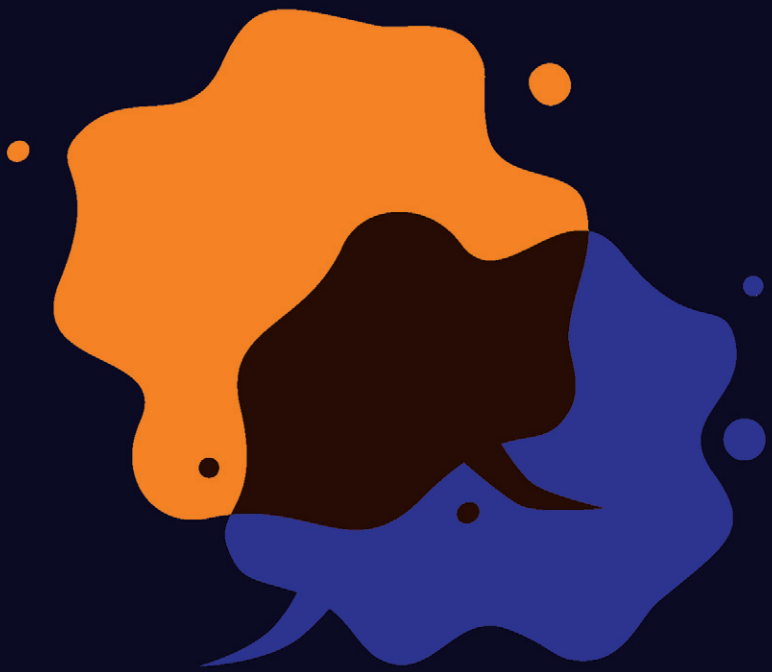

ARTS AND ACADEMIA

The Role of the Arts in Civic Universities

Carola Boehm

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ARTS AND ACADEMIA

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ARTS AND ACADEMIA

The Role of the Arts in Civic Universities

BY

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INVESTOR IN PEOPLE

I dedicate this book to all creatives and academics passionate about the role of arts and culture in our society.

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LIST OF ABBREVIATIONS

ACE	Arts Council England
CMA	Competition and Markets Authority
CPE	Cultural Political Economy
DCMS	Department of Digital, Culture, Media and Sports
EDI	Equality, Diversity and Inclusion
GVA	Gross Value Added
HE	Higher Education
HEI	Higher Education Institution
HESA	Higher Education Statistics Agency
KEF	Knowledge Excellence Framework
OfS	Office for Students
PaR	Practice-as-Research
PLC	Public Liability Company
PPL	Phonographic Performance Limited
PRS	Performing Right Society and Mechanical-Copyright Protection Society
QAA	Quality Assurance Agency
R&D	Research and Development
RAE	Research Assessment Exercise
RDI	Research, Development and Innovation
REF	Research Excellence Framework
TEF	Teaching Excellence Framework
UE15	The 15 member states of the European Union before enlargement in 2004

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FOREWORD

This book is about the delightful nooks and crannies of where art finds itself in academia, exploring questions of where art lives in the university sector and how it interacts with the outside, how it reaches beyond its boundaries.

And as I am writing these passages, or rather adding to the book's content which had been relatively stable until 2019 when the pandemic appeared on all of our horizons, I find myself going through the entire content and adapting it to a post-pandemic view of the world. And whilst I am changing all verbs from present tense or simple past to past perfect, amending policy references to denote the political and social rupture, with various flingings onto the pile of policies made irrelevant by the pandemic, adding sections to make sense of the truth in a completely new crises moment in modern history, I realise how the matter of this book has become even more important.

This book was largely conceptualised pre-COVID, at a time when the belief in the power of rationality seemed under constant threat – and with it, our universities' core knowledge-related activities in understanding what it means to be human. And my personal belief was that when rationality seemed to stop working, art can reach on an emotional level, important to ensure our messages have reach and impact, and thus arts in Higher Education became increasingly important as it contributed so heavily to the essence of what it meant to be human.

But this pandemic horrifically gave us back an urgent sense of the need for rationality, experiencing on a daily basis how various nations relied heavily on their scientists to steer us through this calamitous moment. Facts and scientific statistics, presented regularly in governmental press briefings, provided one of the strongest

arguments for us all needing to understand the importance of experts, research and the need to scrutinise, reflect and interrogate the world of facts in order to embed its implications in policies that are geared towards keeping us all safe.

