Knowledge Sharing and Exchange in a Pandemic: a crowd-sourced document responding to the challenges arising from Covid-19

The
**Culture
Capital**
exchange

A TCCE publication

First published in the UK, June 2020

Cover Design by Finetuned

Foreword

TCCE has developed this crowd-sourced document as a rapid-fire means of creating a space for researchers and for the knowledge exchange community to share stories and examples of good and innovative practices at this time of unprecedented challenge as a result of Covid-19.

We were inspired to do so by another set of resources developed by Professor Deborah Lupton, University of New South Wales, entitled [Doing Fieldwork in a Pandemic](#) that predominantly features methods from the Social Sciences.

As the role of knowledge exchange and sharing is increasingly at the heart of the work of UK universities, we openly invited colleagues from universities to share reflections, method, case studies, links and other sources of information about Knowledge Exchange practices and projects emerging in response to the Covid-19 pandemic and to wider concerns arising.

We are pleased that in such a short space of time, just over a month from our initial call for ideas to publication, so many people have found out about the document and have made a contribution. We have organised the pieces into five key headings and the reality is that many of them could belong under multiple headings.

This document captures a truly unique moment and presents responses gathered quickly during late April and May 2020. We encouraged contributions that weren't necessarily polished but rather that reflected something of the essence of this challenging moment in time. What comes through powerfully is the urgent need to find new ways of working. More than that however, is the demonstration of generosity, resourcefulness and the ability to care and adapt being shown by so many working in our universities today.

Enormous thanks to everyone who took the time to make a contribution and for working with us to co-create this document. It is a rich set of resources for and reflections upon this current moment; a powerful snapshot and souvenir of the now.

This document is one of a set of two. It is accompanied by a sister resource entitled Doing Arts Research in a Pandemic.

Evelyn Wilson, Co-Director, TCCE

Contents

Personal Reflections

Public Engagement

New Methods and Models of Working

The Story of Lunchtime Social, *Evelyn Wilson*

Case Studies

Falmouth University Fashion and Textile Staff support NHS, *Dr Jackie Calderwood*

Connecting and Supporting communities during a Pandemic through the use of Applied Theatre, *Megan Hunter*

Battling Isolation and Anxiety through Creativity with Teenagers from around the Globe, *Megan Hunter*

CSM loves NHS, *Alexandra Rodriguez Cifre and Alisdair Aldous*

Tackling Child Criminal Exploitation, *Dr Catherine McNamara*

Intern Vietnam, *Russell Yates*

Working with Startups, *Anya Videgorodceva*

Resources and Further Reading

Dr Mark Gray, Evelyn Wilson and Suzie Leighton

Personal Reflections

Covid-19 and knowledge exchange: a personal view

Dr Mark Gray, **Middlesex University**

m.gray@mdx.ac.uk | https://www.linkedin.com/in/markfromengland

What have I learned from the past two months from directing, encouraging and supporting knowledge exchange projects during covid-19's seemingly relentless assault on us all?

First, I think, that my colleagues - both in academic departments and among professional services staff - adapted to the new conditions remarkably quickly. Universities can move very quickly. I'm not sure that comparisons with war are as helpful as some journalists seem to think, but it is telling that universities in both world wars reacted more slowly to the emergency than have my colleagues to covid-19. That's not to denigrate the universities of the past - for one thing in August 1914 and September 1939 universities were fewer in number, knowledge exchange (although happening) was a minority pursuit and the 'long vac' mentality that reigned in those summer months went with the season. In 2020, though, in my own university we went from lockdown to response within a matter of days, turning our focus outwards and sharing techniques and methods for doing KE rapidly almost (if not quite) overnight. Of course that's partly because digitally enabled remote working technology - the background to the way we work now - was already in place, but teaching was still sashaying from face-to-face to online mode, managers were seeking to rethink support and operations from the ground up and the stress of news was taking its toll on some. So were we resilient? Yes, but I think something more than resilient. We managed to prove inventive and creative under pressure while continuing to focus on knowledge exchange. Partly, of course, that was because of the humbling experience of seeing what others were doing - like the 500 or so staff and student nurses returning or heading for the very first time to the frontline of the outbreak or hearing about colleagues we knew, liked and cared about wrestling with this awful disease.

For me this period has also reminded me sharply of the experience of some of my own knowledge exchange practice as an academic a few years ago. It reminded me of work undertaken in, frankly, uncertain and even hostile conditions for high quality research-driven knowledge exchange - like reshaping CPD curriculum in the midst of a cholera outbreak in Africa or providing consultancy and contract research to a finance ministry in the midst of an economic crisis with runaway inflation, a coupon currency, 85%+ unemployment and no functioning central bank in Asia. My mode of operation then was akin to that of a development project director. I needed to tailor what I had to an utterly unfamiliar situation, rapidly, and use appropriate and scaleable technology to deliver it. There have been, for me, lots of comparisons between the world of development projects and KE during covid-19. Uncertainty abounds, contexts are very different (how do you collect survey data when you

can't interview people? how do you make engineering prototypes when your bench supplies company folded last week and your workshops are shut?), and above all the problems are as extreme. Moreover, the payoffs are as great: make the wrong decision in relation to labour market reform in that fractured economy and you exacerbate the pain, and similarly give the wrong advice or consulting opinion in relation to that covid19 policy development and lives might be lost.

The second significant difference has been the liberation and potential that has come from there being more open data, open access, open source, open IP than ever before. Solution portals akin to open innovation platforms have sprung up, data sharing projects are ubiquitous and open IP in various forms featured at a very early stage. That's encouraging for the responder to this emergency in two ways. First, there is a ready market and above all plenty of examples of how to make openness mix with rapid response to maximise effectiveness. But there is also the matter of, as it were, supply: some of our responses have depended on, even relied on, open source elements from elsewhere. A mundane example explains the point: much of the work in responding to the need for PPE was smoothed by open source specifications and open licences for designs. And where we improved on IP in the pond we put the improved version back into the same open source pond. The main stumbling block to incorporation of open source data, designs, IP and much else has been the limits to discoverability. That's something society needs to address beyond covid-19 if the promise of openness is to be made a reality.

Thirdly, there has been the enthusiasm - and it has never been higher for exchanging knowhow and exchanging research knowledge. Purposeful transfer is seen to be beneficial at almost all times, but the proximity of benefit to contribution has been telescoped in time, and the resulting energy and purpose has been wonderful to witness. One colleague sent me an email persuading me that her work would be beneficial in the context of mental health resilience with such crystal clear conviction allied with an equally clear plan within moments of our both seeing a twitter post about a problem arising from covid19 in the context of social care. That immediacy of response is equalled by the pertinacity: this is stripped back, focused, ready-to-go KE. We haven't been shoehorning what we know into problems, we've been doing very focused designing of solutions to researched and understood problems, or using analogy to get us there, or forming virtual huddles to do it.

Finally, the covid-19 days have been haunted by a hangover from an earlier time - the debate over 'Why universities matter'. We have ready made stories to tell as KE practitioners and are telling them (Oxford's vaccine moving to production is KE in action; Leicester's testing activity is KE in action). We have, though, to make sure we manage this narrative rather better now than when we struggled to engage with it. Yes, some of the debate has seemed to descend to the level of popular myth ('why are universities charging fees when they are not open', thundered one unthinking columnist), but those of us working in KE have a chance to improve the quality of it. We have stories to tell, yes, of vizors made and gowns delivered - but so do junior schools. I don't want to suggest for one moment that vizor making isn't important (it is) or impressive (my university's team is hitting 2,000 a day, each one of which will protect someone and help them return safe to their families). We, though, have to tell stories about how we responded to the unfamiliar, the semi-formed or

barely comprehended problem, with speed and inventiveness - like some of the big rapid reaction projects from LSHTM, UCL, the Turing Institute and (a lovely non-British example) the Instituto de Empresa in Spain where institutions have anticipated a need, responded to it, and created the space and place to find solutions and the tools to deploy them. We need to explain not just why vizors aren't enough, but why big thoughts about major problems can come out of universities with (relative) ease. Universities are part of society's resilience infrastructure and not just 'nice to have around'.

I've learned a lot. We've all learned a lot, and travelled far. Like all good travellers we'll have memories. This time, our memories have to count. From this we can learn a lot. And may we all survive to implement what we plan to do based on what we have learned.

This text was originally published online at
https://markgrayuk.wordpress.com/2020/05/07/covid19-and-knowledge-exchange-a-personal-view

Stepping Out of the Georgian Era into a Pandemic

Dr Karen E. McAulay, **Royal Conservatoire of Scotland**

K.McAulay@rcs.ac.uk | @Karenmca and @ClaimedStatHall

I'm 70% an academic librarian and 30% postdoctoral researcher; perhaps a similar balance as for a teaching academic. Librarians have conventionally been office-based, and my recent musicological research likewise, so working from home isn't my usual practice. Ironically, with my current interests having moved relatively closer to the present day, I've also been contemplating ethnographic research with living subjects – a new direction at an inopportune time.

I'm based in Glasgow, once considered the second city of the British Empire. It was the home of several music publishers in the late Victorian era through to the mid-twentieth century. I can do preparatory research online for now, but I should also like to reach out to elderly local musicians, to capture some of their memories of the now long-gone music shops that these publishers traded from. Balancing a more conventional historical narrative with living memories would make the research more meaningful both to the research community and
to wider audiences.

Sauchiehall Street, Glasgow

I succeeded with my first funding application, an AHRC networking grant. My second attempt failed, so I'm still looking, and the lockdown now presents unexpected problems.

Apart from the small-scale research I did for my teaching qualification, my subjects have hitherto been long-dead, so the ethical clearance process poses a new challenge. I'm well-aware of the issues around shielding and social-distancing; clearly I can't interview the elderly face-to-face in lockdown.

Skype and Messenger video-calls may be unfamiliar, whilst phone-calls can be misheard (by me as much as by interviewees!), quite apart from losing sight of participants' reactions. Moreover, whilst reminiscence is generally both pleasurable and stimulating for the older generation, I'm worried that my potential interviewees – and those concerned for their wellbeing - might feel less enthusiastic than usual about engaging with an unknown researcher. At least talking about old Scottish music isn't likely to be too emotive for most people.

A recent blogpost by Alan Donnelly from Sheffield Hallam University, flags up issues around interview participants' wellbeing, privacy and confidentiality in connection with web-based interviews, questioning how well technology replaces live interviews, and suggesting some interviews should be postponed. [1] Donnelly's interview context is different, though; he's interviewing students. Interviews with elderly participants come with their own challenges. The very people I'd like to talk to are more vulnerable today than at any time in the past.

Donnelly's posting is amply referenced, and includes Deborah Lupton's Google Doc, 'Doing Fieldwork in a Pandemic', already cited by TCCE.[2]

Is anyone else contemplating writing a grant for a project which will include an ethnographical element with vulnerable participants? Or working on such a study? Any quick tips on best practice would be very welcome!

