

**UKRI**

**FUTURE**

**LEADERS**

**FELLOWSHIP**

Toolkit



# UKRI FUTURE LEADERS FELLOWSHIP

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# 1.

## INTRODUCTION

The UK Research and Innovation (UKRI) Future Leaders Fellowship (FLF) scheme has been created to support Early Career Researchers (ECRs) and innovators who have outstanding potential. The support offered will be long-term and flexible, with four to seven years of support available of up to £1.2 million per applicant.

In 2019 the AHRC Design Leadership Fellow Professor Paul Rodgers led a series of 4 workshops across the UK to support the Design research community with practical advice to help understand this opportunity and develop their applications to the scheme.

The workshops were designed for Early Career Researchers and innovators who are transitioning to and/or establishing their independence. In fact, senior academics and innovators are not eligible to apply. There are no eligibility rules based on the number of years since the PhD completion nor whether the applicant currently holds a permanent or open-ended academic position. As the FLF scheme aims to enable the fellows to transition to or establish their research/innovation independence, applicants who have already achieved such independence (e.g. by securing funding aimed at this career stage) will not be competitive.



## 2.

# WORKSHOP AGENDA

In 2019, as part of his AHRC Design Leadership Fellowship, Professor Paul Rodgers led a series of 4 workshops, which were hosted by 4 different Universities members of the 4 AHRC-funded Centres for Doctoral Training (CDTs), respectively, the University of Reading (part of the Design Star CDT), Northumbria University (part of the Northumbria-Sunderland CDT), Falmouth University (part of the 3D3 CDT), and the Royal College of Art (part of the LDoc CDT).

At each of the 4 workshops there were opportunities for about 30 Early Career Researchers to meet with AHRC representatives and experienced Design researchers to ask questions and network with other ECRs. The workshop agenda included a briefing from Professor Paul Rodgers (AHRC Design Leadership Fellow) and a presentation about the scheme delivered by Dr Joanna Dunster (Strategy and Development Manager, AHRC). This was followed by a series of hands-on activities focused on helping the workshop participants in structuring their Design FLF proposals and developing aspects of them. Each workshop also comprised time for open discussions and a working lunch with opportunities for networking. For each workshop, it was important to have a room large enough to accommodate about 30 participants. They were grouped in tables of 3 to 5 people, having enough desk space to work on a range of A3 sized tools. These were filled individually by each participant, yet in collaboration with other ECRs sitting at the same table and in consultation with the team of workshop facilitators.

# Part 1

**Introduction** by Professor Paul Rodgers (Imagination, Lancaster University) about the aims of the FLF workshop, giving an overview of the activities and tasks to undertake during the workshop  
**(approx. 10 minutes)**

## **The UK Future Leaders Fellowship scheme**

by Dr Joanna Dunster (AHRC) providing insights into the FLF scheme, its assessment criteria, call timeframes, procedures, eligibility criteria, etc.

**(approx. 20 minutes)**

*At this point, the workshop participants are asked to work on their individual applications, while sitting in small groups of 2 or 3 people and discussing feedback with their peers as well as the team of workshop facilitators.*

## **Timeline + Outputs**

**(approx. 40 minutes)**

## **Project Partners, Research Questions & Research Methods**

**(approx. 40 minutes)**

*At this point, a working lunch could be provided in the room, giving an opportunity for the workshop participants to network.*

**(approx. 30 minutes)**

# Part 2

## **Person Specification**

**(approx. 30 minutes)**

## **Draw Leadership & Leadership Stickers**

**(approx. 30 minutes)**

## **Added Value**

**(approx. 30 minutes)**

## **Feedback & Finish**

*Finally, the team of workshop facilitators leads on a collective reflection and discussion amongst the workshop participants who have also an opportunity to ask questions to the panel members. The team of workshop facilitators hands out and collects feedback forms, and tidies up the space.*

**(approx. 10 minutes)**



## RESEARCH PROPOSAL

## TIMELINE

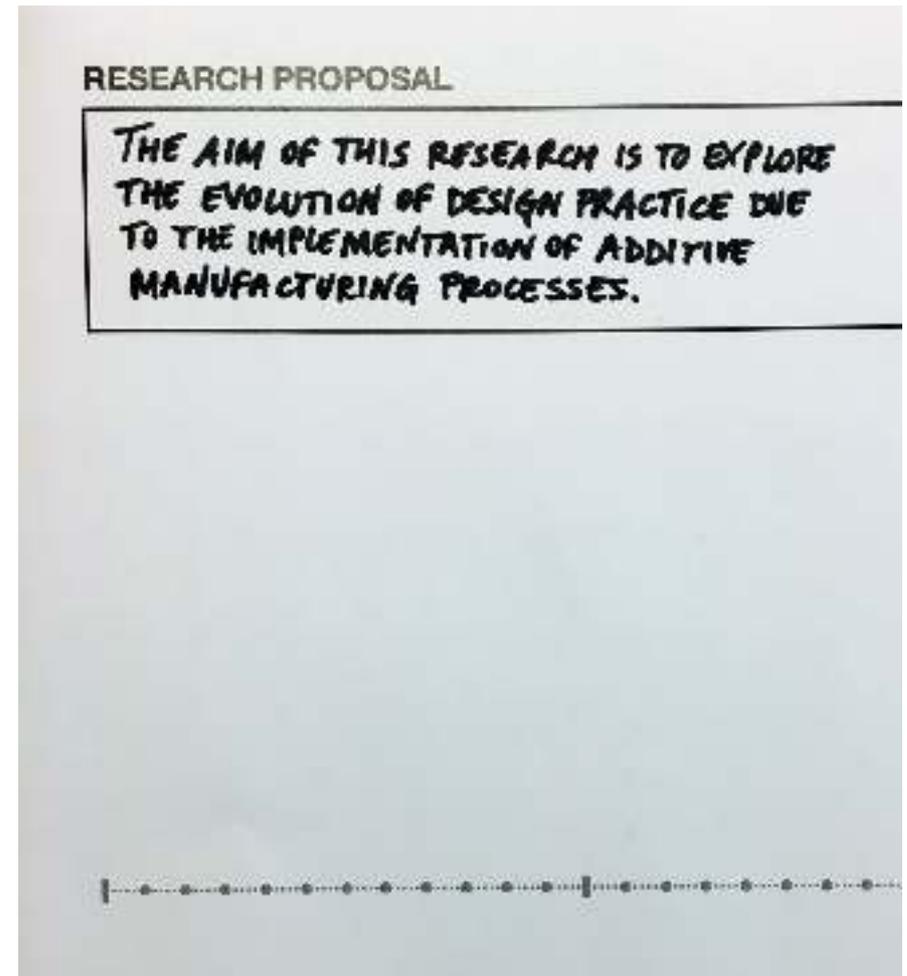


# TIMELINE



Each participant is given one A3 sheet, which represents the project Timeline of 4 years. An additional 3 year Timeline sheet can also be given to the participants if they want to consider a longer timeframe for their FLF proposals.

Each dot in the timeline represents 1 month, and the vertical lines divide the timeline of the project proposal in years (i.e. 4 or 7).



On the top left hand corner of the sheet, each participant is asked to outline the main Aim of their Research Proposal, writing a simple and short paragraph, avoiding excessive academic jargon, for it to be easily understood by a lay audience.

BOOK

JOURNAL  
ARTICLE

OTHER

# PROJECT OUTPUTS

CONFERENCE  
PAPER

FILM

CATALOGUE

DATASET

DATABASE

EXHIBITION

TEACHING  
MATERIAL

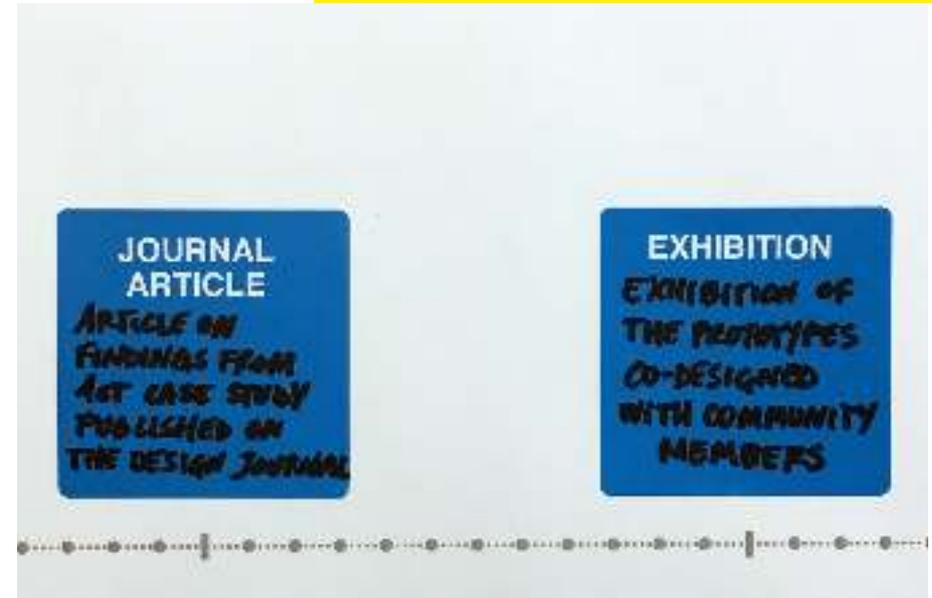
SOFTWARE

WEBSITE

PERFORMANCE

ARTEFACT

CASE STUDY  
MATERIAL



Each participant is asked to select and stick his/her potential project Outputs to the Timeline. For this activity, applicants are asked to consider different types of Outputs most suited to their project proposals (e.g. books, journal articles, conference papers, films, exhibitions, teaching materials, artefacts, etc.). Workshop participants are also encouraged to be as specific as possible and write down some details (e.g. name of the journal, working title of the film, characteristics of the artefacts to be produced) at the bottom of the stickers. In this regard, applicants are recommended to be ambitious but also realistic when planning their Outputs and setting suitable timescales for developing them.

