

# Careful Collaborations: Ethics and Care in Cultural Knowledge Exchange and Trans-Disciplinary Research

Edited by Suzie Leighton and Emily Barrett

A publication by The National Centre for  
Academic and Cultural Exchange

©NCACE 2024

Copyright of each work printed here with  
belong to the respective author and is  
reproduced here with their permission

# Contents

<b>Foreword</b>	<b>2</b>
Professor Maria Delgado, The Royal Central School of Speech and Drama, University of London	
<b>Preface</b>	<b>5</b>
Suzie Leighton, National Centre for Academic and Cultural Exchange	
<b>Research and knowledge exchange: notes from South Asian neighbourhoods</b>	<b>7</b>
Dr Neelam Raina, Middlesex University London	
<b>The ‘Three-Legged RACE’ Approach: A Charter for Co-Production Through an Anti-Racist Lens – Reflections</b>	<b>10</b>
Japheth Monzon & Angelique Retief, Black South West Network and Professor Saffron Karlsen University of Bristol	
<b>Sharing power: the ethics of decision making and funding</b>	<b>13</b>
Jo Chard & Dr Maia Mackney, Guildhall School of Music and Drama	
<b>Generative Leadership: The Take A Part Arts Action Group Model</b>	<b>17</b>
Kim Wide MBE, Take A Part CIO	
<b>Reflecting Community</b>	<b>20</b>
Tassos Stevens, Coney	
<b>Pathways House Collective: A reflection on ‘Safe Space’ through a knowledge exchange project</b>	<b>22</b>
Louise Katerega, Artist, Anthony Ekundayo Lennon, Artist, and ‘Funmi Adewole, De Montfort University	
<b>Spaces for co-creating rural futures: Bridport’s Living Lab</b>	<b>26</b>
Alexandra Carr & Alejandro Veliz Reyes, University of Plymouth	
<b>Toolkits for the ethical co-creation of health technologies for ageing: A multidisciplinary approach</b>	<b>31</b>
Alejandro Veliz Reyes, Hannah Bradwell, Leonie Cooper, University of Plymouth	
<b>An enterprise and creative arts pilot between Liverpool Business School (LBS) and Open To Create... a local, graduate-led, creative micro business</b>	<b>34</b>
Anna B. Sexton, Open to Create, Grace Belcher & Dr. Jan Brown, Liverpool John Moores University	
<b>A ‘What if’ for Cultural Knowledge Exchange</b>	<b>39</b>
Pauline Rutter, archival artist, community and organisational poet and independent academic	
<b>Developing Careful Collaborations: Reflections from Research and Practice</b>	<b>42</b>
Emily Barrett, Freelance Consultant & Facilitator	
<b>Further Resources</b>	<b>55</b>

# Foreword

## Ethics, Integrity and Cultural Knowledge Exchange

This piece draws on a presentation given as part of a GuildHE and UKRIO webinar, 'Research Culture: Environments & Accountability', 22 February 2023.

**In May 2023 I gave a presentation at the NCACE Knowledge Impacts Network (KIN) Workshop *Co-creating better ethics processes for Cultural Knowledge Exchange*, where I discussed ways in which we might consider systematically embedding integrity into knowledge exchange. Subsequently, I was asked to write the foreword for this publication, which I believe is a useful first step in highlighting some apt questions, provocations and ideas, as well as some examples of best practice, tools, resources and recommendations for those aiming to place integrity and ethical best practices at the heart of their Knowledge Exchange work.**

How easy is it for us to disaggregate Knowledge Exchange from Research? As we all know, Knowledge Exchange often emerges from research and vice versa. They are often entangled and mutually enriching. Knowledge Exchange can be a pathway to impact, a way of establishing partnerships and collaborations that have far-reaching benefits. For many of us reading this, our higher education institutions may have a significant proportion of staff who have come from industry that work on professional practice and knowledge exchange but don't undertake research-led practice, or what are seen as more traditional forms of research. Alternatively, you might be an artist or cultural sector worker who brings a wealth of knowledge to the research environment, without the sobriquet of "researcher". Too often however, issues of research integrity and research ethics are seen as the domain of research alone. There are problems with this on a number of levels. Knowledge exchange is often a key part of a research environment which involves working with people – it's a way of doing. And there are always implications around the decisions we take in the process of doing. Theatre companies often have guidance around rehearsal room practice – what is acceptable and what is not – indeed it is a condition of Arts Council National Portfolio Organisations to have certain procedures and policies in place. A dignity and respect at work policy often has key areas that overlap with what we might understand as 'research culture'. As a result, there is an opportunity to think through how this work might align with some of the questions we ask of our knowledge exchange practice.

Perhaps our terminology needs rethinking, so that it is clear why issues of integrity, honesty, rigour, transparency and open communication, care, respect and accountability are equally important to public engagement, or knowledge exchange work. These are the principles that underpin the Concordat to Support Research Integrity and they are principles that, I would argue, are at the core of working relationships in Knowledge Exchange. At The Royal Central School of Speech and Drama, University of London, our Research Ethics and Integrity Committee isn't just made up of staff on research and teaching pathways, but also includes PhD candidates and practitioners who are navigating ethical issues in their practice, academic staff members with expertise in intimacy training and health and safety in technical and design work. This has

allowed us to think through how aspects of the Concordat are equally applicable to our industry collaboration or professional practice. As the former Chair of our Ethics and Integrity Committee mentioned to me not so long ago:

*The ethics work brought up ethics as a part of the conversation – and that made for better, more ethically engaged work. At the root of ethics is care and that made for a more care-full ethics culture.*

I would argue that the communication work undertaken by our Research Ethics and Integrity Committee has impacted on all areas of the institution and how academic staff members across all pathways think about and navigate power, privilege, responsibility and accountability both within the School and beyond. Care and respect are fundamental to how we treat each other across all our research encounters, whether we are institutional leaders, funders, theatre makers, practitioners or researchers. Humility also should be a part of navigating our exchanges. Humility may not yet be a core element of the Concordat but it is key in understanding that knowledge has limits, and that we need to acknowledge those limits in the name of transparency. Integrity is about recognising our responsibilities and about acknowledging and taking responsibilities for our errors and mistakes.

The Concordat to Support Research Integrity maps out commitments to maintaining high standards of research integrity, embedding a culture of research integrity, strengthening research integrity and dealing with allegations of research misconduct. I would ask: what happens if we try to map these core elements to our work in Knowledge Exchange? How might we do this in ways that recognise the flexibility needed for all types of collaborations and relationships? Academics and our partners don't always know about concordats, or have time to read them, so how can we ensure we provide guidance to assist everyone in ways that promote best practice and mutual understanding? Below, I've outlined some suggestions on how we might adapt the language of the Concordat to knowledge Exchange, carving out a space to own these principles and explore how they might apply to work in this area:

**Honesty** – in all aspects of Knowledge Exchange, in the presentation of goals, intentions and outcomes; in reporting on the methods and procedures; in gathering data, in using and acknowledging the work of all participants, and in conveying who has benefited and why. Claims must be justifiable and evidenced.

**Rigour** – in the design of the project using appropriate methods; in adhering to an agreed protocol where appropriate; in drawing conclusions from the project; and in communicating the results.

**Transparency and open communication** – in declaring potential competing interests; in the reporting of any data collection methods; in the analysis and interpretation of data; in ensuring dissemination of findings and includes sharing negative or null results to recognise their value as part of the KE process; and in presenting the work to the public and to other bodies. Humility in recognising that the exchange might not have had the desired impact; transparency in acknowledging and owning errors.

**Care and respect** – for all those participants in knowledge exchange work and for users and beneficiaries of these projects, including humans, animals, the environment and cultural objects. Those engaged with research must also show care and respect for the integrity of the record of work – and looking at what the KE equivalent of the research record would be a useful point to consider moving forward. Care and respect also involve ensuring that acronyms are not excluding and that

statements, policies and guidance are written in plain English to facilitate participation and understanding.

**Accountability** – of funders, employers and all those engaged in KE to collectively create an environment in which individuals and organisations are empowered to own the process. Building KE into workload allocation, transparent funding streams for KE, teaching buy out for grant applications, support for building partnerships to support collaborative projects are all identified by academic staff as having helped to build a more inclusive culture for Knowledge Exchange with a greater sense of accountability – you know what you need to deliver and are aware of the need to fulfill the objectives laid out in the application. Those engaged with KE must also ensure that individuals and organisations are held to account when behaviour falls short of standards of all employing institutions, and that projects have undergone a due process of ethical scrutiny before commencing.

The core elements of research integrity could be applied to knowledge exchange – the indications provided here are just a point of departure for further discussion. It might be useful to think through how they could be nuanced with clear examples of best practice. This is just an initial scoping exercise – a way of developing a dialogue on this key issue. One of the many challenges involved is the need to also understand that a knowledge exchange ecosystem within an institution isn't just about a particular team and project contributors. Accountability needs to be recognised across an entire higher education institution, from academics to HR and Finance offices, Estates and IT. If collaborators are not paid on time or contracts are not issued in a timely manner, it can affect how knowledge exchange is undertaken. Additionally, as one colleague writes: wider institutional infrastructures and systems are, and I quote, “at times set up in such a way that they hamper diverse colleagues”. Are institutional processes fit for purpose or are they compromising the ability to deliver knowledge exchange projects from design to delivery for all collaborators? Adam Tickell's recommendations on research bureaucracy seem very relevant to KE<sup>1</sup>. Knowledge Exchange, like research, is about time and resources, and accountability needs to recognise responsibilities across an institution.

To conclude, these are just a few pointers on ways in which we might consider embedding integrity into knowledge exchange in a more systematic principle-driven process that also recognises the institution's scope and scale. Knowledge Exchange processes are often seen as 'outside' Research processes, where clear frameworks exist. The time has come to think about whether we need a separate ethics and integrity framework for KE that might draw on what is in place for Research. Perhaps in the first instance we need a set of principles, that we address with all KE projects, a checklist and then a consideration of what kinds of ethics procedures might be needed, how they align with the greater promotion of integrity needed in all we do and how we seek broader consultation on what the sector would like to see and why. This publication is, I hope, a start in the right direction.

### **Professor Maria Delgado**

Vice Principal (Research and Knowledge Exchange),  
The Royal Central School of Speech and Drama, University of London

---

1 Professor Tickell, A. (2022). Independent Review of Research Bureaucracy, Final Report. Accessible at: <https://assets.publishing.service.gov.uk/media/62e234da8fa8f5033275fc32/independent-review-research-bureaucracy-final-report.pdf> [Accessed 04 December 2023]

# Preface

**This 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. Many of our discussions through 2023 focused on how we can make our partnerships and collaborations more equitable, ethically thoughtful and mutually beneficial, as well as deeper, richer and more effective.**

A myriad of inspiring and excellent cultural knowledge exchange relationships happen all round the country and this is a fast developing field of work. In fact, practice is often developing faster than the processes that support it. Many of those who are trying to build careful, ethical and lasting partnerships find that they are working within systems and silos that are not supportive of best practice, and can further challenge the ability to embed ethics and equity at the heart of the work. However, there are many who are delivering inspiring ethical knowledge exchange, developing their own frameworks or hacking models from other sectors to put care and ethics at the heart of collaboration between the arts and higher education and the wider communities involved.

It is also worth observing that this publication underlines that the delivery of excellent and ethically centred knowledge exchange and research collaborations with a wide range of partners, draws on an extraordinarily wide range of skills, competencies and resources. We need to be careful and supportive of the people leading this work, as well as our collaborative partners. This is particularly true if we want to support those with a wide range of lived experiences stepping into leadership roles within Cultural Knowledge Exchange. NCACE aims to provide some of this support through our networks and workshops, but there is certainly more to be done by all of us to develop a more diverse, equitable and inclusive cohort of KE leaders.

In this publication we have drawn together a series of commissioned essays from a range of researchers, artists and cultural practitioners who are placing ethics at the heart of their work. We also signpost to a wide range of existing cross sector resources, tool kits and further reading for those who are interested in embedding ethics into their knowledge exchange practice.

We are aware that this publication only scratches the surface of relevant research and resources, and as always warmly invite you to bring other open source assets to our attention so that we can share them through the NCACE Evidence Repository. We would also welcome blogs about your own ethical knowledge exchange or research practice focussed on collaboration between higher education and the arts and cultural sector.

This publication was inspired by a question from Professor Maria Delgado (whose wonderful Foreword you have just read): do we need a separate concordat for Knowledge Exchange, in the vein of the Concordat to Support Research Integrity? Whilst I don't think that decision rests with NCACE, I do see this piece of work very much as the start of a conversation to be taken forward with others working to support the development of knowledge exchange and collaboration

between higher education and the arts and cultural sector, and of course with the researchers and practitioners themselves. I would like to say a huge thank you to Maria for her insightful comments and support of NCACE's work, to all those who have written the published essays, to Emily Barrett for her hard work on the publication, and all those who have contributed to the KIN network and its ever rich and insightful discussions.

**Suzie Leighton**

January 2024



# Research and knowledge exchange: notes from South Asian neighbourhoods

The spaces that exist between silos of knowledge production, achieved through research, and knowledge exchange via a series of interactions, are where opportunities for impact and value addition for users of research arise. Research career trajectories, shaped by original contributions to bodies of knowledge, offer a vantage point for understanding the value of our knowledge in the broader world. However, the initial phase of this journey, when combined with the regulations and requirements of funded research, and quality audits resembling REF processes, often leads to a disconnection from the true value and purpose of research. This disconnect may be particularly relevant in the arts and creative practices.

Measures, indicators, and the criteria for excellent research have a substantial body of information and guidance, regularly updated and discussed within higher education institutions. What often remains, either in an unformatted state or as an incidental outcome, are the intangible results of the research process, such as observational materials and feedback from participants. Pages of notes that do not neatly fit into any data coding often represent the peripheral conversations that do not result in a tangible output. Yet, in my experience, these peripheral, almost ephemeral dialogues and reflections constitute a crucial part of the knowledge exchange component of our work.

Over the past four years (2019-2023), I have spearheaded an interdisciplinary project in South Asia focused on cultural and creative knowledge among women residing in fragile conflict and post-conflict regions of India, Pakistan, Afghanistan, and Sri Lanka. The women engaged in the production of handcrafted objects constitute pivotal figures within our research framework, as they are integral members of dynamic focus groups. The research connects peacebuilding activities to economic development with a gendered lens, with research entering a commercial phase in 2023/24. Where creative and cultural knowledge, that is valued locally, is applied to generating incomes for women from the safe confines of their homes.

This research is characterised by a co-design and co-production approach, representing an initial stride in redefining notions of knowledge, ownership, creation, power dynamics, and hierarchies. Employing a decolonized lens to comprehend these aspects, we subsequently analyse their real-world impact. Our partners in the four nations have established a continuous dialogue method, facilitating an ongoing process of actions, reflections, and cascading effects. Each participant assumes a critical role as a key stakeholder in determining subsequent steps, offering essential information for addressing our research questions, and acting as proprietors of cultural knowledge products in formats that afford them solidarity, dignity, enduring value, and practical utility.

This exchange of ideas, responsive to both research inquiries and diverse crisis scenarios, has yielded a myriad of outcomes. While some were premeditated, others emerged unexpectedly and were neither foreseen nor remotely predicted. In this context, the field is conceptualised as a non-passive participatory space, continually changing and evolving—an embodiment of resilience and sustainability.



In India, the abrogation of Article 370 in August 2019, resulted in a transformation of governance structures, creating new and dynamic arenas for discussions on women-led development. These discussions emphasised gender-sensitive approaches to economic development and the inclusion of women as active contributors to the economy, particularly within the informal handicrafts sector. Departing from traditional notions of vocational training, the focus shifted towards enterprise-driven approaches that established connections between women in Jammu and Kashmir and craft markets in the UK, providing a platform for them to sell their products and share their narratives.

In Afghanistan, the resurgence of the Taliban in 2021, led to the erosion of women's rights to work and an increase in violence. Craftswomen resiliently relocated across cities and countries, maintaining their practices, creating goods, participating in Zoom training sessions, and eventually finding a reasonably priced courier service to dispatch their finished products to the UK.

In Pakistan, despite the devastating floods of 2022, the women within our research teams embarked on providing humanitarian aid alongside imparting livelihood skills to others in their region. Sri Lanka witnessed significant changes in political and economic structures; nevertheless, women actively participated in training and production across various languages and mediums. They even conducted their own needs analysis to identify immediate training requirements for their journey towards economic independence.

Throughout this dynamic, partner-led initiative, the overarching backdrop was the covid -19 pandemic—an unprecedented crisis demanding agile modes of existence, thought, and operation. Craftswomen in all four nations promptly adapted their methods. In Pakistan, for instance, they resorted to working on rooftops to facilitate the exchange of knowledge and information by shouting loudly from a safe distance on the roof of their homes. They responded adeptly to surveys conducted via WhatsApp, regularly updating information through this channel.

The nature of knowledge generated by this research, in this context, is characterized by its non-static, tacit, dynamic, and context-responsive attributes. The learning process is circular and seamless, facilitated by the democratic structure of the project, where equitability stands as a key principle. This setup enables a fluidity in leadership requirements, allowing for agile shifts in response to the needs of the moment — a core aspect that good research aspires to.

Capturing this knowledge, which is continually evolving, adapting, utilized, discarded, shared, replicated, or reflected upon by the participants, is essential. However this capturing is

determined by audiences, and reporting needs, breaking the organic flow in which it is produced. These knowledge products, created through the research in seven languages, effectively address various global challenges such as inequity, marginalisation, discrimination, and erasure, spanning sustainable development goals related to poverty, gender, partnerships, and just and peaceful societies. It assumes different forms, changes in meaning, and is presented as ideas, all while serving as a catalyst for income generation for women.

This research project incorporates a retail/commercial aspect, involving UK-based creative business Handmade in Britain in training for design and enterprise skills with a focus on social good. The project has generated revenues exceeding £10,000 through the sale of goods in the UK and USA, and this income has been distributed to the craftswomen at the core of this initiative, each amount carrying its own unique stories of impact. But how best do we capture this commercialisation of creative research, through retail partnerships with UK based industry that can enhance, indeed scale up what we do, without turning into another research project. How do we build sustainability and scale to successful research outcomes within the arts and humanities disciplines?

In the wake of the pandemic's impact on our world, as we embark on the journey of rebuilding our communities, economies, and societies, a crucial lesson emerges—one that centres on the imperative of embracing fresh ideas, novel approaches, and diverse perspectives. The resounding call is for a genuine commitment to interdisciplinary collaboration and the dismantling of restrictive silos. In our pursuit of solutions to global challenges, it is abundantly clear that this inclusive mindset is not just beneficial but essential.

As both researchers and practitioners, we recognize the compelling need to break down barriers, foster resolution, and construct bridges between subjects and disciplines. The time has come to transcend conventional categorizations of knowledge and endorse all endeavours that contribute to the creation of transformative solutions. It is through these innovative approaches that we can truly reshape our communities and the world at large. Let us seize this moment to not only rebuild but to construct a future founded on open-mindedness, collaboration, and the boundless potential of interdisciplinary thinking.

## **Dr Neelam Raina**

### **Authors' biog**

Dr Neelam Raina is an Associate Professor of Design and International Development at Middlesex University London. She is the lead investigator in the Culture and Conflict Project, under the workstream of Transformation and Empowerment, at the GCRF UKRI Gender, Justice, and Security Hub at the London School of Economics. She is also a member of the NCACE Sounding Board. Her interests lie at the intersections of gender, peace, and economic development. She is an activist and hosts the Secretariat of the All Party Parliamentary Group for Afghan Women and Girls, as the director.

### **Image Credits**

Design Training Workshop. Kandy, Sri Lanka, November 2022. Dr Neelam Raina  
More images can be found on the project Instagram @thecultureandconflictproject

# The ‘Three-Legged RACE’ Approach: A Charter for Co-Production Through an Anti-Racist Lens – Reflections

The Charter on Anti-Racist Co-Production arose from an identified need to address persistent power imbalances between research institutions and the racially minoritised communities they seek to work with. Research is often “packed with deficit and damage-centred perspectives” that frame racially minoritised individuals as ‘pained’ and ‘broken’ – and operates to the specific “material or political gain” of the researcher(s) involved (Savage et al., 2021). As such, even supposedly-collaborative research often utilises ‘extractive’ approaches, which promotes the researchers’ interests and careers rather than rectifying the issues identified by the racially minoritised communities they work with (Gaudry, 2011, Addae Danquah, 2022).

## **From Co-Production to *Anti-Racist* Co-Production**

‘Co-production’ is often presented as an approach which can directly address these power imbalances, through an emphasis on accountability, acknowledgement of power dynamics, and processes which encourage ongoing monitoring and relationship-building, and equitable partnerships (UKRI, 2023). Yet, to date, the value of many co-productive approaches has been limited by its generality, when the issues faced by racially minoritised communities are both diverse and specific. The ‘Three-legged RACE’ Approach, developed by the Research Action Coalition for Race Equality (RACE) – a partnership between BSWN and the University of Bristol – in partnership with representatives of racially minoritised communities living in Bristol, recognises that the specific barriers faced by racially minoritised communities in research *can only* be remedied through a specifically anti-racist approach to co-production.

