



Royal College of Art Executive Education

**INNOVATION
EDUCATION
RCA**

Design Thinking:

Why fund the Arts & Humanities?

Workshop report prepared by

Dr Ninela Ivanova (Innovation Fellow, Royal College of Art)



Royal College of Art

**THE HELEN HAMLYN
CENTRE FOR DESIGN**



University of
Roehampton
London



Arts and
Humanities
Research Council

Introduction

Date of workshop: **Thursday 19 June 2025**
Duration: **5 hours**
10.00 – 12.30 (lunch 12.30 – 13.30) 13.30 – 16.00
Delivery: **Grove House, University of Roehampton**



Figure 1. Grove House Roehampton, Froebel College, Roehampton Ln, London SW15 5PJ

Aim

This day-long workshop was part of the AHRC-funded project – ‘Equality, Diversity, Inclusion: Informing technē Doctoral Training Partnership Action Plan’ (2023-2025) – led by Dr Melissa Jogie (Director of Research Culture, Impact and Early Career Development at the University of Roehampton). The vision was to bring together a diverse group of stakeholders from across the Arts & Humanities to foster dialogue and scope pathways for raising the value of Arts & Humanities research and PhD graduates.

This custom workshop was developed and facilitated by Dr Ninela Ivanova (Innovation Fellow, Royal College of Art). The overarching aim was to arrive at a proposition for funding for a new Doctoral Landscape Award (DLA) that would better prepare Arts & Humanities doctoral students for diverse career pathways in a competitive marketplace, post PhD.

Key questions that informed the planning and delivery of the session included:

Why continue to fund Arts & Humanities research? What are the unique characteristics of Arts & Humanities research that make up its value proposition and 'worthiness' of funding?

How do we effectively position an Arts & Humanities PhD programme to appeal to a diverse cohort of students?

How can we better prepare PhD students in the Arts & Humanities for employability and agility in a competitive workplace?

What makes Arts & Humanities researchers equitable participants in cross-sector or multi-disciplinary teams? How do we extend collaboration with other domains?

How do we set up the micro systems within the Arts & Humanities macro system to embed EDI considerations?

Methodology

Design Thinking is an approach to innovation that uses people-centred and creativity-led methods to address complex challenges. It enables an equitable platform where multiple stakeholders come together to explore, reframe and co-create solutions that bring about positive change and value for all. The approach is centred around empathic engagement with people's lived experience to identify opportunities for innovation and collective action.

This custom workshop drew on the expertise of the RCA's Helen Hamlyn Centre for Design (HHCD) building on their successful track record in delivering custom Design Thinking, Inclusive Design and Creative Leadership courses over the last decade. The HHCD's Design Thinking approach is based on five principles: Involve People, Translate Design Thinking into Design Doing, Create and Capture Value, Follow the Arc of Design Thinking and Navigate Complexity (Figure 2).

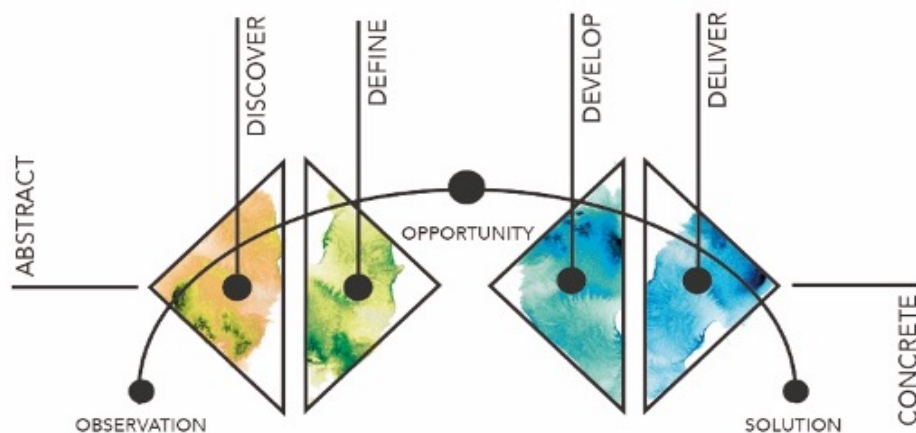


Figure 2. The Arc of Design Thinking

Attendees

Workshop lead

The workshop was facilitated by Dr Ninela Ivanova, Innovation Fellow at the Helen Hamlyn Centre for Design. Ninela is an interdisciplinary designer, researcher, facilitator, and innovation lead. Over the last decade, she has collaborated with creatives, scientists, technologists, and organisations across sectors, to develop novel applications for business and education. At present, Ninela leads the Inclusive Design for Business Impact (IDBI) work of the Helen Hamlyn Centre for Design conducting research, knowledge exchange and executive education projects that use people-centred and inclusive design to enable organisations achieve evidence-based impact - both internally through strategic innovation, rethinking culture and processes, and externally through products and services.

Workshop participants

Participant recruitment was conducted by the University of Roehampton. The final attendee list included 15 participants representing a diverse group of stakeholders within the Arts & Humanities.

In the context of this workshop, diversity factors included demographic factors, e.g., gender, age, ethnicity, as well as diversity of disciplinary background and job roles within the Arts & Humanities.

Table 1. Participant list

Professor Alexandra Kolb	Head of School of Arts, Humanities and Social sciences, University of Roehampton (London)
Dr Anindya Raychaudhuri	Equality, Diversity & Inclusion (EDI) Lead, Scottish Graduate School for Arts & Humanities (Glasgow)
Professor Caroline Morris	Professor of Constitutional Law and Deputy Dean for Research (PGR), Queen Mary University of London
Christine Boakye	Wandsworth Council, Author of Big Knowledge (BIG South London)
Himan Heidari	PhD student at University of Roehampton
Jarvey Torres-Garzon	Research & Knowledge Exchange Development Manager, University of Roehampton (London)
Dr Megan Loveys	Lecturer and Researcher in Special Educational Needs and Disabilities, University of Roehampton (London)
Dr Melissa Jogie	Director of Research Culture, Impact and Early Career Development, University of Roehampton (London)
Professor Nicola Royan	Professor in Older Scots Literature at the University of Nottingham and the Director of the Midlands4Cities Doctoral Training Partnership (Nottingham)
Dr Rogerio Eduardo Da Silva	Senior Lecturer in Games Development, University of Roehampton (London)

Professor Sara Houston	Professor of Dance and Director of Research & Knowledge Exchange, Centre for Arts and Creative Exchange, University of Roehampton (London)
Dr Sean Cunningham	Head of Medieval and Early Modern Collections, The National Archives (London)
Sherin John	Research Assistant, Life Sciences, University of Roehampton (London)
Professor Ted Valance	Dean of Research and Doctoral Study, University of Roehampton (London)
Zarifa Huseynova	Support officer, University of Roehampton (London)

Workshop agenda

10.00 – 10.15	Welcome and introductions
10.15 - 10.30	Warm-up activity
10.30 – 11.15	Activity 1. What makes Arts & Humanities research unique?
11.15 - 11.25	Comfort break
11.25 – 12.00	Activity 1. (continued)
12.00 - 12.30	Activity 2. Embedding EDI considerations within the A&H ecosystem
12.30 – 13.30	Lunch
13.30 – 14.45	Activity 3. How might we...?
14.45 – 15.00	Comfort break
15.00 – 15.40	Final activity
15.40 – 15.55	Final presentations
15.50 – 16.00	Next steps

Data capture

Dr Ninela Ivanova guided participants through a series of four activities, which combined independent reflection, small-group discussion (three groups x 4-5 people), and collective feedback.

The four activities followed the double-diamond design thinking innovation process (Figure 2, p.2). Activities 1 & 2 formed part of the first diamond, which aimed to map the problem space and identify opportunities for intervention. Activities 3 & 4 formed part of the second diamond and were concerned with translating these opportunities into specific concepts and propositions to raise the value of Arts & Humanities research and prototype the proposition for a new Doctoral Landscape Award.

Participant responses were captured via activity templates prepared for the workshop (See Appendix 1. Workshop templates, p.25). Ninela also served as a scribe where possible and took notes to aid the workshop analysis and interpretation of findings.

Data collection and analysis

Workshop activities

Icebreaker

The workshop started with introductions and an ice-breaker activity. Whilst not formally presented as a workshop task, the activity was designed around the main purpose of the workshop. Each participant was asked to state their name and affiliation, as well as *how their work currently incorporated skills from the Arts & Humanities*.

Activity 1. What makes Arts & Humanities research unique?

Activity 1 took a systemic approach to mapping *what makes Art & Humanities research unique, i.e., distinct and worthy*. Participants were divided into three groups of five and each group was given an activity template to enable discussion. This was a concertina-like map printed on foam board, which allowed the consecutive exploration of four different perspectives (Figure 3).



Figure 3. Template used for Activity 1. What makes Arts & Humanities research unique?

Part 1 focused on the **Arts & Humanities as a Discipline** and what makes it distinct from other disciplines in relation to its **subject matter**, **praxis** and **outputs** and approaches to **dissemination**.

Part 2 focused on the **Graduates of the Arts & Humanities** and what unique contributions they bring to the workplace post PhD, through who they are as **individuals**, and their distinct **skillsets** and **values**.

Part 3 focused on the **Arts & Humanities University**, with a view to exploring the **environment**, **culture** and **pedagogical approaches**, i.e., the institution where Arts & Humanities researchers are enculturated and trained to become researchers of the highest calibre.

Part 4 asked an open question whether the **Impact of Arts & Humanities research** is distinct from that of other domains.

Participants were given 15 minutes to discuss and jot down key ideas under each section, which was followed by group presentations.

Activity 2. Where are the game-changing opportunities to embed EDI considerations?

With the value proposition of the Arts & Humanities mapped in Activity 1, Activity 2 asked participants to consider *where within that system lay the opportunities for embedding and / or scaling EDI considerations*. Each group was given a set of labels and pins and asked to mark on their system maps where and how they would intervene to advance the experience of students with diverse backgrounds, requirements and / or needs (Figure 4). Participants were given 20 minutes for discussion and mapping, followed by group presentations.



