



**National Centre for  
Academic and Cultural Exchange**

**NCACE Action Research Report**  
**Skills and Capacity for Knowledge  
Exchange with the Arts and Cultural  
Sector**

**Dr Kayla Rose**

# **NCACE Action Research Report: Skills and Capacity for Knowledge Exchange with the Arts and Cultural Sector**

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Objective: Scope out, review and summarise the existing evidence and research on the skills and capacity of the arts and higher education sector related to the development of effective collaboration and knowledge exchange.

Areas that existing research will be found under will include (but not be limited to):

- Knowledge Exchange
- Negotiation
- Collaboration
- Co-design
- Creativity in management / leadership
- Leadership more generally

Output: A concise report with a bibliography attached.

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# Report

## Introduction

Establishing a robust knowledge exchange practice between universities and the arts and cultural sectors – spanning across museums and heritage, the creative industries to the third sector, government agencies and policymakers – has become an essential aspect of research and innovation activity within UK universities, with importance placed on building the skills and capacity for collaboration. The underlying challenge is to understand exactly *how* to carry out knowledge exchange in a way that fits with both the disciplinary practices of arts, humanities and creative industries research, and the ways in which the arts and cultural sector, as defined by the Department for Digital, Culture, Media & Sport (DCMS), operates within that space. Responding to this challenge is clearly essential, but how to respond is often hidden in the existing literature: not because it is not recognised as important, but because of the different languages and priorities that exist across the university and arts and cultural sectors. Occasionally, there is also the sense that universities do not always understand and champion the value of research from the arts and cultural sector itself, instead viewing knowledge exchange as a set of metrics that are more transactional with mainly a one-way knowledge transfer rather than a two-way mutually beneficial process of knowledge exchange and creation; however, the literature shows that this is often linked to an evolution of language rather than thought and practice.

While Crossick (2006) has maintained that arts and humanities disciplines have deeply embedded relationships and connections with wider economic and social activities, he also recognises that the lack of traditionally commercial outputs from many arts and humanities disciplines can make engaging in knowledge exchange activities challenging. The knowledge exchange activities that occur between universities and the arts and cultural sector are often based on models of knowledge transfer designed specifically for other sectors, namely for health, science and technology. Knowledge exchange is inherently more difficult to measure than knowledge transfer, which tends to be more commercial and linear in nature. Therefore, those researchers working in universities carrying out knowledge exchange activities in the arts are often working not based on the specific relationship between the arts and humanities disciplines and the arts and cultural sector, but rather through these existing models of knowledge transfer used in other sectors that are not always fit-for-purpose (Crossick, 2006: 2).

As Moreton (2016) rightfully argues, this requires universities to not only rethink and revamp the different types of outputs that research produces while concurrently

considering and reconsidering how and with whom researchers can engage, but also to explore and negotiate how research itself is imagined and valued. In short, while there are clear lessons and best practices to learn from other sectors, there needs to be a deeper understanding between the university and arts and cultural sectors of what specific skills and capacity needs are required to generate mutually beneficial, valuable and sustainable knowledge exchange between these sectors (Moreton, 2016: 113).

According to a new British Academy report published in June 2021, SHAPE disciplines – Social Sciences, Humanities and the Arts for People and the Economy – contribute to and shape public policy that supports change for the good of society. It recognises that knowledge exchange between universities and the arts and cultural sector, in its many and varying forms, is vital and valuable. From research and impact to co-producing best practice and skills development, knowledge exchange is ‘deeply embedded and pervasive within SHAPE research and education, across all subjects and the full spectrum of knowledge exchange activities’ (British Academy, 2021: 4). These findings are not new and anyone working in developing knowledge exchange activities and collaboration in the arts and cultural sector has known this for years; however, we also know that universities, policymakers and funding bodies are driven by metrics – one need only look at the Research Excellence Framework (REF) to understand how firmly embedded this is into university culture – so the need to respond to recommendations for how to improve performance can be a potential driver for further reflection on skills and capacity development needs.

Published in response to the first ever Knowledge Exchange Framework (KEF) exercise, which was completed in 2021, the British Academy report makes recommendations for the future of KEF in driving excellence in SHAPE knowledge exchange, touching upon best practice in co-production and skills and capacity building in its chosen case studies. However, though KEF has clear metrics in place for universities to define their knowledge exchange activities in areas such as Research Partnerships, Working with Business, Working with the Public & Third Sector and Skills, Enterprise & Entrepreneurship, these are not really defined around driving mutual benefit between the university and non-academic organisations. Even placing both the KEF and Knowledge Exchange (KE) Concordat aside, the literature recognises that knowledge exchange should and must be a given for universities, embedded in every aspect of what they do (Crossick, 2006; Gilmore & Comunian, 2016; Murdock *et al*, 2013; Williams *et al*, 2017).

With both the rise of the idea of the civic university, one that has an international reach but remains firmly embedded in the local community, and the short- and long-term impacts of the Covid-19 pandemic to consider, universities find themselves facing the

challenge of balancing the needs of students, research funders and the local community while adhering to an ever-increasing series of metrics and exercises designed to test their effectiveness and value. As an institution, the university must contribute to social and economic recovery, working to train and retrain the local workforce and engaging in widening participation activities to support all interested learners in progressing to higher education. As researchers within that space, there is an inherent responsibility to not only engage with the communities about and who research is for, but to recognise that the flow of knowledge and expertise is not unidirectional, whether they work in science, business, technology, arts or humanities and everything in between.

As much as we know that knowledge exchange and collaboration to mutual benefit are necessary for engaging the arts and cultural sector, knowing how to do it and do it well is a different story. Arts Council England (2021: 2), for example, has committed to delivering their 2020-2030 strategy, *Let's Create*, with a goal to see England become a 'country in which the creativity of each of us is valued and given the chance to flourish, and where every one of us has access to a remarkable range of high-quality cultural experiences' by 2030. Another example is the Arts and Humanities Research Council (AHRC), which seems to grasp that this gap in understanding and skills development exists. Overall, AHRC strongly advocates the role that arts and humanities research plays in driving 'public benefit' by 'enabling cultural participation, addressing contemporary social challenges and creating economic value' (AHRC, 2019: 5). AHRC-funded research makes a highly visible contribution via its collaboration with flagship UK cultural institutions and training the next generation of researchers is central to their strategy (AHRC, 2019: 22-23).

The AHRC Delivery Plan (2019) recognises the role of 'enablers' of collaborative activity between the university and arts and cultural sector and focuses on both short- and long-term actions to support the skills pipeline, going beyond doctoral training and early-career fellowship provision by creating additional opportunities for doctoral and early-career researchers to engage beyond higher education (HE) with external partners. While this is a step in the right direction, there is not an explicitly defined understanding of exactly what skills and capacity needs exist across the two sectors – not all knowledge exchange actors will be academics with higher degrees so not all those working within and across the university and arts space will have access to the AHRC's training, or indeed that of the other UK-based research councils (e.g. Economic and Social Research Council, Natural Environmental Research Council and Engineering and Physical Sciences Research Council), which also have relevant artistic and cultural activities ongoing.



While the requirement for, and impact of, good knowledge exchange, enterprise and research has been thoroughly explored in the existing research, with a wide body of publications readily available (see the full bibliography contained within Appendix III of this report), the skills and capacity aspect of knowledge exchange is less visible in the literature. This is despite the fact that public engagement and knowledge exchange are considered core components of cultural, social and economic impact, which is clearly reflected in the KE projects and initiatives currently ongoing across UK funding bodies and arts and cultural institutions (see Appendix I for a sample of KE activity as it relates to supporting skills and capacity development).

## Approach & Context

This research into skills and capacity for knowledge exchange between and within universities and the arts and cultural sector supports the National Centre for Academic and Cultural Exchange (NCACE) in its mission to facilitate and support further capacity and potential for knowledge exchange, which has grown out of The Culture Capital Exchange's (TCCE) significant track record of supporting collaborations, partnerships, network and engagements between HE and the arts and cultural sectors.

We know from practice that weight around co-design and collaborative activity is inherent in the arts sector, as well as the need for mutually beneficial reciprocal relationships; however, despite knowing that there is a need to grow skills and capacity, particularly in this area, there appears to be less literature and resources available in terms of *how* exactly to do it between the university and arts and cultural sector. As discussed above, the term 'knowledge exchange' itself creates a challenge for understanding how universities and the arts and cultural sector collaborate in this area.

My approach to this piece of work has been two-fold, encompassing both a systematic online literature search using a defined set of keywords in order to find the most relevant academic literature and a rapid scoping study of key initiatives and projects in knowledge exchange across a range of known organisations in the UK, such as AHRC, Arts Council England, Arts Council NI, Arts Council Wales, Creative Scotland, Research England, Museums Association, British Council, Clore Leadership Programme and TCCE, to name but a few, as well as a number of UKRI funded doctoral training partnerships – a full sample of these is available in Appendices I and II of this report.

## Key Interim Findings

What we know for certain is that arts and cultural research and practice play a vital role in building relationships among a wide range of societal stakeholders, including academics, citizens, communities, civic organisations, industries, museums and memory sites, creative practitioners and policymakers, though there is comparably less published work around the specific skills and capacity within and across organisations needed to get there. What has emerged, however, is that there is fairly strong evidence of this within the health, science and social science sectors and a real sense that more hidden evidence exists within the voluntary and the arts sector. For example, there is a long history of collaboration between the National Health Service (NHS) and the university sector, particularly the NHS Knowledge Exchange Benchmarking Network and the Chief Scientific Officer's Knowledge Transfer Partnership Programme, as well as the collaborative strategies carried out between individual universities and the NHS.

The four key interim findings of this research are summarised briefly below. What remains to be explored is whether or not there exists further evidence around different kinds of skills that the arts and cultural sector brings to the university, and vice versa, or if it is more worthwhile to work to an understanding that best practice is best practice regardless of which sector is being engaged with.

### 1. Existing evidence around skills and capacity building in knowledge exchange across sectors is hidden in the literature, not missing – challenge around conducting a literature search using the term 'knowledge exchange'

The term 'knowledge exchange' itself creates a challenge for understanding how universities and the arts and cultural sector collaborate in this area. While the term is used regularly by universities collaborating with the arts and cultural sector, it does not seem to be as frequently used in the sector itself, making it difficult to identify the extent to which there exists an established body of evidence on the skills and capacity of the arts and higher education sector related to the development of effective collaboration and knowledge exchange.

Some of the terms used in the arts and cultural sector that link to 'knowledge exchange' are:

- Co-Creation/Co-Design
- Collaboration/Collaborative Design
- Creative Exchange
- Arts/Cultural Skills/Leadership

- Partnership
- Place-shaping
- Research Connections

However, despite the above mentioned challenges with the arts and cultural sector overall, clear structures around skills and capacity for knowledge exchange are perhaps most easily found within the museums and heritage sector and the creative economy more widely.

In the museums and heritage sector, the Museums Association conducts a full set of initiatives centred around research and evaluation, partnerships and workforce (see Appendix I). They have also contributed significant research on the attitudes, behaviours and skills of the UK museums workforce, highlighting the need for funding to support workers to engage in subject-specific knowledge exchange and a focus on strategic leadership development within and across organisations (BOP Consulting with the Museum Consultancy, 2016b: 5). Overall, the skills gaps that were identified and solutions recommended reflect a drive towards improved museum resilience (ibid: 8).

Dawson & Gilmore (2009) have also analysed the what, how and why behind key practices and issues in knowledge exchange and skills development across the museum sector, delving into a set of case studies on the shared interests and priorities between universities and the sector. Their consultation took a practical approach, exploring the best regional examples of HE engagement and collaboration with the cultural sector and wider community via case study models to inform future developments. As part of this, the project sought to identify the key features of successful partnerships, as well as how regional HEIs could develop research relationships with regional museums, galleries and visual arts organisations to strengthen knowledge exchange and scholarship capability within the sector.

The key issues found by Dawson & Gilmore reflect those identified in other literature explored in this report (Comunian & Gilmore, 2014; Comunian, Smith & Taylor, 2014; Crossick, 2006; Hughes *et al*, 2011; Mooney, 2012; Moreton, 2016), including the question of exactly what constitutes collaboration in universities versus the arts and cultural sector. For example, partnerships, programmes, projects and collaborations each have different meanings between the two sectors, highlighting further need for better shared language and understandings as a first step toward effective skills and capacity building for working together in the knowledge exchange arena (Dawson & Gilmore, 2009: 9-10).

Within the creative economy as a whole, Gilmore & Comunian (2016) have explored the relationships between universities and the creative industries sector in detail, with a special focus on research and knowledge exchange. In exploring the ways in which universities have engaged with the creative industries sector's agenda, the authors highlight the difficulties faced by universities in defining the roles they do and can play in collaboration across the sector. The difficulties highlighted by Crossick (2006) and Moreton (2016) are prevalent, namely the application of knowledge transfer processes and methodologies used in other sectors that are not necessarily fit-for-purpose in the creative industries. Gilmore & Comunian (2016: 3) highlight the need for co-commissioning and knowledge sharing that is sector-led rather than driven by university metrics, focusing on where they intersect in terms of 'creative human capital' and 'knowledge development'.