## **Reflections on the Research Process**

The ‘three-legged’ approach to anti-racist co-produced research was developed through a community-based consultation process, in a partnership between racially minoritised community leaders and academics. We were guided by values that enable the **balancing of power**, through an explicit acknowledgment of the unique insights offered by the **lived experiences and expertise of** racially minoritised people, and a dedication to **transparency**. As a result, dedicated ‘toolkits’ were created that enable researchers and communities to hold true to the aforementioned values that underpin anti-racist co-productive practices. Subsumed within these principles are: promoting the autonomy of racially minoritised communities and building the long-term capacity of racially minoritised communities through the provision of resources, training, and ongoing meaningful partnerships between them and research institutions.

The principles of anti-racist co-production include:

- The elimination of hierarchical relationships between individuals involved in research towards a meaningful, active partnership of experts.

- The purposeful inclusion of racially minoritised community members throughout the research process, from decisions about its focus and design to approaches to the sharing of information at its conclusion.
- The explicit acknowledgement of the unique contribution of racially minoritised community members to the research process. For example through the equitable remuneration of partners through monetary compensation.

Collaborators were invited to contribute to a series of workshops. These provided space for open discussion of the research experiences of people in racially minoritised communities, and opportunities to make these more meaningful and effective. The starting point for these discussions were determined in response to conversations with stakeholders (primarily racially minoritised academics and community representatives) at the [RACE Launch](#), as well as — academic literature regarding the principles of anti-racism and co-productive research. However, following the introduction of these discussion points, this workshop approach enabled collaborators to direct the conversation to focus on those issues they considered most pertinent to the marginalisation of people in racially minoritised groups in the research process, and/or opportunities to overcome these. Following the workshops, collaborators were also invited to contribute to the development and sharing of lessons from these sessions.

However, there remain limits to the extent to which the Charter can be considered effectively co-produced. Whilst the need for a Charter for Co-production was identified by representatives of racially minoritised groups at the RACE launch, the specific details of the process were decided by the research team comprising BSWN staff and UoB staff and students. During the workshops, it was noted by collaborators that they had not been directly involved in the process of declaring research objectives. Moreover, while collaborators were remunerated for the time they spent in workshops and any associated expenses, funding was not available to support their contribution to the development or reporting of lessons from the workshops. Most significantly, whilst substantial efforts were made to reduce disparities in power through the equalisation of hierarchical titles (e.g. ‘collaborators’ as opposed to ‘researchers’ and ‘participants’), inequalities remained particularly in relation to those maintaining overall ownership of and control over the project.

### **Co-creating Ethical Practices**

Despite these obstacles, the possibilities identified for open dialogue and non-hierarchical practice facilitated valuable lessons in opportunities for equitably and ethically sourced research. Stemming from an acknowledgement, from representatives of racially-minoritized groups, that no such Charter to Anti-Racist Co-Production existed, this process has offered valuable insights in relation to approaching research in more equitable and inclusive ways, and also the institutional and other issues which can stand in the way of this. Stemming from this discussion was a shared understanding that all parties would contribute in *good faith* towards a shared goal. The iterative nature of qualitative research, which mirror those adopted for the co-development of the Charter, enabled collaborators to openly critique traditional data collection processes. This experience then enabled the workshop organisers to adjust their approaches to enable greater congruence with the anti-racist, co-productive principles espoused by the collaborators themselves.

### **Moving Forward**

This Charter does not seek to provide authoritative literature on anti-racist co-production. Instead, it seeks to offer a baseline framework — a springboard — for further exploration in the



practice of anti-racist co-production, which recognises both the unique and diverse experiences of marginalisation experienced by racially minoritised groups and also the commonalities stemming from lived experience in endemically-racist societies. There is a need for anti-racism to be central to effective approaches to research and other collaboration with racially minoritised groups. But there is also a need to be mindful of the divergent ways in which this impact is realised and therefore must be responded to. Refining these approaches is a trial-and-error process, and must centralise the voices of racially minoritised communities. What is important to take with us on our journeys is an honest, *good faith* attitude towards the uplift and empowerment of racially minoritised communities in their interactions with research institutions and beyond.

### **Japheth Monzon**

**Black South West Network**

### **Professor Saffron Karlsen**

**University of Bristol**

### **Angelique Retief**

**Black South West Network**

#### **Authors' biogs**

Japheth Monzon is a Project Officer of research and policy at the Black South West Network, working primarily on issues surrounding access to justice, equitable housing for racially minoritised communities, and community-led research initiatives. They are a graduate of Law at the University of Bristol and currently studying for an MSc in Socio-Legal Studies with a particular focus on the intersections of law and dimensions of social exclusion such as race, gender, and sexuality.

Saffron Karlsen is Professor of Sociology at the University of Bristol. Her research explores the influences on different ethnic and religious identities and inequalities, particularly the impact of societal processes of marginalisation driven by racism. Her work is motivated by the need to ensure the more effective and meaningful engagement of marginalised groups in research and policy and practice development, in the UK and globally.

Angelique Retief is a Doctoral candidate at the University of Bristol and leads the policy team at Black South West Network. Her research explores indigenous approaches to development, looking specifically at housing in townships in Cape Town, South Africa, and the role of social enterprises in providing a more sustainable model of housing development. She is particularly interested in the role of indigenous knowledge, local power contexts and local ethical protocols to build on an agenda that seeks to enable marginalised communities to address their needs in ways that makes sense to them.

#### **Bibliography**

Addae, P. and Danquah, S. (2022) *Extraction Models of Research, Centric Community Research*. Available at: <https://centric.org.uk/blog/extraction-models-of-research/#:::text=In%20the%20'extraction'%20model%20of%20Chambers%2C%202008%3A%20121>. (Accessed: 06 December 2023).

Gaudry, A.J. (2011) 'Insurgent research', *Wicazo Sa Review*, 26(1), pp. 113–136. doi:10.1353/wic.2011.0006.

UKRI (2023) *Co-Production in Research, UK Research and Innovation*. Available at: <https://www.ukri.org/manage-your-award/good-research-resource-hub/research-co-production/> (Accessed: 06 December 2023).

Savage, Shawn S. *et al.* (2021) 'Perspectives on humanizing and liberatory qualitative research with racially/ethnically Minoritized Youth', *Healthcare*, 9(10), p. 1317. doi:10.3390/healthcare9101317.

Brown, B., Brown, D., Farah, A., Garoes-Hill, K., Jirde, S., Karlsen, S., Lake, C., Leighton, S., Lodi, C., Mccalla, B.K., Miller, K., Monzon, J., O'Toole, T., Pule, N., Retief, A., Serwah, J., Warsame, H. (Forthcoming) *The 'Three-Legged RACE' Approach: A Charter for Co-production through an Anti-Racist Lens*. Bristol: The Research Action Coalition for Race Equality.

# Sharing power: the ethics of decision making and funding

## Disrupting the cultural context

The term co-creation, referring to the process of creating and disseminating alongside partners, has grown so much in popularity it could be said to represent a zeitgeist in contemporary cultural discourse. Within a cultural climate that strives for productivity and the delivery of outputs within fixed (and often short) timeframes, in 2022 Guildhall School and their partners launched the second phase of a co-created partnership called DISRUPT. This phase of DISRUPT resulted in a [toolkit](#) which was co-authored by Guildhall School; [Barbican](#); [Slung Low](#) and [Jumped Up Theatre](#), [Royal Exchange Theatre, Manchester](#); and [Headway East London](#). The result of a yearlong process of co-authorship, the DISRUPT toolkit is a resource for artists and organisations which unpacks and challenges the power dynamics of the cultural sector when working with communities. It looks at co-creation methods, sharing power and resources, project and organisational governance, and evaluation tools. The co-created element of the project meant the process was co-led and outputs were co-produced, however Guildhall School held responsibility for the entirety of the budget and the project's delivery.

There were three main questions which informed our approach to co-creation;

1. What does it mean for a collaborative project, whose ambitions are to create equitable partnerships, when one partner holds the budget and responsibilities for delivery?
2. How can a project be designed to allow space and time for co-creation that reflects the identities of all the partners and communities involved?
3. Can non-hierarchical structures be better supported through devolved funding models?

## Sharing power equitably

The DISRUPT toolkit challenges how and why things are done and who gets to make decisions within the cultural sector. The projects and tools suggested are disruptive for two reasons: they stifle the constant churn of capitalist productivity by encouraging slow, process-driven practice; and they challenge organisations to change their approach by devolving decision-making powers to communities.

It followed that the process of developing the toolkit ought to mirror these ideologies by shifting power, decision making and resources away from the Guildhall School and ceding them with our partners. This meant that the School had to disrupt its own hierarchical systems by creating new frameworks for co-creation, collective decision making and financial value.

## An ethic of duration

DISRUPT was a durational project, with partnerships initially developed during the 2021 festival. The toolkit took a year to co-author, and this space and time allowed 75% of partners to involve community groups, advisory boards and other cultural professionals. Timeframes were flexible to ensure everyone's involvement, and meetings were workshop-based.





*“The process was iterative, learning as the project progressed. We did not know where we were going, only that we were going there together” DISRUPT Partner In Depth, 2023*

### **An equitable (and proportionate) balance of power and labour**

One challenge to equitable collaboration was the reputational and size differential of the partners involved and the impact this might have on power dynamics and responsiveness. For example, Slung Low has three staff members, while Barbican has hundreds. We didn't attempt to erase the unequal distribution of resources often experienced by regional organisations. We instead encouraged dialogue around the challenges and opportunities this could pose to collaboration.

We defined broad parameters for the project and let partners take ownership over the co-creation process. We saw our role as one which supported connections and provided flexible frameworks to work within.

Partners described a fine balance between the need to feel valued in the collaboration and not to have too onerous or unequal distribution of labour placed upon them. This was felt to be particularly true for smaller organisations with less resources.

*“It is important that we, as a smaller organisation, feel powerful otherwise our role would be to acquiesce...I think one organisation can and should hold that responsibility...and I feel we had as much power as we wanted or could manage” DISRUPT Partner In Depth*

### **A budget that facilitated co-creation**

Partners commented that they felt valued within the partnership, and this to no small extent, related to them and their communities being paid fairly. The organisations involved were paid the same amount, and we set flexible parameters for how funding was redistributed by partners. This enabled us to meet our responsibilities to our own funder, whilst also facilitating a devolved funding model which enabled partners to take ownership over their role in the project.

*“The partnership will help our organisation to achieve a number of things. Amplification. Cultural Status. We felt valued and also, we were well paid. That's not nothing” Partner Survey, 2023*

This was connected to 'disrupting' traditional approaches to governance and budgeting by sharing money and resources between the partners. Some used this funding to buy-out time away from other projects, others used it to distribute to their communities or other cultural practitioners for their input.

### **Taking the risk to co-create**

*“Co-creation is constantly having to justify its value... why might that be!? Holding space for processes of co-creation can be hugely anxiety making for those in control of the money and the power, because they are not in control of outcomes. Instead, they are invited to enter into new sets of relationships with stakeholders. This in itself has value.” Chris Rolls, Former Head of Training & Development at 64 Million Artists, Interview 11/07/2022*

DISRUPT revealed that allowing space for 'failure' and learning, and creating trusting relationships with partners is key to the overall success of the project. Working in this way takes time, consideration and bravery, since some organisations are averse to the reputational risks outlined by Chris Rolls.

Co-creation can be enormously challenging and de-stabilising for organisations, not least for the lead partner who holds ultimate responsibility for the project funding and relationships.

In the current funding landscape, where often one partner is responsible for reporting; co-creation and the devolution of power can feel risky. However, allowing for the messiness and openness of working collaboratively with partners means we are better able to respond to the emerging needs of our sector.

Power is a difficult thing to share equitably, for a huge variety of economic, social, geographic and cultural reasons. While you can't erase these structural problems, you can create projects that mitigate these issues through timescales, alternative governance and funding models. Critically, DISRUPT was not a vehicle to solely enhance Guildhall School's reputation. Removing ourselves from the project and acting in a facilitative role was integral to sharing power, and a key aspect of DISRUPT as a model.

**Jo Chard**

**Dr Maia Mackney**

### **Authors' biogs**

Jo Chard is the Senior Manager for Creative Partnerships at the Guildhall School of Music & Drama. Most of their work explores more democratised and experimental ways of working in the cultural sector, often platforming underrepresented artists and communities. Prior to moving to the School, Jo worked at the University of London developing and delivering Being Human, a national arts and humanities festival with over 150 partners. They also have experience as a campaigner and activist, with a focus on environmentalism and human rights.

Dr Maia Mackney is a Postdoctoral Innovation Fellow at Guildhall School of Music & Drama. Her current role explores how evaluation can be embedded across the institution to improve their processes of reflection and learning culture. Maia has taught at Guildhall School of Music and Drama; Winchester University and Royal Holloway University of London and she has worked as an independent arts consultant. Maia is particularly passionate about creative and co-created evaluation and research methods and co-authored the chapter entitled 'Liberating the Frustrated Evaluator' which forms part of the Disrupt Toolkit (Mackney M and Valentina Orru, December 2022).

**Illustrations by Matt Munday** <https://www.mattmunday.com/>

# Generative Leadership: The Take A Part Arts Action Group Model

*“If we are truly providing agency to make decisions around local regeneration and cultural place making, what are the conditions for success? And importantly, what are the conditions for legacy and capacity building?”*

Co-creation and co-curation/design of cultural projects in a growing field of interest. Giving agency to communities to set agendas for their own areas is a key driver in devolving power and creating generative models of best practice.

But how can we ensure that we are truly and honestly providing agency to make decisions around local regeneration and cultural place making initiatives when people are coming to the table with mixed skills, goals and experiences?

How can we support a creative and collective decision making model that not only ensures parity of voice but also brings about skills development and authentic ownership?

Within a community based model of co-creation, when we want to ensure true collaborative decision making. Often though, we are also working in a space where there are mixed goals, skills and experiences that need nurturing. So how do we engender a successful and generative approach that honours and builds capacity? In this short article, we explore the Take A Part approach to co-creation that is asset based, community led, generative and capacity building.

## **Conditions for success:**

At Take A Part (TAP) when we collaborate with communities, we apply an Asset Based Community Development (ABCD) approach to our cultural programming. We start with what is unique and strong about a place and its people (the assets) and not what is wrong (the deficits). Starting from a place of empowerment and positivity allows people to collectively come to the table to set agendas for their area based on their knowledge, their partnerships, their desires and build forward by looking ahead.

With ABCD, TAP recognises that historic and systemic injustices may mean not everything needed to do the work will be within the community as a resource nor that everyone in a community will feel able to sit at a decision making table, so we are keen to not only harness the ambitions and goals of the community to lead, but through the process, are also defining who ELSE needs to be part of the work and how we can bring in more diverse voices into the projects we are establishing. We also recognise that not every community will have all the capacity within it to be able to realise goals and therefore are eager to commission additional expertise to build resilience. By working with those outside resources, but ensuring that the local community set the agenda and the goals, we are able to collaborate more widely and build the talents and strengths of the community members through the process.

To support collective action, decision making and transparent and shared approaches, at TAP, we establish our Arts Action Groups in communities, we are keen to lay out the ground rules early and with everyone involved. What do we mean by community? What is a good outcome? How will we



resolve disputes together? What will we focus on and what will we leave for another time? We do this by creating a Terms of Reference or a Manifesto for our work together. A shared and co-authored document that sets out how we will work together.

By setting these terms of reference together, we are setting our own evaluation framework together and are able to use the terms of reference as a litmus test for all projects and decisions we make moving forward. It allows us to stay on task, to be clear when we discuss our work with the community, funders and partners and to be really choosy about what we do and do not do, so we don't over-develop or over-deliver projects. The document is present at each community meeting so we can call upon it to remind us all of what we agreed.

The document however is not set in stone, we need to also know that expectations, understanding, scope, ambition, parameters, partners, resources etc change all the time. So we are sure to review the terms yearly to 'check in' on them and to make space to make changes needed.

### **Ethical Leadership**

The concepts of power and leadership are interconnected. How do you 'lead' within a community co-creation model in an ethical and open way that creates a 'flattened' approach to leadership?

A useful tool for ensuring a non-hierarchical power dynamic is at play is to look at Arnstein's Ladder of Citizen Participation (1969), which is a tool for assessing who has power when decisions are being made in a community. By openly reviewing this ladder and understanding where decisions are being made along it, we can hold ourselves to account and have conversations with our partners and collaborators about how best to ensure that hierarchies are removed from our processes as best we can.

Power is also, in many instances, about knowledge, so we at TAP are keen to ensure that we devolve power as much as possible by ensuring our community collaborators are gaining skills in community commissioning as we work together. We collectively are defining the vision for the

work — together, setting the aims and objectives out — together, applying for the resources to make the work happen — together, setting the commissioning briefs — together, interviewing and contracting — together, producing the work — together, marketing the work — together and evaluating the work — together.

By working across all aspects of a cultural commission in this way, we are sharing and developing skills in the local area so we are able to create a more generative form of work. It is about building skills in the community so that the community can lead on its own change and continue the work beyond the lifespan of the relationship with Take A Part.

Generative leadership is ethical leadership. It ensures there is more opportunity for communities to shape their own futures, that communities are empowered to sit at other tables and understand their own rights within other decision making frameworks and it gives communities the ability to create their own long form projects and develop their own organisations to continue to bring in resources to community build for themselves.

## Kim Wide MBE

### Author bio

Kim Wide MBE is the founder, Artistic Director and Co-CEO of Take A Part CIO, a nationally recognised organisation delivering co-creation models of cultural place making and engagement with a focus on generative practices, enterprise, skills development and infrastructure.

Kim also works as an independent consultant for programmes such as Creative People and Places, Local Trust, Calouste Gulbenkian Foundation, Engage etc.

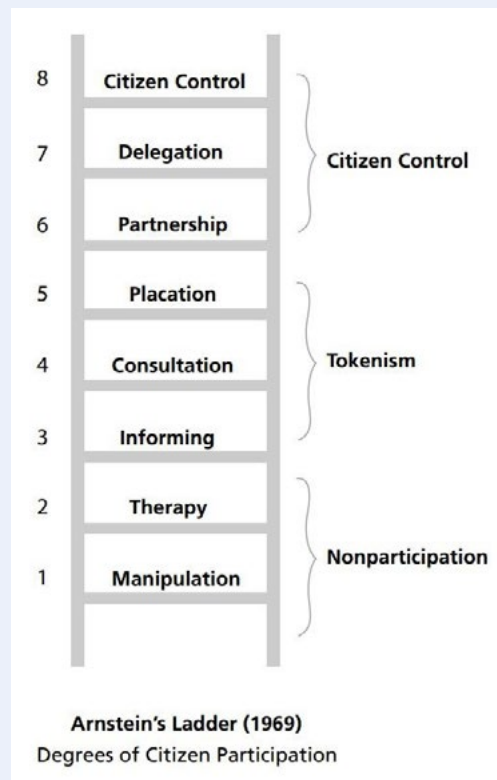
She is a Clore Social Leadership Fellow (2020), Clore Fellow (2022) and AHRC Awardee (2023).

Her work has been case studied and published via Arts Council England, Engage, Arts Council Ireland, Manchester Metropolitan University, Gulbenkian Foundation, Centre for Cultural Value, UCL Press, Routledge, Birkbeck University & UAL.

### Image Credits:

Image of Arnstein's Ladder (courtesy of Citizen's Handbook).

Image of Travelling Museum of Communities 2023, photo by Gemma Smith.





# Reflecting Community

I'm one of Coney, a charity making all kinds of play to spark change. I spent three months this autumn hanging out in Gloucester, in the ward of Matson, Robinswood and White City; there at the invitation of the remarkable GL4, a creative arts company run by, with and for local people. I had the opportunity to explore how best to adapt an existing approach of Coney's to land in a community. I was lucky then to be landing in 'MatsWood City' – I accidentally shortened the name of the ward into less of a mouthful, and it ended up sticking :) – because of the wisdom and experience of people working in the network of community organisations flourishing there.

Before landing, I'd read widely on community organising and building, mutual aid, and asset-based community development practice (ABCD, before later meeting local experts in Matson. There are two key principles in this practice which help define the ethics in play, as well as being intensely pragmatic.

The first principle is to start where local people are, with what they want to do, and what they can do by themselves. The pragmatism here is perhaps because if any change is going to happen meaningfully and sustainably, it's only possible with the passion and motivation of local people, insiders to the community. And ethically, any direction for change can only be set by and with the community.

This also means in practice that you have to start by listening, and paying attention, hanging out. But in order to hang out, you need an invitation to justify your presence, and a reason: otherwise why will people want to talk with you? The existing approach in Coney's practice sets out to make a quiz about the community. But as I am neither a local nor an insider – ABCD has the excellent term *alongsider* – I have to ask for help in writing the quiz from and with conversations with local people, who have authentic expertise in what's local. This leads into this ice-breaker:

Excuse me, I have a rather peculiar question. I'm researching a quiz about this place, but the problem is that I am not from this place. I guess that you might know quite a bit more than me, so if I were to ask you, what question would YOU set for a quiz about here?

The very first time I asked this of a stranger, a security guard at a metro station in Gateshead, he grinned and gave me a cheeky quiz question off the bat, but then we spoke for 90 minutes about his experience and views of the area, an incredibly rich perspective that I couldn't have learnt any other way.

The quiz is written in a multiple-choice format, a key decision which means that questions don't have to be trivia or with a fact as a 'right' answer, you can co-write a question about someone you've met (co-written with them) about their opinion on a local issue. The multiple-choice also means that everyone playing the quiz later can make a guess to the wrong answer, and the best 'wrong answers' will also help spark what you really want: for teams to have the kind of delightfully hot discussion that only comes from a group of friends and strangers trying to answer a quiz question.

