



NCACE
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ANNUAL
REPORT
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SEPTEMBER 2024



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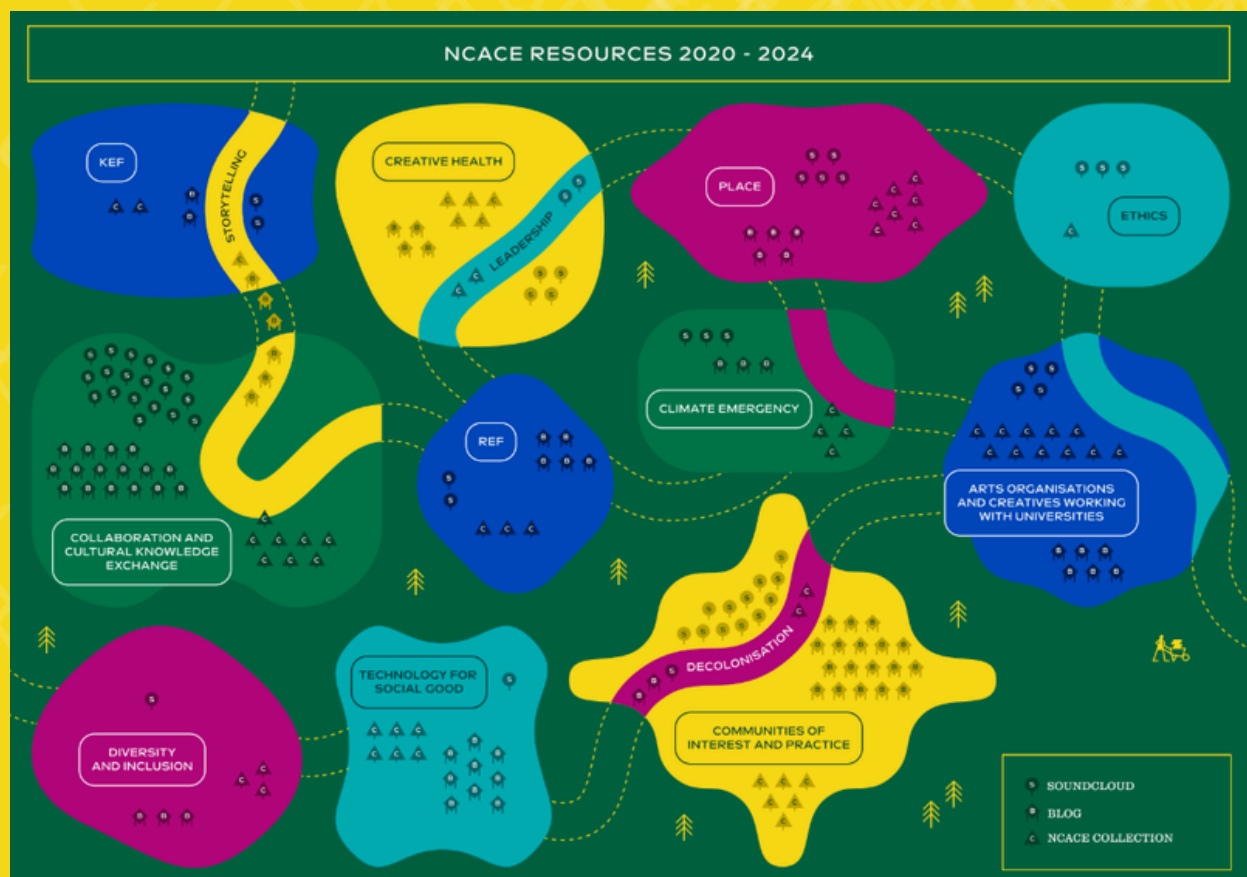


Image: A collection of the resources that have come out of NCACE's 1st phase of operation

EXECUTIVE SUMMARY

This report provides an overview of NCACE's work and achievements during the final year of the centre's first phase of operation (October 2020 to October 2024). Here, we take a moment to reflect on some of our key achievements.

NCACE was established just as the UK went into the first pandemic lockdown, and as a result, we have been delivering against a background of challenging times and rapid social, economic and policy changes. We founded NCACE with the profound belief that collaboration between higher education and the arts and cultural sector can play a key role in addressing societal and environmental issues; and this belief has only grown stronger after four years of working with a range of exceptional people to develop projects, events and publications that platform, communicate and evidence the many, varied and profound impacts of collaborations on society.

Going forward, we will retain our intention to facilitate and support capacity for Cultural Knowledge Exchange (KE) between Higher Education and the arts and cultural sector and wider partners across the UK, with a particular focus on evidencing and showcasing the social, cultural, environmental, as well as economic impacts of such activities.

As we look to the future we will be considering key findings from our evaluation work of the last four years and drawing on sectoral knowledge and intelligence to review and refine our work as we move forward into the next phase of NCACE and as we settled into our new home in School of Advanced Study (SAS).

In our fourth year, we hosted 12 events with a total of 1,561 registrations. Among them, 1,078 individuals signed up for one or more events. Approximately 658 attendees came from 116 UK Higher Education Institutions (HEIs), including several arts specialists, along with participants from 16 international HEIs.

Since October 2020 NCACE has held 67 events with over 3,500 attendees from diverse sectors, including higher education, arts and culture, funders, policy areas, and the wider public, charity and voluntary sectors. Over 7,200 individuals signed up for and received event podcasts. The key achievements include the establishment of an active Blog Platform with almost 70 blogs on Cultural Knowledge Exchange.

We have commissioned and published some 50 papers, including research reports, case studies, toolkits and reflective essays. These are housed in the NCACE Collection. This work is also complemented by our Evidence Repository which signposts to around 350 Open Access papers on knowledge exchange and related areas.

The NCACE network has grown steadily over the last 4 years. Collaborations and engagements have occurred with representatives from 148 UK HEIs and 40 international universities, arts and cultural organisations, UKRI funding councils, and key organisations in the KE, PE, and innovation space. We have exceeded many of the Key Performance Indicators agreed with our funder Research England at the outset of the project and we fostered ongoing collaborations with a wide network of organisations.

Executive Summary

Our extensive evaluation tells us that NCACE occupies a distinct position as a national organisation supporting Cultural Knowledge Exchange and is an important addition to networks operating at the local and regional levels. Stakeholders value NCACE for the high-level overview and national lens it provides, and it has helped them to understand the broader context for their roles and find new opportunities and partners. We also know that NCACE has helped stakeholders to forge new connections across academia and the arts. Our showcasing, events and publications have also supported many individual organisations, enabling them to gain wider exposure for their work and this, in turn, has catalysed a wide range of opportunities for many.

One of our key successes has been in developing communities of practice and connection with people engaged in work on particular topics, who often share similar values and aspirations to drive change through their work. We are delighted that NCACE is regarded as a socially engaged organisation that supports those who wish to achieve societal goals, and is cited as a source of impact, inspiration and new thinking.

NCACE events and resources are well attended and widely used, and participants value the opportunity to contribute to and co-deliver events and resources. We cannot overstate how appreciative we are of the support, engagement and enthusiasm of the many people and organisations who have partnered with us since our inception. Our work is delivered by an extremely small core team and the volume, range and quality of the output we have managed to achieve would simply not have been possible without a

diverse range of partners and contributors. A list of our wonderful partners, researchers, writers and collaborators can be found at the end of this report.

As many of you will be aware, in this year we were delighted to hear that Research England has earmarked up to a further 5 years funding for NCACE, and that in October 2024 we joined the School of Advanced Study, University of London. We would like to express our sincere thanks to Research England for its continued investment in and support for our work, and to our new colleagues at SAS for their warm welcome and positive contributions to the next stage of our work. As we write this report, we are deep in planning and development for NCACE Phase 2, and very much look forward to sharing our plans for the coming years by Summer 2025.

**Evelyn Wilson and Suzie Leighton
(Co-Directors, NCACE)**



NCACE OVERVIEW

The National Centre for Academic and Cultural Exchange (NCACE) was publicly launched in February 2021.

It is supported by Research England and was founded by The Culture Capital Exchange (TCCE), working with regional partners:



Our mission is to facilitate and support capacity for Knowledge Exchange (KE) 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.

