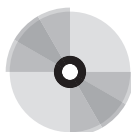
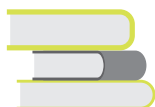


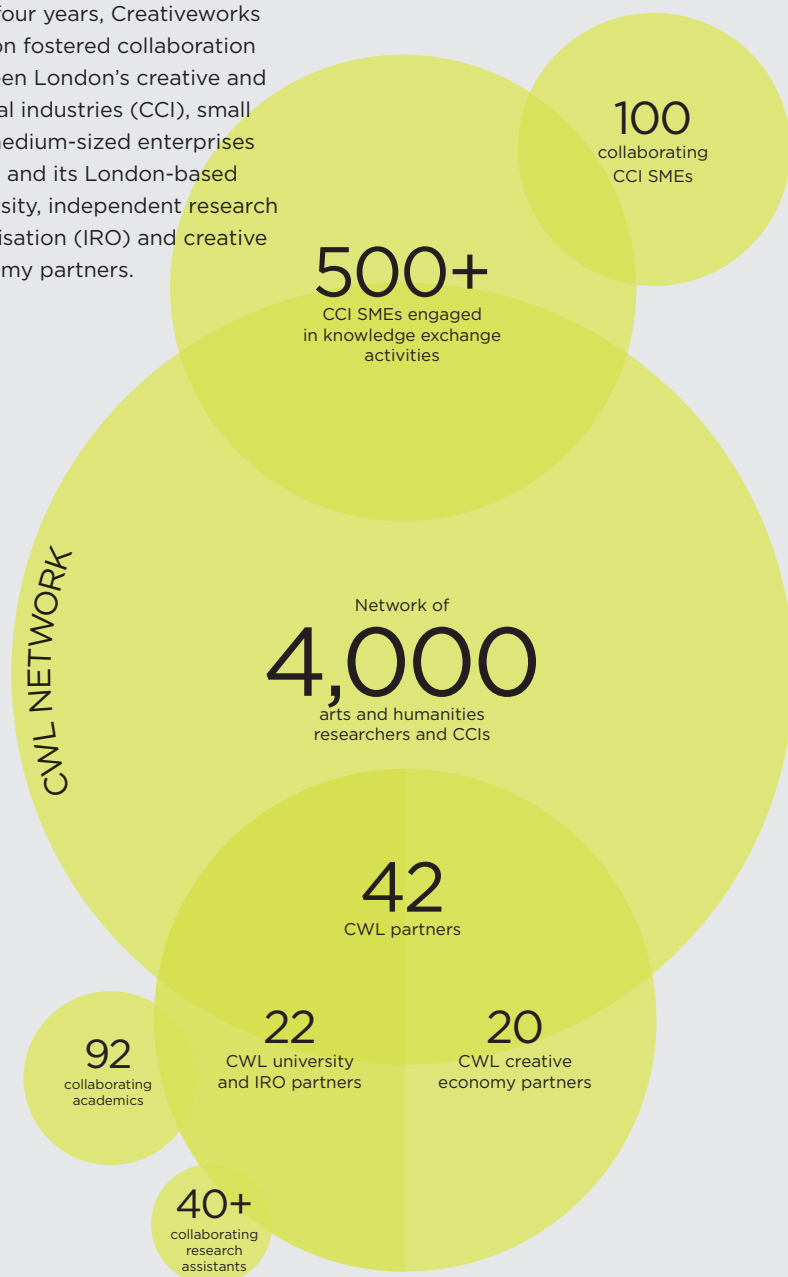
Developing Effective Research Collaborations

A mini-guide by Creativeworks London and TCCE

Evelyn Wilson and Rachel Lasebikan



Over four years, Creativeworks London fostered collaboration between London's creative and cultural industries (CCI), small and medium-sized enterprises (SME) and its London-based university, independent research organisation (IRO) and creative economy partners.



Contents

Introduction	4
Research Collaborations: Benefits, Challenges and Outputs	6
Case Study 1: PlanET	8
Case Study 2: The National Art & Design Saturday Club	10
Case Study 3: The Marzipan Transformations	12
Case Study 4: Carrier Crows	14
Meeting Collaborators	16
Funding Collaborations	17
Intellectual Property	18
Further Reading	19

Introduction

Creativeworks London (CWL) and The Culture Capital Exchange (TCCE) have created this mini-guide, with the hope that it might be useful to people interested in undertaking, supporting or better understanding research collaborations. We hope therefore it will be useful to a range of different readers. These will include: academic researchers wanting to work with the cultural or creative sectors, artists and creative businesses seeking to collaborate with university research partners, funding bodies that may be planning to develop new funding streams to support collaborations into the future, policy-makers interested in the processes and practices of collaboration and brokerage, and knowledge exchange managers tasked with helping to support such activity within universities and other research institutions.