The second key principle in community practice is that it's asset-based. So rather than focus on the deficits and what's missing, you aim to illuminate the assets, resources and strengths that already exist, because pragmatically this is what people can build with. It helps hold an ethical space which is generative and creative, rather than the dull thud of judgement. This complements a key principle of Coney's ethos: the principle of loveliness, alongside principles of adventure and curiosity. The principle of loveliness



here means a lens in your conversations always to be looking for what is distinctive and special, what is it that only this person does or knows. It's open, non-judgmental and curious, making for a kind of loving attention that itself can have impact.

One telling moment for me was when I first ran the MatsWood City quiz in a pub in Robinswood, and a couple of male regulars joined a team. In the preamble, people were talking about a vicious Tiktok series on 'worst neighbourhoods in the world' which had just featured Matson. It was hurtful. How would you feel about a hatchet-job on the place where you feel you belong? What kind of self-fulfilling narrative does this seed?

Later in the quiz I had to cover some context, and improvised about how genuinely inspiring I'd found the community in MatsWood City, an incredible spirit of solidarity and resilience nurtured by the array of community-led organisations. One of the regulars melted: 'Thank you, that means a lot'.

I'm slightly obsessed with what I call 'good questions', simply the kind of question which make you go 'that's a good question' (a common response to the ice-breaker). They're good because they are distinctive and may land at an angle, provoking you to respond in a way you have perhaps never thought before. And they're good questions because they're open, no agenda for the questioner but curiosity, no wrong way to answer them but what you genuinely hold. I think one power of a good question is that it gives people space to reflect and see new things, so that in themselves they feel seen with loving attention.

I'm learning that the quiz as an act of community reflection may help provoke people to think and talk more diversely and specifically about their community and what matters to them. I'm continuing to hang out in MatsWood City, and excited for what happens next.

**Tassos Stevens, Coney**  
[@agencyofconey](#) [@tassosstevens](#)

#### **Author bio**

Tassos is a director of Coney, a charity with a mission to spark change through play, in diverse contexts working with clients including the City of London Corporation, Wandsworth Integrated Offender Management, Deloitte, and Greenpeace. His background weaves together interactive game design, immersive theatre, playful activism, and resilience psychology. He first got involved in what was to become Coney when he answered a ringing phone passed him by a stranger.

# Pathways House Collective: A reflection on ‘Safe Space’ through a knowledge exchange project

## Introduction

### **‘Funmi Adewole does the honours:**

Pathways House Collective (PHC) was founded in 2022 by Louise Katerega, Anthony Ekundayo Lennon, Gerrard Martin and Andrea Queens, four mid-to-late career artists of African Diasporic heritage. In January this year, PHC invited me to attend one of their Creative Spas, a day they organise for mid-career artists like myself, to take time out for artistic exchange, relaxation and open conversation. I left reinvigorated. After this experience I invited the collective to take part in a knowledge exchange project with the aim of exploring what infrastructure existed for artists working in Creative Health. The format of this piece written by Louise Katerega, Anthony Ekundayo Lennon and I, reflects the dialogic approach of the project. One of the main outcomes of the project was understanding of the contribution that the collective was making to the emerging Creative Health ecosystem and the recognition that a collective can be a safe space.

### **Louise Katerega explains why PHC started:**

PHC grew out of an after-show conversation about our frustration as older artists on the one hand feeling rich in experience and ideas yet so time-poor due to low levels of remuneration and caring responsibilities it's a struggle to develop or innovate. Could the answer be collaboration?

With space and support from Curve Theatre, Leicester we have honed our current 2-day practical model where we emphasise restoration — important respite from the endless output of an advanced career where instead of being nurtured the onus is on us to heal and lead others

- lead each other through creative explorations often blurring the boundaries of our practices in theatre, singing, storytelling, poetry, dance, music, visual art and yoga
- which sharpen our pedagogy (all of us lead in Higher Education Institutions)
- From there we move on to “positive provocations” (Anthony) i.e. dynamic questioning, advice and networking to get or keep our ‘passion’ projects out of “the ideas graveyard” (Andrea). This has cultivated our accountability and not only brought ideas to life but led to us employing/recommending each other, opening fresh networks and opportunities.

### **Anthony Ekundayo Lennon talks about his first safe space in the arts:**

Beginnings matter. My first ever experience of what became a decades long career in the arts, was being taken by a social worker as an introverted and emotionally isolated twelve-year-old to a drama taster workshop at the Cockpit Theatre, a community theatre venue, in west London.

Looking back, I was struggling to navigate my experiences of racial and class toxicity, though my reasons for attending were suggested to my mother as a way to boost my self-esteem and express myself. The Cockpit session began an appreciation that theatre can be a life/perspective changing tool and could (should) be accessible to all.





That first workshop led to many years commitment to school, community and theatre-in-education drama groups, to gaining my professional actors equity union membership card aged 21 and on to a directing career since 2001. I am proud of my extensive track record among the Black (and other prestigious) theatre companies which have driven the change and the access which has seen others with similar roots to mine thrive in the industry. I am equally proud of my educational work in African/African-Caribbean community settings from the UK to the USA.

**‘Knowledge Exchange is enhanced by people who are in safe places’ says ‘Funmi Adewole:**

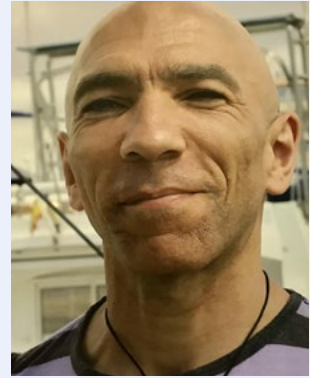
PHC provides its members a safe space to regroup and attend to individual projects but also to reach out. The Knowledge Exchange project was inspired by PHC as a group and as individuals. I curated two strands of work inspired by themes from our conversations: *Artists, workshops and well-being* – A series of public and closed workshops, led by the collective and *Working for Well-being: The independent artist and infrastructure* – A series of online panel discussions which included invited artists and organisations as well members of the collective.

**‘So exactly what does support look like for mature artists’ Creative Health?’ asks Louise Katerega**

My own Creative Health needs are not obvious. The first in my family with a degree, I benefited through my 30s from increased, flexible UK funding streams. I have the “advantage” of an only child, am married and part time waged at management level. And yet... my caring duties (including children, elders, disabled), a self-employed (artist) spouse and arts salary mean long hours and accompanying freelance work to make these ends meet. Since pure art making is poorest paid and caring is unwaged, I trust the strain of a long career in the arts becomes evident. We all know talented peers who left the arts in economic, physical or mental despair over 30 years battered by the prevailing winds of disinvestment in art/artists.

### **The benefits of Safe Space by Anthony Ekundayo Lennon:**

Now, with Pathways House Collective, (PHC) ostensibly a creative health initiative for mature African Diasporic artists, I find myself returning to theatre as a vehicle for personal and societal healing as I embark on a period of research & development for a new theatre work 'Mistaken Identity'. The work is a response to what I term the 'media storm' which took place when I was accused of being a white man passing as a black man, concerning my family heritage and identity. I can say with confidence that I doubt I would be embarking on a journey of staging 'Mistaken Identity' without their artistic, practical and moral support.



### **'Funmi Adewole asks 'How is safe space supported?'**

Collectives can contribute a great deal to the emerging Creative Health ecosystem for the support they offer personally and professionally. Artists in Creative Health are often working from empathy and personal experience, sometimes tragic. Though self-organised, external support enables a collective to extend their reach. PHC are supported by The Curve Theatre, Leicester. They might not have been able to run a Creative Spa Day without the input of the venue. If a group of people with a history and common vision reach out to a venue or organisation, I would suggest they are supported even for a short period of time.

### **Conclusion by Louise Katerega:**

#### **Longevity matters.**

As Anthony's story shows, active efforts to provide access to arts careers for those like PHC members, born at the intersections of global majority heritage and economic challenge, are only really as old as we are. Children of the 70s and 80s, we enjoyed a golden time of community and school-based introductions to performing arts. Now as older, still active, we find ourselves a small club.

Being able not just to begin, but to sustain a career in the arts is vital — for those creating now, but also so as role models for future generations, sharing how to more effectively navigate career and life stages, paying less of a price in every sense. PHC has so far proved a small, yet far-reaching intervention which we look forward to developing.

The End

**Louise Katerega,  
Anthony Ekundayo Lennon  
and 'Funmi Adewole**

## **Authors' bios**

LOUISE KATEREGA describes herself as a woman of mixed Ugandan and English heritage and has been a versatile contributor to the UK dance scene for almost three decades. She is especially acknowledged for her national and international development work in dance by, for and with disabled people. Based in Leicester, she has enjoyed a broad portfolio career onstage, in education and consultancy. Louise trained at London Contemporary Dance School, Coventry University (Performing Arts) holds a first-class degree in Film and Literature from the University of Warwick and trained as a life coach. She is a trustee of ArtReach NeSSIE and Phoenix Dance Theatre.

ANTHONY EKUNDAYO LENNON is a theatre practitioner of thirty-five years' experience (actor, writer, director, facilitator and 1:1 coaching). His directing credits include the sell-out production of Hatch for Talawa Theatre and his own re-visioning of Othello set in a world of 'black ops', eavesdropping and surveillance at the Birmingham Hippodrome's Patrick Centre. Other directing credits include Embryonica (Birmingham Arts Festival) and A Short Lime at the National Theatre. Anthony is an invited guest speaker, workshop facilitator and educator in relation to subjects and themes regarding the exploration of 'race', identity, culture, positive self-reflection, empowerment, authentic human family connection and empathy.

FUNMI ADEWOLE has a background in performance, education, arts development and journalism. She started out as a media practitioner in Nigeria and moved into performance on relocating to Britain in 1994. For several years she toured with Physical theatre and African dance drama companies whilst working as an arts consultant. Her dance advocacy for the Dance of the African Diaspora has earned her an international reputation. She is presently a senior lecturer in Dance studies at De Montfort University and engages in Knowledge Exchange and Impact projects within Creative Health.

## **Images:**

Image 1: Anthony Ekundayo Lennon with his brother as a young boy.

Image 2: Anthony Ekundayo Lennon portrait

## **References:**

Pathways House Collective

Louise Katerega: Member, dancer/choreographer/ producer

Anthony Ekundayo Lennon: Member, actor/artistic director/workshop facilitator

Gerrard Martin: founder Gerrard Martin Dance

Andrea Queens: interdisciplinary artist – movement, music, poetry

Anthony Ekundayo Lennon on being accused of 'passing' as a black man: 'It felt like an assassination' | Race | the Guardian

Anthony Ekundayo Lennon – The Plastic Podcasts

# Spaces for co-creating rural futures: Bridport's Living Lab

This case study outlines our partnership with Wessex Community Assets (WCA) on the codesign of material and housing futures for Bridport, Dorset. WCA is a community benefit society addressing the pressing need for more affordable housing — doing so alongside the integration of “home grown” modern methods of construction and low carbon, natural building materials’ supply chains and local enterprises.

Our collaborative research projects with WCA have been supported by funding bodies including EPSRC, AHRC and the Forestry Commission, alongside a broader set of partnerships with community interest companies and social enterprises (Common Practice, Bridport Area Community Housing, Woodlab Ltd, Open Systems Lab Ltd.). Over the last three years this stream of projects has allowed us to investigate the complex landscape of community mobilisation, natural material adoption, digital inequity and social infrastructures from different perspectives and channels of research. In this contribution we will focus on some of our tactics for facilitating collaborative and ethical engagement, giving opportunity to local voices typically excluded from mainstream “transforming construction” initiatives and innovation funding delivery mechanisms.

Amid turbulent financial conditions, community-based organisations must elicit value from partnerships in resourceful ways that can connect seemingly unrelated issues. Our discussions with WCA around the use of local timber for building, for instance, uncovered local concerns around the Ash dieback plague and the complexity of the sustainable management of local forests. Discussions around the use of hemp (a historically traditional crop in the area) as a material for housing insulation provided insight into the use of the plant as a break crop for farmers in regenerative agricultural systems. Discussions around housing shortages uncovered local frustrations of new-build housing developments focusing on maximising profits through 3-4 bed homes rather than meeting local need for 1-2 bed properties for younger and single people forced to live with family or move away into more urban settings. By collectively identifying these challenges, this research context is both complex and rewarding, with local community voices advocating for preferred futures not always considered within disciplinary, academic, or professional silos. Instead, ideas and potential solutions emerge from continuous and unrelenting passion and activity “on the ground” from mobilising social infrastructures and networks, including community development organisations and spaces already “in place”.

The case study “Building with/for Bridport” and the use of a “Living Lab” serves as an example of how research partnerships can support the facilitation of inclusive spaces and community engagement, paving a way towards more ethical and participatory design research and knowledge exchange practices. At the core of our work is ensuring the longevity (actual use and benefit) of community-based resources that are created as research project outputs. As part of this, two core elements are necessary:

- Embedding our research in and accessing an ongoing development context.
- Ensuring outputs are co-created through decision making with stakeholders to ensure they are wanted and used by the community beyond the parameters and timescales of grant requirements.





Our research work has contributed to the creation and evolution of a physical Living Lab at Denhay Farm, just outside of Bridport. Placed within a disused barn, the Living Lab provides the necessary space, tools and connection to the local landscape to prototype housing elements, material systems and building processes. The use of a rural facility in this context additionally exemplifies opportunities for rural communities to redefine and take advantage of local infrastructure. Contributing to current environmental and economic transitions, we are supporting farmers on diversifying their income streams by making use of land and spaces otherwise unavailable in urban (let alone gentrified urban) settings. The space at Denhay has been further developed by the locally based design studio Common Practice, ongoing contributors to Bridport’s green transition and collaborators within our research projects. Common Practice leveraged the use of the space to pre-fabricate and construct a timber frame system and straw bale infill walls for a recent build project “The Common House”.

The space at Denhay Farm, then, has become a testing ground for experimentation and play as well as the facility in which actual buildings are imagined and built. Instead of engaging with materials from a purely technical perspective (a narrative normally resulting with new design rights or academic intellectual property assets), the Living Lab approach instead offers a place to investigate the physical qualities and design opportunities of local materials (including hemp, timber, clay and lime) whilst prompting discussion, new ideas and the exchange of knowledge around material provenance and community perspectives on their uses for housing construction. Through material experiments and studies, prototypes, site visits and workshops the work at Denhay continues to lead towards a body of collectively developed creative output, generating physical creative outputs that address local challenges while retaining community ownership, empowerment, and self-determination over the direction of their own landscape. As well as academic outputs and pathways to impact, recent uses of the space have included a design workshop hosted by Local Works Studio in collaboration with Assemble (Turner Prize 2015) and their students from EPFL<sup>2</sup> in Switzerland, as well as a previous workshop delivered by Automated Architecture Ltd and the We Can Make program from Knowle West Media Centre, Bristol.

Although the concept of a living lab is not new, it has often been used as a tool within institutionalised and academic discourses as a way to gain access and deliver fieldwork activity — a space of cocreation “on the ground” that simulates the social entanglements that influence the

<sup>2</sup> EPFL is an acronym for the Polytechnic of Laussane: Eidgenössische Technische Hochschule Lausanne / École Polytechnique Fédérale de Lausanne (the Swiss Federal Institute of Technology in Lausanne, in English).



creation or adoption of technologies. Our work is embedded within local community organisations mobilised to address local challenges, not only facilitating cocreation but also empowerment and agency – a “way of working” highly influenced by the communities themselves, with projects that often need to respond to local conditions (such as lack of funding) and the limited time availability of community organisations. In keeping with this, the approach of the Living lab isn’t fixed to a physical space and we have translated this method beyond Denhay Farm by delivering pop-up digital fabrication activities in the Bridport Community Shed, a local wood workshop and maker space run by community volunteers. Transferring the benefits of the open and creative approach to more accessible locations, specifically in the town centre of Bridport, open up alternative opportunities for the local community to gather and exchange their views on housing, the environment and local supply chains within 2-hour creative workshop sessions. Held on Saturday mornings to open up to a wider range of individuals who may not be able to attend mid-week day or evening events due to work or care commitments. The underlying principle is generating a social and experimental safe space to try things out together and contribute to positive change.

To achieve this engagement “on the ground”, the AHRC Design Exchange Partnership (DEP) scheme funding “Building with/for Bridport” is loosely modelled on the Innovate UK Knowledge Transfer Partnership (KTP) scheme. KTPs are initiatives that require the injection of innovation

in an organisation through an “associate” mentored by a research organisation, directly benefiting industry partnerships by translating research into actionable, on-site business growth. The DEP scheme follows this approach through a “designer in residence”, embedding the research objectives and practice directly into communities which would benefit from creative, research-driven interventions. Here we have identified a strategic impact opportunity by working directly with communities, as well as an emerging new design professional profile able to navigate the complexities of academic research and knowledge mobilisation on-site. In doing so, challenging institutionalised narratives of “KE”, “Impact”, or “IP” being left as desirable by-products of research. Instead, we consider knowledge exchange as a core method of research progression, helping us to explore the nuance of collaborative practices and to co-create research methods with communities and tangible outputs with community partners. Through ethical knowledge exchange it is possible to generate mutual benefit for both academic and non-academic partners, to both specific, context-bound resources (series of workshops, contributions to development proposals) and broader, transferrable resources (events, toolkits, literature). Within our ongoing research collaborations, we have been able to produce tools and outputs directly used by communities to shape and build impactful activity in line with the strategic visions of our local partners, including the Bridport Investment Plan, Bridport Neighbourhood Plan, Wessex Community Assets’ ongoing mission and Bridport Area Community Housing’s immediate development plans. This has included – to date:

- Engagement with 57 people and 6 local organisations in the co-imagining of housing and material futures, mainly focusing the social concerns of housing and the areas of hemp and timber for housing construction.
- Fieldwork evidence consisting of creative visual media, interviews, and workshop activities that (so far) consist of 14 hours of data and 24 hours of footage for follow-on analysis.
- Delivery of this case study in the form of academic literature, with a chapter accepted for publication in *The Gruyter Handbook of Automated Futures*.
- Presentation of the project at The Future Observatory Research forum 2023

**Alexandra Carr,**  
School of Art, Design and Architecture, University of Plymouth

**Alejandro Veliz Reyes,**  
School of Art, Design and Architecture, University of Plymouth

#### **Authors’ bios**

Alexandra Carr is the Research Associate and Designer in Residence for the “Building with/for Bridport” Design Exchange Partnership. Also a Doctoral Researcher within the School of Art, Design and Architecture and the University of Plymouth, her research explores the roles of the creative thinking and material experimentation within collaborative design development and works with rural and coastal community groups often disenfranchised from mainstream ‘design economy’ discourses. Recent work has included facilitation and participation in explorations of digital fabrication innovation, digital inclusion, and interdisciplinary collaborations with areas such as Health.

Alejandro Veliz Reyes is an architect and Associate Professor in Digital Design at the University of Plymouth (School of Art, Design and Architecture). His research revolves around codesign and participatory methods in relation to technological inequities, and focuses on spatial production in areas such as manufacturing and digital health. His work has been supported by EPSRC, ESRC, Forestry Commission, and AHRC funding in partnership with external partners such as EPSON, Open Systems Lab, and Wessex Community Assets.

## **Links**

<https://www.plymouth.ac.uk/research/building-with-for-bridport>

<https://www.raisetherooft.info>

<https://wessexca.co.uk>

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

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

<https://commonpractice.io>

-

## **Acknowledgements and thanks to our research partners and collaborators**

Wessex Community Assets: Tim Crabtree, David Dixon, Lucy Beasley

Bridport Area Community Housing: Phyllida Cuplin, Tim Crabtree, James Tigg, Robert Tigg

Bridport Town Council: David Dixon

Common Practice: Georgina Bowman, Jack Cardno

Bridport Community Shed: James Tigg, Charles XXX, Eileen Haste

Image captions:

Image 1: Building prototypes at Denhay Farm Living Lab, Source A Carr

Image 2: Common House build, Source G Bowman

Image 3: Engagement with materials as WCA Open Day events, Source A Carr

Image 4: Creative activity during pop-up workshops, Source A Carr



# Toolkits for the ethical co-creation of health technologies for ageing: A multidisciplinary approach

Technological discourses are increasingly dominated by “big tech” narratives – technologies as a result of industrial innovation and capitalist socio-political environments, riddled with ethical issues such as bias, corporate surveillance, and the problematic monetisation of end users’ data. Big tech also has an incredibly large user (and consumer) base and platforms resulting on vast quantities of data with confounded ethical challenges around shareability, privacy and trust. In this landscape, however, there are gaps – users and communities out of reach of technological innovation to access services such as healthcare, an invisible digital inequity exacerbated by issues of skills, geography, or lack of capital.

At the University of Plymouth, the [Centre for Health Technology](#) works largely on digital inequities in the health sector, through EU and UKRI-funded research that engages with local rural and coastal communities. An example of this is the [GOALD project \(Generating Older Active Lives Digitally\)](#), an ESRC-funded initiative in collaboration with the University of Stirling which aims to develop health technologies through codesign processes with local ecosystems of industry partners and community organisations funded by the Healthy Ageing Challenge’s [Social, Behavioural and Design Research Programme](#). Through this project, we tackle the particular challenge that is the lack of end-user involvement in designing and developing technologies. This means technologies are designed based on assumptions about potential end-users which has been shown to create design flaws in for groups such as older adults. This results in future implementation issues and communities not reached by the benefits of digital technologies, exacerbating already problematic social and health outcomes. Additionally, this approach hinders strategic growth of local SMEs which, although they may operate within specific geographies and communities, are unable to compete and implement new technologies when considering the influence and spread of big tech agendas<sup>3</sup>.