Another significant piece of work highlighting these issues across the creative economy is the AHRC-funded *The Hidden Story: Understanding Knowledge Exchange Partnerships with the Creative Economy* (2017), which makes recommendations in line with the distinct way that universities co-create and exchange knowledge with the creative industries for a range of stakeholders, including government and policy makers, local and devolved authorities, university leaders and research managers within HEIs.

## 2. Examples of best practice in skills and capacity building for knowledge exchange can be found within the health, science, social science and voluntary sectors, but are more difficult to locate within the arts and cultural sector

As Crossick (2006) and Moreton (2016) have noted, many of the knowledge exchange activities that occur in the arts and cultural sectors are often based on models designed specifically for other sectors, namely for health, science and technology (Mitchell *et al*, 2009 and Murdock, Razia & Wilding, 2013). While best practice in skills and capacity of knowledge exchange is more hidden within the arts and cultural sector as a result of the challenges discussed above, there have been clear, well-established practices in place in other sectors for over a decade.

UKRI's Economic and Social Research Council (ESRC), in particular, has a fantastic toolkit for researchers doing knowledge exchange ([Tips for doing knowledge exchange \(https://esrc.ukri.org/research/impact-toolkit/tips-for-doing-knowledge-exchange/\)](https://esrc.ukri.org/research/impact-toolkit/tips-for-doing-knowledge-exchange/)). The toolkit contains links to information on established tools, such as Theory of Change and Stakeholder Mapping, and advice and training on building contacts, developing relationships and evaluating KE. While it is very much a general 'how to' guide, it highlights the skills and capacity for KE that successful researchers develop, while providing an introductory practical guide.

Furthermore, there is an outpouring of work on knowledge exchange within the context of the Covid-19 pandemic, with recommendations for what comes after. These are spread across sectors, with a key focus on resilience, wellbeing and recovery. Boaz *et al* (2021) discusses evidence gaps in research and knowledge exchange across economic growth, recovery, public services and policy and practice, which, while not directly linked to the arts and cultural sector, can provide a framework around KE opportunities in line with post-Covid government priorities in the UK (particularly around the NCACE priorities of place and skills development).

Additionally, there is a growing body of literature on interdisciplinary collaboration in knowledge exchange (Haythornwaite, 2006). Of particular interest is a deep dive into knowledge exchange and collaboration across the sciences and creative practice (Groth *et al* 2020), the links between universities and multiple stakeholders across disciplines and sectors, particularly the sciences (Fazey *et al* 2011 and Mitchell *et al* 2009) and various investigations of knowledge exchange in the social sciences (Bullock & Hughes, 2016 and Lightowler & Knight, 2013).

### 3. Co-design and collaboration are inherent to the arts and cultural sector – focus is on reciprocal, sustainable relationships and mutual benefit

Collaboration and the co-design of programmes and knowledge are increasingly being recognised as best practices for university and arts and cultural sector engagement; however, they are only ever partially achieved. As discussed earlier in this report, rather than being primarily a commercial exchange, partnership within the context of the arts and cultural sector is fundamentally relational, and the challenge of getting universities and the arts and cultural sector on the same page in terms of defining collaboration is a work in progress (Comunian, Smith & Taylor, 2014; Wilson & Mitchell, 2016). The literature agrees that, much like deep friendships, partnerships across universities and the arts and cultural (and indeed, voluntary) sectors need defining and development via a process of co-creation (Bagwell *et al*, 2014; Comunian & Gilmore, 2014; Dawson & Gilmore, 2009). It is generally agreed that long-term, sustainable and mutually beneficial partnerships need a deep commitment from both sides, but what that commitment entails from the viewpoints of the university and the arts and cultural sector is yet to be defined (Ray, 2016).

Leighton & Mitchell's (2018) work on creating collaborative ecologies via the Exchange provides a solid foundation upon which to build a corpus of best practices around facilitating collaborative research and knowledge exchange between universities and the arts and cultural sector, particularly around development opportunities for Early Career

Researchers (ECRs) and how to establish long-term partnerships. There is a strong focus on getting universities and the arts and cultural sector on the same page in terms of understanding what each does and how they do it, in order to solve the lingering issue of limited networking and peer learning opportunities for knowledge exchange professionals in disciplines where resources are harder to access and locate (Leighton & Mitchell, 2018: 14).

Facer & Enright's (2016) work on the AHRC Connected Communities project similarly explores the purposes and expertise required for practical collaboration between the university and community partners, bringing their different reasons and perspectives on partnership to the forefront. What is made clear from the outset is that co-creation and co-design are essential for combining the practical, personal and symbolic reasons for collaboration, which are entirely dependent on agreeing and developing a highly diverse set of roles across both teams (Facer & Enright, 2016: 2-3). However, they recognise that a need for further research and scholarship remains to create collaborations and partnerships that are accountable to a wider public good and the sustainability of these university-community relationships and activities past the life of the project's funding (ibid: 7).

Tiller (2017) delves into the complexities and challenges of sharing power across and within institutions and sectors, drawing from the Creative People and Places project, which worked with arts and cultural sector directors, community managers and other team members. Focusing on ideas of power, reciprocity, cultural capital, participation, values, ethics, collaboration and politics, Tiller's think-piece is particularly valuable in its exploration of power and shared decision-making, particularly around reciprocity, the processes of collaboration and shared decision-making as a tool for political and social change (Tiller, 2017: 17). With reciprocity defined as the 'practice of exchanging things with others for mutual benefit', Tiller delves into the how behind making it work in practice (ibid: 25-28).

4. Literature recognises that there is a gap in skills and capacity-building (the 'missing middle'), with a recommendation that there needs to be a strategic way of building greater resilience into projects and partnerships

As evidenced in the discussions above, while universities who are successful in knowledge exchange have a combination of partnerships together with a diversity of projects that foster individual and collaborative creative action, these tend to have 'relatively low degrees of strategic connectivity' and are 'reliant on PIs as the linking node, making such networks vulnerable to changes in personnel' (Williams *et al*, 2017: 7). What this highlights on the HE side of things is a specific gap in skills and capacity-

building around the need for a strategic way of 'build[ing] greater resilience into the projects and partnerships' (ibid: 7). Williams *et al* (2017) recommend an approach that focuses on investing in the development of more creative leaders both within and outside the university space across a range of career levels and supporting institutions in learning from existing best practice, particularly around successful behaviours and networks (ibid: 7-8).

The AHRC and Creative England similarly recognise that innovation across the creative industries as a whole is driven by strategic partnerships between different types of organisations at all levels. Channer, Owens & Lee (2013) have analysed how interactions between these organisations, including funders, facilitators, research bodies, cultural organisations, creative enterprises and universities, may be enabled. One of the key findings they highlighted was the 'missing middle', which included gaps in provision between informal engagement and larger programmes, as well as in strategic focus and leadership. Though they identified major gaps around articulating value, particularly matching up with collaborators' very distinct goals and conflicting styles of innovation, examples of good practice across the sector are centred on informal, individual and network-led collaborations that are appropriate for a business' stage of development (Channer, Owens & Lee, 2013: 6). The arts and cultural sector, like the creative industries as a whole, is highly collaborative, highly networked and cross disciplinary.

The report's recommendations are in line with others across the arts and cultural sector and the creative industries more widely, and are deeply reflected in NCACE's mission and objectives, including a focus on strategic leadership, developing networks, providing programmes that are accessible to smaller businesses and that promote engagement between HE and industry and strengthening the evidence base.

Two key resources that respond to the above mentioned challenges are the TCCE and Creativeworks toolkit for developing research collaborations, which is particularly useful in terms of enhancing networking opportunities and possibilities for cross-sectoral working and knowledge co-creation, and the Humanities in the European Research Area (HERA) knowledge exchange toolkit, which is geared for all arts and humanities subjects and touches upon best practice in public engagement, knowledge exchange and impact, with a view from outside the university space.

## Conclusion

The findings discussed in this report represent only a small sample of research, programmes, projects and institutions focused on skills and capacity building for knowledge exchange; however, what is clear is that further opportunities exist for

NCACE to build substantially on existing literature and examples of best practice. While knowledge exchange skills developed for collaboration with other sectors may not necessarily be fit-for-purpose for the arts and cultural sector, it is worth exploring how these may potentially be adapted to suit the specific needs of the sector. The other side of this is the recognition that not all of these will work within the specific context of the arts and cultural sector, so it is absolutely essential that universities and arts and cultural sector partners participate in co-designing their approach to working together, sharing their expectations and approaches with an eye towards establishing a truly mutually beneficial collaboration.

In terms of moving this work forward, next steps could include a comparative analysis between this piece of work and the wider project's literature review in order to identify what remaining gaps and opportunities for further development exist. An exercise such as this could be particularly useful in terms of further exploring alternate terms and approaches linked to an evolution of language rather than of thought and practice.

Another recommendation is that NCACE convene a series of focus groups, wherein the examples of best practice in skills and capacity building for knowledge exchange between universities and all other sectors are pulled out for consultation with both university and arts and cultural sector partners and institutions of various sizes. Many smaller arts and cultural institutions are doing interesting work in this area that is likely being missed in the existing literature, therefore it is worth ensuring any consultation goes beyond those major players noted in Appendix I of this report and encompasses a wider spread of institutions across both sectors.

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# Appendix I: Key Institutions, Initiatives and Sources of Evidence

This section summarises some of the key institutions, initiatives, sources of evidence and research on the skills and capacity of the arts and culture and higher education sectors related to the development of effective collaboration and knowledge exchange (KE). It is UK-focused and therefore does not engage with initiatives and organisations based outside the UK, though the author would like to point out that there is a substantial body of research and evidence related to this topic within other contexts, including Europe, Australia and the USA.

This report is a scoping study and is in no way conclusive, as the search was time-limited. For each chosen institution/organisation, I have highlighted a few important initiatives/funded projects and, where applicable, included relevant information from the organisations' respective websites. A sample of the key publications linked to these initiatives has been included in the full bibliography at the end of this report.

As discussed in the executive summary, there is a challenge in separating initiatives directly related to the arts and culture sector from the wider creative industries and creative economy. A number of the projects listed below are linked to the creative industries sector more widely, but have been included as an example of the kinds of schemes related to wider skills development and capacity building for collaboration and knowledge exchange.

## Arts Council England

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

Arts Council England (ACE) is the UK's national development agency for creativity and culture. Their overall aim is to grow the skills, knowledge and networks needed to establish the conditions within which creativity and culture flourish. In order to do this, they conduct research, promote partnership and undertake other activities to help the creative and cultural sector develop.

ACE currently has seven main areas of focus:

- Children and Young People
- Diversity
- Leadership and Governance
- Resilience and Sustainability
- Developing a Digital Culture

- Working with Local Authorities
- Creative Media

ACE's current 2020-2030 Strategy is available here:

[https://www.artscouncil.org.uk/sites/default/files/download-file/Strategy%202020\\_2030%20Arts%20Council%20England.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/Strategy%202020_2030%20Arts%20Council%20England.pdf).

ACE's 2021-2024 Delivery plan is available here: <https://www.artscouncil.org.uk/lets-create/our-delivery-plan-2021-2024> .

Sample of KE Initiatives/Funded Projects:

*Centre for Cultural Value*

*(<https://www.culturalvalue.org.uk/>)*

The Centre for Cultural Value is a national research centre based at the University of Leeds. Their core partners are the Audience Agency, the University of Liverpool, the University of Sheffield, the University of York and Queen Margaret University, Edinburgh. They are funded by the UKRI Arts and Humanities Research Council (AHRC), ACE and Paul Hamlyn Foundation over five years.

*Creative People and Places National Peer Learning and Communications Programme*

*(<https://www.creativepeopleplaces.org.uk>)*

Developed by ACE with an initial investment of £37m from the National Lottery, the first phase of the programme ran between 2013 and 2016. ACE supported a second phase of the programme, which ran from 2016, and invested a further £17m in the existing projects to deliver new activity for a further three years, as well as investing in six new programmes. In 2021, ACE announced that Creative People and Places had become part of the National Portfolio for the period 2022-2025

*(<https://www.artscouncil.org.uk/creative-people-and-places-national-portfolio-programme-2022-2025#section-1>)*. There are currently thirty Creative People and Places projects working in thirty-three places across the country.

Creative People and Places (CPP) was developed as an action research programme committed to experimenting with new approaches to inspire and excite people about the arts, particularly in areas across England where communities are less involved in arts and cultural activities than in other areas of the country. Partner organisations across projects include NPOs, local authorities, community organisations and universities, with

universities such as Leeds Beckett, Sunderland, Kent, Bedfordshire, Staffordshire and Hull, to name but a few.

