INDEX

Black Lives Matter, 166	Context, 11, 16-18, 20
Blended learning, 170	Continual professional
Brexit, 30, 72	development courses
Brexit-Blindness, 2	(CPD), 111–112
British Academy (BA), 129	Cool Britannia, 76
#BrokenRecord, 164, 166	Cool Britannia/Creative Industries,
Business model innovation,	21
157–159	Copyright, 34
137 137	Correlation, 95
62 426	Council for Encouragement of
C3 centre, 136	Music and Arts
C3 index, 91–92	(CEMA), 37
Carayannis Modes, 148–149	
Careful positioning process, 87	COVID 19 1 4 6 7 30 164 166
Celebrity cultures, 28–29	COVID-19, 1-4, 6-7, 30, 164, 166
Centralised economic policies,	COVID-19-related lockdowns,
168–169	165
Centre for Higher Education	creative and cultural sectors
Futures (CHEF),	before and after,
169–170	162–167
Civic Patronage, 33	recovery, 166
Civil society, 155	Creative and cultural sectors before
Classical discourse analysis, 14	and after COVID-19,
Classical Patronage, 33	162–167
Co-authorship, 28	Creative economy, 10, 79–80,
Co-creation, 27–28, 44, 129, 132	83–84, 92–94,
innovation co-creation and	162–163, 169
engagement platforms,	Creative Europe, 129
157–159	Creative industries, 2-3, 9-10, 34,
Co-ownership, 28, 89	76, 89, 121–122, 162,
Co-production, 27–28, 44, 89,	165
129, 132	Creative Industries Mapping
Collaborations, 27	Document, 81–82,
Collectivism, 20, 30, 47	85–86
'Collectivistic' approaches, 30–31	Creative Industries Sector Deal, 89
Committed Patronage, 33	Creative Industries Task Force
Community arts, 45–46, 55	(CITF), 85, 121
	Creative learning communities, 3
Community outreach activities,	Creative participation, 11
111–112	Creative practitioners, 76
Complexity, 112–113	Creative pull, practice-as-research
Connected Curriculum, 88–89	and, 126, 129
Content	Creative subjects, 2–3, 121–122,
content-based regulatory	163
constraints, 74	
knowledge, 87	Cross-disciplinary enquiries,
standardisation of, 63	= : :
Content Integrated Research in	Cross-fertilisation, 10
Creative User Systems	Cultural activities, 160
(CIRCUS), 124–125	Cultural amenities mechanism, 90

Cultural and Creative Cities	Culture 3. 0, 5, 11, 15–16, 18,
Monitor, 91	20–21, 31, 44, 59,
indicators of, 93-94	89–90, 114, 154
Cultural and Creative Sectors	conceptualisation of arts and
(CCS), 90	culture, 160
Cultural canaries, arts policy as, 49	Culture and Democracy Manifesto.
Cultural democracy, 5, 46, 59, 170	59
Cultural engagement, 30–31, 35,	Curated Contemporary Practice, 101
Cultural heritage, 55–56	
Cultural ideologies, 39	Decentralised economic policies,
Cultural immersion, 11	168–169
Cultural participation, 11, 90	Department for Culture, Media
Cultural Patronage, 21	and Sport (DCMS),
Cultural Political Economy (CPE),	84–85, 163
5, 12, 15	Department of Contemporary Arts
CPE and example themes for	(DCA), 105
arts in academia,	Department of National Heritage
22–23	(DNH), 84–85
full CPE framework used in arts	Departmental Resource, 101
and academia, 24-26	'Deregulation', 65–66
imaginaries and lenses used	Digital 00 00
within arts and	arts, 6
academia, 19	collaborative tools, 48–49
lenses, 15, 17, 21	connectivity, 44, 76, 86
methodological frameworks,	content production, 44
171	innovation processes, 124–125
selectivities in, 13	mass reproducibility, 82-83
tableaus, 17–18	media technicians, 104
Cultural sectors before and after	rights management, 34-35
COVID-19, 162–167	Diversion of resources, 70
'Cultural turn', 14	Documentation, 110–111
Cultural vibrancy, 10, 92	,
Cultural-oriented economics, 59	Economies, 2–3
Culture, 1, 91, 167	El Sistema, 28–29
art and, 91	'Enabling Environment', 92
arts and, 171-172	'Engaged university', 88
culture-related amenities, 90	Engineering and Physical Sciences
Culture 1. 0, 11, 17–18, 20, 31, 33,	Research Council
113	(EPSRC), 129
engagement model, 114–115	Entrepreneurial Patronage, 33
link between innovation and	Entrepreneurship, 1, 90
cultural participation,	Environments, 74–75
33	Erasmus+, 129
patronage model, 90	Ethnomusicology, 138
Culture 1. 2, 32	Etzkowitz's model of university-
Culture 2. 0, 11, 18, 20, 34, 43	industry-government
	partnership, 88, 147