---

[1] Alan Donnelly and Sheffield Hallam University, 'Eat, Sleep, Research, Repeat? Conducting Cognitive Interviews In A Pandemic | Student Engagement, Evaluation and Research @ SHU', 2020 <https://blogs.shu.ac.uk/steer/2020/04/07/eat-sleep-research-repeat-conducting-cognitive-interviews-in-a-pandemic/?doing_wp_cron=1587974739.2623670101165771484375> [accessed 27 April 2020].

[2] Deborah Lupton and Sydney University of New South Wales, 'Doing Fieldwork in a Pandemic - Google Docs', *Google Doc*, 2020 <https://docs.google.com/document/d/1clGjGABB2h2qbduTgfqribHmog9B6P0NvMgVuiHZCl8/edit#heading=h.9n5gzs5twud3> [accessed 29 April 2020].

Covid-19! Impact on People of Colour

Maureen Salmon, Senior Lecturer, University of the Arts London

m.salmon@lcc.arts.ac.uk | Maureen Salmon - London College of Communication

The inquiry by NHS England and Public Health England and the call by the Mayor of London, Sadiq Khan for the Equality Commission to urgently investigate the disproportionate impact of covid-19 on 'BAME' people is necessary and urgent. However, we know from the proliferation of research that the changes and requirements of the Equality Act 2010, are not understood and practiced anywhere near adequately to prevent outdated and unlawful practices. The devastating impact of covid-19 is the manifestation of systemic inequality. It is not just an issue of health inequalities or people on front-line jobs, but extends to educational and cultural inequalities.

My KE practice-research project: 'Disruptive Leadership: Creating and Curating New Knowledge for Sustainable Global Futures' 2018/2021 has provided a platform to reflect on my personal leadership journey in culture and HE to contextualise the issue of inequality in society. In the three months, leading to Covid-19 lockdown, I have been developing a programme of activities MOVING IMAGE to engage artists, cultural, educational leaders, social entrepreneurs and students of colour to lead reimagined conversations, create new knowledge and narratives of their social, cultural and economic value impact on society.

Post covid-19 'new normal', culture and higher education sectors need to redefine their purpose in how they will be supporting the country through its recovery and race equality must be at the heart. The new normal is the voices of people of colour leading in creating different futures. KE as a practice, can enable the development of leadership capabilities and the tools necessary for more measurable economic impact for people of colour and the wider society.

The Covid impact on people of colour, MOVING IMAGE is urgent!
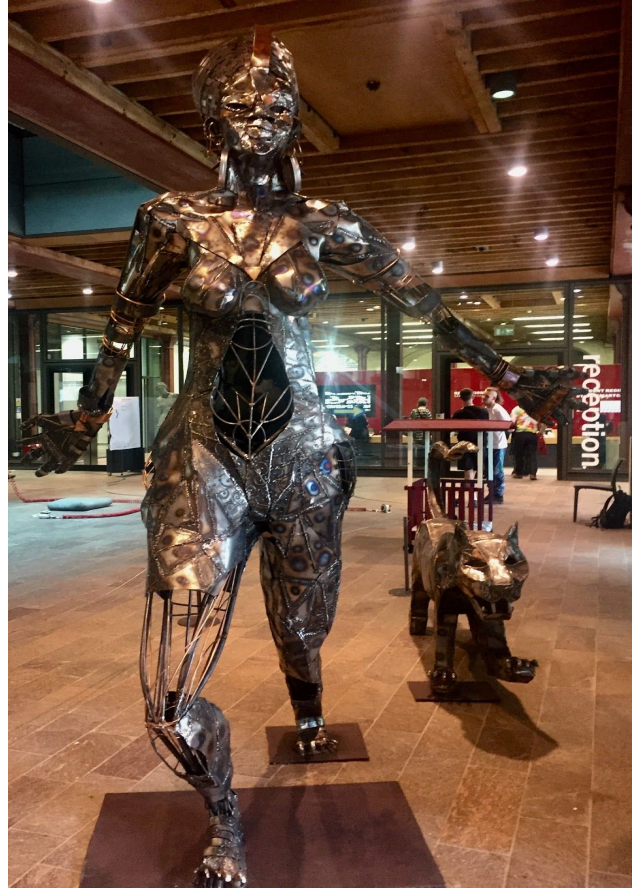
Artwork by Favour Jonathan, UAL alumni, photograph: Maureen Salmon

Further Readings

Salmon, M. Reimagine a New Humanity at UAL Decolonising the Arts Curriculum Zine #2 by Teaching, Learning and Employability Exchange at UAL A collaborative guide to action on decolonising the arts curriculum, by both students and staff, through their articulations, exchanges, interventions and histories.

Salmon, M. Future Facing Tomorrow's Warriors. 2019. Creative Lenses Project Using jazz as a metaphor for social change, this essay is a call for action motivated by social, cultural and economic value of cultural diversity. FUTURE FACING WITH TOMORROW'S JAZZ WARRIORS

A reflection on aiding recovery: the role of smaller, specialist, regional universities

Matthew Guest, [GuildHE](#) | matthew.guest@guildhe.ac.uk | @simplytheguest

The problem. The cultural and creative sector has been heavily hit by the current Covid-19 crisis. While major cultural organisations in more prosperous areas have been forced to close and furlough staff, they have had more capacity to move some activity online. However, many smaller, regional institutions suffered severely within the first week of lockdown. Some creative businesses may not have been immediately hit but have suffered delayed effects which are now becoming extremely pronounced.

At the same time, work has paused for regions that were in the process of establishing creative clusters in growing sub-sectors such as screen and VR. Creative focussed, specialist universities have been driving the development of such clusters through both business support and the supply of talented graduates, encouraging them to remain in their regions of study. There is a real risk that a contracting economy will lead to market failures as these clusters fail to develop and graduates and recent employees move away to more prosperous areas because there is not as much socioeconomic resilience built into poorer regions of the UK.

Tapping into the potential of smaller and specialist institutions

Specialist institutions are crucial parts of the supply chain for industries - developing highly skilled individuals for sectors such as the creative, agricultural and health-associated sectors. They have strong missions, focused on industry-focused teaching strengths in a selected number of disciplines.

Smaller institutions have often supported their communities for over 100 years. They are often located in smaller towns, or in rural or coastal locations. They are locally significant as employers and community anchors and active partners in Local Enterprise Partnerships.

Regional creative specialists, in particular, are agile industry experts that carry out high impact, practical research and knowledge exchange to grow the UK's world-leading creative industries. As such, they are well-positioned, in more ways than one, to play major roles in the post-pandemic world. They have the ideas and underlying ability to lead a rapid recovery for their industries, to enable employment and to focus on the future.

Yet they do this with limited funding, capacity and resource. It is imperative to scale up regional specialists otherwise economic regional recovery and levelling up will be hamstrung for decades.

Knowledge Exchange in an Age of Pandemic: navigating inequality

Dr Astrid Breel, Impact Research Fellow, [Bath Spa University](#)

Dr Louise Maythorne, Knowledge Exchange Manager, Bath Spa University
a.breel@bathspa.ac.uk | l.maythorne@bathspa.ac.uk

The global pandemic of 2020 has created a tidal wave of change throughout the academic, private and third sectors alike. Nonetheless, as the tide recedes it has exposed power dynamics within and between those groups to which it is worth paying closer attention. This piece is an encouragement for those in Higher Education Institutions to consider the way in which resources and risk are balanced within their partnerships and to take steps to mitigate these where possible.

The field of knowledge exchange (KE) - which we define as the reciprocal exchange of ideas and expertise between academia and non-academic partners in pursuit of social and or, economic advancement - is a useful lens through which to examine power in the relationships academics have with the world around them.

This power can take different forms including financial or legal resources, stability of job or position, or status. Nor does the balance of power necessarily have a domino effect: one party may have greater financial resources, the other greater stability. It is also the case that these power balances shift over time, they are dynamic. Against this backdrop of varied and shifting power, the coronavirus has crystallised some long standing inequalities. Within academia there is tremendous inequality within the notion of academic privilege, both for those with minority characteristics, those on zero-hour contracts, or those who have been furloughed in the current circumstances ([Pyke](#)). Nonetheless, in aggregate those holding academic positions appear to be relatively well-insulated professionally from the consequences of coronavirus. At the time of writing UK Universities are being offered a [financial support package](#) from the government, which although highly conditional and no panacea does at least go a some way towards the security of jobs at these institutions, salaries remaining the same and research funders are offering no-cost extensions to projects and postgraduate bursaries. This picture is at odds with those in the private and third sectors, who in spite of [a similar support package](#), face severe economic penalties from coronavirus - the collapse of galleries and museums; arts, animal and social charities; SMEs and even large corporations. There is also a much greater element of uncertainty for the path to recovery. In this environment the people on this side of knowledge exchange partnerships may be facing job insecurity, economic hardship, an increase in demand for their services and a greater element of risk.

In terms of power relationships, it is useful to look at this at an organisational level, rather than that of the individual: whilst on an individual level the crisis has worsened inequalities across society, as organisations most HE Institutions are better protected than arts organisations, small businesses and charities, many of which already existed very close to the line before coronavirus. Knowledge Exchange operates at this organisational level and depends on the ability to work collaboratively, which is why it is opportune to now reflect on the balance of power within these relationships. Good partnership working always begins with a conversation about what each partner has to offer and what the needs are of each. With the sudden and significant changes in society that we are seeing at the moment, having the difficult conversation again about what each partner can offer to support the other is essential and organisations are going to have to consider carefully what support they might be able to access that would help their partners through the coming difficult months.

For those of us in HE Institutions, we should be asking the question: what can we do to support our local communities? We are used to arguing for Universities as civic institutions and believe that our research, knowledge exchange and engagement activities will mean supporting those communities. Now is the time to demonstrate that this results in meaningful connections and change: what are the challenges on your doorstep that you can help with in this time of need? Coronoavirus gives us the opportunity to reflect on knowledge exchange and meaningful engagement in a new way, and to build stronger and more effective partnership working as a result.

Footnote

You cannot engage with inequalities and power differentials without considering what might underlie them, so we offer some further reading:

https://blogs.lse.ac.uk/businessreview/2020/04/18/the-covid-19-recession-is-creating-a-crisis-of-inequality/

https://blogs.lse.ac.uk/politicsandpolicy/gender-and-covid19/

https://www.theguardian.com/world/2020/apr/22/racial-inequality-in-britain-found-a-risk-factor-for-covid-19

https://futuresofwork.co.uk/2020/05/07/covid-19-and-inequalities-at-work-a-gender-lens/

https://www.qmul.ac.uk/media/global-policy-institute/Policy-brief-COVID-19-and-intersectionality.pdf

https://diversityq.com/gendered-financial-inequality-in-light-of-a-covid-19-pandemic-1509151/

https://www.theatlantic.com/international/archive/2020/03/feminism-womens-rights-coronavirus-covid19/608302/?fbclid=IwAR3XQfcsci-x7HNZAqI2D31C5pJ-WdgxWZq5OdcsOoYlVAdi7PLBx7mm8U4

Social Media, Lockdown and Heteroglossic Stew

Dr Rebekka Kill

rebekkakill@gmail.com | www.rebekkakill.com

Right then. What shall I do today? And what about tonight? What are my options?