On responding to this challenge we pose that well-designed and accessible digital health technologies can have a range of benefits for individuals and society, and the empowerment of end users to codesign and participate in their development needs to be at the core of ethical practice, with a particular focus on disadvantaged groups suffering from digital inequity. In our experience this approach has yielded a series of innovations, from robot pets supporting wellbeing and reducing depression for people with dementia, to virtual reality exercise machines supporting health ageing across the life course. To achieve these, we approach our research from a systemic perspective: instead of developing yet another series of technological “solutions”, we consider elements of socio-technical, economic and local development on the delivery of tools that work for the communities they’re expected to benefit. On acknowledging this diversity, we work with colleagues from a range of disciplinary areas such as history, digital design and health, all of which contribute to this research practice from their own perspectives. In the next sections we expand on our research tactics, and present initial toolkits developed to ensure success on

---

3 The Centre for Health Technology has also addressed this issue through more eco-systemic and business-oriented approaches such as the ERDF-funded EPIC project (e-Health Productivity and Innovation in Cornwall and the Isles of Scilly) between 2017-2023.

the codesign of health technologies with ageing communities. Although the GOALD project has a broader remit, we specifically comment on the creation of VR and online activity platform toolkits.

### **Research in residence**

An emerging approach in health research, research in residence consist on embedding research staff within the field, engaging with communities and thus, mobilising knowledge and research insights directly from the context findings derive from. In health technology codesign we have identified some challenges, such as those of mobilising both creative and technological developments on-site by research staff, and the need to empower co-designers with the necessary skills and language required to operate within technological discourses — How to ethically develop technology? How to navigate issues of codeveloped intellectual property? How to manage expectations from end users?. We have then developed a highly skilled, multidisciplinary researcher able to negotiate elements of codesign facilitation and engagement, with technological development and skills — a unique skillset hard to define by traditional disciplinary and research funding boundaries.

### **Multidisciplinary collaboration**

GOALD has been delivered with a mix of staff from multiple disciplines. Specifically, our team includes expertise in areas such as digital design, history, VR design, psychology, or occupational health, to name a few. By putting together a diverse team, research challenges can be evaluated from a wider range of disciplinary lenses and value systems — such as discussions on ethics of health data, codesign tactics and methods, or heritage interpretation which are founded and developed within the specific fields of health, design and history respectively. By reconciling diverging views and often, acknowledging disciplinary frictions, GOALD has been able to articulate ways of working that follow “information ecologies” principles and wouldn’t be otherwise available to our research teams within single disciplinary silos<sup>4</sup>.

### **Inclusive participation**

This project has been delivered with intergenerational groups including more than 80 participants from 13 ageing community groups and local care homes in Devon and Cornwall. Our toolkits are not only intended to report on our findings from codesign activity, but additionally to offer development recommendations to local SMEs engaged in local digital developments. At the moment of writing, GOALD has awarded 5 micro-grants to develop technologies following the toolkits’ recommendations, and we have already developed local case studies with partners such as ROVR on the adaptation of a VR treadmill for ageing users<sup>5</sup>. In addition to local participants and SMEs, follow-on projects by the Centre for Health Technologies are currently expanding its ecosystem of partnerships. [ICONIC \(Intergenerational Codesign of Novel Technologies In Coastal Communities\)](#) is an EPSRC-funded project which, additionally, includes partnerships with local skills and HE providers (such as City College Plymouth and South Devon College, to name a few), local charities (such as iSight Cornwall or Torbay Community Development

---

<sup>4</sup> This is expanded in a paper currently under evaluation by the journal “CoDesign”, we will add the relevant link if the paper is accepted on time for the release of this publication.

<sup>5</sup> This case study is reported in a paper already accepted by BMJ Open led by Hannah Bradwell. We expect the link to be available imminently to be included in this publication.

Trust), and cultural organisations invested in successful forms of digital engagement for ageing communities (such as Dartmoor National Park Authority or National Trust).

## **Toolkits**

As fieldwork proceeded, data emerging from technology evaluation activities has been codified by our research team. By identifying emerging concerns and themes in the data, we can then piece together a series of design considerations as well as their occurrence within the datasets, which has been translated into [a series of technology codesign toolkits available here](#). Although the analysis and generation of the toolkits' recommendations would be a matter of a more detailed publication, the materials are available as PDF files which encompass recommendations for developers in areas such as content, ergonomics, or the social experiences of using some technologies. Other recommendations are technology-specific. For instance, the VR development toolkit includes specific barriers to use, design and adaptation considerations for inclusivity which speak to the unique requirements of ageing users and communities. Similarly, the toolkits incorporate advice on implementation and staffing requirements for the successful use of certain technologies, such as instructor preferences or motivation advice required for the development of online physical activity platforms.

### **Alejandro Veliz Reyes**

School of Art, Design and Architecture, University of Plymouth  
Centre for Health Technology, University of Plymouth

### **Hannah Bradwell**

Centre for Health Technology, University of Plymouth

### **Leonie Cooper**

Centre for Health Technology, University of Plymouth

## **Authors' bios**

Dr Alejandro Veliz Reyes is an architect and Associate Professor in Digital Design at the School of Art, Design and Architecture, University of Plymouth. His research revolves around codesign and participatory methods in relation to technological inequities, and focuses on architectural/spatial media and production in areas such as manufacturing and digital health. His work has been supported by EPSRC, ESRC, Forestry Commission, and AHRC funding in partnership with external partners such as EPSON, Open Systems Lab, and Wessex Community Assets.

Dr Hannah Bradwell is a Digital Health Research Fellow within the Centre for Health Technology at the University of Plymouth. Her research focuses on the design, testing, implementation and impact of a range of digital health technologies, including VR, robots, online health resources and wearables. Dr Bradwell is particularly interested in social care implementations and user-centred design approaches.

Leonie Cooper is a Digital Health Research Associate for the Centre of Health Technology at the University of Plymouth. Her background is in Psychology, with a focus on evaluating the use of social robots to deliver behaviour change interventions and understanding human robot interaction. More recently her focus has been working alongside stakeholders to co-design, implement and evaluate various digital health technologies for health and social care settings, such as AI voice technology, virtual reality, robots and more.

# An enterprise and creative arts pilot between Liverpool Business School (LBS) and Open To Create... a local, graduate-led, creative micro business

The aims were to use creative expressive arts to explore student perspectives on the UN Sustainable Development Goals (UN SDGs); as a part of the Multi-Nation project and to synthesise into participants' employability opportunities, whilst platforming local 'Employer's voice'. Outcomes were shared with Dalhousie University (Canada) and IDRAC Business School (France).

We piloted during summer recess with a cohort of recruited and paid current students and recent graduates. Each were from different disciplines in business, marketing, cyber security, music, placemaking and international politics.

Critical ethical considerations were creatively involving participants and respecting diverse perspectives whilst holding space to fulfil the Multi-Nation research outcomes.

How the external creative enterprise could genuinely integrate socially engaged creative enterprise practices into the research framework of a pre-existing mainstream business school Multi Nation project was a key consideration.

The pilot was co-facilitating with a recent sociology graduate, embedded in the creative enterprise, enabling deeper peer-to-peer learning opportunities. This funded role added a unique scope to enabling the 'Students as partners' aim to be more deeply embedded.

Our core tactic to empower participant engagement was to co-create a fluid collegiate, coworking, learning space; a clear shift away from a classic 'classroom' setting. We zoned the room with a creative art materials space, a resource 'library', a refreshments table, and a discussion space to encourage participants to feel their way into new ways of creative thinking and self-expression.

Throughout the process, we 'archived' the created 'artefacts', including a pop-up 'Museum' of 'objects' brought in by participants to 'represent' their relationship with sustainability. A 'pin-up' of all creative work made was curated to make an informal 'exhibition' and we made a photographic record of the pilot, taking into account each participant's ethical consent.

Equally key logistical considerations were important to account for i.e., timeframes, access to space, and financial resource management. Ethical consent was sought using a pilot-specific set of questions.

## Enablers

### **Strategic interdisciplinary collaboration**

- Pre Existing successful, collaborative partnership between academic and creative enterprise
- Funding to support pilot and fund student and graduate participation.
- In-house Higher Education (HE) temp agency enabled recruitment of participants across diverse disciplines and backgrounds.



### **Dynamic learning environment**

- Flexible ‘learning’ settings, invited freedom to self-determine a personalised, engagement experience
- The relaxed ‘coworking’ atmosphere, atypical to conventional academic classrooms supported more collaborative, fluid working
- Structured progression through solo, pair and group reflections built group confidence and interconnectivity
- Peer-to-peer learning enriched collective imagination and confidence exemplified by presentations from an external employer i.e., Simone Greyling; 2030 Hub presented to the group.
- Facilitators’ collective expertise in attuning to participants’ needs and learning tendencies, utilising Design Thinking, action learning and use of failure to empower group decision-making.

### **Global Impact and Outreach**

- Embodied encounters with UN SDG’s 17 physical cubes already embedded within the LBS setting provoked new creative thinking and group discussions
- Ongoing academic research beyond the pilot, presents opportunities for further funding and involvement of creative practitioners
- The pilot acted as a launch for participants; by linking their existing interests, and future volunteer, and paid work opportunities



## Challenges

### **Project implementation**

- LBS funding call had a short turnaround during academic marking schedules
- Summer recess recruitment quick turnaround protocols impacted participant availability.
- In-house temp agency protocol clashed with academic marking schedules, impacting the academic partner's capacity and stress levels
- Uneven institutional support hindered easy access to printing and room re-booking

### **Independent creative enterprise partner**

- The precarious bidding process, and uncertainty of future paid opportunities beyond the pilot
- Clarity around contractual setup and linked up processes to HE active policies
- Issues with receiving payment affecting cost-effectiveness of partnership working and wellbeing of practitioner
- Platforming of Knowledge Exchange (KE) partnership by LBS beyond their pilot

### **Participant interaction**

- Push and pull of paid participants with limited knowledge of the UN SDGs
- Curating peer-to-peer conversations and art making with participants who did not consider themselves 'creative'
- Varying depths of relationship and understanding of Liverpool's grassroots issues
- Limited engagement with virtual evaluation tools i.e., Google Forms, Padlet

### **Project impact and looking forward**

- Building in time for partner reflection post-workshop and any durational follow up for deeper understanding of impact
- How to meaningfully include creative practitioners in further academic work being undertaken, included any co-created IP within the project setting

## Recommendations

### **Embed ethical cooperation**

- Make time to consult all stakeholders to plan work, timings, and evaluation
- Allocate relevant forms of resourcing to enable the project can run smoothly
- Acknowledge the power dynamics to ensure accessible, ethical contracting, payment processes and anticipate any potential spin out, 'in-kind' support and marketing opportunities
- Allocate dedicated time and full cost recovery funding for KE partners
- Avoid assuming a universality of approach; prioritise and embed risk/benefit analysis for all partners
- Address ethical stakeholder engagement and evaluation with relevant accessible tools

## **Acknowledge and celebrate differences**

- In how navigating the diversity of transdisciplinary approaches, and sector based language differences is a key KE value-add
- Invest time to understand, and embrace differences to embed genuine diversity, equity, inclusion and belonging
- Capitalise on the soft power and lived experience that external creative partners bring to KE partnerships
- Allocate time beyond the project to equitably disseminate co-created KE in and out of the institution

## **Actively build and nurture inter-relational, funded KE ecosystems**

- Provide longer lead-in times recognising that staff time is funded, while external partners' time on pitching is often pro bono (in-kind support)
- Promote seed funding for pilot schemes with transparent pathways in and out of the HE institution to further KE and KT especially potential commercialisation
- Consider all forms of 'value-adds' when evaluating projects, including time spent on bid writing, and workspaces setup and clear down time.

## **Legacy**

- Make standard best practice for KE partners to integrate case studies into their online platforms
- Schedule 3, 6, and 12 months follow up with partners to capture value creation from the pilot
- Expand follow on funding options to enhance KE partnership development
- Offer 'coworking' spaces for KE incubation in HE settings

**Anna B. Sexton**

**Grace Belcher**

**Dr. Jan Brown**

## **Authors' bios**

Anna is the founder of social micro enterprise; Open To Create... She is a creative engagement entrepreneur, blending situated practice with creative coaching, playful making, and enterprise education tools in a range of settings from HE, FE, museums, galleries, and community spaces. Her aim is to use creativity to transform our ability to respond to 'wicked' problems at a local and global level. She collaborated as an external provider to Liverpool Business School, within Liverpool John Moores University with Grace Belcher. Together they co-facilitated creative responses alongside Dr. Jan Brown's preexisting Multi-Nation creative expressive arts research.

Grace held an insider/outsider position within the creative collaboration, as a recent sociology graduate, her research explored the power of creative making through crochet. She co-facilitated sessions alongside Anna from Open To Create... during a temporary, funded contract as a Creative Project Assistant placement provided through Liverpool John Moores University and the European Social Fund; LCR Graduate Futures programme. Her ability to connect peer to peer throughout the project added huge value to enable participants at different stages of their student and graduate journeys to open up and feel more comfortable to voice their creative expressions and ideas.

Jan is a senior lecturer within the Liverpool Business School, within Liverpool John Moores University. Her research and practice encompass 'social-ecological ecosystems' aimed at stimulating wider debate on critical issues of adding value within economic, social, and cultural systems using co-creation. Jan convened the UN SDGs and creative, expressive arts pilot in collaboration with Anna, co-created the pitch for internal funding via the School of Business & Management Learning and Teaching Enhancement Fund. The Multi-Nation UN SDGs and creative expressive arts research partners are Dalhousie University (Canada) and IDRAC Business School (France).

## References

- Boud, D., Cohen, R. and Sampson, J. (2016). *Peer learning in higher education: learning from and with each other*. Routledge.
- Chatterjee, H.J. and Hannan, L. (2017). *Engaging the senses: object-based learning in higher education*. London: Routledge.
- Guildhall School (2023). *DISRUPT Toolkit launched by Guildhall School and partners*. [online] Guildhall School of Music & Drama. Available at: <https://www.gsmd.ac.uk/about-guildhall/news/disrupt-toolkit-launched-by-guildhall-school-and-partners>.
- Jensen, D. and McMillan, S. (2011). *As the World Burns*. Seven Stories Press.
- Liboiron, M. (2021). *Pollution is colonialism*. Durham: Duke University Press.
- Moon, J. (2004). *A Handbook of Reflective and Experiential Learning: Theory and Practice*. London: Routledge.
- NESTA (n.d.). *DIY Toolkit*. [online] Nesta. Available at: <https://www.nesta.org.uk/toolkit/diy-toolkit/>
- Robinson, M. (2021). *Tactics for the Tightrope*. Future Arts Centres.
- Schön, D.A. (1991). *REFLECTIVE PRACTITIONER: How Professionals Think in action*. Ashgate Arena.
- UKRIO (2019). *The Concordat to Support Research Integrity – UK Research Integrity Office*. [online] UK Research Integrity Office. Available at: <https://ukrio.org/about-us/the-concordat-to-support-research-integrity/>.
- West, S., Haider, L.J., Stålhammar, S. and Woroniecki, S. (2020). A relational turn for sustainability science? Relational thinking, leverage points and transformations. *Ecosystems and People*, 16(1), pp.304–325. Doi: <https://doi.org/10.1080/26395916.2020.1814417>.
- Weybrecht, G. (2022). *Teaching Business Through an Artful Lens | AACSB*. [online] [www.aacsb.edu](http://www.aacsb.edu). Available at: <https://www.aacsb.edu/insights/articles/2022/11/teaching-business-through-an-artful-lens>.
- White, L. and Associates, M. (2017). *SHARED DECISION-MAKING Tips, tools and case studies from Creative People and Places projects*. [online] Available at: <https://www.culturehive.co.uk/wp-content/uploads/2017/09/Shared-Decision-Making-72dpi-low.pdf>

## Diagrams / charts

### Project Ethical consent

[https://docs.google.com/document/d/1uM-wwovwSpG-FtTlByTxiZb\\_0Vku1WbZw6mHlcUS1Y/edit?usp=sharing](https://docs.google.com/document/d/1uM-wwovwSpG-FtTlByTxiZb_0Vku1WbZw6mHlcUS1Y/edit?usp=sharing)

## Links to wider content

### Partner information

Liverpool Business School website <https://www.ljmu.ac.uk/about-us/faculties/faculty-of-business-and-law/liverpool-business-school>

Open To Create... website <https://www.opentocreate.com/>

Grace Belcher LinkedIn <https://www.linkedin.com/in/grace-e-belcher/>

Dr. Jan Brown LinkedIn <https://www.linkedin.com/in/janbrown21/>

Anna B. Sexton LinkedIn <https://www.linkedin.com/in/open-to-create-anna-b-sexton/>

## Images

Image 1: UN SDGs planning creative whole group expressive art response for Multi Nation partners Anna B Sexton

Image 2: UN SDGs creative whole group expressive art collaborative response for Multi Nation partners Anna B Sexton



# A ‘What if’ for Cultural Knowledge Exchange

When did the ebb and flow, the give and take, the thick and thin of experience, of being, and of imagining become cultural knowledge exchange? As if the transmission of a thought could be contained by transactional words. A rumour that has crystallised in a synaptic pool of inequitable yesterdays, that has stormed through the fading experiences of today’s small acts of being, that has drifted unmeasured, untranslated, uncosted out of sight on a whisp towards tomorrow’s reflective imaginings. Could one such thought, a thought steeped in culture and every infinite other idea, ever be torn away from the temporal waves of which they are the effervescent crests? Nothing new then to the community intellectuals, academically secure researchers and creatives on the inside, the outside or the underside of universities and cultural institutions. Aren’t we all striving for those tangible changes and benefits highlighted by Maria Delgado.<sup>6</sup> And yet do the language constraints of cultural knowledge exchange reduce the landscape we roam, to one of extraction, packaging, digitising and desertification even as they engage or bolster our communities? This observation comes as my own museum, gallery and archive based collaborative work is shifting and resists being stilled for inspection, or frozen as a snapshot in time for robust citational research reckoning. A cultural offer, a meditation, made to draw in the general public, to speak of obscured stories through text and image, to honour and adore the Black and brown women who have and continue to lift me up.<sup>7</sup> But without the formalisation of partnered project and strategic grant making, will this work ever be accepted as cultural knowledge worthy of influence, sharing or learning from? And what if it can’t or won’t be captured and catalogued even by myself, then what value will it ever hold?

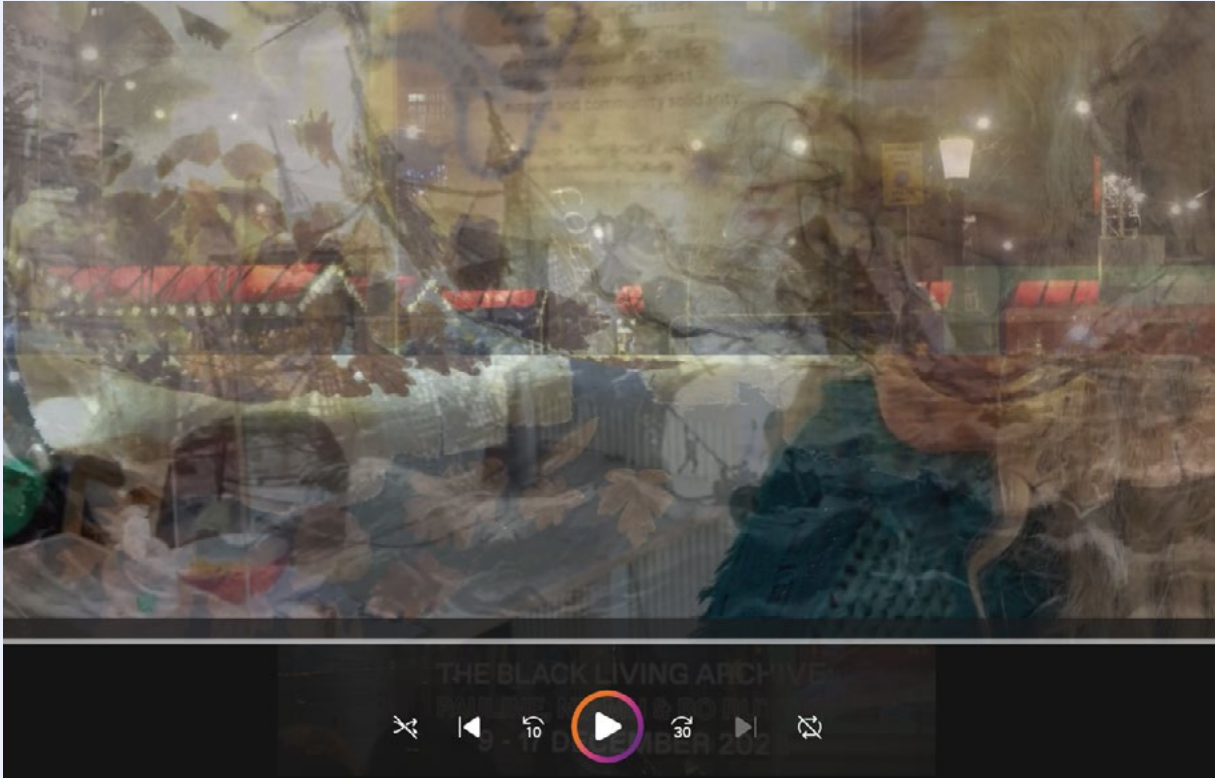
What if cultural knowledge exchange could invite us on a re-makeable adventure? What if there was no need for uncertainty about the efficacy of those knowledges most readily being traded? What if words looked around slowly and stepped out of that stride which contorts our cultural practice such that it might better perform its place baseness? Instead, what if we could amble together over months, years, a lifetime or more, powerful and enduring with heritage and ancestral knowing filling lungs, moving feet across seascapes and still in bloom when the first snow falls. I echo Katherine McKittrick in questioning the methodologies that formalise how ideas are taught and shared.<sup>8</sup> Her concerns about methodologies, from the discipline of geography, have something more broadly to offer about the persistence of colonial underpinnings to geographic knowledge and location marking or space making even if they transform with theoretical and political change. I also wonder if alternative ways of being can only ever settle comfortably when the alternative methodologies that welcome them in are Black methodologies, Feminist methodologies, Black Feminist methodologies? Isn’t it these that have called out over decades for equity, social, racial and environmental justice? Isn’t it these that existed before signifiers and transmitted the very essence of each culture? The value here of collaboration becomes expansive, seen with eyes so

---

6 Professor Maria Delgado — REF 2021: Research Impact and the Arts and Culture Sectors Dr Ning Baines, Dr Laura J.L Kemp, Dr Federica Rossi, Evelyn Wilson November 2023:

7 Displaying ‘Lifting Us Up — Saluting Our Sisters’ November 2023 Published by: Simone LaCorbinière <https://brightonmuseums.org.uk/discovery/history-stories/displaying-lifting-us-up-saluting-our-sisters/>

8 Katherine McKittrick. *Demonic Grounds: Black Women and the Cartographies of Struggle*. NED-New edition. University of Minnesota Press, 2006.



wide open, and when noticed, articulated by Ruth Wilson Gilmore, asks in every situation; how is life organised, connected, liveable, changing, changing us?<sup>9</sup> Deep looking.