CWL is one of four Knowledge Exchange Hubs in the UK funded by the Arts and Humanities Research Council. The Hubs were established to connect excellent research in the arts and humanities with a range of creative and cultural organisations, to accelerate growth and innovation, generate new opportunities for knowledge exchange, foster entrepreneurial talent and contribute to the development of the UK's creative economy.

TCCE has led the Knowledge Exchange Programme for CWL since it was launched in September 2012 and through that we developed a series of initiatives to support collaborations between our research partners and small-scale

arts, cultural and creative sector businesses and individuals. These included: Creative Vouchers, Creative Entrepreneur-in-Residence, Researcher in-Residence and a follow-on fund called BOOST. Between 2012 and 2015 we were delighted to be able to support 109 projects across the four schemes named above.

This guide aims to bring to light some of our key learnings. It is not intended to be an exhaustive document but through the use of case studies, anecdotal evidence, feedback and our day-to-day experience of running the programme, we hope to bring to attention some of the main benefits and challenges associated with developing research collaborations and to provide information that we hope will be of help should you be planning to set up, support or be otherwise involved in such activities.

Evelyn Wilson, TCCE and CWL, and Rachel Lasebikan, CWL



“ The industry partner business model involves the conversion of music into textile patterns. To the best of my knowledge, such utilisation had never been examined from an IP perspective, allowing me to engage in innovative legal examination.

Dr Noam Shemtov
Queen Mary University
of London

”

“ Our increased profile has led to demands for JGPACA to participate in art, film and academic exhibitions and panels/talks at: Autograph ABP, Tate Modern, Durban International Film Festival, BFI, Peckham Platform and UAL.

June Givanni
June Givanni Pan African
Cinema Archive (JGPACA)

”

“ This project has enabled us to consider future models of engagement with SMEs. Universities can offer expertise and a test bed for ideas. We focused particularly on enhancing digital presence. **Dr Amanda Brown** City University London

”

“ I believe the project had a very positive impact at the V&A's Digital Design Drop-in, Digital Design Weekend and during the series of discussions and events as part of the Digital Futures programme.

Heidi Hinder

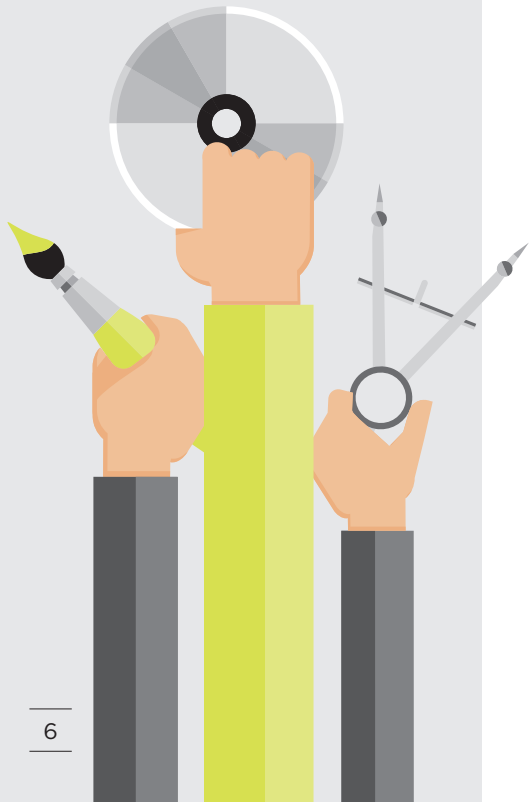
”

“ Other opera companies certainly took note of the fact that ETO was leading significant and novel research into an area that affects them. The press response was significant and engendered international debate on our cinema research.

English Touring Opera (ETO)

”

Benefits, Challenges & Outputs



BENEFITS

What typically are the benefits of research collaborations, what's to be gained and why might they be of value?

