

Annex A: Background to the Project

1. Since 2005 London Higher has run a 'Research Excellence Group. Its membership is comprised of nominations made by the Heads of Institutions group and London Higher ensures that it reflects a balanced picture of the research specialism in the regions. Its aim has been to coordinate, on behalf of all London HEIs, a programme of research, advocacy and promotion aimed at telling the story behind the exceptional research strength and value of London's HEIs.
2. During its existence the group has been aware that the studies it has commissioned have not adequately captured the impact of institutions engaging in creative and cultural research. In early 2007 a sub-group looked exclusively at how best to demonstrate the impact of creative and cultural research among London's HEIs. It was agreed an impact study might be a suitable way forward.
3. Two possible models were suggested. First, using existing (simple) modeling tools from UUK or second, developing a bespoke methodology for the creative/cultural sector. The proposal was submitted to HEFCE as part of a bid to secure funding allocated exclusively to Higher Education Regional Associations and it was awarded £20,000.
4. Since then London Higher has consulted with the main stakeholders in the creative sector to establish what pre-existing work has been done. It was found that:
 - i) A number of institutions have done, or are considering doing, their own impact studies;
 - ii) Other organizations have done some extensive preliminary work at looking at placing impacts in a coherent framework;
 - iii) Impact studies have been done across institutions in Australia; and
 - iv) No such work is believed to have been done among English HEIs.
5. All of the above suggested to the Group that an essential next step should be to bring the creative/ cultural group together to discuss the concept of a pan-London study. A meeting was held in April 2008 at the Royal Society for the Arts in London, chaired by Chris Frayling, to discuss how a study might be undertaken, with the central question being, *Do London HEIs desire to own and shape a collaborative study exploring the nature and extent of their creative/cultural impacts?* The group discussed a wide range of issues and concluded that a collaborative initiative towards the goal of demonstrating impacts is desired by London's creative/cultural arts HEIs, but noted concerns about how to achieve it, who to target and what the outcomes might be.
6. The group considered how best to progress the initiative and agreed the following:
 - London Higher should set up a Working Group to develop the next phases of the initiative;
 - The Working Group should have as its main Term of Reference to propose a significant collaborative initiative for London's creative/cultural arts HEIs that is achievable, robust and sustainable;
 - Among other things, the Working Group should seek to review existing methodologies; identify and prioritize audiences; suggest clear outcomes and put forward appropriate outputs to meet them; and define an appropriate delivery mechanism, to include funding and ownership of the whole initiative;

- The Working Group should report back to the group (defined as those registered for the present meeting) before July 2008 in writing with their recommendations.
7. The Working Group was set up over the summer and held three meetings during October and November. It was tasked with scoping a significant collaborative initiative for London's creative / cultural arts HEIs that is achievable, robust and sustainable, with objectives including:
- Reviewing existing methodologies;
 - Identifying and prioritising audiences;
 - Suggesting clear outcomes and putting forward appropriate outputs to meet them;
 - Defining an appropriate delivery mechanism, to include funding and ownership of the whole initiative.
8. To achieve these objectives, we held three meetings. The first meeting debated in detail the scope, outcomes and aims of the work; the second meeting reviewed evidence about existing methodologies and gaps in the evidence base; and the third meeting reviewed refined options for the project focus and outcomes. Between the meetings, The Work Foundation set up short interviews with key stakeholders to gather information about what a successful project would look like from their perspective. The list of interviewees is in Annex B. In addition, London Higher worked closely with the Working Group to pull together a list of available studies and data. The combined London Higher and Work Foundation list is in Annex C.

Annex B: Contributors to the project

Members of the Working Group included:

Lisa Hill	Arts and Humanities Research Council
Jason Potts	City University
Simon McVeigh	Goldsmiths, University of London
Sian Prime	Goldsmiths, University of London
Barry Ife	Guildhall School of Music & Drama
Derek Hicks	HEFCE
Fran Lloyd	Kingston University London
Sally Taylor	LCACE
Alan Freeman	LDA
Ajay Kathrani	LDA
Michael Reynier	London Higher
Juan Mateos-Garciai	Nesta
Sandra Kemp	Royal College of Art
Will Bridge	University of the Arts London
Julia Abbott	University College London
Sally Feldman	University of Westminster
Peter Roach	University of Westminster
Alexandra Jones	The Work Foundation
David Coats	The Work Foundation
Aine O'Keeffe	The Work Foundation
Stephen Bevan	The Work Foundation
Sarah Barnett	The Work Foundation

