recognising the centrality of collaboration to the sector, could there also be times when the instinctive urge to collaborate is actually a hindrance to arts organisations?

Are there occasions when we collaborate because it sounds like the right strategy, because we are genetically predisposed to cooperate⁶, or even because saying no would be disrespectful to our colleagues? Can excessive collaboration leave arts organisations over-extended? Above all, might there be a need for a more strategic policy towards collaboration in the sector that retains what is best about collaboration between organisations while making sure the right initial questions have been asked? I’d like to suggest that this need does exist, and to glance briefly at the lessons to be learned from the strategic partnerships of the private sector to help clarify what some of those initial questions might be.

PRIVATE PARTNERS

To go fast, go alone. To go far, go together.

African proverb

As in the arts, collaboration has been big news in the private sector over recent years. The most formal manifestation of collaboration, strategic alliances, was among the most widely adopted business strategy of the past ten years; an estimated 10,000 new alliances are forged each year.⁷ Examples of private sector collaborations range from international partnerships such as Google/Verizon’s alliance over the Android mobile device (stumbling blocks notwithstanding) to the ‘pre-competitive innovation spaces’ carved out by the pharmaceutical/bio-tech industry, where otherwise competing companies work together to break down barriers to drug discovery through shared clinical trials, new technologies, best practices and aggregated data.⁸ One of the earliest successful strategic alliances in the modern age was built in the 1970s when the automobile giants Peugeot, Renault and Volvo pooled engineering resources to collectively develop the VR6-PRV engine, meaning the same motor under the bonnets of different cars in otherwise open competition in the marketplace.⁹ This is reminiscent of the kind of behaviour that runs counter to what one might expect, as in the classic Prisoner’s Dilemma articulated by John Nash in a series of papers in the early 1950s¹⁰ in work that eventually won him the Nobel Prize – the greatest result comes when companies do what is best for themselves as individual entities while also doing what is best for the group.

Why has there been such commitment to collaboration in a definitively competitive sector? In answer, Doz and Hamel open their management book *Alliance Advantage* by stating, ‘No company can go it alone.’¹¹ Google Chief Executive Eric Schmidt has echoed this sentiment in his article, ‘Collaborate or Perish.’¹² In other words, strategic alliances present an opportunity for businesses to cultivate and sustain their competitive advantage in an increasingly globalised marketplace. Partnering, either for a project, product development or a longer-term aim, can offer both

parties multiple benefits. Firms can quickly and cost effectively ramp up their skill set, their legitimacy, their market share and/or their revenues. By going it together, firms share risks, expenses, resources and expertise, and are often able to access new markets or corporate intelligence with relative ease.

THE PRICE OF FAILURE

The corporate highway is littered with the burnt-out shells of thousands of strategic alliances.
Bill Robinson¹³

And yet as Robinson remarks, the failure rate for strategic alliances is surprisingly high. Some conservative estimates put failures at 20-25%, while others go as high as 70%.¹⁴ As de Rond rightly asks, erring towards the higher estimate, 'How can we explain a proliferation of alliances when the probability of failure is higher than success?' Moreover, are we seeing a phenomenon whereby companies believe they have no choice but to collaborate, even when confronted by the high risk of failure?¹⁵

De Rond asks further important questions about strategic alliances:

Are we not learning from experience? Why are some apparently successful alliances prematurely dismantled? Why are others deemed successful whilst not having attained their primary goal, or in the absence of any obvious tangible attainments? Why do some survive despite being problematic? Why do others appear to get by despite poor managerial decisions?¹⁶

To avoid such vagaries in the future, de Rond argues that management experts have an imperative to develop a more nuanced theory of alliances that acknowledges the pluralistic, unpredictable, contradictory, idiosyncratic – and human – nature of such partnerships.

PARTNERS IN ARTS

Just as in business, collaborations in the arts sector come in many shapes and sizes – and with varying degrees of success. Recent positive outcomes would include:

- PRS for Music Foundation collaborated with BBC Radio 3, London 2012, NMC Recordings, Southbank Centre and 20 arts organisations and composers to realise the Cultural Olympiad commissioning programme, New Music 20x12 – enabling exciting new music to be performed across the UK. This funder-led project employed a

hub and spoke approach to collaboration, enabling PRS to broker partnerships to raise the profile of its grantees and to fulfil its mission as a music sector development agency;

- Antony Gormley's 2009 *One & Other* in Trafalgar Square was the result of pooled ideas and resources between the artist, Artichoke, Sky Arts Television, the Mayor of London and 2,400 (daring) volunteers who collectively challenged notions of public sculpture and how it is accessed;
- The pilot projects in Nesta/ACE/AHRC's 2012 Digital R&D fund are by definition partnerships between technologists and arts organisations, pushing one another to experiment and engage new audiences and trail blaze new business models with or in the digital realm;
- Formalised in 2009, the NewcastleGateshead Cultural Venues (NGCV) is a coalition of ten building-based arts organisations in north east England committed to collaborating toward a shared vision for the region, seeking efficiency savings and catalysing knowledge exchange between the organisations, similar in ethos to Plus Tate highlighted in this publication.