Places are supported by the CPP National Peer Learning and Communications Programme, also funded by ACE. This programme brings together the CPP Places in a network of their peers and develops and facilitates learning by openly sharing successes and challenges, supporting each other to solve problems and working collaboratively on projects.

Key CPP tools:

- [Shared Decision-Making Toolkit \(https://www.creativepeopleplaces.org.uk/our-learning/shared-decision-making-toolkit\)](https://www.creativepeopleplaces.org.uk/our-learning/shared-decision-making-toolkit)
  - This practical resource shares examples, tips and tools drawn from Creative People and Places, showing how projects have involved local people in project-level decision-making.
- [Power Up Think Piece \(https://www.creativepeopleplaces.org.uk/sites/default/files/Power\\_Up\\_think\\_piece\\_Chriissie\\_Tiller.pdf\)](https://www.creativepeopleplaces.org.uk/sites/default/files/Power_Up_think_piece_Chriissie_Tiller.pdf)
  - Unpicks some of the big questions that underpin many collaborative practices: power, reciprocity, cultural capital, participation, values, ethics, collaboration, and politics. Throughout are contextual reminders and cautionary notes to think about when aiming for truly participatory relationships in the arts.

*Culture Forum North*

*(<https://www.cultureforumnorth.co.uk/>)*

Culture Forum North is an open network of partnerships between Higher Education and the cultural sector across the North of England. Innovative programmes are developed and shared through this platform, achieving impact beyond individual partnerships and making a meaningful difference to local communities and wider society both regionally and nationally.

*Developing Sector Leaders (<https://www.artscouncil.org.uk/funding/developing-sector-leaders#section-1>)*

This programme aimed to develop leadership and governance in art and culture.

*Transforming Leadership Fund (<https://www.artscouncil.org.uk/funding-finder/transforming-leadership>)*



Funded by the National Lottery, the purpose of the Transforming Leadership Fund was to support arts and cultural leaders from diverse backgrounds in becoming appropriately skilled, which in turn supported the continued growth and long-term sustainability of the sector. Transforming Leadership was launched to address specific issues around diversity across leadership, opportunities for emerging and early career leaders and the development of executive skills at senior levels.

It aimed to foster a strong national network of individuals who work collaboratively for more resilient cultural organisations and deeper local engagement. The delivery of this fund benefitted leaders of arts and cultural organisations including: National Portfolio Organisations (NPOs), museums, libraries and diverse leaders of arts and cultural organisations which are not currently in the national portfolio.

## Arts Council Northern Ireland (Arts Council NI)

<http://artscouncil-ni.org>

Arts Council Northern Ireland is the development and funding agency for the arts in Northern Ireland. Like ACE, Arts Council NI distributes public money and National Lottery funds to develop and deliver a wide variety of arts projects, events and initiatives across Northern Ireland. They believe that placing ‘Art at the Heart’ is essential because art makes a difference and has the ability to reach across boundaries by inspiring, teaching and bringing people together.

### Sample of KE Initiatives/Funded Projects:

*5-Year Strategic Framework for Developing the Arts 2019-2024 (<http://www.artscouncil-ni.org/images/uploads/publications-documents/ACNI-Draft-5-year-Strategic-Framework-for-Developing-the-Arts-2019-2024.pdf>)*

Arts Council NI developed its Strategic Framework for the Arts 2019-2024 in consultation with the arts sector and key stakeholders, as well as partners in local and central government, and the wider public sector. No longer focused on defining the sector in terms of single artform priorities, the new strategy focuses on the idea of a wider Creative Ecology.

Arts Council NI supports artists and arts organisations, but considers them within the context of a wider Creative Ecology with overlapping connections in the creative industries, digital production, screen, cultural tourism, creative learning and applied practice in social settings.

*Building Peace through the Arts: Re-Imaging Communities (<http://artscouncil-ni.org/the-arts/visual-arts1/re-imaging-communities>)*

The Building Peace programme has supported fifty-three community-based projects to undertake creative engagement and consultation, resulting in the development and installation of thirty-two pieces of site-specific public art across Northern Ireland and in the border counties of the Republic of Ireland

Arts Council of Wales (<https://arts.wales/>) (<https://arts.wales/>)

Arts Council of Wales is the official body that funds and develops the arts in Wales. The funding that they distribute comes from both the Welsh Government (<https://gov.wales/>) and The National Lottery (<https://www.lotterygoodcauses.org.uk/awards>). Most of their funding goes to artists and arts organisations carrying out work across Wales.

Sample of KE Initiatives/Funded Projects:

*Sharing Together Grant (<https://arts.wales/funding/get-started/individuals/sharing-together>)*

Arts Council Wales funds initiatives and projects that encourage the creation of new networks and strengthen existing networking opportunities. They are particularly interested in initiatives that focus on promoting and strengthening diversity and inclusion throughout the arts sector and on widening engagement with diverse communities.

Arts Council Wales sees networks as being important to facilitate the following:

- Sharing skills, knowledge and expertise;
- Providing support; .
- Encouraging collaborative working;
- Sharing resources;
- Debating issues and discussing ideas; and
- Supporting new and existing networks

*Leadership Diversity Programme for the National Arts Companies of Wales (<https://arts.wales/news-jobs-opportunities/leadership-diversity-programme-for-national-arts-companies-wales-research>)*

The Leadership Diversity Programme aims to diversify those employed at a senior level within organisations, with the eight national arts companies of Wales (BBC National

Orchestra & Chorus of Wales, Ffilm Cymru Wales, Literature Wales, National Dance Company Wales, National Theatre Wales, Theatr Genedlaethol Cymru, Wales Millennium Centre and Welsh National Opera) creating fixed-term, 12-18 month posts at a senior level within their own organisations (and potentially within other Welsh cultural organisations).

Of particular relevance to NCACE is the insistence on co-design of the programme and roles with people representative of the groups from which the arts companies are seeking to recruit. There was a call for freelancers to help develop the programme, drawing on these principles of co-design, and undertaking wide consultation to make sure that a range of people's voices and experiences were being considered throughout the process.

The kinds of positions the National Companies were interested in creating were 'task and finish' roles that could make long-term positive change within their organisations, aligned with organisational activity and/or operational elements and with a clear focus on representation, equality and equity. Examples of the types of senior roles they looked to fill are: Head of Creative Development, Business and Commerce Leadership, Senior Digital Producer, Strategy Development Manager, etc.

## Arts and Humanities Research Council (AHRC)

<https://www.ukri.org/councils/ahrc>

The AHRC funds world-leading arts and humanities research in a wide range of subjects, ranging from history, archaeology, philosophy and languages to more contemporary research including the design and effectiveness of digital content and the impact of artificial intelligence. The AHRC's mission builds upon the idea that the UK's reputation as a creative powerhouse rests on the new knowledge and cultural experiences generated by the arts and humanities. Their support and continued existence is essential in light of current Government priorities, which have shifted away from the arts and humanities, leaving the disciplines to justify their continuing provision in UK universities.

### Sample of KE Initiatives/Funded Projects

#### *Knowledge Exchange and Partnerships*

*(<https://ahrc.ukri.org/innovation/knowledgeexchange/>)*

Knowledge Exchange exists at the very heart of the AHRC's strategy. As a funding body, the AHRC works to ensure that arts and humanities academic interests are diversified and enhanced through opportunities to:

- Engage in knowledge exchange and partnership work across their entire funding portfolio;
- Encourage co-creation and co-production of research agendas;
- Have a significant and transformative effect on the creative and cultural life and health and well-being of the nation;
- Enlarge the contribution to the arts, public engagement and policy formation.

A large proportion of the work supported by the AHRC feeds into the creative economy and the AHRC concentrates the majority of its knowledge exchange funding into its centres of excellence (Knowledge Exchange Hubs) in order to both facilitate interaction between arts and humanities research and the creative economy and translate and create significant benefit.

*Knowledge Exchange Hubs for the Creative Economy*

*(<https://ahrc.ukri.org/innovation/knowledgeexchange/hubsforthecreativeeconomy/>)*

The AHRC committed £16 million (80% Full economic Costs (FeC)) during the period 2012-2016 to support four Knowledge Exchange Hubs for the Creative Economy.

Knowledge Exchange Hubs, working as consortia, connect excellent research in the arts and humanities with a range of creative and cultural organisations across the UK to accelerate growth and innovation, generate new and exciting knowledge exchange opportunities, foster entrepreneurial talent and contribute to the development of the UK's Creative Economy.

The 2012-2016 hubs were:

- The Creative Exchange (<http://thecreativeexchange.org/>) led by Lancaster University in partnership with the University of Newcastle and the Royal College of Art. The Creative Exchange was a knowledge exchange hub, exploring digital and the creative economy where anyone can access, explore and create content anywhere and at any time.
- Design in Action (<https://ahrc.ukri.org/links/ke-hubs-and-partnerships/design-in-action/>) led by the University of Dundee in partnership with Edinburgh College of Art at the University of Edinburgh, The Glasgow School of Art, Gray's School of Art at the Robert Gordon University, University of Abertay and St Andrews University.
- Creative Works London (<https://ahrc.ukri.org/links/ke-hubs-and-partnerships/creative-works-london/>) led by Queen Mary University of London and The Culture Capital Exchange in partnership with Birkbeck College, Central School of Speech and Drama, City University, the Courtauld Institute, Goldsmith

College, Kingston University, Guildhall School of Music and Drama, King's College London, Roehampton university, Royal Holloway, School of Oriental and African Studies, Trinity Laban Conservatoire of Music and Dance, University of the Arts and the University of London's Centre for Creative Collaboration. It has undertaken research into the cultural geographies of innovation in London, London's changing audiences, and modes of innovation within the digital economy.

- Research and Enterprise in the Arts and Creative Technologies (REACT) (<https://ahrc.ukri.org/links/ke-hubs-and-partnerships/react/react-research-and-enterprise-in-the-arts-and-creative-technologies/>) led by the University of the West of England Bristol in partnership with the University of Bristol, University of Exeter, University of Bath, University of Cardiff, and the Watershed Arts Trust. REACT released a report (<http://www.watershed.co.uk/sites/default/files/publications/2016-09-22/reactreport.pdf>) that distils their learning from the past four years, and celebrates the great potential of collaboration between universities and the creative sector.

The findings for the KE Hubs for the Creative Economy were published in a report, *Articulating Co-Creation for Economic and Cultural Value*, written by Georgina Follett and Jon Rogers and available here: <https://ahrc.ukri.org/documents/publications/co-creation-report-2015/>.

However, it is important to note that, since 2016, the AHRC has been focused more strongly on the Creative Industries, so knowledge exchange support (such as KTPs) have been inaccessible to the majority of the arts and cultural sectors.

#### *Knowledge Exchange with Policymakers*

(<https://ahrc.ukri.org/innovation/knowledgeexchange/kewithpolicymakers/>)

The AHRC encourages arts and humanities researchers to engage with policy-makers, practitioners and members of the public in a way that lays the groundwork for future policy impact, increasing the exposure of cutting-edge research to policy-makers across Government.

They carry this out through publication of case studies, advice and guidance, as well as providing training opportunities, including the Engaging with Government Programme and Policy Internships.

### *Knowledge Transfer Partnerships*

[\(https://ahrc.ukri.org/innovation/knowledgeexchange/ktp/\)](https://ahrc.ukri.org/innovation/knowledgeexchange/ktp/)

Knowledge Transfer Partnerships (KTP) is a UK-wide programme helping businesses and organisations to improve their competitiveness, productivity and performance through accessing the knowledge, technologies, expertise and skills that reside within UK Universities. The KTP scheme is operated and managed by Innovate UK.

A KTP serves to meet a core strategic need and to identify innovative solutions to help that business or organisation improve, grow and develop. KTP often delivers significantly increased profitability for business partners as a direct result of the partnership through improved quality and operations, increased sales and access to new markets. Social enterprises see improved results, too.

A KTP is a three-way partnership between an academic, a business partner (including private sector companies, charities and public sector organisations) and a recent graduate or postgraduate (known as the Associate), who is employed to work on the specific project relevant to the business partner.

### *Story Craft: The Importance of Narrative and Narrative Skills in Business*

[\(https://skope.ox.ac.uk/wp-content/uploads/2021/06/Storycraft-Full-Report.pdf\)](https://skope.ox.ac.uk/wp-content/uploads/2021/06/Storycraft-Full-Report.pdf)

The AHRC recently funded the report *Storycraft: The Importance of Narrative and Narrative Skills in Business* (<https://skope.ox.ac.uk/wp-content/uploads/2021/06/Storycraft-Full-Report.pdf>). Based on extensive interviews with thirty-four business leaders, including CEOs and Chairs of FTSE100 companies, the AHRC's report evidences exactly how businesses in the UK interpret and engage with storytelling as an essential part of their business.