HEI PARTNER

INDUSTRY  
PARTNER

CHARITY

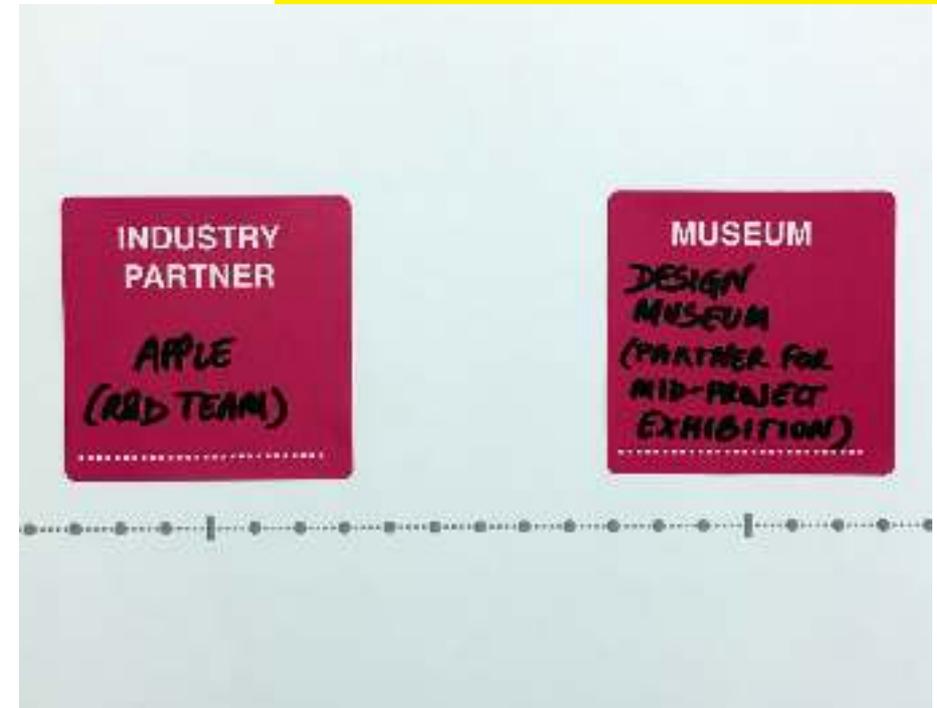
GOVERNMENT

ORGANISATION

MUSEUM

OTHER  
PARTNER

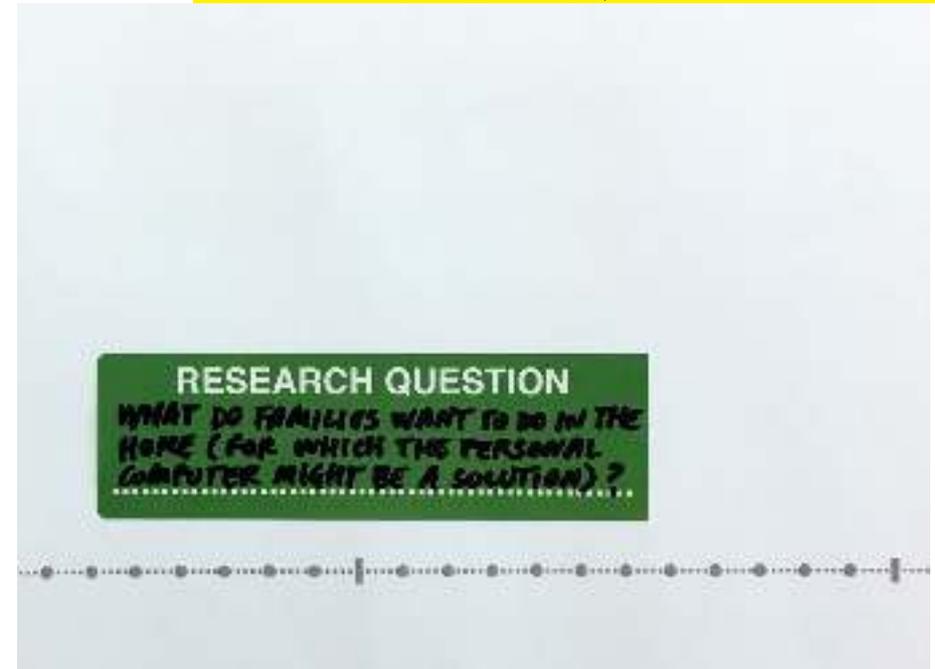
## PROJECT PARTNERS



Each workshop participant is given a set of Partner stickers (e.g. HEIs, industry, charities, museums, policy makers, commercial organisations, etc.) and is asked to choose potential Partners for his/her proposed project. Besides identifying different types of Partners, each participant is also asked to write down (above the dotted line at the bottom of the sticker) the details of such Partners, and think about when to engage them within the project timeline.

RESEARCH QUESTION

# RESEARCH QUESTIONS



Each participant is asked to reflect on the main aim and scope of his/her proposed project and outline 2 or 3 Research Questions guiding his/her proposal. A good Research Question defines a realistic scope of investigation, and anticipates how findings will be used and by whom. Furthermore, Design Research Questions are rarely something that can be answered simply by 'yes' or 'no'. With this in mind, workshop participants are asked to capture their Research Questions on their project's Timeline, using specially designed stickers.