Simultaneously, a locked-down public came together in diverse virtual worlds to keep sane through creative engagements, artistic tasks and active cultural participation online. The number of audiences reaching for smartphones, laptops and computers to access arts and culture exploded, and creative and cultural professionals stepped up to support access to engaging and transformational arts activities in a multitude of diverse ways.

In my words, governmental pandemic policies might have kept us safe, but arts and culture kept us sane.

However, the long tail-end of the age of post-truth un-rationality, and its potential international impact, kept us up during the 3 November 2021 US presidential elections. It provided a brusque awakening on the day after the end of the Brexit transition period on 31 December 2020 and its related EU-UK Trade and Cooperation Agreements (TCA) and shocked us with the 6 January 2021 US Capitol Riots.

The latter will, in my opinion, end up representing the climax of a moment in time where the post-truth era reared its ugly head and let us know how long-term damage can be wrought when we, in our respective societies, do not attend to nurturing critical reflection in our educational systems, when we ignore to assure our social connectivity mechanisms are fit for purpose and maintain diversity in our public democratic spaces. This rupture of our global community has come at a time where in all its bleakness, it also provided a slimmer of hope that we might utilise to rethink how we might come back stronger, more resilient and more sustainable. What should a green, creative and resilient recovery look like?

We live in this time, a time where we – as the earth's most thinking and creative species – have to overcome our own man-made, most pernicious ecological challenges. This was happening – apparently coincidentally, but we know it to be very much linked – to a time when a substantial part of our society seemed to discount that same rationality and critical thinking which

would allow us to solve the growing number of disruptions in the political, economic, societal, as well as ecological sphere.

And from the place where I am writing, in the United Kingdom, during 10 years of Hunger Game austerity and three years of Brexit Blindness, and then more than one year of COVID-19 calamity, the government still seems to be struggling to understand the role and value of universities for our future societies and relying on its chumocracy and a hyper-marketised ideology, failing continually to resolve the most pernicious problems that the natural world is throwing at us currently.

Pre-COVID-19, overarching policy and regulatory frameworks seemed to afford a risk-minimising conformity rather than innovation-resulting experimentation, contrary to various explicitly formulated policy aims, thus simply demonstrating some helpless flailing as part of the adding to the layer cake of various failed policy interventions. During COVID-19, the risks to individual's vulnerabilities and whole sectors became even more substantive. The result of this we will feel in decades to come, both in terms of family members lost to the pandemic and our economic situation in a post-pandemic and post-Brexit and pre-climate catastrophe UK world.

In 2019 I wrote that at the heart of the then Higher Education policy thinking seemed to be the simple and basic question of how we can make our universities more impactful whilst not breaking the bank (Boehm, 2019a). This would be a relatively benign way of representing a political and ministerial mindset in which our universities have increasingly become the scapegoat of choice, as David Sweeney suggested in December 2017 at a SRHE (Society for Research into Higher Education) conference keynote. Over the years, various government officials seemed to have washed their hands of the responsibility for the mess in which our nation finds itself, comprehensively outlined in George Monbiot 2016's journalistic explorations of class, inequality, environment, growth obsessions and financial crises (Monbiot, 2016) or Brown's academic analysis of *The Inequality Crisis* (Brown, 2017). Perhaps exactly because universities are one of the few sufficiently 'public' funded institutions left that cover the whole country, they have increasingly been the focus of ministers, allergic against anything

statehood-ly, wanting to turn the last available public levers to make all of our nation's miseries disappear.

And this process of scapegoating continued through the pandemic era, as government ministers were too quick to blame anyone but their leadership in safeguarding their own standing. Focus from universities drifted elsewhere at times, though, as the number of scapegoats increased. From blaming returning students for spreading the virus, blaming schools for not delivering adequate online learning, blaming civil servants in slowing interventions down, to blaming the public for loving their freedom too much.

So as much as I would like to bounce the blame back to the gaggle of fast-changing ministers in Westminster to solve the misery that they have created, I do passionately believe that universities are the key to ensuring that our future societies will cope with the substantial challenges ahead (Boehm, 2019b).