Although the catalyst was different in each aforementioned case, in all four of these examples the organisations recognised they were better off together than alone – the projects would not move forward (or even exist) without the collaborative spirit.

And yet less successful stories can also be found. In the cultural sector, we don't tend to publicise failed alliances; perhaps fewer exist, or perhaps many never reach maturity. One exception was the widely publicised potential merger of Scottish Ballet and Scottish Opera around 1999–2000, structured to alleviate financial problems facing both organisations. To address these issues, the solution at the time was to integrate the two organisations' administrative, educational, fundraising and other support services, while maintaining the independence of artistic staff. Considerable resources, energy and ideas were funnelled into this intervention, yet the merger was never realised. There are several reasons cited for the failure, but crucially the organisations undoubtedly paid the price of institutional exhaustion, disrupted relationships, bruised organisational egos and distraction from their core missions, risks all organisations face in partnership development.¹⁷ It's clear that, as in business, collaboration in the arts is not a guarantee of success.

One additional context that is also highly significant for the question of successful collaboration in the arts concerns the responsibilities of the institutions designated

National Museums.¹⁸ These institutions are expected to work with regional museums through loans, exhibitions and joint programmes. How Nationals develop or respond to collaborative opportunities may be distinctly different from the approach of regional and local authority museums, who can benefit from the brands, influence and resources of their national counterparts. This wider remit often adds another layer of significance to the already complex issue of creating and sustaining successful partnerships in the arts.

LESSONS FOR THE ARTS: ASKING THE RIGHT QUESTIONS

In all affairs, it's a healthy thing now and then to hang a question mark on the things you have long taken for granted.

Bertrand Russell

So what can arts organisations do to increase the likelihood of a successful collaboration? To begin with, might the insights of private sector strategists who argue for a more nuanced approach to strategic partnerships be reflected back profitably into the arts sector? Given the high rewards and higher risks involved in collaboration, what should an arts organisation's leadership (no less than leaders in the private sector) ask itself about how to use partnerships to achieve its mission? And if drawing comparisons with the private sector, where might reservations be needed?

In some respects our private sector friends could be said to have an easier time of it. In assessing whether to collaborate, the critical success factors are less nuanced: will this collaboration ultimately help the financial bottom line? Success can be quantified. As a result the questions asked before entering into collaborative, inter-firm relationships are strict, and are designed to audit potential partners, to meticulously align the opportunities with the firm's business strategy, and to project the return on investment. Often both companies will have mathematical models or matrices that predict this investment, and behind the due diligence will be due diligence of the due diligence, to paraphrase Hendrik McDermott, Executive at NBC Universal.¹⁹ Both parties will produce predictive models while a complementary secondary model deals with the uncomfortable 'what happens if this doesn't work out' scenario.

It is worth isolating some of the questions private sector companies are asking of potential partners with a view to more successful collaborations. Key questions would include:

- Where do we want our firm to be in five years, and what partners (if any) do we need to get us there?

- What is the investment required and when will we see our return?
- What is the (quantifiable) value of the contribution (assets, know-how, etc.) of the potential partner? (And how does this compare to other opportunities?)
- What is the long-term potential of any collaboration?
- What skills and knowledge gaps exist in our company and in our team that necessitate an effective collaboration?
- Are members of our firm forging collaborations to help their own business unit or the whole organisation? (Often a predictor of the success – or failure – of a partnership.²⁰)
- What is the cost/benefit analysis of multiple partners and would it make more sense to pursue one deeper relationship?
- What are the opportunity costs²¹ of not entering into this particular partnership?
- What are the barriers to collaboration²² and how is the structure and delivery-model of our partnership addressing these issues?
- Do we both have realistic expectations of where this partnership can lead? What will we do if we do not meet these expectations?
- In what ways are we going to have to compromise?
- And finally, how will we structure our partnership to ensure there is a clear driver and decision maker?

Turning to the arts sector, in what ways are these questions the same as those to be asked of a potential collaboration? As already mentioned, one immediate difference here is the range of objectives beyond financial impact. In arts organisations the bottom line must of course be in the minds of cultural leaders at all times, but they also have a formidable list of less tangible and more life-affirming goals, including education, entertainment, challenging and inspiring their audiences, building communities, and a host of other instrumental impacts.