Let's begin with a story. Perhaps this is one of undrowning by Alexis Pauline Gumbs<sup>10</sup> or steeped in the diasporic words shared by Margaret Busby, calling for the liberation of minds and enriching of literature by people of colour.<sup>11</sup> Perhaps it begins with a simple person just like you or me, out gathering history from historians, art from the artists, geography from geographers, community from communities, numbers from the numerate, words from the literate and so on. Until one day, our arms and minds were so full that we needed a place for everything to be kept. Then we gathered in those keep sake places, the libraries, galleries, the museums and universities and we marvelled at each other's collections. And they were marvellous, so the gate keepers told us. They were rare, unique, vital, important, valuable collections. Those who didn't arrive in time or got lost on the way, or who had too much to carry, or didn't know the names of things, were kept out. If the majority others on the outside had collected anything worth knowing, then someone, one day would go out and find it and add it to the collections already on the inside. Thus, it was that everything gathered became knowledge and carved into cultural forms that we, with our minority privilege, could deconstruct, reconstruct, lend and polish.

This story doesn't end well. How do I know because we are intellectual flotsam of its wake in a world turned to driftwood that is almost unliveable. For all my poetics and research and coming together within cultural communion and conferenced creativity, I still couldn't save the Ethiopian Geez language, the Rabbs' fringe-limbed treefrog, the Vanuatu island home or the Cascade funnel-Web Spider. We still couldn't regenerate all the worlds dirt into soil though we tried in our speculative painting and agricultural prose. The story must end with something like 'what if the

<sup>9</sup> Geographies of Racial Capitalism with Ruth Wilson Gilmore an Antipode Foundation Film (not associated with mapping capital)

<sup>10</sup> Alexis Pauline Gumbs (2021) Undrowned: Black feminist lessons from marine mammals, *Soundings*, 2021(78), 20-37.

<sup>11</sup> Busby Margaret. 2019. *New Daughters of Africa*. Oxford: Myriad Editions.

beating heart of our cultural knowledge rather than being so embodied, was allowed to flutter out of step with our race to publication and the next tranche of project funding?’ What if when that knowledge, cultural or otherwise, settled for a moment and no one coined it as their own?

What’s to be done? Our hands are all thrown up, some in confusion, others in surrender. For some time, I sat hands still up, wondering if all that was left was the unknowable. Something prosaic, intuitive, amorphous, porous, waiting to be welcomed into an intentional space like a cultural living room. Somewhere anyone could sit and dance and walk around. Where knowledge exchange was just breaking bread with your daughters, your sisters and spending time gently speaking your words with each other and with visitors listening and coming and going as time passes. And we have, sat together, bemoaning how so many goals set have not proven sustainable and that poem after poem, agenda after agenda, conference after conference, it’s still only rest and love that help us keep it together. For my part, collaborating with ONCA gallery in Brighton and now Brighton Museum and Gallery and seeing the act of creating intentional space accepted as it slips from the physical to the digital, into text and back again, with so little imposed conditionality, I feel nostalgic for the community art making and shows of decades ago. These were always artist led and minimally funded. Perhaps the stripping out of resource for arts and culture in the UK is a factor in the organisational opening up I have experienced recently. Perhaps combined with the trauma of a global pandemic and so much environmental violence and social inequity that we have marched against in protest, the call has drawn us out of our institutions and comfort to reconnect us in ways we had almost forgotten. Not forgotten. Connection becomes activism and exchange makes knowledge cultural.

What if against so many odds and evens, the gallery made room, the academics stepped just a little further back, the limited funds allowed time to roll on, the invitations warmed you and were relational? What if the commissioning journal editor saw that here was something they didn’t even know was in the gap. That it wasn’t a gap, more a cultural ocean where the waves never broke and the dazzling crests were nothing less than un-gathered cultural thoughts. What if the fullness of knowing and knowledge sharing were as easy as the exchange of breath. What if ...

## **Pauline Rutter**

### **Author bio**

Pauline Rutter is an archival artist, community and organisational poet and independent academic based in West Sussex. Her background in fine art, education, sustainability and activism show up in her academic and creative writing published online by The Centre for Race, Education and Decoloniality Leeds Beckett University, The Culture Capital Exchange and The University of Oxford, Wytham Woods. Pauline has also contributed to the Writing Our Legacy ‘Covert’ Literary Magazine and was the Artist in Residence for Adur and Worthing Council’s Climate Assembly. Pauline’s work is evolving through a speculative archival poetics informed by a Black Feminist historiographical approach to creative research methods. This draws on collective, intergenerational wisdom, and her intersectional, embodied praxis. It informs her reparative and relational investigations through the ‘The Black Living Archive’ initiative, her recent contribution to Alinah Azadeh’s ‘We Hear You Now’ commission entitled ‘Speaking Into Being – Landscape as Archive’, and the installation ‘Lifting Us Up- Saluting Our Sisters’ at Brighton Museum and Gallery (October 2023 – January 2024).

[Pauline Rutter LinkTree](#)

### **Image credit:**

A ‘What if’ for Cultural Knowledge Exchange by Pauline Rutter (Video still)

# Developing Careful Collaborations: Reflections from Research and Practice

## Context

Through its Knowledge Impacts Network, The National Centre for Academic and Cultural Exchange (NCACE) has been involved in leading and supporting discussions regarding the effectiveness of processes for ethical practice within knowledge exchange and transdisciplinary research between the arts and cultural sector and higher education. Consequently, this report builds on previous work in this area. This piece of work was created to share good practice from across both sectors, as well as to identify existing policies, research, and toolkits we believe will be useful for those working in the field.

This project draws on the extensive collection of resources collected by NCACE over the past three years, and also runs parallel to much of the related activity and thinking in this space. It pulls together a rich and diverse set of reflections, projects, and a collection of essays by our contributors in this publication. Ultimately though, it is a piece of work that has only touched the surface of the broad and complicated topic of exploring what ethical best practice in cultural knowledge exchange might look like. We hope that it will form the base of a larger piece of collaborative work, encouraging further reflections and development from across the sector.

The following article covers the shaping of the call for papers and the publication itself. It also encompasses the wider subsequent research, emerging key themes, and my reflections. This includes elements that enable and challenge ethical and equitable practice, helping us with the identification of potential gaps, before going on to signpost to further relevant research and resources.

## Initial research: the development of the call for papers and the publication

I began with delving into the work already housed in the NCACE [Collection](#) and [Evidence Repository](#). Exploring what learnings could be taken forward and what existing work already contributed to our questions. The impressive ‘Collection’ included 44 pieces of work. Covering a wide range of data from case studies, reports, essays, toolkits and blogs commissioned and produced by NCACE and a wider ‘Evidence Repository’ including almost 300 pieces on the scale, nature, drivers, and wider impacts of knowledge exchange collaborations between Higher Education and the arts and culture sectors. Both portals have the ability to search and browse by theme. Like all researchers, I found it was easy to get lost in the rich archive, and it required real constraint to focus on the most useful material for this work — a testament to the brilliant labour undertaken by NCACE

There is so much rich content on this topic in the Evidence Repository. Content that could help to inform and shape work and thinking in this space, (including a [Poem: Easy Bake Collaboration Equity Pie](#), by one of our contributors, Pauline Rutter). You will find a complete record in the reading list and signposting section at the end. In the coming paragraphs, I’ve included a few examples that stood out, along with my own thoughts as to why they might further our thinking on this subject.



Take the concept of the ‘critical friend’ in [Different Stories, Difficult Stories: why Cultural and HE partnerships are essential to decolonial work](#), by Dr Helen A. Hopkins. In this piece, the idea of the ‘critical friend’ presents a way of working that would allow practitioners to ask important questions of each other and themselves, create a space for critical reflection and potentially embed ethics and integrity considerations throughout collaborations. It demonstrates how the model enabled those involved in the project to have more open and challenging conversations, and how the ‘critical friend’ could be employed by others to develop more ethical practice.

In terms of skills, as part of the interview in [Narrating Cultural Knowledge Exchange: Stories and perspectives from Knowledge Exchange professionals working in Higher Education in the UK](#), by Dr Rebekka Kill, Sian Britton acknowledges her role in empowering academic staff as ethical leaders. Thinking about next steps, and how developing ethical leadership skills and in particular, models of distributed leadership, could be a powerful way to develop more ethical practice and partnerships.

The principles of Professor Maria Delgado’s foreword are echoed throughout as we might expect. We see them in the [STEAMy Principles Blog post](#) by Clayton Shaw, where Shaw lists the central principle for creating fulfilling knowledge exchange at STEAMhouse being equality, whether “equality of input or equality of discipline; each discipline, each person’s contribution is [considered] equally valuable”. Out of all of the articles that comment on values, this one stands out because fundamentally, ethical best practice requires a focus on equity and inclusion above all else.

Finally, the *Collaborating with Higher Education Institutions* Survey is one of the most substantial of its kind, and the [report](#) (along with other reports in the archives) shares some key findings which provide us with an important catalyst for future conversations and work still to be done. The report’s summary included many positive responses to the survey, but it also highlighted several negative themes that arose. Including challenges of funding delays and unpaid labour, poor communication and instances of unbalanced scales of power, that consequently lead to wider issues and project disruptions. These challenges are not new or unknown to us, and are also echoed in wider research from the arts and culture sector. We will return and unpick them further on in the report. These challenges have also been the focus of increased scrutiny following the impact of wider issues, such as covid and the cost of living crisis. We all know that no waving of a magic wand would solve these challenges. Nevertheless, you can begin to imagine how a set of principles that had equity, integrity and care at its core, and included suggestions on managing funding or new structures for working together, could mitigate against some of these issues in the future.

Throughout the collection writers echo the same sentiments with their calls for more equitable partnerships, new frameworks, and new funding models to allow for such. We hope that this work provides us with a starting point to think about all of this and what ingredients we might suggest be included in Pauline’s ‘Collaboration Equity Pie’.

In addition to the articles mentioned already, there are several toolkits within the NCACE ‘Collections’ which are extremely useful and could be adapted and developed further to include a wider consideration on ethics. I was particularly struck by the [Collaboration: generating valuable outcomes and positive impacts](#), toolkit by Dr Federica Rossi and Dr Thanasis Spyriadis and [A Short Guide for Developing Collaborative Projects between Universities and the Arts](#), toolkit by Dr Sarah Sigal and Evelyn Wilson. You could see the former planning checklist for arts and cultural organisations being extended to include a section on risk, for example. Similar to the discussion prompt in Emily Williams and Alice Tatton Brown’s [Contract of Care](#) (2015-2019).



Furthermore, what are the potential impacts if the guide for developing collaborative projects between Universities and the Arts was also adapted to include language similar to that used in the the foreword of this publication?

All the content referenced above presents a very small glimpse into the extremely rich collection of work and thinking that has been collected by NCACE that could be used to inform work in this space. The exploration of the NCACE archives was followed by some wider research before we looked at developing the call for papers. This initial research suggested several key themes that informed the development of the call for contributors and subsequent areas that we invited authors to explore in their responses. These themes were:

**Creating the conditions for success:** how do you provide the environment, skills and resources to support ethical practice in cultural knowledge exchange? What are the questions that you ask yourselves and the principles that inform your KE work?

- **Co-creating ethical practice:** how does co-creation/co-design support and enhance ethical practice in cultural KE? What can we learn from co-creation/co-design/collaborative design to inform the advancement of ethical exchange?
- **Shaping ethical leaders:** how are we developing and supporting leaders that actively promote ethical best practice in their collaborations? How can leadership skills help in creating ethical practice and successful, inclusive cultural KE?
- **Future trends:** What are the future trends of policy and practice in ethical cultural KE? How can future policy and funding support better practice in this space?
- **Creating safe spaces:** how can shared spaces in cultural KE work support effective practice and successful outcomes? Can shared, or 'safe' spaces support open conversations, reflection and challenging questions to ensure ethical practice? How can operating in the same civic space help promote equity and inclusion?
- **Challenges or enablers?** What are the issues that you have encountered in cultural KE and how you might have found solutions? How could such issues be avoided in the future using ethical guidelines? How can we re-think funding, partnerships and models to overcome the barriers of equity, integrity and ethical practice?

In the spirit of sharing best practice and reflexive research, we sought contributions drawing upon experience, explorations of new ways of working, challenges faced and problem solving. As a result, we have been able to present a diversity of writing styles, coming from different disciplines and contexts across the arts and culture sector and higher education. We hope that it is useful for a wide range of stakeholders.

A number of our writers have also highlighted toolkits that they use, or have developed themselves including the [Disrupt: Tools for sharing power](#) Toolkit, Coordinated by Guildhall School of Music & Drama and Barbican and partners. You'll find this included in our signposting section alongside others.

Such a rich array of thinking and contributions form the basis of an interesting set of questions to start to consider. Rather than a set of guiding principles, or another concordat, is it in fact a set of inspiring questions that we need? Could we start with Pauline Rutter's 'What if'? Drawing on the idea of the 'reflexive' researcher and the importance of reflexivity as a way to achieve a more ethical practice in collaborative research and knowledge exchange. Should we be focusing

on ‘reflexivity’ as “an active, ongoing process that saturates every stage of the research” or in this case, Cultural Knowledge Exchange?<sup>12</sup>

### **Wider research, key themes and reflections**

Alongside the call for papers, reviewing of proposals and selection of contributors, I began to explore wider research on the topic. Exploring diverse avenues of cultural knowledge exchange, such as co-production and examining relevant research and resources from various organisations and leading bodies from across the sector. The essence of this deep dive has been distilled into several key themes, with my own reflections below, and some useful examples.

These are the key themes and important areas that began to emerge:

### **Taking time to care is key**

The bottom line is that transparency, trust and growing meaningful relationships takes time. For ethical best practice within Knowledge Exchange between the arts and cultural sector and higher education, taking the time to care is integral, before, during and after a project. As they so appropriately say in the [Creating Living Knowledge Report](#), we need to “recognise that time is to collaborative research what a supercomputer is to big data”.<sup>13</sup> It is an important place to start and there are a few nuances to the reasons why it is so important in this space.

Firstly, taking the time before a project to identify mutual goals, outcomes and a baseline for what can be achieved is crucial to any project. Giving enough time to truly build trust, be transparent, ask questions and develop mutual understanding and equity is critical to embedding ethics and integrity in knowledge exchange. Often we see this process rushed due to bid deadlines, competing priorities, lack of resources allocated to this stage of work and the varying pace that different organisations work at. You’ll find some really useful areas to think about when starting a project in the *Guide for Developing Collaborative Projects* by Dr Sarah Sigal and Evelyn Wilson that I mentioned earlier.

It is worth noting that taking the time to build trust is increasingly important for projects working with marginalised groups. But as Lewis Hou tells us, “many actors, be it researchers or institutions, simply haven’t earned that trust yet”.<sup>14</sup> As we know from Johan Siebers and Michelle Bastian’s work on time, “it [time] plays a complicated role” in feelings of belonging and connection and is interconnected with processes of “inclusion and exclusion”.<sup>15</sup> Why then, is it not more of a priority for us all? Where has the time gone? Another consideration is that project development time is often not funded — tying into the challenge to funders and policy makers to do things differently.

---

12 Guillemin, M. & Gillam, L. (2004). Ethics, Reflexivity, and “Ethically Important Moments” in Research. *Qualitative Inquiry*, 10(2), 261–280. Accessed at: <https://doi.org/10.1177/1077800403262360>. [Accessed 04 December 2023]

13 Prof Facer, K. & Dr Enright, B. *Creating Living Knowledge Report*. University of Bristol, January 2016. P.7. Accessed at: [https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL\\_FINAL\\_CC\\_Creating\\_Living\\_Knowledge\\_Report.pdf](https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL_FINAL_CC_Creating_Living_Knowledge_Report.pdf) [Accessed 04 December 2023]

14 Hou, L. (2023) How do we move away from foregrounding ourselves? The problem with “Co-Production”. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-happening/blog/how-do-we-move-away-foregrounding-ourselves-problem-co-production> [Accessed 04 December 2023]

15 Bastian, M. (2014). Time and community: A scoping study. *Time & Society*, 23(2), 137-166. Accessed at: <https://doi.org/10.1177/0961463X14527999> [Accessed 04 December 2023]

As mentioned earlier, setting aside time during a project, to care for everyone, act as a ‘critical friend’ and ask important questions of each other and ourselves, is equally important as spending time on this before and after a project.

One of the key features for many successful partnerships and building trust, is a commitment to long term collaborations.<sup>16</sup> As stated in the [NCACE Micro-Commissions Evaluation Report](#), numerous partnerships centre “on time-limited projects,” that “only last as long as the funding awarded, and are not as resilient, productive or impactful for collaborators or communities as they could be”.<sup>17</sup>

So it’s agreed we need to make time and space for more ethical collaborations a priority before, during and after a project. But how we practically approach the challenges around allocating and valuing people’s time requires real consideration too. Commonly there is a discrepancy between the outlined allocation of time and resources, and the actual experience of individuals delivering projects. At the core of ethical, careful collaborations, is the principle of respect and valuing each other’s time... Within the *Everyday Creativity Report*, three valuable principles are outlined: relate, respect, and reciprocate. Under the category of respect, one key aspect emphasised is the importance of valuing people’s time.<sup>18</sup> This is essential for more equitable partnerships. Equitable Knowledge Exchange “done properly, takes time, capacity and trust” and respect.<sup>19</sup>

*“RESPECT: Give credit and offer encouragement. Recognise what is valued. Value people’s time, commitment and difference.”*<sup>20</sup>

## **The fundamentals of funding**

The fact is, that “the money matters significantly,” especially when we are talking about developing more ethical practices and ways of working in cultural knowledge exchange.<sup>21</sup> Even with best intentions at heart, inevitably, funding will have an effect on the balance of power. It can turn even the best relationships into contractual ones focused on objectives and KPIs, if you don’t take care to build in other values that really matter as well. In fact, many challenges related to funding processes can create roadblocks for more equitable practice. This research found that everyone is clear that more flexible and low stakes funding models are needed. The NCACE Micro-commissions worked really well in this respect, offering the chance for light touch proof of concepts projects where those involved were able to take risks and build something to take forward.

---

16 Prof Facer, K. & Dr Enright, B. *Creating Living Knowledge Report*. University of Bristol, January 2016. p.73. Accessed at: [https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL\\_FINAL\\_CC\\_Creating\\_Living\\_Knowledge\\_Report.pdf](https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL_FINAL_CC_Creating_Living_Knowledge_Report.pdf) [Accessed 04 December 2023]

17 Stuart, M. and Leighton, S. *NCACE Mirco-Commissions Report*, NCACE Publication, p.2. Available at: <https://ncace.ac.uk/wp-content/uploads/2022/10/Stuart-and-Leighton-Micro-Commissions-Report.pdf> [Accessed 25 July 2023]

18 Audience Agency and the Centre for Cultural Value. (2023). *Supporting Everyday Creativity resources*. P.42. Accessed at: <https://www.artscouncil.org.uk/developing-creativity-and-culture/communities-and-engagement/everyday-creativity> [Accessed 04 December 2023]

19 Hou, L. (2023) *How do we move away from foregrounding ourselves? The problem with “Co-Production”*. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-happening/blog/how-do-we-move-away-foregrounding-ourselves-problem-co-production> [Accessed 04 December 2023]

20 Audience Agency and the Centre for Cultural Value. (2023). *Supporting Everyday Creativity resources*. P.42. Accessed at: <https://www.artscouncil.org.uk/developing-creativity-and-culture/communities-and-engagement/everyday-creativity> [Accessed 04 December 2023]

21 Prof Facer, K. & Dr Enright, B. *Creating Living Knowledge Report*. University of Bristol, January 2016. p.4. Accessed at: [https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL\\_FINAL\\_CC\\_Creating\\_Living\\_Knowledge\\_Report.pdf](https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL_FINAL_CC_Creating_Living_Knowledge_Report.pdf) [Accessed 04 December 2023]

However, this goes further than needing flexible, fair and equitable funding models designed to distribute power and create adaptive spaces. There are wider issues to address if we want to achieve more ethical collaborations. The NCACE Survey with Arts Professional identified persistent issues related to funding, including a reliance on unpaid work, delays in accessing funding, higher costs of researchers/academic staff within funding bids, and poor payment processes within Higher Education Institutions.