And one of the reasons for my confidence (or possibly desperate hope) lies in the knowledge of universities holding that magic ingredient that allows us to fix various fissures in our broken societies, that potent magic glue found in the power of arts and creativity. We seem to live at the end of the long era of modernity, the long end of the age of enlightenment, a tail-end increasingly tainted by a darkness where we had stopped trusting in the power of rationality. It is a point in our social evolution where we still just remember how we trusted in the power of facts, the power of knowledge, and with it the role that universities as knowledge patrons held. But that trust had fragmented to such an extent that politicians and critics (and even our own academic art philosophers) were even questioning why we needed experts and universities in the first place, and so the education editor of *The Times* reported that

> *Sir Roger Scruton, the philosopher and writer, has said that getting rid of universities would be a way of ending the discrimination faced by conservatives on many campuses. He said that universities were state-sponsored institutions and that the hostility faced by conservatives indicated that "we have completely lost control".*
>
> *(Bennett, 2019)*

With this distrust came the forces that we in Higher Education all experienced, pushing universities into the form of workforce production industries, all geared towards – what I would suggest – becoming neoliberal fantasies of globally sovereign markets to the detriment of the health and well-being of our societies all around us.

However, this pandemic gave us a halting point in this neo-liberal, unhinged trajectory built upon decades of high individualism without sufficient balancing with a critical mass of collectivism. Pre-COVID, discussions increasingly centred on the reasons for the demise of our democratic institutions in the era of Trump and Brexit, and whether we were experiencing the end of the age of reason. This pre-COVID era included how our current realities were shocked and shaken by the likes of Brexit and Trump, including the existence of inhumane detention centres, the ad hoc-ness of the Windrush Scandal and constant failings to adhere to basic human rights, all providing an environment where science and facts seemed to not be sufficient anymore to turn minds and hearts of our democratically elected representative towards leading us (ideally with integrity) towards a more sustainable common shared wealth and well-being.

We lived in a time where rationality, science and evidence seemed not enough.

But the pandemic, through its deep disruption, has also brought new ways of thinking to the fore, struggling with the old ideologies. From reconsidering what the future world of work needs to look like, from understanding the effective impacts of nationally different socially oriented approaches to the pandemic, from reconsidering our basic fabric of society, our buildings and what we use these for, and what a sustainable and environmentally recovered society could look like.

But these debates struggle with the political reality of the governments of the day, formed from a pre-pandemic age, still immersed in climate catastrophe denial, British superiority and class inequality and with all that still situated in a politically deeply divided society with regressive electoral tendencies pushing us down various existential dead ends.

We still live in an era where the partisanship of political life has become so divided that it made way for, as an example, the political

expediency of a Mitch McConnell (US) (McConnell, 2016), legislatively enabling the corporate influence into electoral systems in order to retain political power above all else, or the disdainful pragmatism of a Dominic Cummings (UK) (Wikipedia Contributors, 2019) allowing voter manipulation within a referendum as an acceptable means to achieve an end. This is also mirrored by an electorate who have – to a scarily large proportion – encultured and normalised the attitudes of politicians wanting to be on the winning side, no matter the cost, 'do or die' (Boris Johnson on TalkRadio, 2019), taking the right to be right by brute force rather than being right, as the Capitol Riots in January 2021 have shown.

When starting this book, in my introductory paragraph, I expressed my hope that by the time this book was published, some of the chaos and uncertainty and distrust for our political systems would have dissipated. My assumptions were simultaneously right and wrong; right that we were seeing sudden shifts in debates – completely new alternative futures that before had been considered unrealistic and delusional. But wrong that we had reached the pinnacle of chaos, and I had come to accept that this would be a long, painful slog for humanity to work itself back from the brink of catastrophe.

And this struggle between the forces that see only short-term gain, such as acceptance of climate apartheid or vaccine nationalism or a failed economic system, I believe will keep us busy for the rest of the century. And as the world continues to burn and shudder, and the political discourses, at least in this country, kept themselves busy with discourses around economic superiority and sovereignty (and this word has a complex underbelly), I have continually found myself asking what cuts through the fog (see also Boehm, 2019b).