The motivations driving research collaborations, in our experience, tend to be a combination of need, desire and opportunity. However the benefits cited by the various parties involved tend to be more wide-ranging.

Benefits cited by academic researchers

- Developing new research and utilising research skills in external environments
- Developing impact and being engaged in innovative co-creation
- Meeting and working with peers from another sector
- Skills translation and impact on career development
- Developing skills in public engagement and writing for different audiences.

Benefits cited by cultural and creative industries' individuals and organisations

- Developing projects and reports that may have influence at a policy level
- Developing new products, projects and innovative uses of technologies
- Meeting and working with peers from other sectors
- Re-using archives or existing assets to generate revenues
- Opening opportunities to further develop work and apply for more diverse funding streams.

Benefits for both parties include:

developing kudos, new networks, friendships and partnerships, reputational gain, personal development and institutional development.

CHALLENGES

So far so good, but there must be some difficulties involved too?

Working in partnership can be wonderful but it brings real challenges, both at an individual and at an institutional level. There are key factors that can make or break a collaboration. One thing to consider before embarking on any collaboration is the differences in culture between large-scale research institutions and small cultural and creative sector businesses. Differences in language, time-scales and approaches to research itself can lead to friction and misunderstandings.

So we strongly recommend that, right from the start, each partner is clear about what they are hoping to achieve from the collaboration. Having a shared vision and values is crucial. Having the time to actually commit to the collaboration, obvious as it may sound, is also crucial. If you are an academic, for example, don't embark on a collaboration if you plan to be on research leave during the timespan of the project. Similarly, if you are an overstretched SME, ensure you allocate an individual who will have the time to work with the researcher.

Also, it is important that both parties are realistic about what each will bring to the collaboration. Unlike, for example, a piece of paid consultancy, a collaboration is not simply a transaction. Be aware, too, that research collaborations may carry fairly onerous amounts of reporting and paperwork.

OUTPUTS

So what typically might you expect as a result of being a partner in a research collaboration?

In our experience, the diversity of outputs across the 109 supported projects was considerable and often quite unexpected. The examples and lists that follow are by no means exhaustive but they will illustrate the kinds of outputs that a research collaboration can typically result in.

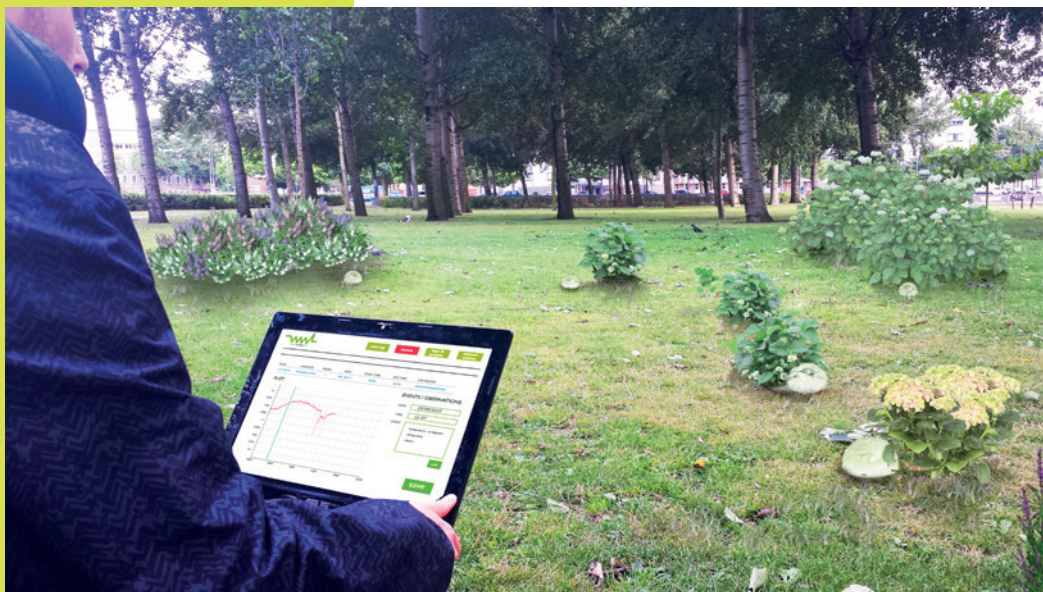
Through the various initiatives we supported the development of over 400 outputs, ranging from book chapters, journal articles and policy reports to mobile apps for heritage sites, new developments in textiles, apps and devices to support health and wellbeing, projects that enhance our understanding of climate change, smart clothing developments, new learning tools for creative entrepreneurs, arts mapping and many, many more.