Again, these issues are echoed throughout the NCACE archives and wider reports from across the arts and culture sector.<sup>22</sup> Positively, in addition to discussion on the problems, there are also some useful examples and recommendations coming from the sector. The University of Greenwich PARKE Café project is one such example. Where freelancers and community experts were remunerated for their time, the project team sought to be open and transparent with how money was spent and ideas developed in the workshop were able to apply for funding (with project partners paid for time developing proposals.<sup>23</sup> And the Museums Association [Pay in Museums](#) report includes simple guidelines such as paying freelancers on time and paying people fairly.<sup>24</sup> We should add here that there are a number of Higher Education Institutions currently looking at their payment processes and how to improve the experience for partners when working with them.

Crucially, these matters become even more problematic when working with young people or marginalised groups and are in fact, “a significant barrier to equitable engagement”.<sup>25</sup> Without resource and funding towards their involvement, those important communities are also “effectively shut out of the landscape of research production” and knowledge exchange.<sup>26</sup> Not only does funding offer support with practical things like the reimbursement of travel costs and breaking down barriers for people to be involved, but covering costs and paying people for their time signifies that their role is truly valued. Bringing us back to the importance of valuing everyone’s time. There is a great example in the Disrupt toolkit where it references [Citizens’ Assemblies](#). In that system, citizen assembly members are paid for their time and consequently able “to be full of care for the task because of the time money allows”.<sup>27</sup>

In the National Co-ordinating Centre for Public Engagement resources, there is a helpful blog by Silvia Bortoli, a Senior Public Involvement Manager at the National Institute for Health and Care Research (NIHR). The blog explores work they have done recently to help tackle fairer payment approaches to public involvement.<sup>28</sup> It is a really interesting read as it discusses the problems in

---

22 To name one example, the Big Freelancers Survey 2023, by Freelancers Make Theatre work, reveals that freelance theatre workers feel undervalued and underpaid, which has led to a shortage of workers and increased workload. Freelancers Make Theatre Work. The big freelancers survey 2023. Accessed at: [https://freelancersmaketheatrework.com/bigfreelancerssurvey/2023report/](https://freelancersmaketheatrework.com/bigfreelancersurvey/2023report/) [Accessed on: 14 November 2023]

23 Hockham, D. Boddington, G. Ramos, J.L. and Pires, C.E. Practice as Research and Knowledge Exchange Cafés (PARKE): Methodologies to connect beyond academia (2022), NCACE Blog. Available at: <https://ncace.ac.uk/2022/06/01/practice-as-research-and-knowledge-exchange-cafes-parke-methodologies-to-connect-beyond-academia/> [Accessed on: 14 November 2023]

24 <https://www.museumsassociation.org/campaigns/workforce/pay-in-museums/>

25 Hou, L. Building youth-centred and equity-conscious engagement practice. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-new/blog/building-youth-centred-and-equity-conscious-engagement-practice>. [Accessed 04 December 2023]

26 Prof Facer, K. & Dr Enright, B. Creating Living Knowledge Report. University of Bristol, January 2016. P.4. Accessed at: [https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL\\_FINAL\\_CC\\_Creating\\_Living\\_Knowledge\\_Report.pdf](https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL_FINAL_CC_Creating_Living_Knowledge_Report.pdf) [Accessed 04 December 2023]

27 Guildhall School of Music & Drama and Barbican and partners. ‘We need to change how arts organisations are governed’, In: Disrupt: Tools for sharing power, Toolkit. Available at: <https://www.disruptfestival.org/toolkit> [Accessed 04 December 2023]

28 Bortoli, S. New guidance will help to determine fairer payment approaches for public involvement in research. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-new/blog/new-guidance-will-help-determine-fairer-payment-approaches-public-involvement>. [Accessed 04 December 2023]

this space, the solutions they see to them, and information on how they have co-produced their ‘consultation in use’ document. The guidance specifically focuses on public involvement in health and care research, however it shares challenges such as inflexible payment systems, as well as some useful advice that could be applied to knowledge exchange and collaborative research with the arts and culture sector.<sup>29</sup> It could even be used to inform a similar document specific to our needs.

Overall, this evidence underscores the critical role of funding and payment structures in shaping successful and more ethical collaborations. And demonstrates there is a real desire to explore new types of funding that would enable such practice to take place. As recommended in the *Creative Communities Report*, this will require new models of delivery that would “reorientate power dynamics in bidding” and enable more equitable and ethical partnerships.<sup>30</sup> It means funding models that would explore co-design, systems of distributed leadership, create space for experimentation, failure and adaptation, and respond to feedback from all levels of projects.

*“The greatest compliment that was ever paid me was when someone asked me what I thought, and attended to my answer.” – from Life Without Principle, by Henry David Thoreau (1863)*<sup>31</sup>

### **Respectful relationships and collaborations of care**

For ethical, equitable and respectful knowledge exchange, relationships and care are two sides of the same coin. As David Sweeney writes in his blog, [The start of a step change in arts and cultural Knowledge Exchange](#), genuine knowledge exchange should be “in the spirit of mutual respect, genuine exchange and supporting and learning from each other”, without this, “our best efforts will not deliver what we are capable of”.<sup>32</sup> Maria Delgado’s words support this, stating that care and respect should be a priority all those involved, including “users and beneficiaries”.<sup>33</sup> This is a collective responsibility that necessitates a shared understanding between everyone, with consideration and care for all.

We have already discussed the importance of time for relationship building at the start of projects, but what does that look like when done properly? To be truly meaningful it requires us to move beyond institutional habits and the formality of partnership agreements (though they remain a crucial element). It requires what Emily Williams established and coined as, ‘Contracts of Care’, where we take time to develop a deeper understanding and respect.<sup>34</sup> The model includes a framework for discussion on risk, vulnerability, expectation and more. More importantly, it is about giving valuable time to be honest, to ask difficult questions, and puts emphasis “on the beginning of the relationship, as supposed to just a contract”.<sup>35</sup> Again, showing us that time at the

---

29 Health and Care Research Wales, Health Research Authority and NIHR, Payment for Public Involvement in Health and Care Research: A guide for organisations on determining the most appropriate payment approach, June 2022. Accessed at: <https://www.nihr.ac.uk/documents/Payment-for-Public-Involvement-in-Health-and-Care-Research-A-guide-for-organisations-on-determining-the-most-appropriate-payment-approach/30838#how-to-cite-this-guidance> [Accessed 04 December 2023]

30 By All, For All: The Power of Partnership, AHRC Creative Communities Deep Dive Report 2023. P.38. Accessed here: <https://www.creativecommunities.uk/wp-content/uploads/2023/04/By-All-For-All-The-Power-of-Partnerships-Creative-Communities.pdf> [Accessed 04 December 2023]

31 Carty, H. Why focus on governance? In Arts Council England, Blog. Accessed at: <https://www.artscouncil.org.uk/blog/why-focus-governance> [Accessed 04 December 2023]

32 Sweeney, D. The start of a step change in arts and cultural Knowledge Exchange, NCACE Blog post, Available at: <https://ncace.ac.uk/2021/03/18/the-start-of-a-step-change-in-arts-and-cultural-knowledge-exchange/> [Accessed 25 July 2023]

33 ‘Ethics, Integrity and Cultural Knowledge Exchange’, Foreword by Maria Delgado.

34 Contracts of care is a process for collaborators at the start of a project. It was originally conceived in 2011 by Emily Williams who owns the IP. An example developed by Emily Williams and artist Alice Tatton Brown and can be found on this website: <https://cranberry-harpsichord-ss5n.squarespace.com/#/stein/>

35 Emily Williams, in The Independent Theatre Podcast: Creating Caring Contracts. Accessed at: <https://theindependenttheatrepodcast.buzzsprout.com/1977999/12815030-creating-caring-contracts> [Accessed on: 14 November 2023]



start of projects, if well spent, has a real impact on the relationship and the delivery, paving the way for more ethical and careful collaborations.<sup>36</sup>

Our ‘care’ in cultural knowledge exchange should extend beyond our partnerships and individual projects, because speaking honestly about what works and what doesn’t work with the wider sector is also equally as important. “Showing the messy also forms part of an ethics of care for other researchers as we reveal the imperfect nature of research” or, in this case, knowledge exchange.<sup>37</sup>

We know that even with the very best discussions, partnership agreements and beginnings, relationships can still be affected and shaped by the project content, funding processes, institutional context, social context and personal motivations. Bringing us back to the importance of transparency and open communication at all stages. And the need for more equitable, distributed models of funding and partnerships.

Moreover, for things such as ‘contracts of care’ to be effective and for respectful relationships to thrive, we need to use plain and accessible language in these documents and our outputs. This means things like avoiding acronyms and adapting the language of our statements, policies and guidance. The Centre for Social Justice and Community Action at Durham University has done this with several of their guides creating easy to read versions. More widely we need to be careful about the language that we do choose to use when talking about our work and its appropriateness. “There is nothing, therefore, intrinsically democratising about ‘co-production’ between universities and community partners. It depends on who is being collaborated with, for what purposes, in what ways”.<sup>38</sup> Similarly, we need to avoid ‘empty ethics’. We must make sure that we are not using empty words to describe what we are doing.

When we are talking about care in this context, we are speaking about the “importance of compassionate care, including empathy, sympathy, generosity, openness, distress tolerance, commitment and courage”.<sup>39</sup> After working with Emily Williams, on ‘Contract of Care’, Alice Tatton Brown went on to deliver workshops on care strategies for artists. In a space where everyone is working incredibly hard, under pressure, facing funding cuts and more, increased space, focus and support with care is an essential, not an optional consideration.

### **Shifting and sharing power**

In order to bring about real change, we need to take positive action. Is it time to get disruptive, and challenge some of the dominant ways of working? Disrupt gives us a model of interventions within the performing arts sector, do we need similar models for cultural knowledge exchange? ‘Unbalanced scales of power’ was yet another piece of feedback that came out of the [Collaborating with Higher Education Institutions: Findings from NCAE Survey with Arts Professional](#) publication and like many of the other challenges that we have discussed, we hear it echoed in reports and case studies across the sector. For more ethical, fair and equal practice, we need to not only recognise and acknowledge the impact of hierarchical modes and power imbalances in the

---

36 Emily Williams, in *The Independent Theatre Podcast: Creating Caring Contracts*. Accessed at: <https://theindependenttheatrepodcast.buzzsprout.com/1977999/12815030-creating-caring-contracts> [Accessed on: 14 November 2023]

37 Spray, J. Fechtel, H. & Hunleth, J. (2022). What Do Arts-Based Methods Do? A Story of (What Is) Art and Online Research With Children During a Pandemic. *Sociological Research Online*, 27(3), 574–586. Accessed at: <https://doi-org.plymouth.idm.oclc.org/10.1177/13607804211055492>. [Accessed 04 December 2023]

38 Prof Facer, K. & Dr Enright, B. *Creating Living Knowledge Report*. University of Bristol, January 2016. P.149. Accessed at: [https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL\\_FINAL\\_CC\\_Creating\\_Living\\_Knowledge\\_Report.pdf](https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL_FINAL_CC_Creating_Living_Knowledge_Report.pdf) [Accessed 04 December 2023]

39 Spicker, P. (2022). “2: One size fits all? The problems of offering ethical guidance to everyone”. In *Ethical Evidence and Policymaking*. Bristol, UK: Policy Press. Accessed at: <https://doi.org/10.51952/9781447363972.fm001> [Accessed 30 November 2023]

work we do, but to shift away from them as well. This requires us to embrace models of distributed leadership across the sector and in partnership working. Here, we may also want to start looking at the concept of ‘Equitable Exchange’ from a piece about a framework for diversity and inclusion in geosciences. In this framework the authors propose “Equitable Exchange (EE) as a process of co-production that is grounded in ethical considerations about power, that incorporates voices and approaches beyond [the] mainstream,” and that “expects cross-cultural competency of its adherents”.<sup>40</sup>

Alongside existing innovative projects, and the examples from our contributors on generative leadership and devolving power, there are some exciting, forward thinking initiatives happening in this space. For example Plymouth Culture, an organisation that exists to support and enable the growth of culture across the city of Plymouth, have just begun a pilot leadership programme that explores and builds a model of distributed leadership, funded by Arts Council England. Work like this is ever more important when “achieving inclusive leadership remains one of our sector’s big challenges”.<sup>41</sup> In this instance, they are talking about the creative and culture sector, however literature on leadership in higher education also places “an increasing emphasis on the development and practice of inclusive leadership to support the transformation of higher education [...] towards greater equity, diversity and inclusion”.<sup>42</sup>

The need to develop more distributed, inclusive leadership models and skills, more ‘equitable exchange’ across cultural knowledge exchange and collaborative research, also necessitates a focus on cultural awareness to minimise power imbalances. In CAKES (Cultural Awareness and Knowledge Exchange Scheme), “Cultural awareness was promoted in themed workshops in which staff and students shared stories about and experiences of wide-ranging topics” and students “were actively encouraged to share their challenges and identify workshop topics” to minimise power imbalances.<sup>43</sup>

With this in mind, we need to look again at the language that we are using to talk about the work we are doing and the roles of people involved. The terms that we use can “range from highly hierarchical power relationships (e.g., researcher and participant) to more egalitarian relationships (e.g., coresearcher)”.<sup>44</sup> Even co-production which we see as a positive act, can re-establish “the traditional power dynamics” as ultimately “it is the institution who has set the terms of engagement and agenda, and who has the power to decide they are going to co-produce, and the boundaries and terms in which they do this”.<sup>45</sup>

---

40 Harris, L. A. et al. (2021). Equitable exchange: A framework for diversity and inclusion in the geosciences. *AGU Advances*, 2(2) Accessed at: <https://doi.org/10.1029/2020AV000359> [Accessed 30 November 2023]

41 Carty, H. Why focus on governance? In Arts Council England, Blog. Accessed at: <https://www.artscouncil.org.uk/blog/why-focus-governance> [Accessed 04 December 2023]

42 Schiltmans, J. & Davies, D. (2023). How to be an inclusive leader in higher education. *Journal of Higher Education Policy and Leadership Studies*, 4(1), 7-20. Accessed at: <https://johepal.com/article-1-307-en.pdf> [Accessed 04 December 2023]

43 McKay, J. O’Neill, D. & Petrakieva, L. (2018) CAKES (Cultural Awareness and Knowledge Exchange Scheme): a holistic and inclusive approach to supporting international students, *Journal of Further and Higher Education*, 42:2, 276-288, DOI: 10.1080/0309877X.2016.1261092 — Accessed at: <https://www.tandfonline.com/doi/full/10.1080/0309877X.2016.1261092?needAccess=true> [Accessed 04 December 2023]

44 Karnieli-Miller O, Strier R, Pessach L. Power Relations in Qualitative Research. *Qualitative Health Research*. 2009;19(2):279-289. Accessed at: <https://doi.org/10.1177/1049732308329306>. [Accessed 04 December 2023]

45 Hou, L. (2023) How do we move away from foregrounding ourselves? The problem with “Co-Production”. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-happening/blog/how-do-we-move-away-foregrounding-ourselves-problem-co-production> [Accessed 04 December 2023]

## Shared, safe spaces

Another theme that emerged from the research and our contributors, is the importance of shared, safe and accessible spaces, as an enabler for effective collaborations across arts and culture and higher education. Its significance being the fact that “creating and maintaining a space that feels equitable and inclusive empowers people to flourish”.<sup>46</sup> It is even more important within the context of the civic university and the goals that the sector is setting itself in this respect, which have created a real “need for timely reflection on how culture and creativity could help universities engage with local communities and break barriers to access”.<sup>47</sup> To achieve this change requires universities to look at new modes of engagement and collaboration. The case study in the NCACE archives, on the University of Greenwich’s Bathway Theatre, argues for an ‘Open Third Space’ that allows for more equitable and effective partnerships, the decolonisation of the academy and space for important on-going reflection.<sup>48</sup> There needs to be a new balance to planning that allows everyone to “collaborate and operate in the same civic spaces”.<sup>49</sup>

Another excellent example of this is the Social Higher Education Depot (SHED) project. A “unique public arts space” that has been “co-designed with communities” and works with a wide range of stakeholders and organisations including charitable trusts, museums, arts councils, local authorities, H.E sector and creative industries.<sup>50</sup> To “stimulate debate on regenerative place-making” and provide “a platform for emerging and established practitioners and artists”.<sup>51</sup> As well as being a shared space which was co-designed with students, academics and the community, SHED is quite literally “a mobile shed which acts as a bridge between High Education and the public, in a safe and inclusive way”.<sup>52</sup>

The importance of safe and accessible, mutual spaces is especially critical when considering the role of spaces used by different groups. In community building fostering a sense of ownership and belonging, and shaping a common identity and placemaking are “strongly linked to wellbeing”.<sup>53</sup> If we want everyone to feel empowered and valued, then we need to provide and use spaces to allow for that.

Finding, creating, and using accessible spaces for the work that we do is of heightened significance when we consider that organisations, community groups and spaces across the arts and culture sector are losing access to space that is critical to the work they do.<sup>54</sup>

---

46 Guildhall School of Music & Drama and Barbican and partners. ‘Collaborating with elders’, In: *Disrupt: Tools for sharing power, Toolkit*. Available at: <https://www.disruptfestival.org/toolkit> [Accessed 04 December 2023]

47 Gilmore, A., & Comunian, R. (2014). ‘From knowledge sharing to co-creation: paths and spaces for engagement between higher education and the creative and cultural industries’, In R. Kooyman, G. Hagoort, & A. Schramme (Eds.), *Beyond Frames: Dynamics between the Creative industries, Knowledge Institutions, and the Urban Environment*, (pp. 141-147). University Press Antwerp. Accessed at: [https://pure.manchester.ac.uk/ws/portalfiles/portal/33422455/FULL\\_TEXT.PDF](https://pure.manchester.ac.uk/ws/portalfiles/portal/33422455/FULL_TEXT.PDF) [Accessed 04 December 2023]

48 Ellisa, T. Hockhamb, D. Rollec, E. and Zigomo, P. Becoming civic centred – A case study of the University of Greenwich’s Bathway Theatre based in Woolwich, In: *STUDIES IN THEATRE AND PERFORMANCE 2020*, VOL. 40, NO. 3, 316–327. Accessed at: <https://www.tandfonline.com/doi/epdf/10.1080/14682761.2020.1807211?needAccess=true&role=button> [Accessed 04 December 2023]

49 Gilmore, A., & Comunian, R. (2014). ‘From knowledge sharing to co-creation: paths and spaces for engagement between higher education and the creative and cultural industries’, In R. Kooyman, G. Hagoort, & A. Schramme (Eds.), *Beyond Frames: Dynamics between the Creative industries, Knowledge Institutions, and the Urban Environment*, (pp. 141-147). University Press Antwerp. Accessed at: [https://pure.manchester.ac.uk/ws/portalfiles/portal/33422455/FULL\\_TEXT.PDF](https://pure.manchester.ac.uk/ws/portalfiles/portal/33422455/FULL_TEXT.PDF) [Accessed 04 December 2023]

50 Dr Jones, R. S.H.E.D. NCACE Article, Available at: <https://ncace.ac.uk/wp-content/uploads/2023/03/Rhiannon-Jones-S.H.E.D.pdf> [Accessed 25 July 2023]

51 Dr Jones, R. S.H.E.D. NCACE Article, Available at: <https://ncace.ac.uk/wp-content/uploads/2023/03/Rhiannon-Jones-S.H.E.D.pdf> [Accessed 25 July 2023]

52 Dr Jones, R. S.H.E.D. NCACE Article, Available at: <https://ncace.ac.uk/wp-content/uploads/2023/03/Rhiannon-Jones-S.H.E.D.pdf> [Accessed 25 July 2023]

53 Audience Agency and the Centre for Cultural Value. (2023). Supporting Everyday Creativity resources. P.12. Accessed at: <https://www.artscouncil.org.uk/developing-creativity-and-culture/communities-and-engagement/everyday-creativity> [Accessed 04 December 2023]

54 <https://www.creative-lives.org/spaces-for-creativity>

As I move towards the conclusion of this piece, I would like to briefly outline some of the potential gaps in the research and reflections which also suggest ways of developing more ethical practice in the future. The gaps include (and you may think of others to add), research and considerations of:

### **Existing policies**

- Existing policies and future thinking around policies and structures in this space.