Figure 4. Activity 2 - Mapping EDI interventions within the Arts & Humanities sector

Activity 3. How might we...?

In Activity 3, we used three questions as provocations to the participants to focus their thinking towards specific solutions for advancing the value proposition of Arts & Humanities research and researchers:

Question 1. How might we demonstrate value for money of Arts & Humanities funded research?

Question 2. How might we better support Arts & Humanities doctoral researchers?

Question 3. How might we prepare our Arts & Humanities researchers for interdisciplinary careers?

For each question, participants were given 5 minutes for individual reflection and asked to jot down their ideas on the templates provided. This was followed by a whole-group discussion, which allowed for the key themes to emerge through conversation and for participants to build on each other's ideas. These were scribed on the boards to make them visible and tangible (Figure 5).

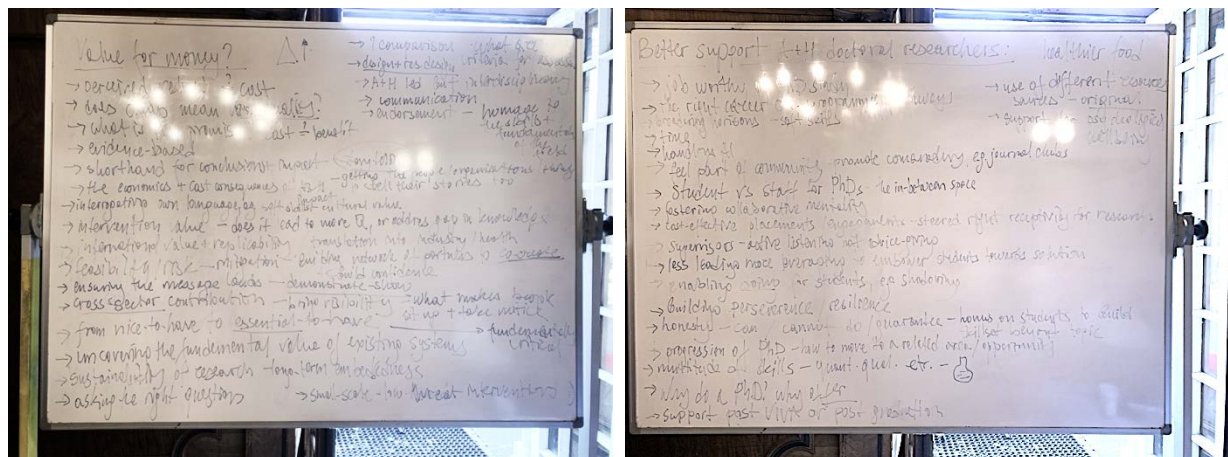


Figure 5. Example capture of group discussion for Activity 3 (See further Appendix 3, p.31)

Activity 4. Pitch for a new Doctoral Landscape Award

The final Activity 4 aimed to synthesise the key themes and insights from the day into a proposition for a new Doctoral Landscape Award (Figure 6).

Final activity

Pitch for a new Doctoral Landscape Awards

- You have now formed a consortium (HEIs and External Orgs)
- What would be your pitch for a new programme to the UKRI?
 - How might you extend the skills-based content of the programme?
 - What would be the incentives for embarking on this new programme?
 - What can you **not** afford to leave out (i.e., the must-have knowledge)?
 - What support / resources would you need to make this happen?

Figure 6. Activity 4 – briefing slide

Participants were again divided into three groups and given 45 minutes and a template each to develop their ideas (Appendix 1. Workshop templates, p.26). This was followed by each team presenting their pitch (2 mins), which was recorded for reference purposes in the analysis.

Data collected

The main data streams generated from the workshop resulted from participant responses to the four workshop activities captured via activity templates. Scribing and audio recording were also used where appropriate to further inform data analysis and interpretation.

The data gathered via workshop sheets was transcribed onto a Miro board using the activity templates in order to convert participant responses into digital sticky notes, with a view to enabling ease of analysis and interpretation via thematic grouping (Appendix 2. Participant responses, p.27). The digital sticky notes, each of which contained a word or a short phrase, comprised the “raw” data. Each sticky note is akin to a packet of information within which opinion, suggestion, meaning, vision, and much more, are expressed.

Eyeballing the data collected

'Eyeballing the data', used mainly in quantitative data scanning, was utilised to make an informal rapid categorisation of the data sets.

The workshop lead, whilst organising the responses into categories, began to perceive themes within the feedback and subsequently categorised them under descriptive headings (see example in Figure 7, p.9).

Findings

1. Activity 1. What makes the Arts & Humanities unique?

Activity 1 sought to map and develop a shared appreciation for what makes the Arts & Humanities a distinct discipline, worthy of funding and future investment in doctoral programmes. It was a four-part activity that looked at (i) the uniqueness of Arts & Humanities as a domain, (ii) the unique attributes of Arts & Humanities scholars, (iii.) the environment and institutional support for Arts & Humanities research, and (iv) the wider impact of Arts & Humanities research.

1.1. Arts & Humanities as a Discipline

This section explored the uniqueness of the Arts & Humanities by focusing on its subject matter, praxis and outputs and dissemination. A thematic grouping of participant responses revealed the following key characteristics:

- **All encompassing** – covering different times, geographies and perspectives, bringing together a diversity of:
 - topics - ranging from English literature, through interactive design, to AI and decolonisation,
 - approaches – combining qualitative and quantitative methodologies, and practice-led research, and
 - outputs – such as books, games, theatre and performance, and policy papers;
- **Expansive, holistic & interdisciplinary** – open to context, embracing different methodologies, perspectives, and questions, bringing together many disciplines, whilst remaining critical and reflexive to ensure relevance and reliability;
- **Meta** – concerned with how we study as well as what we study, through a constant re-evaluation of approaches, material and understanding;

- **Sense-making** – taking an interpretivist approach focusing on theories of ‘why’ questions to explore subjective understanding and sense-making of the world and social phenomena;
- **Human-centric** – centred on the human condition and human behaviour, cultural heritage, and discourses around cultural and societal value;
- **Accessibility and inclusivity** - bringing more inclusivity by being more accessible to diverse stakeholders, adding value to other disciplines and technology-centric innovations through its people-centred methods, raising awareness around diversity and disability, and advancing the curriculum through decolonisation and focus on life-skills development;

A challenge that was identified here was concerned with the need to evidence the value of Arts & Humanities to ensure sustained funding and relevance, especially given difficulties with quantifying value in a traditional sense.

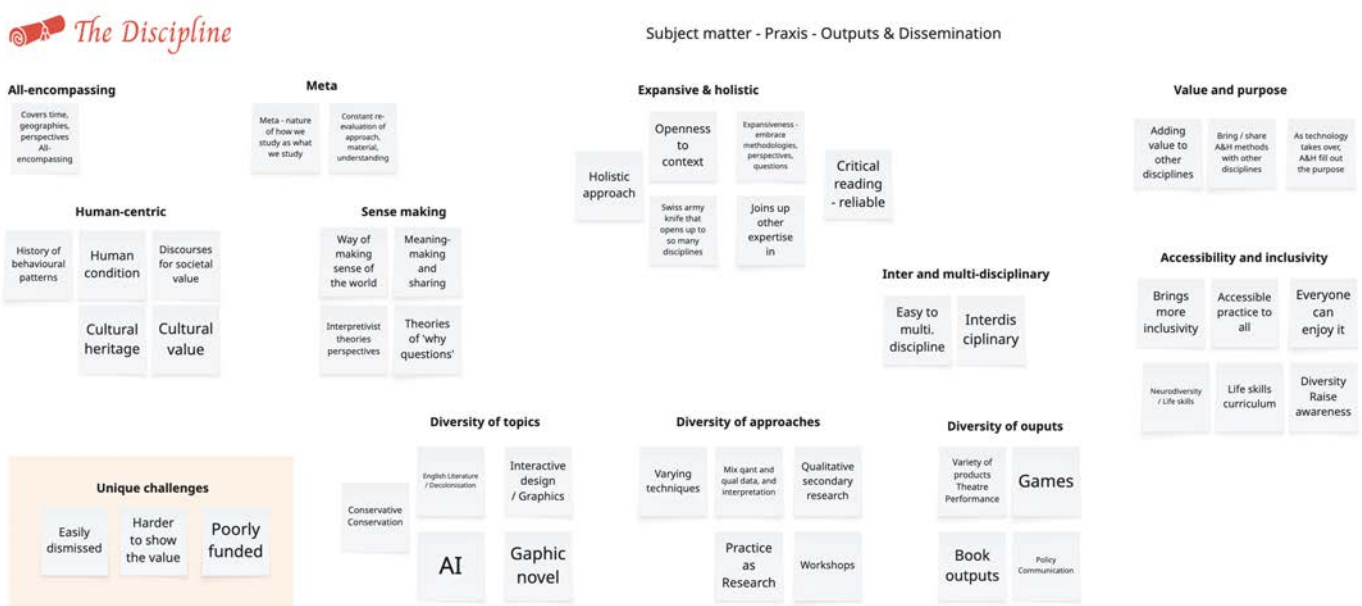


Figure 7. Themes emerging from participant responses to Activity 1. What makes the Arts & Humanities unique? – Part 1. The Discipline

1.2. The Graduates of the Arts & Humanities

This section focused on what unique contribution Arts & Humanities graduates and scholars bring to the workplace post PhD, through who they are as individuals, and their distinct skillsets and values. An analysis of participant responses revealed that whether they become researchers, teachers or work in other disciplines and sectors, they bring a multitude of subject specific and transferable skills. Key themes included:

- **Life-long learning** – with careers being non-linear and with varied experience and expertise over time;
- **The value of lived experience** – with the Arts & Humanities enabling a space for resurfacing lived experience to reframe and explain questions;

- **Creativity-related attributes and skills** – such as open-mindedness, curiosity, risk-taking, comfort with ambiguity, thinking outside the box, creative making and innovation;
- **Communication** – specific strengths include storytelling, narration and presentation which build on from the ability of Arts & Humanities researchers to communicate well the value of their own discipline;
- **Soft skills** – such as confidence, awareness of own space in the bigger picture, empathy and ability to connect and collaborate, and approachability;
- **Transferable skills** – other broader employability skills, e.g., project management and organisation, critical thinking, and rigour and validity.

