

NCACE: WHAT WE ARE AND WHAT WE DO: OUR MISSION

NCACE is the National Centre for Academic and Cultural Exchange. We were established in 2020 with support from Research England to: Facilitate and support capacity for knowledge Exchange and Collaborations of all kinds between Higher Education and the Arts and Culture Sectors with a particular focus on evidencing and showcasing the social, cultural, environmental, as well as economic impacts of such activities.

The purpose of these visualisations is: to create pathways and maps through some of the rich resources that we have been developing since 2020 and give a snapshot of our communities of interest.

OUR NETWORKS AND COMMUNITIES

Since our launch we have been nurturing powerful and diverse communities of interest, across key contemporary themes; from Place to Climate, Ethics to Technology for Social Good, Health to Decolonialisation. The people that connect with us work across academia, the arts and culture sectors, local, regional and national policy and funding bodies.

This rich network of researchers, knowledge creators, artists, arts professionals, policy makers, funders, and others tend to have one major thing in common. Regardless of where they are based, what their key areas of work are, or what stage they are at in their increasingly multi-faceted careers, they are all interested in the power and potential of collaboration, partnerships, knowledge exchange and associated work such as public and civic engagement.

OUR WORK

EVENTS

Our events strands include: Knowledge Impacts Network (KIN), Evidence Café, The Power of Collaborative Action, our Annual Showcase event, Culture and Collaborations, our Annual Policy Workshop,, Ideas Pools, Meet Ups, NCACE Festival of Cultural Knowledge Exchange.

Since our public launch in Spring 2021, we have curated 67 online events bringing together 3550 people, including researchers and professionals from 148 Higher Education Institutions across the UK as well as people from hundreds of cultural organisations, cultural practitioners, policy bodies, local authorities and funders.

RESEARCH AND PUBLICATIONS

NCACE's core publications include: key research reports, case studies, tool kits and long-form essays. This work forms the NCACE Collection which we developed as a space to house, showcase and create awareness about the themes explored through our publications. To date we have authored and commissioned almost sixty publications, from short reads through to indepth reports, that are broadly concerned with Cultural Knowledge Exchange.

BLOG PLATFORM

Our Blog Platform showcases significant and diverse stories, experiences and reflections about collaboration. We have published over 70 blogs from the start of the project, representing voices across the entire HE and arts spectrum, from Directors of Research Councils to sole arts practitioners.





KEF

A key part of our work at NCACE is better understanding how universities and the arts and culture sectors work together and the impacts of such collaborations, partnerships and cultural knowledge exchange. The Knowledge Exchange Framework (KEF) is a key way for universities to share important narratives and other data about such activities. As well as undertaking research on KEF as a support mechanism for Cultural Knowledge Exchange, we have also created opportunities for information-sharing and discussion and the publication of associated blogs on KEF.



SOUNDCLOUD

-  [NCACE Evidence Café 13: Knowledge Exchange and Small Specialist Arts - 9 May 2024](#)
-  [NCACE Evidence Café 4: Evidence from KEF Narratives - 28 October 2021](#)

BLOGS

-  [The KEF 2021 narratives and what they tell us about HEIs' engagement with the arts and cultural sector](#)
-  [Knowledge exchange has always been at the heart of music conservatoires, but do current metrics accurately reflect the richness of these KE environments?](#)

NCACE COLLECTION







-  [Small and specialist arts institutions and the Knowledge Exchange Framework](#)
-  [HEIs' Engagement with the Arts and Cultural Sector: Evidence from the Knowledge Exchange Framework 2021 Narratives](#)




STORYTELLING

In many ways, storytelling is fundamental to NCACE's work. Whether it be through brokering partnerships, convening events or curating the Collection, NCACE provides a platform for stories of collaboration, as well as the stories of individuals and groups that make those collaborations possible. Central to this role is a nuanced and inclusive understanding of storytelling – an understanding that privileges co-creation and open-endedness over the conventional 'hero's journey' narrative.

BLOGS

-  [The Selectivity of Storytelling](#)
-  [Sharing Forgotten Stories](#)
-  [Part One: Are Citizens the True Innovators of Knowledge?](#)
-  [Part Two: Storytelling as a collaborative language for cultural exchange](#)
-  [Around the Kitchen Table](#)
-  [100 ways to cook pasta](#)

NCACE COLLECTION



-  [Narrating Cultural Knowledge Exchange: Stories and perspectives from Knowledge Exchange professionals working in Higher Education in the UK](#)





