ARTS & HUMANITIES RESEARCH INSTITUTE
Annual Report
2018–19
What is the Arts & Humanities Research Institute?

The Arts & Humanities Research Institute (AHRI) was established in 2011 to lead, grow and sustain interdisciplinary research across all subjects in the Faculty of Arts & Humanities. We've grown considerably since then. From 2018, we shifted our emphasis to sprout and support socially engaged research, involving individuals and communities in academic practice to ensure we respond to societal issues and concerns. Today we bring researchers together to develop projects with civic and cultural organisations. We provide research mentorship, research skills training and expertise for impactful research and ideas generation in our new REACH (Research and Engagement in Arts, Culture and Humanities) Space.

Have an idea or want to know more about how you can get involved?

Get in touch with us!

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ahri@kcl.ac.uk
@KingsAHRI
sign up to our newsletter: eepurl.com/gaxfID

Welcome

In troubled times, I believe interdisciplinary research in the Arts & Humanities matters more than ever. It enriches us, guides us, inspires us. In divided times, I believe that collaborative research in the Arts & Humanities is hopeful. It connects us, engages us, transforms us.

The Arts & Humanities Research Institute provides support for a diverse ecology that includes 13 established research centres as well as a growing number of interdisciplinary research projects that connect external partners with the classics and the creative industries, with modern languages and music, with world literatures and philosophy, with digital humanities and theology, with history and film.

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The Arts & Humanities Research Institute has provided, through the REACH Space and other initiatives, a hub for our varied, socially engaged and interdisciplinary research.

This unique space is one in which ideas can be turned into actualities and in which new collaborations can be activated.

The innovative projects that have come out of the first phase of this new development are a testament to the potential of Arts & Humanities in the contemporary world, and to King's desire to ensure that it is at the forefront of the intersection between award-winning research and new methods, modes, topics, and audiences.

It is with great pride that I see new possibilities starting to take shape, and I much look forward to seeing them develop, embed and expand.
Our work connects researchers and projects in the Arts & Humanities with others in the Faculty, College and external communities. There are lots of ways you can seed, grow and share your research project with the AHRI.

Why not:

1. Apply for one of our grant schemes. Grants are routinely offered for the REACH Space, festival activities and social media work. We’re always trying to think up new ideas!

2. Come along to an event hosted by our research centres. There’s a range of topics to explore and most events are free and open to all.

3. Visit our REACH Space to join creative conversations about research.

4. Or apply to host your own pop-up research project or activity to generate new ideas of transformative research for a better world.

Explore our online guides that offer top tips and advice on events, communications, evaluation, and impact activities.

Learn new skills at one of our professional development workshops. Attend our free sessions to find out how to create engaging video, facilitate successful research collaborations, and more!

King’s Vision 2029

The AHRI actively takes forward the College’s Vision 2029 strategy. We:

EDUCATE to inspire and improve: through one-to-one support, workshops and experiential learning opportunities, we build capacity in research students to conduct socially engaged research.

RESEARCH to inform and innovate: our REACH Space fosters the next generation of innovative, experimental research ideas and projects aimed at tackling the grand challenges society faces.

SERVE to shape and transform: we are involved in the university’s pilot Service Leaders Scheme and our REACH Space is available free-of-charge to community groups.

A CIVIC UNIVERSITY at the heart of London: we broker mutually beneficial, socially engaged research relationships and activities with local community organisations, particularly those that are smaller scale and without pre-existing relationships with the university.

AN INTERNATIONAL COMMUNITY that serves the world: we oversee Visiting Research Fellowships to our world-leading research centres, and have developed relationships with other universities across the world that are experts in community engagement.

As well as sustaining the work of our 13 specialist research centres, we enable experimental platforms and activities to grow creative, collaborative and interdisciplinary research projects that have lasting research impact and bring together students and researchers from all subjects and specialisms in the Faculty of Arts & Humanities.
The Research and Engagement in the Arts, Culture & Humanities (REACH) Space

What is the REACH Space?
The REACH Space is a new initiative by the AHRI. In 2019 we took ownership of a piece of physical estate in the King’s Strand Campus using it to promote interdisciplinary and socially engaged research. In the spring term, we set up a pilot call for pop-up projects. Six successful projects took over the space, hosting a range of activities that included immersive research experiments on video games, artist residencies to imagine a queer museum and a travelling library of magical objects. Their work informed our summer redevelopment plans and generated a wealth of new connections and research outcomes. In the future, the REACH Space will not only host further pop-up projects but also provide a shared workspace for staff and students across the university.