Some challenges were also highlighted which were mainly concerned with:

- Biases, e.g., gender and cultural biases, and a pipeline bias associated with how students are recruited to Arts & Humanities;
- Difficulty demonstrating value;
- The niche nature of the subject matter and expertise in some areas.

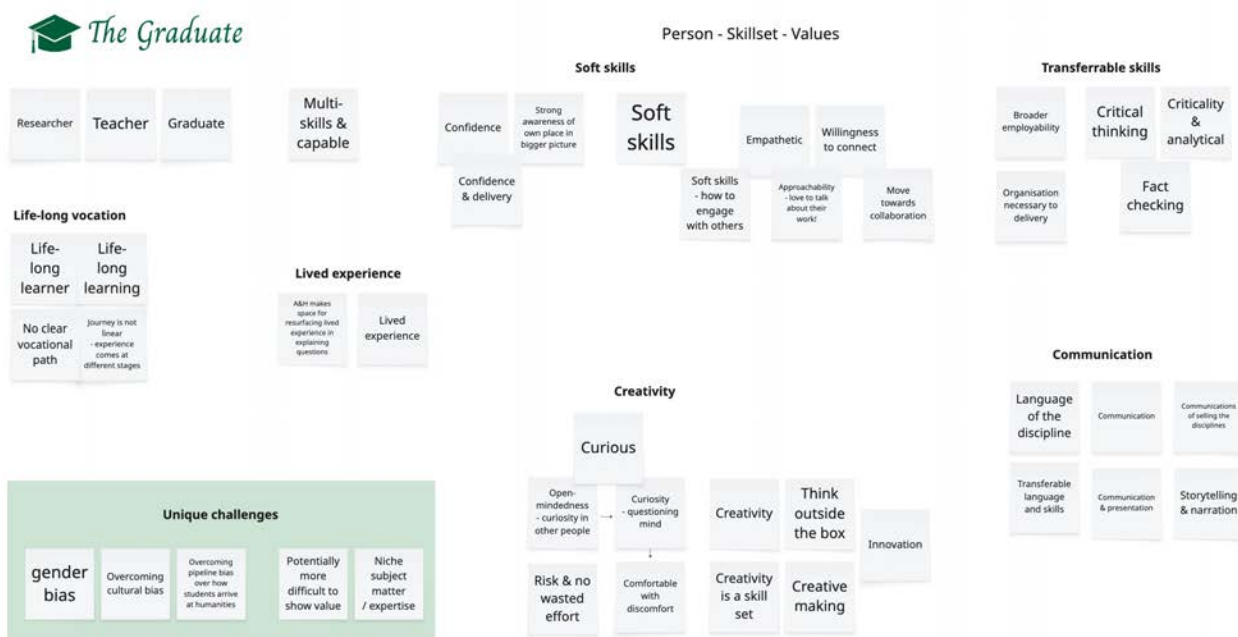


Figure 8. Themes emerging from participant responses to Activity 1. What makes the Arts & Humanities unique? – Part 2. The Graduates

1.3. The Arts & Humanities University

This section sought to understand what makes the institutional environment, e.g., the culture and pedagogical approaches, unique in preparing Arts & Humanities researchers for equitable employability post graduation. Whilst some characteristics began to emerge, the majority of participant responses in the sections focused on what could be improved to lead to better outcomes.

Key themes included:

- **Inclusive and people-centred** – through ethical engagement and sensitivity for inclusion;
- **Collaborative** – focusing on a WE culture and the development of common ground for exchange of lived experience and varying perspectives
- **Creative** – valuing thinking outside the box, risk-taking, learning from failure and trial and error;
- **Relevant to the real world** – by building partnerships, e.g., with business and local organisations, to develop practical solutions and build transferrable skills for employability;

The distinct challenges identified here included:

- Focus on short-termism;
- Disciplinary siloes that require better facilitation;
- Workload not allowing for CPD;
- Improving supervision, to develop more interdisciplinary pedagogies, build trust and focus, with the potential to lead to innovation;
- More training on ethics and integrity;
- Improving the Arts & Humanities profile and economic cost;
- Need to develop policies that are open to the diversity of the student cohort;
- An opportunity to serve as an advocate in changing government systems.

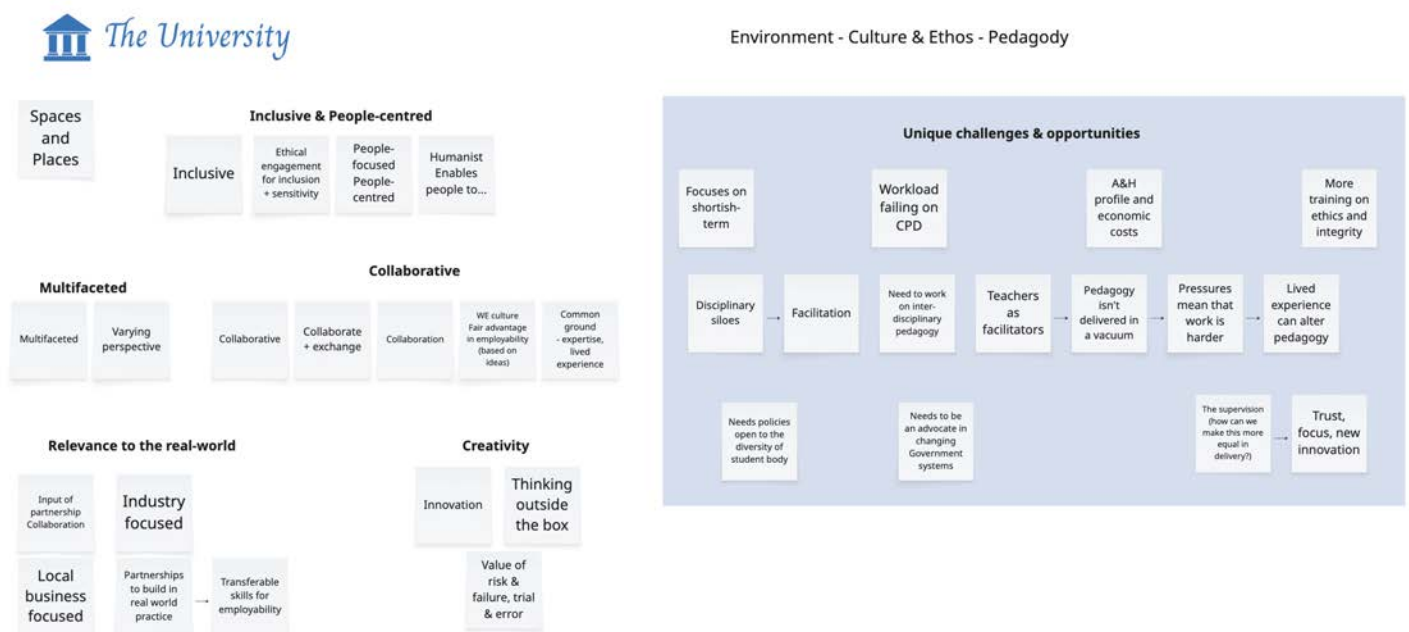


Figure 9. Themes emerging from participant responses to Activity 1. What makes the Arts & Humanities unique? – Part 3. The University

1.4. Impact of the Arts & Humanities

The last part of the activity sought to understand what the distinct impact of the Arts & Humanities is (beyond REF) in relation to its process, people, the community and from an institutional perspective. Participants highlighted the Arts & Humanities as a trustworthy domain that elicits engagement, thereby enabling ease of access to communities, more collaborative approaches, and an equitable platform for experience and engagement. Building on the discussions thus far, the main areas of impact that emerged were:

- **Disruption and innovation** – striving for excellence by breaking down biases and taboos, changing perspectives and narratives, improving existing solutions and broadening horizons;
- **Improving lived for individuals and communities** – through focus on lived experience, early implementation, and critical questioning of the status quo to maximise human potential;
- **Conservation of knowledge and culture** – through archival and historical research and libraries;
- **Impact on policy and governance;**
- **Opening up diverse careers for Arts & Humanities researchers** – thereby enabling life-long careers and creating wider impact across disciplines through working across domains and sectors.