Interviewees included:

Lisa Hill	AHRC
Matt Adey	BERR
Jason Potts	City University
Tim Scott	DCMS
Ray Lambert	DIUS
Derek Hicks	HEFCE
Chris Sharrock	HM Treasury
Alan Freeman	LDA
Hasan Bakhshi	Nesta

Annex C: Existing Data Sources on Creative/Cultural HEIs

N.	Title	Author / Source	Type of Information	Summary
1.	Review of Institutions in Receipt of Specialist Premiums	HEFCE (2007)	PRIVATE Research report	HEIs receiving specialist premiums have recently had to submit to HEFCE a justification on impact/value and whilst these would not be available at the moment, they would be after the grant announcement is settled
2.	Measures of quality and impact of publicly funded research in the humanities, arts and social sciences.	Council for the Arts, Humanities and Social Sciences (2005) http://www.chass.org.au/papers/PAP20051101JP.php	Theoretical model	This project set out to find a fairer way to evaluate research, by focusing on the quality and impact of the diverse outputs of HASS research, such as books, performances, reports to government, films, libretti and professional advice. The model identifies three factors that may be adjusted to suit the disciplinary balance and focus of the research unit in question: research quality (peer review of an evidence-based case, informed by metrics), research impact (evaluated by a panel of experts) and research capability (evaluated by a panel of experts).
3.	The Art of Innovation	Kate Oakley, Brooke Sperry and Andy Pratt (2008) Nesta http://www.nesta.org.uk/the-art-of-innovation/ <i>Malcolm Gillies</i>	Online Survey (n=500) Interviews (n=40)	The research is based on a cohort study of fine arts students who have graduated since the 1950s from the University of the Arts in London. Three possible mechanisms by which artistic labour may impact on innovation in the economy are identified. 1) Fine arts graduates have the attitudes and skills that are needed for innovation. 2) The way artistic labour is organised is a prototype for innovation. 3) Cultural ideas are increasingly embedded in non-cultural goods and services. Key findings: average incomes are very low; large numbers are self-employed; most are employed in the creative and cultural industries; around 40% hold second jobs; 45% have set up businesses at some point in their careers.
4.	Higher Education Business and Community Interaction Survey (Part B, table 5)	HEFCE (2007) http://www.hefce.ac.uk/econ/soc/buscom/hebci/	Statistics by institution for annual attendances at performing arts events, exhibitions and museums provided by HEIs	The data shows the scale of cultural opportunity we provide and the large number of people it reaches

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5	Mapping London's Creative Industries	GLAEconomics PowerPoint summary available	Database drawn from the IDBR, about where creative firms and employment can be found in London.	Creative industries agglomerate very intensively, and at a very local geographical level - in some case, almost at street level. This may be because of the interaction between them arising from their workforce - since the creative workforce is their primary resource; they cluster around it, much as financial industries do. What would be interesting is to see if this can be mapped onto the location of HEIs.
6.	Impact of the London Centre for Arts and Cultural Enterprise	<i>Step Ahead</i> consulting for LCACE (2008). Private report	Case studies and theoretical model.	case studies of projects LCACE have been involved with to trace their impacts; they have come up with a model of Institutional impacts, Network Impacts, Knowledge Impacts and Personal impacts, which we think is well thought through, albeit I reiterate on a small scale.
7.	Knowledge Transfer without widgets: the challenge of the creative economy.	Prof. Geoff. Crossick (2006) http://www.goldsmiths.ac.uk/warden/creative-economy.pdf	Theoretical underpinning of Tech transfer in the creative sector; includes a case study	"...rather than being formed and then transmitted to others, knowledge in the creative industries is constituted within the interaction itself and it is from that engagement that value itself is derived. One might say that knowledge here is, by its very nature, networked." (pp 7)
8.	London's Culture Equation	Archives, Libraries, Museums - London (2004) http://www.almlondon.org.uk/priorities/index.cfm?NavigationID=173	Data Facts and figures about the sector	This study presents an analysis of the contribution of archives, museums and libraries to the development of London's economy and sets out a strategy for increasing this contribution.
9.	London's Creative Sector: 2007 Update	GLA Economics (2007) http://www.london.gov.uk/mayor/economic_unit/docs/wp_22_creative.pdf	Statistics Economics	This report is an update on GLAEconomics' <i>Creativity: London's Core Business</i> (2002). It covers a ten year period from 1995 to 2005.
10.	The Creative Capital	London Higher (2005) http://www.londonhigher.ac.uk/fileadmin/documents/Creative_Capital.pdf	Case studies	This publication highlights just some of the ways London's HEIs interact and collaborate with the creative industries.