LEADERSHIP

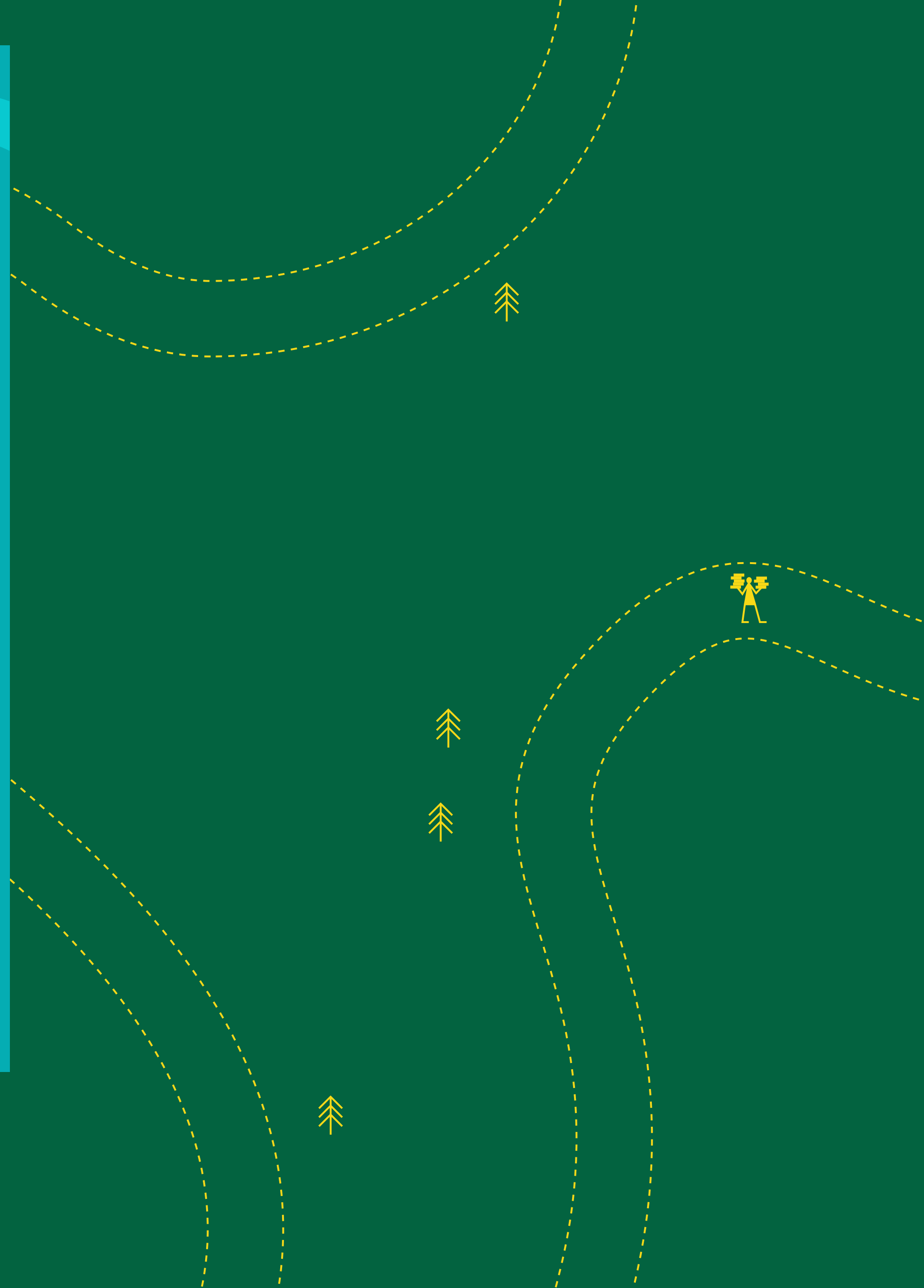
The leadership of Cultural Knowledge Exchange requires a complex set of skills and competencies, and offers a unique set of leadership challenges. Leaders of practice may not be in recognised leadership positions within institutions, or may be working in an area that is undervalued due to a non-commercial focus. One might be in the position of leading a coalition of leaders in a large collaboration, dealing with a diffuse leadership model and managing a complex set of institutional values, motivations and systems. Many leaders in Cultural Knowledge Exchange are female, and wish to explore more authentic modes of operation.

SOUNDCLOUD

-  [NCACE Collection Summer Showcase - 16 July 2024](#)
-  [Tools For Leading Cross Sector Collaborations - 10 October 2022](#)

NCACE COLLECTION





-  [Leadership in Cultural Knowledge Exchange](#)
-  [NCACE Action Research Report: Skills and Capacity for Knowledge Exchange with the Arts and Cultural Sector](#)






CREATIVE HEALTH

The arts and culture sector and universities have deep histories in working collaboratively on creative projects that support many diverse aspects of health and well-being. Our work at NCACE has focused on: showcasing some of the key ways in which such work occurs and providing spaces to discuss the importance of knowledge and cultural networks and ecologies in relationship to creative health in its broadest sense.

SOUNDCLOUD

-  [NCACE Collection Summer Showcase - 16 July 2024](#)
-  [Collaborations in Creative Health - 22 June 2023](#)
-  [NCACE Evidence Café: Cultural Collaborations for Health and Wellbeing - 3 November 2022](#)
-  [Patients as Artists: Innovating Dementia Care - 13 October 2022](#)

BLOGS

-  [Findings Ways to Collaborate: In the Eye of the Storm](#)
-  [Coming together creatively to talk about loneliness and communication](#)
-  [Lived experience, co-creation and creative possibilities for health and wellbeing](#)

NCACE COLLECTION

-  [Aesop's Dance to Health](#)
-  [Dreamachine](#)
-  [My Memory Forest: An Arts-Health Intervention for Children](#)






-  [Narratives of Personal Renewal](#)
-  [Saffron Hall - Together in Sound](#)







PLACE



Universities and arts and culture sector organisations, albeit in different ways, occupy key roles in the locations where they are based and the communities with whom they connect. They drive economic growth as well as providing a raft of considerable social benefits. Our work at NCACE has focused on showcasing some of the ways in which such work occurs and on providing spaces to discuss the importance of knowledge and cultural networks and ecologies in relationship to place-making and shaping.

SOUNDCLOUD








-  [Why Does Place Matter? Foregrounding Felt Experiences - 14 October 2022](#)
-  [Nurturing Collaborations: Understanding a City's Creative & Culture Ecology - 12 October 2022](#)
-  [The Power of Collaborative Action: People, Place and Planet - 9 March 2022](#)
-  [Collaborations in Place-making - 17 June 2021](#)
-  [NCACE Evidence Café 2 - 11 May 2021](#)

BLOGS

-  [The University's Role in Culture-led Place-Shaping](#)
-  [The Art of Performance of City Strategy in a Pandemic](#)
-  [NCACE Collaborations in Placemaking: Shining a Light on the Contribution of Higher Education and Cultural Partnerships](#)
-  [Transformations: The Significance of Community Spaces](#)

-  [God's Eye View: Curating the intersections between artist, audience and place](#)
-  [An Overview of 'The Role of 'Place' in Collaborations': Place-based and Place-focused Cultural Knowledge Exchange'](#)

NCACE COLLECTION




-  [The Role of 'Place' in Collaborations Between HEIs and the Arts and Cultural Sector](#)
-  [Placing Placemaking: Exploring what constitutes best practice in UK universities](#)
-  [Temporary Contemporary](#)
-  [iMayflower](#)
-  [Disembodied Territories](#)
-  [S.H.E.D](#)
-  [Shape Our City](#)



ETHICS

NCACE believes that how we collaborate is as important as the outputs and impacts produced. Equitable collaboration involves thought, care and good communication from the very start of the process, it can involve challenging institutional and cultural norms and requires a dizzying array of skills. KE leaders need support, time and space to improve ethical practice.