### **Research ethics or REF**

- Maria Delgado mentioned this in her foreword and talked about how we could adapt principles from Concordat to support research integrity for Knowledge Exchange.

### **Empty ethics**

- The need to avoid ‘empty ethics’, tick-box approaches and onerous hoops to jump through.

### **Digital inclusion and exclusion**

- The use of digital tools to broaden participation in Knowledge Exchange and why this can sometimes also be problematic, in some cases excluding people instead of creating roads into the work.

### **Skills development**

- Aside from discussion on the need to develop more inclusive, distributed models of leadership, we have not discussed skills development. An important subject, as we all know because the complexity of knowledge exchange and everything that spills over into it, requires deep knowledge, creativity, skill, and most importantly people skills. All that needs nurturing and developing to ensure best practice and shared understanding.

### **Decolonisation of the academy and research**

- Decolonising knowledge, research and the academy is another theme that has appeared in research that needs important consideration.<sup>55</sup>

### **Working with funders and policymakers**

- Continuing to work with funders to develop wider opportunities that allow for more ethical collaboration. For example, new AHRC calls such as Curiosity employ a wide definition of the term “researcher”, acknowledging that expertise is not always located within a university.

Despite these gaps and whilst we have many more questions and avenues that it might be worth exploring, there is already a lot of really good work going on. It is apparent from the information collected that there is an evolution of thinking in this space and an increased focus on ethical best practice and approaches.

---

<sup>55</sup> There is lots of work looking at this area, a few examples of which are included in the signposting section and linked here. These include work by Lucy Panesar (<https://www.arts.ac.uk/knowledge-exchange/stories/ke-voices-decolonising-knowledge-and-the-arts-with-lucy-panesar>) and SOAS (<https://www.soas.ac.uk/research/research-and-knowledge-exchange/research-vision-and-strategy/decolonising-research>).

## Conclusion

As evidenced from all of the contributors in this publication and through the examples that we have shared, there is much good and inspirational practice we can all draw on to inform our work – but there are also many challenges and many more questions that emerge. For researchers and practitioners working in this area, the themes and issues explored in this report will be familiar: the enhancement of ethical best practice, successful collaborations through longer term, well thought out partnerships, and the usual repeating themes of honesty, trust, respect and time. It is clear from the research that we have undertaken and the conversations that have begun (or been picked up), that this piece of work is very timely and aligns with similar thought and action across the sector. We see that The Museums Association are currently reviewing their code of ethics in consultation with the sector, and the Independent Theatre Council’s most recent podcast explored ‘Creating Caring Contracts’.

It is hoped that this research and the publication will be a starting point to prompt even more sharing of best practice. That it will provoke more questions, perhaps some answers, and certainly further work that might include the development of a set of principles to support and inform best practice.

The tools that we have highlighted may be a useful first step for those interested in developing their practice. For example, the NCCPE [EDGE tool](#), a self-assessment framework for public engagement, could be refashioned for use in ethical cultural knowledge exchange. The European Commission–funded PRO-RES project which aims to promote ethics and integrity in non-medical research, has also been working on the creation of an ethical research framework that might be applicable to both academic and non-academic research.<sup>56</sup> At the heart of this is a statement of principle that organisations (academic and non-academic) can endorse and sign up to. Could such a thing be developed for ethical cultural knowledge exchange?

There are many extremely useful guidelines that already exist across the sector, but we note that these tend to be focused on a specific type of collaborative research, sector or knowledge exchange more generally and whilst useful, there are barriers in terms of some of the language used and they are ultimately not broad enough for the range of activity that falls under the umbrella of cultural knowledge exchange.

We know that collaborations in cultural knowledge exchange and trans-disciplinary practice have far-reaching benefits, and the fact is that to do good work across all areas of cultural knowledge exchange we need to care for and empower each other whilst prioritising health and wellbeing. This is even more critical when so much of the work that we do spans across different sectors, disciplines, cultures and involves working with communities and organisations of all kinds.

It’s time to get disruptive, be brave, and take responsibility for creating ethical and inclusive spaces and methods for our work. Are you in?

**Emily Barrett**

[www.emilybconsulting.co.uk](http://www.emilybconsulting.co.uk)

---

<sup>56</sup> Iphofen, R. & O’Mathúna, D. (Eds.). (2022). Chapter 5. In *Ethical Evidence and Policymaking*. Bristol, UK: Policy Press. P.131. Accessed at: <https://doi.org/10.51952/9781447363972.fm001> [Accessed 30 November 2023]



**Author bio**

Emily Barrett is a freelance consultant and facilitator supporting collaboration, events and placemaking initiatives. With a background working at the University of Plymouth supporting knowledge exchange, her expertise lies in working at the interface between research and industry. She specialises in bringing together academia with communities, organisations, and businesses, to exchange ideas and expertise in creative and unique ways and working with diverse groups, to help them work together and develop new ideas and projects that create impact.

Having worked across a number of externally funded projects in the South West, including iMayflower (Cultural development fund), Engaging students in knowledge exchange and South West creative technology network, Emily has supported, organised and delivered numerous events and workshops, including six hackathons/startup events and a national conference on student knowledge exchange.

A relationship focused super-connector, Emily helps teams build positive relationships, make powerful connections, share stories and deliver meaningful projects.

# Further Resources

## About

This signposting section is not an exhaustive list, but rather, we hope, a productive starting point for anyone interested in exploring this topic further. It signposts resources across different sectors, which may be useful and we welcome suggestions for additional resources that can be added at a later date.

## Useful Toolkits, Guides and Resources

[Advance HE: Guidance on the collection of diversity monitoring data](#) Updated guidance on how to collect data about personal characteristics of staff and students in UK higher education.

### [Asset Based Community Development Model Example](#)

[Bringing displaced journalists into the newsroom: A guide by the Refugee Journalism Project](#)

This toolkit is an informed resource for media organisations seeking to support, employ or deliver projects with those who have a background of forced migration. It is built using the testimonials and experiences of those with lived experience, and those who have worked with displaced media workers.

[Community-based participatory research: A guide to ethical principles and practice](#) (2nd Edition), by the Centre for Social Justice and Community Action, Durham University and National Co-ordinating Centre for Public Engagement, November 2012. (There is also an easy read version of this guide available.)

### [Contemporary Visual Arts Network England: Call to Action – Fair and Equitable Toolkits](#)

These toolkits are created to encourage the development of further work toward a fairer, more equitable sector, helping to turn thinking into action.

[Culture, Health and Wellbeing Alliance: From Surviving to Thriving: Building a model for sustainable practice in creativity and mental health](#) This report explores how people and organisations can use creativity to support mental health to survive and thrive. It includes a useful model identifying actions that would make creative practice for mental health sustainable, and makes recommendations to different groups across the sector (e.g. Funders, practitioners, Researchers).

[Creative Health Quality Framework](#) The Creative Health Quality Framework is a tool that helps us think about what “good” looks like for creative and cultural initiatives that aim to support people’s health and wellbeing. It includes downloadable resources based on eight Creative Health Principle. The Creative Health Quality Principles are a useful example of what could be developed on this topic in the future.

[Disrupt: Tools for sharing power](#) Coordinated by Guildhall School of Music & Drama and Barbican and partners, this toolkit is a resource for artists and organisations working with communities.

[Kazzum Arts Amplify Guide](#) Kazzum Arts supports children and young people to experience creativity and build relationships, whilst also highlighting social injustice and advocating for their needs and vision for their worlds. This guide explores considerations when working this way to maintain ethical best practice. It includes the use of six principles of care and methods of working.

[National Co-ordinating Centre for Public Engagement: Guidance on partnership working](#)

[Nesta: Engaging with evidence toolkit](#) Guidance aimed at policy makers, for engaging with evidence that could be applicable to a wider range of users and practitioners engaging with research.

[Of/By/For All Resources](#) A collection of toolkits, articles, and tools to help organisations strengthen work with their community.

[Payment for Public Involvement in Health and Care Research: A guide for organisations on determining the most appropriate payment approach, June 2022](#) A guide by Health and Care Research Wales, Health Research Authority and NIHR, to support organisations on paying public contributors in Health and Care Research. This could be useful for other areas of research, or creating something similar for cultural knowledge exchange.

[The Equity Compass by Youth Equity and STEM](#) The Equity Compass is a framework that helps you to reflect on your current practice and develop equitable practice.

[Social Mobility Commission: Socio-economic Diversity and Inclusion toolkit: Creative Industries](#) This practical toolkit can support creative organisations to increase socio-economic diversity.

[Using a logic model to develop your strategy](#) This guide by Mary-Clare Hallsworth on the NCCPE website, is intended to help your logic modelling in developing your plans. It could be used for developing strategies for more ethical best practice.

[Workbook: In practice: how can we shift power by holding more equitable spaces of care?](#)  
(Shared in Disrupt: Tools for sharing power)

## **Arts Council England:**

[Arts Council England Resources](#)

[Arts Council England: Directory of organisation](#) A list of organisations that can help you with embedding their investment principles in your work.

[Arts Council England: Everyday Creativity Resources](#) Arts Council England commissioned the Audience Agency and the Centre for Cultural Value to create a resource for you and your organisation if you are thinking about doing more to support “everyday creativity” in your communities.

[Arts Council England: Guidance on creating partnership agreements](#)

[Arts Council England: Inclusivity and Relevance – essential read](#)

[Arts Council England: Quick Community Mapping Guide](#)

## **NCACE:**

[A Short Guide for Developing Collaborative Projects between Universities and the Arts toolkit](#)

[Collaboration: generating valuable outcomes and positive impacts toolkit](#)

[Exploring value in KE collaborations between higher education and theatres](#) NCACE Report from an NCACE micro-commission project by TORCH and the Independent Theatre Council.

[S.H.E.D Case Study](#) S.H.E.D has created an alternative model for cultural value which is not economic, but rather a cultural ecosystem that's demonstrating a reflexive and equitable practice, facilitating autonomy and empowerment for the communities involved.

## Useful resources

[Culture, Health and Wellbeing Alliance: Toolkits, guidance and factsheets](#) Resources to help you develop cultural and creative programmes in relation to health and wellbeing.

<https://www.durham.ac.uk/research/institutes-and-centres/social-justice-community-action/toolkits/> The Centre for Social Justice and Community Action at Durham University has developed a number of useful tools and guides related to ethics, co-inquiry and community based participatory research that others may find useful.

<https://www.museumsassociation.org/careers/wellbeing-hub/> The Museums Association has a number of resources to support wellbeing.

<https://funpalaces.co.uk/makers-toolkit/> Fun Palaces toolkit offers a framework for people to get together and make things happen. It has been developed with their users and as an organisation, they have a commitment to detailed and inclusive evaluation – adapting as needed for their users.

<https://freelancersmaketheatrework.com/practical-resources/> Freelancers make theatre work have a number of practical resources to help theatre freelancers understand the ins and outs of funding applications, project grant advice and road maps for using the benefits system; Universal Credit, Jobseeker's Allowance, Council Tax Reduction etc.

## Useful tools

[GoodGrants](#) A content management system (CMS) for designing, managing and scoring grants. (Shared in Disrupt: Tools for sharing power)

[Open collective](#) A fiscal hosting service used by the social change nest CIC to help people and communities to receive and manage funding in a safe and transparent way. (Shared in Disrupt: Tools for sharing power)

[The National Co-ordinating Centre for Public Engagement: EDGE tool](#) a self-assessment framework which highlights 3 main areas that need to be addressed in developing effective support for public engagement. You could see how such a tool in the future could be applied to mapping how people engage with more ethical practice in cultural knowledge exchange.

## Useful websites and networks for you to explore

[Digital Culture Network Knowledge Hub](#) The Digital Culture Network provides practical support to the arts and culture sector around digital skills and leadership development.

<https://shadesofnoir.org.uk/> Shades of Noir champions social justice pedagogy and develops practices which centers the voice of the marginalised in the arts, culture and higher education for equality, cultural capital and the acknowledgment of those who came before.

<https://www.participatorygrantmaking.org/> The Participatory Grantmaking Community is a global collective dedicated to sharing knowledge and best practices around participatory grantmaking, encouraging its use, and shifting power within philanthropy.

<https://www.ofbyforall.org/> OF/BY/FOR ALL is a non-profit organisation that supports and provides digital tools for public institutions to become more inclusive, equitable, and relevant to their communities.

<https://londonsgiving.org.uk/> London's Giving is a place-based giving programme delivered by London Funders, supported by funding from the City Bridge Trust. It is an example of a place-based giving programme, that brings people together to tackle the issues that matter most to them.

<https://not-nowhere.org/about> not/nowhere is an artist workers' cooperative that programmes workshops, screenings, exhibitions and other events. It aims to support local artists to access film and media equipment, and training and to explore new possibilities for owning the means of production and finding sustainability in practice.

<https://www.weareeveryone.org/about-1> The everyone, everyday project in Dagenham supports local residents in doing practical and useful everyday things together.

<https://creativeaccess.org.uk/> – A social enterprise providing career-long access, opportunities, support and training for people from under-represented groups, to make the creative industries reflect society.

## Useful examples for you to explore

[Contract of care \(2015-2019\)](#) Contract of care example, by Alice Tatton Brown and Emily Williams. The original 'Contracts of Care' was developed by Emily in 2011.

### [SOAS University of London: Decolonising research initiative](#)

[Sound and Music – Fair access principles](#) The sound and music fair access principles have been created to act as a code of best practice for delivering open and inclusive development programmes, competitions and awards for artists and composers. They offer the opportunity to open up positive conversations across the wider sector, to explore ways of removing barriers to inclusion.

[University of the Arts London \(UAL\) – KE Voices: decolonising knowledge and the arts with Lucy Panesar](#) A interview with Lucy Panesar from UAL on her work tackling inequalities within higher education. This includes the [Decolonising Wikipedia Network](#), that Lucy founded and wider work expanding UAL's arts decolonisation efforts.

## Reports

[Good things Foundation – Digital Inclusion and Exclusion in the Arts and Cultural Sector Report 2021](#)

## Podcasts

[Arts Council England's Soundcloud channel](#)

[Culture Health and Wellbeing Alliance: Thriving Practice Podcasts](#)

[The Independent Theatre Podcast: Creating Caring Contracts](#)



## [The Independent Theatre Podcast: Ethical Management](#)

## [The NCACE Soundcloud channel](#)

Further examples and references can be found in the reading list below.

### Reading (Key reflections)

Aissatou, Prokopiou, E. et al. (2022). Stories Too Big for a Case File: Unaccompanied Young People Confront the Hostile Environment in Pandemic Times. *Sociological Research Online*, 27(3), 550–558. Accessed at: <https://doi-org.plymouth.idm.oclc.org/10.1177/13607804211064914>. [Accessed 04 December 2023]

Anas, Nguyen, D. C. & Nunn, C. (2022). Calais Again. *Sociological Research Online*, 27(3), 569–573. Accessed at: <https://doi-org.plymouth.idm.oclc.org/10.1177/13607804211066115>. [Accessed 04 December 2023]

Asher, R. and Jesper-Mir, E. Why do you need my data? A co-creative approach to enriching public dialogues around health data. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-new/blog/why-do-you-need-my-data-co-creative-approach-enriching-public-dialogues-around-health> [Accessed 04 December 2023]

Audience Agency and the Centre for Cultural Value. (2023). Supporting Everyday Creativity resources. Accessed at: <https://www.artscouncil.org.uk/developing-creativity-and-culture/communities-and-engagement/everyday-creativity> [Accessed 04 December 2023]

Ayrton, R. (2019). The micro-dynamics of power and performance in focus groups: an example from discussions on national identity with the South Sudanese diaspora in the UK. *Qualitative Research*, 19(3), 323–339. Accessed at: <https://doi-org.plymouth.idm.oclc.org/10.1177/1468794118757102>. [Accessed 04 December 2023]

Bastian, M. (2014). Time and community: A scoping study. *Time & Society*, 23(2), 137–166. Accessed at: <https://doi.org/10.1177/0961463X14527999> [Accessed 04 December 2023]

Bortoli, S. New guidance will help to determine fairer payment approaches for public involvement in research. National Coordinating Centre for Public Engagement (NCCPE). Available at:

<https://www.publicengagement.ac.uk/whats-new/blog/new-guidance-will-help-determine-fairer-payment-approaches-public-involvement>. [Accessed 04 December 2023]

By All, For All: The Power of Partnership, AHRC Creative Communities Deep Dive Report 2023. Accessed here: <https://www.creativecommunities.uk/wp-content/uploads/2023/04/By-All-For-All-The-Power-of-Partnerships-Creative-Communities.pdf> [Accessed 04 December 2023]

Carter, K. and Thrive. Community Toolkit: A guide to working with universities on research projects. Accessed at: <https://www.durham.ac.uk/media/durham-university/research-/research-centres/social-justice-amp-community-action-centre-for/documents/toolkits-guides-and-case-studies/Community-Toolkit.pdf> [Accessed 04 December 2023]

Carty, H. Why focus on governance? In Arts Council England, Blog. Accessed at: <https://www.artscouncil.org.uk/blog/why-focus-governance> [Accessed 04 December 2023]

Centre for Social Justice and Community Action, Durham University and National Co-ordinating Centre for Public Engagement. (2012). Community-based participatory research: A guide to ethical principles and practice. Available at: <https://www.publicengagement.ac.uk/resources/guide/community-based-participatory-research-guide-ethical-principles-and-practice> [Accessed 04 December 2023]

Centre for Social Justice and Community Action & National Coordinating Centre for Public Engagement (2022) Community-based participatory research: A guide to ethical principles and practice (2nd edition), CSJCA & NCCPE, Durham and Bristol. Accessed at: <https://www.durham.ac.uk/media/durham-university/departments-/sociology/Ethical-guidance,-final-version,-Dec-2022.pdf> [Accessed 04 December 2023]

Centre for Social Justice and Community Action and National Coordinating Centre for Public Engagement (2013). Doing research together: How to make sure things are fair and no one is harmed. Accessed at: [https://www.durham.ac.uk/media/durham-university/departments-/sociology/EasyRead-Doing-research-together-How-to-make-sure-things-are-fair-and-no-one-is-harmed-\(2013\).PDF](https://www.durham.ac.uk/media/durham-university/departments-/sociology/EasyRead-Doing-research-together-How-to-make-sure-things-are-fair-and-no-one-is-harmed-(2013).PDF) [Accessed 04 December 2023]

Chen, S. & Choi, C, J. (2005). A social exchange perspective on business ethics: An application to knowledge exchange: *JBE. Journal of Business Ethics*, 62(1), 1–11. Accessed at: <https://doi.org/10.1007/s10551-005-7056-y>. [Accessed 04 December 2023]

Clark, A. (2017) *Listening to Young Children, Expanded Third Edition: A Guide to Understanding and Using the Mosaic Approach*, Jessica Kingsley Publishers. Accessed at: *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/plymouth/detail.action?docID=4784949>. [Accessed: 04 December 2023]

Creative Lives. Spaces for Creativity, A report from Creative Lives, January 2022. Accessed here: <https://www.creative-lives.org/Handlers/Download.ashx?IDMF=1fc3f6b6-246d-4807-9430-a3c106c896ff> [Accessed 04 December 2023]

Culture, Health & Wellbeing Alliance. Creative Health Quality Framework. Accessed here: <https://www.culturehealthandwellbeing.org.uk/sites/default/files/Creative%20Health%20Quality%20Framework.pdf> [Accessed 04 December 2023]

Duncan, S. and Aumann, K. (2015). Who leads community university partnerships and how well do they work? National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-happening/blog/who-leads-community-university-partnerships-and-how-well-do-they-work> [Accessed 04 December 2023]

Durieux, M. (2023) London's Creative Industries – Sector deep dive. Accessed at: <https://www.london.gov.uk/business-and-economy-publications/londons-creative-industries-sector-deep-dive> [Accessed on: 14 November 2023]

Freelancers Make Theatre Work. The big freelancers survey 2023. Accessed at: <https://freelancersmaketheatrework.com/bigfreelancersurvey/2023report/> [Accessed on: 14 November 2023]

Freelancers Make Theatre Work. The big freelancers survey 2023, Executive summary – easy read. Accessed at: <https://freelancersmaketheatrework.com/wp-content/uploads/2023/06/Big-Freelancer-Survey-Report-2023-Plain-English.pdf> [Accessed on: 14 November 2023]

French, M. and Thurman, B. (2023). The Wellbeing Roundtable approach: A guide to creating effective wellbeing frameworks Dunfermline: Carnegie UK. Accessed at: [https://dlssu070pg2v9i.cloudfront.net/pex/carnegie\\_uk\\_trust/2023/09/31162952/The-Wellbeing-Roundtable-approach-Final-web.pdf](https://dlssu070pg2v9i.cloudfront.net/pex/carnegie_uk_trust/2023/09/31162952/The-Wellbeing-Roundtable-approach-Final-web.pdf) [Accessed 04 December 2023]

Gabriel, M. and Ollard, J. (2021) Democratising Innovation Policy, How community organising can help build a more inclusive economy. Accessed at: [https://media.nesta.org.uk/documents/EMIP\\_Democratising\\_Innovation\\_Policy\\_v2.pdf](https://media.nesta.org.uk/documents/EMIP_Democratising_Innovation_Policy_v2.pdf) [Accessed 04 December 2023]

Galabo, R. & Cruickshank, L. (2019) Improvement Matrix. Prompting New Ways of Thinking about Knowledge Exchange, *The Design Journal*, 22:sup1, 2291-2293, Accessed at: <https://doi.org/10.1080/14606925.2019.1595029>. [Accessed 04 December 2023]