LOOK

LEARN

ASK

MAKE

TEST

OTHER

LOOK

LEARN

ASK

MAKE

TEST

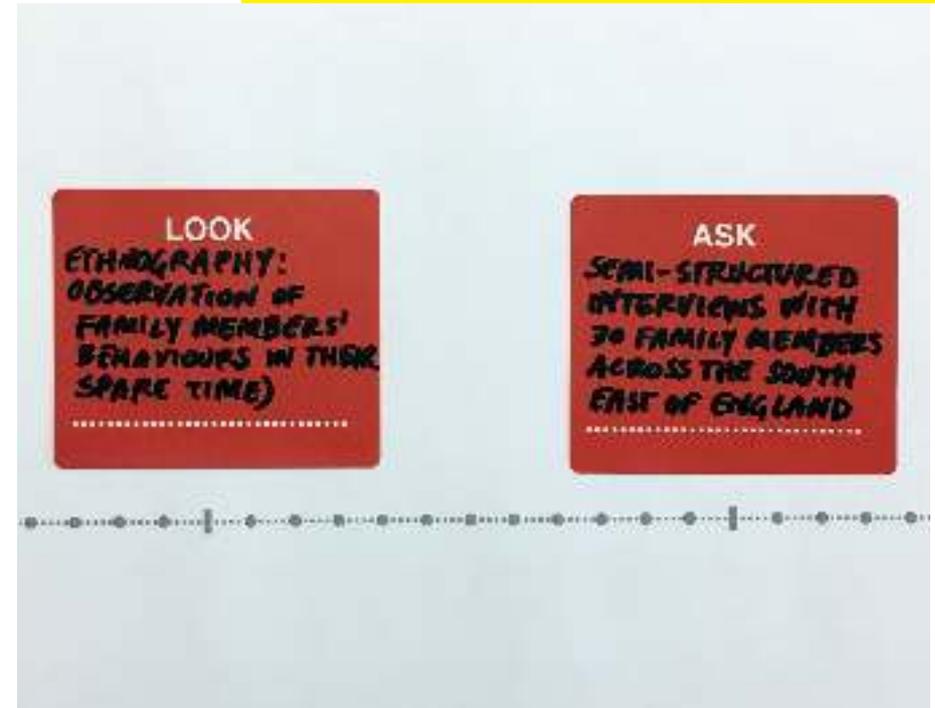
OTHER

LOOK

LEARN

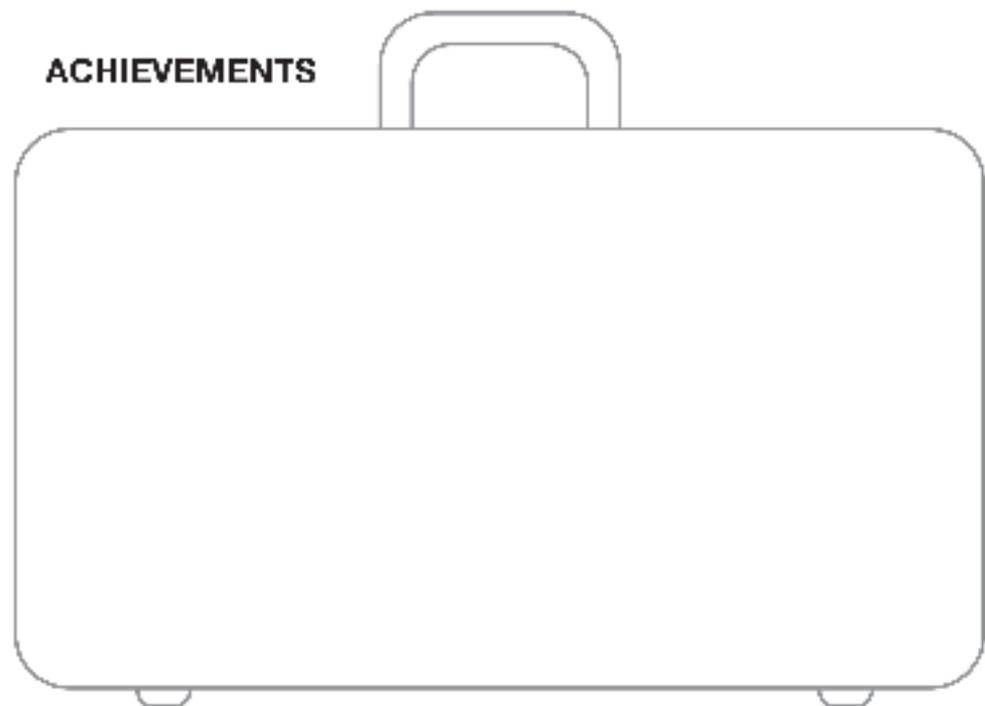
ASK

# RESEARCH METHODS

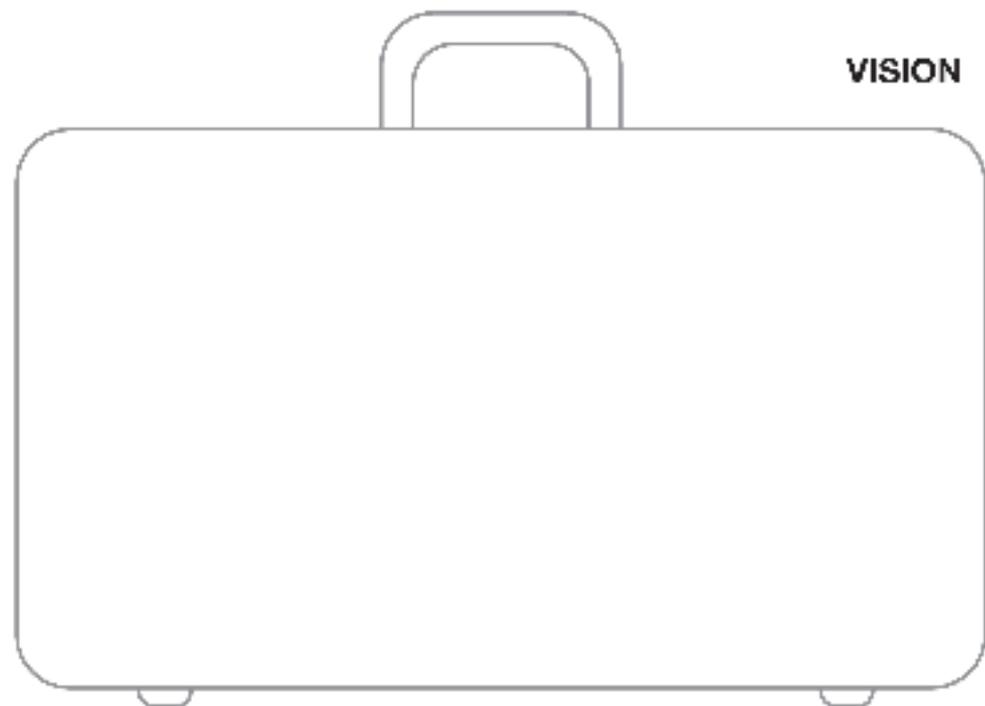


Using the provided 'Look, Learn, Ask, Make, Test' booklet of Research Methods developed by Paul Rodgers, workshop participants are asked to consider possible design Research Methods they might use in their proposed projects. Workshop participants are encouraged to choose the Methods that are the most appropriate to address their Research Questions. The Methods are captured on each project's Timeline, using specially designed stickers.