SOUNDCLOUD

-  [NCACE Collection Summer Showcase - 16 July 2024](#)
-  [NCACE KIN: Co-creating better ethics processes for Cultural Knowledge Exchange - 17 May 2023](#)
-  [KIN: Are Ethics Processes for Cultural Knowledge Exchange Fit for Purpose? - 25 January 2023](#)

NCACE COLLECTION

-  [Careful Collaborations: Ethics and Care in Cultural Knowledge Exchange and Trans-Disciplinary Research](#)



COLLABORATION AND CULTURAL KNOWLEDGE EXCHANGE

Collaboration and Cultural Knowledge Exchange lie at the heart of everything that we do at NCACE. We create spaces to facilitate and support such work and to bring people together for discussion and partnership building. We also showcase the tremendous collaborative activities that are taking place between our universities and the arts and culture sectors and furthermore, we are constantly creating fresh evidence on the impacts, potentials and indeed challenges of these crucial ways of working.

SOUNDCLOUD

- [NCACE Collection Summer Showcase - 16 July 2024](#)
- [NCACE KIN: Co-designing questions for Cultural Knowledge Exchange and Trans-Disciplinary Research - 21 February 2024](#)
- [NCACE Evidence Café 9: NCACE Collection Launch - 30 March 2023](#)
- [The Power of Collaborative Action III: Leading the Future of Cultural Knowledge Exchange - 8 March 2023](#)
- [KIN: Are Ethics Processes for Cultural Knowledge Exchange Fit for Purpose? - 25 January 2023](#)
- [NCACE Evidence Café: Cultural Collaborations for Health and Wellbeing - 3 November 2022](#)
- [How can the KE Concordat Support Excellent Cultural Knowledge Exchange? - 14 October 2022](#)
- [Social and Cultural Knowledge Exchange in the HE-BCI Review - 13 October 2022](#)

- [Changing Culture: Knowledge Exchange, Policy and Practice - 13 October 2022](#)
- [Ideas Lab: Defining & Refining Non-Financial Impact in Cultural Partnership - 11 October 2022](#)
- [Cultural Compacts, collaboration, knowledge exchange - 11 October 2022](#)
- [Tools For Leading Cross Sector Collaborations - 10 October 2022](#)
- [Evidence Café 6: Narrating Cultural Knowledge Exchange - 18 May 2022](#)
- [Evidence Café 5: Cultural Knowledge Exchange and the Climate Emergency - 20 January 2022](#)
- [NCACE Evidence Café 3: Announcing new NCACE research and Evidence Repository - 15 July 2021](#)
- [Knowledge Impacts Network: Co-Designing KIN - 23 June 2021](#)
- [NCACE Evidence Café Launch - 16 March 2021](#)
- [Part 1: Knowledge Impacts Network \(KIN\) Launch - 11 March 2021](#)
- [Part 2: Knowledge Impacts Network \(KIN\) Launch - 11 March 2021](#)
- [NCACE Launch Event: Knowledge Conversations: The Power of Collaborative Action - 4 February 2021](#)

BLOGS

- [Joining the knowledge exchange conversation](#)
- [The start of a step change in Arts and Cultural Knowledge Exchange](#)
- [NCACE supports four Micro-Commissions to co-create a new and different future for Arts/Culture and Higher Education collaborations](#)
- [How does academic research generate arts and culture-related impact?](#)
- [Welcome to the NCACE Evidence Repository: An introduction to our latest resource](#)
- [Making it Count: How could we be measuring the real value of our Cultural Knowledge Exchange work?](#)
- [The KEF 2021 narratives and what they tell us about HEIs' engagement with the arts and cultural sector](#)

- [B Cultural Compacts, collaboration, knowledge exchange: the role of Higher Education in fostering place-based cultural and artistic ecologies](#)
- [B Compassionate Interviewing Techniques for Creative Knowledge Exchange: In Discussion with True Crime Practitioners](#)
- [B The keyword is collaboration: dwelling among pathways through NCACE's evidence garden](#)
- [B The challenges of research collaboration](#)
- [B Articulating 'enough': Reflections on non-financial impact in cultural partnership work](#)
- [B Knowledge and research based in practice: ways of knowing and articulation](#)
- [B NCACE Annual Report 2020/21: Activities, collaborations and lessons learnt](#)
- [B Evaluation as a valuable catalyst for the effectiveness and efficacy of NCACE](#)
- [B Reflections on our NCACE evaluation journey: from a composite baseline position to the midpoint evaluation](#)

NCACE COLLECTION



- [C Narrating Cultural Knowledge Exchange: Stories and perspectives from Knowledge Exchange professionals working in Higher Education in the UK](#)
- [C The Power of Partnership: Northumbria University x New Writing North](#)
- [C Collaborating with Higher Education Institutions: Findings from NCACE Survey with Arts Professional](#)
- [C The Role of 'Place' in Collaborations Between HEIs and the Arts and Cultural Sector](#)
- [C HEIs' Engagement with the Arts and Cultural Sector: Evidence from the Knowledge Exchange Framework 2021 Narratives](#)
- [C Leadership in Cultural Knowledge Exchange](#)
- [C Knowledge Exchange, HEIs and the Arts and Culture Sector: A systematic review of literature in the field](#)
- [C The keyword is collaboration: dwelling among pathways through NCACE's evidence garden](#)








REF

A key part of our work at NCACE is better understanding how universities and the arts and culture sectors work together and the impacts of such collaborations, partnerships and cultural knowledge exchange. The Research Excellence Framework (REF) is a vital mechanism for enabling this work to happen, feeding into key research reports as well as creating opportunities for information-sharing and discussion and the publication of associated materials on REF.