With this in mind, a comparable list for the arts sector would employ a distinctly different tone. Key questions would include:

- Where is the mutuality between our mission and that of our collaborator, and how can we achieve these goals collectively? How is this partnership mission related or mission driven?
- How can we advance the arts and/or advance our organisation's mission to serve our communities through this collaboration?
- Are we saying yes as a *reaction* to a short-term request, rather than *proactively* considering what options (partnerships or otherwise) will help us to achieve our long-term aims? What are the opportunity costs of this collaboration?
- What are the assets each party is bringing to the table and how can they be safeguarded?
- Do we know this organisation and the team, and do we think we can work with them?
- Do we trust and respect their previous work and understand the context in which they are working?
- How can we help our colleagues in other institutions to fulfil their goals and how can they help us achieve ours?
- Will we learn something and can we teach something?
- What are the risks of this collaboration – such as overstressing our resources, reducing our individual impact or diluting our brand – and how would these be mitigated?
- How will we measure the success of our collaboration – quantitatively and qualitatively?
- When do we expect to see the 'return' on the collaboration and what forms will it take?
- What is the governance structure of our potential partner and how we would work within this structure?
- How will we structure our partnership to achieve the greatest return on investment? How will we make decisions?
- What (other) ground rules do we want to establish in the early stages of the partnership?

- How will we know when the collaboration is over?
- What happens if it doesn't work out?

If pursued, one result of these questions might be arts organisations occasionally saying no to a collaboration they might otherwise have accepted instinctively, with a clearer rationale behind that decision. More broadly, they could encourage organisations to devote more time to clarifying their objectives before entering any partnership, and to a sifting of potential collaborators before the right combination is found.

Neither of these outcomes is intended to close down the idea of collaboration itself, nor to challenge the importance of surprising meetings and connections (without these, of course, the arts wouldn't exist). Instead, they suggest that collaborations might occasionally work against the interests of one or both parties, and sap energy for later individual work or partnerships that could better deliver each organisation's objectives, artistic just as much as financial.

With the challenges of the global financial climate on the one hand, and a sea-change in the ways in which culture is engaged with on the other, getting it right has never been more crucial. The lesson the arts can learn from the private sector isn't if or how to collaborate, but rather a recognition that a clear set of questions needs to be asked. The ones provided here are a starting point, with the hope of encouraging that conversation.

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- 1 Mark de Rond, *Strategic Alliances as Social Facts: Business, Biotechnology and Intellectual History* (Cambridge: Cambridge University Press, 2003), 139.
- 2 Morten T. Hansen, *Collaboration: How leaders avoid the traps, create unity and reap big results* (Boston: Harvard Business Press, 2009), 1.
- 3 In 'In and Out of Dark; A Theory about Audience Behavior from Sophocles to Spoken Word' (Appearing in *Engaging Art: The Next Great Transformation of America's Cultural Life*, Ed. Steven Tepper and Bill Ivey, New York, Routledge Press, 2007, pp.79-100) Lynne Connor demonstrates that pre-industrial-age audiences were much more participatory than those in the 20th century. She asks, 'So what happened to active, participatory ethos that defined Western audiences for 2,000 years?' (p.85). Perhaps we are returning to our pre-modern viewing habits?
- 4 Kickstarter, the crowd-funding platform, recently announced that musician Amanda Palmer had raised a record-breaking \$1.3 million to fund her new album, with micro-investments on average of just \$47.94.
- 5 The organisation promotes the workshop: "This style of painting helps artists give up control in ways that can help them become better artists...Participating artists describe the experience as "liberating" (theartstudentsleague.org).
- 6 See Charles Leadbeater, *It's Cooperation, Stupid: Why Richard Dawkins, Thomas Hobbes and Milton Friedman Got It Wrong*, (Institute for Public Policy Research: London, March 2012).
- 7 'The growth in corporate partnering in recent years has been truly unprecedented. Strategic alliances appear to have become the single most commonly adopted strategy, with in excess of 10,000 newly created partnerships each year.' (de Rond, 2003). A strategic alliance is defined as 'A long-term cooperative arrangement between two or more independent firms that engage in business activity for mutual economic gain' (Tsang, 'A strategic approach to managing maintenance performance', *Journal of Quality in Maintenance Engineering*, 1998, Vol. 4:2, p.87); generally speaking no new entity is created. This is distinct from a merger or acquisition, which involves one of a limited number of a structures: a merger or purchase of assets or stocks. See Jim McNeil, 'Creating and maintaining successful strategic alliances: The A.R.I.S.E Platform,' *OD Practitioner*, 2003, Vol. 35, Issue 1, 39.
- 8 Power, Aidan, 'Precompetitive Collaboration: Requisites from Pharma,' Pfizer Pharmatherapeutics Research, 22 July 2010, powerpoint presentation.
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- 12 Eric Schmdit, 'Collaborate or Perish,' McKinsey: What Matters (McKinseyDigital.com, 26 February 2009).
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- 14 'Silico Research Note, Alliance Failure Rates', Silico Research, 1 July 2011, pp 1-6, silico.files.wordpress.com; Robert Mockler, *Multinational Strategic Alliances* (New York: John Wiley and Sons, 1999).
- 15 It is worth briefly noting here that just because failure rates of alliances are seemingly high doesn't mean that they are high relative to failure rates of companies that don't form alliances. That is, maybe companies that don't have an alliance strategy fail more quickly, more deeply, and more dramatically than those that try – and fail.
- 16 De Rond (2003), 6.
- 17 archive.scottish.parliament.uk, news.bbc.co.uk/