Outputs acknowledged by academic researchers include:

- Academic books and chapters in books
- Journal articles and conference papers
- Research reports and conferences
- Policy reports.

Outputs acknowledged by cultural and creative sector individuals and businesses include:

- Publications – eg policy reports, novels, blogs, works of literature or poetry
- New tools – eg. apps, archives, platforms, new processes or data sets
- Creative and cultural products and projects – eg. object design, public events, performances, installations, exhibitions, radio performances or film screenings.



“ The project was part of several high-profile events and its impact is significant across UAL digital research culture.

Cyril Shing

The progress has exceeded my expectations. Students contributed ideas for PlanEt and their relationship to the project proved a great case study.

Kasia Molga

”

THE AWARD

The Creative Entrepreneur-in-Residence award allowed the creative entrepreneur to:

- gain access to the partner institution's networks and resources
- develop researcher/business collaboration
- foster long-term relationships that would lead to potential job growth
- gain in-depth knowledge of the higher education sector.

BACKGROUND

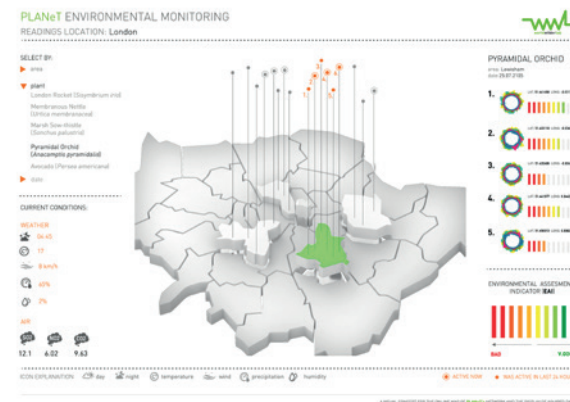
PlanEt is a digital device developed by World Wilder Lab (WWL) to collect and visualise biological data from plants by using their incredible environmental sensing properties and their ability to process data from multiple sources. The purpose is to gain

a much clearer understanding of current environmental conditions – particularly in the context of climate change.

Using free, open-source technology, PlanET encourages users to learn and understand the role and value of plants in the city, sharing this data via an online platform and building collective knowledge of our immediate living environment for our wellbeing, and to influence policy.

COLLABORATION

Kasia Molga and Cyril Shing worked together to produce an affordable “plug and play” version of PlanEt and a toolkit for data sharing. WWL taught students the technological research and tools behind PlanEt and the prototype was



IMAGES: KASIA MOLGA

placed at the centre of the BA Interior and Spatial Design curriculum, allowing students to work collaboratively with WWL to further develop the device. The prototype was tested in London and Rotterdam, collecting and evaluating data in both places.

OUTCOMES

■ New concept of integrating enterprise and entrepreneurship into the Chelsea College of Arts undergraduate curriculum. Students have supported

with research to innovate PlanET further.

- Development of students' skills in digital design, coding and digital fabrication, plus new artworks for WWL Landscapes.
- Benefits to digital and technological research at UAL.
- Second place at NICE Awards (Network for Innovations in Culture and Creativity in Europe); creation of Landscapes art installation at Fak'ugesi Digital Residency, exhibited in Wits Art Museum in Johannesburg.

CASE STUDY

1

CEIR

CREATIVE ENTREPRENEUR-IN-RESIDENCE SCHEME

PlanEt

[Can data from plants help us to increase our city resilience?]

ESSENTIAL INFO

Creative Entrepreneur-in-Residence: Kasia Molga, World Wilder Lab

Academic partner: Cyril Shing, Chelsea College of Arts, University of the Arts London

Residency award: £5,000

Project length: 3-6 months



“ The research has offered me the opportunity to network with other academics in art and design, and to explore new research interests.
Katherine Appleford

THE AWARD

The Researcher in-Residence scheme funded a PhD researcher:

- to take out time for research
- with an interest in the SME's specific business area
- to aid in facilitating the growth of the SME
- to apply theoretical knowledge to the 'real world'.