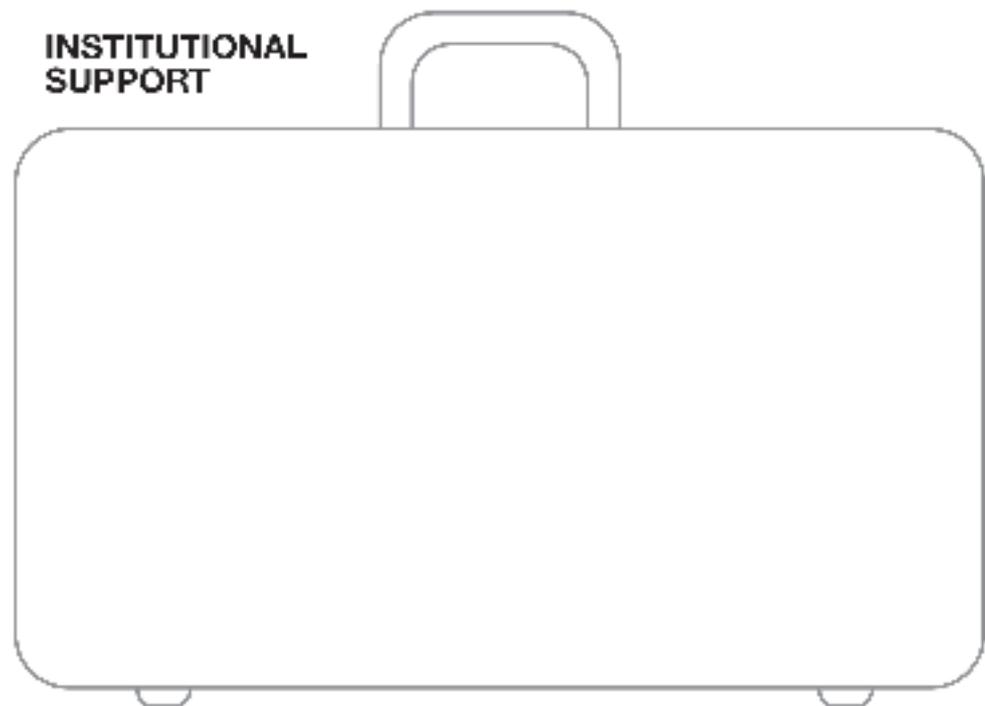
**ACHIEVEMENTS**



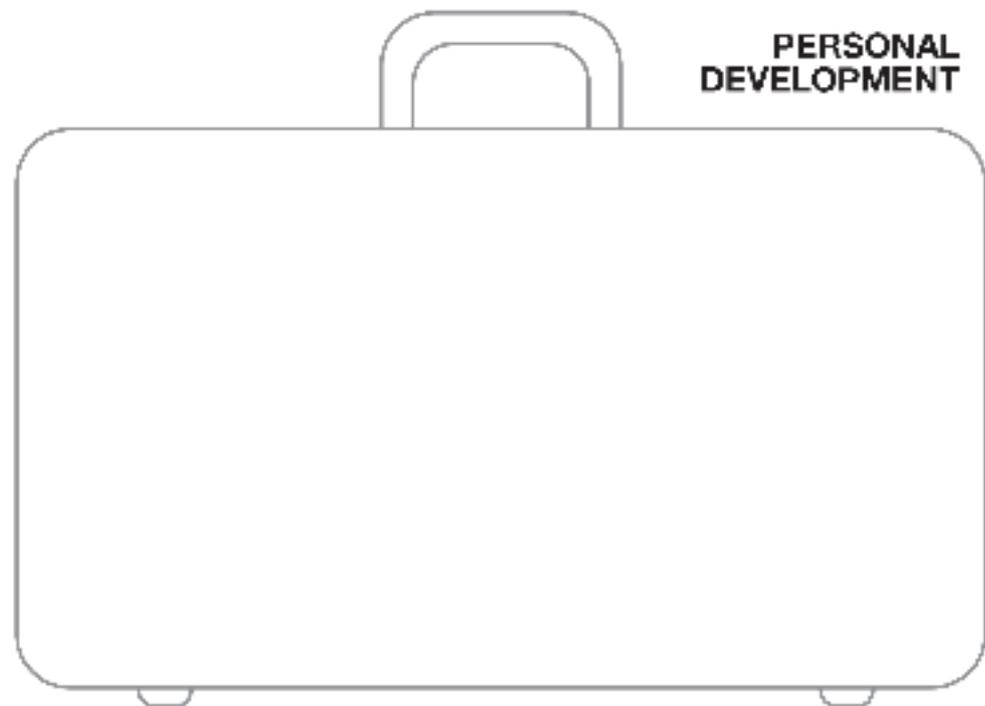
**VISION**



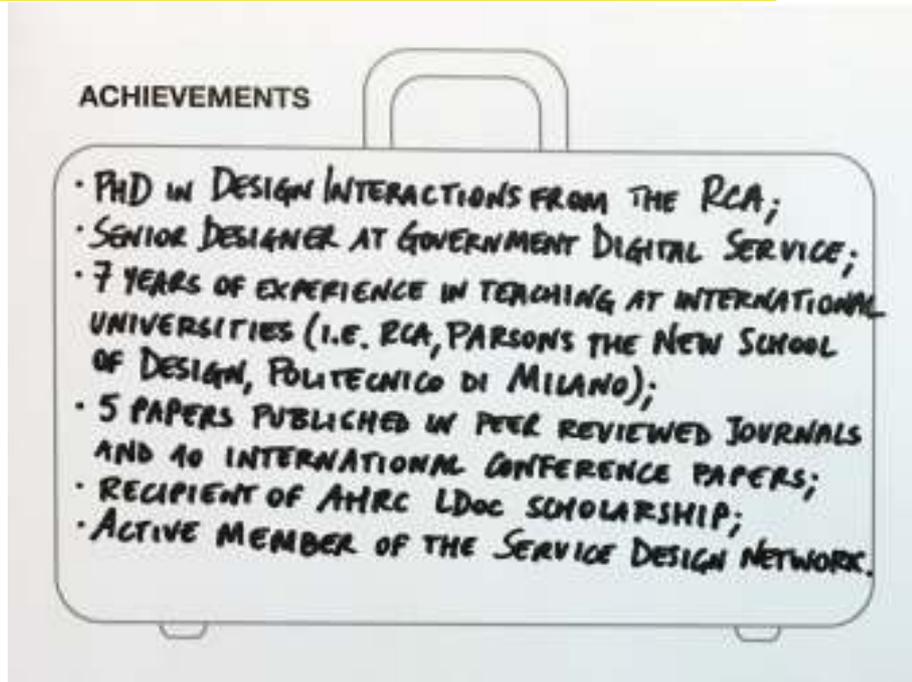
**INSTITUTIONAL  
SUPPORT**



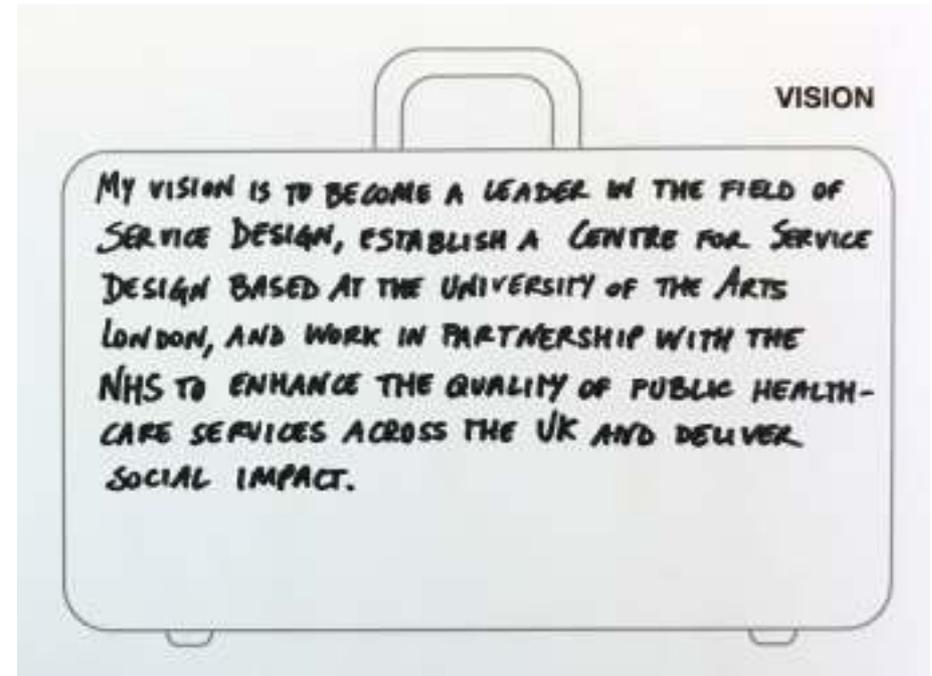
**PERSONAL  
DEVELOPMENT**



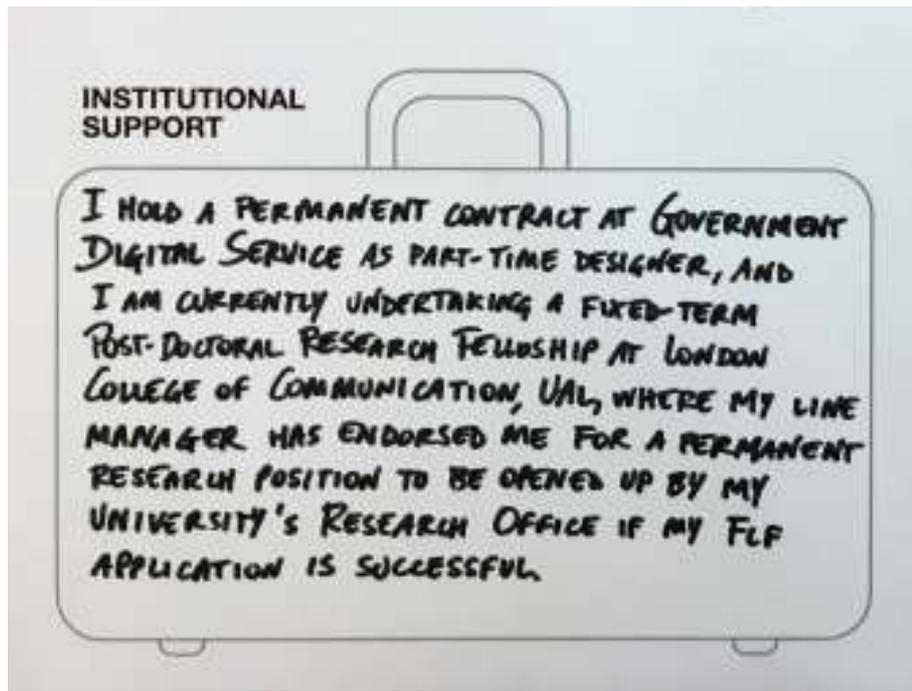
# PERSON SPECIFICATION



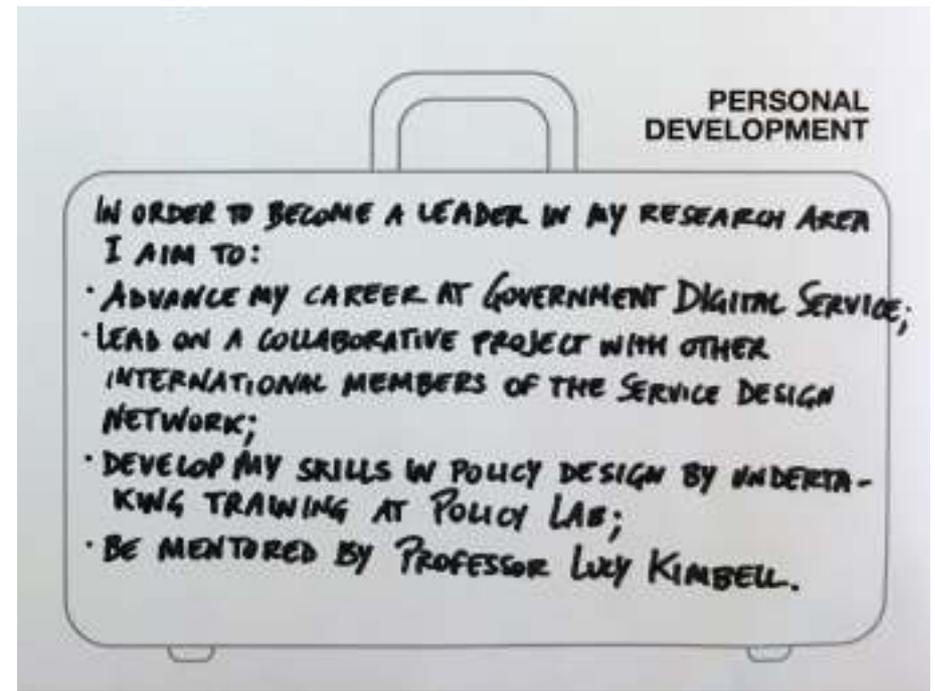
At this point, each workshop participant is given an A3 Person Specification sheet and is asked to complete it. In filling this suitcase, each participant is asked to highlight their personal achievements, by articulating in detail their qualifications, professional experiences, as well as the skills, knowledge and experience they have to take forward the proposed FLF project. This is also an opportunity for FLF candidates to demonstrate their track record of producing challenging, original and productive research and/or innovation outputs that stand out in their field, as well as their achievements in developing appropriate collaborations and networks nationally, internationally, or across disciplines.



In this suitcase, each workshop participant is asked to outline his/her vision for leadership. This means demonstrating broad knowledge of the area of interest and offering a compelling vision for the excellence and importance of the proposed research or innovation. Taking advantage of the long-term and flexible support the FLF scheme offers, candidates here have the opportunity to justify how the proposal would have wider influence, so that they can be identified as leaders in the field.

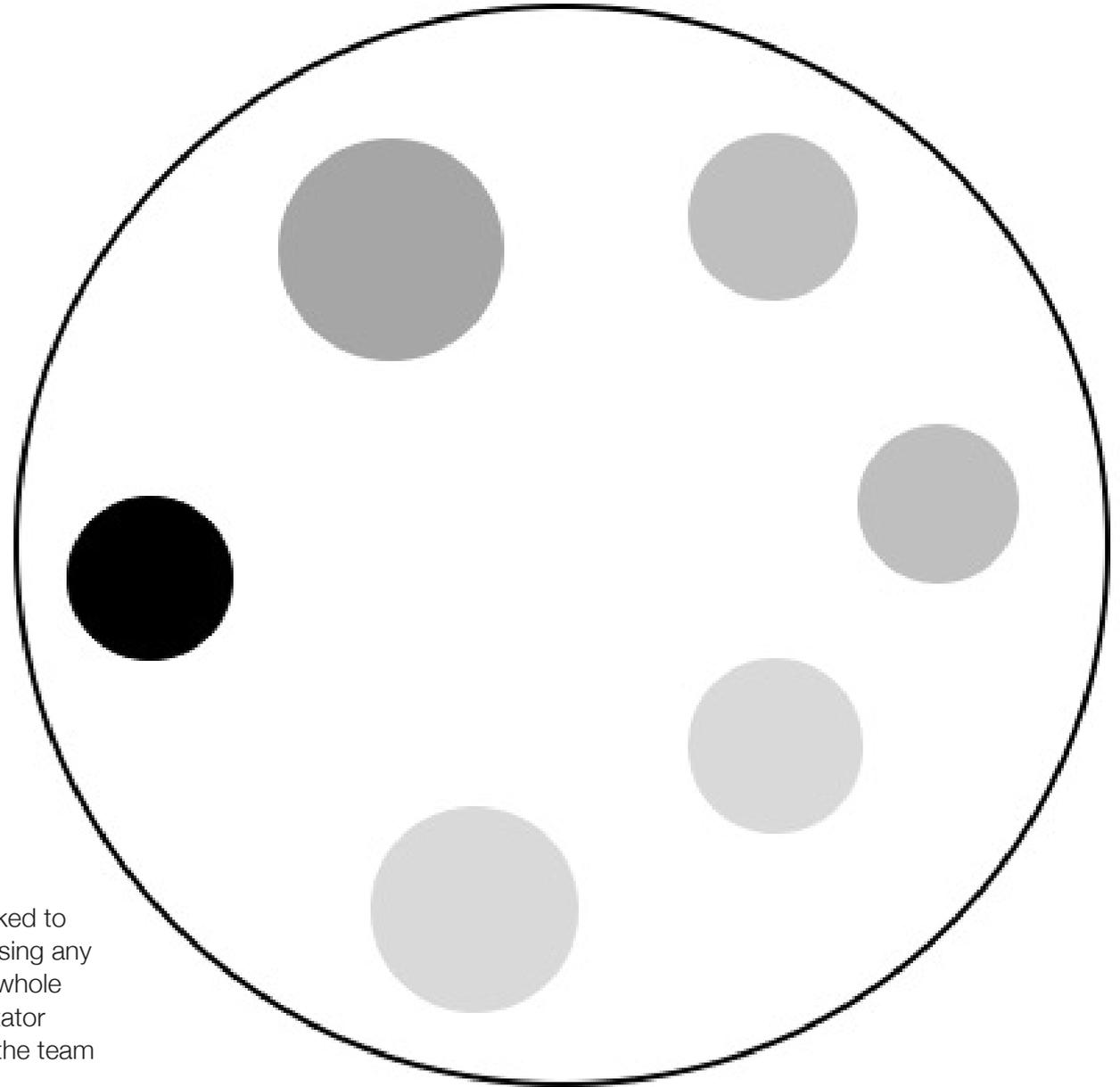


In this suitcase, each workshop participant is asked to articulate the institutional support needed. This means demonstrating the suitability of the proposed environment(s) for their research or innovation and its impact. For example, academic applicants should demonstrate to have secured the backing of an institution that is prepared to host them and commit to an open-ended research or innovation position for the individual at the end of the Fellowship. Business applicants should demonstrate to have secured the backing of the business that employs them.