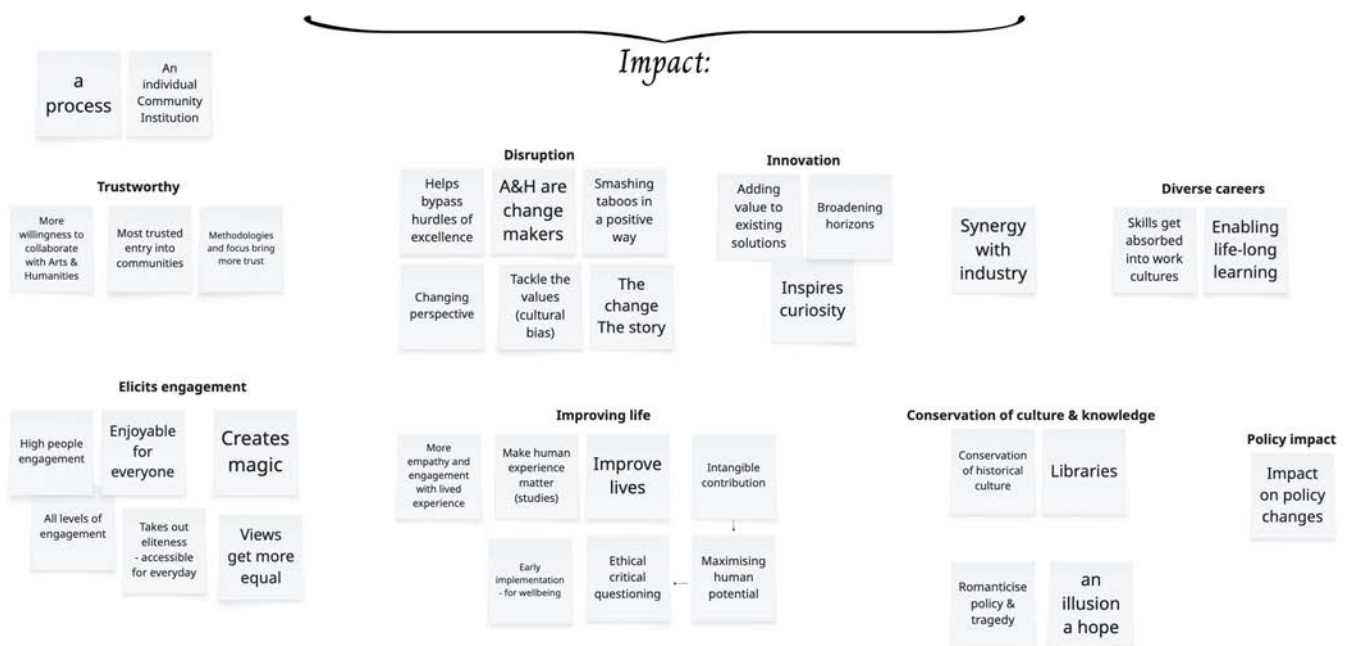


Figure 10. Themes emerging from participant responses to Activity 1. What makes the Arts & Humanities unique? – Part 4. Impact

2. Activity 2. Where are the game-changing opportunities to embed EDI considerations?

Each group was asked to use the system map they had arrived at in Activity 1, to identify opportunities for greater embeddedness of EDI considerations (Appendix 2. Participant responses, p.28). The proposed interventions included:

- **Accessibility of materials and outputs**
 - Decolonising skillsets to help collections / organisations rethink inclusivity and access to materials
 - Advocating for a diversity of outputs, e.g., in theatre and performance
 - Marketing for impact and community engagement to make research accessible
 - Improving outreach to develop proactive EDI approaches rather than reactive
- **Overcoming bias**
 - Avoid assumptions, e.g., about culture, knowledge, skills, approaches, through enquiry and reflection
 - Change the way inclusivity is built into learning journeys to overcome cultural bias, e.g., gender, culture, class
 - Shifting power
 - Doing more in conversation with UKRI
- **Learning journeys**
 - Targeted learning practices for non-UK students to gain entry skills for UK learning systems
 - Intervention opportunities to support students in navigating how the university / institution works
 - Using creativity to find different ways to accommodate different learning needs, e.g., neurodiversity
 - Advocating for those who need more time to complete their PhD (e.g., for disability, caring responsibilities, neurodiversity, illness)
 - Accessible pedagogy - enabling customisation, flexibility and representation
 - Introducing courses and diversifying programmes with focus on EDI
- **Spaces, tools and technologies**
 - Tool and technologies to raise awareness and understanding of neurodiversity and develop an inclusive understanding from lived experience
 - Creating inclusive spaces to enable people to bring / express their individuality.

3. Activity 3. How might we...?

In this activity we asked people to reflect individually and note down their responses to three 'How might we...?' questions. Each question was followed by a group discussion, which was captured on a white board to support interpretation of participant responses (Appendix 3, p.31).

Themes emerging from participant responses to Question 1. How might we demonstrate value for money of Arts & Humanities funded research?

- **Rethinking value and impact** - participants raised questions about:
 - received notions of value and impact measurement in evidencing the value of Arts & Humanities research
 - the importance of questioning *how we conceptualise value* and *how we demonstrate value for money* in a way that is relevant to the outputs, outcomes and impact of Arts & Humanities research
 - the perceived value of the Arts & Humanities as *cheaper* compared to other disciplines and whether interdisciplinary research with Arts & Humanities being a component of it should be seen as representing more value for many, compared to Arts & Humanities-only projects
 - whether Arts & Humanities research should be treated as an intervention
 - whether more investment in the Arts & Humanities would lead to monetary outcomes
 - whether there was any recognition of the international value of the Arts & Humanities and whether we could replicate good practice from other countries where the Arts & Humanities were better recognised for their contributions;
- **Value measurement** – it was felt that it would be difficult to quantify the value of Arts & Humanities research with more established metrics (e.g., contributions to GDP or as a monetary value) given that the outcomes and nature of Arts & Humanities impact are more focused on cultural and social value, community and wellbeing benefits, as well as employment outcomes;
- **Stakeholder benefit and buy-in** was seen as an effective approach to involve the beneficiaries and audience groups for Arts & Humanities research directly and proactively throughout project delivery, in order to:
 - collectively define relevant problems and questions to address
 - build strong alliances outside Arts & Humanities academic disciplines, e.g., with industry and communities, to maximise value, impact and reach, through extended networks, getting partners to advocate for outcomes and results, and ensure effective translation of benefits across industry, academia, health, policy, etc.
 - capitalise on working with sectors that traditionally appreciate the value of Arts & Humanities approaches and impact, e.g., history, theatre, literature, politics, economics;
- **Storytelling and impact narrative** – harnessing the core skill of Arts & Humanities researcher to build narratives that combine case studies, personal, historical and cultural stories and

examples of discovery, to make outcomes and contributions accessible and engaging for diverse audience groups;

- **Format** used to showcase impact were proposed, e.g., design led and multidisciplinary methods, events, impact case studies, small-scale and low-threshold interventions, testimonials, marketing materials and decks;
- **Integration** of impact assessment and evidence within PGR project design or within Arts & Humanities consortia and showcase platforms, was considered important to ensure a joined-up approach that embed different perspectives and is not siloed or individualised;
- **Feasibility** of Arts & Humanities research was in itself considered a good evidence of value;
- **Originality and innovation** of Arts & Humanities knowledge contribution and outcomes was highlighted as a distinct contribution of the domain;
- **Social, policy and workforce impact**, e.g., advocacy and activism for social justice, policy changes, improving lived experience for individuals and communities, and contributing to a uniquely skilled workforce;
- **Challenges** raised included pressures to demonstrate expertise and communicate very niche aspects of research.

Q1. How might we demonstrate value for money of Arts & Humanities funded research?



Figure 11. Themes emerging from participant responses to Activity 3 - Question 1. How might we demonstrate value for money of Arts & Humanities funded research?

Themes emerging from participant responses to Question 2. How might we better support Arts & Humanities doctoral researchers?

Several opportunities began to emerge to better support Arts & Humanities doctoral researchers as follows:

- **Flexible pathways for doctoral study** – that build in flexibility and the option for breaks to work alongside existing careers, or to accommodate for leave, e.g., maternity, sickness,

caring responsibilities, as well as recognising the limitations of traditional modes of enquiry that are reflected within the design and structures of PhD programmes;

- **Materials and resources** – ensuring that students’ basic needs are covered to enable focus and productivity during PhD journey, e.g., offering healthy food options, access to affordable accommodation, and opportunities for income generation through relevant part-time work or teaching;
- **Evolving supervision models** was proposed through incorporating more practice-based approaches and traditional methods to enhance knowledge exchange between students and supervisors and position doctoral students as world leaders in transforming disciplines. Some themes that were highlighted here included:
 - rethinking the power dynamic of supervisor-supervisee relationship in which the supervisor is considered the expert
 - develop more individual approaches to supervision and support
 - offering (external) mentorship to ensure greater relatability and applicability of doctoral research
- **Training** was also considered imperative to:
 - develop both professional and life skills outside and beyond the scope of the PhD
 - build confidence and learn to manage imposter syndrome for Arts & Humanities doctoral students to enable them to equitably participate in projects and work outside their own discipline
 - advance mindset and mentality for research that transcends individual interest to the development of lasting legacy *‘for those that come after us’*
 - build large cohorts for training of Arts & Humanities doctoral students that help create community, foster collaboration and camaraderie, enable access to networks outside one’s own discipline for events and peer-to-peer learning
 - advance communication skills to ensure Arts & Humanities researchers are well equipped to articulate the value of their work and skills to diverse audience groups and potential employers and collaborators
 - develop soft skills, such as active listening and management of cross-cultural exchange and communication
 - acquire technical knowledge, e.g., introductory courses to AI, even if not directly relevant to subject area;
- **Career preparedness through real-world experience** was considered imperative as students often worry about their prospects post PhD. Examples of this included:
 - supervisors having an honest relationship with students and managing their expectations of the outcomes and pathways post PhD, and discussing *‘exit strategies’* early on in the process
 - offering teaching or research associate opportunities alongside PhD
 - setting up networking opportunities with prospective employers or across disciplines

- establishing connections with industry and other sectors, to offer shadowing and mentoring opportunities, research placements and mini projects structured for mutual benefits and enhancing transferrable skills.

Q2. How might we better support Arts & Humanities doctoral researchers?