SOUNDCLOUD

-  [NCACE Evidence Café 12: REF 2021 Impact Case Studies - 23 November 2023](#)
-  [NCACE Evidence Café 8: Reflections on REF 2021 - 23 February 2023](#)

BLOGS

-  [REF 2021 and research relations with Arts Council England's National Portfolio Organisations](#)
-  [Cultural Impact and Knowledge Exchange and Small Specialist Institutions in REF2021](#)
-  [REF 2021: Addressing societal Grand Challenges through arts and culture research](#)
-  [How does academic research generate impact through, or on, artistic and cultural activities? An analysis of the 2021 REF impact case studies](#)
-  [Meaningful impact in Arts and Humanities research: Who decides?](#)




NCACE COLLECTION

-  [Universities, Local Authorities and Culture-based Partnerships: Case studies, reflections and evidence from REF impact case studies](#)
-  [REF 2021: Research Impact and the Arts and Culture Sectors](#)
-  [How does academic research generate arts and culture related impact? A thematic analysis of Research Excellence Framework \(REF\) 2014 impact case studies](#)




CLIMATE EMERGENCY

Researchers, artists and arts and cultural organisations have rich histories in working collaboratively on projects that are concerned with environmental issues including the climate emergency. Our work at NCACE focuses on: showcasing some of the key ways in which such work occurs and providing spaces to discuss the importance of knowledge and cultural networks and ecologies in relationship to environment and climate emergency.



SOUNDCLOUD

-  [Culture and Collaborations on Climate Emergency \(Part 1\) - 23 June 2022](#)
-  [Culture and Collaborations on Climate Emergency \(Part 2\) - 23 June 2022](#)
-  [Evidence Café 5: Cultural Knowledge Exchange and the Climate Emergency - 20 January 2022](#)

BLOGS

-  [Cultural Knowledge Exchange and the Climate Emergency](#)
-  [The Power of Common Life: Action: People, Place, Planet](#)
-  [The Climate Crisis as an opportunity for hope, connection and creativity.](#)

NCACE COLLECTION

-  [Writing the Climate](#)
-  [Rewilding Islington](#)

 [Connecting the Climate Challenge](#)

 [Climate Change Catastrophe!](#)

 [CreaTures: Creative Practices for Transformational Futures](#)






ARTS ORGANISATIONS AND CREATIVES WORKING WITH UNIVERSITIES


Partnerships between the arts and universities are by no means a new phenomenon and our work indicates that there is intense and growing interest in collaboration coming from both sectors, particularly as the values of working are being both more widely narrated and indeed encouraged and expected at a point where resources are limited and desires for knowledge creation, wider public engagements and new and innovative solutions to a raft of challenges, across many areas, are being sought.

SOUNDCLOUD





-  [NCACE Evidence Café 11: University & Local Authority Cultural Partnerships - 12 October 2023](#)
-  [Artists In The Academy - 10 October 2022](#)
-  [Exploring The Value Of Collaborating With Theatres - 10 October 2022](#)
-  [NCACE Ideas Pool 1 - Ideas Lab: Co-Creating a New and Different Future for Arts / Higher Education Collaboration - 13 October 2021](#)

BLOGS

-  [SAIL: Bridging the gap between Knowledge Development and the Creative and Cultural sector of West Yorkshire](#)
-  [‘What do Universities actually do?’: Some thoughts on Interdisciplinary Knowledge Exchange and Creative Arts Collaborations.](#)
-  [Sharing Forgotten Stories](#)

-  [Artists in the Academy](#)
-  [Poem: Easy Bake Collaboration Equity Pie](#)
-  [‘Mary/Marianne’: An installation in development at Birkbeck Centre for Contemporary Theatre](#)

NCACE COLLECTION

-  [Knowledge Exchange, HEIs and the Arts and Culture Sector: A systematic review of literature in the field](#)
-  [Exploring value in KE collaborations between higher education and theatres](#)
-  [HEIs’ Engagement with the Arts and Cultural Sector: Evidence from the Knowledge Exchange Framework 2021 Narratives](#)
-  [NCACE Micro Commission - Birmingham City University and Shakespeare Birthplace Trust](#)
-  [Research and Curation across Art, Technology, and Eco-Social Change](#)
-  [Higher Education and arts and culture sector collaborations with reference to the work of the Crafts Council](#)
-  [The Power of Partnership: Northumbria University x New Writing North](#)
-  [Different Stories, Difficult Stories: Why Cultural and Higher Education partnerships are essential to Decolonial Work](#)
-  [Examples of Collaborations between Universities and the Arts](#)
-  [The Spectral Artist in the Academy](#)
-  [The Codex of Basquiat Equals Pi](#)

DIVERSITY AND INCLUSION

Diversity and inclusion are essential to cultural knowledge exchange. Having these principles in place fosters nuanced and rich forms of collaboration and creativity that benefit not just the sector, but also the wider world. As such, NCACE platforms and engages as many voices and perspectives as possible, working to ensure that cultural knowledge exchange is available to all, irrespective of race, class, (dis)ability and sexuality.

SOUNDCLOUD

 [Knowledge Sharing through Documentary Co-Creation - 12 October 2022](#)

BLOGS

 [Diversity in the arts and media](#)

 [Widening access to ancient cultures in museums and schools through partnership working](#)

 [How can we better understand 'Everyday Creativity' and can it play a role in reducing inequalities in local communities?](#)

NCACE COLLECTION

 [Different Stories, Difficult Stories: why Cultural and HE partnerships are essential to decolonial work](#)

 [Examples of Collaborations between Universities and the Arts](#)

 [The Codex of Basquiat Equals Pi](#)










TECHNOLOGY FOR SOCIAL GOOD



Researchers, artists and arts and cultural organisations have rich histories in working collaboratively on projects that are concerned with the social and cultural impacts and potential of technologies. Our work at NCACE focuses on: showcasing some of the key ways in which such work occurs and providing spaces to discuss the importance of knowledge and cultural networks and ecologies in relationship to technology for social good.