The Spring 2019 REACH projects
From practice-based sessions on Virtual Reality to intimate workshops on funeral processions, the first round of pop-up projects in our new REACH Space achieved much.

Critical Media Practice:
Mark Shiel, Neil Jakeman, Bithaj Ajana, Jonathan Gray, Rafal Zabonowski, Virginia Crisp, Jessica Rapson, Nick Wilson, Edward Nesbit, Thomas Hodgson, Tom Brown, Jeff Scherble, Jingan Young, Fabian Broeker, Anna Crisp, Stella Toonen

The Critical Media Practice group regularly filled the space with hands on experiences using a range of cutting-edge equipment, as well as hosting a music symposium, TV talks, and film screenings with local and international collaborators.

A Dialogue on Dance:
Kelina Gorman, Sarah Rubidge, Phaedra Petsalis, and Peggy Ohiuagers
Kelina Gorman met with researchers and practitioners from a range of institutions (University of Chichester, Rambert School, Nederlands Dans Theater) to explore a new research project on dance and performance including an international symposium for emerging practitioner-scholars.

Jane Wildgoose Memorial Library:
Jane Wildgoose and associates
Jane Wildgoose hosted a series of intimate gatherings in her Memorial Library, transforming the space into an intricate exhibition of magical objects to discuss a range of grave matters from wills to crypts.

Mora School Women’s Group:
Anna Ferrie, Fazilat Rani, Lula Couling
The Mora School Women’s Group hosted a week-long space takeover, offering drop in sessions and workshops on women’s leadership and community engagement through creative practice.

Queer Museology:
Red Chidgey, Serena Iervolino, Jeroen Van Dijk, Viktoria Szanto
The Queer Museology project held a series of workshops with artists and activists to ask what a queer museum might look like and to inform an on-going project using experimental research methods.

Visualizing Intimacy in the Multiverse:
Conor McKeown
Conor McKeown set up a space as an immersive and interactive replication of the teenage bedroom setting of video-game Gone Home in order to develop an experimental visualization of quantum physics and gender identity.

James Metcalf, PhD Student:
‘The Wildgoose Memorial Library was a great chance to meet people from different institutions and gain interdisciplinary perspectives on my work; Jane did a great job curating and facilitating the discussions among her brilliant archive of magical objects.’

Anna Ferrie, Mora School Women’s Group:
“We were so excited to be in the REACH Space! We’re normally in and out of the school, so to have a static space where we could share our work with new friends was really exciting for us.”

What did we learn from our pilot initiative?
We found that the space allowed our projects to share practice, knowledge, and skills in an intimate and in-depth way. This fostered individual and collaborative research. The space helped begin and build on relationships within and beyond King’s, across departments and disciplinary silos. It encouraged a range of non-academics into King’s with projects bringing in participants from different career paths and levels of seniority to share their knowledge. The freedom of the space contributed to socially engaged research design and experimental research methods as projects developed. The space facilitated new connections and collaborative outcomes including artistic commissions, a MIT Press anthology, 3D scanning, and several new research connections.

How can I get involved in the future?
Have an idea for a research project that would benefit from a period in the REACH Space? Get in touch with us at reachspace@kcl.ac.uk to discuss your ideas and keep an eye on our Twitter and newsletter for updates about the next call for projects!
The Night of Ideas Festival

Launched by the Institut français in 2016 in partnership with King’s College London, the Night of Ideas is an annual initiative staged simultaneously in Paris, London and worldwide. For the 2019 edition, the Institut français du Royaume-Uni put together a thought-provoking programme of screenings, debates and performances with the theme Facing Our Time. Former French Minister for Environment Nicolas Hulot, and philosopher Anthony Grayling kicked off the Night of Ideas by addressing two of our most pressing issues: the environment and Europe. They were joined by forty leading experts, artists, scholars and journalists, including historian and philosopher Theodore Zeldin, Member of Parliament Tom Tugendhat, film directors Cédric Klapisch and Cyril Dion, and artist Caroline Bergvall.

Over 900 people attended the event on Thursday 31 January 2019 with all the panels selling out. AHRI Director Professor Anna Reading spoke to an audience of 225 attendees on the ‘Rememoring a Europe of Walls of Iron Curtains’ panel. 2019 marks the 30th anniversary of the fall of the Berlin wall and dismantling of the Iron Curtain – a historical moment of Europeans acting for a shared future. The panel debated what it can teach us about European identity, the dangers of being divided and the long struggle it took to unite the continent.