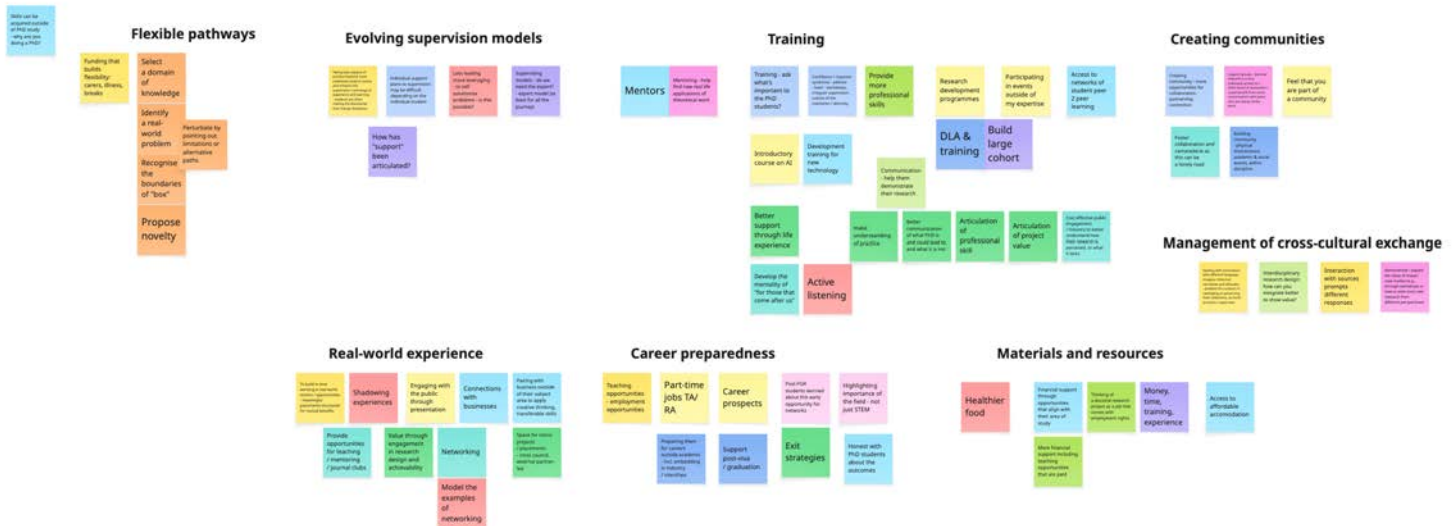


Figure 12. Themes emerging from participant responses to Activity 3 - Question 2. How might we better support Arts & Humanities doctoral researchers?

Themes emerging from participant responses to Question 3. How might we prepare our Arts & Humanities researchers for interdisciplinary careers?

This question focused on better preparing Arts & Humanities doctoral students for interdisciplinary working and careers post PhD. In line with the main themes emerging in response to Question 2, the key themes here were as follows:

- **Developing skillset**, with sub-themes including:
 - internships, summer placements and secondments;
 - involving external partners to support delivery of training and development of PhD programmes
 - offering teaching opportunities or research assistant positions alongside doctoral study
 - training in methodologies outside the main subject areas or fields of study
 - offering career development training, e.g., training in interview preparation or career goal setting, as well as soft and transferable skills development, e.g., thinking outside the box;
- **Networking** was seen as important, e.g. through:

4. Activity 4. Pitch for a new Doctoral Landscape Award

Participants were regrouped into three teams and asked to take the key insights and personal reflections from the day to develop propositions for a new Doctoral Landscape Award (DLA), to be presented to potential funders or collaborators (Appendix 2, p.29).

The three proposals are summarised below:

Pitch #1: PGR Bloom Consortium

The **PGR Bloom Consortium** includes the following participating organisations:

- Universities and other academic institutions
- Industry partners (e.g., IBM)
- Wandsworth Council
- Schools
- Local businesses
- Chamber of Commerce

The proposed DLA's pitch title was "**ROSE**" with the acronym standing for **Research of Stupendous Education**.

The program would offer a range of initiatives for PhD students:

- **Secondments:** one- to six-week placements / work secondments to provide training in research and professional skills;
- **Coaching:** external perspectives to help students assess their skills and tailor their career paths;
- **Mentorship programmes:** focused on improving research communication and gaining experience from a variety of academics;
- **Simulation training:** exercises to develop soft skills, priority management, and self-assessment of strengths and weaknesses. This also includes EDI management to support students with conditions such as ADHD;
- **Networking events:** opportunities to connect with partners like IBM;
- **"Thorn Preparation":** training for PhD students to handle their supervisors by enabling them to analyse and manage the relationship even when things are going well;
- **AI Development:** Exposure to new technology and industry needs to help students potentially reshape their PhD topics.

Pitch #2: Doctoral Teaching Partnership (DTP)

The **Doctoral Teaching Partnership (DTP)** focuses on creating a program for PhD students centered around teaching excellence.

The participating organisations would include:

- Universities
- Higher Education Academy (HEA)

- Private teaching institutions
- Schools
- Membership associations.

The pitch title was "**Nurturing Future Teachers, Doctoral Teaching Partnership Through Excellence.**"

The program's primary focus would be on teaching, to enable PhD students participate in and run university sessions. This would address an urgent need in increasing funding in skills development in teaching for helping society.

The programme would be designed to provide a range of skills and benefits, including:

- **Professional development:** enabling students to gain valuable experience in areas such as project management, public speaking, material creation, and time management;
- **Soft skills:** the teaching experience would help students step out of their comfort zone, improving their soft skills and preparing them for interdisciplinary careers;
- **Work experience:** students would be able to add "graduate teaching assistant" to their CVs, providing them with a "two-for-one" advantage that combines research with practical teaching experience.

Pitch #3: C-Squared (Change Consortium)

The **C-Squared (Change Consortium)** programme offers a dual-participation model, involving a diverse range of organisations from both academic and industrial sectors.

The consortium would include:

- **Higher Education Institutions (HEIs):** a variety of universities, including large research-intensive institutions, post-92 universities, and smaller specialist institutions (e.g., conservatoires)
- **Industry partners:** A wide range of organisations, from multinational corporations and independent research bodies down to local councils like Wandsworth Council.

The pitch title was "**Building Connections, Enabling Change, Redefining Careers.**" The proposed programme would be a four-year Doctoral-level Apprenticeship (DLA) designed to help mid-career professionals transition into a new industry.

Key features of the program would include:

- **Dual pathways:** participants could choose either an **industry pathway**, which guarantees a job at the end, or an **independent pathway**;
- **Flexible admissions:** the programme would value work experience and practical skills over traditional academic qualifications, such as a first-class undergraduate degree;
- **Flexible enrolment:** students would be able to enrol on a part-time basis, with flexible options for their workload;
- **Industry collaboration:** the program would incorporate strategic and supervisory input from industry partners;
- **Embedded training:** all students would receive fully integrated training in EDI (Equality, Diversity and Inclusion), ethical working, and cross-cultural communication.

- **Employment-aligned benefits:** students would receive benefits that are comparable to those of a standard employee.

These three pitches synthesise well the discussions and key themes ensuing from the workshop which delineate a shift away from a rigid, purely academic research model towards a more integrated, skills-based approach to doctoral training that is responsive to the needs of the modern job market and a diverse student population.

Common threads include:

- **Interdisciplinary and cross-sectoral collaboration** to break down traditional academic siloes by bringing together a variety of institutions and industry partners to provide a richer, more practical experience for doctoral students;
- **Focus on professional and soft skills development** in recognition that a successful career, whether in academia or industry, requires more than just research expertise;
- **Career and employability enhancement** to move beyond the traditional academic model and create programs that are directly tied to career outcomes, whether that is through work experience, guaranteed jobs, or skill-building;
- **Flexibility and accessibility being embedded within programmes** signals a clear move towards making doctoral-level training more accessible and accommodating to a wider range of individuals, including those who may not fit the traditional academic mould, or who may have diverse learning requirements or career pathways.

Conclusion

This report details a one-day design thinking workshop conducted as part of the AHRC-funded project 'Equality, Diversity, Inclusion: Informing technē Doctoral Training Partnership Action Plan' (2023-2025) led by Dr Melissa Jogie, Director of Research Culture, Impact and Early Career Development at the University of Roehampton.

Designed and facilitated by Dr Ninela Ivanova, the workshop brought together a diverse group of 15 stakeholders who represented a broad spectrum of the Arts & Humanities, including professors and deans, an EDI lead, a research manager, a PhD student, and external partners from Wandsworth Council and The National Archives.

The workshop aim was to develop propositions for a new Doctoral Landscape Award (DLA) that would raise the profile of Arts & Humanities research, better prepare doctoral students for diverse career paths post PhD, and ensure EDI considerations are well embedded throughout the programme design and delivery.

The workshop methodology was custom designed based on the Helen Hamlyn Centre for Design's design thinking methodology, using a series of four structured activities to fulfil the workshop aim. The workshop findings were organised into key themes that emerged from each of these activities.

In relation to their unique value, the Arts & Humanities were described as all-encompassing and interdisciplinary, covering a wide array of topics, methods, and outputs, from traditional academic works to creative forms like games and performance. The field was also characterised as human-centric and dedicated to "sense-making" and understanding of lived experience to improve life in a complex world.

As a result, Arts & Humanities graduates were considered uniquely equipped with a multitude of subject-specific and transferable skills. Participants noted that Arts & Humanities researchers are life-long learners who bring creativity-related attributes, strong communication skills (especially in storytelling), and essential soft skills like empathy and collaboration.

The institutional environment of the Arts & Humanities was described as inclusive and people-centred. However, participants noted challenges such as disciplinary silos, heavy workloads, and a focus on short-term outcomes. Opportunities for improvement were highlighted, including the need for better supervision models that are more interdisciplinary and less hierarchical.

The broader impact of the Arts & Humanities was defined as a force for disruption and innovation, contributing to the conservation of knowledge and culture, influencing policy and governance, and creating diverse career pathways for researchers.

A key challenge across all areas was the difficulty in demonstrating impact and value in a way that is easily quantifiable for stakeholders such as funders and business. A need was identified to rethink value metrics that are more relevant to the nature of the Arts & Humanities, for example through use of powerful storytelling and case studies to communicate impact.

Opportunities for embedding EDI were found in making environments and materials more accessible, overcoming bias, and creating flexible learning pathways. The group proposed strategies to combat bias by encouraging participants to avoid assumptions and to shift power dynamics within traditional PhD supervision models. They also suggested engaging in direct conversations with funding bodies like the UKRI, to ensure inclusivity is built into programme criteria. A strong theme was the need for flexibility and customisation of PhD journeys. Proposed interventions included targeted learning support for non-UK students and creative approaches to accommodate diverse learning needs, particularly for neurodiversity. Participants also advocated for greater flexibility in PhD models and timelines to support students with disabilities or caring responsibilities.