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11.	Balancing the scorecard: a guide to creating 'Public Value' in cultural services	Manchester Business School, Roger Pontefract & Associates, Northwest Culture Observatory and Sport England (2008). http://www.northwestcultureobservatory.co.uk/document.asp?action=view&id=2009	Theoretical model of 'public value'	This report attempts to provide a framework for the creation of an evidence base for cultural services.
12.	Measuring the economic impacts of Liverpool European Capital of Culture	Prof David Sapsford Dr Alan Southern (2007) http://www.liv.ac.uk/impacts08/Papers/Impacts08_BusinessImpactsBaselineReport.pdf	Economic Impact measures and statistics	A report providing baseline evidence from which to measure impacts from the European Capital of Culture 2008 designation.
13.	Research Assessment Exercise	RAE 2008 (cf. RA5a) http://www.rae.ac.uk/pubs/2006/01/docs/o63.pdf	Examples concerning the research environment and indicators of esteem	Institutions are requested to structure the research environment element to demonstrate how the research environment meets the indicators of excellence given for it, i.e., strategy, people, and structure.
14.	The Wow factor: Global research compendium on the impact of the arts in education	Anne Bamford (2006) 'The Engine Room' for UNESCO, in partnership with IFACCA and the Australia Council. ISBN 978-3-8309-1617-8	Comparative data case studies from c. 60 countries	The book analyses the differences between 'education in the arts' and 'education through the arts'...[and] develops internationally comparable standards for quality arts education... identifies a number of concrete educational, cultural, and social benefits of arts education.
15.	Measuring our Value: Results of an independent economic impact study commissioned by the	Spectrum Strategy Consultants (0000) with The British Library http://www.bl.uk/aboutus/str	Survey data, Endorsements	Contingent Valuation...by carefully designed surveys it is possible to elicit, in quantitative terms, how much people value a particular organisation or service.

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	British Library to measure the Library's direct and indirect value to the UK economy	atpolprog/increasingvalue/publicvalue/value.pdf		
16.	Creative Futures: Building the Creative Economy through Universities	Million + Centre for Creative and Cultural Industries Research Napier University Edinburgh http://www.millionplus.ac.uk/policy.htm	Case studies, Policy recommendations	Interesting areas investigated on how universities per se contribute to the 'creative economy' - as such a reverse take on the matter.
17.	A Reports on the Design Sub-Sector in London, The Film & Video Sector in London The interactive Leisure Software Subsector in London	Creative Industries Observatory http://www.creativeindustriesobservatory.com/	C.I. company data (size etc.) Distribution maps Spider diagrams of Executive connections	These reports provide an overview and in-depth analysis of the core activities and key characteristics of creative sub-sectors. Headings include: Organisation and Industry Structure; Financial and Economic Analysis; Geographical Analysis; Social Analysis and Network Structures; Key Findings and Observations.
18.	Australia's Creative Economy: Mapping Methodologies	Peter Higgs Centre of Excellence in Creative Industries and Innovation (CCI) at Queensland University of Technology, Brisbane http://eprints.qut.edu.au/archive/00006228/01/6228.pdf	Methodology; Metrics	Not sure whether HE is covered explicitly
19.	The economic impact of the BBC on the UK	PWC (2008)	Composite model including: Literature review	Does not cover HE, but is widely cited as an example of a successful demonstration of impact.