In order to do this, we are active across the following Key Areas of Work:

1. Brokerage, Collaboration Support and Networking
2. Skills and Capacity Development
3. Evidencing and Impact Development
4. Showcasing and Communications
5. Evaluation

We also work across a range of themes including:

- Placemaking and Levelling Up
- Environment and Climate Emergency
- Health and Wellbeing
- Technology for Social Good

With the aim of realising and communicating the potential of Knowledge Exchange between HE and the arts and culture sector, which we often call *Cultural Knowledge Exchange*, NCACE activities are open to all HEIs in the UK and to those working in the arts and cultural sector.

At the heart of our values is a keen commitment to supporting inclusivity, difference and diversity.

KEY AREAS OF WORK

IN OUR FOURTH YEAR:

Over the following pages we have documented this year's activities across our four distinct yet interconnected Key Areas of Work, as well as our programme Evaluation ongoing throughout the project.

This year we include an additional body of work on the StoryArcs Programme.



Activity aspired to act as a catalyst for brokerage, collaboration support and networking: Ideas Pool, January 2024

Key areas of work in our fourth year

1. Brokerage, Collaboration Support and Networking

Our work on networking and brokerage was designed to overcome some of the long standing and pervasive barriers to building productive and mutually beneficial collaborations. Many of these longstanding barriers persist, and this has led to the development of a new strand of activity - NCACE Meetups - developed in response to the need articulated by both sectors for increased opportunities to simply meet each other. However it is also clear that as cultural knowledge exchange continues to grow and expand, in some important ways practice is outstripping the institutional and policy environment in which it is operating.

Opportunities for those who are leading the field “on the ground” across academia and the arts and cultural sector to come together for inspiration, problem solving and to find new networks and communities of practice are highly valued, and our *NCACE Micro-Commissions* remain an important opportunity for potential collaborators to take a shared connection and ambition on to the next level of partnership and development.

EVENTS AND ACTIVITIES

Throughout the fourth year of the project we have continued to respond to feedback from researchers, KE professionals and artists to

develop tailored opportunities to bring the Higher Education and Arts and Cultural sector together to explore connections and shared ambitions around the NCACE key themes, and have delivered an enhanced range of events and opportunities to create spaces, places and platforms for people to make new connections, build their networks and communities of practice and launch new collaborations.

NCACE Ideas Pool 3: A Hybrid Performance Innovation Lab:

Our third Ideas Pool was an in-person event that brought together researchers, artists, producers, technologists, curators, funders and policymakers in a day of knowledge exchange, discussion and new networks creation. It was co-produced by IJAD Dance Company and hosted by The Centre for Artificial Intelligence Research (CitAI) at City, University of London. Speakers included: Professor Neil Maiden (City, University of London), Joumana Mourad (IJAD), Suzie Leighton (NCACE), Rachel Drury (Collusion), Dr Joanna Bucknall (University of Birmingham) and Lucy Bayliss (Dance East).

NCACE Micro-commission awards:

Match funding support of £1000 was offered to 3 projects to develop potential collaborations or joint projects arising from connections made at the Ideas Pool.

The following projects were selected:

- Katie Dale-Everett (digital choreographer), Thomas Buckley (creative technologist) and Daisy Bow Du Toit (creative content creator)

Brokerage, Collaboration Support and Networking

explored how technology is used by others and themselves, specifically exploring their combined interest in history, personal agency and shared concerns around cloud storage, and the impact it will have on the environment and coming generations' data rights around the imminent new threat of 'blockboxed' digital identities. The beginnings of this collaborative project can be found on the project's Instagram account [digital footprints uk](#).



Image: Digital Footprints, an NCACE Micro-Commission: AI generated image of young people on their phones

- Caroline Anstey, Studio Manager at The Studio at Bath Spa University and Clare Frances, Freelance Creative Producer/Technologist and Resident at The Studio came together with others for a half day-workshop to explore how immersive technology, especially Augmented or Virtual Reality (AR/VR) with its ability to zoom in and scale to macro and microscopic levels in a 360 environment, can increase inclusion,

accessibility, education and engagement in this area of STEM (Membrane separation). The aim of the workshop was also to contribute, with co-creation opportunities, to the generation of pioneering tools that allow for fresh perspectives and innovation in the field of Membrane Separation and the vital role it plays in the planet's and our wellbeing, from carbon capture to water filtration.

- The third micro-commission brought together Rebecca Evans Artistic Director and Choreographer of Pell Ensemble and Resident at The Studio (Bath Spa), Lisa May Thomas, independent dance artist and Senior Research Associate, ESRC Centre for Socio-Digital Futures (University of Bristol) and resident artist at Pervasive Media Studio, Naresh Kaushal, interactive art and moving image artist, Dr Zhi Xu, (Bath Spa), Lecturer in Dance, technology and cultural identity and Professor Vicky Hunter, part-time researcher in site-specific dance and human-place engagement (Bath Spa). All of whom are working with AR and VR, digital somatic experiences, site-specific dance research, film, photography, and interactive art. The partners came together to build a collaborative relationship between academia and artists from the creative cultural sector to explore shared points of interest, articulate practices, methodologies, and theoretical perspectives and identify research questions that will lead them towards the development of a future collaborative funding bid application outcome (AHRC Curiosity award).

NCACE/CebAI Workshop:

NCACE hosted a joint workshop with the Centre for Creativity Enabled by AI (CebAI) at Bayes Business School, City, University of London,

*“NCACE for me became this kind of **beacon of hope** and **community**, but **advocacy**, and **support** really, that kind of **helped connect me to people** doing similar and different things, but with the same set of **values** across the country. And so yeah, it was **really useful** for me to **make sense of what I do**, but also **leverage more time for what I do** at the university, as well as being able to kind of **cite that NCACE exists**, and has **supported and recognized the work that we do**. So it's been **fun**.”*

focused on the most pressing current business challenges faced by the arts and cultural sector. The discussion provided an important opportunity to bring together business school expertise and arts sector intelligence with the aim of sparking new potential solutions to key business concerns, and extending the CebAI Business Sparks tool to support creative business problem solving within the arts and culture sector. The workshop included a group of artists, cultural organisations, producers, researchers and representatives from Arts Council England and UKRI.

NCACE Meetup - University Innovation Hubs as Creative Spaces

At our fourth [NCACE Meetup: University Innovation Hubs as Creative Spaces](#), we were joined by Caroline Anstey, Studio Manager at The Studio at Bath Spa University who offered a snapshot of the creative and collaborative possibilities that Innovation Hubs can offer through the lens of her work.

NCACE Meetups events:

Meetups are quick and informal online networking events developed to allow people from across academia and the arts and cultural sector to make initial contacts with those who share the same interests and priorities. Meetups offer a chance to hear a thought provoking reflection, case study, or research summary, followed by some speed networking with other attendees. Contact details are collected and shared via a Padlet, along with attendee thoughts and observations to help us shape this initiative.

NCACE Meetup - Generative AI

Dr Enrico Bertelli, Chief Executive and Co-Founder of Conductive Music and Associate Professor at Lingnan University in Hong Kong shared a provocation and demonstration to consider how researchers and arts and culture sector organisations and artists could harness the potential of [Generative AI](#) to develop new and creative ways to convey the impact of their work and use their data and creative IP more effectively.



Image: Touretteshero, NCACE Annual Showcase

Key areas of work in our fourth year

2. Skills and Capacity Development

The Knowledge Impacts Network (KIN) continued to foster valuable cross-sector dialogue in 2024 with events that explored knowledge exchange and collaborative research from both academic and cultural perspectives. Discussions centered on defining key terms, sharing best practices, identifying barriers and enablers, and co-designing research questions for successful collaborations.

Key Themes of Discussion

- **Knowledge Exchange and Research:** Participants interrogated the meanings of these terms, recognising the need for shared understanding across sectors. The events fostered dialogue around what constitutes "good" research in both Higher Education and the arts, emphasising co-design and inclusivity in collaborative projects.
- **Citizen Research and Community Engagement:** The June 2024 KIN event specifically addressed citizen research, examining how institutions can support community-led research and knowledge creation. Speakers highlighted the importance of equitable practices, power-sharing, and recognising diverse forms of knowledge and expertise.
- **Ethical Collaboration and Capacity Building:** Conversations throughout both events touched on the ethical dimensions of collaborative research, including power dynamics, equity, and the need for clear guidelines and support structures. The February event explored co-designing research questions with equality and equity in mind, while the June event emphasised equitable power-sharing in community-led research.