BACKGROUND

The National Art & Design Saturday Club (NADSC) provides 14-16 year olds with a unique opportunity to study art and design every Saturday morning at their local college or university for free. Since it began in 2009, changes in education policy have led to a reduction in formal art

and design provision in the curriculum, with a lack of informed advice about the creative sector being available to pupils. The NADSC could be corrective to this trend and The Sorrell Foundation expressed a need to measure the impact of the historic Saturday art classes from which their programme takes its inspiration on people who had experienced them, and to generate valuable data from which to extrapolate future benefits for their programme.

COLLABORATION

The PhD residency focused on two areas: an assessment of the impact of the Saturday classes on young people, institutions and industry,

starting with a study of Saturday art classes between the 1950s and the 1980s; and a projection of the impact that current education policy could have on recruitment in the creative industries.

OUTCOMES

- Evidencing the significance of NADSC on individuals, art and design education and the creative industries, the benefits of creative learning beyond the classroom and its impact on future study and job choices.
- Highlighting NADSC benefits, if it continues to grow and becomes embedded in

college and university teaching programmes and its value as a model of engagement to funders, partners and stakeholders.

- Pilot of a Science & Engineering Saturday Club in 2015, with plans to pilot specialist clubs in Fashion & Business and Writing & Talking in 2016.
- A new avenue of research activity opened up for Katherine Appleford, as well as opportunities to present this research at the British Sociological Association Conference (BSA) and its European counterpart, the ESA Conference.



IMAGES: THE SORRELL FOUNDATION

CASE STUDY

2

RIR

RESEARCHER IN-RESIDENCE SCHEME

The National Art & Design Saturday Club

ESSENTIAL INFO

Researcher in-Residence: Katherine Appleford, Kingston University London

Supervisor: Sylvia Collins-Mayo, Kingston University London

SME partner: Sorrel Hershberg, The Sorrell Foundation

Residency award: £5,000

Project length: 3-6 months



“ This has created opportunities to further refine our key Research Excellence Framework submissions, specifically with respect to the way we transfer research-led knowledge.

Dr M Grierson

This project provided us with the confidence to make a much bigger bid to the NESTA Digital R&D funding scheme.

Mark Williams ”

THE AWARD

Through the Creative Voucher scheme, the collaboration supported the SME to:

- access knowledge from the researcher
- resolve business issues quickly, efficiently, and through a source not previously accessible.

BACKGROUND

Heart n Soul (HnS) is interested in how digital tools and connectivity can be used to enable people with learning disabilities to develop their creative ambitions and encourage greater access to participation. It has pioneered new ways of making and experiencing art using digital technology through The Dean Rodney Singers HnS global online project, which

encourages collaboration between disabled and non-disabled people. This project was a game-changer for HnS, and seeded a new relationship with Goldsmiths Digital Studios.

COLLABORATION

Goldsmiths and HnS collaborated to develop, test and launch an accessible app that drew creative inspiration from The Fish Police's music. Goldsmiths worked alongside a range of users with learning disabilities, supported by an interactive facilitator and large touch screen technology.

OUTCOMES

- Development of The Fish Police App, marking the release of The Fish Police's

new album, *The Marzipan Transformations*.

■ Development of HnS's SoundLab – a successful tool for empowering people with learning disabilities to express themselves creatively, and to collaborate with other people using readily available musical technologies. SoundLab was used at the Beautiful Octopus Club Festival, Southbank Centre (September 2015) and the Liberty Festival, Queen Elizabeth Olympic Park (July 2015), and won the Music Teacher Awards for

Excellence 2016.

■ Shared learning of the iterative design process and experimentation with mobile devices at the CHI 2015 international conference.

■ Creation of a design strategy toolkit for future development of creative tools for people with disabilities.

■ Paved the way for large-scale funding through the NESTA Digital R&D Fund to develop innovative cultural products that are attuned to and reflect learning disability needs and aesthetics.



IMAGES: THE DEAN RODNEY SINGERS HEART N SOUL PROJECT

CASE STUDY

3

CV

CREATIVE VOUCHER
SCHEME

The Marzipan Transformations

ESSENTIAL INFO

SME partner: Mark Williams, *Heart n Soul*

Academic partner: Dr M Grierson, *Goldsmiths, University of London*

Voucher award: £15,000

Project length:
3-6 months



IMAGES: FANTASY HIGH STREET RFID ADVENTURE TRAIL, JUNE 2015



“ The collaboration has both impacted my research and my teaching practice, and has also informed new engagement activities at KCL.