Europe, 9–10, 72	cultural phenomena and, 84
art hubs in, 3, 9	and HE sector, 98
creative assets and innovation	intervention in music education,
capacity, 45	28–29
creative cities, 91	labour, 52
crises in, 6–7	quadruple helix partnerships,
Cultural and Creative Cities	10
Monitor, 96–97	university-industry-government
and Culture 1. 0, 17, 32	partnership, 88, 147
Culture 3. 0 and, 154-155	vision, 85–86
Horizon Europe, 160	Gross Value Added (GVA), 162
innovation-led productivity, 10	
issue for, 11	High Individualism, 28, 30-31, 47
music and aesthetics in,	High-expectation entrepreneurship
116–117	(HEE), 157–159
European Capitals of Culture	Higher Education (HE), 2–4, 61,
(ECoC), 96	66–67, 98, 163
European Frascati Manual,	art education in, 98–115
121–122	arts in, 5–6
European Union Research	arts in, 109
Framework, 10	arts in, 171
'Everyday creativity', 29-30	communities, 4
Excellence, 20, 58, 150	futures, 167–172
Experimentation, 10	institutions, 87–88
	interdisciplinarity in, 118
Facilitation of learning, 74	music in, 117
#FairPay, 166	policy, 17
Fan ecologies, 35	resist marketisation in HE, 71
Festival of Britain, 36	third cultures, or
contrasting imagery between	interdisciplinarity in,
the festival and	146–152
coronation, 41	vulnerable disciplinary areas in,
vs. coronation of Elizabeth II,	9
41, 36	Higher Education Act of
#FixStreaming, 164	1992, 123
For-profit creative actors, 35	Horizon 2020, 10
Formalised partnership models, 88	Horizon Europe, 129
'Freedom', 65–66	Hunger-Game austerity, 2
Full-Spectrum innovation,	.,
157–159	Imaginaries, 12-15
Furlough schemes, 166–167	CPE concept of, 20
,	Imaginary, 18, 114–115
GDP, 92–95	Immersive arts, 89
Gibbons Modes, 148–150	Individualism, 20, 30,
Government, 10, 38, 41, 51,	45, 171
65–66, 79, 89, 121	Individualistic human survival
arts schools and, 9	skill, 161–162
COVID-19 crisis, 4	Jan., 101 102

Industry, 3–4, 9–10, 44–45, 48, 80, 83, 95, 99, 113, 129, 133, 147–148, 151–152, 166 Innovation, 1, 11, 90, 155 approaches using mixed models, 157–159 business model, 157–159 full-Spectrum, 157–159	International Monetary Fund (IMF), 53 Interpretative case studies, 12 Intersectional innovation, 157–159 Intradisciplinary enquiries, 144 'Investiture of a monarch', 41 IP Industries, 34 Isomorphism, 69–70
innovation co-creation and engagement platforms, 157–159 innovation-led productivity, 10 intersectional, 157–159 link between innovation and cultural participation, 33 management of, 157–159 openness to, 157–159 quadruple helix, 157–159 Salmelin's evolution of, 156	Keynesianism, 66 Knowledge, 64, 98 content, 87 economy, 1, 11, 90 expanding knowledge domains, 154–160 ownership, 61–62 production, 151–152, 160 production models, 148 'Knowledge patronage' model, 61–62
simultaneous technical and societal innovation, 157–159 social, 157–159 technological, 43 Innovation ecosystem, 10, 88 models, 27	Labour, 38 Labour Party Policy (1965), 50 Learning environments, 98–99 Lenses, 12, 15, 17 Leverhulme Trust (LT), 129 Local identity, 1, 90
orchestration and management, 157–159 Institutional innovations, 170–171 Institutional policy, 17 Institutionalism, 14, 171 Institutions, 3–5, 98, 101–102, 170 HE and FE, 76 Intangible assets, 10 Intellectual capital, 157–159 Intellectual model of mind, 117–118 Intellectual property, 34 Intelligence, 117–118 Interdisciplinarity, 10, 146 in HE, 118 in higher education, 146–152	Mainstream Culture 2.0, 35–36 Management of innovation, 157–159 Market theory, 71 Marketisation, 66–67, 70–71 Marketisation neoliberalism, 66–67 Marketised HE systems, 66 Masters students, 96 Meta-narratives, 154–160 Methodological framework, Methodological framework, Methodology, 12, 14, 18, 92 #MeToo campaigns, 166 Modern musical aesthetics,
Interdisciplinary enquiries, 145 methodology, 12–14	116–117 Multidisciplinary enquiries, 144–145