Well, I could go on a walk. I know some really good walks now; long walks, through bluebell woods, past streams. I've got the hang of the walkers etiquette. Stand to one side, say hello, thankyou, smile, breathe in as others pass. I could do some gardening or a bit of DIY, but B & Q is a special kind of hell made of angry tradespeople, staff driven to extremes by increasingly complex distancing rules and exasperated shoppers who after queuing for over an hour are facing empty shelves and compromise. I could do some online shopping, but I don't really need anything, and I've spent too much recently anyway. I could watch a film or a box set, but I've already done the tiger one, and the third season of whatever. Maybe I could phone someone? "So, what have you been up to?" "Hmmm, not much, you?" There's loads of work I could get on with, and family stuff to juggle. But I need a treat, a break from it all, how about a take away? "Again?" Say the kids. "I'm trying to be healthy Mum!"

I'm so so bored. OK, so what's happening on social media: Facebook, Twitter, Instagram? Dolphins in Venice, really? Huge queues at KFC? So what. Everybody being a DJ, a quizmaster, lipsyncing, baking, foraging, making art, making music, making films, campaigning, fundraising, getting really angry, being political, being judgmental, educating, recommending, sharing information and misinformation, catastrophising, being kind. Hang on a minute, this is actually quite interesting and there's a whole lot of art happening.

White box and black box spaces, clubs, events and festivals are crippled. Many won't survive the pandemic. So where is art happening? It's in our homes, and it's online. So all this stuff on social media is a mix. A real mix of professional and amateur, of experts and of novices, of art and other stuff. It's all very blurry and getting blurrier.

Social media usage has significantly increased across all countries, and demographics, during lockdown. People need people; interaction, conversation, relationships, but it's not just that. There's also a vast amount of information, and misinformation, sharing. There is a huge, and growing, amount of practice and making. But, what I'm interested in is, what are the consequences for the arts? Both making art and experiencing art? What might happen in terms of the what, the where and the who of the arts because of all this?

Nicolas Bourriaud describes a mode of art making called relational art. He states that this is 'art as a state of encounter' (Bourriaud 2002: 18) This type of practice is 'art taking as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space' (Bourriaud 2002: 14). In recent years relational art has proliferated in spaces such as galleries, museums and theatres but as Bourriaud states it also exists in 'meetings, encounters, events, various types of collaboration between people, games, festivals, and places of conviviality' (Bourriaud 2002: 28).

Perhaps what is happening on social media platforms is a form of relational art. Collaborative, convivial and focussed on the realm of human interaction. In this newly hyperpopulated space on social media relational art can proliferate, artists who were not previously thinking in relational terms can branch out into new modes of production, adapting and shifting their practice, making their work in a more inclusive (and potentially populist) way. But this is at a micro level, what about the macro? It's the what the where and the who, but what about the impact of this? Could there be bigger and broader consequences of lockdown both for artists and practice?

For Mikhail Bakhtin heteroglossia is a mix of world views and languages that is also dialogic. Each language is viewed from the others' perspective. And in a heteroglossic system meaning floats, at a point between reader and writer, speaker and listener, musician and artist, performer and audience. When creative and critical languages are brought together in a new community of practice, expertness and authority are challenged, these languages begin to mutate. But,

Heteroglossia is not characterized solely by the ability to process multiple languages. It is not enough to quote, cite or simply reproduce those 'alien languages' (Bakhtin, 1981: 366) that are incorporated into a text. What is vital is that the languages be viewed from each others' perspectives, that they be 'hybridized' so that an 'interminable' dialogue is created (Morson and Emerson, 1990: 314)

We can think about social media communities on Facebook,Instagram and TikTok as a heteroglossic stew. And this heteroglossic stew is generative. It's an interminable dialogue that has been catalysed by lockdown and multiple exciting mutations will inevitably emerge.

References

Bakhtin, M. M. (1981). *The Dialogic Imagination: Four Essays.* Edited by Michael Holquist ; translated by Caryl Emerson and Michael Holquist. Texas: University of Texas Press.

Bourriaud, N. (2002). *Relational Aesthetics.* Dijon: Les Presse du Reel.

Kill, R. (2015). The artist at the music festival: art, performance and hybridity in McKay, G. (2015) ed. *The Pop Festival: History, Music, Media, Culture*, pp75-86. London: Bloomsbury

Morson, C. & Emerson, G. (1990.) *Mikhail Bakhtin: Creation of a Prosaics*. Stanford:Stanford University Press.

Knowledge Exchange in a time of COVID-19; keep calm and KE on?

Tamsin Mann, Director of Policy & Communications, [PraxisAuril](#)

tamsin.mann@praxisauril.org.uk

One of the silver linings of the COVID-19 pandemic has been seeing how universities and research organisations have stepped up to play such a vital role in combating the crisis, whether that's pursuing a vaccine, collecting PPE equipment, advising on mental health, or providing advice to distressed businesses. This is Knowledge Exchange in action; pivoting to respond to the crisis by leveraging long-standing relationships, reaching out to organisations and communities in need, streamlining the Ts&Cs to make things happen, quickly. The sheer number of examples from around the UK demonstrate the value of long-term investment in the research base and also in KE capacity, mainly of people. This is why PraxisAuril's 'Promote' mission incorporates an objective to 'inform and influence' KE-related policy, alongside promoting the success of our member organisations and the individual expertise of KE professionals: for the recovery and renewal period we need to ensure that KE funding streams are secure and that means we must demonstrate value.

Giving voice to individual members is particularly important because policymakers and influencers want to hear about the experience on the ground. Many of our members, particularly at Director-level, engage with sector stakeholders to talk about KE and the kinds of funding and support that's needed. My role is to try and capture all these interactions so that we, PraxisAuril, can articulate needs at a sector level.

Pressing hard on my attention are the seemingly daily announcements and analyses about COVID-19; how different parts of our community are responding and coping and what it might need to survive post-crisis. The whole HE sector is suffering and KE is proving its worth right now but after the pandemic has passed will the public remember that when difficult decisions are being made at the next spending review? Can we put a value on PPE collection, business support and advocacy for spin-out survival? Should we? Or should we file it under delivering social value and civic duty; inclusive in the third stream remit which incorporates Community & Public Engagement? These conversations matter because KE done in rapid response mode may have implications for how KE in 'normal' mode is done, it may change expectations about the cost or ease of interacting with the research base.

Here are just some of the things that PraxisAuril has been doing to represent the sector in response to the COVID-19 crisis:

1) Gathering examples of over 20 very early stage spin-out companies facing difficulties as investment dries up and explaining their needs to Innovate UK. This is about protecting emerging activity of potentially high economic and social value.

2) Amplifying the 'voice of the user' for Research England. The temporary flexibility around HEIF spend is welcome, but will it be enough to maintain KE activity (particularly that which is not COVID-19 critical)? What else might be needed to see KE teams through the crisis?

3) As universities and research organisations respond to acute short-term needs, what should the Ts&Cs for equipment loans be? This was one of the first discussions we saw on our Directors' list as the crisis unfolded.

5) Using Fast-Track collaboration models (Lambert, developed for the Ebola crisis), and royalty-free licences (such as EasyAccess IP, developed by the TT community); all the time thinking about how we retain speed and flexibility post-crisis without losing sight of good IP management.

At the same time, it's important to keep KE in context and see the big picture – fostering skills and talent, achieving the 2.4% R&D target, Higher Education's role in regional regeneration, and in our cultural and creative life – so that we don't become too focused on any one aspect of KE and understand how it facilitates relationships, engagements and enterprise across the UK's economy, society and culture.

It's even more important that we share our insights during the crisis so that the right support can be delivered either by flexing existing frameworks as Research England has done with the KEF and HEIF, or introducing new programmes as the Government is doing (Future Fund). That will mean that our great KE activities can carry on post-crisis. And we still need to focus on the longer term – particularly helping the economic recovery and continuing to focus on the 2.4% target.

The KE Concordat, launched in late April, is an important way of maintaining that strong focus on KE at a time when HEI resources are under stress. The Concordat asks HEIs to sign up to a number of principles that will provide a common KE direction whilst allowing for all important sector diversity. It should complement the Civic University framework to which many HEIs are signed-up and which brings in that focus on local economic and social growth/recovery.

Another project, or set of projects, that have been announced recently focus on student KE. Getting students back out into business, supporting start-ups, or giving students the confidence to start their own businesses again will be vital for the recovery. Just like the current CCF projects, the collaborative nature and the variety of sectors that the OfS projects represent will be a way of making post-COVID-19 KE foundations stronger.

It's too early to look much further ahead at the moment but we do know that there will be a Spending Review at some point and KE will be under the spotlight as part of the Government's desire to see impact from research investment, get back to the industrial

strategy programme, and 'level up' many regions of the UK. We need to start assembling the evidence for that review now and, really, what better time when the value of KE is being demonstrated on a daily basis and we have an opportunity to tell our stories, build on enthusiasm and need for collaboration, and consider how we can retain the best bits of crisis mode to make KE fit for purpose in the recovery and renewal stage. Keep calm and KE on!

Public Engagement Activities

Ripples and Atmospheres

Penny King, Head of Creative Programming, [Royal Welsh College of Music and Drama](#)

penny.king@rwcmd.ac.uk

Ripples: NEW:2020 season

Ripples, a new play by Tracey Harris was due to be performed as one of the four commissions in the RWCMD's annual new writing season, NEW. Cancelled the day before the first performance, it looked as though none of the plays would be seen by their intended Cardiff and London audiences.

© 2020 RWCMD

However, Network Play Readings, a new digital partnership with National Theatre Wales and Sherman Theatre, has enabled Ripples to be imaginatively re-worked as an online

performance, incorporating a new soundscape from graduate and Sound Designer Tic Ashfield.

Embracing and acknowledging the current situation, the play has been re-developed, with the original RWCMD cast, so that the characters now wait out lockdown in their own rooms, joining in group therapy via Zoom as their main means of communication which informs the new visualization of the play. Recorded and then streamed as live, the production is available for two weeks before the next new collaboration appears on the platform.

This is the first production by Network Play Readings, presented in collaboration with BBC Cymru Wales and BBC Arts, offering potentially new audiences the opportunity to experience theatre delivered in new, innovative and accessible ways via a digital stage during lockdown.

It has enabled one of this year's NEW commissions to be performed and our young actors to explore a new performance medium and showcase their talents. The College is now looking at creating rehearsed readings or other online versions of the other NEW commissions in collaboration with partners The Royal Court, Paines Plough and The Gate.