Our association with Guildhall Ignite continues in order to meet the demand for leadership support and peer-to-peer learning delivered through our KIN Support Sets. Special thanks go to Sian Brittain and Natasha Zielazinski of Guildhall School of Music and Drama and Dr Astrid Breel of Bath Spa University who have again worked with us to convene the KIN network, Dr Hilary Wason from Kingston University for her collaboration on KIN during the year, and Emily Barrett for her hard work in the publication. Ultimately, KIN is a peer to peer community of practice, and we would like to thank all those who attend the sessions for sharing their expertise and experience so generously.

EVENTS AND ACTIVITIES

Our activities have continued to bring people together through events, workshops, networks and learning sets. Our Knowledge Impacts Network (KIN) has continued to provide a supportive peer-to-peer space and KIN Support Sets have continued to run throughout the year with a particular focus on the ethics of cultural knowledge exchange.

Knowledge Impacts Network (KIN)

Co-designing questions for Cultural Knowledge Exchange and Trans-Disciplinary Research:

This session of KIN focussed on workshoping and discussing the co-design of questions and challenges for knowledge exchange and trans-disciplinary research between higher education and the arts and cultural sector. It aimed to demystify language to develop shared understanding of terms such as research and knowledge exchange through discussing sector specific perspectives, priorities and experience. It considered what a "good" collaborative

Skills and Capacity Development

transdisciplinary research question might look like. And pinpointed barriers and potential points of misunderstanding and miscommunication that can lead to “bad” or not mutually valuable collaborative research questions. Contributors included: Iain Bennet (Consultant), Ruth Heritage (Culture Worker), Dr Hilary Wason (Kingston University London), Rebecca Evans (Pell Ensemble) and Suzie Leighton (NCACE).

Supporting the future of Citizen Research:

This KIN meeting looked at how citizen research and knowledge can inform, drive and develop research collaborations and practices such as curation and creative learning. It centred on the following questions; What are the skills needed to support community and citizen led research, and how can institutions create equitable practices and spaces to develop it? What are the particular challenges regarding leadership, power imbalances and the management of this practice, and how can we support its long term future, develop, demonstrate public benefit, and still acknowledge the importance of research expertise and experts? Contributors included: Mark Johnson (Being Human Festival), Dr John Giblin (National Museum of Scotland), Dr Jen Grove (UKRI). The session was facilitated by Suzie Leighton (NCACE) and Dr Hilary Wason (Kingston University London).

KIN Support Sets

A new series of action learning sets was launched in Autumn 2023, which met for 3 facilitated peer to peer sessions throughout the year.

*“those **support sessions**, it was really good to see **how {the NCACE organisers} facilitated the groups**. Because I've been to a few different facilitated groups in the past...this is like the most **welcoming, open, authentic** space I've ever been part of, you know, in the groups or in a group. So I was like, Okay, if I ever do siltation in the future, that's the kind of **framework that I want to follow**. So, yeah, even from a framework point of view, it's **been very helpful**.”*

Quote from a KIN Supports Sets participant

NCACE Leadership follow-up session

Our 3rd Leadership workshop held in July 2023 focused particularly on issues facing female leaders in the KE / Research collaboration landscape, and was quickly oversubscribed. Following on from this we had a follow up session for attendees which was held in January 2024, the focus this time was around the question; ‘*What do you consider is a barrier to your practice and/or to lead as your authentic self?*’.

NCACE Annual Showcase

The Power of Collaborative Action IV - Pioneers, Change-makers and Liminal Spaces:

The NCACE 4th annual showcase explored boundary breaking cultural knowledge exchange and collaborative practice between the higher education and arts and cultural sectors. Our focus was on audacious individuals and partnerships

[Quote from a WP2 event attendee]

Publication:

This publication features a range of commissioned essays, case studies and signposts to resources on this key and timely topic. The collection of writing and resources has been inspired by conversations with members of the NCACE Knowledge Impacts Network. This proactive and generous group of researchers, artists, cultural practitioners, producers and higher education professionals regularly come together to support each other as we develop our practice in Cultural Knowledge Exchange, and navigate the challenging and changeable operating environment.

- **Pathways House Collective: A reflection on 'Safe Space' through a knowledge exchange project** - Louise Katerega, Artist, Anthony Ekundayo Lennon, Artist, and 'Funmi Adewole, De Montfort University
- **Toolkits for the ethical co-creation of health technologies for ageing: A multidisciplinary approach** - Alejandro Veliz Reyes, Hannah Bradwell, Leonie Cooper, University of Plymouth



Evaluation theory of change © Matt Munday



Image: Light Night at the University of Leeds © University of Leeds, NCACE Local Authority Paper

Key areas of work in our fourth year

3. Evidencing and Impact Development

NCACE's evidencing and impact development activities are primarily concerned with generating greater understanding and recognition of knowledge exchange between Higher Education and the arts and cultural sector, how it occurs, the modes through which it takes place and the impacts it generates socially, culturally, environmentally and economically.

Our work in this area is proving to be a valuable tool for generating discussion, amplifying knowledge and networking people across research, the arts and other spheres of public life and policy. It includes events, research and publications and is underpinned by a number of key brands including the Evidence Café and Annual Policy Workshop as well as the NCACE Collection and the Evidence Repository.

EVENTS AND ACTIVITIES

Evidence Cafés

NCACE Evidence Cafés are NCACE's online space for people from Higher Education and the arts and cultural sectors to come together for information sharing and discussion on themes that broadly relate to our key mission to better understand the scale, extent, nature and drivers of knowledge exchange collaborations between Higher Education Institutions (HEIs) and the arts and cultural sector.

NCACE Evidence Café 11 - University & Local Authority Cultural Partnerships:

The focus of this [session](#) was to explore some of the ways in which universities and local

authorities are working together on arts and culture related projects and partnerships. It highlighted existing models of practice, including those which connect to strategic initiatives such as Culture Compacts, and presented several case studies from partnerships in different parts of the country. The event led to a brand new publication on the same topic. Contributors included: Dr Rowan Bailey (University of Huddersfield), Rebecca Di Corpo and Ruby Sant (Bath Spa University), Andy Franzkowiak (London Borough of Richmond upon Thames), Pam Johnson (Leeds City Council) and Kath Wynne Hague (Hull City Council). The event was chaired and hosted by Evelyn Wilson (NCACE) and Dr Laura Kemp (NCACE).

NCACE Evidence Café 12 - REF 2021 Impact Case Studies:

The focus of this [session](#) was on NCACE's analysis of REF 2021 Impact Case Studies. We presented: an analysis of how researcher-arts partnerships have driven societal change and addressed Grand Challenges; an overview of the submissions by small, specialist institutions and what these reveals about their relationships with the arts and cultural sectors; and a snapshot of some of the ways in which research connects with the Arts Council England's body of NPOs (National Portfolio Organisations). Contributors included: Dr Federica Rossi (Birkbeck University of London and NCACE), Dr Ning Baines (University of Leicester), Evelyn Wilson (NCACE), Dr Laura Kemp (NCACE) and Professor Maria Delgado (Central School of Speech and Drama).

NCACE Evidence Café 13 - KEF, the arts and Knowledge Exchange activities in Small Specialists Arts and Creative Institutions:

The focus of this [session](#) was on KEF and Knowledge Exchange activities in Small Specialist Arts institutions, where we shared findings from our current work on KEF, the

Evidencing and Impact Development

KEF narratives, and Small Specialists. We also discussed KEF Metrics, drawing upon experiences and perspectives from Knowledge Exchange (KE) practitioners and exploring key questions around the ways in which KE is approached, supported, developed, and valued within conservatoires and art schools. Finally, we considered ways in which the types of KE conducted through small specialists might provide useful models of good practice for larger-scale universities. Contributors included: Dr Michelle Phillips (Royal Northern Conservatoire of Music), Dr Federica Rossi (Birkbeck University of London and NCACE), Dr Ning Baines (University of Leicester), Dr Rebecca Emmett (Research England), Sian Brittain (Guildhall School of Music & Drama), Evelyn Wilson (NCACE) and Dr Laura Kemp (NCACE).