- 18 British Museum, Imperial War Museum, National Gallery, National Maritime Museum, National Museums Liverpool, National Museum of Science and Industry, National Museum Wales, National Museum Scotland, National Portrait Gallery, Natural History Museum, Royal Armouries, Sir John Soane's Museum, Tate, Victoria and Albert Museum, Wallace Collection, Ulster Museum, Ulster Folk & Transport Museum, Ulster American Folk Park and Armagh County Museum
- 19 Interview with the author, July 2012. For generic frameworks see for example Austin's *Collaboration Continuum* or Doz and Hamel's *Value Creation Logics and Alliance Management*, for two frameworks for how to think about structuring alliances.
- 20 See John Conlon and Melissa Giovagnoli, *The Power of Two: How Companies of All Sizes Can Build Alliance Networks that Generate Business Opportunities* (San Francisco: Jossey Bass Inc, 1998).
- 21 In other words the next best alternative to the action (if you don't collaborate with x company, what will you instead do with that time/resource/idea and how might this be quantified?).
- 22 Morten Hansen, Clare Cooper and many others have diligently explored what effective partnerships look like, and what the barriers might be that ultimately cause the collaboration to break down if not addressed. See Morten Hansen, *Collaboration*, 2009, p. 50-68; Clare Cooper, *Fuelling 'the necessary revolution': Supporting best practice in collaborative working amongst creative practitioners and organisations – a guide to public and private funders*, Mission Models Money, October 2010.

COLIN BROWN

Want to know how to succeed today in business without really trying? Forget about Old Boy networks, hiding behind corporate parapets and climbing the corporate ladder by whatever Machiavellian means necessary. Try instead tapping into the kindness of strangers and being upfront about your weaknesses. There are countless examples of individuals who have done just that, turning to the world at large with blind pleas for help and setting off planetary chain reactions that helped catalyse new business sidelines.

Visit the Tate Modern bookshop and you'll see the fruits of several such globe-spanning adventures including one art-book, *Men Without Names*, that cross-pollinates the talents of a Swedish photographer, a Los Angeles printer and members of an international arts collective known as The Laboratory that financed the work through crowd-funding platform Kickstarter. The Laboratory was itself forged in a collaborative crucible. After three frustrated years trying to make a feature film in the conventional way, the cofounders tried a different tack: reaching out to kindred. A script was written but then thrown away leaving a bare bones structure for actors on both sides of the globe to work with; a Londoner directed scenes shot in the UK; an Australian directed the LA scenes, a Californian edited the film; the poster and artwork was provided by a Swedish graphic designer, music was supplied by artists from many nations connected to Groundlift, another online hub of musical activity and community. And finally, a German provided the means for distribution via the internet.

'The once financially prohibitive worlds of film making and publishing have been turned on its head,' marvels The Laboratory co-founder Louise Salter. 'Everything is at the maker's fingertips. It is an exciting time for the DIY world of dreamers and believers. The hardest part is keeping up.'

Steering an enlightened path between outright capitalism and downright communism, a new C-word has emerged as the way forward for business: Collaboration. In today's hyper-socialised economy, it's not whom you know that really counts, but rather those you don't. Entire new businesses are being forged around open-book concepts such as social lending, crowd financing, car-sharing and couch-surfing that would have been unthinkable just a few years ago. Continue on this path, good ol' office scheming will have been stabbed in the back by an empowering wave of volunteerism and transparency.

Latching onto this open-sourced movement, the priority for many CEOs today is to break down the barriers that stand between them and their employees, their customers, their partners, their vendors – even their rivals. National boundaries are being bridged, corporate walls breached, expertise shared.

When he's not looking to take a bite out of Apple, Google chief Eric Schmidt's prevailing mantra is 'collaborate or perish'. Similarly, conglomerates such as IBM and Cisco have got collectivist religion and are bent on replacing the top-down managerial model of benevolent dictatorships and proprietary ownership with flatter hierarchies and reciprocal relationships. They know that no single industry, company or individual has a monopoly on useful ideas.