A significant theme emerging overall from the workshop was preparing doctoral researchers for interdisciplinary and diverse careers post PhD. Specific strategies included developing skillsets through internships, secondments, and teaching opportunities, and providing training in methodologies outside students' main subject areas. Participants emphasised the importance of networking through cross-disciplinary showcases and having access to mentors from other fields. The group also proposed ways to improve funding, resources, interdisciplinary training, and support for doctoral students.

The workshop successfully culminated in the creation of three pitches for a new Doctoral Landscape Award that integrated these themes. The proposed programmes represent a shift from a purely academic model to a more integrated, skills-based approach for doctoral training, emphasising interdisciplinary collaboration, professional skills, and career enhancement. They signal a clear move towards making doctoral programmes more flexible and accessible to a diverse range of students, with greater care for the long-term outcomes and impact of doctoral education on the individual, HEI system, industry and society at large.

Contact

For any questions about the workshop report, please contact:

Dr Ninela Ivanova

Innovation Fellow: Inclusive Design for Business Impact
Helen Hamlyn Centre for Design,
Royal College of Art
ninela.ivanova@rca.ac.uk

For any questions about custom RCA courses and executive education, please contact:

Hattie Allen

Executive Education Manager
Executive Education & Short Courses
Royal College of Art
hattie.allen@rca.ac.uk

For any questions about the wider project, please contact:

Dr Melissa Jogie

Director of Research Culture, Impact and Early Career Development
University of Roehampton
melissa.jogie@roehampton.ac.uk

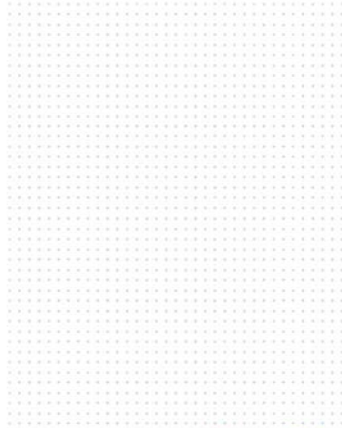
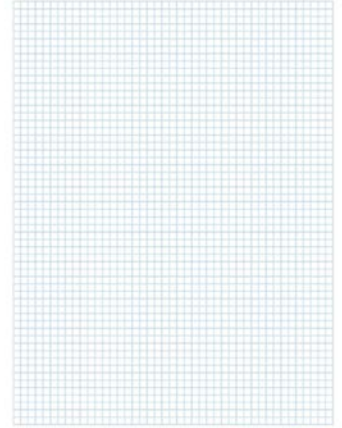
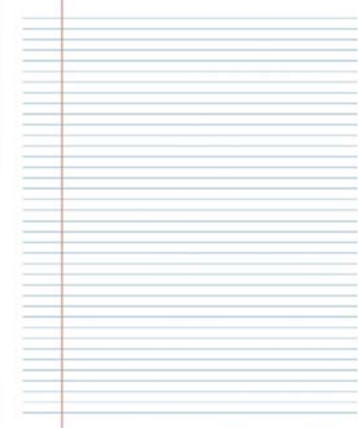
Appendix

Appendix 1. Workshop templates

Template – Activity 1. What makes Arts & Humanities research unique?

 What makes Arts & Humanities research unique?	 The Discipline Subject matter: <table border="1"> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> </table> Praxis: <table border="1"> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> </table> Outputs / Dissemination: <table border="1"> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> </table>																																														 The Graduate Person: <table border="1"> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> </table> Skillset: <table border="1"> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> </table> Values: <table border="1"> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> </table>																																													
 The University Environment: <table border="1"> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> </table> Culture / Ethos: <table border="1"> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> </table> Pedagogy: <table border="1"> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> </table>																																														Impact: <table border="1"> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> <tr><td></td><td></td><td></td><td></td><td></td></tr> </table>																																														

Template – Activity 3. How might we...?

<i>Q1. How might we demonstrate value for money of Arts & Humanities funded research?</i>  	<i>Q2. How might we better support Arts & Humanities doctoral researchers?</i>  	<i>Q3. How might we prepare our Arts & Humanities researchers for interdisciplinary careers?</i>  
--	--	---

Template – Activity 4. Pitch for a new Doctoral Landscape Award

<i>Pitch for a new Doctoral Landscape Award</i> Name your consortium: Participating organisations: Pitch title: Programme overview:	<table border="1"> <tr> <td data-bbox="770 983 1061 1355">Content / skills:</td> <td data-bbox="1061 983 1334 1355">Must-have knowledge:</td> </tr> <tr> <td data-bbox="770 1355 1061 1760">Incentives:</td> <td data-bbox="1061 1355 1334 1760">Support / resources required:</td> </tr> </table> 	Content / skills:	Must-have knowledge:	Incentives:	Support / resources required:
Content / skills:	Must-have knowledge:				
Incentives:	Support / resources required:				

Appendix 2. Participant responses

Participant responses – Activity 1. What makes Arts & Humanities research unique?

The Discipline

Subject matter:				
Human condition	Cultural heritage	Openness to context	Everyone can enjoy it	Easily dismissed
Discourses for societal value	Cultural value			
Praxis:				
Theories of 'why questions'	Interpretivist theories / perspectives	Easy to multi-discipline	Brings more inclusivity	Harder to show the value
Practice as Research	History of behavioural patterns			
Outputs / Dissemination:				
Conservative Conservation	Policy Communication	Poorly funded	Book outputs	Variety of products Theatre Performance
Adding value to other disciplines				

The Graduate

Person:				
Journey is not linear - experience matters in different ways	Creativity is a skill set	Confidence	Empathetic	Willingness to connect
Multi-skills & capable	Being awareness of own place in bigger picture	Approachability - how to talk about their work	gender bias	
Skillset:				
Creativity	Risk & no wasted effort	Criticality & analytical	Storytelling & narration	Communication & presentation
Confidence & delivery	Organisation necessary to delivery			
Values:				
Lived experience	Transferable language and skills	Potentially more difficult to show value	Move towards collaboration	Overcoming cultural bias
Language of the discipline	Broader employability			Overcoming positive bias that have students arrive at humanities

The University

Environment:				
Input of partnership Collaboration	Needs policies open to the diversity of student body	Needs to be able to adapt in changing Government systems		
Culture / Ethos:				
Collaborate + exchange	Ethical engagement for inclusion + sensitivity	All culture for all change in employability based on ideas		
Value of risk & failure, trial & error				
Pedagogy:				
The supervisor - how can we make this more about in delivery	Trust, focus, make innovation	More training on ethics and integrity	Partnerships to build in real world practice	Transferable skills for employability

Impact:

More willingness to collaborate with Arts & Humanities	Inspires curiosity	Romanticise policy & tragedy	
Most trusted entry into communities	All levels of engagement	Creates magic	
Adding value to existing solutions	Smashing taboos in a positive way	Takes out elitism - accessible for everyday	
Helps bypass hurdles of excellence	Views get more equal	A&H are change makers	
High people engagement	Make human experience matter (studies)	Skills get absorbed into work cultures	
Conservation of historical culture	Methodologies and focus bring more truth	Enjoyable for everyone	Impact on policy changes

The Discipline

Subject matter:				
Interactive design / Graphics	Design literature / Communication	Relationship / Ethics	Graphic novel	AI
Praxis:				
Interdisciplinary	Qualitative secondary research	Holistic approach	Workshops	Varying techniques
Outputs / Dissemination:				
Games		Life skills curriculum	Diversity Raise awareness	tbc

The Graduate

Person:				
Researcher	Teacher	Graduate	Life-long learner	
Skillset:				
Think outside the box	Life-long learning	Critical thinking	Fact checking	Soft skills
Innovation	Communication			
Values:				
Niche subject matter / expertise	Creative making	Curious		

The University

Environment:				
Inclusive	Varying perspective	Multifaceted	Industry focused	
Culture / Ethos:				
Humanist Enables people to...	People-focused People-centred	Local business focused	Collaborative	
Pedagogy:				
Innovation	Collaboration	Thinking outside the box		

Impact:

an illusion a hope	An individual Community Institution		
a process	Tackle the values (cultural bias)		
Improve lives	Changing perspective		
Broadening horizons			

The Discipline

Subject matter:				
Swiss army knife that opens up to so many disciplines	Joins up other expertise in	Experiences - without methodologies, perspectives, questions	Covers time, geography, perspectives all encompassing	Meta - nature of how we study as what we study
Meaning-making and sharing				
Praxis:				
How spent and what data, and interpretation	Context re-evaluation of research, material, understanding			
Accessible practice to all	Critical reading - reliable			
Outputs / Dissemination:				
Bring / share A&H methods with other disciplines	Way of making sense of the world	As technology takes over A&H fill out the journey		

The Graduate

Person:				
No clear vocational path				
Skillset:				
Open-mindedness - curiosity in other people	Curiosity - questioning mind	Soft skills - how to engage with others		
Communication of selling the discipline	Comfortable with discomfort			
Values:				
A&H makes sense for teaching/learning experience in answering questions				