The report additionally shows that the ability to devise, craft and deliver a successful narrative is a required skill at all levels - ranging across CEO, senior executive and all workers across the business. It engages with the challenge of telling clear stories about complex issues, which requires not only the ability to engage well with evidence well and act with integrity, but also to communicate with honesty and empathy. These skills are an irrevocable part of any arts and humanities degree, thus necessary both within and outside of the arts and cultural sector.

Storycraft was published at the same time as the British Academy's report on *Knowledge Exchange in the Social Sciences, Humanities and the Arts*

[\(https://www.thebritishacademy.ac.uk/news/knowledge-exchange-in-shape-disciplines-](https://www.thebritishacademy.ac.uk/news/knowledge-exchange-in-shape-disciplines-)

*drives-growth-benefits-society-and-is-thriving-new-british-academy-report-argues*), with both reports clearly highlighting how fundamental the arts, humanities and social sciences are to translating science for policy makers and communities.

## British Academy

<https://www.thebritishacademy.ac.uk>

The British Academy is the UK's national academy for the humanities and social sciences, which are essential to understanding the world as it is, recognising what it can be and preparing for a better future.

### Sample of KE Initiatives/Funded Projects

#### *Knowledge Exchange in the SHAPE Subjects*

*(<https://www.thebritishacademy.ac.uk/documents/3359/Knowledge-Exchange-in-the-SHAPE-subjects.pdf>)*

Following the release of the first results of the Knowledge Exchange Framework (<https://kef.ac.uk/>) (KEF) in England, the British Academy published *Knowledge Exchange in the SHAPE Subjects*, presenting a diverse range of case studies showing that knowledge exchange in SHAPE disciplines - Social Sciences, Humanities and the Arts - leads to significant social, economic and cultural benefits. The report aims to support departments and institutions to complete submissions to the KEF and encourages SHAPE researchers to build and promote their knowledge exchange activity through the KEF dimensions and beyond. The report also makes suggestions for further development of the KEF to better capture this value.

However, while it does make some excellent points about best practices of knowledge exchange, it is heavily metric-led and at times feels like an instruction manual for responding to the KEF - albeit a very valuable one.

#### *Knowledge Frontiers* (<https://www.thebritishacademy.ac.uk/programmes/knowledge-frontiers/>)

The activities carried out under this theme enable different communities of knowledge and practice to illustrate the unique added value of international and interdisciplinary collaboration.

## British Council

<https://www.britishcouncil.org>

The British Council is a registered charity and public corporation that builds connections, understanding and trust between people in the UK and other countries through arts and culture, education and the English language. Their mission is to connect the best of the UK with the world and the best of the world with the UK, with these connections leading to understanding each other's strengths and the challenges and values that we share. The outcome of these activities is the establishment of trust between people in the UK and other nations.

### Sample of KE Initiatives/Funded Projects

*Creative Spark: Higher Education Enterprise Programme*

*(<https://www.britishcouncil.org/education/he-science/creative-spark>)*

The Creative Spark: Higher Education Enterprise Programme is a five-year initiative (2018-2023) supporting university and institutional partnerships with the UK to develop entrepreneurship and enterprise skills for students and young entrepreneurs across seven countries: Ukraine, Kazakhstan, Uzbekistan, Kyrgyzstan, Azerbaijan, Armenia, Georgia. Creative Spark carries out these activities by enabling national policy forums, developing new curriculum and education materials, and establishing business incubation centres.

The programme was designed to support the underdeveloped creative enterprise sector through entrepreneurship education and supporting wealth and better job opportunities.

*Cultural Skills Academy*

*(<https://www.britishcouncil.org/cultural-skills-unit/projects/cultural-skills-academy>)*

The British Council launched the Cultural Skills Academy in response to the growing demand for skills development across a number of disciplines within the cultural sector and in collaboration with the Arts Marketing Association, The Audience Agency, Goldsmiths University and local partners in Greece and Poland. Cultural Skills Academy provides professional development short courses in the areas of Digital Strategies, Audience Development and Business Modelling, all tailored for those already working in the cultural sector.



## CC Skills

<https://www.ccskills.org.uk>

Creative & Cultural Skills (CC Skills) is a national charity that creates opportunities for young people to work in and learn about the creative industries and allows employers to benefit from a skilled generation of young talent so that the UK can continue on a course of economic growth across the sector.

### Sample of KE Initiatives/Funded Projects

#### *Knowledge Centre*

*(<https://www.ccskills.org.uk/knowledge-centre>)*

The CC Skills Knowledge Centre provides information, advice and guidance to the creative and cultural sector that helps improve understanding about the value of apprenticeships and other non-traditional training routes and how these routes can support entry of a new and diverse group of workers into the sector. The Knowledge Centre also commissions and collates relevant research to help the creative industries sector overall to understand the challenges faced by the workforce and target their response through the programmes and services that they provide to the workforce.

## Clare Leadership Programme

<https://www.clareleadership.org>

The Clare Leadership Programme is a not-for-profit initiative to develop and strengthen leadership potential across the cultural and creative sectors in the UK. The programme awards its Clare Fellowships on an annual basis to exceptional individuals drawn from across the UK and beyond and runs a choice of programmes tailored to the leadership needs of arts professionals at different stages of their career.

### Sample of KE Initiatives/Funded Projects

#### *Cultural Leadership*

*(<https://www.clareleadership.org/cultural-leadership>)*

Clare Leadership Programme's Cultural Leadership Insights explore a range of the issues and priorities faced by cultural leaders. Of particular relevance to NCACE are their Cultural Leadership Perspectives on Leadership in the following areas:

- Leading with Values (<https://www.cloreleadership.org/cultural-leadership/leading-values>)
- Civic Leadership (<https://www.cloreleadership.org/cultural-leadership/civic-leadership>)
- Collaborative Leadership (<https://www.cloreleadership.org/cultural-leadership/collaborative-leadership>)
- The Artist as Leader (<https://www.cloreleadership.org/cultural-leadership/artist-leader>)

Clore Leadership Programme has also published two relevant provocation papers exploring arts leaderships within the context of contemporary issues and challenges in the UK.

Andy Brydon’s provocation paper, ‘The Image is Something that is Earned. “Global Britain” and Cultural Leadership’, investigates the strong economic and social cases for arts and culture presented in the UK, reflecting on the lack of impact these arguments have at a policy, treasury and governmental level – particularly within the context of UK Conservative leadership from 2019 to the present day. Available from:

<https://www.cloreleadership.org/resources/image-something-earned-global-britain-and-cultural-leadership>.

Marianna Hay’s provocation paper, ‘Maestra: A Changing Model for Arts Leadership’, is particularly empowering in exploring the effectiveness of women in leadership roles in the arts. Available from:

[https://www.cloreleadership.org/sites/cloreleadership.org/files/marianna\\_hay\\_provocation\\_paper\\_final.pdf](https://www.cloreleadership.org/sites/cloreleadership.org/files/marianna_hay_provocation_paper_final.pdf)

## Creative Scotland

<https://www.creativescotland.com>

Creative Scotland is the public body that supports the arts, screen and creative industries across Scotland. They enable people and organisations to work in and experience the arts, screen and creative industries in Scotland by helping others to develop great ideas and bring them to life, distributing funding from the Scottish Government and The National Lottery.

### Sample of KE Initiatives/Funded Projects

*Place Programme (<https://www.creativescotland.com/funding/funding-programmes/targeted-funding/place-programme>) . .*

The Place Partnership Programme is a strategic programme that encourages and supports local partners to work together with their creative community. Each partnership aims to make significant interventions that address and respond to opportunities and challenges, while additionally helping to strengthen creative development in their area.

A small number of local partners, such as local authorities, cultural trusts, etc., are invited to submit an outline proposal for a Place Partnership on an annual basis.

Proposals are invited based on the following principles:

- Locally initiated conversations with Creative Scotland on developing the cultural opportunities within the region indicating local readiness and understanding of the potential.
- A clear ambition and vision for developing creative opportunities.
- Indication from local partners that they could match Creative Scotland's funding contribution.

One example of a successful partnership within the programme was the Dundee Place Partnership (<https://www.creativescotland.com/resources/our-publications/annual-reviews/2015-16/place-and-quality-of-life/creativity-thrives-in-dundee-with-new-place-partnership>)

The Dundee Place Partnership was a collaboration between Creative Scotland, Dundee City Council, Leisure and Culture Dundee, the University of Dundee and Abertay University. The Partnership supported a series of initiatives and ambitious projects to encourage creativity in communities across Dundee and further strengthen the development of the arts, screen and creative industries in the city. The Partnership was launched in September 2015 and supported a number of key projects.

## **IDOX Group**

<https://www.idoxgroup.com>

IDOX builds software for government and industry to work better and comply with regulations.

### Sample of KE Initiatives/Funded Projects

*The Knowledge Exchange*

(<https://theknowledgeexchangeblog.com/>)

The Knowledge Exchange is the information and intelligence arm of IDOX, providing a range of information and knowledge products and services to support decision making in the public sector. Although their KE work is not specifically related to the arts and cultural sector, they cover all areas of local policy, focusing mainly on economic development, housing, planning and regeneration.

IDOX provides information, intelligence, analysis and research services and products that engage with policy and best practice for knowledge exchange by helping members achieve efficiencies, professional development and ensure effective policy and practice implementation.

They have a Knowledge Exchange Blog, which, though not arts-focused, engages with skills and capacity building for KE more broadly.

## Museums Association

<https://www.museumsassociation.org>

The Museums Association is the main organisation for museums across the entire UK. As an independent and not-for-profit organisation, it advocates for museums without direct government or funding influences.

Its aim is to create, support and champion inclusive, participatory and sustainable museums at the heart of their communities. The Museums Association recognises the inherent differences in context, culture, legislation, policy and practice between the nations and champions equitable treatment for all UK members, no matter what nation they are based in.

### Sample of KE Initiatives/Funded Projects

*Learning and Engagement: Manifesto for Museum Learning and Engagement*  
(<https://www.museumsassociation.org/campaigns/learning-and-engagement/manifesto/>)

The Museums Association is committed to making arts and culture central to processes of civil renewal and social change and recognises that the sector is essential to the rebuilding of our societies. This manifesto builds upon two years of research, engagement and consultation with those working in and with museums across the UK. It provides a framework for all museums, whatever their history, scale, funding or model of governance, to reflect on their purpose and develop their practice.

There are key themes to the Manifesto:

- Cultural Rights and Cultural Democracy
- Social Justice
- Activism
- Community Participation
- Collections
- Research and Evaluation
- Partnerships
- Workforce

Key to NCACE's work on skills and capacity development is the Museums Association's focus on Research and Evaluation, Partnerships and Workforce.

Research and Evaluation: Highlights the need for museums to support 'people-centred research that responds to the challenges in society and leads to positive change'. Research must be 'purposeful, public-focused and meeting contemporary needs', not only carried out by those working within the museum sector, but those within the community and from the university sector – 'New knowledge developed with the support of museums may be created and led by activist researchers using cultural resources in their own localities. This research and new understanding can be used by communities to achieve change in society'.

Partnerships: Partnerships between museums and communities, and the organisations that represent them, bring fresh perspectives and insight to all areas of museum work, enabling museums to engage with new ideas, networks and people. Strong partnerships can help museums to understand the issues their communities are facing, support collaborative community participation, and bring them into contact with new networks of people that can then become new audiences, volunteers and staff.

Workforce: A representative, creative, and supported workforce is an essential foundation for this manifesto, and is critical to achieving its goals.

## National Co-ordinating Centre for Public Engagement (NCCPE)

<https://www.publicengagement.ac.uk>

The National Co-ordinating Centre for Public Engagement (NCCPE) is funded by UKRI (Research England), the Wellcome Trust and the devolved HE funding bodies (Department for Employment and Learning, Northern Ireland; Higher Education Funding Council for Wales; Scottish Funding Council) and led by the University of Bristol and University of the West of England (UWE). Their Museum-University Partnership Initiative is funded by ACE's Museum Resilience Fund.