SOUNDCLOUD







-  [Culture, Collaboration and Knowledge Exchange: Technology for Social Good - 20 June 2024](#)

BLOGS

-  [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.](#)
-  [STEAMy Principles](#)
-  [STEAMhouse's state-of-the-art centre ready to launch](#)
-  [Culture, Collaboration and Knowledge Exchange: Technology for Social Good](#)
-  [A new form of Collaboration: Immersive Experiences Redefined](#)
-  [Guildhall Production Studio: ARay - Turning up the volume in the costume department](#)
-  [The Curious Case of Grieving MC Ty on Social Media](#)

-  [New money for old rope; repurposing open knowledge from Wikidata](#)
-  [Incorporating digital commons into government policies: An introduction to the Digital Commons Policy Council's Best Practice Guide](#)

NCACE COLLECTION



-  [Research and Curation across Art, Technology, and Eco-Social Change](#)
-  [Watershed's Pervasive Media Studio: Collaborative Creative Practice](#)
-  [The Sound Voice Project - Art, Voice Loss, and Bio-technology](#)
-  [Granny Jackson's Dead - Grief Tech, Theatre and Research](#)
-  [FabLab Coventry - Technology, Community, and Collaboration with Coventry City Council](#)
-  [Electronic Life: the interaction of AI and Art](#)



DECOLONISATION

Decolonisation is a theme that draws together many of the projects and initiatives that NCACE supports. Accordingly, in conjunction with its wider network, NCACE is committed to challenging the colonial structures that have harmed and continue to harm countless global communities. This includes but is not limited to wealth inequality, racism and the link between colonialism and climate change.

SOUNDCLOUD

-  [Decolonising Shakespeare - 14 October 2022](#)
-  [Knowledge Sharing through Documentary Co-Creation - 12 October 2022](#)

BLOGS

-  [Decolonising the Shakespeare Birthplace Trust's Collections as an Inside-Outsider: A Perspective on Collaborative Research - 5 December 2022](#)

NCACE COLLECTION

-  [Different Stories, Difficult Stories: why Cultural and HE partnerships are essential to decolonial work](#)
-  [Disembodied Territories](#)



COMMUNITIES OF INTEREST AND PRACTICE

Another lens into our work and networks at NCACE may see it as the evolution of various communities of interest and practice. These communities often align around particular themes or concerns, and are often cross-disciplinary and trans-disciplinary in nature as well as being concerned with knowledge and value co-creation and sharing in equitable, meaningful and often innovative ways.


SOUNDCLOUD

- [Culture, Collaboration and Knowledge Exchange: Technology for Social Good - 20 June 2024](#)
- [Knowledge Impacts Network: Supporting the future of Citizen Research - 13 June 2024](#)
- [The Power of Collaborative Action IV: Pioneers, Change-makers and Liminal Spaces - 23 May 2024](#)
- [Collaborations in Creative Health - 22 June 2023](#)
- [NCACE Evidence Café 10: Creative Communities - 18 May 2023](#)
- [NCACE Evidence Café 9: NCACE Collection Launch - 30 March 2023](#)
- [Changing Culture: Knowledge Exchange, Policy and Practice - 13 October 2022](#)
- [Nurturing Collaborations: Understanding a City's Creative & Culture Ecology - 12 October 2022](#)
- [What Is Civic Impact Anyway? - 12 October 2022](#)

- [Tools For Leading Cross Sector Collaborations - 10 October 2022](#)
- [Culture and Collaborations on Climate Emergency \(Part 1\) - 23 June 2022](#)
- [Culture and Collaborations on Climate Emergency \(Part 2\) - 23 June 2022](#)
- [Collaborations in Place-making - 17 June 2021](#)
- [NCACE Launch Event: Knowledge Conversations: The Power of Collaborative Action - 4 February 2021](#)

BLOGS

- [Highlights from The Power of Collaborative Action IV: Pioneers, Change-makers, and Liminal Spaces](#)
- [20 years of rich and reflective practice-based research: The Clore Leadership/ AHRC Online Research Library](#)
- [Sharing Forgotten Stories](#)
- [Creative Change: Interaction and Impact on Wellbeing in Incarceration](#)
- [Planting & Playmaking](#)
- [Poem: Easy Bake Collaboration Equity Pie](#)
- [The Art of Engagement: creating foundations for an international learning community in social practice](#)
- [Dynamic evaluation in community engagement](#)
- [Changing Culture: Knowledge Exchange, Policy and Practice](#)
- [Nurturing Collaborations: Understanding a City's Creative & Culture Ecology](#)
- [The Climate Crisis as an opportunity for hope, connection and creativity](#)
- [The Power of Movement in Co-Creation](#)
- [Transformations: The Significance of Community Spaces](#)
- [Practice as Research and Knowledge Exchange Café's \(PARKE\): Methodologies to connect beyond academia](#)
- [A new model for citizen led research?](#)
- [The Power of Common Life: Action: People, Place, Planet](#)

 [Healthy Networks: personal and professional development through cross-sector collaboration](#)

 [Around the Kitchen Table](#)

 [Harnessing the Power of Student Knowledge Exchange](#)

 [Part One: Are Citizens the True Innovators of Knowledge?](#)

NCACE COLLECTION

 [Universities, Local Authorities and Culture-based Partnerships: Case studies, reflections and evidence from REF impact case studies](#)

 [The Role of 'Place' in Collaborations Between HEIs and the Arts and Cultural Sector](#)

 [Research and Curation across Art, Technology, and Eco-Social Change](#)

 [Changing Culture: Knowledge Exchange, Policy and Practice](#)

 [Rewilding the Stems](#)



NCACE PROGRAMME CONTRIBUTORS

Between 2020 and 2024, we collaborated with a diverse range of individuals who contributed in various ways to our events and activities programme:

- 70 events featuring around 250 contributors and attended by 3550 participants.
- We published over 100 publications with contributions from 150 writers and researchers. These include: 68 blogs, 11 research reports, 10 essays, 4 toolkits, 20 case studies and 4 other articles.
- Individuals from 180 Higher Education Institutions and 140 Arts and Cultural Organisations contributed to our events and publications programme.
- Other contributors included independent practitioners as well as those from funding organisations, including UKRI and Arts Council England as well as various local authorities.