Music, 128	Patronage, 11, 14–15, 17, 33, 51,
and arts, 121	53, 58–59, 112–113
education, 28-29	Perceived academic culture, 117,
in HE, 117	123
psychology, 138	Perceived vocational culture, 117
studies, 138	Performance disciplines, 129
technology, 137-138,	PhD, 96, 105–106, 128
145–146	Policymaking, 20-21
	Political dimensions, 144
National Institute of Health	Positioning, 74, 87
Research (NIHR), 129	Post pandemic, 2–3
	'Post-disciplinary', 12–14
Neo-liberal conceptualised market	Post-pandemic Recovery, 21
economies, 66 neo-liberal economic	Practice Based Research, 124
	Practice-as-research (PaR),
conceptualization	122–123, 136–137
effects on university	and creative pull, 126, 129
sector, 68	culture around, 141
Neoliberalism, 67	Practice-based cultures, 118, 123
marketisation, 66–67	Practice-oriented disciplines, 129
Network effects, 157–159	Productivity, 11
'New Culture of Learning', 87	
Non-linear knowledge production	Public patronage, 33, 58–59
models, 27	Public university, 87
Non-traditional arts, 45–46	
Not-for-profit creative actors, 35	Quadruple helix innovation,
Nuffield Foundation (NF), 129	157–159
	Quadruple helix partnerships, 10
Online learning, 170	Quadruple helix systems, 154
Open Innovation 2.0, 154, 10–11,	Quality
76, 99	control, 150–151
Salmelin's evolution of	of learning environment, 73
innovation, 156	Quality assurance
snapshots of, 157-159	process, 66
Openness to innovation, 157–159	product, 63
Organisational dimensions, 144	Quasi-autonomous cultural assets, 101
	Quintuple helix partnership
Pandemic, 2, 9–10, 161–164, 167,	models, 153–154
172	models, 133–134
Participatory arts, 45–46, 170	D. D. 144
Partnerships, 74	R&D, 122
Formalised partnership models,	Realphilosophie, 141
88	REF21 documents, 129
partnership-rich learning	Regional Arts Association, 56–57
ecosystems, 74–75	Research, 5, 9–10, 12, 16, 20,
university partnerships, 11	62–63, 72, 122, 136,
university-industry-government	139
partnership, 88, 147	academia, research and,
1 1, ,	122-136

knowledge production systems,	participatory arts in, 170
153–154	civil society, 155
quality of, 150	stratification in, 92-95
research-active academics, 127	well-being of, 29-30
research-embedded learning,	Spotify, 163, 166
169	Standardisation of content, 63
twenty-first century industrial	Strategic Patronage, 33
research, 157-159	Streaming services, 163
university-housed research	Structural capital, 157-159
centre, 136-146	Structural constraints, 109
Research Assessment Exercise	Subcultures, 35
(RAE), 119–120	Sustainable intelligent living,
Research Excellence Framework	157–159
(REF), 119–120,	Systematic musicology, 138
152–154	
in United Kingdom,	Tableau, 12, 15, 17-18, 36
149–150	arts policy as cultural canaries,
'Research excellence', 150	49
Royal Society of Edinburgh (RSE),	Cool Britannia and Creative
129	Industries, 76
	Festival of Britain vs.
Servitization, 157–159	coronation of Elizabeth
Shared value and vision,	II, 36
157–159	term occurrence in REF2014
Shelton Trust, 59	impact case study titles,
Simultaneous technical and societal	129
innovation, 157-159	university-housed arts centre,
Skills, 64	102, 115, 122
Small and medium-sized companies	university-housed research
(SMEs), 155	centre, 136–146
Social cohesions, 1, 90	Tangible assets, 10
Social dimension, 144	Teaching practices, 61–62
Social innovation, 157–159	Technological innovations, 43
Social powerhouses, 2–3	Telecinema, 43
'Social software', 1	Third Culture, 154
Socially distributed knowledge, 88,	in higher education, 146-152
148	thinking, 141
Socially engaged arts, 45-46	TikTok, 163
Society, 2-4, 10, 16, 64, 72	Trans-Atlantic Platform for Social
arts and, 17	Sciences and
cultural engagement in, 36	Humanities (TAP), 129
meta-narratives, expanding	'Trans-disciplinary', 12-14
knowledge domains	Transdisciplinary
and arts as	enquiries, 145
intentionally curated	Triple helix model, 147
interface between	Twenty-first century
university and,	industrial research,
154–160	157–159

UK Council for National Academic Awards (CNAA), 123 UK creative industries, 121 UK Research and Innovation (UKRI), 129	University 2. 0, 63, 73, 121–122 University 3. 0, 5–6, 11, 15–16, 20–21, 73, 86, 99, 146 common concepts displaying characteristics of, 75
UK Research Excellence Framework, 127–128 United Kingdom creative sector and, 129	University art schools, 87–88 as drivers for cultural and economic growth+, 90–98
Research Excellence Frameworks in, 149–150	University-Housed Arts Centre, 102, 115–116, 122 University-Housed Arts Centre
Universities, 1-2, 10, 64-65, 72, 87, 95-96, 98, 115-116	Agendas, 100, 106 University-housed research centre, 136–146
1992 Act of classing all polytechnics as, 119 neo-liberal economic	University-industry-government partnership, 88, 147 User centricity, 157–159
conceptualization effects on university sector, 68	User experience, 157–159 User Involvement, 157–159
University, 9, 109, 167–168 education, 73 meta-narratives, expanding	Vocational cultures, 118, 123
knowledge domains and arts as intentionally curated interface between university and society, 154–160	Welfare, 1, 90 Well-being, 3–4, 6, 10–11, 32, 57–58, 95–96, 129, 133, 141, 163, 166–167
partnerships, 11 University 1. 0, 61, 63, 73	YouTube, 163