I always thought that this is where the power of the creative arts comes in. When rationality has stopped working, art can reach on an emotional level. It might appear as the biting image of Canadian political cartoonist Michael de Adder presenting the real human disaster at the border crisis and a president's seeming intentional ignorance of the humanitarian crisis (de Adder, 2019) that trended and raised awareness like no factual account could:

> *The shocking image of Oscar Alberto Martinez and his 23-month-old daughter Angie Valeria, losing their life while crossing through the Rio Grande River to get into the US once again brought the problems of migrants into a highlight.*
>
> *(Team Latestly, 2019)*

Or take, for example, the depressing imagery of Banksy's Dismaland Exhibition (Banksy, 2015) with its almost sinking dinghies full of refugees painted on grey-brownish walls. Or on a more positive celebratory moment, the Repainting History Project of Photographer Horia Manolache, who in detail captured individual refugee personalities in exact poses and background of known oil-painted portraitures of European Royals (Gasser Ali, 2019).

And then there is the cleverly put together popular music boy band The Breunion Boys, with their as cleverly constructed Song 'Britain Come Back' (Breunion Boys, 2019), which is as funny as it is poignant, evoking in any Remainer that yearning back for a united Europe. Closer to my home of Stoke-on-Trent, there is the love of a local home as expressed in the DIY songs of Merrym'n from Stoke-on-Trent singing about past garden festivals and the local area (Merrym'n, 2017).

The DIY matters here, as Stoke is one of those left-behind places where residents and citizens have developed a powerful DIY and can-do attitude, mixed with a powerful creative talent and a pragmatic work ethos mixed with a strong community spirit that has allowed Stoke-on-Trent to become one of the most uniquely creatively driven post-industrial cities that I have experienced. But it is also known as Brexit Capital and has some of the most poverty-stricken neighbourhoods whilst being the regional home of one of the highest paid CEOs in the United Kingdom running a global gambling business, arguably feeding gambling addiction (Neat, 2017). Thus in this city, the same extreme opposing forces play out in social, economic and political life as they do in the whole of the United Kingdom.

These tensions and ruptures can only be healed by a more holistic and empathetic understanding of diverse sets of lives and

their circumstances, and art here is the needed scaffold. Art has the power to move us in ways no facts or rational arguments are able to. Art can touch us and with it affect action in times when the process of normalisation, fear and societal trauma seems to have paralysed us to the point where we seem to allow the most basic human civilities to be undermined. And when we feel the most helpless and consequently are in danger of becoming numbed by some of the acts of barbarisms forced to be endured by our fellow human beings, art is often the way we can communicate and cut through the barriers of partisan divisions to affect change.

Or, formulated in more positive terms than the ones described above, and coming back to my vision for this book that I started a couple of years ago, this book is about the delightful ways of exploring the nooks and crannies of where art finds itself in academia, and how it helps to engage with the outside world to shape our collective futures.

Carola Boehm, pre-pandemic first draft, 04/08/2019
(88 days to the 3rd Brexit deadline)

Carola Boehm, intra-pandemic, second draft, 11/01/2021
(during another lockdown)

Carola Boehm, pandemic recovery, final draft, 06/01/2022

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The idea of a book that attempts to bring together two professional passions of my life, that of arts education and that of the role of universities, has been part of a longer journey within my academic career. There have been so many people along the way who influenced and helped refine my thinking. Formulating new lines of enquiry, bringing together old and established knowledge to uncover new insights, this is never a purely solitary experience. So the list of thanks is almost never-ending. But in a feeble attempt to make my gratitude public, I hereby acknowledge the following communities, individuals and organisations for having enriched my thinking life and thus made the contents of this book possible.

First, I want to thank Staffordshire University, the Leverhulme Trust, the European Union's Erasmus+ and the Arts Council England, who, through their support of my projects, allowed me to explore the role of arts in academia in a research context, an educational context as well as a leadership context. Research, education and leadership are never as separate in practice as they seem in theory, and the combination of these helped crystallise out some of the conceptual boundaries. A big thanks goes to my creative communities, both within the academy and outside of it. During the writing of this book, I was fortunate to be in the midst of various creative initiatives, often close to the region I love and work in, with individuals passionate about the impact that arts can have in everyday life. During this period, we formed a new cultural compact, we initiated a new creative oriented research centre, and we developed new ways of supporting the next generation of brilliant creative and cultural leaders. This was the daily practice in which my own research journey was set, and the resulting knowledge immensely contributed to this book. I also have had the