Abas Eljanabi (Artist)
Adam Leach (Sheffield Hallam University)
Adrian Wood (London College of Communication, University of the Arts London)
Aisha Richards (Shades of Noir)
Alejandro Veliz Reyes (University of Plymouth)
Alex Coulter (National Centre for Creative Health)
Alexander WH Winterbotham (OmBeond)
Alexandra Carr (University of Plymouth)
Ali Winstanley (Artist)
Alice White (Camberwell College of Art)
Alisdair Aldous (University of the Arts, London)
Alistair Hudson (Whitworth and Manchester Art Gallery)
Amanda Baxendale (University of Derby)
Amanda Brown (City, University of London)
Amanda Hanton (Leicestershire County Council)
Anamaria Wills (Poplar Union)
Andrew Amondson (Artist)
Andrew Barnett (Calouste Gulbenkian Foundation)
Andrew Bedford (Islington Council)
Andrew Wray (University of Bristol)
Andy Franzkowiak (London Borough of Richmond upon Thames)
Angela Lee-Foster (Britten Pears Arts)
Angelique Retief (Black South West Network)
Anita Shervington (BLASTFest)
Anja Rekeszus (King's College London)
Anna B Sexton (Open to Create)
Anna Kime (Centre for Cultural Value)
Anne-Marie Culhane (Artist)
Anthony Ekundayo Lennon (Artist)
Antoine Marc (IJAD)
Becky Smith (Opera North)
Bronac Ferran (Writer, Curator and Researcher)
Carlos Eduardo Pires (University of Greenwich)

Carlos Lopez-Real (Guildhall School of Music and Drama)
Caroline Anstey (The Studio at Bath Spa University)
Caroline Sipsos (City University London)
Cat Rogers (Leicestershire County Council)
Catherine Gilmore (AHRC)
Catherine Sandland (Ruby Star Associates)
Charley Utton (Aesop Arts & Society)
Charlotte Carey (Birmingham City University)
Charlotte Jones (Independent Theatre Council)
Charmaine Stint (Birmingham City University)
Chiara Lodi (Black South West Network)
Claire Malcolm (New Writing North)
Claire Pattison (Manchester Metropolitan University)
Clare Reddington (Watershed)
Claudia Lastra (Arts Catalyst)
Clayton Shaw (SteamHouse, Birmingham City University)
Cleo Lake (Artist, Activist and Researcher)
Dan Brown (Shakespeare Birthplace Trust)
Dan Shorten Guildhall Production Studio
Daniel H. Mutibwa (University of Nottingham)
Daniele Minns (IJAD)
Dave Webb (The Studio in Bath)
David Bryan CBE (Management Consultant and Governance Expert)
David Furmage (Creative and Cultural Lead, Greater Birmingham and Solihull LEP)
David Hockham (Bathway Theatre, University of Greenwich)
David Thompson (Eat Club session leader and independent food learning producer)
Deborah Keogh (Royal Conservatoire of Scotland)
Denise Williams-Dean (Citizens UK)
Derek Waife (London College of Communication, University of the Arts London)
Detta Danford (Guildhall School of Music and Drama)
Dharmesh Rajput (Birmingham City University)

Dr 'Funmi Adewole (De Montfort University)
Dr Alba Abad (University of Edinburgh)
Dr Alex Laffer (Kingston University)
Dr Alexandra Reynolds (University of Southampton)
Dr Amy Corcoran (Royal College of Art)
Dr Ana Chamberlen (University of Warwick)
Dr Andrew Wray (University of Bristol)
Dr Andy Robson (Northumbria University)
Dr Aoife Monks (Queen Mary University of London)
Dr Astrid Breel (Bath Spa University)
Dr Bronac Ferran (Writer, curator and researcher)
Dr Caitlin Nunn (Manchester Metropolitan University)
Dr Cara Courage (Place and Culture Consultant-Director)
Dr Carola Boehm (Staffordshire University)
Dr David Sergeant (University of Plymouth)
Dr Debbie Squire (Sheffield Hallam University)
Dr Elizabeth Robson (University of Glasgow)
Dr Emma Murray (Liverpool John Moores University & FACT)
Dr Enrico Bertelli (Conductive Music and Lingnan University)
Dr Enrico Daga (The Open University)
Dr Federica Rossi (NCACE)
Dr Fransiska Louwagie (University of Leicester)
Dr Giulia Carabelli (Queen Mary, University of London)
Dr Glenda Cooper (City, University of London)
Dr Hamish McAlpine (Research England)
Dr Hannah Bradwell (University of Plymouth)
Dr Heather Robson (Northumbria University)
Dr Helen Hopkins (Birmingham City University)
Dr Hilary Wason (Kingston University London)
Dr Holly Porteous (University of Strathclyde)
Dr Idrees Rasouli (Anglia Ruskin University)
Dr Islam Issa (Birmingham City University)
Dr Jake Abrams (Kingston University)
Dr Jan Brown (Liverpool John Moores University)