The NCCPE supports the UK's higher education sector in making a vital, strategic and valued contribution to society through increasing the quality and impact of their public and community engagement activity via three strategic aims:

### 1) Support excellent public engagement practice

- Provide people with the tools, training, resources and advice they need to engage or facilitate engagement within their organisation
  - [CPD & training \(https://www.publicengagement.ac.uk/about-us/nccpe-projects-services/training\)](https://www.publicengagement.ac.uk/about-us/nccpe-projects-services/training)
  - [Engage Academy \(https://www.publicengagement.ac.uk/nccpe-projects-services/engage-academy\)](https://www.publicengagement.ac.uk/nccpe-projects-services/engage-academy)
  - [Engagement Resources \(https://www.publicengagement.ac.uk/resources\)](https://www.publicengagement.ac.uk/resources)
- Collect learning from their projects and share it widely via their [publications \(https://www.publicengagement.ac.uk/resources\)](https://www.publicengagement.ac.uk/resources) and [projects \(https://www.publicengagement.ac.uk/nccpe-projects\)](https://www.publicengagement.ac.uk/nccpe-projects)
- Create networking opportunities to enhance learning opportunities via the [Engage conference \(https://www.publicengagement.ac.uk/engage-conference\)](https://www.publicengagement.ac.uk/engage-conference)

### 2) Create the conditions for public engagement to thrive in universities

- [Consultancy \(https://www.publicengagement.ac.uk/nccpe-projects-services/consultancy\)](https://www.publicengagement.ac.uk/nccpe-projects-services/consultancy) to support universities in bringing about strategic change that embeds public engagement
- Products to help effect change
  - [Manifesto for Public Engagement \(https://www.publicengagement.ac.uk/support-engagement/manifesto-public-engagement/about-manifesto\)](https://www.publicengagement.ac.uk/support-engagement/manifesto-public-engagement/about-manifesto)
  - [EDGE tool \(https://www.publicengagement.ac.uk/edge-tool\)](https://www.publicengagement.ac.uk/edge-tool)
  - [Engage Watermark \(https://www.publicengagement.ac.uk/engage-watermark\)](https://www.publicengagement.ac.uk/engage-watermark)

- Identify, develop and disseminate evidence-informed practice through the Research for All journal (<https://www.publicengagement.ac.uk/nccpe-projects-services/research-all-journal>) and other publications (<https://www.publicengagement.ac.uk/resources>)

### 3) Build strong networks and partnerships to amplify their impact

- Encourage partners to work with the HE sector and to embed public engagement in their work, for example via the Museum University Partnership Initiative (<https://www.publicengagement.ac.uk/nccpe-projects-services/nccpe-projects/museum-university-partnership-initiative>)
- Challenge those working in higher education to learn from engagement experts from outside higher education, such as the UK Community Partner Network (<https://www.publicengagement.ac.uk/about-us/connect/connect-with-others/uk-community-partner-network>)
- Inform, influence and interpret policy, with examples available in REF resources (<https://www.publicengagement.ac.uk/about-engagement/public-engagement-and-ref>)

### Sample of KE Initiatives/Funded Projects

#### *Enhancing Place-Based Partnerships in Public Engagement*

*(<https://www.publicengagement.ac.uk/nccpe-projects-and-services/nccpe-projects/enhancing-place-based-partnerships-public-engagement>)*

Though not explicitly related to the arts and cultural sector, NCCPE is working with UKRI to support twenty-five funded projects that enable members of the public to actively contribute to research and innovation projects that affect their lives. These include a diverse range of topics, from plastic pollution and period poverty, to net zero carbon emissions and air quality. Each project encourages people who would not usually get involved in research to take part in discovery and innovation.

NCCPE supports skills and capacity development by working with those applicants who did not successfully secure funding to develop their skills in community engagement practice through training, networking, consultancy, peer-to-peer support and mentoring.

#### *Museum-University Partnership Initiative (MUPI)*

*(<https://www.publicengagement.ac.uk/nccpe-projects-and-services/completed-projects/museum-university-partnership-initiative>)*

The Museum-University Partnership Initiative (MUPI) was funded by ACE's Museum Resilience Fund and delivered by NCCPE in partnership with the Share Academy

project and Paddy McNulty Associates over two years between 2016-18. The MUPI pilot project demonstrated how the HE sector can be opened up to smaller and medium sized museums whose unique collections and engagement expertise are often an underutilised resource, whilst at the same time adding value to the work of the museums involved and contributing to their long term resilience. .

*Partnership Working (<https://www.publicengagement.ac.uk/do-engagement/partnership-working>)*

There's an entire section on NCCPE's website dedicated to supporting best practice for working with partners, with a detailed guide to developing effective and equitable partnerships. In terms of the arts and cultural sector, there are sections related specifically to working with [museums and libraries](https://www.publicengagement.ac.uk/do-engagement/partnership-working/working-with-museums-and-libraries) (<https://www.publicengagement.ac.uk/do-engagement/partnership-working/working-with-museums-and-libraries>) and [festivals](https://www.publicengagement.ac.uk/do-engagement/partnership-working/working-with-festivals) (<https://www.publicengagement.ac.uk/do-engagement/partnership-working/working-with-festivals>).

*PEPTogether: Knowledge Exchange and Public Engagement*  
(<https://www.publicengagement.ac.uk/nccpe-projects-and-services/professional-development/peptogogether-online-get-togethers>)

NCCPE has been running their PEPTogether series of online events since March 2020. PEPTogether serves as an online space for public engagement professionals to come together and share the highs and lows of life during the pandemic and support one another in adapting to new ways of working, thinking and doing.

On 17th June 2021, the NCCPE explored the KEF, KE Concordat and the role of community and public engagement. The session was led by Sacha Ayres (Senior Policy Adviser in Knowledge Exchange at Research England) and Aalice Hocking (Head of Research Impact and Partnerships at the University of Plymouth) and reflected on the practical processes involved in the KEF, future plans for the process, and the KE Concordat Action planning process.

Throughout the session, comments, questions and reflections were captured on a Padlet board. Prior to the event, Aalice Hocking reflected on the experience of preparing a KEF Public and Community Engagement narrative for the NCCPE blog, which is available here: <https://www.publicengagement.ac.uk/whats-new/blog/public-and-community-engagement-and-kef-university-plymouth-story>.



## National Council for Voluntary Organisations (NCVO)

<https://www.ncvo.org.uk/about-us>

NCVO champions the voluntary sector and volunteering as essential for a better society. Representing over 16,000 voluntary organisations, charities, community groups and social enterprises across England, NCVO supports its members by developing practical resources designed to support the day-to-day running of their organisations. They work with and for the voluntary sector, connecting, representing and supporting voluntary organisations by:

- Connecting organisations with the people, partners and resources they need to make the biggest difference;
- Representing the voluntary sector and volunteering to government – using the best research, we demonstrate their true value and help influence policy-makers; and
- Supporting voluntary organisations by generating and identifying the best knowledge and expertise.

### Sample of KE Initiatives/Funded Projects

*Cultural Commissioning Programme (<https://www.ncvo.org.uk/practical-support/information/public-services/cultural-commissioning-programme>)*

The Cultural Commissioning Programme was led by NCVO with New Philanthropy Capital (NPC) and New Economics Foundation (NEF) and received funding from Arts Council England (ACE). From 2013 to 2017, the Cultural Commissioning Programme (CCP) supported arts and cultural organisations, including arts organisations, museums and libraries, to come together with public service commissioners. It helped them explore ways of working to deliver better outcomes for people and communities. The programme focussed on mental health and wellbeing, older people, and place-based commissioning although the knowledge gained is transferable to other public service areas.

The programme also connected with national policy makers and influencers to raise awareness of the benefits of using arts and culture to engage with people, and to address health and social inequalities. It was designed to understand the opportunities for arts and cultural organisations to engage with public sector commissioning and support them to do so effectively. The programme did not advocate for arts and cultural organisations to engage with public sector commissioning, but rather encouraged them to better understand opportunities, assess whether they are suitable, and to engage effectively.

From 2014-2016, there was also the Learning Programme, an England-wide programme to support arts and cultural organisations to build the knowledge and skills needed to engage with public service commissioners and to demonstrate impact on public service outcomes. It provided individualised support for arts and cultural networks and commissioners across shared priorities.

The final evaluation report is available here:

[https://www.ncvo.org.uk/images/documents/practical\\_support/public\\_services/cultural-commissioning/cultural-commissioning-programme-evaluation-may-2016.pdf](https://www.ncvo.org.uk/images/documents/practical_support/public_services/cultural-commissioning/cultural-commissioning-programme-evaluation-may-2016.pdf).

The evaluation found that phase one of the programme was successful in significantly increasing the knowledge and skills of arts and cultural organisations to engage with local commissioning. The evidence also demonstrated that the program improved the confidence of arts and cultural organisations in diversifying their income and audiences through commissioning and producing high quality work in a public service context.

Another output arising from the programme was *Opportunities for Alignment: Arts and Cultural Organisations and Public Sector Commissioning* (2014), a research report written by Sally Bagwell, David Bull, Iona Joy and Marina Svistak. Available here: [http://www.ncvo.org.uk/images/documents/practical\\_support/public\\_services/cultural-commissioning/full-report-opp-for-alignment-arts-cultural-orgs-public-sector.pdf](http://www.ncvo.org.uk/images/documents/practical_support/public_services/cultural-commissioning/full-report-opp-for-alignment-arts-cultural-orgs-public-sector.pdf).

Additionally, Arts Professional worked in partnership with the Cultural Commissioning Programme to present a series of articles and case studies to help arts and cultural organisations to engage with public service commissioning, win contracts and deliver outcomes.

## Office for Students (OfS)

<https://www.officeforstudents.org.uk>

The Office for Students (OfS) is the independent regulator of higher education in England. They work with higher education providers to make sure that students succeed in higher education.

### Sample of KE Initiatives/Funded Projects

*Higher Education Innovation Fund (HEIF)* (<https://re.ukri.org/knowledge-exchange/the-higher-education-innovation-fund-heif/>)

OfS provides funding for knowledge exchange via the £230 million Higher Education Innovation Fund (HEIF) to support and develop a broad range of knowledge-based interactions between higher education providers (HEPs) and the wider world, which results in benefits to the economy and society. HEIF supports and incentivises providers to work with business, public and third-sector organisations, community bodies and the wider public, to exchange knowledge and increase the economic and societal benefit from their work. From time to time, they commission evidence to demonstrate the value delivered by HEIF funding, which shows that HEIF provides a strong return on investment, with £6.10 generated for every £1 of funding.

### *Knowledge Exchange Funding Competition*

*(<https://www.officeforstudents.org.uk/advice-and-guidance/funding-for-providers/knowledge-exchange-funding-competition/>)*

OfS and Research England provided £10 million in funding to twenty HE providers to explore the impact of student involvement in knowledge exchange. The initiative focused on the idea that investigating better evidence of the benefits of knowledge exchange for students will help the OfS not only share good practice across the sector, but also improve future knowledge exchange activities.

OfS recognises the knowledge exchange process as one that brings together academics, research beneficiaries and users and the wider community to share ideas, evidence and expertise in a mutually beneficial way. As well as being considered one part of a university's research activity, it also includes activities that share HE knowledge and skills with businesses and communities outside the university sector, such as:

- Partnerships between universities and major manufacturers
- Industry-related curriculum development
- Work placements for students
- Graduate start-ups supported by incubator spaces at providers.

However, though skills development for students is included in the programme through individual HEIs, it is unknown at this stage exactly how many are focused on the arts and cultural sector.

## **PraxisAuril**

<https://www.praxisauril.org.uk>

PraxisAuril is a UK-based professional association for knowledge exchange practitioners with a global network containing more than 5,000 active knowledge exchange professionals from more than 182 member organisations.

They define knowledge exchange as a ‘collaborative, creative endeavour that translates knowledge and research into impact in society and the economy’ and their focus on the creative aspect of knowledge exchange is reflected in their training offer, with a move away from the strong IP focus found in the sciences. The training programme has a clear link between the university and arts and cultural sector, co-led by Andrew Wray, who is currently Head of Knowledge Exchange at University of Bristol and led Bristol’s support for the AHRC funded REACT Knowledge Exchange Hub.

### Sample of KE Initiatives/Funded Projects

*The State of the KE Profession (<https://www.praxisauril.org.uk/resource/state-ke-profession-survey-2018>)*

This report discusses the results of a UK-wide survey to assess the state of the Knowledge Exchange and Commercialisation (KEC) profession. Open to PraxisAuril members and non-members, their survey received 206 responses across a range of roles and levels of seniority from professionals based in Higher Education Institutions (HEIs) and thirteen from non-HEI stakeholders. From the low response rate from non-HEI members, PraxisAuril argues for the need to better connect with non-academic research organisations in order to understand their practices, challenges and unmet needs.

*Knowledge Exchange Awards 2021*  
(<https://www.keawards.org.uk/>)

The KE Awards organised by PraxisAuril celebrates the people who help to initiate and deliver impact and outcomes from publicly funded research through a diverse range of partners and activities.

The press release is here: <https://www.praxisauril.org.uk/news/news/praxisauril-knowledge-exchange-awards-2021-are-open-entries> .

## Research England

<https://re.ukri.org>

Research England is a new research council within UK Research and Innovation (<http://www.ukri.org/>) (UKRI) that oversees UKRI’s England-only functions in relation to university research and knowledge exchange, including providing grant funding to English universities for research and knowledge exchange activities; developing and implementing the Research Excellence Framework (REF) in partnership with the UK

Higher Education funding bodies; overseeing the sustainability of the Higher Education research base in England; managing the £900 million UK Research Partnership Investment Fund (<https://re.ukri.org/funding/our-funds-overview/uk-research-partnership-investment-fund/>) ; and administering the Higher Education Innovation Fund (HEIF) (<https://re.ukri.org/knowledge-exchange/the-higher-education-innovation-fund-heif/>) .