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		http://www.bbc.co.uk/bbctrust/research/economic_impact/index.html	Counterfactual Value-add Impact	
20.	The University and the Creative Economy	Richard Florida, Gary Gates, Brian Knudsen, and Kevin Stolarick (2006)	Multivariate analysis of basic HE data (students, patents etc.) Introduces 2 new measures	This article provides a data-driven, empirical analysis of the university's role in the "3T's" of economic development, looking in detail at the effects of university R&D, technology transfer, students and faculty on regional technology, talent, and tolerance for all 331 U.S. metropolitan regions.
21.	Creating Public Value through Knowledge: The British Library	The Work Foundation, private report	Theoretical framework, stakeholder interviews, collation of indicators	Adaption of BBC model to show how the British Library creates public value. Proposed 8 high-level purposes through which the British Library can articulate its public value. 5 relate to public value (collection, access, digital research environment, user experience and public engagement), 2 to economic value (economic contribution and value for money) and 1 finally, public cost (cost to taxpayer). Indicators collected for each indicator, bringing in more qualitative information and data (for example, researchers' and businesses' dependency on the British Library's research facilities).
22.	Creative Graduates: Creative Futures	Commissioned by partnership of 26 HEIs with first degree courses in art, design and media subjects. Supported by CHEAD and the University of the Arts, London. The Institute for Employment Studies is undertaking the work: http://www.employment-studies.co.uk/projects/creative/creative.php	In progress: survey of more than 25,000 graduates across the UK, qualifying in 2002, 2003 and 2004.	Building on the 1998 study 'Destinations and Reflections, which worked with a range of HEIs to survey art and design graduates and explore graduate careers, investigating the myths surrounding art and design education. This study aims to update the picture and find out what really happens to graduates from art, design and media courses, how their careers are shaping up and the impact they have in the creative industries and beyond, how their HE experience has influenced and shaped their careers, and their plans for the future. The study will explore experiences more than six months after graduation, giving individuals time to make employment and career decisions and actions.
23.	Networking off Madison	Mohammad Arzaghi and J.	Data analysis and literature	Review of network spillovers in advertising and the fact that

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	Avenue	Vernon Henderson Brown University July 28, 2006	review	the value that advertising agencies place on being close to one other is reflected in higher rental costs). It explores what is distinctive about spillovers in the creative industries, suggesting that informal, face-to-face networking is especially important in terms of enhancing creativity and sharing information vis-à-vis other industries. Found that the effects of agglomeration decay within 0.5 miles of these ad agencies.
24.	Excellence with Impact: Progress in implementing the recommendations of the Worry Report on the economic impact of the Research Councils	Research Councils UK commissioned PA Consulting and SQW to undertake a 'baseline' assessment of the UK Research Councils http://www.rcuk.ac.uk/cmsweb/downloads/rcuk/economicimpact/excellenceimpact.pdf	Review of detailed case study analyses, Research Councils' existing data sources, literature review.	Project does not overcome the conceptual, methodological, and practical difficulties of economic impact studies, but has undertaken empirical investigations and developed an overarching methodological framework grounded in the research evaluation literature, applying systematic economic analysis techniques to the evidence secured through the project. Impacts are assessed based on four main categories: <ul style="list-style-type: none"> • Development of human capital (primarily through the acquisition of skills through the research process) • Business and commercial (dealing with the commercial exploitation of research) • Policy (the impact that research has on the creation and application of, primarily, government policy) • Quality of life (diverse impacts such as improved environment, social cohesion, health and cultural advances).
25.	Hidden Innovation in the Creative Industries	Ian Miles and Lawrence Green, July 2008 Nesta http://www.nesta.org.uk/hidden-innovation-in-the-creative-industries/	Analysis of Community Innovation Survey and case studies of videogames, product design, advertising and independent broadcast production	Technological innovation happens across all sectors but innovation in the provision of experiences is particularly important to the creative industries. Much of the innovation in the creative industries is hidden, for example research into people's tastes and preferences, innovation in business models, novel combinations of technologies and processes.
26.	Talent not Technology	Ammon Salter, Pablo D'Este, Ben Martin, Aldo Geuna, Alister Scott, Keith Pavitt, Pari Patel, and	Reviews data on the role of publicly funded research in innovation, compares UK's research investment in	The report found is a widening investment gap in research between the UK and the US and other leading OECD countries. Growing weakness in private R&D helps to undermine the ability for research to underpin innovation in