Dr Javeria Shah (Royal Central School of Speech and Drama)
Dr Jen Grove (UKRI)
Dr Jennifer Cromwell (Manchester Metropolitan University)
Dr Jessica Moody (University of Bristol)
Dr Jo Gibson (Guildhall School of Music and Drama)
Dr Johanna Kieniewicz (King's College London)
Dr John Giblin (National Museum of Scotland)
Dr Joseph Young (Artist / Researcher)
Dr Josh Edelman (Manchester Metropolitan University)
Dr Juliette Wilson (University of Strathclyde)
Dr Karen Patel (Birmingham City University)
Dr Kate Holmes (Independent)
Dr Kayla Rose (Bath Spa University)
Dr Kerry Wilson (Liverpool John Moores University)
Dr Laura Kemp (NCACE)
Dr Lauren Baker-Mitchell (Northumbria University)
Dr Leslie Deere (Guildhall Production Studio)
Dr Linda France (University of Newcastle and New Writing North)
Dr Maia Mackney (Guildhall School of Music and Drama)
Dr Marc Garrett (Furtherfield)
Dr Maria Turri (Queen Mary University of London)
Dr Mark Bailey (Northumbria University)
Dr Mark Gray (Middlesex University London)
Dr Max Dean (Centre for Performance, Technology and Equity)
Dr Michael Tymkiw (University of Essex)
Dr Michelle Phillips (Royal Northern Conservatoire of Music)
Dr Muriel Swijghuisen Reigersberg (The Open University)
Dr Nazneen Ahmed (So:Write Stories)
Dr Neelam Raina (Middlesex University London)
Dr Nick Makoha (Poet and Researcher)
Dr Nicola Abraham (Royal Central School of Speech and Drama)
Dr Ning Baines (University of Leicester)
Dr Patrick Duggan (Northumbria University)
Dr Paul Mulholland (The Open University)

Dr Penny Hay (Bath Spa University)
Dr Poppy Wilde (Birmingham City University)
Dr Rebecca Emmett (Research England)
Dr Rebekka Kill (Independent)
Dr Rhiannon Jones (University of Derby / Designing Dialogue CiC)
Dr Ria Dunkley (University of Glasgow)
Dr Rowan Bailey (University of Huddersfield)
Dr Ruth Knight (York St John's University)
Dr Samantha Walton (Bath Spa University)
Dr Sara Jones (City, University of London)
Dr Sara Salem (LSE)
Dr Sara Wookey (Researcher and Artist)
Dr Sarah Sigal (Artist and Researcher)
Dr Sarah-Jane Judge (University of Edinburgh)
Dr Simon Holland (The Open University)
Dr Simon Strange (Bath Spa University)
Dr Steven Hill (Research England)
Dr Stuart Andrews (Brunel University London)
Dr Susan Ashley (Northumbria University)
Dr Susanne Burns (Susanne Burns Associates)
Dr Thanasis Spyriadis (NCACE)
Dr Tom Cornford (Royal Central School of Speech and Drama)
Dr Valentina Rizzoli (University of Rome)
Dr Victoria Barker (Coventry University)
Dr Will Renel (Touretteshero)
Ellen Bamford (Research England)
Emily Barrett (Consultant)
Emily Field (DCMS)
Emily Hopkins (formerly NCACE now Creative PEC)
Emma Haughton (Generate)
Evelyn Wilson (NCACE)
Faye Claridge (Artist)
Fehinti Balogun (Actor)
Fiona Tarn (Camden Council)

Gavin Brookes (Lancaster University)
Georgina Potier (Get Better Books)
Ghislaine Boddington (University of Greenwich)
Gill Henderson (independent)
Grace Belcher (Liverpool John Moores University)
Graeme Surtees (The Stables Theatre)
Graeme Thompson (University of Sunderland)
Greg Wade (Universities UK)
Hannah Bradwell (University of Plymouth)
Hannah Browne (HESA)
Hannah Conway (SoundVoice)
Hannah Irwin (University of Plymouth)
Helen Sargeant (University of Wolverhampton)
Helen Welford (MIMA)
Hetty Hodgson (National Youth Theatre)
Hilary Carty (Clore Leadership)
Hollie Smith-Charles (Arts Council England)
Iain Bennet (Consultant)
Ian Hunter (Littoral Arts)
Ian Stanton (Arts and Humanities Research Council AHRC)
Irina Papadimitriou (Future Everything)
Isla Wilson (Ruby Star Associates)
Jaime Jackson (Artist)
Jan Adamic (Birmingham City University Media Student)
Jane Booth (Guildhall School of Music and Drama)
Jane Tarr (Arts Council England)
Japheth Monzon (Black South West Network)
Jason Carvalho (The Open University)
Jason Jones-Hall (Pioneering Places)
Jennie Shorley (Manchester Metropolitan University)
Jennifer Crook (Dreamachine/Collective Act)
Jess Thom (Touretteshero)
Jo Chard (Guildhall School of Music and Drama)
Jo McAllister (Jewellery Designer)

Jo Ward (Change Maker)
Joanna Bucknall (University of Birmingham)
Joe Barratt (The Teenage Market and Institute of Place Management)
John Steel (University of Derby)
Jonathan Bradley (University of Sheffield)
Joumana Mourad (IJAD)
Julia Bennett (Crafts Council)
Kadja Manninen (Manchester Metropolitan University)
Karen Irwin (Live Music Now)
Kate Atkinson (Clare Leadership)
Kath Boodhai (Northumbria University)
Kath Wynne Hague (Hull City Council)
Katharina Reinthaller (Artist)
Kathleen Mitchell (Sunderland Culture and Sunderland City Council)
Katie Stote (University of Plymouth)
Katija Stiller (Breathe Creative)
Katy Vanden (Cap-a-Pie Theatre)
Kerry Wilson (Liverpool John Moores University)
Kim Wide, MBE (Take A Part CIO)
Kiz Manley (AHRC)
Kwesi Johnson (The Cultural Assembly)
Lara Ratnaraja (Independent)
Leonie Cooper (University of Plymouth)
Linden Walcott-Burton (Greater London Authority)
Louise Katerega (Artist)
Louise Maythorne (Bath Spa University)
Lucia Arias (FACT)
Lucy Bayliss (Dance East)
Magnus Copps (Research Library Consultant and Curator)
Mark Brill (Birmingham City University)
Mark Johnson (Being Human Festival)
Mark Prest (Portraits of Recovery)
Mary-Alice Stack (Creative United)
Matt Burman (Cambridge Junction)