### Sample of KE Initiatives/Funded Projects

*Connecting Capability Fund (CCF) (<https://re.ukri.org/knowledge-exchange/the-connecting-capability-fund-ccf/>)*

The Connecting Capability Fund (CCF) complements Higher Education Innovation Fund (HEIF) by supporting HE collaboration in commercialisation through competitive projects and formula funds. The CCF aims to share good practice and capacity internally across the higher education sector, forge external technological, industrial and regional partnerships, and deliver the Government's Industrial Strategy priorities.

*HE-BCI survey*

*(<https://re.ukri.org/knowledge-exchange/the-he-bci-survey/>)*

The Higher Education Business & Community Interaction (HE-BCI) survey collects financial and output data related to knowledge exchange (KE) each academic year, and has been running since 1999.

The annual survey reports provide information on a range of activities, from business and public or third sector involvement in research, to consultancy and the commercialisation of intellectual property. It also explores other activities intended to have direct societal benefits such as the provision of continuing professional development and continuing education courses, and the provision of, for example, lectures, exhibitions and other cultural activities.

Research England also uses data from the HE-BCI survey to inform the allocation of the Higher Education Innovation Fund (HEIF).

*Knowledge Exchange Concordat (<https://www.keconcordat.ac.uk/>)*

Research England supports HE providers and Universities UK to develop and deliver a KE Concordat setting out institutional good practice and principles in KE.

The KE Concordat has developed under the chairmanship of Professor Trevor McMillan, the Vice-Chancellor of Keele University, and is supported by Universities UK, GuildHE and Research England. The final version of the Concordat with implementation plans and further information has been published on a new standalone web-portal.

The Concordat complements the KEF by providing the means to continuously improve institutional KE performance measured in KEF outcomes and complements HEIF by providing the means to improve efficiency and effectiveness in the use of public funding for KE.

Universities who wished to be involved in the KE Concordat signed up to the priorities and/or the development year. During the development year, institutional self-evaluations will be carried out across the UK, and in England the appointed Evaluation Group, chaired by Dr Phil Clare, will provide feedback to each participant, as well as a sector-wide summary and evaluation.

*Knowledge Exchange Framework (KEF) (<https://re.ukri.org/knowledge-exchange/knowledge-exchange-framework/>)*

The KEF seeks to increase the efficiency and effectiveness in the use of public funding for knowledge exchange and further a culture of continuous improvement in universities.

The preliminary results from the first KEF exercise are available on the new dashboard here: <https://kef.ac.uk/dashboard>.

*National Centre for Academic and Cultural Exchange (NCACE)*  
*(<https://ncace.ac.uk>)*

NCACE is a four-year initiative led by The Culture Capital Exchange (TCCE) (<https://www.theculturecapitalexchange.co.uk/areas-of-work/ncace/>) and funded by Research England. They facilitate and support capacity for knowledge exchange between higher education and the arts and cultural sector across the UK, with a particular focus on evidencing and showcasing the social, cultural, environmental, as well as economic, impacts of such activities.

NCACE currently has four regional hub partners: Bath Spa University, Birmingham City University, Manchester Metropolitan University and Northumbria University. However, with its focus on realising and communicating the potential of knowledge

exchange with the arts and culture sector, NCACE activities are open to all universities in the country and to those working in the arts and cultural sector.

NCACE's work will be primarily in the following areas:

1. Brokerage, Collaboration Support and Networking (<https://ncace.ac.uk/areas-of-work>)
2. Evidencing and Impact Development (<https://ncace.ac.uk/areas-of-work>)
3. Skills and Capacity Development (<https://ncace.ac.uk/areas-of-work>)
4. Showcasing and Communication (<https://ncace.ac.uk/areas-of-work>)

Between 2021 and 2024, NCACE will develop an Evidence Hub (<https://ncace.ac.uk/evidence-hub/>), addressing the need for more and better evidence on the scale, extent, nature, drivers, and broader impacts of knowledge exchange and collaborations between HE and the arts and culture sectors.

*Research England Development (RED) Fund (<https://re.ukri.org/funding/our-funds-overview/research-england-development-red-fund/>)*

The RED Fund commits up to £27 million in annual funding to drive innovation in research and KE in higher education in line with Government and UKRI priorities.

The current set of priorities are:

- Equality, diversity and inclusion (EDI) in research and knowledge exchange
- Strategic research collaborations
- Delivering industrial strategy through knowledge exchange
- Creating opportunities to consolidate existing, or develop new opportunities, for international collaborations

As these priorities are spread across those of the eight research councils, there is opportunity to apply for RED funding in support of collaborations with the arts and cultural sector; however, of the twenty-three current projects, there is one current project in the creative industries - The Screen Industries Growth Network (SIGN) - being carried out by University of York.

*University Commercialisation and Innovation (UCI) Policy Evidence Unit, University of Cambridge (<https://www.ifm.eng.cam.ac.uk/research/uci-policy-unit/knowledgehub/>)*

The UCI Policy Evidence Unit supports governments and university leaders in delivering a step change in the contributions universities make to innovation and economic prosperity – nationally and locally – through their commercialisation and

other innovation-focused activities and partnerships. The UCI Policy Evidence Unit was established through a grant from the Research England Development Fund.

To support rigorous and effective decision-making, the Unit carries out the following types of activities:

- Targeted studies to fill key evidence gaps hampering the development of effective UCI public policies and university practices
- Policy-focused reviews of the state-of-the-art academic research and the latest developments internationally in UCI policy/practice to improve understanding of key UCI-relevant concepts, issues and international trends
- Data development projects to improve the quality and robustness of data and metrics available on university commercialisation and innovation
- Active support for policy-makers and analysts in using the emerging evidence, concepts and tools in their decision-making activities

The resources and publications produced by the unit provide a detailed and in-depth set of case studies, best practices and policy papers that strongly show and support growth of collaboration between HEIs and industry. However, though the work touches upon the creative industries sector, it does not delve into the arts and cultural sector in any real depth.

*University Enterprise Zones (UEZ) (<https://re.ukri.org/knowledge-exchange/university-enterprise-zones/>)*

The Department for Business, Energy and Industrial Strategy (BEIS) provided £15 million in capital funding between 2014-2017 to fund four pilot UEZs. The first four successful bids were: Bradford (Leeds City Region), Bristol, Liverpool and Nottingham

The UEZ programme recognises the critical role universities have to play in supporting local and regional economies, such as disseminating knowledge, sharing innovation with industry, supporting entrepreneurs and providing communities with the skilled workforces they need. Many UK universities already do this well, but by establishing new UEZs focused on generating and commercialising innovation and delivering skills that best serve their key local sectors, more universities will embed KE and associated activities into their everyday business.

In 2019, the UEZ programme funded an additional twenty incubator projects across England; however, there is not a particular focus on the arts and cultural sector. Rather, the main focus points seem to be on STEAM, digital, AI, technology and wellbeing.



## Skills Development Scotland (SDS)

<https://www.skillsdevelopmentscotland.co.uk>

Across Scotland, SDS supports individuals to build their career management, work-based and employability skills throughout their entire career journey.

Their website contains lots of detailed analysis of skills and capacity-building, graduate employment and apprenticeship models across Scotland, but none related to knowledge exchange, knowledge transfer, collaboration, co-design or creative leadership in the arts and cultural sector.

### Sample of KE Initiatives/Funded Projects

*Knowledge Exchange (<https://www.skillsdevelopmentscotland.co.uk/what-we-do/research-and-insight/knowledge-exchange/>)*

- **PhD Network:** The PhD Networking Event, hosted by Skills Development Scotland (SDS), gives delegates the chance to find out more about the work of SDS's sponsored PhD students.
- **PRAXIS:** In collaboration with the Centre for Work-based Learning, a number of PRAXIS events are held each year with the aim of stimulating debate on current and emerging work-based learning issues in Scotland and providing a forum for discussion.
- **Roundtable:** In collaboration with the Centre for Work-based learning (CWBL), SDS supports a series of Roundtable events to allow colleagues to contribute constructively and critically on research plans.
- **Seminar Series:** The Student Seminar Series is an opportunity for the SDS PhD students to come together and discuss their ongoing research. The seminars are led by one of our PhD students, providing a safe environment to present their research to date and invite feedback and questions from fellow students.
- It also provides an opportunity for the students to network, exchange ideas and develop links between related topics, maximising the contribution the PhD students are making to policy with relevant academic research.

## The Audience Agency

<https://www.theaudienceagency.org>

The Audience Agency is a charity that enables cultural organisations to use their national data to increase relevance, reach and resilience. Funded by ACE as a Sector Support

Organisation, they lead on supporting cultural organisations to gain a deeper understanding of current and potential audiences. Their overall mission is to give the public a voice in shaping a vibrant, relevant culture and they believe arts, culture and heritage have the power to improve the quality of people's lives, to create meaning and community and to promote empathy and learning.

#### Sample of KE Initiatives/Funded Projects

*Cultural Skills Academy (<https://www.britishcouncil.org/cultural-skills-unit/projects/cultural-skills-academy>)*

The British Council launched the Cultural Skills Academy in response to the growing demand for skills development across a number of disciplines within the cultural sector and in collaboration with the Arts Marketing Association, The Audience Agency, Goldsmiths University and local partners in Greece and Poland. Cultural Skills Academy provides professional development short courses in the areas of Digital Strategies, Audience Development and Business Modelling, all tailored for those already working in the cultural sector.

#### *Place-shaping and Collaboration*

*(<https://www.theaudienceagency.org/solutions/placeshaping-collaboration>)*

Creativity and collaboration are at the heart of place-shaping. The Audience Agency helps cultural organisations to achieve meaningful cultural change, working in place-based partnerships with HEIs and industry and policy partners. One of their partners is the Centre for Cultural Value (<https://www.culturalvalue.org.uk/>).

#### *Participation and Learning*

*(<https://www.theaudienceagency.org/solutions/participation-learning>)*

The Audience Agency develops and evaluates programmes to gain understanding of participatory audiences. They provide support to engage a range of audiences with specific interests, including families and local communities, younger and older people, informal and formal learning audiences, people with support needs, and people with disabilities, most of which are in the arts and cultural sector.

*Evidence Hub: Sectors (<https://www.theaudienceagency.org/bounce-forwards-evidence-hub-2/sector-evidence-artforms>)*

There's an interesting section on engaging with different sectors (Libraries & Literature, Museums, Galleries & Heritage, Outdoor Arts & Festivals, and Performing Arts) that can be a useful tool for universities, but the Audience Agency itself does not provide any case studies or toolkits specifically for universities.

## The Culture Capital Exchange (TCCE)

<https://www.theculturecapitalexchange.co.uk>

TCCE (The Culture Capital Exchange) is an experienced leader with a well-established reputation for designing, developing and delivering successful, effective and ground-breaking collaborations and knowledge exchange programmes between HE and the arts and cultural sectors for mutual benefit and wider impact.

TCCE produces programmes, events and resources to catalyse and support research collaborations, knowledge exchange and public engagement. They also engage other areas for research, the arts and more widely, such as resilience, health and digital creativity.

Many of the larger-scale programmes are developed in collaboration with funders and partners from academia and beyond. Some examples of these include: Boosting Resilience (<http://www.boostingresilience.net/>), funded by Arts Council England (ACE), The Exchange (<http://www.wearetheexchange.org/>), funded by ACE and Higher Education Funding Council for England (HEFCE) and Creativeworks London (<http://www.creativeworkslondon.org.uk/>), funded by the Arts and Humanities Research Council (AHRC).

Partnership, collaboration and knowledge exchange, in its widest sense, are at the heart of everything they do. TCCE focuses particularly on bringing Higher Education together with arts, culture and creative sector and further afield for mutual exchange and wider social, cultural, environmental and economic benefit.

### Sample of KE Initiatives/Funded Projects

#### *Creative Works London*

(<http://www.creativeworkslondon.org.uk/>)

Together with Queen Mary, University of London, TCCE co-developed the partnership base and led on the design and delivery of the Knowledge Exchange Programmes for Creativeworks London, one of four major AHRC Knowledge Exchange Hubs in the UK.

From 2012-16, Creative Works London supported 109 collaborative research projects between academic researchers and small-scale arts, cultural and creative organisations in London through various funding mechanisms. These included: Creative Vouchers Scheme, Researcher-in- Residence Scheme, Creative Entrepreneur-in-Residence Scheme and Boost Follow-on funding scheme.

### *Inside Out Festival*

*(<http://www.insideoutfestival.org.uk/2017/>)*

The first festival of higher education and the arts, the Inside Out Festival was established in 2008 as a means of bringing research to wider publics. The festival ran for almost a decade and it gave all TCCE network members the opportunity to collaborate with many cultural organisations in London to produce a wonderful series of talks, walks, workshops, debates, concerts, hackathons, exhibitions, installations and flash-mobs each year.