Dr Roberta Comunian

Our association with KCL has strengthened both our practice and the perception of our practice by clients.

Lydia Fraser-Ward

”

THE AWARD

The BOOST scheme was awarded to five SME and researcher partnerships that had already been supported by Creativeworks London, to further develop and/or commercialise their ideas.

BACKGROUND

Fantasy High Street (FHS) is an arts organisation that creates imaginative interactive cultural events to engage communities with their local high street. Building on its Creative Entrepreneur in Residence project, FHS went on through BOOST to assess the economic impact of arts and cultural activities on town centres, by bringing arts festivals, businesses and communities together in innovative and playful ways.

COLLABORATION

FHS collaborated with Dr Roberta Comunian at King's College London to develop the Carrier Crows adventure trail – an RFID technology wristband project that enables wearers to interact directly with public art installations and activate special offers from local businesses. The aim is to enhance residents' experience of arts festivals while attracting shoppers back to the high street.

OUTCOMES

- Exploration of alternative methods for data collection has become central to the look, experience and aims of FHS's work. FHS has gone on to deliver more adventure trails in London.
- Extended knowledge of

RFID sensors and integration with audience feedback and data collection methods. The possibility of RFID wristband data collection in other local authority activities is now promoted within FHS's portfolio of services.

- FHS was a start-up and is now a registered Community Interest Company, with an annual turnover of £45,000 in year two of trading. It took on a second employee for the summer period and employed numerous freelance staff members for the delivery of both projects funded by CWL.
- A co-authored book chapter, 'Focus on World Festivals', published by Goodfellow Publishers – a great academic achievement considering the limited time and budget of the project.

- Roberta has developed papers relating to research methodologies, policies and impacts, alternative economies and culture and social class, to begin commentary on the overall effect of art in high streets as part of the larger cultural landscape nationally.

- King's plans to roll out a number of new initiatives:
- A pilot 'Cultural Partners in Residence' scheme.
- Collaborative dissertation opportunities for MA students to allow them to work with external partners on projects.
- Development of collaborative teaching relationships between FHS and King's via the internship programme and as part of a new MA module in Cultural Management for Small Arts Organisations.

CASE STUDY

4

B

BOOST FOLLOW-ON
AWARD

Carrier Crows

ESSENTIAL INFO

SME partner:
Lydia Fraser-Ward,
Fantasy High Street

Academic partner:
Dr Roberta Comunian,
King's College London

BOOST award: £25,000

Project length: 6 months

Meeting Collaborators

Since 2012, several questions have reoccurred. These include:

- Q1.** We're a creative organisation and have an idea for which we need research expertise. Can a university help?
- Q2.** I'm a researcher wishing to develop networks in the cultural or creative industries. How should I start?
- Q3.** I want someone to deliver me a piece of consultancy in the next two months. Can a university help?

There are no fixed or absolute answers to these questions. However, the following suggestions may help.

Q1 Firstly, prepare an overview of who you are and the project you need to undertake. Secondly, identify a number of universities you think might be interested in your topic. Thirdly, talk to someone in the Innovation and Enterprise office at that university. Most universities have a post-holder who focuses on brokering cultural or creative industries relationships. Many of these people have previously worked in arts or related fields so often will speak your language.

Many institutions host fascinating events, workshops and other activities that are often free to attend. This can be a really good way to meet potential collaborators.

TCCE has a membership base of 14 HEIs in London and many other university partners around the UK. We have a monthly e-newsletter

that you can sign up to at www.tcce.co.uk. This contains details of many events taking place at our member institutions.

Q2 Often, the best way of developing relationships is face-to-face, through attending events, for example. If you decide to make direct contact with an organisation, think about who you need to contact and try to be clear and specific in your email. Keep the first communication brief. Ask if it's possible to talk further by phone, Skype or over a coffee.

Q3 If you want a university to undertake a piece of consultancy, talk to the Innovation office. Note that it will be unlikely that a university will provide free consultancy. They may give you some helpful pointers. Universities are not consultancy agencies, so there is no guarantee that you will find the right person, particularly if time is tight. Knowledge Transfer Partnerships are worth exploring. Find out more at ktp.innovateuk.org.