Atmospheres 2020: New music festival

Atmospheres is the Royal Welsh College's annual festival of new music, showcasing work composed by graduating composition students. The festival is usually presented over three days of live performances across the College's public venues. Due to the lockdown, the College quickly made the decision to take the festival online via a specially created Radio station, social media campaign and Blog.

The online festival attracted a higher level of audience engagement than previous venue-based versions with over 600 unique connections made to Atmospheres Radio engaging in over 1200 listening hours. Over 1000 people read the blog which complimented the radio programming, featuring video interviews and other insightful content on the work of the graduating composers.

The composition students were further involved by spearheading a social media takeover, taking it in shifts to staff the RWCMD Composers Twitter account and RWCMD SU Instagram. This resulted in over 50,000 unique impressions, nearly 700 likes and over 4000 video views and gave followers an insider's look into the work of the RWCMD Composition department.

The collective effort that made this possible and the speed at which the festival was turned from three days of live performances into a weekend of online programming showcased the College's creative thinking from both staff and students and a commitment to collaborative working.

The College plans to use this new format for other events planned during lockdown and also further ahead, by considering how this virtual version of the College's public facing work can continue to develop audiences, engagement and profile after the College reopens its doors.

The Civic University: Responding to the South West Context

Sarah Campbell, Associate Director, Arts and Culture, **University of Exeter**

s.e.campbell2@exeter.ac.uk

Hyperlocal: Supporting the CCI sector and creating new work

Hyperlocal was an arts commissioning project, set up by Arts and Culture University of Exeter and delivered in partnership with three Exeter based cultural partners – Exeter Northcott Theatre, Exeter Phoenix and Kaleider. It offered 10 x £500 commissions, open to freelance artists working in any medium based in Devon and Cornwall. The brief required exploration of the immediate domestic environment, and outputs had to be shared online (so a film of a performance, or a photograph of a sculpture). The selection panel made their decision based on a combination of individual merit of the submission, and creating a body of work that varied in format and tone.

In instigating this project, the priority was supporting artists and cultural organisations. Universities can be perceived as remote, and we wanted to do something positive and contribute to the creative community. The secondary audience for this project was the public – by creating a rich and varied online resource around the pandemic, we wanted to create a

time capsule of this moment, and an interesting virtual space for people to enjoy exploring. We did not draw on a particular research to inform the project, it was more about being part of the community and fulfilling a civic function.

Hyperlocal was a very specific response to the pandemic on two counts: the focus of the brief (immediate domestic environment); and the speed of project delivery (one month). The initial idea was pitched to the team on a Tuesday morning. By Wednesday evening we had three partners confirmed, communications plan and artist brief written, and were launching at an online networking event. In 'real life' this would never have happened. No longer able to run a public events programme during Term 3, we were able to repurpose the defunct budget. We chose to prioritise Devon and Cornwall creative practitioners to clearly demonstrate our commitment to local communities. Additionally, as a good news story, we were able to access press and radio coverage across Devon and Cornwall and reaped a strong response, receiving 235 applications.

Exeter City of Literature

Dom Jinks, Director of Exeter Culture, Innovation, Impact and Business

Brigid Howarth, Head of Society, Organisations and Culture, Innovation, Impact and Business Directorate, [University of Exeter](#)

d.j.jinks2@exeter.ac.uk | b.b.howarth@exeter.ac.uk

In late 2019, Exeter was successful in its application to become a [UNESCO City of Literature](#) and the University of Exeter is hosting the programme and team with close research links to the Wellcome Centre for Cultures and Environments of Health ([WCCEH](#)) and the English department. The designation was due to commence in April 2020. With the Covid-19 emergency, Exeter has had to be flexible in its approach to its programme and publicly launching the initiative. Rather than placing all projects and developments on hold, the Steering Group (chaired by the City Council) has decided to progress on key infrastructure developments such as the production of a brand, logo and website and innovative programming.

Literature is showing itself to be a robust art-form in the current Covid-19 emergency. Book sales and library memberships are at a global high. With this in mind, projects are being tailored to maximise the online/digital audience, school children resources connected to literature, competitions and a range of small digital commissions to create new digital content. In addition, the international component with partnerships with publishers and writers in Africa is continuing online, led by researchers in the English department.

One of the main aims of Exeter's City of Literature programme is the connection to wellbeing, therefore the current climate is being seen as an opportunity for literature to help people through this difficult period of social isolation. WCCEH are funding and helping to shape new online projects with external partners exploring themes on social distancing, and spatial and temporal practices of reading, loneliness and isolation, engagement in isolation and literature and mental health.

Love Letter

Victoria Squire (School of Art, Design and Architecture), Dr Sophie Homer (School of Psychology) [University of Plymouth](https://...)

victoria.squire@plymouth.ac.uk | robinsquire.co.uk |sophie.homer@plymouth.ac.uk

PAUSE LISTEN BELIEVE SHARE COMFORT INSPIRE REFLECT FORGIVE RECEIVE TRUST TRANSFORM LOVE HUMANKIND

Transform global health and wellbeing by rekindling kindness

Love Letter is an invitation to pause, contemplate, and rekindle kindness during the COVID-19 crisis.

When the United Nations called out to creatives to help spread key COVID-19 related messages through design, Victoria, Robin, and Sophie responded with *Love Letter. Love Letter* is an invitation to pause, contemplate, and rekindle kindness during the COVID-19 pandemic.

With much (understandable) focus on physical health at this time, it is important that mental health and wellbeing are not forgotten. The call's key message, 'kindness contagion' aligned with shared values, offering a collaborative opportunity to assist others in facing the pandemic through propagating global solidarity and promoting solutions for recovery and resilience. *Love Letter* acknowledges shared anxiety due to uncertainty and the stresses of social distancing measures but sends a positive and uplifting message about humanity and the power of kindness.

It became apparent that new approaches and configurations in this collaboration needed to be employed during this unprecedented time. The design process posed some challenges during lock-down, mainly discussing and developing ideas face to face, which were overcome through virtual dialogue. Victoria, Sophie and Robin employed a method of **slow design**, where through regular discussion the words **revealed** themselves, they **expanded** upon what was already known, **reflected** upon the design, took time to probe and ponder, where new ideas emerged, **engaged** in others knowledge, **participated** through regular dialogue, and felt liberated through having a common faith that the work would **evolve** naturally through the process.

Integrating perspectives from psychology and graphic design shifted focus from a conventional consumerist output to a caring graphic design response; aligning the frame of reference to designing for good. Creativity in communicating psychological knowledge will make messages more powerful, give them wider reach, and enhance community engagement. In this way, work at the interface of design and psychology can provoke viewers to reflect more deeply, leading to greater internalisation and ownership of the knowledge shared.

Victoria, Sophie and Robin identified how empowering it can be to work collaboratively. The pandemic provided the space to engage with slowness and reflection. They realised that it is essential to have time, to pause, listen, to be thoughtful and mindful when contemplating the next stage of the design process, and to do this together. There was belief and trust that the collaboration would result in a greater good and a hope that it will transform humankind.

Victoria Squire is an educator, designer, and researcher. She lectures in Graphic Communication with Typography. Her research explores graphic design in relation to pedagogy, mental health, and social change through co-design. Dr Sophie Homer lectures in clinical and applied psychology, and her research focuses on mental health in context. Robin Squire is a brand identity designer who has worked with an array of healthcare clients.

Victoria and Sophie have a shared interest in research at the interface of psychology and graphic design and have collaboratively explored the relationship between craft and

wellbeing. Robin and Victoria regularly work together on conceptualizing graphic design solutions, employing a slow design ethos.

New methods and models of working

Physically Distanced, Connected by Intent: online brokerage and facilitation in post Covid-19 knowledge exchange

Suzie Leighton, Co-Director [TCCE](#)

[suzie@tcce.co.uk](#) | @suzietcce

The Culture Capital Exchange is an organisation with collaboration, exchange and communication at the very heart of its values, ethos and activity. As the UK went into lockdown, and the phrase "social distancing" emerged, it was immediately apparent that although we might need to be physically distant, actually social distance was the last thing that we needed or wanted in our professional and personal lives. It seemed to us that our skill in connecting organisations and individuals, around themes of mutual interest, with our overriding concern to nurture wider social impacts had never been more important. The relationship between research and wider society suddenly seemed more relevant than ever as we negotiated work, and tried to adapt to the notion of post Covid-19 collaboration. With partners from Cass Business School, City University of London and Manchester Metropolitan University, TCCE have recently completed a two year project, [Boosting Resilience](#), which focused on organisational and personal resilience in a VUCA environment. This programme, co-designed with a cohort of arts and cultural leaders has provided a rich seam of content and methods to be adapted online and shared in response to sector need in our now VUCAx situation.

We have now run several online collaborative events, the first of which "Museums as Digital, Immersive Spaces" was originally intended to be a physical roundtable. The event brought together researchers, museum professionals, digital artists and producers in a "Chatham House rules" discussion to reflect how higher education and the museum sector could better collaborate for greater mutual advantage and societal engagement and impacts. The discussion became even more relevant in the "post COVID" context, as the museum and heritage sector rushed to share their digital content freely, and audiences were flooded with a rich, diverse and perhaps overwhelming flood of online opportunities. The need for more, and better collaboration between higher education and the museum sector was also brought into sharper focus by the immensity of the potential challenges both sectors faced in engaging the public with their activities against a backdrop of such huge disruption, fast change and stretched resources.

Twenty two people joined the first TCCE online event to listen to provocations from

Irini Papadimitriou, (Creative Director FutureEverything), Nicholas Lambert (Director of Research, Ravensbourne University) Rob Sherman (digital artist) and Dan Shorten (Guildhall School of Music and Drama). Although online discussion was not a favoured format for

TCCE previously, I was able to facilitate a rich and productive debate, seed future activity and new partnerships, learn important lessons for future online activity and reflect on some of the positives of the experience. Further events on intellectual property online, scenario planning and understanding creative assets, and developing and testing new business ideas have all proved popular informal workshop topics, alongside a range of more discursive opportunities produced under the TCCE Lunchtime Social Brand.

A key point of learning for me is that facilitation becomes an even more key component of KE in an online situation. It is important that speakers are heard, questions are asked and conversation is kept balanced and active, all without access to the non-verbal cues that we humans rely on so heavily! When unfamiliar jargon or exclusive language is used, participants "disengage" far quicker than in a face to face context, and technical hitches can very easily break the flow of discussion which can be hard to reinstate. Watchful, engaged and proactive facilitation is important, but it is also demanding (https://www.bbc.com/worklife/article/20200421-why-zoom-video-chats-are-so-exhausting), so this needs to be mitigated against in planning.