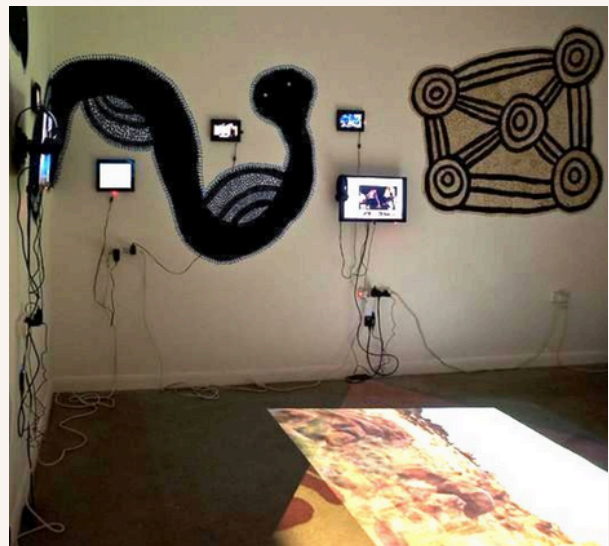
Annual Policy Event

Culture, Collaboration and Knowledge Exchange: Technology for Social Good

The 2024 Annual Policy Workshop's purpose was to discuss and showcase the impacts and potentials of collaborations and transdisciplinary research projects between HEIs and the arts that generate social and cultural good, through the use of both existing and emerging technologies.

Through the workshop, we aimed to: showcase innovative initiatives that demonstrated the diversity of creative technology collaborations for wider social good and encourage dialogue and discussion on the notion of social good and how we might better imagine, understand, design, and creatively deploy technology to support people, place, and planet. Contributors included: Hannah Conway (Sound Voice), Dr Josh Edelman (Manchester Metropolitan University), Dr Marc Garrett (Furtherfield), Professor Sarah Hayes (Bath Spa University), Professor Bryce Lease (Royal Central School of Speech and Drama), Rupert Lorraine (University of Plymouth), Professor Helen Manchester (University of Bristol), Sinead Ouilon (Coventry University),

Lara Ratnaraja (Independent), Linden Walcott-Burton (Greater London Authority), Dr Idrees Rasouli (Anglia Ruskin University), Roger Robinson (Poet, writer, performer), Clare Reddington (Watershed), and Zoe Seaton (Big Telly).



YAMA, Gretta Louw and Warnayaka Art Centre (Neil Jupurrurla Cooke, Wanta Steve Jampijinpa Patrick, Isaiah Jungarrayi Lewis). *Networking the Unseen* at Furtherfield Gallery. 2012-16. Photo by Pau Ros

*"for me, just **listening to other people**, there was **so many little kernels** of there's been **so many light bulb moments**, which have **allowed me to, to shift on at a faster pace**, listening, realising where I am, in context, and there's things I can remember moments, I can remember the **things that have been said that I still use**"*

Quote referring to NCACE WP3 Events

Key areas of work in our fourth year

*"NCACE offers **really solid examples** of **how to engage**, how to **do knowledge exchange**, how to do **public engagement** things. So when I'm trying to explain to an academic what it really means, I sometimes will go and **refer them to the NCACE website** so that they can have a look at these **different projects and sort of understand.**"*

[Quote referring to NCACE Evidence Repository and Collection]

NCACE COLLECTION

[ncace.ac.uk/collections]

The Collection collates and showcases NCACE originated and commissioned research and related publications. It comprises case studies, research reports, essays, toolkits, literature reviews and blogs. It has been created to share and amplify our key research findings, and to publish the various pieces of writing we have commissioned since the start of the project. It also creates a space for writing, story-telling and deep reflection on the values of collaboration and cultural knowledge exchange and we think of it as being akin to a garden of Cultural Knowledge Exchange.

Over the course of the last year we have been prolifically published as we evolve the evidence base for knowledge exchange between HEIs and the arts and culture sector:

Case Studies

In the last year, we have published 10 new case studies, with one tranche focused on collaborations with a Health and Wellbeing focus and another focussed on collaborations concerned with the notion of Technology for Social Good.

Health and Wellbeing:

- [Dreamachine](#) Crook, K., Kemp, L. (2024)
- [Narratives of Personal Renewal](#) Jones, P., Kemp, L. (2024)
- [Aesop's Dance to Health](#) Utton, C., Kemp, L. (2024)

- [Saffron Hall - Together in Sound](#) Hardy, T., Kemp, L. (2024)
- [My Memory Forest](#) Winstanley, A., Kemp, L. (2024)

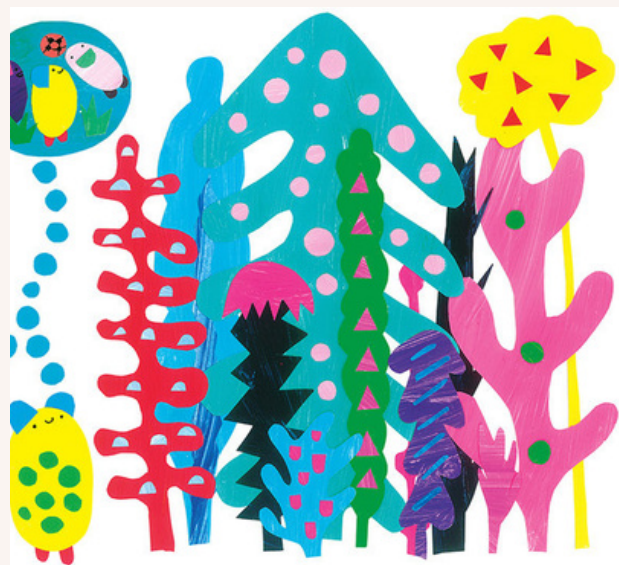


Image: My Memory Forest © Ali Winstanley

Technology for Social Good:

- [Watershed's Pervasive Media Studio: Collaborative Creative Practice](#) Reddington, C., Kemp, L. (2025)
- [The Sound Voice Project - Art, Voice Loss, and Bio-technology](#) Conway, H., Kemp, L. (2025)
- [Granny Jackson's Dead – Grief Tech, Theatre and Research](#) Edelman, J., Seaton, Z., Kemp, L. (2025)
- [FabLab Coventry - Technology, Community, and Collaboration](#) with Coventry City Council Ouillon, S., Kemp, L. (2025)
- [Electronic Life: the interaction of AI and Art](#) Kemp, L. (2025)

Evidencing and Impact Development

Research Reports

During our fourth year, we published two substantial collections of essays as well as a new research report on KEF and a series of interviews on leading Cultural Knowledge Exchange.

- [Universities, Local Authorities and Culture-based Partnerships: Case studies, reflections and evidence from REF impact case studies](#) - Wilson, E. (2024)
- [Careful Collaborations: Ethics and Care in Cultural Knowledge Exchange and Trans-Disciplinary Research](#) - Leighton, S., Barrett, E. (2024)
- [Small and specialist arts institutions and the Knowledge Exchange Framework](#) - Kemp, L., Wilson, E., Weeks, J., Rossi, F., Baines, N. (2024)
- [Leadership in Cultural Knowledge Exchange](#) - Kill, R. (2024)
- [The Power of Partnership: Northumbria University x New Writing North](#) - Shaw, K., Malcolm, C. (2024)
- [The Codex of Basquiat Equals Pi](#) - Makoha, N (2024)
- [Placing Placemaking: Exploring what constitutes best practice in UK universities](#) - Courage, C. (2024)

Long-Form Essays

We are also delighted to have published five new essays on a wide range of topics. Some of these explore different facets of partnership and collaboration building whilst others explore work being undertaken by artists and creatives who are also nascent researchers.

- [Research and Curation across Art, Technology, and Eco-Social Change](#) - Garrett, M. (2024)
- [The Spectral Artist in the Academy](#) - Young, J. (2024)

NCACE Collection Summer Showcase

The NCACE Collection Summer Showcase highlights some of the year's key publications and opens a rich and lively discussion with some of our researchers and writers. In this session, we covered a range of topics from ethics and leadership in cultural knowledge exchange, to pioneering cultural projects between universities and local authorities, to research collaborations in creative health and in the curation of arts projects with an eco-social focus.