Failure to adopt this new collaborative mantle also leaves dyed-in-the-wool companies vulnerable to agile entrepreneurs who now have all the communication, technology and information at their disposal to become global competitors. In effect, hardware is undergoing the same creative destruction that software did – allowing individuals to take on industrial monoliths with the force of their ingenuity rather than the weight of their purchasing power.

People worldwide are making their own stuff. Everywhere you look, there is swelling underground of DIY designers, garage tinkerers and 'hackerspaces' who are churning out global products from the comfort of their connected caves. They are harnessing the globe's brainpower and manufacturing resources to create products of astonishing sophistication and technological prowess. Nothing is beyond the capacity of these bootstrapping inventors – not even pharmaceuticals and biotechnology judging by the 'DIYbio' labs that have cropped up as far afield as Cork, home of Irish bio-hacker Cathal Garvey, and downtown Brooklyn where Genspace houses the world's first community of genetic engineers.

Just as the lean, just-in-time factories pioneered by Toyota in late 20th Century upended the assembly lines of the mass-produced past, so these new micro-factories are challenging many of the remaining fundamentals of the fabrication process. Why carry the burden of your own manufacturing facilities, warehouses and backroom support, when you can source them on demand through the likes of China's Alibaba.com? Why operate close to your customer base when you can create global distribution networks via web-based storefronts? And why should success be dependent on proximity to talent when you can just pick and choose from the world's best as required. 'There is no longer a brain drain,' suggests Hal Varian, the chief economist at Google and a professor of information economics at California's Berkeley University, 'but brain circulation.'

There is no one rigid philosophy or management practice that is driving this shift, but rather a spectrum of changing attitudes, techniques and tools that combine to promote sharing, aggregation, peer group coordination and social cooperation. Together, they amount to one giant 'reset' button for business.

That the internet is largely responsible is not coincidental. In his book, *Weaving the Web*, the web's founding father Sir Tim Berners-Lee says his objective was to make it easier for people to collaborate by combining knowledge. Well, mission accomplished. Today, people and firms are reaching out to one another in ways that would have been unfathomable even to Berners-Lee when he proposed his 'global hypertext project' in 1989.

In doing so, a looming marketplace for connectivity tools has opened, one that is embracing media way beyond just text messages. 'Collaboration is a \$34 billion market today, enabled by technologies which have video at their heart,' says Marthin De Beer, senior vice president of emerging technologies at Cisco Systems. Once the world's largest company in terms of market valuation, Cisco is now amassing a portfolio of videoconferencing platforms, wikis, document management and team workspaces. Other companies too are now starting to deploy social computing platforms in order to create a central nervous system, keep staff members looped in and enhance their institutional memory.

With all this in mind, let's highlight six ways that collaboration is helping business prosper in the flattening world economy. All of these initiatives are designed to create more of a two-way street in corporate dealings. While some are still rooted in the traditional notion of companies that flex up or down in size according to market conditions, others foresee a more free-floating vision of commerce, one that is increasingly dictated by a shape-shifting universe of freelance operatives who coalesce around single projects, disband and then reform for the next. Their umbilical cords are not attached to the corporate motherships, but rather to the information feeds and personal profiles that accompany them wherever they apply their skills and connections upon demand.

'The enterprise is not just going to the cloud, it's now going social, and it's going mobile,' says Marc Benioff, the Chairman and CEO of Salesforce.com. 'Not everyone has to get it yet, but eventually they will. As they say: Shift happens.'

1 TAP YOUR OWN STAFF

If Facebook were a country, its population would easily rank as the third largest after China and India. Its exponential growth, and that of LinkedIn and other social networks, is testament to the multiplier effect of human networking. They also serve as daily reminders that chief executives know more about their social media 'friends' than they do about most of their own staff.

Which is why employers have started their own private collaboration spaces.

Océ, one of the world's leading providers of document management and printing for professionals, turned to the micro-blogging application Yammer in order to reach across its virtual and physical employee walls from its Dutch headquarters in Venlo.

Relying just on internal email exchanges alone would not have been enough to galvanise a company with 23,000 people worldwide, argues Océ's information architect Samuel Driessen. 'Email is a closed network. Lots of important information and knowledge runs through email. And it stays there. Hardly anyone takes out the nuggets and shares them publicly. We have an internal blogging platform as well. But what we see is that blogging is not for everybody. Microblogging has fewer barriers: it's easier, quicker, more flexible.'

Driessen says once employees have been reassured about the privacy issues that come with using a hosted platform that resides outside its security firewall, a tool like Yammer yields surprising new connections. Employees can read status updates and discover others (that they were perhaps unaware of) doing related work. Microblogging is also an implicit expert-finder. 'Employees that write about certain topics probably know something about it. So you can search Yammer and find those back posts and contact the poster. I see people emailing less and microblogging more,' adds Driessen.