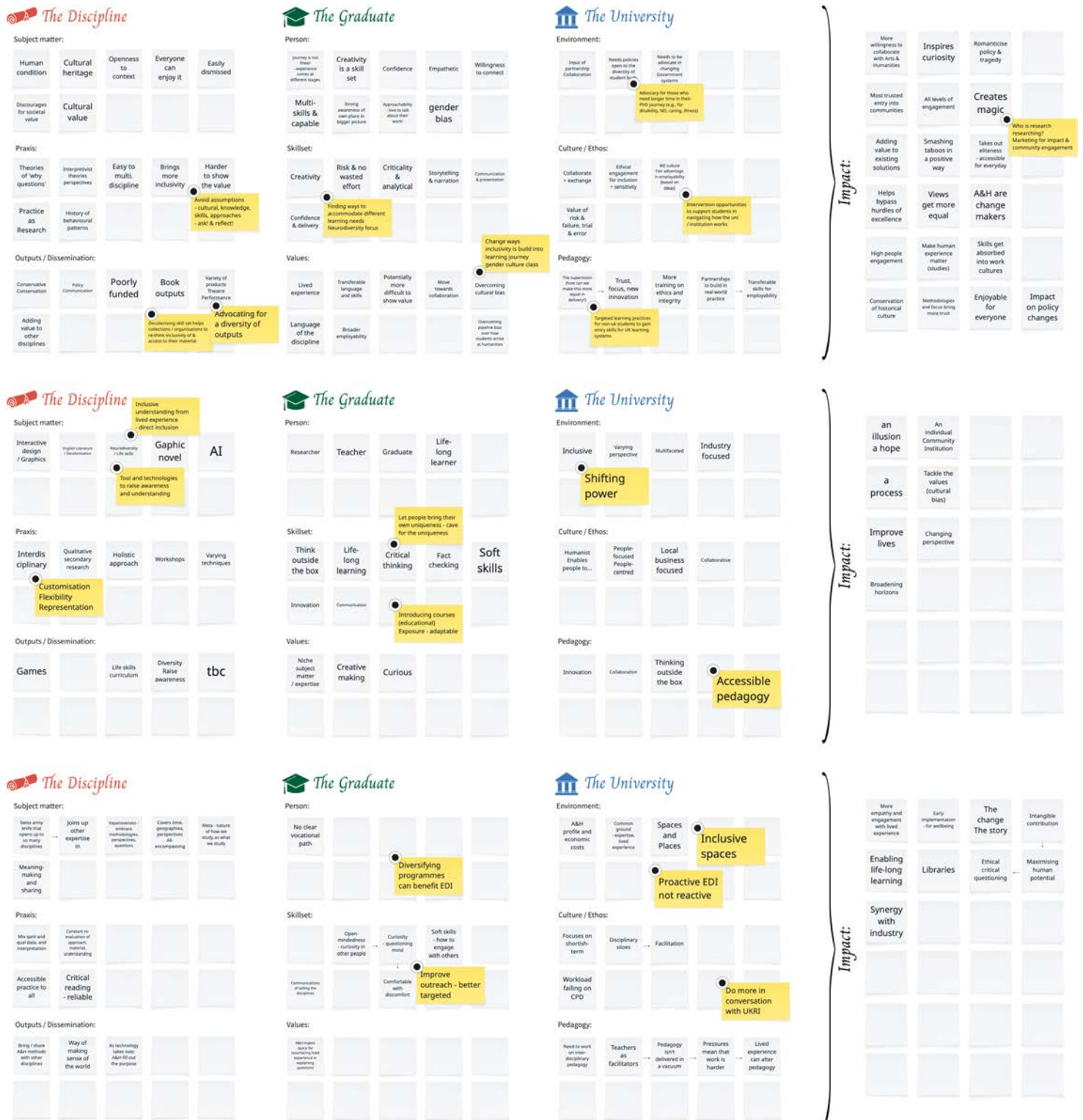
The University

Environment:				
A&H profile and economic costs	Common ground, expertise, lived experience	Spaces and Places		
Culture / Ethos:				
Focuses on short-term	Disciplinary silos	Facilitation		
Workload falling on CPD				
Pedagogy:				
Need to seek an inter-disciplinary pedagogy	Teachers as facilitators	Pedagogy split delivered in a vacuum	Pressures mean that work is harder	Lived experience can alter pedagogy

Impact:

More empathy and engagement with lived experience	Early implementation - for wellbeing	The change The story	Intangible contribution
Enabling life-long learning	Libraries	Ethical critical questioning	Maximising human potential
Synergy with industry			

Participant responses – Activity 2. Where are the game-changing opportunities to embed EDI considerations?



Participant responses – Activity 3. How might we...?

Q1. How might we demonstrate value for money of Arts & Humanities funded research?

[illegible]

Q2. How might we better support Arts & Humanities doctoral researchers?

The Kanban board is organized into columns representing different stages of the business plan. The tasks and their due dates are as follows:

- Column 1 (Yellow):**
 - Define business goals (Due: 12/15/2023)
 - Identify target market (Due: 12/15/2023)
 - Research competitors (Due: 12/15/2023)
 - Develop business model (Due: 12/15/2023)
 - Write executive summary (Due: 12/15/2023)
- Column 2 (Blue):**
 - Conduct market research (Due: 12/22/2023)
 - Identify key stakeholders (Due: 12/22/2023)
 - Develop marketing strategy (Due: 12/22/2023)
 - Write business plan (Due: 12/22/2023)
 - Obtain funding (Due: 12/22/2023)
- Column 3 (Green):**
 - Develop business plan (Due: 12/29/2023)
 - Obtain funding (Due: 12/29/2023)
 - Develop marketing strategy (Due: 12/29/2023)
 - Identify key stakeholders (Due: 12/29/2023)
 - Conduct market research (Due: 12/29/2023)
- Column 4 (Orange):**
 - Develop business plan (Due: 1/5/2024)
 - Obtain funding (Due: 1/5/2024)
 - Develop marketing strategy (Due: 1/5/2024)
 - Identify key stakeholders (Due: 1/5/2024)
 - Conduct market research (Due: 1/5/2024)
- Column 5 (Red):**
 - Develop business plan (Due: 1/12/2024)
 - Obtain funding (Due: 1/12/2024)
 - Develop marketing strategy (Due: 1/12/2024)
 - Identify key stakeholders (Due: 1/12/2024)
 - Conduct market research (Due: 1/12/2024)
- Column 6 (Pink):**
 - Develop business plan (Due: 1/19/2024)
 - Obtain funding (Due: 1/19/2024)
 - Develop marketing strategy (Due: 1/19/2024)
 - Identify key stakeholders (Due: 1/19/2024)
 - Conduct market research (Due: 1/19/2024)
- Column 7 (Purple):**
 - Develop business plan (Due: 1/26/2024)
 - Obtain funding (Due: 1/26/2024)
 - Develop marketing strategy (Due: 1/26/2024)
 - Identify key stakeholders (Due: 1/26/2024)
 - Conduct market research (Due: 1/26/2024)
- Column 8 (Light Blue):**
 - Develop business plan (Due: 2/2/2024)
 - Obtain funding (Due: 2/2/2024)
 - Develop marketing strategy (Due: 2/2/2024)
 - Identify key stakeholders (Due: 2/2/2024)
 - Conduct market research (Due: 2/2/2024)
- Column 9 (Light Green):**
 - Develop business plan (Due: 2/9/2024)
 - Obtain funding (Due: 2/9/2024)
 - Develop marketing strategy (Due: 2/9/2024)
 - Identify key stakeholders (Due: 2/9/2024)
 - Conduct market research (Due: 2/9/2024)
- Column 10 (Light Orange):**
 - Develop business plan (Due: 2/16/2024)
 - Obtain funding (Due: 2/16/2024)
 - Develop marketing strategy (Due: 2/16/2024)
 - Identify key stakeholders (Due: 2/16/2024)
 - Conduct market research (Due: 2/16/2024)
- Column 11 (Light Red):**
 - Develop business plan (Due: 2/23/2024)
 - Obtain funding (Due: 2/23/2024)
 - Develop marketing strategy (Due: 2/23/2024)
 - Identify key stakeholders (Due: 2/23/2024)
 - Conduct market research (Due: 2/23/2024)
- Column 12 (Light Pink):**
 - Develop business plan (Due: 2/30/2024)
 - Obtain funding (Due: 2/30/2024)
 - Develop marketing strategy (Due: 2/30/2024)
 - Identify key stakeholders (Due: 2/30/2024)
 - Conduct market research (Due: 2/30/2024)



Q3. How might we prepare our Arts & Humanities researchers for interdisciplinary careers?

[illegible]

Participant responses – Activity 4. Pitch for a new Doctoral Landscape Award

Pitch for a new Doctoral Landscape Award		Must-have knowledge:	
Name your consortium: PGR BLOOM		Content / skills: • Transferrable skills (alternative career paths) • Research + professional • Networking • Simulation training • soft skills • management of priorities • strengths / weaknesses • EDI (time management, ADHD) • Mentorship / research communication • Supervisor handling	
Participating organisations: • Institution • Industry partners • IBM • Wandsworth Council • Schools • Local businesses • Chamber of Commerce		Must-have knowledge: • Mentors need to know who the right point of contact is • Ethics and integrity • Equality impact assessment • AI • Transparency and knowledge of what they are getting into	
Pitch title: Rose. <i>(Research of stupendous education)</i>		Incentives: • Shadowing experience • Knowledge of departments • Multiple secondments / internships • Learning how to bid - challenge-based bids	
Programme overview: • Week 1 - 6. Work secondments. This provides research + professional training • Coaching: an outside perspective towards tailoring your career. Accessing bar skills and translational skills • Mentorship for research communication • Simulation training: developing soft skills; management of priorities, identification of strengths and weaknesses, EDI management, e.g., ADHD • Networking events • Supervisor handling training • AI development / new tech in the field, e.g., IBM conference		Support / resources required: • Different departments • Mentors • Workshops	