The discussion highlighted the following NCACE publications from 2024:

- [Careful Collaborations: Ethics and Care in Cultural Knowledge Exchange and Trans-Disciplinary Research](#)
- [Leadership in Cultural Knowledge Exchange](#)
- [Research and Curation across Art, Technology, and Eco-Social Change](#)
- [NCACE Case Studies on Creative Health and Wellbeing](#)
- [Universities, Local Authorities and Culture-based Partnerships: Case studies, reflections and evidence from REF impact case studies](#)



Image: Depth Gauge, Rowan Bailey

Contributors included: Dr 'Funmi Adewole (DeMontfort University), Professor David Amigoni (University of Keele), Dr Rowan Bailey (University of Huddersfield), Dr Marc Garrett (Furtherfield), Dr Rebekka Kill (Independent), Thomas Hardy (Saffron Hall), Ali Winstanley (Artist), Suzie Leighton (NCACE), Evelyn Wilson (NCACE), Dr Laura Kemp (NCACE) and Dr Josh Weeks (NCACE).

EVIDENCE REPOSITORY

[\[ncace.ac.uk/evidence-hub\]](https://ncace.ac.uk/evidence-hub)

The NCACE Evidence Repository is an online resource evidencing the scale, extent, nature, drivers, and broader impacts of KE and collaborations between HE and the arts and culture sectors.

It is the first such collection of materials to focus specifically on literature in this area and is being developed as a vital part of the wider evidence base for NCACE, acting as a space to signal, house and promote both NCACE's core research activities and reports as well as other mainly open source, and/or publicly available, materials relating to our core mission.

We intend the repository to act as a collection, an archive and a 'living resource' to be used by researchers and academics, professionals working in areas such as Research Management and Knowledge Exchange, arts and cultural sector professionals/practitioners and those working in related areas, policy professionals and funders.

During our fourth year, we have continued to build on this collection of academic and non-academic literature on cultural knowledge exchange, which now amounts to over 300 curated resources.

The Repository is organised thematically into the following categories:

1. [NCACE Publications](#)
2. [General Knowledge Exchange](#)
3. [Cultural Knowledge Exchange](#)
4. [Knowledge Exchange and Covid-19](#)
5. [Toolkits and Skills for Knowledge Exchange](#)
6. [Placemaking and Levelling Out](#)
7. [Health and Wellbeing](#)
8. [Technologies for Social Good](#)
9. [Environment and Climate Emergency](#)



Image: Katy Dawkins. NCACE Blog - Sharing Forgotten Stories

Key areas of work in our fourth year

4. Showcasing and Communications

Communicating the wider benefits of cultural knowledge exchange and helping to narrate this emerging field is a major part of our work. Liaising with partners and funders and our web development team, developing compelling brands, creating monthly bulletins, encouraging the voices of new writers through our blogs and the promotion of all our events and activities are just a few elements of what this part of our work at NCACE entails.

Through everything we do we aim to showcase models of good practice in knowledge exchange taking place between universities and the arts and culture sector.

Through our various communications strategies and initiatives, we are focussed on helping to raise the profile of all aspects of the programme. We actively encourage wider understanding of and engagement in knowledge-sharing and discussion to inspire fresh thinking around cultural knowledge exchange. This has included a bi-annual festival in 2022 which brought together members of our network for discussions and knowledge sharing.

We have also established our Editorial Partnership with Arts Professional. The first series of 8 articles were published between May 2021 to April 2022. The second series started in July 2024 and includes the following articles:

- [Arts, universities and local government: Collaborating for culture-fuelled growth](#) - Evelyn Wilson
- [Artful economies: How business schools can help arts organisations](#) - Suzie Leighton

We continued to produce Monthly Bulletins throughout the year, which give updates on our latest news, events, publications, blogs, the Evidence Repository and industry news. The bulletin goes out to 8000+ subscribers.

NCACE BLOG PLATFORM

The NCACE Blog platform continues to generate a powerful community of writing about collaborations between HEIs and the arts, and closely related subject areas. It showcases significant and diverse stories, experiences and reflections about collaboration.

Our blogs this year have included:

- [Planting & Playmaking](#) - Polly Tisdall, actor, director, traditional storyteller and creative facilitator and Dr Giulia Carabelli, Queen Mary, University of London
- [Exploring innovative uses of immersive media technologies to enhance the teaching of arts and heritage in Rugby Art Gallery and Museum: A Collaborative research project with Birmingham City University and STEAMhouse](#) - Phoebe Hilton, Senior Learning and Engagement Officer, Rugby Art Gallery and Museum
- [Creative Change: Interaction and Impact on Wellbeing in Incarceration](#) - Artist Faye Claridge and Researcher Dr Ana Chamberlen, University of Warwick
- [How does academic research generate impact through, or on, artistic and cultural activities? An analysis of the 2021 REF impact case studies](#) - Dr Federica Rossi, Co-Investigator, Evidence and Impacts, NCACE

Showcasing and Communications

- [Knowledge exchange has always been at the heart of music conservatoires, but do current metrics accurately reflect the richness of these KE environments?](#) - Dr Michelle Phillips, Royal Northern College of Music



Image: Quartet and EEG - An experiment run by Michelle Phillips (RNCM) in collaboration with Manchester Camerata and University of Manchester which examined brain and body response to live and live streamed music

- [Compassionate Interviewing Techniques for Creative Knowledge Exchange: In Discussion with True Crime Practitioners](#) - Megan Lupton, PhD candidate at De Montfort University
- [Knowledge and research based in practice: ways of knowing and articulation](#) - Dr Sara Wookey
- [A new form of Collaboration: Immersive Experiences Redefined](#) - Alexander WH Winterbotham, OmBeond, Sam Healy, Ray Interactive and Oliver Durcan, Goldsmiths, University of London
- [REF 2021 and research relations with Arts Council England's National Portfolio Organisations](#) - Evelyn Wilson, Co-Director, NCACE
- [The Selectivity of Storytelling](#) - Dr Josh Weeks, NCACE Story Associate (Josh is part of the StoryArcs Programme, supported by the Arts and Humanities Research Council (AHRC))
- [Highlights from The Power of Collaborative Action IV: Pioneers, Change-makers, and Liminal Spaces](#) - Rachel Lasebikan, Communications Manager, NCACE
- [Guildhall Production Studio: A Ray – Turning up the volume in the costume department](#) - Dan Shorten, Creative Director and Dr Leslie Deere Postdoctoral Researcher, Digital Performance and Production, Guildhall Production Studio
- [The Curious Case of Grieving](#) - MC Ty on Social Media Roger Robinson, Poet, Writer, Performer
- [Culture, Collaboration and Knowledge Exchange: Technology for Social Good](#) - Rachel Lasebikan, Communications Manager, NCACE
- [New money for old rope: repurposing open knowledge from Wikidata](#) - Dr Kirsty Ross, Industrial Liaison and Grace Young, Student, School of Computer Science, University of St Andrews
- [REF 2021: Addressing societal Grand Challenges through arts and culture research](#) - Dr Ning Baines, Lecturer in Marketing, University of Leicester
- [20 years of rich and reflective practice-based research: The Clore Leadership/AHRC Online Research Library](#) - Magnus Copps, Research Library Consultant and Curator
- [Cultural Impact and Knowledge Exchange and Small Specialist Institutions in REF2021](#) - Dr Laura Kemp, Senior Manager, NCACE
- [Sharing Forgotten Stories](#) - Rawz, Multidisciplinary Artist

*“this is always a **really great space to come to**, it's always really **participatory**, and **welcoming** and **generative**. And, you know, it's basically, you know, we're all like super busy people, aren't we like we're completely overloaded. So to, to take an hour or two hours or three hours, to come to a space that isn't part of your absolute daily necessity. It has to give you something **quite significant**. I think that's, you know, interesting, that they've **managed to carve out** and, and **curate that space for people**.”*

PARTICIPANT ENGAGEMENT

We are delighted that so many individuals have engaged with us over the last year, with particularly high levels of attendance at the following NCACE events:

- [Culture, Collaboration and Knowledge Exchange: Technology for Social Good](#)
- [The Power of Collaborative Action IV: Pioneers, Change-makers and Liminal Spaces](#)
- [NCACE Knowledge Impacts Network \(KIN\): Co-designing questions for Cultural Knowledge Exchange and Trans-Disciplinary Research](#)
- [NCACE Evidence Café 12: REF 2021 Impact Case Studies](#)

In our fourth year we hosted 12 events with a total of 1,561 registrations. Among them, 1,078 individuals signed up for one or more events. Approximately 658 attendees came from 116 UK Higher Education Institutions (HEIs), including several arts specialists, along with participants from 16 international HEIs.