Matthew McCallum (AHRC)
Maureen Salmon (Freshwaters Consultancy)
Megan Lupton (PhD candidate at De Montfort University)
Michael Durrant (Royal College of Music)
Michael Pierce (Cinema Nation)
Mike Collins (Arts and Humanities Research Council AHRC)
Monika Rodriguez (Cinema Nation)
Natascha Ng (Camberwell College of Art)
Natasha Stanton (ESRC)
Natasha Zielazinski (Guildhall School of Music and Drama)
Neil Maiden (City, University of London)
Nicola Wallis (Fitzwilliam Museum)
Nik Barrera (Vamos)
Oliver Durcan (Goldsmiths, University of London)
Padma Rao (Sangini)
Pam Johnson (Leeds City Council)
Patrick Duggan (Northumbria University)
Paul Bason (Manchester Metropolitan University)
Paul Bristow (Arts Council England)
Paul Manners (NCCPE)
Paul Smith (Dance Consortia North West)
Paul Taylor (Shakespeare Birthplace Trust)
Pauline Rutter (Artist, Activist and Researcher)
Peter Mwashu Litonde (Smiles Africa)
Phil Jones (Creative Practitioner)
Phoebe Hilton (Rugby Art Gallery and Museum)
Piali Ray (Sampad)
Polly Tisdall (actor, director, traditional storyteller and creative facilitator)
Prof. Angela Bartram (University of Derby)
Prof. Angela Pickard (Canterbury Christ Church University)
Prof. Ann Light (University of Sussex)
Prof. Anthony Caleshu (University of Plymouth)
Prof. Bambo Soyinka (Bath Spa University and Paper Nations)

Prof. Briony McDonagh (University of Hul)
Prof. Bryce Lease (The Royal Central School of Speech and Drama)
Prof. Carole-Anne Upton (Middlesex University London)
Prof. Charlotte Scott (The Shakespeare Birthplace Trust)
Prof. Christopher Smith (AHRC)
Prof. Dame Jessica Corner (Research England)
Prof. David Amigoni (University of Keele)
Prof. David Sweeney CBE (Research England)
Prof. Diane Kemp (Birmingham City University)
Prof. Ed Ferrari (Sheffield Hallam University)
Prof. Geoffrey Crossick (School of Advanced Study, University of London)
Prof. Graeme Thompson (University of Sunderland / The Cultural Spring / Sunderland Culture)
Prof. Helen Manchester (University of Bristol)
Prof. James Daybell (University of Plymouth)
Prof. Jorge Lopes Ramos (University of Greenwich)
Prof. Kathy Hamilton (University of Strathclyde)
Prof. Katy Shaw (Northumbria University)
Prof. Kristina Niedderer (Manchester Metropolitan University)
Prof. Maria Chatzichristodoulou (Kingston University)
Prof. Maria Delgado (Royal Central School of Speech and Drama)
Prof. Martyn Evans (Manchester Metropolitan University)
Prof. Nick Henry (Coventry University)
Prof. Paul Crawford (University of Nottingham)
Prof. Rebecca Madgin (University of Glasgow and AHRC Programme Director, Place)
Prof. Roberta Mock (Royal Holloway, UoL)
Prof. Saffron Karlsen (University of Bristol)
Prof. Sarah Hayes (Bath Spa University)
Prof. Selina Busby (Royal Central School of Speech and Drama)
Prof. Therese O'Toole (University of Bristol)
Prof. Trevor McMillan (Keele University)
Rachael Barnwell (Durham University)
Rachael Duthie (Theatre Alibi)

Rachel Briscoe (Fast Familiar)
Rachel Drury (Collusion)
Rachel Hepworth (Independent Theatre Council)
Rachel Hudspith (Royal Central School of Speech and Drama)
Rachel Pattinson (Newcastle University)
Rachel Pownall (Bath Spa University)
Rachel Tyrrell (Research England)
Rawz (Multidisciplinary Artist)
Rebecca Ball (Sunderland Culture)
Rebecca Di Corpo (Bath Spa University)
Rebecca Evans (Pell Ensemble)
Richard Neville (Storyteller)
Rob Sherman (Bonfire Dog)
Robert Crawshaw (Cultural Literacy Everywhere)
Roger Robinson (Poet, writer, performer)
Rosy Greenlees OBE (Chair of the British Ceramics Biennial)
Ruby Jennings (Lost Robot)
Ruby Sant (Bath Spa University & Little Lost Robot)
Rupert Lorraine (University of Plymouth)
Ruth Heritage (Culture Worker)
Ruth Jarman (Semiconductor)
Ruth Lambley (York St John's University)
Ruth Moore (TORCH - The Oxford Research Centre in the Humanities)
Sam Healy (Ray Interactive)
Samantha Harper-Robins (Bath Spa University)
Sarah Acton (Manchester Metropolitan University)
Sarah Ellis (Royal Shakespeare Company)
Sarah Naomi Lee (Plenty Productions CIC and Brighton and Hove Black History)
Sarah Priston (Bath Spa University)
Sean Michael Morris (University of Colorado and Digital Pedagogy Lab)
Shibboleth Shecter (Camberwell College of Art)
Sian Brittain (Guildhall School of Music and Drama)
Siân Moxon (London Metropolitan University)

Sinead Ouillon (Coventry University)
Sonya Russell-Saunders (Midlands Arts Centre)
Sophie Laggan (University of West of England)
Stephen Bennett (Artist and Policy Lab)
Subhadra Das (Writer and Historian)
Suzie Leighton (NCACE)
Tassos Stevens (Coney)
Thomas Hardy (Saffron Hall)
Tim Joss (Aesop)
Tom Cahill-Jones (NESTA)
Val Birchall (Coventry City Council)
Vanessa Jackson (Birmingham City University)
Vic Newton (Northumbria University)
Victoria Hume (Culture Health & Wellbeing Alliance)
Zoe Bateman (Independent Theatre Council)
Zoe Seaton (Big Telly)





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