immense fortune to be part of an academic community that continually strives to think about and develop our collective university futures, ones that are able to meet the biggest challenges for humanity. This community is spread across the globe, and their concern and proactiveness ensure that we have solutions and a growing mass of underpinning critical frameworks for higher education. Having spent now almost 10 years in these communities, I was able to be part of founding a new scholarly society to support this knowledge production, to provide safe online environments where international scholars can debate and test out their critical insights and to learn within the discipline of higher education studies from so many other academics coming from a variety of fields, from philosophy, social sciences, educational policy, history and many more. There are several disciplinary oriented academic communities that have been immensely influential to me in my thinking. There is the academic community from which I started out from in my academic journey, that of music technology. Interacting with the diversity of academics in this field has continually given me insights into some of the key aspects of academic life and knowledge production: from how we facilitate interdisciplinarity in higher education to finding solutions to breaching the gap between theory and practice in our various creative disciplines. Through discussions as part of co-edited books, podcasts, PhD supervisions and through designing undergraduate learning environments, this community was my first home and continues to be at my heart. On a personal level, I thank my family, who have been patiently supporting my academic endeavours, ones which needed a lot of teas and coffees. During the writing of this book, all of us not only directly experienced the biggest humanitarian crisis in our lifetime, but our children grew up, became adults, landed their first jobs and managed to find ways to connect in a suddenly, physically and socially distanced world. I thank my friends and my social circles for supporting all of the things that create mental, emotional and physical resilience. Thanks to that support, I not only finished the book, but like so many during this crisis, I also became a runner, an indoor rower, a yogi, hitting my first 10k at the time where I also finished my first rough draft. Last but definitely not least, I want to thank my ever-so-patient book editors at

Emerald. Writing a book is a big project, and many of us academics working in full-time higher education often struggle to find that down-time to entirely focus on larger projects such as this. I thus particularly thank them for both being patient as well as supportingly keeping this project on track through a time in which we all experienced severe disruptions to our personal, social and professional working lives.

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Boehm, C., Lilja-Viherlampi, L., Linnossuo, O., McLaughlin, H., Gomez, E., Mercado, E., Martinez, O., Kiveläand, S. and Gibson, J. 2016. Contexts and approaches to multiprofessional working in arts and social care, *Journal of Finnish Universities of Applied Sciences (UAS Journal)*. [Online]. Available at: https://uasjournal.fi/in-english/contexts-and-approaches-to-multiprofessional-working-in-arts-and-social-care/

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Boehm, C. 2019b. *Sustaining University Arts can Give us the Antidote to our Toxic Political Culture*. Wonkhe. [Online]. Available at: https://wonkhe.com/blogs/sustaining-university-arts-can-give-us-the-antidote-to-our-toxic-political-culture/ [Accessed October 18, 2019].

Boehm, C. 2016. Academia in culture 3.0: a crime story of death and rebirth (but also of curation, innovation and sector mash-ups), *REPERTÓRIO: Teatro & Dança*, *19*(27), 37–48.

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1

INTRODUCTION

Art schools in our universities play a big role in many different ways and not only within the institutions they are situated in. When considering that engaging in arts and culture has a demonstrable but indirect effect on Innovation, Welfare, Social Cohesions, Entrepreneurship, Local Identity and the Knowledge Economy, our universities can and do use arts to make themselves more permeable, to allow knowledge to spill out and be engaged with, to engage and provide co-created spaces of learning. As Sacco (2014b) points out, art and culture are important as it is

> *…not simply a large and important sector of the economy, it is a 'social software' that is badly needed to manage the complexity of contemporary societies and economies in all of its manifold implications.*
>
> (Sacco, 2014b)

So this book is timely in exploring where creative practices and arts live in our higher education communities. How do creatives shape this creative education ecosystem? How does art provide an interface between what is within and outside of our knowledge institutions? And why should all of this matter for our communities, the economy and for our society, specifically in a post-pandemic recovery?

And with all that comes the advocacy of providing a strong justification that we need creative provisions in our universities, as

there are few more powerful tools left to our disposal that can glue together and heal our divided society and our fragmented humanity. COVID-19 has brought an awareness of the need to think differently, to be bold and not accept that the trajectory of our pre-COVID world needs to be adjusted in order for our species to survive. Our old ways of working, living and playing will not serve our contemporary contexts any longer.