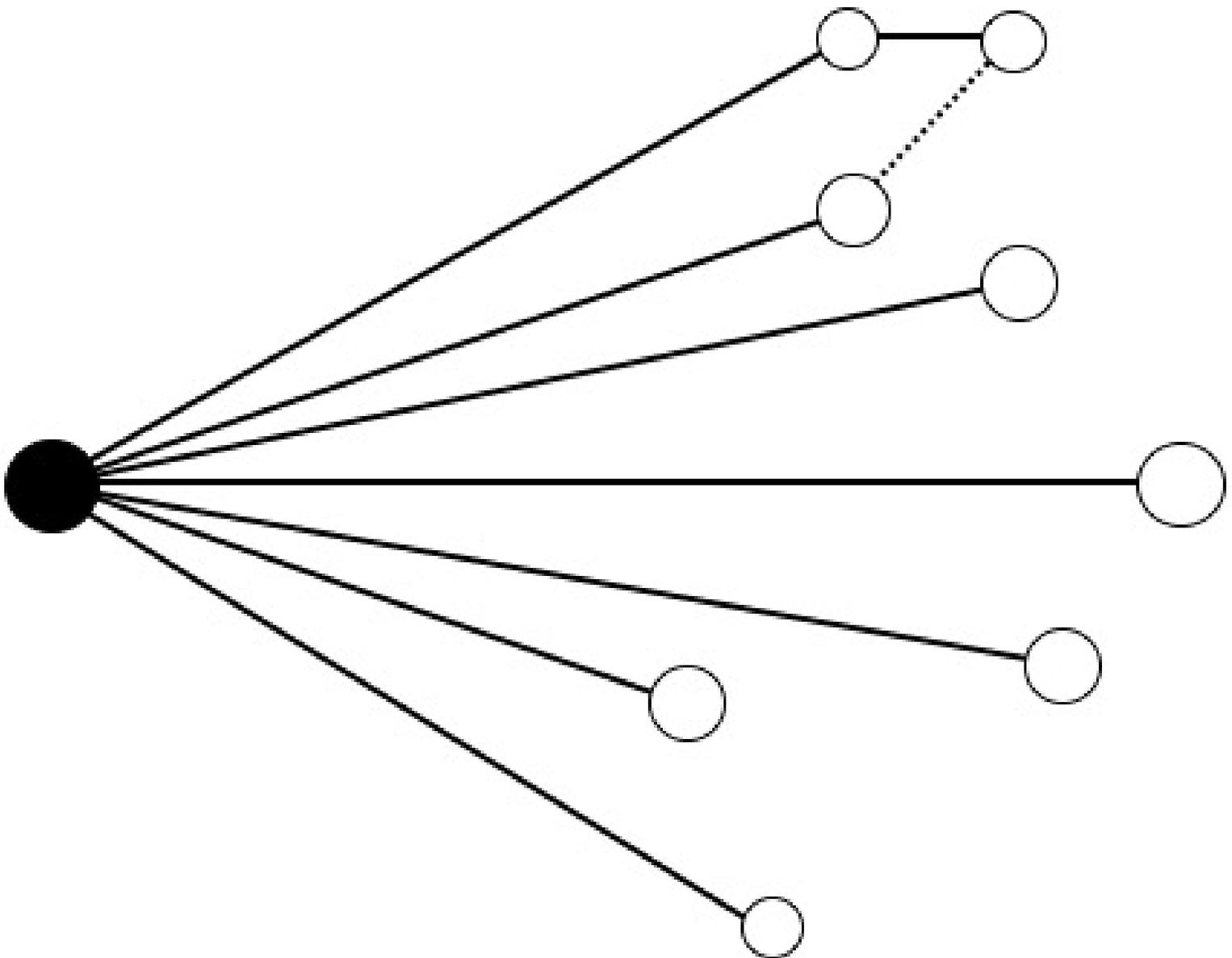


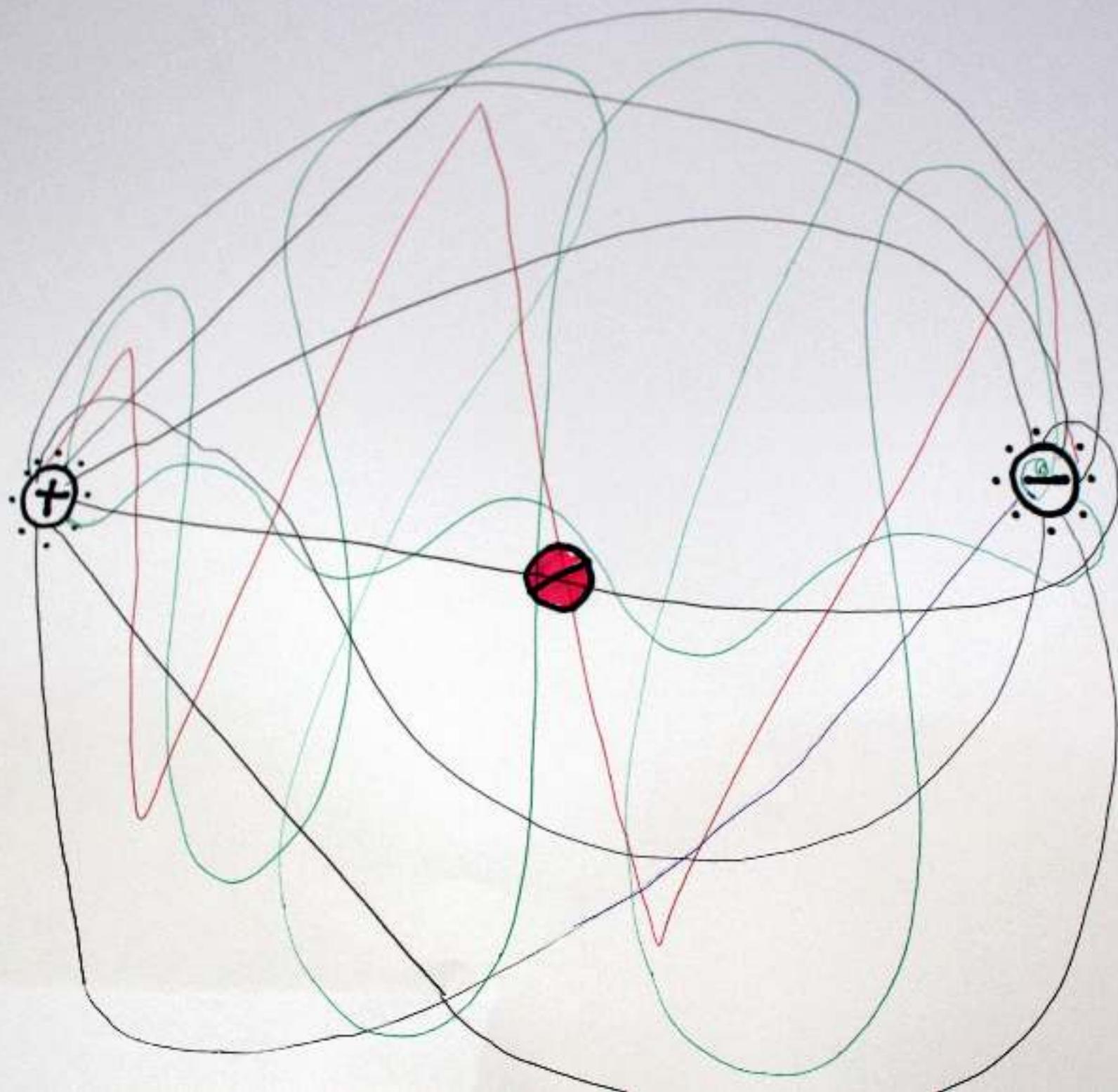
Finally, each workshop participant is asked to outline their plans for personal development – of themselves and of their teams. This means identifying and proposing opportunities for their own development as impactful and influential research or innovation leaders. This could include time for work in other environments, international links etc., development of new skills (e.g. in policy impact or commercialisation). The potential candidates are also asked to identify opportunities to access career development support, e.g. mentoring and professional training and development, and relevant training courses that will underpin their future career ambitions and learning. A clear programme of skills development is also an essential component of the Fellowship.