While Driessen does not explicitly measure Yammer's return on investment, he is convinced he has seen an increase in productivity. Building on that success, Océ is working on enhancing its in-house mentoring. 'We have developed an interesting – and patented – approach that is now spun out of Océ. The company, called Guruscan, uses social networks to capture emergent expertise networks (using referral chaining). This is not your typical who-is-who with manual input of expertise and hobbies, but a more sophisticated, low-barrier way to support expert-finding in the organisation.' Unsurprisingly, you can learn more about this on Driessen's own blog.

It speaks volumes about the dynamism of this space that in the short time since Driessen was first contacted for this article, both Océ and Yammer have become subsidiaries of giant companies: the Dutch printer is now part of Japan's Canon Group; Microsoft paid \$1.2 billion to buy Yammer in a bid to catch up with Oracle and Salesforce.com.

2 TRADE YOUR SECRETS

It's not just Océ that has developed its expert-finding service. IBM has BluePages, an internal web-based directory to help employees find advice and answers from colleagues across the world.

But IBM, in keeping with its 'smarter planet' mantra, doesn't just stop at its own corporate boundaries. In a quest to reap the collective intelligence of the world, the IT giant has been deploying outside talents and working with governments, universities and local companies to establish a network of influential 'collaboratories'. For a company that once jealously guarded its research and stockpiled its patents, such partnerships are tantamount to a revolution.

As altruism goes this open innovation drive is highly self-interested. By letting ideas flow more freely, participants get to leverage the insights of others. The exchange also assures an inside track on lucrative contracts, particularly now that government stimulus packages have accelerated the need for large private firms to work with public officials and regulators.

Cisco Systems is another firm believer in the 'distributed idea' model, going so far as to share its ideas and expertise with AT&T, General Electric, Proctor & Gamble and other fellow 'frenemies' of the global business elite. The collaborative concept is applied internally as well, in order to speed decision-making. Instead of a lumbering Pentagon-like central command-and-control system, Cisco has more of an allied forces approach to corporate warfare, empowering a global network of councils to push their own buttons on new business assaults. Rapid response is the key here.

The next wave will be firms swapping not just knowledge, but also IT systems and workers. Already, Google has reportedly shared staff with Proctor & Gamble, the Fortune 500 equivalent of top-tier football teams loaning players to each other mid-season. Pfizer, the pharmaceuticals company, has no problem with outsourced operatives in India preparing PowerPoint presentations and conducting web searches on behalf of its top executives, even at the risk of confidential data being compromised. Far better to have those executives apply their skills on strategic matters, rather than exhaust hours on tactical grunt work. Indeed, the fear that competitors will glean information and skills is becoming more of a non-issue. Businesses today are built less on proprietary secrets and more on execution and connections. A tightened economy means companies are increasingly sharing consultants. And why stop there? With so much managerial talent available as a result of recent lay-offs, outfits could rent out custom-suited CEOs by the day.

However, how amenable Pfizer and other big pharma companies will be towards collaborations to lower the cost of life-saving drugs – the 'patent pooling' model

being championed on behalf of struggling economies by international health funding agency UNITAID – remains uncertain.

3 REAP WHAT YOU SOW

Among the positive outgrowths of Web 2.0, the user-generated phase of the internet's evolution, are all those desktop factories that deployed a volunteer workforce of agents and willing input from a global audience to create mission-critical products such as the Linux operating system, Mozilla Firefox, the MySQL open source database management system and the Apache web server.

Dubbed 'dot-communism' by those who failed to understand why anyone would contribute code, apps, scripts and APIs in one big global matrix of social cooperation, the resultant dissemination of talent and technology has proven hugely beneficial – even to the cynics. Some 60,000 man-years of coding went into the creation of Fedora Linux 9 in 2008, which then went on to power an estimated 60% of all web servers.

OhLoh, which tracks the open source industry – and is itself openly edited – reckons there are currently a quarter of a million people working on some 555,000 different collaborative projects. This virtual beehive rivals Samsung, Nestlé, Deutsche Telekom and General Motors in workforce size – except that these particular drones are happily working unpaid.

Such munificence can spark off subsequent innovations. When PayPal opened up its codes, it unleashed a wave of alternative payment systems that are now challenging banks as the pre-ordained mover of money. Outfits such as Twitpay and Square are making it effortless to send and receive cash through a mobile phone. Another example, Obopay, which is funded by Nokia, is a boon to countries such as India where financial institutions are scarce and where mobile phone users outnumber bank accounts by three to one.

4 LEARN FROM EMERGING MARKETS

The fact that there are twice as many Chinese online as there are Americans is vivid illustration of the changing world order. The geographical divide between the digital haves and have-nots is narrowing, meaning web-based tools of innovation are within the grasp of all corners of the globe. Indeed, Indonesia is Facebook's second largest market these days and also the world's most active tweeting nation. This tilt in the global balance of power is changing how Western firms view emerging markets.