One of our key aims at NCACE is to ensure that we amplify opportunities and create spaces for showcasing, for the small specialist arts and culture HEIs as well as for arts and culture sector organisations. We are pleased that so many people from both sectors have engaged as contributors to events, have written for us or otherwise been involved in our work.

Some of the arts and cultural organisations we have been delighted to welcome as contributors this year have included Sound Voice, Saffron Hall,

Ray Interactive, The Cultural Assembly, Live Music Now, IJAD Dance Company, New Writing North, Cinema Nation, Fitzwilliam Museum and Touretteshero plus others. We're also pleased to have worked with a very large number of individual artists and cultural practitioners.

BETWEEN 2020 AND 2024

Over the course of the four years we have engaged representatives at all levels within research and professional services across the world:



148

UK Higher Education Institution (HEI) engagement with NCACE over four years:

Aberystwyth University
Anglia Ruskin University
Arts University Bournemouth
Arts University Plymouth
Bath Spa University
BIMM Screen and Film School
Birkbeck University
Birmingham City University
Bournemouth University
Brighton and Sussex Medical School
Brunel University London
Buckingham New University
Canterbury Christ Church University
Cardiff Metropolitan University
Cardiff University
City University of London
Colgate University
Courtauld Gallery
Coventry University
De Montfort University, Leicester
Durham University
Edge Hill University, Ormskirk, Lancashire
Edinburgh Napier University
ESCP Business School
Falmouth University
Glasgow Caledonian University
Glasgow School of Art
Goldsmiths, University of London
Guildhall School of Music & Drama
Harper Adams University
Heriot-Watt University
Imperial College London
Keele University
King's College London
Kingston University
Lancaster University
Leeds Arts University
Leeds Beckett University
Leeds Conservatoire
Leeds Trinity University
Liverpool Hope University

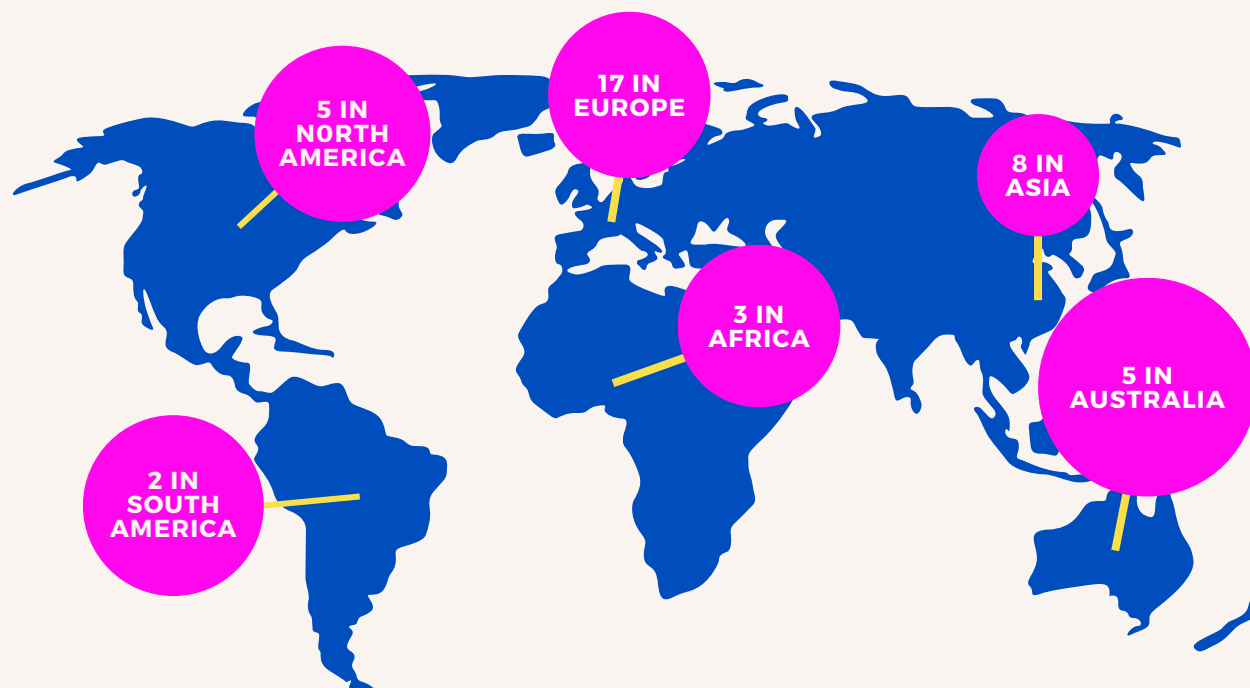
Liverpool John Moores University
London academy of music & dramatic art (LAMDA)
London Metropolitan University
London School of Economics
London School of Hygiene & Tropical Medicine
London South Bank University
Loughborough University
Manchester Metropolitan University
Middlesex University, London
Newcastle University
Northeastern University London
Northumbria University
Norwich University of the Arts
Nottingham Trent University
Oxford Brookes University
Plymouth College of Art
Plymouth Marjon University
Queen Mary University of London
Queen's University Belfast
Ravensbourne University London
Regents University London
Richmond American University London
Roehampton University
Rose Bruford College
Royal Academy of Dance
Royal Academy of Dramatic Art
Royal Academy of Music
Royal Central School of Speech and Drama
Royal College of Art
Royal College of Music
Royal Conservatoire of Scotland
Royal Holloway, University of London
Royal Welsh College of Music & Drama
School of Advanced Study, University of London
Sheffield Hallam University
SOAS
Solent University
Staffordshire University
Swansea University
Teesside University
The Open University

Trinity Laban Conservatoire of Music and Dance
Ulster University
University College London
University for the Creative Arts
University of Aberdeen
University of Bath
University of Bedfordshire
University of Birmingham
University of Bolton
University of Bradford
University of Brighton
University of Bristol
University of British Columbia
University of Cambridge
University of Central Lancashire
University of Chester
University of Cumbria
University of Derby
University of Dundee
University of East Anglia
University of East London
University of Edinburgh
University of Essex, Colchester and Southend-on-Sea
University of Exeter
University of Glasgow
University of Gloucestershire
University of Greenwich
University of Hertfordshire
University of Huddersfield, Huddersfield & Barnsley
University of Hull
University of Kent
University of Leeds
University of Leicester
University of Lincoln
University of Liverpool
University of London
University of Manchester
University of Northampton
University of Nottingham

University of Oxford
University of Plymouth
University of Portsmouth
University of Reading
University of Roehampton
University of Salford
University of Sheffield
University of South Wales
University of Southampton
University of St Andrews
University of Stirling
University of Strathclyde
University of Suffolk
University of Sunderland
University of Surrey, Guildford
University of Sussex, Falmer and Brighton
University of the Arts London
University of the West of England Bristol
University of the West of Scotland
University of Warwick, Coventry
University of West London
University of Westminster
University of Winchester
University of Wolverhampton
University of Worcester
University of York
York St John University

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International universities that have
engaged with NCACE over four years:



Ateneo de Davao University, Philippines
Australian National University, Australia
Erasmus University Rotterdam, Netherlands
Faculdade de Letras da Universidade do Porto, Portugal
Flinders University, Australia
Free University Berlin, Germany
Heinrich Heine University, Germany
Helwan University, Egypt
Kirby Institute UNSW, Australia
Laselle College of the Arts, Singapore
LUM University, Italy
Lusófona University, Portugal
Mahasarakham University, Thailand
Maynooth University, Ireland
Muğla Sıtkı Koçman University, Turkey
National University of Singapore, Singapore
Palacky University, Czech Republic
Penn State University, United States
Technical University of Braunschweig, Germany
The Hong Kong Academy for Performing Arts, Hong Kong

Universidade Federal do Amapá (UNIFAP), Brazil
Universidad de Cuenca, Ecuador
Università di Firenze, Italy
University Canada West, Canada
University College Dublin, Ireland
University of Basilicata, Italy
University of California, San Francisco, United States
University of Ghana, Ghana
University of KwaZulu-Natal, South Africa
University of Macerata, Italy
University of Melbourne, Australia
University of Nebraska, United States
University of Porto, Portugal
University of Rome, Italy
University of San Carlos, Philippines
University of Szeged, Hungary
University of Tabuk, Saudi Arabia
University Of Technology Sydney, Australia
University of Texas, United States
Utrecht University, Netherlands

5. Evaluation

The NCACE Endpoint Evaluation report comprised a huge amount of detailed work from Dr Thanasis Spyriades the NCACE Evaluation Lead, as well as additional valuable contributions from the wider team. The report assesses the achievements and impacts of the initiative at the end of its initial four-year funding cycle, highlighting NCACE's contributions to the cultural knowledge exchange ecosystem and providing strategic insights for its future development.