Anna Reading commented: ‘Night of Ideas is a great way for us to cement and build our social and cultural connections with our European partners’.

Festival Funding Call

Launched in March 2019 the AHRI Festival Funding Call is an exciting new initiative that aims to support researchers by helping them to design and develop a creative engagement activity to deliver at a non-academic festival.

This initiative is a new offer of support from the AHRI and a unique opportunity for researchers to raise the profile of interdisciplinary and socially engaged Arts & Humanities research outside of King’s. Festival based creative engagement activities are frequently impactful and bring ‘Academia into Action’ by demonstrating the value of our research and education in ways that are imaginative, accessible and engaging for diverse audiences.

As the project progresses, it will demonstrate a vibrant and creative research environment at King’s and provide a rewarding professional development opportunity for the awardees. Resources for this are being developed in the form of best practice guides, toolkits and a Festival Directory. These will be made available on our website.

This year three grants of £1000 were awarded on our website.

RESEARCH to inform and underpin a new creative engagement activity to deliver at a non-academic festival.

How can I get involved in the future?

Details of the next call will be released during Semester 1. Please keep and eye on our newsletter and Twitter for updates.
The Camões Centre organises interdisciplinary symposia on Portuguese, Brazilian, and African Lusophone cultures. With a clear interdisciplinary approach, the Centre aims to contribute to a growing interest in the Portuguese language and to the College’s broader international strategy.

Thanks to ongoing collaborations with Portuguese universities, leading Portuguese researchers have the opportunity to present their work in London, to establish connections with colleagues, and to discuss their research with our undergraduate and postgraduate students.

The Camões Centre has a constant presence in the Department of Spanish, Portuguese & Latin America Studies, and is fulfilling its goal by working with colleagues across the College and beyond the academy.

In 2019 the Centre celebrated 100 years of Portuguese Studies at King’s College London. Since the founding of the Camões Chair in 1919 the College has become a leader for Portuguese Studies.

To mark the centenary, the International Day of Portuguese Language and Culture was held at King’s, celebrating the common linguistic and cultural ties that unite the nine members of the Community of Portuguese Language Countries (CPLP), a community of nations whose official language is Portuguese. The Centre remembered the hard work and dedication of the professors, readers, researchers, creators and authors who have enriched and enlivened King’s College London over the course of the twentieth century.

The ambassadors of CPLP countries, the President of Camões Institute, and academics from King’s spoke about Portuguese Studies in the United Kingdom. The event included musical performances and readings by Lusophone authors.

The program of events for 2019-20 focuses on the history of Portuguese Studies in the United Kingdom, on the cultural relations with Portugal, and on cultural activities involving the Portuguese communities based in London. It brings together academics, teachers, policy-makers and representatives of Lusophone organisations.
**CENTRE FOR DIGITAL CULTURE (CDC)**

The Centre is a trailblazer for intellectual and public discussions about our digital present and future.

Paolo Gerbaudo
Centre Director

CDC is an interdisciplinary centre promoting research and debate on digital culture: the new social practices, world views, values, social interactions, organisational and institutional forms that are emerging at the time of the Internet, smartphones and social media.

CDC investigates the impact of technological change across a number of social domains including politics, everyday life, the economy and the arts. It aims at shedding light on both the potentials and risks of the emerging digital society and its most significant manifestations, such as open-source software, hacking and digital activism, to the impact of tech giants such as Facebook and Google, the rise of Big Data and the development of crypto-currencies and 3D printing.

CDC pursues its mission by organising public events, academic symposia and workshops, and facilitating and coordinating research projects.

CDC hosts an annual Digital Culture conference and a number of talks in digital culture as well as a postgraduate research network in Digital Culture.

This year the Digital Culture conference gathered academics working on the dark aspects of our digital future. After an initial phase of optimism about the positive effects of social media and digital technology, in recent years society has become aware of the many dangers involved in phenomena such as Big Data, automation, digital surveillance, and online hate-speech. The conference was an occasion to assess the state of developments in the field, a chance to reflect on the risks that are emerging on the digital horizon and forms of resistance against such trends. The discussion was very lively and well informed, with a rich set of panels and an outstanding array of speakers. The opening keynote Time to Work: Labour in the Digital Era was given by Melissa Gregg, Senior Principal Engineer at Intel.

**CENTRE FOR EARLY MODERN STUDIES (CEMS)**

We are a diverse, vibrant, engaged membership working at all career levels and across disciplines to develop innovative approaches to early modern studies.