Two other key points of learning around the issue of diversity and inclusion were also quickly apparent. As a London based organisation, TCCE's events tend to be quite South East heavy, when we are working from our "home base", yet on this occasion we were joined by museum professionals and freelance artists and curators from as far afield as Cornwall and Gateshead. In the normal scheme of things, travel to and from London is a significant item of expenditure for an independent museum, let alone an individual and would (or could) not necessarily be prioritised. Additionally we were joined by representatives from the Disability Collaborative Network, from whom, again, travel to a physical event would be a significant undertaking. Our online events thus far have continued to develop and diversify the TCCE network in a way we warmly welcome.

Although TCCE will certainly be "back in the room" once safety allows, there are key benefits to be considered in taking knowledge exchange online in terms of diversity, inclusion and leveling up, and I feel confident in saying that our future programmes will have a significant level of online activity at their core. You can listen to recordings of the Lunctime Socials on the TCCE Soundcloud https://www.theculturecapitalexchange.co.uk/publications-an

A three-stage digital approach to successful Knowledge Exchange and Public Engagement in times of social distancing

Dr Dennis A. Olsen, [University of West London](#)

dennis.olsen@uwl.ac.uk | @DennisCMRS

Within Higher Education, public engagement and knowledge exchange are often nurtured by university-driven events—such as exhibitions, showcases, public lectures, etc. At my institution, we create and implement events strategically to regularly inform and consult with the public on discipline-specific trends and challenges, and to source and showcase collaborative projects. Our Advertising and Branding courses, for example, frequently run workshops and round tables—in addition to exhibitions featuring creative and strategic work by students and academics—which are particularly popular with local businesses, SMEs and start-ups.

As physical events are not a viable option for the foreseeable future, we've refocused our efforts and trialled a variety of digital activities, which, in the proposed combination, have achieved (almost) similar results in terms of KE and PE at course level, whilst still honouring social distancing. Here is an example for our three-stage digital approach:

Stage 1: Create a website. A dedicated online platform for the PE/KE activity is the gateway for audiences to get to know the people involved in the activity, and to explore their work before and following the other stages. By itself, we found that a website does not spark much engagement (although more than the university's general web presence alone); the implementation of interactive tools—message boards, wikis, live chat options, etc.—also does not increase engagement noticeably. Audiences mainly use the website as a point of reference for updates and follow-ups. Therefore, a website should be accompanied by other digital activities.

Stage 2: Create an experience. To add disruption and create an 'experience', we've used purpose-built software to accompany websites with VR-ready 3D exhibition spaces. Making this feel *on brand* appears important to increase audiences' interest and engagement. Again, by itself, the virtual exhibitions might attract some visitors, but lack the desired impact and follow-up engagement.

Stage 3: Host a virtual event. To tie all elements together and increase impact, we've also put on dedicated online networking events (via conferencing apps). Whilst these events by themselves tend to be somewhat awkward for showcasing work (e.g., via screen or file sharing), in combination with a website and 3D exhibition, we've found that engagement and exchange with the public is rich. Short lightning talks and discussion rounds, mixed with informal networking chats, are usually part of these events and work well.

This triangulation of digital activities has worked for my courses for a variety of KE and PE activities over the past few weeks, which has resulted in ongoing consultation and collaboration with, and informing of, the public. Uptake and feedback from both industry and community audiences have been very encouraging.

Resources

An example of a current activity run by our graduating class of BA (Hons) Advertising and Public Relations can be found here: 2020visionariesuwl.co.uk An easy-to-use software for creating a digital 3D exhibition is artsteps: www.artsteps.com

Water Methodology: Divergent Thinking in Virtual Applied Theatre Practice

Dr Nicola Abraham, [Royal Central School of Speech and Drama](#)

Nicola.abraham@cssd.ac.uk **|** @DrNickyA | https://www.cssd.ac.uk/staff/dr-nicola-abraham-ba-ma-phd

Thinking like water is a methodological decision I have adopted as a means to respond to and seek new discoveries for designing, implementing and understanding applied theatre practice happening in a range of community contexts in the midst of the COVID-19 global pandemic. The malleability of water as defined by Cecilia Chen et al. (2013) and Astrida Neimanis (2017) suggests a model of thinking that isn't dictated by anthropocentrism. Chen et al. suggest that when water is not being commoditized and controlled, water has a capacity to connect and combine. This free flow potential of water may help us to understand how to rethink rigidly planned projects and interventions to exercise lateral divergent thinking as a prerequisite for creativity (Robinson, 2010).

Given the fluidity of the current situation with changing rules and alerts delivered that arguably lack clarity and thus invite confusion and ambiguity, making sure we act responsibly to cope with the continuous 'unknowns' of a situation of such large scale precarity is vital. As a methodology, water lends itself to working responsively to changing situations enabling practitioners to adapt to the continuous blocks and uncertainty that come from the uneven terrain of political decision-making and rules in a time of flux.

Example Project: Radio Drama in an acute dialysis ward

From January – April 2020, MA Applied Theatre students, ward nurses and patients in Auchi Ward, Hammersmith hospital devised a film narrative based on the combined ideas of the patients. This is the third iteration of this project, which aims to improve patient wellbeing and experience whilst in hospital through creative engagement. The film narrative this year reflects a myriad of interests and held the interests of a number of patients and nurses who also opted to be involved in the project.

Original Plan:

Our original plan was to film auditions which patients would then view to cast the film (this is an additional layer of participation for the process this year). Then the cast would be scheduled for filming and the filming and editing would take place between March and April ready for patients to receive at a ward premiere.

COVID-19 threat level increased.

Plan Two: Finding a new path

Towards the middle of March it was clear that the ward would no longer be able to hold the project in the same way but as a commitment had been made to the patients we wanted to find a new way to adapt the project. Collaboratively working with ward staff our project partners – the Specialist Dementia Care Team at Imperial College Healthcare NHS Trust

provided the ward with a tablet complete with Skype, and a new unopened green screen and instructions for staff were left by the students with the ward team to offer another way of including patients in the project.

COVID – 19 threat increased further, some staff redistributed and time for the project in this form was not possible.

Plan Three: Overcoming unexpected hurdles

The project team met again in mid-March and because of the increasing lock down for locations, agreed to try creating a Radio Drama version of the narrative devised by patients. Since filming was no longer possible in the ward or outside of the campus this appeared to be a useful adaptation. The script was rewritten with sound effects and notes for additional narrative music to add to the futuristic narrative of the piece and arrangements made for the cast who were yet to meet to record on site.

COVID – 19 threat increases, campus is closed and lockdown measures are implemented.

Plan Four: Joining Forces

Without a real space to record the audio, we devised a new plan based on the accessible technology we could use to realise the project as a Radio Drama. We used WhatsApp. All actors recorded their audio separately using the new script to follow direction and leaving pauses between their lines for editing. Then all recordings were centrally located on a group chat, exported, edited, layered with sound effects and created into a fully realised Radio Drama using panned sound for further immersion edited on Adobe Premiere Pro. The project was completed, programme notes and visuals added, and the audio file we had traversed many obstacles to create was delivered to the ward via e-mail for patients to listen to.

We kept our promise.

Thinking of the project as a fluid, and advancing process seeking resolutions, not seeing challenges as a block but as an offer of another route to take, we were able to advance our knowledge, create a new approach to virtually delivering a project, fulfil the project as intended albeit in a different form, and embrace divergent thinking by not confining our project approach to a rigid structure, but thinking of it as water that will always inevitably find a way if we let it.

References

Chen, C., MacLeod, J., Neimanis, A. Eds. (2013) Thinking with Water, London: McGill-Queen's University Press.

Neimanis, A. (2017) Bodies of Water: Posthuman Feminist Phenomenology, London: Bloomsbury Publishing.

The RSA (2010) RSA ANIMATE: Changing Education Paradigms: Sir Ken Robinson, available at: https://www.youtube.com/watch?v=zDZFcDGpL4U&t=19s, [Accessed 11/05/20].

Related Project Links

· How to Record Voice Messages on WhatsApp

· Radio Drama Collaboration with Imperial College Healthcare NHS Trust

· National Dementia Care Awards 2019 Outstanding Arts & Creativity in Dementia Care

Taking work online

Helen Lawton Smith, Federica Rossi and Marion Frenz, **Centre for Innovation Management Research**, Birkbeck University of London

h.lawton-smith@bbk.ac.uk | f.rossi@bbk.ac.uk | m.frenz@bbk.ac.uk

In normal, happier times, **Centre for Innovation Management Research** would be well into our summer term event schedule of workshops, roundtables and, of course, graduation celebrations.

Instead, the bulk of our energies are necessarily and willingly directed towards teaching and administrative responsibilities. We have wrestled with various IT platforms and now know more than we ever wanted to about online communication. In an average week we will have used Zoom, Teams, Hangouts, Skype for meetings, Collaborate for research events and teaching, and Panopto for recording lectures. The last two are the College's preferred options for teaching and are the most complicated and time consuming to learn!!

So how have we dealt with this period of 'not real life'? We have gone online to engage with our Masters students and have had amazing support from our colleagues, PhD students and alumni.

We have discovered that while online events present some challenges, they also create great opportunities, such as involving participants from overseas. We have also identified formats that work better in an online setting, with shorter presentations, greater moderator involvement and use of multiple platforms, leading to lively and involved discussions.

Our revised schedule of events aims at keeping in touch with our networks.

The first, "[Making your MSc work for you](#)", saw Dharmesh Shah, Innovation Manager at Airbus, and Klaus Hentrich, Global Product Manager, Genomics at SPT Labtech, giving industry perspectives to student research and insights into industry needs. A panel of Business Innovation alumni shared their experience of how their dissertation has helped them since leaving Birkbeck.

During the Summer term, we will host three lunchtime sessions, 'CIMR Debates in Public Policy', where leading scholars and practitioners will present their ideas on current economic, innovation and policy issues. The first, "[Public Investments for Reconstructing Europe](#)", will take place on May 20. The second, "[Covid-19 and Digital Transformation](#)" will be on June 17. The last will be on "[Science-industry co-creation in the digital economy](#)" on Wednesday July 1. You are welcome to join us.

Adapting Knowledge Exchange Practices to a Digital World

Vickie Pargetter, Deputy Director of Business Engagement, [University of Birmingham](#)

V.A.Pargetter@bham.ac.uk | @uob_be | @V_Pargetter

At the University of Birmingham, we are several weeks into full remote working, coupled with home-schooling or other caring duties. Some of our knowledge exchange team's reflections are below:

What is our focus? Compassionate leadership provided us with the guidance and reassurance that the University puts our mental and physical health first, and although we have many more demands than usual on our time, we have found that we are able to achieve much more than we thought possible. Regular check-ins, not only with our direct team but with others across the University and in our networks have proved vital for this, alongside access to the right video and collaboration tools and technology to support our efforts.

Pivot to current market needs: Our knowledge exchange function, focused on relationship building, developing networks and ensuring we are part of relevant conversations, pivoted very quickly from in person meetings to a digital first strategy, building out our social media brand and participating widely in online activities to support a wide range of COVID-19 research across medical, engineering and economic impact studies. Academics focusing on COVID-19 efforts needed urgent support for funding opportunities, while others who could

not perform lab-based research had more time to work with the team on collaborative research opportunities.