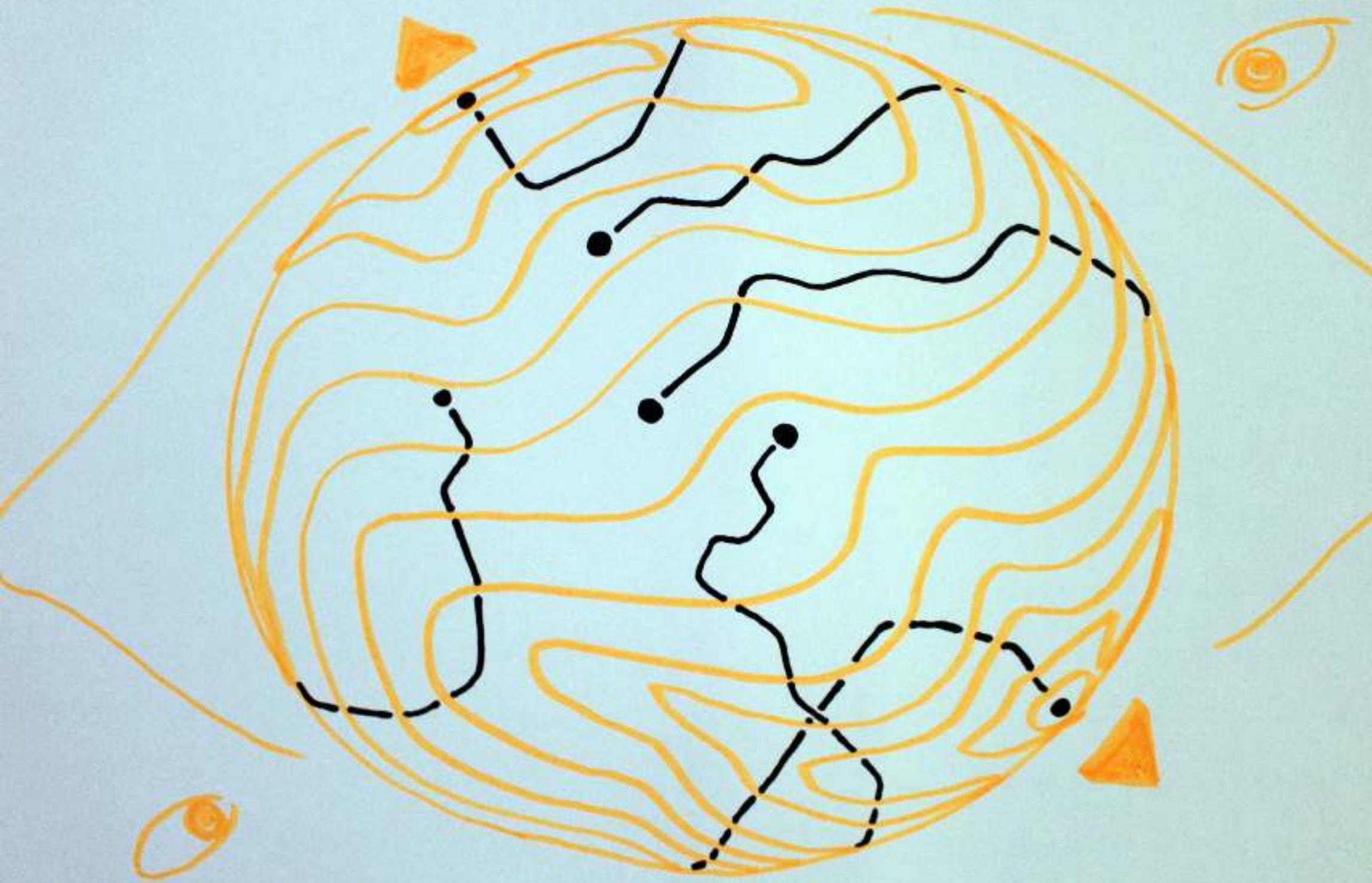
## **DRAW LEADERSHIP**

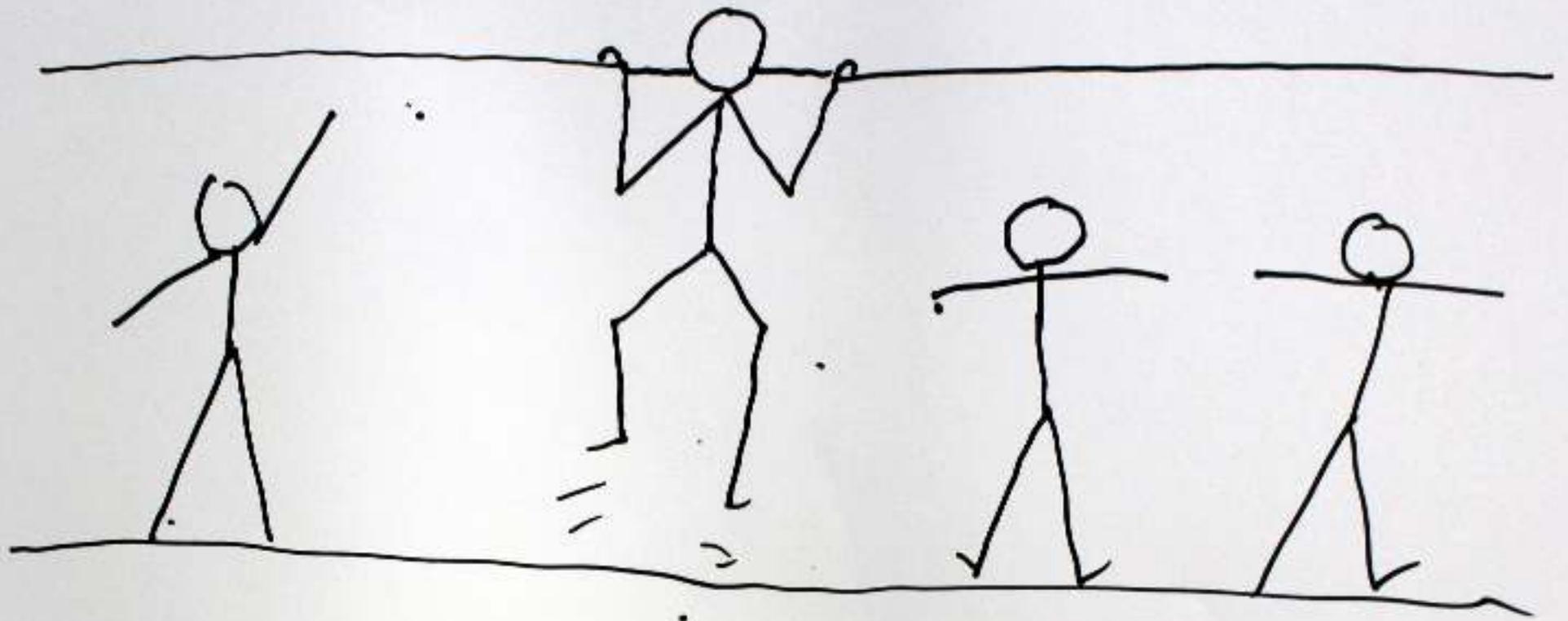


Each workshop participant is given a blank A3 sheet and is asked to creatively “draw” the abstract concept of Leadership without using any words. Then, they are encouraged to verbally articulate to the whole group what their drawings represent, while the workshop facilitator leads on a collective reflection and discussion, and the rest of the team takes notes to capture key insights from the activity.

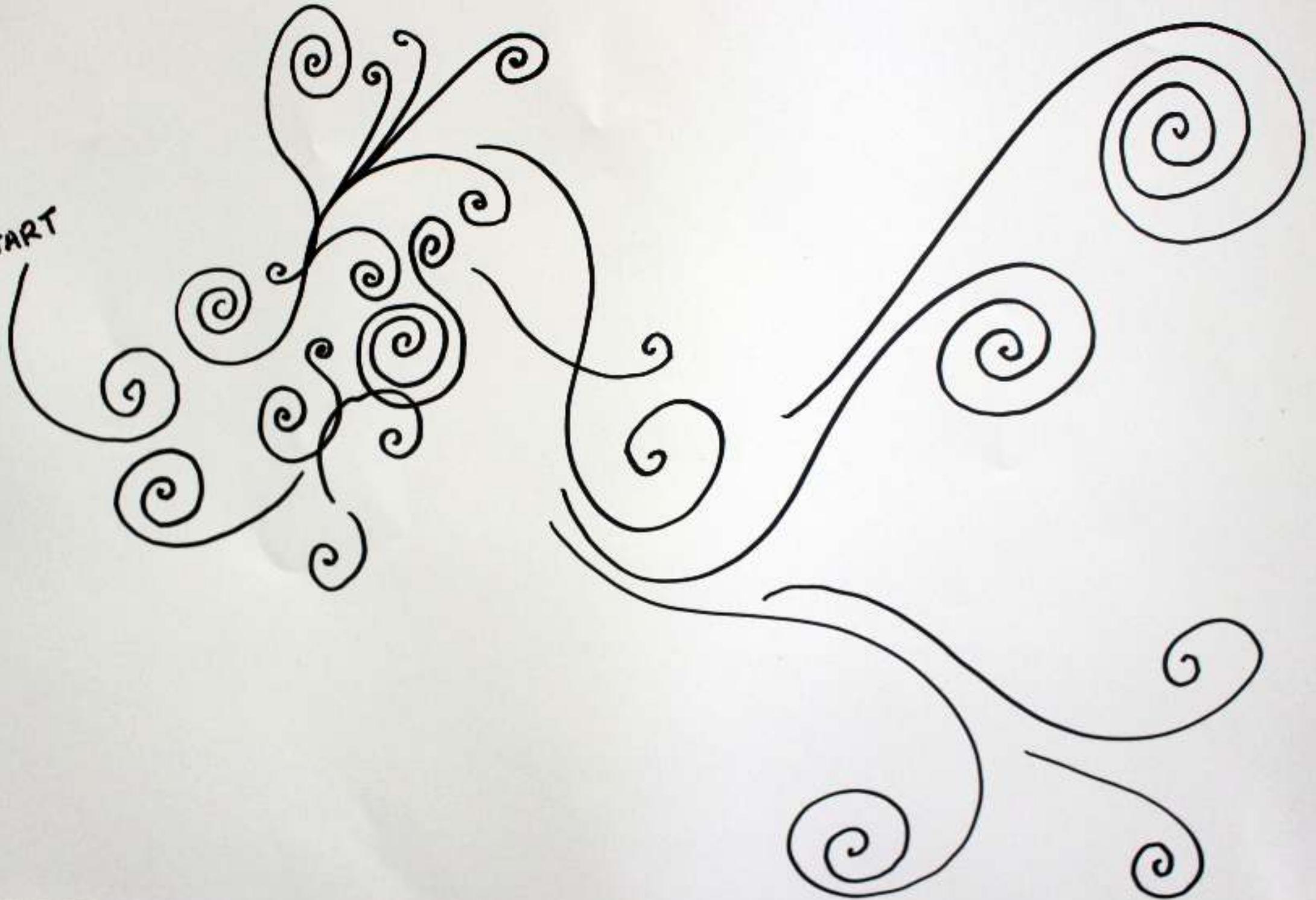








START



Organic, leader is neutral in the centre maintaining equilibrium. Timeline. Progression. Journey. Team Journey. Inspiring people, giving people opportunities. Thinking different. Feelings. Shining the torch to show the way. Conductor not the best musician in the room but allows the individuals to shine in their own expertise. Team. Equality. Shared goals. Sharing workload and credit. Collaboration. Direction. GSOH. Praise, positivity. Motivation. Being human. Vision. Balance. Planning. Progression. Pathways. Ecosystem. Community.