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		Paul Nightingale SPRU - Science and Technology Policy Research University of Sussex 22 June 2000 http://www.sussex.ac.uk/spru/1-4-14-1-2.html	relation to other leading countries and places this in the context of integrated research innovation framework.	the UK. Research supports innovation through a series of channels. These are: <ul style="list-style-type: none"> • increasing the stock of useful knowledge; • supply of skilled graduates; • creation of new instrumentation and methods; • development of new networks; • enhancement of technological problem-solving capacity; • generation of new firms; and • provision of social knowledge. Innovation is becoming increasingly international in scope and participation in networks of innovation requires substantial investment.
27.	Increasing the economic impact of Research Councils	Warry Report 2006	Stakeholders interviews, assessment of available data	The report's recommendations are around: <ul style="list-style-type: none"> • leadership of the knowledge transfer agenda; • influencing knowledge transfer behaviour of universities and Research Council Institutes; • increasing engagement with user organisations It argues that Councils need to increase their emphasis on knowledge transfer and the economic impact of their work but must increase this emphasis further without sacrificing the research excellence for which the UK is rightly admired.
28.	The impact of universities and colleges on the UK economy	Universities UK (2006) http://www.universitiesuk.ac.uk/Publications/Bookshop/Documents/economicimpact3.pdf	Review of Higher Education Statistics Agency (HESA) data for the academic and financial year 2003-2004. Modelled estimates were also made of the impact of the off-campus expenditure of international students and visitors attracted to the UK by the HEIs.	The study focused on the examination of key economic characteristics of the HEIs and the impact generated by their activity. Gross export earnings for the HE sector in 2003-2004 were estimated to be over £3.6 billion. This includes the international revenue earned directly by the HEIs together with the additional personal expenditure of international students and visitors. In 2003-2004 the HE sector spent some £15.4 billion on goods and services produced in the UK. Through both direct and secondary or multiplier effects this generated over £45 billion of output and over 581,000 full time equivalent jobs throughout the economy. The total employment generated

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				was equivalent to around 2.5% of the workforce in employment.
29.	Impact of higher education institutions on regional economies	ESRC funded initiative running from 2007 – 2010 with nine projects	Reviews of different university impacts	<p>The nine projects are:</p> <ul style="list-style-type: none"> • IFS - Investigating business - university innovation linkages; • Institute of Employment Studies: the impact of economics and quality of life on graduate flows and subsequent innovative capacity of cities in the UK; • Cambridge University - Industry knowledge exchange: demand pull, supply-push and the public space role of HEI in the UK regions; • Sheffield University - HEI knowledge and its impact on regional competitiveness; • Newcastle University - Universities and community engagement: learning with excluded communities; • Strathclyde University - The overall Impact of HEIs on Regional Economies in the UK • Strathclyde University- Co-ordination of Impact of HEIs on Regional Economies in the UK • The Open University - Regional perspectives on the role of HEIs in social transformation • Manchester University - Impact of research and innovation networks on regional competitiveness: the role of HEIs; • University of Glasgow - Students as catalysts of city and regional growth.
30.	Creative Industries Knowledge Transfer Impact Project	Dr Calvin Taylor and Dr David Smith, University of Leeds, 2005 - 2008	Case study methodologies (including interviews with academic, academic managers and industrial collaborators) with a thorough literature search in the areas of knowledge transfer, the creative industries, innovation and	Examination of the evolution of the knowledge exchange imperative within Higher Education and the possible implications for the arts and humanities. Publications include an exploration of the nature of the relationships between higher education and the creative industries, particularly with respect to their apparent intrinsically regional dimension. The discussion is contextualized within theorizations of regional innovation and the insight this is now bringing to thinking about new models of innovation. They also investigated the