Externally, we moved to drive awareness in the regional and national business community about the support and expertise that the University can provide to businesses, working with key intermediaries such as the CBI and the regional Chamber of Commerce.

The Story of Lunchtime Social

Evelyn Wilson, Co-Director, TCCE

evelyn@tcce.co.uk | @EWTCCE

As events of the pandemic began to unfold this Spring, we had to acknowledge that life as we knew it was about to change. A week before 'official' lockdown, seeing the signs, we at TCCE decided to work from home.

Working from home wasn't new of course. What was new was the circumstance. Those first days in mid-March 2020 passed in a blur of not quite knowing how best to think or do. We had events coming up, including a workshop for researchers on their REF statements. But as the days went on - with every other email announcing another cancelled event - it seemed less likely that we'd be able to run it. The decision was made for us when REF, one of the major 'events' in Higher Education, was postponed.

It was frustrating to cancel. We didn't want to simply stop our activities. So we decided we'd have to work differently. After some toying, we came up with an idea that would become something of a mini-brand for us, synonymous with this unforgettable time. It was a simple concept, almost a nothing in some ways. It was TCCE Lunchtime Social. It just felt like a good combination of words and sentiment especially back in those first weeks of lockdown when people were feeling isolated and uncertain about what was coming next.

Lunchtime Social has allowed us to experiment with formats and platforms. Our first efforts were twitter based conversations which were interesting but somehow just not that satisfying. We then used the brand to move into online sessions hosted on the increasingly ubiquitous Zoom. In these last weeks, we have used material and contacts from our ACE funded Boosting Resilience project to run several Lunchtime Socials on themes including: Intellectual Property, Creative Assets and Creative Business Ideas. This really is a good moment for getting back into the archives and recycling. We also held a rich discussion on Knowledge Sharing and Exchange in Challenging Times and in late May 2020 we explored the notion of Relevance and how, in times of crisis, our lens on that can shift.

As we start to emerge from lockdown, life will continue to change around us. So will navigating how we work. Will our appetite for gathering online remain? I have made a note

to review this document in 6 months to see if such work can, or indeed should, stand the test of time. Will the experiments so many of us have been enacting over these weeks act as a blueprint for future working? Or will they simply become a souvenir? Through this crisis, our very conception of being together has shifted beyond anything we could have imagined only a few months ago. Whilst, I'd never deny the pleasure and value of meeting in the flesh, I very much hope that we will continue to derive insight and actually also a sense of community from working together online.

Case Studies

Falmouth University fashion and textile staff support the NHS

Dr Jackie Calderwood, Knowledge Exchange, Innovation & Impact Officer

ke@falmouth.ac.uk | @FalmouthUni | **Falmouth University**

Falmouth University's Fashion and Textiles Institute is supporting NHS workers during the COVID-19 pandemic by producing items of PPE. The team is collaborating with Cornwall Scrubs to produce NHS-standard scrubs for frontline staff in hospitals in the county.

Head of Fashion & Textiles, John Boddy said, "We are really thrilled to be supporting Cornwall Scrubs, it feels good to be doing something positive with the professional-standard facilities that we have here at Falmouth. During these challenging times, while we can't use them for teaching, they otherwise would have been sat dormant."

© 2020 Falmouth University

"We are following stringent guidelines to make sure we're doing the job safely and there has been a long Risk Assessment process. We can only have six colleagues in the space at once, so everyone is working really hard to ensure we produce as many sets as possible."

Cornwall Scrubs is being led by Annie Lucas, owner of local pop-up sewing school Start to Stitch. She said of Falmouth's involvement, "With a team of 350 voluntary workers spread

from Launceston to Penzance, trying to turn around high volumes during a time of global crisis with a national shortage of materials, it has been imperative to find ways to streamline and speed-up the pipeline to get the goods to those that desperately need them."

"The support of Falmouth University, with access to incredibly skilled staff and state of the art facilities, is of huge value to this process, and testament to the University's on-going commitment to support its local community."

Links & Further Reading

Cornwall Scrubs: Cornwall Scrubs – Supporting our healthcare providers during COVID-19

Start to Stitch: https://www.starttostitch.com/

Blog by Anna Brown, Head of Content and Experience, Falmouth University Falmouth University staff supporting the NHS

Connecting and Supporting Communities During a Pandemic through the use of Applied Theatre

Megan Hunter, Press and Public Relations Manager, The Royal Central School of Speech and Drama

megan.hunter@cssd.ac.uk | **@CSSDLondon (twitter)** | **@CSSDLondon (Instagram)**

Students and Staff at London's The Royal Central School of Speech and Drama have been working on a number of projects to support communities who have been affected by the global Coronavirus pandemic and to provide points of connection and contact for those who are in isolation.

Working under the supervision of Dr Nicola Abraham, students from the MA Applied Theatre and BA (Hons) Drama, Applied Theatre and Education courses have developed dementia friendly resource packs filled with drama, storytelling and gentle creative games. These have been sent out to the School's network of partnerships for use in care homes and hospitals in order to support older adults living in isolation. The students have created podcasts, interactive quizzes, and are distributing 'virtual postcards' with greetings and stories as company for older adult patients living with dementia and in care homes. Full instructions have been included with all activity packs for ease of use, with activities

designed to be accessible and to utilise materials that are readily available in home, hospital or care settings.

All of this work is being distributed throughout the UK as well as internationally. International students who have managed to travel back to their home countries are translating all of these resources and distributing them in their local communities.

Alongside this work and as a part of their curriculum, Central's 2nd year BA (Hons) Drama, Applied Theatre and Education and Writing for Performance students participate annually in a variety of collaborative outreach placements that take place across the UK and around the world. These projects are now going ahead virtually, allowing the students to reimagine and redesign their work with community groups, arts, cultural and social organisations, schools, and with young people across the globe through the utilisation of an array of new technologies.

The team calls this work their 'water methodology', because water always finds a way. Now is the time when people need the arts, and the Applied Theatre team is collaborating and doing what they can to support our global community using virtual tools within their practice.

As an example of some of the work that has been undertaken, please see this news article and embedded media example about a Radio Drama made for – and with – Acute Dialysis Ward Patients as a result of Central's partnership with the Imperial Hospital NHS Trust. https://www.cssd.ac.uk/news/auchi-ward-radio-drama

Battling Isolation and Anxiety through Creativity with Teenagers from Around the Globe

Megan Hunter, Press and Public Relations Manager, The Royal Central School of Speech and Drama

megan.hunter@cssd.ac.uk | @CSSDLondon (twitter) | @CSSDLondon (Instagram)

The Royal Central School of Speech and Drama's Dr Selina Busby and her MA Applied Theatre student team are working alongside London-based youth theatre Company Three, Nick Hern Books, the National Association of Youth Theatres, Scottish Youth Theatre, Youth Theatre Network Cymru and the Unicorn Theatre on the Coronavirus Time Capsule project

With schools across the world on lockdown due to the Covid-19 pandemic, the project is working to battle the impact of isolation and anxiety on teenagers' mental health – and providing a space to express what the lockdown is like for them.

Together with hundreds of groups of teenagers from more than 16 countries, the project provides the teenagers with free resources, support, connection and a space to be creative whilst capturing week-by-week video records of the pandemic through the eyes of teenagers around the world.

Groups involved include youth theatres in England, Wales, Scotland and Northern Ireland and in Ireland, Kenya, Brazil, Australia, Croatia, the Netherlands and the USA.

http://www.companythree.co.uk

CSM loves NHS

Alisdair Aldous, Director of Knowledge Exchange, and Alexandra Rodríguez Cifre, Communications Executive: Knowledge Exchange, UAL

a.aldous@arts.ac.uk | a.rodriguezcifre@arts.ac.uk | @UAL @csm_news

Demonstrating how art and design can inspire and equip communities in times of crisis, the CSM loves NHS initiative has mobilised our students, staff and the public to sew non-surgical scrubs to support the NHS and frontline health workers during the coronavirus pandemic.

Students were asked to create scrubs as part of their curriculum and the easy-to-follow patterns and guides have been shared online for anyone to use. Hundreds have now responded to the call and these unique, home-made garments can be seen worn by staff during their shifts in hospitals and healthcare settings in and around London.

One of the main outputs of this initiative has been the production of a downloadable brief with full instructions and pattern guides to make the scrubs, available for UAL students and academics, as well as any other individuals who have the skills and the capacity to take part in the production of scrubs for the NHS.

The initiative is led by Foundation Diploma Art and Design at Central Saint Martins (CSM) Curriculum Leaders Oonagh O'Hagan and Jo Simpson. Fashion Tutor Chris Kelly who designed the downloadable scrubs pattern recently featured on BBC London news, working from his studio to make scrubs and catch Oonagh on BBC Radio 1 Newsbeat on 4 May [11m30] where she was voted Hero of the Day, nominated by her students!

The initiative has also hosted free online tutorials and Q&A via the Instagram account @fashion_textiles_csm_fad, where students and staff involved have been sharing their images documenting their designs and the making process using the hashtag #CSMlovesNHS.

Tackling Child Criminal Exploitation

Dr Catherine McNamara, Head of School (Art. Design & Performance), Faculty of Creative & Cultural Industries, University of Portsmouth.

catherine.mcnamara@port.ac.uk @catherine_mc

"The threat from county lines drug dealing continues to present a significant risk to vulnerable children and adults living within Hampshire, despite the current Covid-19 restrictions the country finds itself in" (Chief Inspector Mark Lynch from Hampshire Constabulary,
https://news.sky.com/story/lamborghini-among-items-seized-in-county-lines-drugs-raids-1 1987781

I am the Project Lead for an awareness raising project on Child Criminal Exploitation (CCE), County Lines, gangs and youth violence. The project is funded by the Hampshire Police and Crime Commissioner. I am working in partnership with Active Communities Network. Our aim is to complement the multi-agency work already in place in the region. The team includes artists, students, academics and professionals in policing, safeguarding and youth

offending. The project exchanges knowledge in order to create a resource that will meet the needs of all partners in their mission to raise awareness and prevent children from being exploited.

We are designing a tool for use with young people. It is an interactive digital story (an online form of 'choose your own adventure' story) which uses the open source software Twine. This resource was originally to be used as part of interactive workshops with young people in Portsmouth schools as well as local parents & carers.

We are finding new ways to draw on professional, specialised knowledge of case work and the lived experiences of young people who have been groomed. This takes longer as people juggle new priorities and the pressures of front line work, but it is possible. The bigger challenge is to decide whether to find new ways to enable young people to experience the interactive story or to wait. To wait for a time when we can visit schools and work directly with children to talk about this issue when like everyone, we do not know when that will be. The work must be trauma-informed and the conversations with young people must be ethical and responsible. Adapting to a less interpersonal mode of interacting is not a simple decision to make but children are still being exploited and drawn into harmful situations and work to safeguard young people must also continue.