ADVOCACY

MOTIVATION

COMMUNICATION

CONFIDENCE

EMPATHY

CREATIVITY

FLEXIBILITY

ORGANISATION

PERSEVERANCE

## LEADERSHIP STICKERS

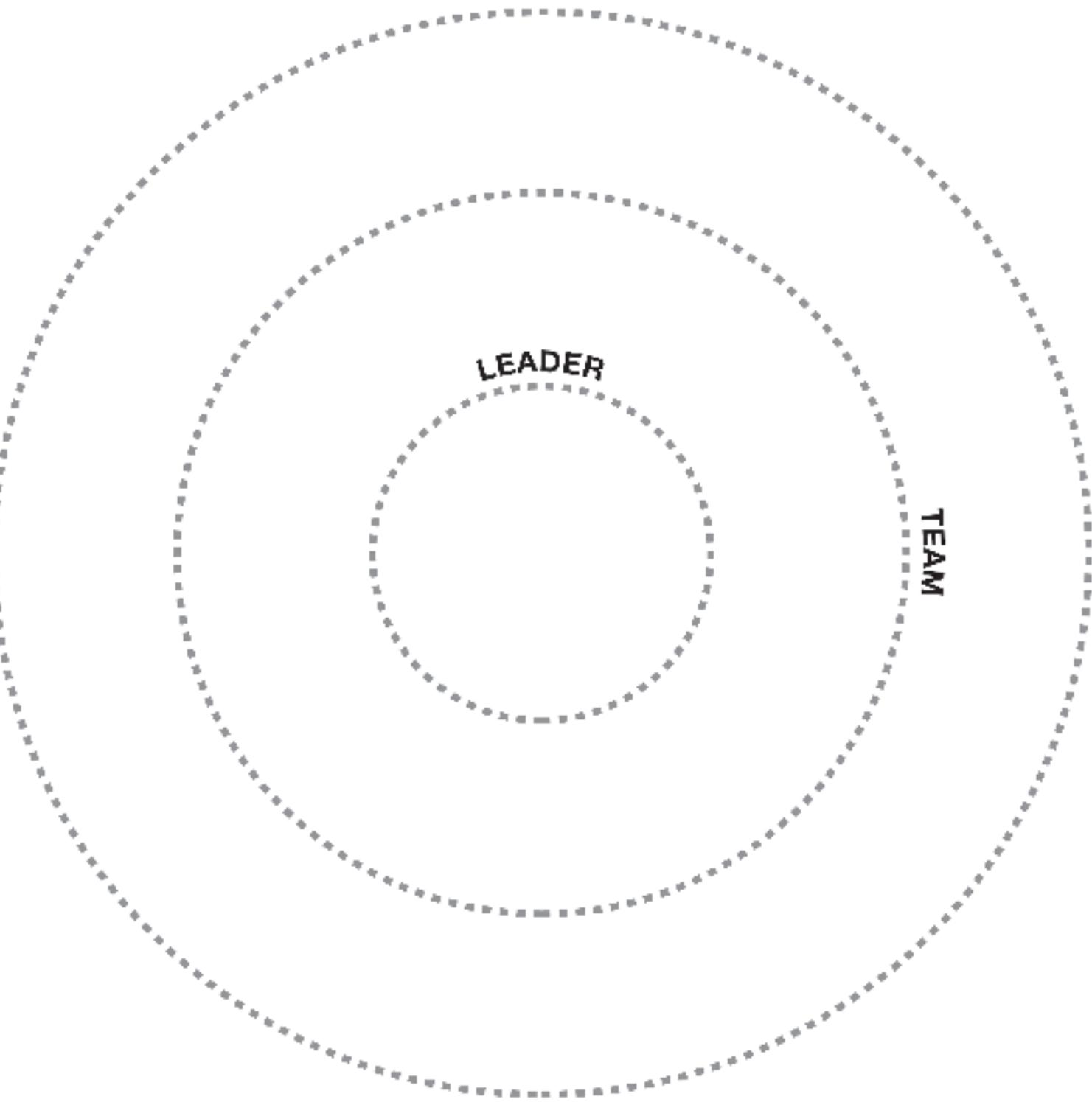


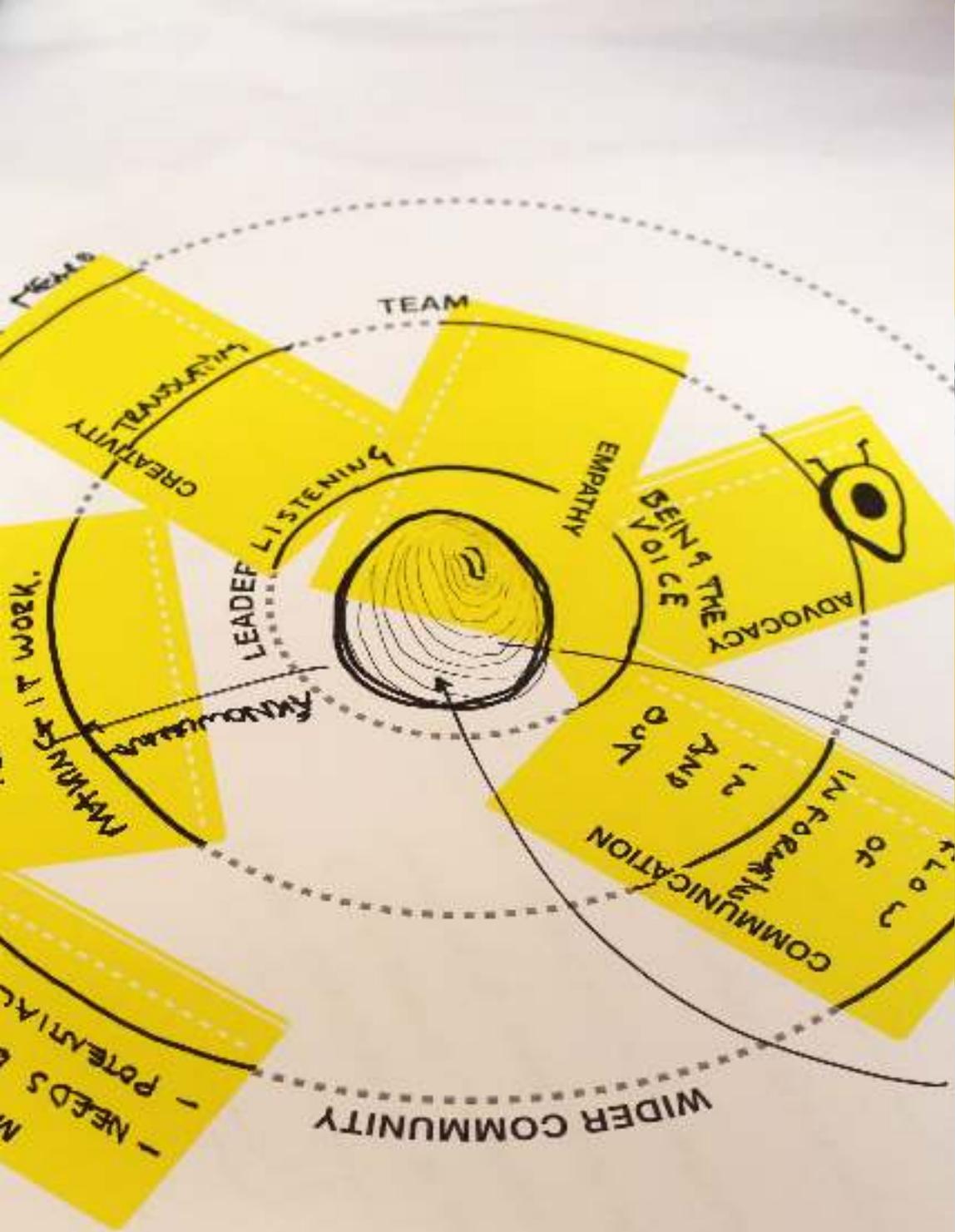
Each workshop participant is given a set of Leadership element stickers and is asked to select 3 of them and articulate their leadership style. They are also given an A3 sheet on which to plot their leadership skills in relation to their team and wider academic community.

**WIDER COMMUNITY**

**LEADER**

**TEAM**



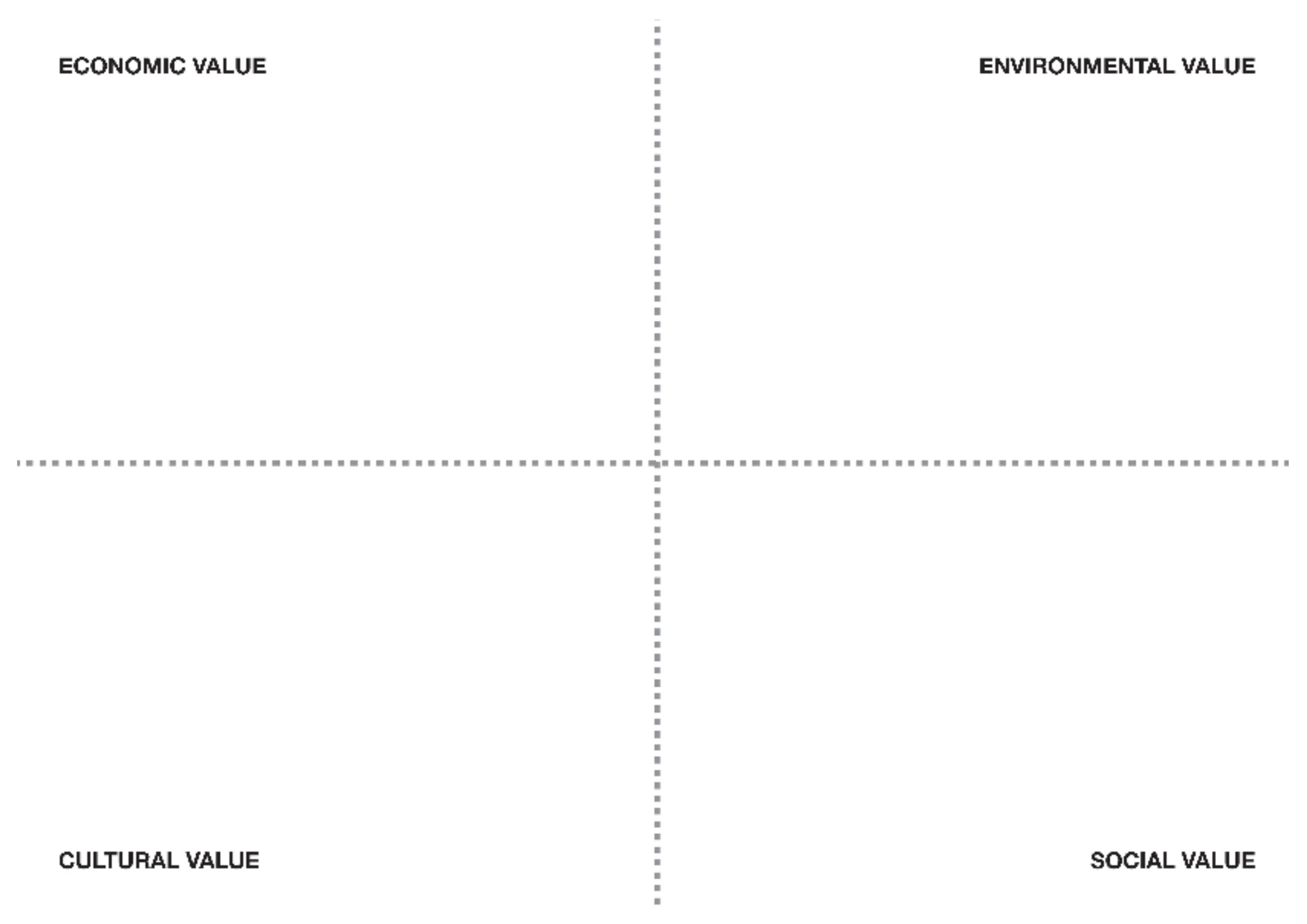


**ECONOMIC VALUE**

**ENVIRONMENTAL VALUE**

**CULTURAL VALUE**

**SOCIAL VALUE**



# ADDED VALUE

## ECONOMIC VALUE

THE PROJECT WILL TACKLE THE NEED FOR DIGITAL SKILLS TRAINING, AND WILL OPEN UP EMPLOYMENT OPPORTUNITIES FOR YOUNG PEOPLE IN CREATIVE INDUSTRIES. THROUGH KNOWLEDGE EXCHANGE WITH A NUMBER OF COMMERCIAL PARTNERS ACROSS THE UK, THE TEAM OF RESEARCHERS WILL CONTRIBUTE TO GENERATING ECONOMIC VALUE FOR THE ORGANISATIONS INVOLVED IN THE PROJECT.