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			their dynamic relationships.	specific theorization of knowledge exchange processes in the arts and humanities.
31	Looking Out: effective engagements with creative and cultural enterprise	Art Design Media Subject Centre (2008 onwards) http://www.adm.heacademy.ac.uk/projects/adm-hea-projects/looking-out	Questionnaire Focus group data Case studies Professional profiles	Looking-Out will focus on the roles and experiences of Teacher-practitioners; individuals contributing to the student learning experience who also work, or have worked, within the Creative and Cultural industries. They may be part-time studio teachers, work-based learning supervisors, visiting and specialist speakers, external examiners or members of industry liaison panels etc.
32	VivaCity! The Economic Impact of the City Arts Cluster	Corporation of London report, conducted by Oxford Economics. Executive Summary: http://217.154.230.195/NR/rdonlyres/A2AA0FBD-6C3F-4894-9079-03918EF57FE8/0/BC_RS_vivacity_0607_ES.pdf Full report: http://217.154.230.195/NR/rdonlyres/C05BEB50-746E-4282-9553-7CA9A021E7D5/0/BC_RS_vivacity_0607_FR.pdf	Quantitative analysis of economic impact	Report finds that the City arts cluster has a substantial impact on the London and UK economies. City arts festivals and institutions attracted over 10 million visitors in 2005, directly created over £95 million in GDP and over 3360 jobs. The report also notes wider impacts on the ability of the city to attract and retain talented people.

Annex D: Emerging Themes from the Data

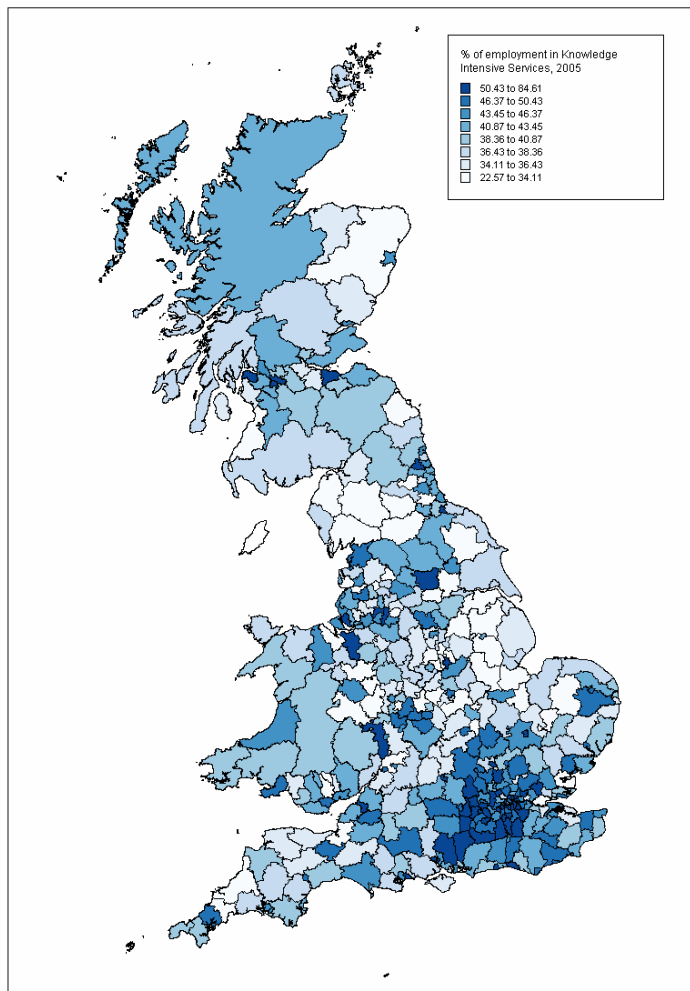
This section was presented in slide format at the second Working Group meeting on 30 October 2008 and provided an overview of emerging themes from the literature review, as well as an overview of research on 'anchor institutions', which had been requested at the previous meeting.

1. Measuring Impact: Cultural and Creative Industries in a Geographic Context

The Work Foundation's Knowledge Economy programme has demonstrated the increasing importance of knowledge intensive industries – which include creative and cultural industries¹ – to the UK's economy. Nearly half of our employment is in knowledge intensive industries and between 1995 and 2005 for every 1 job created in other services, 12 jobs were created in knowledge intensive industries. This economic change plays out differently in different cities however, as the map below illustrates.