Intern Vietnam

Russell Yates, Enterprise Development Fellow, Manchester Metropolitan University

r.yates@mmu.ac.uk

With countries around the world closing their doors and becoming increasingly insular, the internationalisation agenda might be expected to be taking a back seat for the moment. However, Manchester Met University has found ways to simultaneously assist a small business in Manchester, add value to the student experience and nurture our existing partnerships with universities in Vietnam.

PagodaProjects has been bringing students and companies together since 2007 through internships in China, launching Intern Vietnam in 2018. Before the crisis around 800 students p.a. from across the UK were placed in 400 companies. A level of innovation has been required by the company due to Covid-19 but the company has been successful in adapting its offer and has recruited over 100 companies and 200 students to participate in Remote Internships enabling students to work remotely from the UK whilst gaining work experience in a company in Vietnam.

To add value to the experience a [Cultural Mentorship](#) programme has also been launched. Students in Vietnam will pair up with the intern to discuss Vietnamese culture, giving the intern an understanding of the wider context of their host company and the Vietnamese student international exposure and a chance to improve their English.

Manchester Met has been working with 6 universities in Vietnam over the past 3 years to introduce new teaching materials and we have opened up our network to Intern Vietnam to recruit Mentors. This is keeping our partnerships in Vietnam active as we wait for approval of a new project to start later in the year to strengthen university – industry collaboration in Vietnam.

Working with Start-ups

Anya Visegorodceva, EIRA Knowledge Exchange Officer, [University of Essex](#)

aviseg@essex.ac.uk

Keep Fit Eat Fit is an Essex based start-up helping employers create a healthier and happier workforce. The business is collaborating with University of Essex academics on their soon-to-launch AI powered desktop app. Essex academics are providing content for this platform that encourages employees to manage their own health and wellbeing. It recommends desk-based workers move every hour, encouraging desk-based exercise, and thanks to the help of Essex academics the platform boasts 400,000 healthy and diverse recipes, workout videos and health and wellness tips. The staff involved in this project are Valerie Gladwell, Ruth Lowry, Nicholas Cooper and Achilleas Pavlou (consulting student).

Since the COVID-19 lockdown was enforced, the business had to adapt and find alternative ways to record new content and continue to engage with their target audience. Keep Fit Eat Fit have used Essex theatre students to record voice-overs for their mindfulness videos. As lockdown continues, the business is looking at recording HIIT videos using Sports Science students, to continue supporting the company's mission of creating a healthier and happier workforce. Videos will be filmed outside with social distancing being maintained. To improve the quality and professionalism of their content, the business has invested in a zoom lens, which will make filming possible at 50ft.

Currently, the website is being reviewed by the Essex experts and as the tool develops and grows, the project will need testing by those working from home. This offers a perfect opportunity to test employee's responsiveness to the platform and also to keep track of trends, i.e. what exercises do people prefer and what works best from home.

Resources and Further Reading

Digital humanities tools as resources for arts research and scholarship

Dr Mark Gray m.gray@mdx.ac.uk | www.mdx.ac.uk |

1. Context

'Digital humanities' has been long in the making. There's been work going on in computing and the humanities since the 1960s and networks of scholars working at the interface of computing, scholarship and practice have long been in being (the HUMBUL network in the UK in the 1980s/90s is one example) but it was only at the beginning of this century that we moved from thinking of this field as being about how computers enabled humanities research to conceiving of a field of practice and research in which 'digital humanities' constituted a distinctive field of scholarly endeavour, and one in which practice and research might coexist in the same space.

Edmond, J. ed. (2020) Digital Technology and the Practices of Humanities Research. Cambridge: Open Book Publishers. Particularly strong on publishing and provides a good summary of the variety of forms of practice in 'dighums'.

Warwick, C., Terras, M., and Nyhan, J., eds. (2012) Digital humanities in practice. London: Facet Publishing. A nice collection of examples of practice across several areas.

Gardiner, E., and Musto, R.G., (2015) The Digital Humanities: A primer for students and scholars. Cambridge: Cambridge University Press. Pretty much does what its title suggests. For those new to digital humanities it provides an accessible introduction.

Siemens, R., and Schreibman, S., eds. (2008), A Companion to Digital Literary Studies, Oxford: Blackwell, 2008. (older but still very good and a fund of ideas).

2. Networks

https://www.dariah.eu/ [Viewed 27 April 2020]- main hub for EU/European research on digitally enabled research and teaching

https://openmethods.dariah.eu / [Viewed 27 April 2020]- DARIAH curated platform for methods and tools in dighums and related areas of practice

https://weltliteratur.net/dh-tools-used-in-research/ [Viewed 27 April 2020] - survey of tools widely used in dighums and related research

https://guides.nyu.edu/dighum/ [Viewed 27 April 2020] - good rapid summary of dighums tools of wide use in the arts and humanities

https://tools.hackastory.com / [Viewed 27 April 2020] - curated links to tools, software and APIs. This is a nice intuitive collation and mapping of tools/techniques. There is little here to define the practice of the digital humanities 'craftsperson', but as an indication of what might be inside her 'toolbox' it's very helpful for beginners to the field.

3. Examples of Tools

Tools themselves are proto-artefacts. They are mysterious without knowledge of their purpose, even their function possibly being divorced from that purpose on first encounter. However, picking up and playing with tools (safely!) can be a creative way to appreciate – if not fully comprehend – their potential. These tools are all approachable, are widely used (if not the specific tool then its generic type) and 'play' with them can be suggestive for practitioners. This is a random sprinkling, not a comprehensive, toolkit.

3.1. Gephi - enables analysis of networks and connections between images, artefacts, data

Using Gephi - [Viewed 27 April 2020] https://gephi.org/users/

https://gephi.wordpress.com/tag/research/ [Viewed 27 April 2020] - how Gephi is used in arts research

Kienle, M., (2017) Between Nodes and Edges: Possibilities and Limits of Network Analysis in Art History, at https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1152&context=artlas [Viewed 27 April 2020] - good discussion of use of tools including Gephi in arts research

Schich, M., (2015), Figuring Out Art History [*not peer reviewed*], at https://arxiv.org/abs/1512.03301 [Viewed 27 April 2020] - on network analysis for created art and artefacts

3.2 Palladio - visualizations for complex, multi-dimensional data

Palladio tool - [Viewed 27 April 2020] http://hdlab.stanford.edu/projects/palladio/

Introduction - [Viewed 27 April 2020]
https://hestia.open.ac.uk/palladio-humanities-thinking-about-data-visualization/

3.3 Omeka - for curation and exhibition, which may include scholarly research and analysis
(for static site development for curation purposes Jekyll may be an easier option).

Introduction to Omeka - [Viewed 27 April 2020]
https://core.ac.uk/download/pdf/81625858.pdf - a simple, step through introduction to Omeka

Flanders, C.T., (2018) *The Digital Research Skills Cookbook: An Introduction to the Research Bazaar Comunity.* Research Platforms Services, pp.17-194.

Examples of Omeka in use – [Viewed 27 April 2020]
https://ds-omeka.haverford.edu/atlasofthedead/omeka-examples

Further examples - [Viewed 27 April 2020] https://omeka.org/classic/showcase/

Omeka forum - [Viewed 27 April 2020] https://forum.omeka.org/ , for technical aspects of use

3.4 NLTK for text analysis and sentiment analysis

Introduction - [Viewed 27 April 2020] https://www.nltk.org/

 https://en.wikipedia.org/wiki/Sentiment_analysis -[Viewed 27 April 2020] a remarkably good account of sentiment analysis using NLTK and other tools

https://github.com/laugustyniak/awesome-sentiment-analysis - [Viewed 27 April 2020] sentiment analysis tools etc. (Python based) including NLTK.

3.5 GATE for text mining and analysis

GATE introduction - [Viewed 27 April 2020] https://gate.ac.uk/

GATE examples of use in projects in the arts, humanities and elsewhere - [Viewed 27 April 2020] https://gate.ac.uk/projects.html

3.6 MALLET for topic modelling

MALLET - [Viewed 27 April 2020] http://mallet.cs.umass.edu/index.php

Introduction to Mallet - [Viewed 27 April 2020]
https://programminghistorian.org/en/lessons/topic-modeling-and-mallet#examples-of-topic-models-employed-by-historians - has some good simple illustrations of Mallet's strengths

3.7. Music Encoding Initiative

Crawford, T., and Lewis., R., (2016) 'Music Encoding Initiative (Digital and Multimedia Scholarship).' *Journal of the American Musicological Society* 69.1 pp. 273-285, available at

https://research.gold.ac.uk/22464/1/JAMS6901_06_Digital_and_Multimedia.pdf [Viewed 27 April 2020]

MEI tool - [Viewed 27 April 2020] https://music-encoding.org/#

MEI tutorial - [Viewed 27 April 2020] https://dlfteach.pubpub.org/pub/intro-mei

Example projects - [Viewed 27 April 2020]
https://music-encoding.org/community/projects-users.html

3.8 Live improvisation musical environments

IXI-audio: [Viewed 27 April 2020]
http://www.ixi-audio.net/content/body_software_ixiquarks.html

Magnusson, T., (2018) *Sound and music in networked media*. In: Bull, Michael (ed.) Routledge Companion to Sound Studies. London Routledge Media and Cultural Studies Companions. – on practice.

Vear, C.., (2019) *The Digital Score: Musicianship, Creativity and Innovation*. London: Routledge.

Other Resources for Knowledge Exchange during Pandemic

Dr Mark Gray m.gray@mdx.ac.uk | www.mdx.ac.uk |

1. Research and innovation collaboration

- International response (innovation): This 'live blog' documents developments in R&D in covid19.

- UK university response: https://konfer.online. Offers a portal to find resources (for the NHS) and for universities to coherently offer and corral resources.

- KE networking for KE professionals: https://community.praxisauril.org.uk/home

- Live database of funded research projects on COVID-19, more up to date and more focused than Research Gateway.

- Covid19 research ethics (resources to assist in developing research in relation to covid19, and to plan data collection):

- o [https://www.nuffieldbioe thics.org/publications/covid-19/covid-19-ethics-resources](https://www.nuffieldbioethics.org/publications/covid-19/covid-19-ethics-resources)

- o https://bioethics.jhu.edu/research-and-outreach/covid-19-bioethics-expert-insights

- o https://journalofethics.ama-assn.org/covid-19-ethics-resource-center

● Research impact: The [LSE blog](#) remains the preeminent working site for the accumulation of evidence in relation to research impact in the social sciences.

● [Generic resource finder](#) (all disciplines). Provides a (non-comprehensive but still very good) searchable directory of resources of value to researchers.

● Open access:

- o Open access papers: https://www.reddit.com/r/DataHoarder/comments/exdka0/the_coronavirus_papers_unlocked_5352_scientific/. Accumulates papers on covid19 from several disciplines – in effect an aggregator of publishers' open access offers for covid19 relevant publications and some pre-preprints.