The methodology incorporated a value-based approach and methodological pluralism, with a focus on narrative data collected through workshops, interviews, and event analysis. The report emphasises NCACE's role in fostering collaboration between higher education institutions and arts and culture organisations. It identifies significant achievements, showcasing NCACE as a well-recognised and mature brand within the KE ecosystem.

NCACE's co-designed programs facilitated workshops, idea-sharing events, research publications and wider resource creation, such as the NCACE Collection. These efforts fostered supportive environments for interdisciplinary dialogue, peer development, and cross sector communications. The NCACE Collection and other initiatives encouraged critical reflection, resilience, and diversity in thought leadership, while the Evidence Café series inspired knowledge-sharing and network building. The report highlights NCACE's contributions to

improving KE awareness, understanding the motivations of potential partners, and aligning the values and principles of collaborators. Its communication strategy, including a robust online presence and collaborations with editorial partners, reinforced its reputation as an inclusive and trusted community resource.

Despite its many successes, NCACE also faced challenges in its first phase, including resource limitations, workload pressures, and balancing output delivery. Strategic insights for improvement include enhanced digital and face-to-face networking opportunities, and a focus on exploiting and boosting engagement with the rich set of resources that NCACE produced in Phase 1.

Looking ahead, the report outlines several recommendations for NCACE's future growth. These include;

- strengthening partnerships with key organisations,
- expanding regional and national partnerships, and
- enhancing the offer in tiered learning and skill development programs.

Additionally, the report emphasises the need for inclusive communication, increased engagement with cultural practitioners, and addressing sectoral differences to promote equity.

STORYARCS PROGRAMME

An additional body of work was developed by Dr Josh Weeks, our AHRC funded Story Associate who worked with us for just over a year. Josh used narrative and storytelling techniques to explore some of the work that NCACE has carried out over the last four years.

Drawing on the NCACE Collection, personal interviews and NCACE events, Josh endeavoured to tell the story of NCACE. One of his central findings, however, was that this story is *“inextricably woven through the story of the wider sector,”* meaning that it is too rich to do justice to within any single account. Instead of shying away from this difficulty, though, Josh insisted that NCACE's generosity and ambition is what makes the organisation so important.

In telling the story of NCACE, Josh opted for a mix of critical and creative writing. Specifically, he juxtaposed a more conventional and analytic exploration of NCACE with an experimental novelette, the dialogue of which was taken from NCACE events. This form allowed Josh to show how NCACE supports and brings together individuals, organisations and perspectives from across the sector – often in ways that lead to dynamic, years-long relationships which blur the distinctions between beginning, middle and end. Josh's work also leaned heavily on Evelyn Wilson's notion of *“the garden of cultural knowledge exchange”* (2023), which provided him with a crucial imaginary through which to express NCACE's cultivating role within the sector.

In addition to weaving this imaginary through the analytic chapters of his creative report, he also incorporated it into his NCACE-inspired novelette about a labyrinth-cum-garden set in space! Josh's creative report drew on three forms of storytelling: experimental; interpretive; curatorial; and reflective. His 'curated snapshot'

(Kemp 2023) of the NCACE Collection, for instance, was offset by his interpretive approach to what 'knowledge exchange' actually means, and why it is so vital in establishing and maintaining a thriving cultural ecosystem. And yet, in addition to grappling with the work of NCACE and its relationship with the wider sector, Josh's work also reflected on how his time at NCACE has altered his own writing practice.

The lessons he learned related to knowledge exchange, event curation and the cultural ecosystem altered his perspective on the porous relationship between the university and wider society – particularly the arts and culture sectors. In light of this, the final chapter of Josh's creative report was about the knowledge and skills that he acquired over the course of his time at NCACE, as well as his hope to build on this knowledge and skills in his future academic career.

NCACE PEOPLE AND NETWORKS

CORE TEAM

- Evelyn Wilson - Co-Director
- Suzie Leighton - Co-Director
- Noshin Sultan - Project and Partnerships Manager
- Dr Laura Kemp - Senior Manager - Research, Evidence and Policy (Until November 24)
- Dr Federica Rossi - NCACE Core (Co-Investigator, Evidence and Impacts)
- Dr Ning Baines - Research Associate
- Dr Sarah Sigal - Research Associate
- Dr Thanasis Spyriadis - NCACE Core (Evaluation Lead) and Assistant Professor, Department of Economics, University of Crete, Rethymno
- Dr Tamara McNeill - Research Associate
- Rachel Lasebikan - Communications Manager
- Dr Josh Weeks - Story Associate, StoryArcs

SOUNDING BOARD

Sounding Board members provide insight and expertise around our key strands and subject matters, drawn from both Higher Education and the arts. Board members act as project ambassadors and will be actively engaged with NCACE work, as well as our wider policy, social, environmental and technological shifts. The board consists of:

- Prof. Geoffrey Crossick - Distinguished Professor of Humanities in the School of Advanced Study, University of London
- Prof. Maria Delgado - Director of Research, Royal Central School of Speech and Drama

- Prof. Martyn Evans - Faculty Pro Vice Chancellor for Arts & Humanities and Director of Manchester School of Art, Manchester Metropolitan University
- Rosy Greenlees, OBE - Chair of the British Ceramics Biennial
- Prof. Trevor McMillan - Vice-Chancellor, Keele University
- Dr Karen Patel - Research Fellow, Birmingham Centre for Media and Cultural Research, Birmingham School of Media, Birmingham City University
- Dr Neelam Raina - Associate Professor Design and Development, Middlesex University London
- Dr Heather Robson - Head of the School of Design, Faculty of Arts, Design and Social Science, Northumbria University
- Clayton Shaw - Programme Manager, STEAMhouse, Birmingham City University
- Jennie Shorley - Head of Engaged Scholarship, Faculty Head of Accreditations, Manchester Metropolitan University
- Prof. Bambo Soyinka - Director of Paper Nations & Professor of Story at Bath Spa University
- Ellen Bamford - Head of Data and Evidence, Research England observers of the board
- Rebecca Emmett - Senior Policy Advisor, Research England observers of the board

REGIONAL PARTNERS

NCACE Regional Hub partners are strongly networked with the arts and cultural sectors across the country:

- Dr Astrid Bree - Bath Spa University

- Prof Bambo Soyinka - Bath Spa University
- Dr Simon Strange - Bath Spa University
- Rebecca di Corpo - Bath Spa University
- Louise Maythorne - Bath Spa University
- Sara Harris - Birmingham City University
- Charmaine Stint - Birmingham City University
- Clayton Shaw - Birmingham City University
- Dr Charlotte Carey - Birmingham City University
- Dr Vanessa Jackson, Associate Prof - Birmingham City University
- Dr Karen Patel - Birmingham City University
- Prof Jennie Shorley - Manchester Metropolitan University
- Prof Martyn Evans - Manchester Metropolitan University
- Paul Bason - Manchester Metropolitan University
- Dr Heather Robson - Northumbria University
- Prof Katy Shaw - Northumbria University
- Dr Patrick Duggan - Northumbria University

EVIDENCE REPOSITORY ADVISORY GROUP MEMBERS

The Evidence Repository (ER) Advisory Group meets with us annually to provide valuable insight and feedback on the content, promotion, presentation and development of the ER.