Map D.1: Proportion of employment in knowledge intensive industries, 2006

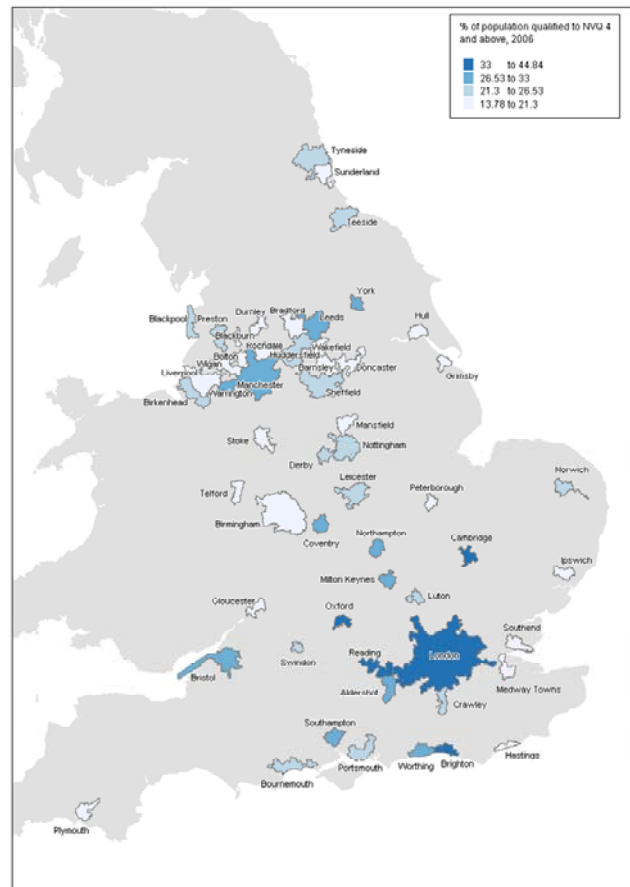
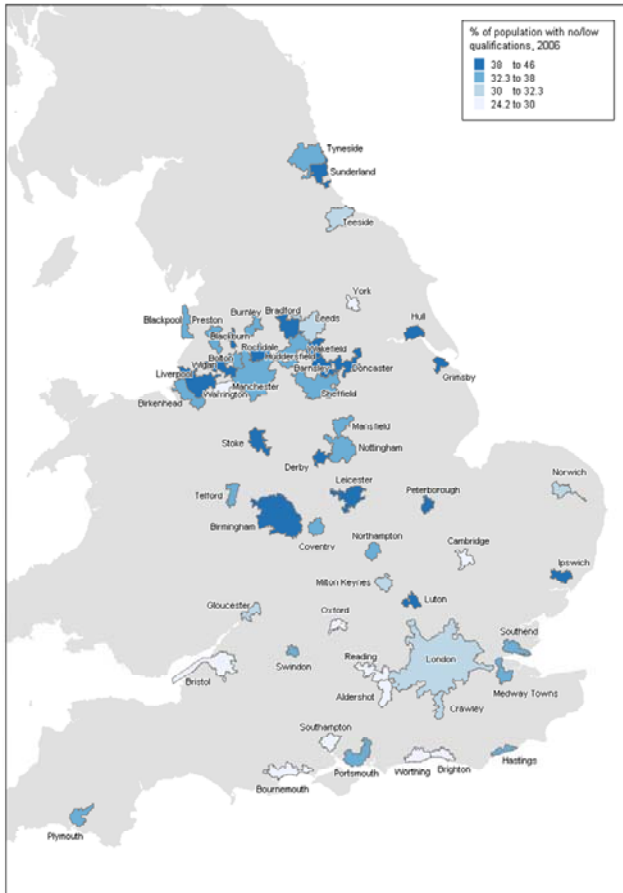
¹ Knowledge intensive industries include high to medium tech manufacturing, finance, business services, communications, health, education, cultural services, air and sea travel. Knowledge intensive occupations are defined by the proxy of managers, professionals, associate professionals and technical, or by qualification level (those with a degree or above)



Map D highlights the concentration of employment in knowledge intensive industries in cities around Great Britain. Cities matter in an economy based on innovation because they provide access to consumers, to specialist skills and to the opportunities to exchange ideas and develop new thinking. As a consequence of the advantages of cities in a more knowledge intensive economy, cities have been established as the engines of the British economy, accounting for a higher proportion of GDP than their share of population. Understanding how to make the most of the opportunities offered by cities for cross-fertilisation of ideas between individuals, firms and sectors will help cities maximise opportunities to develop new businesses and increase productivity.