Guildhall School of Music & Drama and Barbican and partners. *Disrupt: Tools for sharing power*, Toolkit. Available at: <https://www.disruptfestival.org/toolkit> [Accessed 04 December 2023]

Guillemin, M. & Gillam, L. (2004). Ethics, Reflexivity, and “Ethically Important Moments” in Research. *Qualitative Inquiry*, 10(2), 261–280. Accessed at: <https://doi.org/10.1177/1077800403262360>. [Accessed 04 December 2023]

Hajro, A. Gibson, C. and Pudelko, M. Knowledge Exchange Processes in Multicultural Teams: Linking Organizational Diversity Climates to Teams’ Effectiveness, *Academy of Management Journal* 2017, Vol. 60, No. 1, 345–372. Accessed at: <https://doi.org/10.5465/amj.2014.0442>. [Accessed 04 December 2023]

Hallsworth, M-C. (2020). Using a logic model to develop your strategy. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/resources/guide/using-logic-model-develop-your-strategy> [Accessed 04 December 2023]

Harris, L. A. et al. (2021). Equitable exchange: A framework for diversity and inclusion in the geosciences. *AGU Advances*, 2(2) Accessed at: <https://doi.org/10.1029/2020AV000359> [Accessed 30 November 2023]

Health and Care Research Wales, Health Research Authority and NIHR, Payment for Public Involvement in Health and Care Research: A guide for organisations on determining the most appropriate payment approach, June 2022. Accessed at: <https://www.nihr.ac.uk/documents/Payment-for-Public-Involvement-in-Health-and-Care-Research-A-guide-for-organisations-on-determining-the-most-appropriate-payment-approach/30838#how-to-cite-this-guidance> [Accessed 04 December 2023]

Hockham, D. Boddington, G. Ramos, J.L. and Pires, C.E. Practice as Research and Knowledge Exchange Café’s (PARKE): Methodologies to connect beyond academia (2022), NCACE Blog. Available at: <https://ncace.ac.uk/2022/06/01/practice-as-research-and-knowledge-exchange-cafes-parke-methodologies-to-connect-beyond-academia/> [Accessed on: 14 November 2023]

Hou, L. Building youth-centred and equity-conscious engagement practice. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-new/blog/building-youth-centred-and-equity-conscious-engagement-practice>. [Accessed 04 December 2023]

Hou, L. (2023) How do we move away from foregrounding ourselves? The problem with “Co-Production”. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-happening/blog/how-do-we-move-away-foregrounding-ourselves-problem-co-production>. [Accessed 04 December 2023]

Hume, V. and Parikh, M. From surviving to thriving Building a model for sustainable practice in creativity and mental health, Culture Health and Wellbeing Alliance (2022). Accessed at: [https://www.culturehealthandwellbeing.org.uk/sites/default/files/BF\\_From%20surviving%20to%20thriving\\_WEB%202.pdf](https://www.culturehealthandwellbeing.org.uk/sites/default/files/BF_From%20surviving%20to%20thriving_WEB%202.pdf) [Accessed on: 14 November 2023]

- Iphofen, R. & O'Mathúna, D. (Eds.). (2022). "Front Matter". In *Ethical Evidence and Policymaking*. Bristol, UK: Policy Press. Accessed at: <https://doi.org/10.51952/9781447363972.fm001> [Accessed 30 November 2023]
- Karnieli-Miller, O. Strier, R. and Pessach, L. Power Relations in Qualitative Research. *Qualitative Health Research*. 2009;19(2):279-289. Accessed at: <https://doi.org/10.1177/1049732308329306>. [Accessed 04 December 2023]
- Lomax, H. Smith, K. & Percy-Smith, B. (2022). Rethinking Visual Arts-Based Methods of Knowledge Generation and Exchange in and beyond the Pandemic. *Sociological Research Online*, 27(3), 541–549. Accessed at: <https://doi-org.plymouth.idm.oclc.org/10.1177/13607804221098757>. [Accessed 04 December 2023]
- Lomax, H. & Smith, K. (2022). Seeing as an Act of Hearing: Making Visible Children's Experiences of the COVID-19 Pandemic Through Participatory Animation. *Sociological Research Online*, 27(3), 559–568. Accessed at: <https://doi-org.plymouth.idm.oclc.org/10.1177/13607804221087276>. [Accessed 04 December 2023]
- Manners, P. (2023). Celebrating with the Knowledge Exchange extended family: the launch of the KE Concordat repository. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-new/blog/celebrating-with-knowledge-exchange-extended-family-launch-ke-concordat-repository>. [Accessed 04 December 2023]
- McKay, J. O'Neill, D. & Petrakieva, L. (2018) CAKES (Cultural Awareness and Knowledge Exchange Scheme): a holistic and inclusive approach to supporting international students, *Journal of Further and Higher Education*, 42:2, 276-288, DOI: 10.1080/0309877X.2016.1261092 – Accessed at: <https://www.tandfonline.com/doi/full/10.1080/0309877X.2016.1261092?needAccess=true>. [Accessed 04 December 2023]
- Metro Dynamics. The Impact of Arts & Culture on the wider Creative Economy June 2020. Accessed at: <https://www.artscouncil.org.uk/impact-arts-and-culture-wider-creative-economy> [Accessed on: 14 November 2023]
- National Coordinating Centre for Public Engagement (NCCPE). Pathways to culture change: Lessons from the Catalyst Seed Fund programme, Interim report: May 2017. Available at: [https://www.publicengagement.ac.uk/sites/default/files/2023-09/pathways\\_to\\_culture\\_change\\_final.pdf](https://www.publicengagement.ac.uk/sites/default/files/2023-09/pathways_to_culture_change_final.pdf). [Accessed 04 December 2023]
- National Coordinating Centre for Public Engagement (NCCPE). (2023). Assess your institutional culture: Introducing the EDGE tool. Available at: <https://www.publicengagement.ac.uk/resources/guide/assess-your-institutional-culture-introducing-edge-tool> [Accessed 04 December 2023]
- National Coordinating Centre for Public Engagement (NCCPE) with and for environmental researchers and project staff, funded by the Natural Environment Research Council (NERC). (2023). Conversation styles: Leading environmental engagement. Available at: [https://www.publicengagement.ac.uk/sites/default/files/2023-08/conversation\\_starter\\_-\\_leading\\_environmental\\_engagement\\_april\\_2023.pdf](https://www.publicengagement.ac.uk/sites/default/files/2023-08/conversation_starter_-_leading_environmental_engagement_april_2023.pdf) [Accessed 04 December 2023]
- Pekacar, K. A perfect marriage? Universities and public libraries working in partnership on community and public engagement. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-happening/blog/perfect-marriage-universities-and-public-libraries-working-partnership> [Accessed 04 December 2023]
- Per Hetland, et al. (Eds). (2020) *A History of Participation in Museums and Archives: Traversing Citizen Science and Citizen Humanities*, Taylor & Francis Group. Available at: *ProQuest Ebook Central*, Accessed at: <https://ebookcentral.proquest.com/lib/plymouth/detail.action?docID=6135127>. [Accessed 04 December 2023]
- Ptolomey, A. M. & Nelson, E. L. (2022). A Creative Conversation for Re-imagining Creative Visual Methods with Children and Young People in Pandemic Times and Beyond. *Sociological Research Online*, 27(3), 684–689. Accessed at: <https://doi-org.plymouth.idm.oclc.org/10.1177/13607804221089681>. [Accessed 04 December 2023]
- Prof Facer, K. & Dr Enright, B. Creating Living Knowledge Report. University of Bristol, January 2016. Accessed at: [https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL\\_FINAL\\_CC\\_Creating\\_Living\\_Knowledge\\_Report.pdf](https://research-information.bris.ac.uk/ws/portalfiles/portal/75082783/FINAL_FINAL_CC_Creating_Living_Knowledge_Report.pdf) [Accessed 04 December 2023]
- Regan, J. Reimagining green spaces to support university public and civic engagement. National Coordinating Centre for Public Engagement (NCCPE). Available at: <https://www.publicengagement.ac.uk/whats-new/blog/reimagining-green-spaces-support-university-public-and-civic-engagement> [Accessed 04 December 2023]
- Schiltmans, J. & Davies, D. (2023). How to be an inclusive leader in higher education. *Journal of Higher Education Policy and Leadership Studies*, 4(1), 7-20. Accessed at: <https://johepal.com/article-1-307-en.pdf> [Accessed 04 December 2023]
- Social Mobility Commission. Socio-economic Diversity and Inclusion. Toolkit: Creative industries. (2021). Accessed at: [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/1021624/SMC-Creative-Industries-Toolkit\\_Sept2021\\_1\\_.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1021624/SMC-Creative-Industries-Toolkit_Sept2021_1_.pdf) [Accessed on: 14 November 2023]
- Sound and Music. Fair Access Principles. (2020). Accessed at: [https://soundandmusic.org/wp-content/uploads/2020/09/2020\\_SoundandMusic\\_FairAccessPrinciples\\_Graphic\\_280220\\_final.pdf](https://soundandmusic.org/wp-content/uploads/2020/09/2020_SoundandMusic_FairAccessPrinciples_Graphic_280220_final.pdf) [Accessed on: 14 November 2023]
- Spray, J. Fechtel, H. & Hunleth, J. (2022). What Do Arts-Based Methods Do? A Story of (What Is) Art and Online Research With Children During a Pandemic. *Sociological Research Online*, 27(3), 574–586. Accessed at: <https://doi-org.plymouth.idm.oclc.org/10.1177/13607804211055492>. [Accessed 04 December 2023]

The Independent Theatre Podcast: Creating Caring Contracts. Accessed at: <https://theindependenttheatrepodcast.buzzsprout.com/1977999/12815030-creating-caring-contracts> [Accessed on: 14 November 2023]

The Independent Theatre Podcast: Ethical Management. Accessed at: <https://theindependenttheatrepodcast.buzzsprout.com/1977999/11005008-ethical-management> [Accessed on: 14 November 2023]

Williams, E. and Tatton Brown, A. CONTRACT OF CARE (2015-2019). Accessed at: <https://cranberry-harpsichord-ss5n.squarespace.com/#/stein/> [Accessed on: 14 November 2023]

Reading from the NCACE libraries (Collections and Evidence repository)

Ellisa, T. Hockhamb, D. Rollec, E. and Zigomo, P. Becoming civic centred – A case study of the University of Greenwich's Bathway Theatre based in Woolwich, In: STUDIES IN THEATRE AND PERFORMANCE 2020, VOL. 40, NO. 3, 316–327. Accessed at: <https://www.tandfonline.com/doi/epdf/10.1080/14682761.2020.1807211?needAccess=true&role=button> [Accessed 04 December 2023]

Dr Andrews, S. *The art and performance of city strategy in a pandemic*, NCACE Blog post, Available at: <https://ncace.ac.uk/2021/04/22/the-art-and-performance-of-city-strategy-in-a-pandemic/> [Accessed 25 July 2023]

Dr Courage, C. Greater than the Sum of Parts: realising universities in Cultural Compacts, NCACE Publication. Available at: <https://ncace.ac.uk/wp-content/uploads/2022/11/Courage-Cara-Greater-than-the-Sum-of-Parts.pdf> [Accessed 25 July 2023]

Dr Hopkins, H. A. Different Stories, Difficult Stories: why Cultural and HE partnerships are essential to decolonial work, NCACE Publication. Available at: <https://ncace.ac.uk/wp-content/uploads/2023/03/Hopkins-Helen-Different-Stories.pdf> [Accessed 25 July 2023]

Dr Jones, R. S.H.E.D. NCACE Article, Available at: <https://ncace.ac.uk/wp-content/uploads/2023/03/Rhiannon-Jones-S.H.E.D.pdf> [Accessed 25 July 2023]

Dr Kill, R. Narrating Cultural Knowledge Exchange: Stories and perspectives from Knowledge Exchange professionals working in Higher Education in the UK, NCACE Publication, Available at: <https://ncace.ac.uk/wp-content/uploads/2022/07/Kill-Rebekka-Narrating-Cultural-Knowledge-Exchange-Stories-and-perspectives-from-Knowledge-Exchange-professionals-working-in-Higher-Education-in-the-UK-4.pdf> [Accessed 25 July 2023]

Dr Rose, K. NCACE Action Research Report: Skills and Capacity for Knowledge Exchange with the Arts and Cultural Sector, NCACE Publication, Available at: <https://ncace.ac.uk/wp-content/uploads/2021/09/Rose-Kayla-Action-Research-Report-Skills-and-Capacity-for-Knowledge-Exchange-with-the-Arts-and-Cultural-Sector-5.pdf> [Accessed 25 July 2023]

Dr Rossi, F. Dr Rizzoli, V. and Hopkins, E. HEIs' Engagement with the Arts and Cultural Sector: Evidence from the Knowledge Exchange Framework 2021 Narratives, NCACE Publication, Available at: <https://ncace.ac.uk/wp-content/uploads/2021/12/Rossi-Rizzoli-Hopkins-HEIs-Engagement-with-the-Arts-and-Cultural-Sector.pdf> [Accessed 25 July 2023]

Dr Rossi, F. and Dr Spyriadis, T. Collaboration: generating valuable outcomes and positive impacts, Toolkit, NCACE Publication. Available at: <https://ncace.ac.uk/wp-content/uploads/2023/03/Dr-Federica-Rossi-and-Dr-Thanasis-Spyriadis-Collaboration-Generating-valuable-outcomes-and-positive-impacts.pdf> [Accessed 25 July 2023]

Dr Rossi, F. Wilson, E. Hopkins, E. How does academic research generate arts and culture-related impact? A thematic analysis of Research Excellence Framework (REF) 2014 impact case studies, NCACE Publication, Available at: [https://ncace.ac.uk/wp-content/uploads/2022/01/Rossi-Wilson-and-Hopkins-How-does-academic-research-generate-arts-and-culture-related-impact\\_-5.pdf](https://ncace.ac.uk/wp-content/uploads/2022/01/Rossi-Wilson-and-Hopkins-How-does-academic-research-generate-arts-and-culture-related-impact_-5.pdf) [Accessed 25 July 2023]

Dr Sigal, S. and Wilson, E. A Short Guide for Developing Collaborative Projects between Universities and the Arts, toolkit, NCACE Publication. Available at: <https://ncace.ac.uk/wp-content/uploads/2023/03/Dr-Sarah-Sigal-and-Evelyn-Wilson-A-Short-Guide-for-Developing-Collaborative-Projects-between-Universities-and-the-Arts.pdf> [Accessed 25 July 2023]

Gilmore, A., & Comunian, R. (2014). 'From knowledge sharing to co-creation: paths and spaces for engagement between higher education and the creative and cultural industries', In R. Kooyman, G. Hagoort, & A. Schramme (Eds.), *Beyond Frames: Dynamics between the Creative industries, Knowledge Institutions, and the Urban Environment*, (pp. 141-147). University Press Antwerp.

Accessed at: [https://pure.manchester.ac.uk/ws/portalfiles/portal/33422455/FULL\\_TEXT.PDF](https://pure.manchester.ac.uk/ws/portalfiles/portal/33422455/FULL_TEXT.PDF) [Accessed 04 December 2023]

Greenlees, R. (OBE). Higher education and arts and culture sector collaborations with reference to the work of Crafts Council, NCACE Publication, Available at: <https://ncace.ac.uk/wp-content/uploads/2023/03/Greenlees-Rosy-Higher-Education-and-Arts-and-Culture-Sector-Collaborations.pdf> [Accessed 25 July 2023]

Groth, C. Pevere, M. Niinimäki, K. & Kääriäinen, P. (2020). Conditions for experiential knowledge exchange in collaborative research across the sciences and

creative practice, *CoDesign*, 16:4, 328-344, Accessed at: <https://doi.org/10.1080/15710882.2020.1821713> [Accessed 04 December 2023]

Johnston, A. Collaboration and Knowledge Transfer between SMEs and Universities, Publication, Available at:



<https://www.enterpriseresearch.ac.uk/wp-content/uploads/2020/06/No42-Collaboration-and-Knowledge-Transfer-between-SMEs-and-Universities-Johnston-FINAL-1.pdf> [Accessed 04 December 2023]

Mackechnie, C. Measuring 'real value of our Cultural Knowledge Exchange work' UKCEH thoughts, essay, Accessed at: [https://ncace.ac.uk/wp-content/uploads/2022/10/Measuring-%E2%80%98real-value-of-our-Cultural-Knowledge-Exchange-work\\_UKCEH-1.pdf](https://ncace.ac.uk/wp-content/uploads/2022/10/Measuring-%E2%80%98real-value-of-our-Cultural-Knowledge-Exchange-work_UKCEH-1.pdf) [Accessed 25 July 2023]

Professor Light, A. CreaTures: Creative Practices for Transformational Futures, NCACE Publication. Available at: <https://ncace.ac.uk/wp-content/uploads/2023/03/Professor-Ann-Light-CreaTures.pdf> [Accessed 25 July 2023]

Professor Soyinka, B. Part Two: Storytelling as a collaborative language for cultural exchange, NCACE Blog Post, Available at: <https://ncace.ac.uk/2021/03/23/storytelling-as-a-collaborative-language-for-cultural-exchange/>. [Accessed 25 July 2023]

Rutter, P. Poem: Easy Bake Collaboration Equity Pie (2023). NCACE Blog. Available at: <https://ncace.ac.uk/2023/07/04/poem-easy-bake-collaboration-equity-pie/> [Accessed 04 December 2023]

Schlesinger, P. Selfe, M. and Munro, E. *Inside a Cultural Agency: Team Ethnography and Knowledge Exchange*, Article, THE JOURNAL OF ARTS MANAGEMENT, LAW, AND SOCIETY, 45: 66–83, 2015. Accessed at: <https://www.tandfonline.com/doi/epdf/10.1080/10632921.2015.1039741?needAccess=true&role=button> [Accessed 04 December 2023]

Shaw, C. *STEAMy Principles*, NCACE Blog post, Available at: <https://ncace.ac.uk/2021/02/08/steamy-principles/>. [Accessed 25 July 2023]

Stuart, M. and Leighton, S. NCACE Mirco-Commissions Report, NCACE Publication, Available at: <https://ncace.ac.uk/wp-content/uploads/2022/10/Stuart-and-Leighton-Micro-Commissions-Report.pdf> [Accessed 25 July 2023]

Sweeney, D. *The start of a step change in arts and cultural Knowledge Exchange*, NCACE Blog post, Available at: <https://ncace.ac.uk/2021/03/18/the-start-of-a-step-change-in-arts-and-cultural-knowledge-exchange/>. [Accessed 25 July 2023]

Vasin, S.M., Gamidullaeva, L.A., Wise, N. et al. Knowledge Exchange and the Trust Institution: A New Look at the Problem. *J Knowl Econ* 11, 1026–1042 (2020). Accessed at: <https://doi.org/10.1007/s13132-019-00588-2> [Accessed 04 December 2023]

Wilson, E. Hopkins, E. and Dr Rossi, F. Collaborating with Higher Education Institutions: Findings from NCACE Survey with Arts Professional, NCACE Publication. Available at: <https://ncace.ac.uk/wp-content/uploads/2021/12/Wilson-Hopkins-Rossi-Collaborating-with-Higher-Education-Institutions-1.pdf> [Accessed 25 July 2023]

## Websites

<https://www.nesta.org.uk/project/everyone-makes-innovation-policy/>

<https://www.keconcordat.ac.uk/resources/>

[https://changingminds.org/disciplines/change\\_management/stakeholder\\_change/interest\\_influence.htm](https://changingminds.org/disciplines/change_management/stakeholder_change/interest_influence.htm)

<https://www.durham.ac.uk/research/institutes-and-centres/social-justice-community-action/toolkits/>

[https://www.ed.ac.uk/local/community-grants/five-years-of-impact?utm\\_campaign=1503724\\_PEP%20newsletter%20Oct%202023&utm\\_medium=Email&utm\\_source=Dotdigital\\_NCCPE&dm\\_i=6NEE,W8A4,55NWG3,3Z3X8,1](https://www.ed.ac.uk/local/community-grants/five-years-of-impact?utm_campaign=1503724_PEP%20newsletter%20Oct%202023&utm_medium=Email&utm_source=Dotdigital_NCCPE&dm_i=6NEE,W8A4,55NWG3,3Z3X8,1)

<https://www.tate.org.uk/research/research-centres/tate-research-centre-learning/ethics-participatory-research-arts-practice>

<https://www.creative-lives.org/spaces-for-creativity>

<https://www.creative-lives.org/Pages/Category/best-practice>

<https://funpalaces.co.uk/makers-toolkit/resources/>

<https://www.in-situ.org.uk/ethics>

<https://www.itc-arts.org/about-us/resources/>

<https://soundandmusic.org/our-impact/fair-access-principles/>

<https://freelancersmaketheatrework.com/practical-resources/>

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

<https://www.museumsassociation.org/about/annual-reports/>

<https://www.museumsassociation.org/campaigns/workforce/wellbeing-research/>

<https://www.museumsassociation.org/careers/wellbeing-hub/>

<https://www.museumsassociation.org/campaigns/ethics/code-of-ethics/>

<https://www.museumsassociation.org/campaigns/ethics/ethics-case-studies/>

<https://www.museumsassociation.org/campaigns/advocacy/museum-manifesto/>

<https://www.museumsassociation.org/campaigns/workforce/pay-in-museums/>