Advisors include:

- Prof David Amigoni - Keele University
- Dr Marc Garrett - Furtherfield
- Kerry Irvine - Bath Spa University

- Dr Aoife Monks - Queen Mary University of London
- Prof Neelam Raina - Middlesex University London
- Katy Vanden - Cap-a-Pie Theatre

COLLABORATIONS CHAMPIONS NETWORK

The key role of our Collaborations Champions Network is to work with us to develop a vibrant, valued community of practice in the field of cultural knowledge exchange. The network includes:

- Dr Nicola Abraham - Royal Central School of Speech and Drama
- Prof David Amigoni - Keele University
- Dr Victoria Barker - Coventry University
- Prof Angela Bartram - University of Derby
- Gavin Brookes - Lancaster University
- Dr Susanne Burns - Susanne Burns Associates
- Dr Glenda Cooper - City, University of London
- Dr Mark Gray - Middlesex University London
- David Hockham - Bathway Theatre, University of Greenwich
- Sarah Naomi Lee - Plenty Productions CIC and Brighton and Hove Black History
- Rupert Lorraine - University of Plymouth
- Dr Fransiska Louwagie - University of Aberdeen
- Kathleen Mitchell - Sunderland Culture and Sunderland City Council
- Dr Aoife Monks - Queen Mary University of London
- Irini Papadimitriou - Future Everything
- Mark Prest - Portraits of Recovery

- Helen Sargeant - University of Wolverhampton
- Rob Sherman - Bonfire Dog
- Anita Shervington - BLAST Fest
- Becky Smith - Opera North
- Paul Smith - Dance Consortia North West
- John Steel - University of Derby
- Dr Michael Tymkiw - University of Essex
- Dr Kerry Wilson - Liverpool John Moores University

PROGRAMME CONTRIBUTORS

Over the course of our fourth year we have worked with a wide number of people who have contributed in various ways to our events and activities programme. These include:

- Aisha Richards (Shades of Noir)
- Alejandro Veliz Reyes (University of Plymouth)
- Alexander WH Winterbotham (OmBeond)
- Ali Winstanley (Artist)
- Alice White (Camberwell College of Art)
- Amanda Brown (City, University of London)
- Amanda Hanton (Leicestershire County Council)
- Andy Franzkowiak (London Borough of Richmond upon Thames)
- Anna Kime (Centre for Cultural Value)
- Anthony Ekundayo Lennon (Artist)
- Antoine Marc (IJAD)
- Caroline Anstey (The Studio at Bath Spa University)
- Caroline Sipsos (City University London)
- Cat Rogers (Leicestershire County Council)
- Catherine Sandland (Ruby Star Associates)
- Charley Utton (Aesop Arts & Society)
- Claire Malcolm (New Writing North)
- Clare Reddington (Watershed)
- Cleo Lake (Artist, Activist and Researcher)
- Dan Shorten (Guildhall Production Studio)
- Daniel H. Mutibwa (University of Nottingham)
- Daniele Minns (IJAD)
- Denise Williams-Dean (Citizens UK)
- Dr 'Funmi Adewole (De Montfort University)
- Dr Ana Chamberlen (University of Warwick)
- Dr Cara Courage (Place and Culture Consultant-Director)
- Dr Enrico Bertelli (Conductive Music and Lingnan University)
- Dr Giulia Carabelli (Queen Mary, University of London)
- Dr Hilary Wason (Kingston University London)
- Dr Idrees Rasouli (Anglia Ruskin University)
- Dr Jen Grove (UKRI)
- Dr Jessica Moody (University of Bristol)
- Dr John Giblin (National Museum of Scotland)
- Dr Joseph Young (Artist / Researcher)
- Dr Josh Edelman (Manchester Metropolitan University)
- Dr Leslie Deere (Guildhall Production Studio)
- Dr Maia Mackney (Guildhall School of Music and Drama)
- Dr Marc Garrett (Furtherfield)
- Dr Max Dean (Centre for Performance, Technology and Equity)
- Dr Michelle Phillips (Royal Northern Conservatoire of Music)
- Dr Neelam Raina (Middlesex University London)
- Dr Ning Baines (University of Leicester)
- Dr Nick Makoha (Poet and Researcher)
- Dr Rebecca Emmett (Research England)
- Dr Rebekka Kill (Independent)
- Dr Rowan Bailey (University of Huddersfield)
- Dr Sara Wookey (Researcher and Artist)
- Dr Will Renel (Touretteshero)
- Faye Claridge (Artist)
- Hannah Bradwell (University of Plymouth)
- Hannah Conway (SoundVoice)

NCACE People and Networks

-
- Iain Bennet (Consultant)
 - Jennifer Crook (Collective Act)
 - Jess Thom (Touretteshero)
 - Jo Chard (Guildhall School of Music and Drama)
 - Jo Ward (Change Maker)
 - Joanna Bucknall (University of Birmingham)
 - Joumana Mourad (IJAD)
 - Karen Irwin (Live Music Now)
 - Kath Wynne Hague (Hull City Council)
 - Kerry Wilson (Liverpool John Moores University)
 - Kwesi Johnson (The Cultural Assembly)
 - Lara Ratnaraja (Independent)
 - Leonie Cooper (University of Plymouth)
 - Linden Walcott-Burton (Greater London Authority)
 - Louise Katerega (Artist)
 - Lucy Bayliss (Dance East)
 - Magnus Copps (Research Library Consultant and Curator)
 - Mark Johnson (Being Human Festival)
 - Matt Burman (Cambridge Junction)
 - Matthew McCallum (AHRC)
 - Megan Lupton (PhD candidate at De Montfort University)
 - Michael Pierce (Cinema Nation)
 - Monika Rodriguez (Cinema Nation)
 - Natascha Ng (Camberwell College of Art)
 - Natasha Stanton (ESRC)
 - Neil Maiden (City, University of London)
 - Nicola Wallis (Fitzwilliam Museum)
 - Oliver Durcan (Goldsmiths, University of London)
 - Pam Johnson (Leeds City Council)
 - Pauline Rutter (Artist, Activist and Researcher)
 - Peter Mwashu Litonde (Smiles Africa)
 - Phil Jones (Creative Practitioner)
 - Phoebe Hilton (Rugby Art Gallery and Museum)
 - Polly Tisdall (Actor, director, traditional storyteller and creative facilitator)
 - Prof. Bryce Lease (The Royal Central School of Speech and Drama)
 - Prof. David Amigoni (University of Keele)
 - Prof. Helen Manchester (University of Bristol)
 - Prof. Katy Shaw (Northumbria University)
 - Prof. Maria Delgado (Central School of Speech and Drama)
 - Prof. Sarah Hayes (Bath Spa University)
 - Prof. Selina Busby (Royal Central School of Speech and Drama)
 - Rachel Drury (Collusion)
 - Rachel Tyrrell (Research England)
 - Rawz (Multidisciplinary Artist)
 - Rebecca Di Corpo (Bath Spa University)
 - Rebecca Evans (Pell Ensemble)
 - Roger Robinson (Poet, writer, performer)
 - Ruby Sant (Bath Spa University & Little Lost Robot)
 - Rupert Lorraine (University of Plymouth)
 - Ruth Heritage (Culture Worker)
 - Sam Healy (Ray Interactive)
 - Shibboleth Shecter (Camberwell College of Art)
 - Sian Brittain (Guildhall School of Music & Drama)
 - Sinead Ouillon (Coventry University)
 - Thomas Hardy (Saffron Hall)
 - Zoe Seaton (Big Telly)
- We have also hugely enjoyed the many conversations we have been having with individuals across the wider landscape of Higher Education and Arts and Culture Sector throughout our fourth year of our operation. The insights, challenges and knowledge sharing that these conversations have been catalysing have been greatly enriching and constitute a very important part of our wider environment and networks.
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Connect with us:



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[X.com/CultureImpacts](https://x.com/CultureImpacts)



ncace.bsky.social



[Soundcloud.com/user-245837210](https://soundcloud.com/user-245837210)

Sign up to our monthly updates and contact us via ncace.ac.uk



**National Centre for
Academic and Cultural Exchange**

The
**Culture
Capital**
exchange



Research
England

NCACE is led by TCCE and funded by Research England