Skills are an important part of cities being able to capitalise upon opportunities in the knowledge intensive economy. As Map D.2 below shows, the skills levels in cities across England vary a great deal. The map on the left shows the proportion of the population with no or low qualifications (the darker blue, the lower the skills levels); the map on the right shows the proportion with qualifications at degree level or above (the darker blue, the higher the skills levels). Those cities with lower levels of skills are likely to be less productive, and potentially – during the current economic climate in particular- less resilient in the face of economic change, both an individual and an area level.

Map D.2: The skills ‘chicken and egg’ problem – less resilience



Given the importance of skills, skills institutions are also an important component of supporting successful knowledge intensive cities. The Work Foundation's research on how higher education institutions and cities can work together more effectively suggests that it is useful to use a framework to think about how the priorities of cities and education institutions differ, and where they may have priorities in common.

	City priorities	Education institution local priorities
<i>Economy – what economic impact do you want to have in a more knowledge intensive economy?</i>	Having a diverse set of specialised knowledge intensive industries with high productivity which build on existing strengths and create high skill jobs	Knowledge creation, knowledge transfer, employer engagement and offering high quality jobs to talented people at different levels, with an economic impact benefit of contributing to the productivity and the labour market of the city as employers
<i>Leadership – what role does leadership play in achieving your overall mission?</i>	Having a distinctive vision for future growth in the knowledge intensive economy and the capacity to deliver this through different institutions, working with talented people across	Needing to demonstrate global and local leadership to achieve global and / or local mission. Acting as an “anchor institution” locally to help attract and retain talented staff and students to work in and around the

	different sectors. Attracting talented people to leadership roles.	university. Supporting local economic impact as well as the development of high quality research and spin-outs.
<i>Place – what impact do you hope to have on the built environment and infrastructure of the city to achieve your core mission?</i>	Having an attractive city which enables people to have a high quality of life, to travel to work and businesses to work efficiently and productively, and helps to attract and retain visitors, residents and businesses to the area	Expanding campuses to provide appropriate facilities for students, staff, research and business spin-outs where appropriate; for some universities, embedding these campuses within the cultural and commercial districts of cities
<i>People – what impact do you hope to have on people?</i>	Attracting and retaining high level graduates, working with FE to develop intermediate skills and working with education institutions to help tackle rather than exacerbate inequalities	Working with local voluntary and community sectors and using academic expertise to support investment in communities, to widen access to further and higher education and to demonstrate economic impact where appropriate e.g. through generating jobs both directly and indirectly

Source: Embedding Universities in Knowledge Cities (2008) The Work Foundation

For London Higher's work, it is also helpful to consider what role the concept of 'anchor institutions' might have in the work. This is an argument, drawn from the United States of America, that 'anchor institutions' - including universities, community colleges, museums, libraries, municipal enterprises, hospitals, parks, performing arts centres, sports arenas and other institutions - contribute to the culture, economy and vitality of cities. Anchor institutions represent 'sticky capital' in cities as they cannot easily pick up and leave the community so have special importance to the re-making of a city and its future. They also provide an opportunity to engage cross-sector in the way that creative industries already do, as well as having an impact on employment, purchasing, physical space, leadership, brand of a city, ideas, global reach etc.

2. Measuring Impact: Useful Studies

Useful studies about measuring the impact of creative and cultural institutions include:

- **Universities UK measures of university impact**
 - Direct income, expenditure, employment, knock-on effects (jobs created elsewhere), international students / visitors
- **Australia's Creative Economy measures**
 - Employment, firm activity, GVA, trade and exports – but challenges around definitions, existing data classifications and technology

- **Research Council measures (Excellence with Impact report)**
 - Development of human capital (skills acquisition), business and commercial, policy and quality of life
- **CHASS**
 - Standard bibliometrics are inappropriate; need to evaluate through peers and experts focusing on quality, impact and capability in weighted way
- **Recognition that outputs may vary in the arts (RAE)**

3. Frameworks to help measure impact

Potentially useful frameworks to help measure impact include:

- Public Value scorecard (NWDA)
- StepAhead model
- UpBeat
- CHASS model (weighted scorecard)
- Others...

Annex E: An example framework: the Step Ahead Model

This model was introduced to the Working Group by Sally Taylor from LCACE. This Step Ahead model was applied by LCACE to its own activities and was agreed by the group to be a very useful framework for thinking about the impact of cultural and creative HEIs and faculties.