Some of those collaborations over those years included: Freud Museum, The British Academy, The National Portrait Gallery, RSA, Editorial Intelligence, Tate Britain and Somerset House. Times Higher Education was the Festival's regular media partner.

### *REF, Impact and KEF*

The issue of research impact within the REF is one that TCCE have been working on with members over many years. TCCE first tackled the subject back in 2006 when it was still a nascent area, commissioning research on the impacts of some of the early London Centre for Arts and Cultural Exchange (LCACE) Seed Fund projects.

Since then TCCE has programmed regular events on the topic including:

- Impact Narratives  
(<https://www.theculturecapitalexchange.co.uk/2010/03/22/impact-narratives-2/>)
- The Impact of Impact  
(<https://www.theculturecapitalexchange.co.uk/2015/02/09/the-impact-of-impact/>)
- The Ref: How was it for You Research  
(<https://www.theculturecapitalexchange.co.uk/2014/02/12/ref-how-was-it-for-you/>).
- Research, Creative Practice and Impact Roundtable  
(<https://www.eventbrite.co.uk/e/tcce-presents-research-creative-practice-and-impact-round-table-tickets-25970666964>)

- REF 2021: Impact Guidance Workshop  
(<https://www.theculturecapitalexchange.co.uk/2018/10/30/ref-2021-impact-guidance-workshop/>)

*The Exchange*

(<http://www.wearetheexchange.org/>)

In 2016, TCCE launched the National Network Pilot Project funded by Arts Council England and HEFCE called The Exchange, which brought together Early Career Researchers (ECRs), artists and creative SMES to explore research collaborations and to enrich the ecology between the Academy and the Creative and Cultural Industries.

The Exchange distributed 26 Collaborative Research Awards in three tranches over the two year pilot programme. The Exchange was a significant milestone for TCCE in that it enabled them to take their work into a national context and to work with partners from all parts of the country.

The final project report is available here:

<https://www.theculturecapitalexchange.co.uk/wp-content/uploads/2018/07/Revealing-Collaborative-Values.pdf>.

*Walking the City* (<https://www.theculturecapitalexchange.co.uk/2016/03/11/walking-the-city-2016-tcces-annual-walking-weekend/>)

TCCE's research communities are continually at the forefront of generating fresh and compelling knowledge about many facets of our city and urban life.

Walking the City is a TCCE initiative that aims to take that amazing research and knowledge beyond the academy, out of the lecture theatre and onto the streets, bringing to wider attention some of the outstanding work taking place in our universities.

Walks have taken place throughout the city in areas as diverse as: Harsleden, Mayfair, Bloomsbury, Shoreditch, Stepney Green and Stratford.

## UK Research and Innovation (UKRI)

<https://www.ukri.org/our-work>

UKRI is a non-departmental public body sponsored by the Department for Business, Energy and Industrial Strategy (BEIS), bringing together the seven disciplinary research councils; Research England, which is responsible for supporting research and knowledge

exchange at higher education institutions in England; and the UK's innovation agency, Innovate UK.

Bringing the nine organisations together allows for a great depth and breadth of expertise, allowing them to connect research communities, institutions, businesses and wider society, in the UK and around the world.

While UKRI is the overarching body, please note that a couple of the research councils (AHRC and Research England) are included separately in this report, so the various KE initiatives and projects sponsored across these, such as KEF and the KE Concordat, have not been duplicated in this section.

Also of interest:

Third Sector Knowledge Exchange Collaborative, University of Glasgow  
(<https://policyscotland.gla.ac.uk/third-sector-knowledge-exchange-collaborative/>)

## Appendix II: Doctoral Training Partnerships/University Doctoral Initiatives

### AHRC Scottish Graduate School for Arts and Humanities

<https://www.sgsah.ac.uk>

Working with supporters in the arts, culture, creative and heritage sectors, they support positive connections and productive networks locally, regionally and globally to provide outstanding opportunities for doctoral researchers in Scotland.

Led by the University of Glasgow in collaboration with University of Aberdeen, University of Dundee, University of Edinburgh, University of St Andrews, University of Stirling, University of Strathclyde and Glasgow School of Art in partnership with 30 organisations.

#### *Knowledge Exchange Hubs*

*([https://www.sgsah.ac.uk/e\\_t/ke-hubs/](https://www.sgsah.ac.uk/e_t/ke-hubs/))*

SGSAH's Knowledge Exchange Hubs build connections between doctoral researchers in arts and humanities, society and the economy. They deliver industry-focused training events in collaboration with our industry partners across the creative arts, heritage and third sectors.

There are three KE Hubs, each with different sectoral focus. All of the Hubs will be delivering year-round training events:

- Citizenship, Culture and Ethics (<https://www.sgsah.ac.uk/partners/ke-hubs/citizenshipcultureandethics/>)
- Heritage ([https://www.sgsah.ac.uk/e\\_t/ke-hubs/heritage/](https://www.sgsah.ac.uk/e_t/ke-hubs/heritage/))
- Creative Economies (<https://www.sgsah.ac.uk/partners/ke-hubs/creativeeconomies/>) . .

### Cambridge AHRC DTP

<https://www.ahrcdtp.csah.cam.ac.uk>

The Cambridge AHRC DTP brings together outstanding UK and EU postgraduate students in a programme that meets and challenges the highest international standards with respect to its intellectual and academic excellence.

England, Collections Trust, Norfolk Museums and Archive Service and Social Media Knowledge Exchange project

*Partnership Arrangements: Two Approaches, Two New Collaborations*

DTP students benefit from the University's dual approach to partnerships in doctoral training, including both the University's commitment to flexibility in supporting individual student needs will ensure their access to properly tailored collaborations and ensuring students remain integral to the development of flagship partnerships with non-HEI organisations.

The DTP facilitates a broad range of formal and informal partnerships within the UK and abroad in order to emphasize 'one-off' research collaborations, placements and internships.

A new statement of partnership between the University of Cambridge and ACE includes provision for DTP students, potentially offering DTP students access to all ACE supported cultural organisations in the region.

The DTP will also develop two new collaborations supported through the recent AHRC Skills Development Call.

**Connecting with Collections:** A collaboration offering internships in a museum setting, and involving: University of Cambridge Museums; SHARE (a museum training and resource exchange scheme for the East of England); the Collections Trust; the Institute of Conservation; and the British Museum.

**The Social Media Knowledge Exchange:** A collaboration providing young researchers with high quality training in the use of social media in an academic context, and involving: the University of Cambridge Centre for Arts, Social Sciences and Humanities (CRASSH); the Institute of Historical Research; the UCL Digital Research Centre; the University of Glasgow Humanities Advanced Information Institute; and a range of further partners.

## **Cambridge ESRC DTP**

<https://www.esrcdtp.group.cam.ac.uk>

The Cambridge ESRC DTP has been recognised as a leading outlet of social science graduate training and will be supporting a minimum of thirty-three promising students each year from 2017-2022. Over the last two years, they have managed to increase that to



forty-one with match-funding. While the examples below sit outside of the arts and cultural sector, it shows that there is an appetite for supporting knowledge exchange activities at PhD level as part of a wider professional development programme for researchers at all levels of their careers. The options below are an excellent example of best practice that can be applied to development of skills and capacity for collaboration between universities and the arts and cultural sector.

*Knowledge Exchange Studentships (<https://www.esrcdtp.group.cam.ac.uk/our-external-partners/activities-for-partners/knowledge-exchange-studentships>)*

Match-funding of Knowledge exchange studentships (KES) is a very popular and rewarding engagement for partners as they are expected to contribute only up to a maximum of 50% of the total costs of the studentship. This provides partners with the opportunity to create high quality PhD studentships undertaking cutting-edge research relevant to their priorities and objectives.

Knowledge exchange projects must align with ESRC criteria for collaboration, demonstrating substantial non-academic user engagement; collaboration itself can take many forms but must provide practical experience of working with non-academic partners to enable students to develop broad professional and managerial skills.

*Knowledge Exchange Seminars and Networking Events*  
(<https://www.esrcdtp.group.cam.ac.uk/our-external-partners/activities-for-partners/training-seminars-networking>)

The Cambridge ESRC DTP has a defined strategy for encouraging organisations to benefit from partnership with the Cambridge ESRC DTP and the wider social sciences at Cambridge through a variety of mechanisms such as delivery of knowledge exchange seminars (e.g. employability days) or through masterclass events related to particular topics like Energy or Sustainable Transport.

There are ongoing opportunities for external partner organizations to work with the University of Cambridge in knowledge exchange activities of mutual interest- in the form of workshops, seminars and networking events.

*Internships and Innovation Placements (<https://www.esrcdtp.group.cam.ac.uk/our-external-partners/activities-for-partners/internships-and-placements>)*

This scheme provides Cambridge Social Science Partnership funded PhD students with the opportunity to spend between 1-6 months in a non-academic organisation to work on

projects that develop and utilise research and transferable skills. We encourage students from all disciplines to apply as internships are a chance to gain ‘real world’ experience and apply transferable research skills outside the HE sector.

## **CHASE AHRC DTP**

<https://www.chase.ac.uk>

The Consortium for the Humanities and the Arts South-East England (CHASE) brings together 9 leading institutions engaged in collaborative research activities including an AHRC doctoral training partnership. As an active consortium of nine research-intensive institutions, CHASE fosters collaborations that provide inspiring research-led training across the arts, humanities and creative practices.

### *Knowledge Exchange Hub*

*(<https://www.chasekeh.co.uk>)*

CHASE Knowledge Exchange Hub (KEH) is a resource for CHASE scholars, supervisors, and non-higher-education institutions with an interest in the arts and humanities.

The KEH provides practical advice and guidance on all aspects of knowledge exchange, including how to approach external partners, how to design a project, and how to obtain funding for collaborative activities.

### *Knowledge Exchange in Practice (<https://www.chasekeh.co.uk/knowledge-exchange-in-practice>)*

Knowledge Exchange in Practice presents a series of case studies evidencing the collaborations that CHASE PhD researchers have undertaken with non-HE organisations.

## **London Arts & Humanities Partnership (LAHP)**

<https://www.lahp.ac.uk>

LAHP was created in 2014 as an AHRC Doctoral Training Partnership between King’s College London, School of Advanced Study (University of London), and University College London. Queen Mary University of London and the London School of Economics & Political Science joined the partnership as associate members in 2015-16. . As part of its renewal of AHRC funding in 2018, the LAHP partnership expanded to eight partners, adding: Royal Central School of Speech & Drama, Royal College of Art, and Royal College

of Music. LAHP currently has over 300 funded students and, in line with its original vision, all LAHP training is available to both LAHP-funded and non-funded students across the partnership.

Working in partnership with LAHP's eight university partners are six core delivery partners: Museum of London,; The National Archives, the Metropolitan Police, Google, the Victoria & Albert Museum and the Wellcome Trust.

Their Research Training Programme offers regular options linked to knowledge exchange, such as *Research In, With, and For Museums* (<https://www.lahp.ac.uk/research-in-with-and-for-museums-a-workshop-for-phd-students/>).

North West Consortium Doctoral Training Partnership (NWCDTP)  
(<http://www.nwcdtp.ac.uk/>) (<http://www.nwcdtp.ac.uk/>)

The NWCDTP is funded by the AHRC and seeks to establish a centre of excellence in the arts and humanities, with students serving an active role in shaping their own learning across arts and humanities disciplines and outside the university sector.

#### *Knowledge Exchange Strategy*

(<http://www.nwcdtp.ac.uk/knowledgeexchange/>)

The NWCDTP provides doctoral students with a range of opportunities to develop awareness about the KE potential of their research, including how to identify how research can be relevant to contexts and communities beyond academia and to develop these ideas in the most relevant directions for students' own research interests, aspirations and careers goals.

KE activities fall into four main groups:

- Community-based: e.g. lectures for the community; school projects; social enterprise activity; performing arts and related cultural activities; museums and art galleries; heritage and tourism activities; public exhibitions; and community-based sports.
- Commercial: patenting, licensing, spin outs and business consultancy.
- People-based: e.g. creating and participating in networks; lectures for the community; sitting on advisory boards; employee training; standard-setting forums; curriculum development; and enterprise education.
- Problem-solving: e.g. joint research and/or publications with external organisations; consultancy services; contract research; secondment to external organisations; prototyping and testing; setting up new physical facilities.

The NWCDTP also offers the following initiatives:

- PhD Placements (<http://www.nwcdtp.ac.uk/nwcdtp-placement-scheme/>)
  - Researcher-Led
  - Partner-Led
  - External Schemes
- Collaborative Doctoral Awards (<http://www.nwcdtp.ac.uk/partners/collaborative-phds/>)
- Strategic Partners (<http://www.nwcdtp.ac.uk/partners/>)

Some of their recent completed KE projects include:

- Public Engagement Pilot Project (<http://www.nwcdtp.ac.uk/partnerships/past-projects/public-engagement-pilot/>)
  - In 2015 NWCDTP successfully bid for £30,000 from the Arts and Humanities Research Council (AHRC) to support a public engagement pilot training programme. The programme aimed to showcase the role of arts and humanities research in public policy-making processes.
  - Full report, 'NWCDTP Public Policy Engagement Programme (2016), available here: <https://documents.manchester.ac.uk/display.aspx?DocID=28556>
- Upcoming Events:
  - How to: Knowledge Exchange, November 2021 (<http://www.nwcdtp.ac.uk/training/how-to-knowledge-exchange/>)
- There's also an evidence bank of KE case studies, available from: <http://www.nwcdtp.ac.uk/case-studies/>.