Developing markets have long been seen as the lucrative dumping ground for products like drugs that were researched, developed and marketed at considerable cost in the West, and then manufactured for pennies on the dollar in the East. But now the polarity is being reversed. In a trend that has been termed 'trickle-up innovation' companies are looking at these regions as creative wellsprings in their own right, rather than as sources of cheap labour. Under its CEO Gerard Kleisterlee, Philips Electronics has been transferring resources, such as manpower, advertising spend and research investment, to such developing countries. This has already born fruit in Ghana, where a Philips outpost designed a low-cost solar-powered lighting system.

Philips has held off marketing this as a hand-me-up to the West for fear of cannibalising sales of its existing, higher-margin products; GE Healthcare, on the other hand, had no such reservations when it came to a lightweight electrocardiogram machine that it developed expressly for India and China. The machine, which weighs just 2.7kg, was repurposed for the US marketplace at a fractional development cost of €185,000 and sold as the €1,850 Mac 800 – making it 80% cheaper than its closest rival and allowing the company to invent a new market niche.

The resourcefulness with which developing countries adapt to low living standards and infrastructure obstacles has turned them into laboratories. For example, Nokia watched how phones were shared in such countries, and then used the information to decide where to place speakers on its 5800 Xpress Music smartphones.

India, in particular, is proving a fertile hunting ground for game-changing business model and management practices. Kiva's peer-to-peer lending website for small-scale entrepreneurs has inspired several other micro-finance programmes to help alleviate poverty in different parts of the world. And then there's Fabindia, which has turned 15,000 of its 22,000 strong network of artisanal weavers, block printers, woodworkers and organic farmers suppliers into shareholders of the company – even though many of them are illiterate. The fact that many of the population are still so reliant on visual cues has prompted HP to prowl in India for web interface applications that can migrate to mobile phones. Poverty has its commercial upsides too.

5 COLLUDE WITH YOUR CUSTOMERS

Social media has created exciting new ways to reach and influence customers, as well offering free focus groups for new ideas. But those network communities can cut both ways, providing a forum through which to cross-check and verify a

company's ethical behaviour, question the environmental record of its vendors and to subject services to public scrutiny. The supply chain has become naked, putting into play that most perishable of assets: customer reputations. Rather than shy away from excessive exposure, today's more successful companies have learnt to come clean about themselves and their practices. Even Apple, the paragon of corporate secrecy, has learnt to open up its kimono a tad and share enough code with third-party developers to enable a vast panoply of mobile applications.

'Make your customers part of the process of production' advises Henk van Ess.

Real people will tell you about real problems. They love to hear that you want to produce something new that they need and like. Tell them your failures and successes. Be transparent, even if you fail. I did this recently with a cable for the iPhone that some customers needed, but no one in the world made. Through social media I found professionals who helped me to design the product.

Prototypes were sent over and over again to the potential customers. In the end, not only did the idea for the cable come from social media, but so also the buyers and the people who made the cable. Since so many people knew about the idea, the product was instantly known to early adopters who gave it rave reviews on Amazon.

Van Ess's devotion to self-expression on social networks has also paid off in unexpected ways. 'Ziv Gillat of Eye-fi chose me to be his European partner just because I posted an idea to combine Mifi and Eyefi on YouTube and announced that on Twitter. He loved the idea and Mifieurope.com was born.'

6 BUILD YOUR OWN DREAM FACTORY

Look beyond Hollywood's velvet rope and you will see a working model for the 21st-century economy. Movie-making has long stopped being the product of indentured talents working for The Man under the old studio system; these days, films arrive on the big screen courtesy of teams of independent contractors who are assembled based on the skills required for a particular project, and then disbanded.

Such temporary, single-purpose vehicles are designed to spread risks and contain costs, and help explain why everyone involved in film seems perpetually between jobs. The same can also be true now of manufacturing. The sweatshops of old, with their high-cost machinery and long development cycles, are being replaced by nimble, high-tech garages that boast state-of-the-art fabrication prowess and global reach but without any of the associated expense of traditional assembly lines.

Thanks to newly affordable 3D printers, the game-changing tool of choice for this 'maker movement', even prototyping is no longer the preserve of capital-intensive giants. Irish bio-hacker Cathal Garvey, for example, used his Makerbot printer to design and create affordable lab equipment. These devices, including a micro-lathe, are available for sale on the Shapeways website to other owners of 3D printers around in the world who simply print them out at the push of a button. No shipping required. As MIT Professor Eric von Hippel has put it: 'Products are becoming little more than intellectual property wrapped in commodity materials.'