Perhaps exactly because Universities are one of the few sufficiently public-funded institutions left that cover the whole country, they have increasingly been the focus of ministers wanting to turn the last levers to make all of our nation's miseries disappear (Boehm, 2019a). Before the pandemic and during 10 years of Hunger-Game austerity and three years of Brexit-Blindness, Universities were continually and increasingly being asked (some would suggest 'media-shamed') to take responsibility for (1) growing economic productivity; (2) increasing social mobility; (3) solving the challenge of our failing school systems; (4) meeting the increasing expectations of student consumers; (5) reducing immigration and (6) doing all that with decreasing public funding and simultaneously being increasingly forced to allow market forces to regulate their work; because, of course, this has worked so well in other sectors.

Post pandemic, ministers seemingly busy on a day-to-day basis and unable to or unwilling to attend to the more medium to long-term needs of our societies and economies are too often resorting to dog-whistle politics, such as devising cancel-culture related policies (see Williamson, 2021a) that will make it more difficult to de-platform speakers in our universities; as if this was a genuine demonstrable issue or as if we had not just had 18 months of lockdowns refraining our abilities to meet or hear speakers live and in person. And of course, the next threats to Higher Education, announced in the Queen's Speech in 2021, are targeted again against our creative and cultural subject disciplines, displaying them as 'dead-end courses that leave young people with nothing but debt' and announcing a bill that 'will strengthen the ability of the Office for Students to crack down on low-quality courses' (Williamson, 2021a), not bothering to define what that term actually means and continuing on that trajectory of willfully ignoring the economic but

also social powerhouses that the creative industries and sectors are in the United Kingdom. The focus is again on truly narrow-minded, outdated and conservative (with a small c) values of science, technical and vocational provision, but again conveniently forgetting that vocational provision is alive and well, although often termed differently with practice-based provision, in the arts. In a past research project, I demonstrated that the difference of these concepts of vocational and practice-based for the creative subjects is meaningless and is more attached to our value systems within our universities than subject matter and content (Boehm, 2014). A whole chapter will deal with these assumptions, and this is needed in order to understand our creative subject matter in the context of content and value systems.

Within this challenging climate, our universities and specialist institutions continue to represent some of the largest art hubs in Europe.

So in this book, I wanted to explore how, in today's super-complex world, our creative learning communities afford their actors to constantly reconsider how disciplines are structured (or unstructured); how creative partnerships between university, industry and society can provide a kind of social glue; and how in Higher Education – through the arts – we can present a new way of learning, a new definition of what new knowledge is, who owns it and how we creatively (co-)create it. It will explore these concepts in relation to fulfilling sustainable visions for truly connected universities that utilise specifically their own creative learning communities for economic growth and social well-being.

Thus, this book will cover how creatively focused public/industry/academia partnership models have been given a new focus within these present-day policy contexts. Some current terms relevant for this debate are 'Culture 3.0' and 'University 3.0'.

1. STRUCTURE OF THE BOOK

This book explores the role that art plays in our Higher Education institutions, evidencing and making a persuasive case for the contributions art provision provides to the ongoing aims of institutions

wanting to make a societal and an economic impact, to be powerhouses and anchor institutions in their regions and to be demonstrably persuasive in international debates around policy. It aims to provide a holistic and easily comprehensive picture of the diverse ways of how art 'works' within the academy and its influence outside. Its content was conceived before COVID-19 afforded us all to disconnect with our daily physical work and social spaces whilst affording us to reconnect within a virtual world of work and leisure. However, this crisis significantly confirmed the importance that art and culture play in our economic and personal well-being. This was true before COVID-19 but especially so in a post-COVID-19 but possibly post-pandemic recovery of economic, societal and environmental futures.

The COVID-19 crisis has made even clearer how art lives in the intersections between university, society, industry and government. However, art subject areas are also inherently one of the most vulnerable disciplinary areas in the higher education system as their highly fragmented impacts on the economy and society are less quantifiable in monetary terms and thus less understood.

COVID-19 represented a significant rupture, and the pandemic hit the United Kingdom in the middle of writing this book. But this crisis made it also much more evident how we as humans use arts and culture to cope in times of change and in times of crises.

Even before the crises, our higher education communities were undergoing immense changes – locally, regionally and sector-wide. There was, and still is, a constant need to adapt to the newest policy initiatives that conceptualise universities as being responsible for solving a diverse number of socio-economic and well-being challenges.