## Northern Bridge Consortium Doctoral Training Partnership (NBC)

<http://www.northernbridge.ac.uk>

Northern Bridge Consortium is a Doctoral Training Partnership funded by the AHRC bringing together Durham University, Newcastle University, Northumbria University, Queen's University Belfast, Sunderland University, Teesside University and Ulster University and their strategic partners.

NBC offers up to sixty-seven funded studentships per year to outstanding postgraduate researchers across the full range of arts and humanities subjects, including creative practice disciplines. Northern Bridge students benefit from supervision, training and development of the highest quality, tailored to the needs of 21st-century researchers.

## South, West and Wales Doctoral Training Partnership (SWWDTP)

<https://www.sww-ahdtp.ac.uk>

Funded by and in partnership with the AHRC, the SWWDTP (SWW1) was originally established in 2014 as a consortium of Aberystwyth, Bath, Bath Spa, Bristol, Cardiff, Exeter, Reading and Southampton. From 2014-15 to 2018-19, the consortium has welcomed five cohorts and a total of 270 students.

SWW2 is consortium of Aberystwyth University, Amgueddfa Cymru – National Museum Wales, Bath Spa University, University of Bristol, Cardiff University, Cranfield University, University of Exeter, University of Reading, University of Southampton, and the University of the West of England funded by the Arts and Humanities Research Council to provide postgraduate studentships and training. SWW2 builds upon the key strengths of, and collaborations established by its predecessor, SWW1 (<http://www.sww-ahdtp.ac.uk/about-sww1/>).

The programme will offer 200 awards across five student cohorts with a proportion of the awards offered being Collaborative Doctoral Awards (<http://www.sww-ahdtp.ac.uk/prospective-students/studentship-types/>) (CDAs).

## Knowledge Exchange Skills Scholarship (KESS 2)

<http://kess2.ac.uk>

Knowledge Economy Skills Scholarships (KESS 2) is a major all-Wales operation supported by European Social Funds (ESF) (<http://gov.wales/funding/eu-funds/?lang=en>) through the Welsh Government. KESS 2 links companies and organisations with academic expertise in the Higher Education sector in Wales to undertake collaborative research projects, working towards a PhD or Research Masters qualification. Research elements are integrated with a higher-level skills training programme, leading to a Postgraduate Skills Development Award (<http://kess2.ac.uk/students/psda-postgraduate-skills-development-award/>).

KESS 2 involves all universities in Wales and is led by Bangor University. Following the highly successful KESS project between 2009 and 2014, KESS 2 is now in the second round of funding and will provide 645 scholarships over the course of six years.

While this is a major knowledge exchange initiative, it is important to note that it is not related to the arts and cultural sector. There is almost no focus on the arts and humanities across KESS 2, with the only link to the creative industries provided through their focus on ICT and the digital economy. However, elements of best practice below might be useful in considering how best to shape future knowledge exchange skills and capacity training for arts and culture.

The programme prepares and trains individuals to contribute to research as professionals, promoting higher-level skills amongst the Welsh Government's priority R&D sectors. There is a skills development element embedded in every KESS 2 scholarship and the Postgraduate Skills Development Award (PSDA), supported by an annual skills development budget, has been a very successful aspect of the KESS 2 project as a whole.

Every KESS 2 scholar attends a residential KESS Grad School (<http://kess2.ac.uk/psda-postgraduate-skills-development-award/>) to work on business-related training and development activities. Through the European Universities Association (EUA) we've established the European Industrial Doctoral School (E.I.D.S.), which means we can work with partner universities across Europe and offer transnational opportunities to our KESS 2 scholars and company partners.

## The White Rose College of the Arts & Humanities (WROCAH)

<https://wrocah.ac.uk>

WROCAH is one of eleven Doctoral Training Partnerships (DTPs) and seven Centres for Doctoral Training (CDTs) across the UK, that are supported by large awards from AHRC (<http://www.ahrc.ac.uk/Pages/Home.aspx>). It involves the Universities of Sheffield, Leeds and York.

### *Collaborative Doctoral Awards*

*(<https://wrocah.ac.uk/collaborations/cda/>)*

Collaborative Doctoral Awards (CDAs) bring academic researchers together with non-academic organisations to do exciting applied research that would not be possible without access to the expertise and facilities that both parties bring.

They offer the opportunity to build long term research relationships across sectors, and give doctoral researchers the chance to gain first-hand experience of the context for applied research outside academia.

Long term relationships bring long-term benefits for both collaborating partners, who gain access to resources and materials, knowledge and expertise to provide social, cultural and economic benefits to wider society.

*Knowledge Exchange Projects (KEP) (<https://wrocah.ac.uk/funding/current-students-19-23-starters/>)*

- This funding supports students in taking their research to non-academic audiences from the general public to policy-makers or private businesses. They can make an application for funds to start a conversation about their research with a non-academic audience or pursue the impact potential of your work with the private or public sectors through knowledge exchange or public engagement projects. . Doctoral researchers can make applications individually or as part of an organising group.
- Benefiting groups may be as diverse as schools, local history societies, private businesses or a group of relevant opinion-formers or policy-makers.

## Key Publications

1995. Leonard-Barton, D. *Wellsprings of Knowledge: Building and Sustaining the Sources of Innovation*. Boston: Harvard Business School Press.

- **Abstract:** Since firms are knowledge institutions, or well-springs of knowledge, they compete on the basis of creating and using knowledge; managing a firm's knowledge assets is as important as managing its finances. A firm's expertise is acquired by employees and embodied in machines, software, and institutional procedures. Management of its core or strategic capabilities determines a firm's competitiveness and survival. Through decision-making and action, core technological capabilities can be built and changed.

2006. Haythornthwaite, C. 'Learning and knowledge networks in interdisciplinary collaborations'. *Journal of the American Society for Information Science and Technology* (<https://asistdl.onlinelibrary.wiley.com/journal/15322890>), 57 (8): 1079-1092.

- **Abstract:** Interdisciplinary collaboration has become of particular interest as science and social science research increasingly crosses traditional boundaries, raising issues about what kinds of information and knowledge exchange occurs, and thus what to support. Research on interdisciplinarity, learning, and knowledge management suggest the benefits of collaboration are achieved when individuals pool knowledge toward a common goal. Yet, it is not sufficient to say that knowledge exchange must take place; instead, we need to ask ***what kinds of exchanges*** form the basis of collaboration in these groups. To explore this,

members of three distributed, interdisciplinary teams (one science and two social science teams) were asked what they learned from the five to eight others with whom they worked most closely, and what they thought those others learned from them. Results show the exchange of factual knowledge to be only one of a number of learning exchanges that support the team. Important exchanges also include learning the process of doing something, learning about methods, engaging jointly in research, learning about technology, generating new ideas, socialization into the profession, accessing a network of contacts, and administration work. Distributions of these relations show that there is more sharing of similar than different kinds of knowledge, suggesting that knowledge may flow across disciplinary boundaries along lines of practice.

2010. Borrell-Damian, L., Brown, T., Dearing, A., Font, J., Hagen, S., Metcalfe, J. and Smith, J. 'Collaborative Doctoral Education: University-Industry Partnerships for Enhancing Knowledge Exchange'. *Higher Education Policy*, 23: 493-514.

2010. Walsh, E., Seldon, P.M., Hargreaves, C.E., Alpay, E. and Morley, B.J. 'Evaluation of a programme of transferable skills development within the PhD: views of late-stage students'. *International Journal for Researcher Development*, 1 (3): 223-247.

- **Abstract:** Recent years have seen an increasing emphasis placed upon the development of transferable skills within PhD degree programmes. This paper reports on steps taken to evaluate a programme of transferable skills development at a research-intensive university in the UK, focussing on the views of late stage PhD students in the science, engineering and medical disciplines. It shows that most students report a positive impact from having taken part in transferable skills initiatives and that they have a positive attitude towards them. Participants report an enduring positive impact on their behaviour and consider that the training meets their perceived needs as they progress as researchers. However, amongst the population as a whole, there were differences in views. For example, it was found that females, overseas students and those mainly motivated to do the PhD by career-related reasons attach the greatest importance to such opportunities to develop transferable skills.

2013. Lightowler, C. and Knight, C. 'Sustaining knowledge exchange and research impact in the social sciences and humanities: investing in knowledge broker roles in UK universities'. *Evidence & Policy: A Journal of Research, Debate and Practice*, 9 (3): 317-334.

- **Abstract:** Over the last decade, higher education policy in the United Kingdom (UK) has increasingly focused on the impact of academic research. This has resulted in the emergence of specialist knowledge brokers within UK universities



in the social sciences and humanities. Our empirical research identified a tension between the research impact agenda and the value placed on knowledge brokerage. Based on interviews with knowledge brokers at the University of Edinburgh, we argue that funding models, short-term contracts, and posts combining knowledge brokerage with other functions result in a transient population and a squeeze on knowledge brokerage, which may limit its effectiveness in achieving research impact.

2014. De Grande, H., De Boyser, K., Vandeveldel, K. and Van Rossem, R. 'From Academia to Industry: Are Doctorate Holders Ready?' *Journal of the Knowledge Economy*, 5: 538-561.

- **Abstract:** In policy debates related to innovation potential, the limited mobility from academia to industry is often explained by the supposed mismatch of skills needed in these different settings. We contribute to this debate by (1) examining the attitudes of Flemish doctoral candidates towards careers in industry, and (2) by analysing the extent to which doctoral candidates and employers in industry in Flanders differ in their views on the skills needed to perform well in this sector. We combined survey data with qualitative research. The Survey of Junior Researchers (SJR) provides information on the doctoral candidates' perspective on these matters, whereas the Research & Development survey of Flemish companies reflects the employers' views. Additional data obtained through interviews with both doctorate holders and employers provide a more in-depth understanding of the transition from academia to industry. A mismatch between what doctoral candidates consider important skills for a job in industry and what employers expect from researchers is observed. The importance of technical skills and more transferable competencies such as project management and business skills are underestimated by doctoral candidates. The findings raise questions on the awareness among doctoral candidates of the skills needed for a career outside academia. Addressing possible negative attitudes and providing adequate training and career planning could improve their preparation for work in non-academic settings. This is the first study in Flanders comparing researchers' and employers' views on skills, confirming findings in other countries that institutional programmes have a role to play in bridging the gap between employers' expectations and those of doctoral candidates.

2014. Kitagawa, F. 'Collaborative Doctoral Programmes: Employer Engagement, Knowledge Mediation and Skills for Innovation'. *Higher Education Quarterly*, 68 (3): 328-347.

- **Abstract:** This paper investigates forms of collaborative doctoral programmes that enable employer engagement in innovation and skills development.

Collaborative doctoral programmes exist in different national contexts for the development of the science and technology human capital. Such programmes are also seen as policy tools that enhance relationships between academia and industry. Illustrative cases of collaborative doctoral programmes in the United Kingdom highlight the co-existence and co-evolution of several models of collaborative doctoral programmes. Collaborative doctoral programmes, both centre format and non-centre format, provide an institutional space where doctoral students as social actors can build their professional identities as the nascent bridging scientists. For the university, both internal and external management and governance of such hybrid space for knowledge production and mediation is of critical importance for the long-term impact.

2017. Dalton, B., Simmons, T. and Triggs, T. 'Knowledge Exchange through the Design PhD'. In Vaughan, L. (ed), *Practice-Based Design Research*, pp. 65-76. London: Bloomsbury Publishing Ltd.

2018. Roberts, A. 'Industry and PhD engagement programs: inspiring collaboration and driving knowledge exchange'. *Perspectives: Policy and Practice in Higher Education*, 22 (4): 115-123.

- **Abstract:** Universities are breaking away from the academic apprenticeship-type PhD model towards more individualised and collaborative programmes. Papers published in peer-reviewed academic journals on this topic were compiled to investigate the conversation surrounding PhD reform. Important considerations derived from the literature were that PhD programmes should encourage candidates to rethink their professional identity, acquire an interdependent suite of skills from a range of contexts and set goals in multiple working environments. Continued commitment to programmes that recognise the converging similarities and interdependencies between research and industry was supported, but with a flexible approach in order to maintain the uniqueness of the PhD as a process where academic identity is formed, and academic rigour is respected as an important outcome. Best practice might be aimed at offering work placements in multiple environments to keep professional identities current. Areas for further exploration include perceived challenges, benefits and concerns when engaging in collaborative programmes.

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