THE WALTER HUXTABLE
CENTRE FOR DESIGN



University of
Exeter
London



UK
RESEARCH COUNCILS



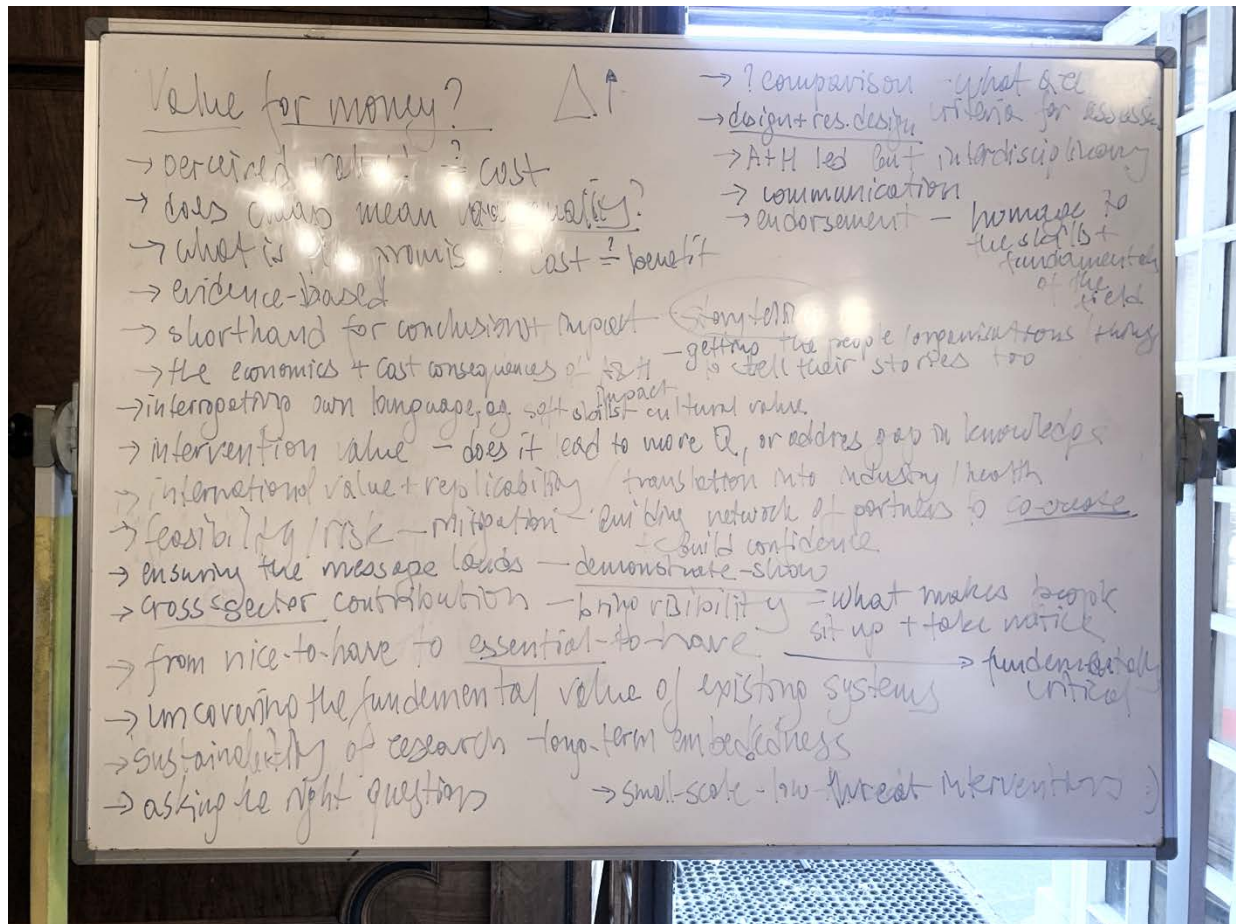
Arts and
Humanities
Research Council

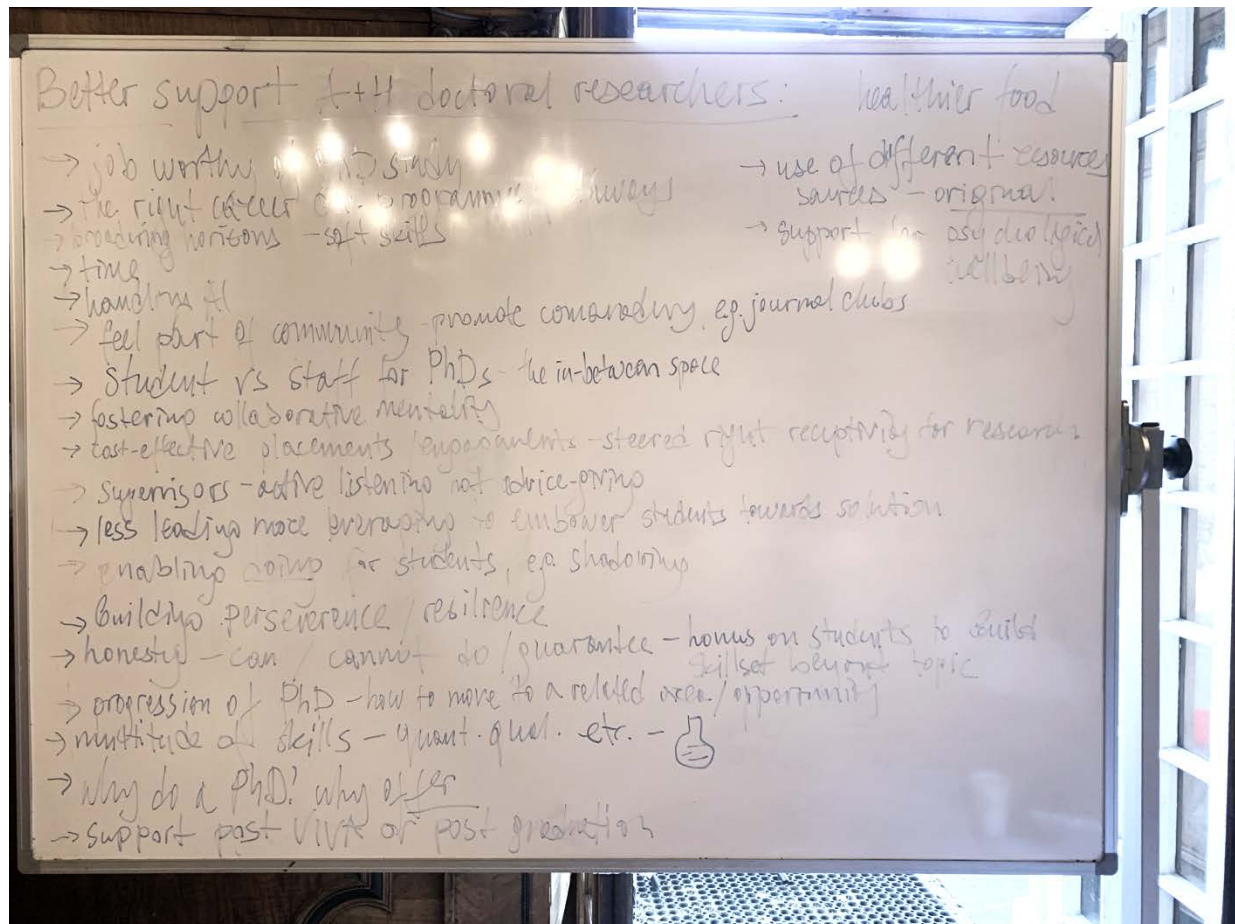
Pitch for a new Doctoral Landscape Award	
Name your consortium: DOCTORAL TEACHING PARTNERSHIP	
Participating organisations: UNIVERSITY HIGHER EDUCATION ACADEMY PRIVATE TEACHING INSTITUTIONS SCHOOLS MEMBERSHIP ASSOCIATIONS	
Pitch title: NURTURING FUTURE TEACHERS DOCTORAL TEACHING PARTNERSHIPS THROUGH EXCELLENCE	
Programme overview: FOCUSING ON TEACHING GIVES AN OVERALL DEVELOPMENT, ADDS SKILLS IN PROJECT MANAGEMENT, PUBLIC SPEAKING, KNOWLEDGE SHARING. URGENT NEED IN INCREASING FUNDING IN SKILL DEVELOPMENT IN TEACHING FOR HELPING SOCIETY.	
Content / skills: 1. SUBJECT 2. INTERDISCIPLINARY SKILLS 3. EMPLOYABILITY (CV+INTERVIEW)	Must-have knowledge: 1. INDEPENDENT INTERDISCIPLINARY RESEARCH 2. MANAGING PEOPLE & PROJECTS 3. ABILITY TO TEACH / SHARE KNOWLEDGE
Incentives: 1. STIPEND 2. PERKS / VOUCHERS 3. COMPETITIONS TO WIN 4. STATUS OF STUDENT / RESEARCHER 5. FEEDBACK-BASED SUPPORT 6. OPPORTUNITY TO TRAVEL & TAKE PART IN CONFERENCES 7. ADDITIONAL FUNDING FOR SPECIFIC REASONS FOR STUDENTS 8. FELLOWSHIPS 9. MENTORSHIPS 10. PGCERT (HE)	Support / resources required: • FUNDING • GRANTS (TRAVEL GRANTS) • MEMBERSHIP GRANT
	

Pitch for a new Doctoral Landscape Award	
Name your consortium: C²: Change Consortium™	
Participating organisations: 1. HEIs • UK-wide • Diversity of institutions, e.g., large research intensive ones, post 1992s, specialist institutions, e.g., conservatories 2. Industry partners - multi-national corporations - IROs - local bodies	
Pitch title: Building Connections Enabling Change Re-defining Careers	
Programme overview: • 4-year programme • Industry or independent pathway • Aimed at connecting mid-career professionals with industry to enable change of direction • Industry placements with guaranteed job on industry pathway • Flexible admissions & part-time enrolment • Industry strategic & supervisory input • Fully embedded EDI, ethical working & crossocultural comms training • Benefits aligned to employment rights	
Content / skills: • Dependent on topic of PhD • Sector-specific skills • Soft-skills - team work, project management • Academic skills • EDI & ethical working • Cross-cultural communications • 2 pathways - industry-linked / independent	Must-have knowledge: • Flexible admissions • Skills- & knowledge-based, not necessarily degree-based • Industry input on board / supervision / training
Incentives: • Industry / Internships (some funded by DLA Hub) • Guaranteed job on graduation • 4-year programme with 3rd year in industry or 2 x 6 months	Support / resources required: • Better provision for life events • rb. studentship and linked to inflation • Annual, bereavement, maternity, parental, sick leave • More flexibility re PT enrolment
	

Appendix 3. Capture of group discussions to Activity 3. How might we...?

Question 1. How might we demonstrate value for money of Arts & Humanities funded research?



Question 2. How might we better support Arts & Humanities doctoral researchers?

Question 3. How might we prepare our Arts & Humanities researchers for interdisciplinary careers?