One of the most eye-popping examples of this new paradigm is Local Motors. As the company name suggests, this is what General Motors might look like if carmaking, once the very emblem of monolithic manufacturing, was put in the hands of its own customers. Founded by John Rogers, a former Marine turned Harvard business grad, Local Motors gets 5,000 designers from 121 countries to compete in online contests to create the basic elements of a dream car: its body shape, engine, lights, interiors etc. These concepts are voted on by the public, with the winning model then built on demand at local pop-up micro-factories where buyers can watch and even participate. This is Detroit meets Willy Wonka.

Appropriately enough for a methodology that mimics the creators of Hollywood fantasy, one of the key enablers for these DIY factories is a website called Alibaba. Essentially a massive online database of nearly five million manufacturers and companies, the \$15 billion (€11.2 billion) Chinese internet trading platform has become a favourite of European and American SMEs who buy from Chinese suppliers to support their own manufacturing needs. Founded by former teacher Jack Ma in 1999, Alibaba has grown to become China's second-largest Internet company after digital entertainment portal Tencent.

If you are looking for a Chinese factory capable of fulfilling that high-margin micro-order, then Alibaba is ground central. Language is not even an issue here since the website offers real-time English-Chinese translations of instant messages. Add into the mix TechShop, which can provide you with prototyping tools for as little as \$100 (£60) a month; Regus, with its chain of worldwide offices for hire; and Amazon, with its cloud-based web services and e-commerce storefront, and you have the makings of a global mini-factory from the comfort of your web-connected home.

But what exactly is everyone looking for in terms of skillsets? 'Learning agility,' says Al Delattre, global market managing director for technology at headhunting giant Korn/Ferry International. And for that, past performance is no longer a helpful indicator. 'The leaders of the future are probably no longer the people who got the rotation through finance, engineering and sales or had the highest grades in business school. They're going to be the people most able to quickly recognise,

adapt to, exploit and execute against these new waves of technology. The leaders of tomorrow are going to be those who adapt and learn.'

Within company walls, human resource departments are turning to digital sleuthing specialists such as Cataphora to map out company links and employee performance, identify super-connectors and thought leaders, and establish cost-benefit analysis for recruiting, training, retaining and laying off staff members. But the truth is that many of those who have been laid off as result of recessionary forces will never return to the corporate bosom. Propelled into involuntary entrepreneurship, they are reinventing themselves as free agents, and learning that there is little need to go back: they already have all the friends they need.

A freelance consultant and writer, Colin Brown is a member of the senior team of Slated, the private marketplace for accredited investors to track and back independent film projects online. He is previous Editor-in-Chief of *Screen International*, a Contributing Editor at *CNBC Business* and a consultant for the Dubai International Film Festival.

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'The late Liverpool manager Bill Shankly once said: "Football is a simple game based on the giving and taking of passes, of controlling the ball and of making yourself available to receive a pass. It is terribly simple."

One of the most important lessons we have learned in this great football city has been to be flexible while remaining in position and not always to chase the same ball.'

Juan Cruz, Professor of Fine Art and Head of Research and Collaborations at Liverpool John Moores University

ART IN YORKSHIRE



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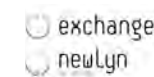
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Middlesbrough Mela; St Thomas Abney Primary School, London; St Joseph's Primary School, Guildford; Gloucester Primary School, London; Tate Britain 'Animate Tate', London; Castle Park, Colchester; Memorial Gardens, Crawley; Bristol Harbour Festival; Cannock Park, Cannock; Beacon Park, Lichfield; Riverside Festival, Nottingham; Toxteth, Liverpool; Rheged Centre and Brougham Hall, Penrith; Castle Square, Swansea; Market Place, Devizes; Market Square, Stafford; Rozelle House Galleries, Ayr; Wishaw Library, Glasgow; Coupar Angus, Dundee; Tullos Primary School, Aberdeen; Strathburn Primary School, Inverurie; East End Primary School, Elgin; Bardwell Primary School, Bicester; BP Milton Keynes; Thames Festival; Tullycarnet Primary School, Belfast; The Torrent Complex, Donaghmore; Merton Bank Primary School, St Helens; St Marie's Primary School, Knowsley; Leisure Centre, Denbigh; Conwy Road Primary School, Colwyn Bay; Derby Feste, Derby; Chilton Primary School, Stowmarket; Wells-Next-The-Sea Primary School; Corn Exchange, Kings Lynn; TwoFour Studios, Plymouth; St Mellion, Cornwall; Leisure Centre, Bude; BP Pangbourne; BP Sunbury; Leicester Square, London; Educational Village, Darlington; Amble Link First School, Amble; Holy Trinity First School, Berwick; Newcastle Juice Festival; Newnham, London

TURNER PRIZE 2011 AT BALTIC



VISUAL DIALOGUES



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