- o Detailed spreadsheet listing of publishers' arrangements for open access to journal articles and other publications during the covid19 crisis: https://docs.google.com/spreadsheets/d/1xiINlF9P00tO-5IGKi3v4S413iujYCm5QJoKUG19a_Y/edit#gid=2027816149

● Investors willing to invest in covid19 innovations (Angels and VCs mostly): https://bit.ly/investorCOVID19 (use with care, and ensure that any discussions involve support from the RKTO).

● Sign up to join [Parliament's COVID-19 Outbreak Expert Database](#) This is intended to ensure Parliament and government have access to the research knowledge and knowhow required at this time.

● Covid19 rapid reaction programmes from universities (examples):

  ● [LSHTM](#):

  ● [UCL](#): a research fund to extend projects and begin new smaller ones

  ● [Manchester](#): a coordinated, multidiscipline, research response.

  ● [Turing Institute](#): focuses on a large scale big data project

  ● [Instituto de Empresa](#) Spain: 'Building resilience training hub' of online courses.

  ● [Johns Hopkins](#): coordinating research projects, each addressing different aspect of the crisis.

2. Scientific research and innovation

- Data:
    - o https://bit.ly/2yqVlfX documents covid19 data collaborations and the emergence of data repositories and datasets
    - o Turing Institute DECOVID project
    - o Open source data for covid19
    - o Covid19 data clearinghouse
    - o European open data projects on covid19

- Research: https://bit.ly/2R3xijh is a prime source for documenting new scientific research related to the novel coronavirus and related subjects. Others include https://www.thelancet.com/coronavirus but there are plenty of others. Preprint services (like https://www.biorxiv.org/ and https://arxiv.org/) provide rapid access to reported research.

- Clinical trials (EU): is the EU's repository for clinical trials in flight and planned

- The CMO, Professor Chris Whitty, wrote to clinicians with the following three priority trials on April 3rd 2020:
    - PRINCIPLE: (for higher risk patients in primary care trial)
    - RECOVERY (in-hospital trial)
    - REMAP-CAP (critically ill patient trial)
    - Other priority studies: https://www.nihr.ac.uk/covid-19/urgent-public-health-studies-covid-19.htm

- Pathogens: A very extensive databank.

- Nucleotides and proteins

- Patent searching: https://patentscope.wipo.int/search/en/search.jsf and https://worldwide.espacenet.com/ both allow open free text searching for patents filed and granted and everything in between. Search strategies may be assisted by the RKTO.

- Bid calls: provides a search facility to find new research calls on covid19

- Funding for coronavirus related research

3. Social science research and innovation

- [Emerging research](): A discursive document with some very good links to resources.

- Psychology research and emerging data:

  - https://psycorona.org/

  - https://www.bps.org.uk/responding-coronavirus

  - https://www.bps.org.uk/events/psychological-needs-healthcare-staff-during-covid-19

  - https://www.bps.org.uk/news-and-policy/advice-talking-children-about-illness

- [Social science research tracker]() This developing site carries links to both projects and data.

- [Covid19 data clearinghouse]() An impressive and evolving document, with good information on projects in science and social science.

- [Resources for social science researchers]()

- [Research finding tools from Harvard](): Harvard Library's guide provides direct links to tools, data and projects, with a focus on publications and data.

- [Think tanks on covid19](): Another Harvard Library search tool, rather better that Googling and providing a GoogleNews-type browser view of current opinion and evidence from think tanks in the US and (predominantly in Europe) the UK.

- Open source data: https://pages.semanticscholar.org/coronavirus-research

- [Elsevier call](): Elsevier is aiming to produce more open access papers on coronavirus.

- Bid calls: https://www.researchprofessional.com provides a search facility to find new research calls on covid19. Search strategies may be aided by help from the RKTO.

4. Arts and humanities research and innovation

- Covid19 and the arts resource hub: https://www.pec.ac.uk/. Mainly related to policy responses, but a good network and resource for accessing information on this theme.

- CovidCulture is a 'space for news and information relating to the coronavirus pandemic, and how it might affect you working in the arts.

- Data collection projects:

   o Data collection on the impact of covid19 on the arts and creative industries:

   o Lisa Heledd Jones is collecting audio memos and journals from people around the world to record how they're living through the coronavirus crisis. Send voice, note, photograph, video, image or sound to strangetimestories@gmail.com

- Bid calls: https://www.researchprofessional.com provides a search facility to find new research calls on covid19

5. Healthcare best evidence/systematic review

- UptoDate

- BMJ Best Practice

- Centre for Evidence Based Medicine:

- DynaMed

6. Citizen Science projects

- Links to projects: http://eu-citizen.science/citizen-science-resources-related-to-the-covid19-pandemic/. A set of projects in which we might all be involved and help find solutions to the coronavirus pandemic.

- Links to projects: https://theconversation.com/citizen-science-how-you-can-contribute-to-coronavirus-research-without-leaving-the-house-134238. A discussion of citizen science projects in train and links to them

- **Creating citizen science projects (resources)**

- **Project finder sites (to identify current projects outside of the UK):**

   o https://citizenscience.org.au/ala-project-finder/

o https://www.zooniverse.org/

o https://scistarter.org/

● **Examples (just a few, many of which anyone can join and make a contribution to discovering a vaccine, developing technology or other ways of helping):**

o 'Life with Corona' (UN University):
o 'Foldit' (protein folding): https://fold.it/

7. Offer clearinghouses for support to the NHS

● Government's main route for collecting offers to the NHS: Although intended for business, it is trailed as a site for use 'by those offering' without any conditions.

● For offers from individual scientists to help in the testing effort: They are looking for people with expertise in rt-PCR, immunoassays and GLP.

● Trusted organisations offering to act as clearinghouses:

o ABHI (for the health tech community): contact jonathan.evans@abhi.org.uk direct

o ABPI (life science companies): their members own offers are collated via COVID19@abpi.org.uk

o Offers of vaccines: Nervtag@phe.gov.uk

o Offers of testing/diagnostic capacity: COVIDdiagnostics@phe.gov.uk

o Offers of PPE equipment: https://www.smartsurvey.co.uk/s/L5B32S

o Offers of support to produce ventilators: ventilator.support@beis.gov.uk

o Offers of support for swabs, sample vial, viral transport medium, alcohol/sanitiser wipes, re-packaging (storage/biohazard packaging): covidtestingtriage@dhsc.gov.uk

o Offers of new proposals for PCR/serology tests: COVIDdiagnostics@phe.gov.uk

o Offers of anything else: england.covid-research@nhs.net

● NHS Supply Chain: Incredibly well hidden, this is the main route for existing suppliers.

- [Konfer](#) is using its exchange marketplace as a vehicle to support transfers to the NHS, but has not changed the basic architecture from that used for other KE interchange.

- [UK HEI equipment available for use](#)

- Sector resources for knowledge exchange (templates and toolkits) from [Praxis Auril](#). It is planned that more resources are created specifically to support knowledge exchange during the pandemic.

- [NHS position and routes to securing resources](#):

- [Advice on needs/repurposing for PPE](#) (full of ideas, and realism – albeit from the US so they may not map to NHS specifications)

- Specifications (generic, not for individual products required for using in clinical settings, for which see 6 below):

   o [PPE](#) (social care)

   o [PPE](#) (ICUs)

- Offer requests:

   o [Scotland](#)

   o [England](#) (Links to NHS Commissioning Groups)

   o [North London NHS](#) Commissioning Group

8. Conduct of testing

- [Guidance in testing/sampling](#)

- [Specifications for test spaces](#):

- [Testing standard specification](#) ('the PHE test'):

- Examples of loans and *in situ* testing:

   o [Nottingham and Nottingham Trent](#)

   o [Glasgow](#)

   o [Crick](#)

- [International experience](#): Good summary of testing experience around the world, with an insight into specimen collection requirement.

9. Sharing data

- [Jisc Open Research Hub](#)

- Open data project types (other than data collection/curation). Lots of examples, including:

    - o [Hackathons](#) This outlines an example from Leeds.

    - o [Blockchain projects](#) This summarises a project from IBM

    - o [Public-private data brokerage projects](#): Tsis summarises a project in Spain. Similar brokered projects might be developed in the UK.

10. Specifications for making equipment/materials (sewing, 3D fabrication, stores materials etc.)

- [Guidance and standards for PPE](#)

- [Guidance and standards for testing](#)

- Specifications:

    - o [Surgical gowns](#)

    - o [All PPE use guidance](#)

    - o [NHS specifications for antimicrobial hand sanitisers and gels, face masks, gloves:](#)

Other useful reports, resources, blogs and articles in the public domain.

Evelyn Wilson and Suzie Leighton, TCCE

Arts and Culture Sector

Coronavirus resources for practitioners and organisations

Creative Isolation

Cultural and Creative Sector Coronavirus community handbook

Events | Coronavirus Tech Handbook

COMMON PEOPLE: BREAKING THE CLASS CEILING IN UK PUBLISHING

Counterpoints Arts

Covid-19: Gender and other Equality Issues

SHAPE Arts resources list for disabled artists

Covid-19 Support & Resources - LADA Live Art Development Agency

#CULTUREcovid19 | Culture 21

National Youth Trends report into young people's attitudes to Covid 19

Intellectual Property and Creative Assets

Intellectual Property: Content Online – Confidentiality and Copyright

DACS not-for-profit visual artists' rights management organisation.

Knowledge Base

News

Boosting Resilience Resources

Boosting resilience in the arts | Boosting Resilience in partnership with ArtsProfessional

Other Knowledge Exchange and Public Engagement initiatives

AHRC's Boundless Creativity initiative

NCCPE's Online Engagement: A guide to creating and running virtual events

Online Engagement: A guide to creating and running virtual events

TCCE blog by Mark Gray, Middlesex University

Knowledge exchange in the age of coronavirus pandemic

TCCE Lunchtime Social: Knowledge Sharing and Exchange in Challenge Times. Podcast **//bit.ly/2A8Zbkj**

TCCE The Exchange: Revealing Collaborative Values

TCCE and Creativeworks London Developing Effective Research Collaborations

From UCL's Institute of Making Face Coverings - FAQs - Blog

Blogs, Articles and Research

'The impossible has already happened': what coronavirus can teach us about hope

Reflections on Resilience and Creative Leadership

http://www.thinkingpractice.co.uk/19-ways-of-looking-at-a-crisis/?LMCL=ZL_vJi

How Might Museums Look Different When They Reopen After Coronavirus?

The case for Universal Basic Income after Covid-19

Think piece on plastics and the pandemic

https://16beavergroup.org/articles/2020/05/13/achille-mbembe-the-universal-right-to-breathe/

Islands and Covid-19

Promoting healthy movement behaviours among children during the COVID-19 pandemic

The
**Culture
Capital**
exchange