Not many monographs look at the institution (academia) and its organisational structures that facilitate arts in the academy. In this regard, I am hoping that this book will contribute to opening up further debate about the importance of arts in academia in its manifold occurrences and, with this debate, make more explicit the role that universities play in our creative economies and communities. I would suggest that the book is the first of its kind (since some key books were published around the abolition of the binary divide in 1992) to create a holistic view of arts in the academy. It

does this by providing an overview of where art lives in the academy, describing the diversity of interconnected creative activities from within the academy and its connections to communities outside.

Chapter 2 will provide an insight into the methodology used to research, structure and present the contents of the book, introducing the Cultural Political Economy framework as a useful tool to gain insights into lines of enquiry that cross social, political, historical or structural nature. It was first described in associated writings by Sum and Jessop, cohesively in the book *Towards a Cultural Political Economy: Putting Culture in Its Place in Political Economy* (Sum and Jessop, 2013), representing a nuanced and cohesive methodological framework and providing a 'distinctive approach in the social sciences, including policy studies', combining 'critical semiotic analysis and critical political economy' (Jessop, 2009). It grounds its approach in both 'the practical necessities of complexity reduction and the role of meaning-making and structuration in turning unstructured into structured complexity as a basis for 'going on' in the world'. Not only does this chapter thus provide a structural overview of the contents of the book as an adaption of this framework, but I hope it provides an example, a sort of toolkit for others to adapt this methodological framework for their own critical lines of enquiry.

Chapter 3 focuses in detail on one of my two so-called 'lenses', through which I will attempt to look at the phenomena of arts in academia and, through the help of these lenses, gain new insights. Having described the method of using a lens in Chapter 2, as part of using a framework steeped in Cultural Political Economy, Chapter 3 explores in detail the concept of Culture 3.0, as first put forward by Luigi Sacco in 2011 (Sacco, 2011), here applied to the context of arts in higher education. This concept has influenced European cultural, innovation and research frameworks, and close links can be seen with a historically, even earlier movement within the United Kingdom, that of cultural democracy, gaining momentum in this post-pandemic era.

Chapter 4 covers my so-called University 3.0 concept, first coined in a WONKHE blog in 2019 (Boehm, 2019a), covering organisational or systemic aspects of arts in Higher Education

within our knowledge economy, including sociological views of institutions and their interactions with knowledge, education and practice, here contextualised within the arts. It is the second of my lenses, and this chapter is the first thorough treatment of this concept, adding a new perspective on the phenomena of higher education and the role of universities.

Chapter 5 is the core of the book, covering different aspects of where art lives in the academy. Using the above phenomenological approach, it provides a critical underpinning, a discussion using the lenses as well as some tableaus, representing something like example case studies that provide a slice in time or subject matter to allow us to reduce the complexity and gain some insights into what we are actually seeing.

In Chapter 5, we cover in subchapters university art schools, art as an academic subject area, the ability of art to make universities more permeable, arts-led research, digital arts, interdisciplinarity, partnership work and aspects relevant to innovation.

Chapter 6, as the concluding chapter, will cover aspects of the COVID-19 crisis. And it should be noted that this book was written in the midst of it and finished during the first signs of recovery. But as the pandemic has proven to hasten many developments or social evolutions, it also has exposed tensions and significant weaknesses for our future creative resilience and well-being. In this chapter, I hope to bring this holistic view of arts in the academy together to map a journey forward and evidence that we are already well on that journey, having demonstrated that not only do we need arts in the academy to stay but also why retaining art in its diversity within our university sectors is so essential.

There are extensive tables provided for future reference in the book, all listed in the List of Tableaus, Policy and other Tables.

This book looks at where art lives in the academia, but with these concepts covered, I am hoping to provide a toolset for academically underpinned advocacy, to hold the slowly but steadily dismantling of our creative and cultural educational underpinnings in our educational institutions, but with a focus here on tertiary education, by demonstrating and evidencing how arts and culture have continually played an important for our economic and societal well-being. In 2021 the Arts Council celebrated its 75th birthday,

having its royal charter granted in August 1946. So what could be considered the end of one of the biggest crises in Europe brought about the awareness of how art and culture can heal some of the ruptures in our communities, economy and UK society in general.

With the worldwide COVID-19 epidemic, we faced another rupture that will ripple down the decades, and we can hope that as a society, we and our leaders collectively understand that arts and culture again can bring great healing. Art Schools have become already a significant part of that healing.

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