Once you have met a potential collaborator, do bear the following in mind.

- Do you share similar values?
- Trust
- Is there a good fit between partners?
- Do you both have resources in place?
- Time
- Desire to work together
- Finding common language
- Respecting difference
- Flexibility.

Funding Collaborations

So, now that Creativeworks London is drawing to a close, where can you go to get support for collaborative activity?

Funding research collaborations can take some effort. If you are an academic wishing to develop a research collaboration with an external partner, you can approach the knowledge exchange, business development or innovation teams within your academic institution as a starting point for support. These teams will advise on finding internal or external funding opportunities and developing external bids.

Funding opportunities may become available through Research Councils or other sources but you should be constantly horizon-scanning to keep abreast of new opportunities. Some academic institutions also produce their own in-house funding guides for academics.

If you are in the cultural or creative sector and wish to develop a collaboration with an academic researcher, do get in touch with the aforementioned teams within a university that might be interested in working with you. It would be helpful when making your approach if you can mention any previous research collaborations you have been involved in developing, and what the outcomes of those were.

If you have funding in place and simply wish to identify a partner, then TCCE may be able to help you to identify relevant partners. Over the years we have brokered many successful

partnerships and collaborations.

In order to keep abreast of developments in the wider funding landscape, do sign up for e-newsletters, follow funders on Twitter and keep an eye on how the general policy and practice landscape is evolving. More practically, do make the most of opportunities to attend relevant events, conferences, festivals and networking activities as these can be good ways to meet potential partners.



What has been the value to you of CWL as an organisation?

69%

NETWORKS AND NETWORKING

64%

VALIDATION OF IDEAS

63%

FORUM FOR DISCUSSION

69%

SPACE FOR CROSS-SECTOR
EXPERIMENTATION / SEEDING
OF IDEAS

63%

of awardees feel their project outcomes and continuing work would have an impact on London's creative economy.

Source: CWL Awardee Evaluation Survey, December 2015. Data produced December 2015.

Intellectual Property

The success of a project often relies on an agreement that works well to the strengths of both partners, so do think about shared intellectual property (IP), if any, and about forming a contract together. Most Creativeworks London collaborations have worked extremely well; however, difficulties have occasionally arisen, or partnerships have dissolved, due to lack of agreement over the rights of ownership.

Our experience has shown that institutions differ widely in their approach to IP and some are more experienced than others in facilitating agreements with small and micro businesses. Some have been happy for the IP to lie with the creative practitioner and others have asked for an equal share.

Universities will have offices that deal with contractual agreements and IP, and usually have existing policies in place. However, we do recommend that individuals and SMEs seek their own external legal advice if there is any element of confusion around who owns what.

There are organisations available to help find your way around IP and contracts and several CWL partners offer support, with a specific focus on IP and the creative industries – see opposite for details.



Further Reading

Blogs, publications and research reports:

Creativeworks London blog: Widening the Register www.cwlblog.org.uk

Creativeworks London research papers www.creativeworkslondon.org.uk/publications

The Culture Capital Exchange runs many events to support networking between our members and the CCIs. See www.tcce.co.uk and www.wearetheexchange.org

The Art of Partnering, King's College London www.kcl.ac.uk/cultural/culturalenquiries/partnership/index.aspx

Beyond the Creative Campus: Reflections on the evolving relationship between Higher Education and the Creative Economy www.creative-campus.org.uk/final-report---beyond-the-creative-campus.html

General information on funding, development, support and networking for cultural and creative industries:

Arts Council England www.artscouncil.org.uk

Crafts Council www.craftscouncil.org.uk

Design Council www.designcouncil.org.uk/our-services

Innovate UK interact.innovateuk.org/-/collaborative-r-d

Funding Central www.fundingcentral.org.uk

Knowledge Transfer Network www.ktn-uk.co.uk

UK Trade & Investment www.gov.uk/government/organisations/uk-trade-investment

Creative Europe ec.europa.eu/programmes/creative-europe

Res Artis www.resartis.org/en

General legal advice for SMEs:

Lawyers Volunteering for the Arts lvfa.org.uk

Own It www.own-it.org

qLegal, Queen Mary University of London www.qlegal.qmul.ac.uk

British Library Business and IP Centre www.bl.uk/business-and-ip-centre

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**Culture
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Inspiring Collaboration