## ENVIRONMENTAL VALUE

THROUGH THE SHARING OF GOOD PRACTICE AMONG AN INTERNATIONAL NETWORK OF DESIGN ACADEMICS, SCIENTISTS, STAKEHOLDERS AND END-USERS, THE PROJECT WILL CONTRIBUTE TO THE DEVELOPMENT OF CREATIVE SOLUTIONS WHICH MAKE SUSTAINABLE USE OF RESOURCES, AND INVOLVE MANUFACTURING PROCESSES THAT REDUCE WASTE AND OTHER NEGATIVE IMPACTS OF HUMAN ACTIVITY ON THE WELLBEING OF THE ENVIRONMENT.

Finally, each workshop participant is given an A3 Added Value sheet and is asked to articulate how their project proposal will contribute to creating economic, environmental, cultural, and social value. In this quadrant, workshop participants are asked to articulate the value generated through monetary exchange, but also the business opportunities or new business models that their design research can generate, for example through practices of knowledge exchange with industries and organisations.

In this quadrant, the applicants are asked to articulate how their Fellowship proposal will contribute to creating environmental value. This refers to the contribution to protecting biodiversity and ecological systems, considering the negative impacts of human activity on human wellbeing and the sustainable use of resources. For instance, in line with the UN Sustainable Development Goals (SDGs), design researchers can create environmental value by addressing issues related to clean water and sanitation, affordable and clean energy, climate change, life on land and below water.

BY EMPLOYING A RANGE OF WEB-BASED ART AND CREATIVE MEDIA, THE PROJECT WILL CONTRIBUTE TO ENHANCING THE USER EXPERIENCE AND MATERIAL CULTURE OF HISTORIC PUBLIC SPACES IN THE UK. CULTURAL VALUE WILL ALSO BE CO-CREATED THROUGH THE ACTIVE COLLABORATION OF CITIZENS WITH MEMBERS OF LOCAL COUNCILS FOR THE PRODUCTION OF A SERIES OF ARTISTIC AND CULTURAL INTERVENTIONS IN THEIR BOROUGHS, MAKING USE OF HYBRID (I.E. PHYSICAL-DIGITAL) OBJECTS.

#### CULTURAL VALUE

THE PROJECT TEAM WILL COLLABORATE WITH A NUMBER OF SOCIAL ENTERPRISES TO DELIVER A SERIES OF SKILLS TRAINING PROGRAMMES TARGETED TO YOUNG OFFENDERS IN IDENTIFIED DEPRIVED AREAS ACROSS THE UK. THE AIM WILL BE TO EMPOWER YOUNG OFFENDERS TO LEARN NEW SKILLS (E.G. DESIGN AND MAKING, BUT ALSO COMMUNICATION, EMPATHY, COLLABORATION) THAT WOULD LEAD TO FUTURE EMPLOYMENT OPPORTUNITIES AND ENHANCED SOCIAL WELL-BEING.

#### SOCIAL VALUE

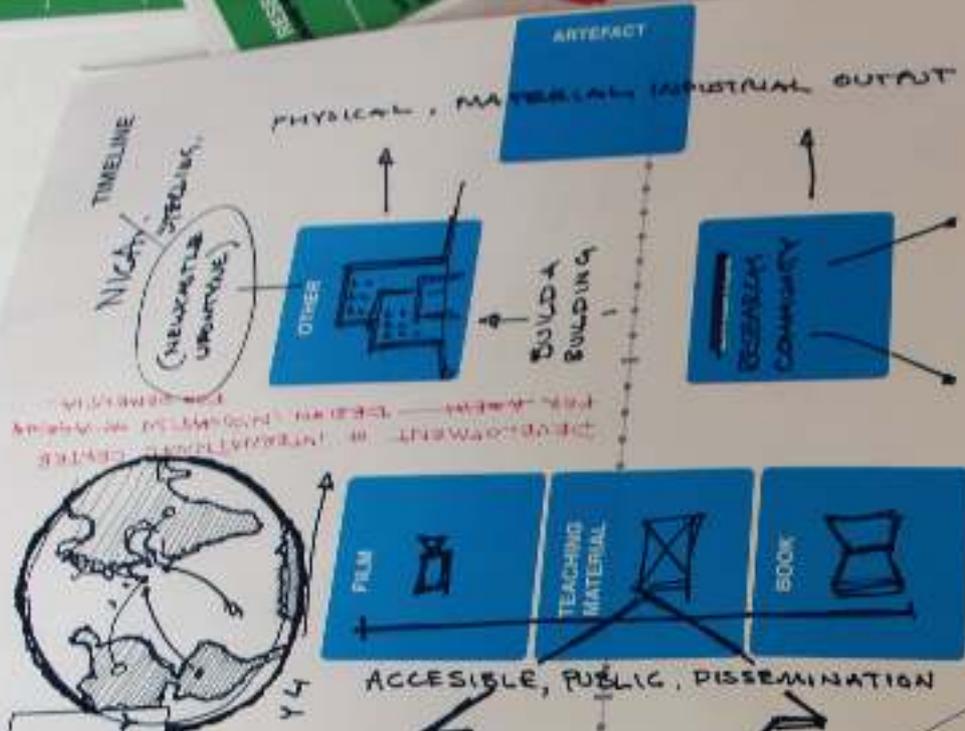
In this quadrant, each workshop participant is asked to articulate how their Fellowship proposal will contribute to creating cultural value. This refers to the worth attributed to activities involving arts and culture, and their contribution to individuals, groups of people and local, regional, national and international audiences. In this regard, the recent AHRC-funded 'Cultural Value Project' has expanded the definition of the term to consider a wide range of cultural practice, including not only the subsidised cultural sector, but also commercial, amateur and participatory practices which provide most people with cultural engagement.

Finally, FLF applicants are asked to articulate how their proposals will contribute to creating social value, meaning the contribution to the individual and collective happiness and wellbeing of a well-functioning society. Each workshop participant is encouraged to articulate not only the individual value gained by a single person (e.g. a researcher) to develop skills and knowledge or enhance his/her personal fulfilment through academic career development, but also the collective knowledge or value generated by members of a community to benefit the community itself (e.g. the academy, the design research community, etc).



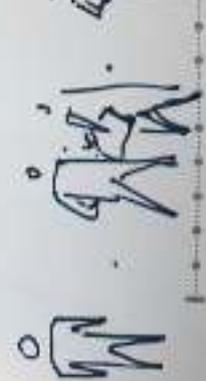
RESEARCH PROPOSAL

DESIGN FOR DEMENTIA:  
GLOBAL PROBLEM, GLOBAL COMMUNITY



to take the patient landscape of art + design to help those creative artists + designers in a community that an opportunity + potential for significant impact on development

Y1 Y2 Y3 Y4



RESIDENCY, EMBEDDED RESEARCH -

INTERNATIONAL RESIDENCIES - SMALL TERMS

- JAPAN
- HOLLAND
- USA
- SOUTH AMERICA
- SCANDINAVIA

- UK
- GERMANY
- AUSTRALIA
- MEXICO

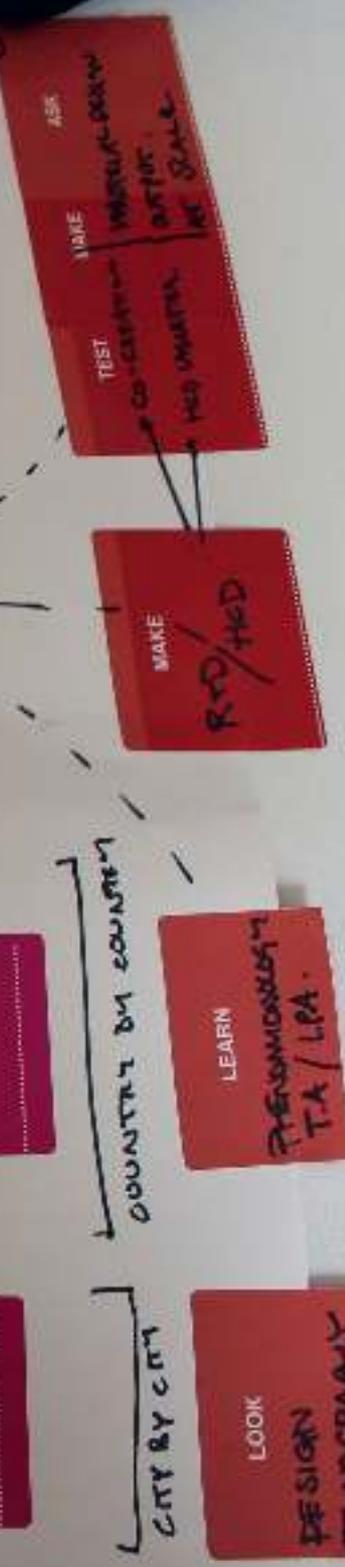
Engaging with communities in context, planning to help + assist in understanding values and local experience



ACADEMIC INDUSTRIAL

DEFINE THE FOCUSING OF RESEARCH THEMES + PROJECTS BY INDUSTRIAL TRAINING AND EXPERT SKILLS. EXPLORING WHAT CAN BE LEARNED FROM OUR VISIT AND AIMS TO COMPLETE THE RESEARCH AND ESSAY FOR COMMUNITY OUTREACH.

AUTONOMY... DESIGN OUTPUT FOR INDUSTRY... (LIFE + LIVING, BUT TRAGEDY, AND BISSER)





This toolkit has been produced as a legacy from the 'UKRI Future Leaders Fellowship' workshop series led by Professor Paul Rodgers (Imagination, Lancaster University) as part of his AHRC Design Leadership Fellowship (2017-2020).

For further information on the 'Design Research for Change' programme, please look up: [www.designresearchforchange.co.uk](http://www.designresearchforchange.co.uk) or get in touch directly with Paul Rodgers at: [p.rodgers@lancaster.ac.uk](mailto:p.rodgers@lancaster.ac.uk)

We hope that UKRI and the wider Design community will find this toolkit as a useful resource for further supporting Early Career Researchers and Innovators in their trajectories towards becoming Future Leaders Fellows in their areas of expertise.



UK Research  
and Innovation