Anna Linton
Centre Co-Director

CEMS promotes research in the early modern period, understood in its broadest sense as roughly 1400–1700AD. The Centre facilitates interdepartmental and interdisciplinary research projects and supports innovative graduate study in the field.

The Early Modern Forum is an ongoing lunchtime seminar to discuss work in progress and new intellectual trends. This year the Centre went beyond showcasing innovative research in the early modern period and provided a range of training to graduate students and established academics alike through a series of workshops. The research-in-progress series continued with a paper on early modern German responses to the Gunpowder Plot. CEMS hosted an evening on Transcultural Encounters, with papers on Portuguese Goa and early English encounters with women of the Ottoman Empire, and supported the two-day conference The Early Modern Inns of Court and the Circulation of Text. The Centre’s graduate community also organised their second biennial conference, Negotiations and Negotiating in Historical Perspective: A Conversation in Early Modern Studies.

This year the Annual Gollancz Lecture was given by Professor Roland Greene, Mark Pigott KBE Professor in the School of Humanities and Sciences at Stanford University. His lecture, From Renaissance to Baroque: A Conceptual Aesthetic in the Seventeenth Century reflected the cross-period focus of the lecture series and of Sir Israel Gollancz, after whom it is named. Greene proposed a new way of thinking about the Baroque through the problem of inception, or the need to articulate continually a Baroque world-view against the background of what preceded it. He elucidated this through readings of both sculpture and text, for example contrasting John Donne’s poem ‘The Bait’ with the two models to which it responds, Christopher Marlowe’s ‘The Passionate Shepherd to His Love’ and Walter Raleigh’s ‘The Nymph’s Reply to the Shepherd’.

Professor Greene also led a seminar, Critical Semantics: New Transnational Keywords, which drew on ideas formulated in his monograph Five Words: Critical Semantics in the Age of Shakespeare and Cervantes (2013). Members of CEMS and the Department of Spanish, Portuguese & Latin American Studies responded with thoughts on zombie words, absent words, and contested words, in modern and early modern contexts.
CESK plays a crucial role in bringing colleagues together, and breaking down the disciplinary barriers in our field.

Adam Sutcliffe
CESK Co-Director

CENTRE FOR ENLIGHTENMENT STUDIES AT KING’S (CESK)

In March 2019 CESK hosted a symposium on Revolutionary Times, focusing on the resonances across time and across disciplines of the great revolutions of the Enlightenment era. Two short papers by King’s scholars opened our discussion. The first explored temporalities of Jewish messianism, and their significance in left-wing revolutionary thought. The second, taking a cue from a well-known art installation by two British artists, offered a counterintuitive interpretation of the Whitehall Cenotaph as a monument of both war and revolution. A lively discussion ensued, ranging across philosophical, critical, historical, museological and personal issues – so much so that it was difficult to bring the event to a close.

The event encapsulated CESK at its best: bringing together scholars from across and beyond King’s to exchange insights starting from very different disciplinary and professional perspectives, and doing so with vigour and pleasure.

The Centre is an exciting forum for collective thinking about ideas, teaching, and writing.

Gonda Van Steen
Centre Director

CENTRE FOR HELLENIC STUDIES (CHS)

The Centre for Hellenic Studies at King’s is a unique grouping of scholars and learners with interests and expertise covering more than three millennia of the diachronic spectrum of Hellenism, from Aegean prehistory and archaeology to the history, language, literature, and culture of Greece, Cyprus, and today’s worldwide Greek diaspora and migration.

Founded in 1989 and centred around the historic Koraes Chair, itself established in 1918, CHS is committed to promoting knowledge and understanding of Greek history, language, literature, and culture of all periods but fosters, especially, teaching and research with a comparative or cross-disciplinary focus. In the realms of outreach and public engagement, the Centre also functions as a hub of events coordination related to Byzantine and Modern Greek Studies.

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Gonda Van Steen
Centre Director

In June 2018, CHS celebrated the centenary of the founding of the Koraes Chair of Modern Greek and Byzantine History, Language and Literature. The event drew a capacity audience to the King’s Great Hall. The President and Principal, Professor Edward Byrne AC, first explained the importance of the Koraes Chair in reaching far beyond the walls of academia, to the wider public of Greece, Cyprus, and the UK, and to help promote mutual understanding between them. Three distinguished international experts in Modern Greek and Byzantine Studies, Professor Dame Averil Cameron, Professor Paschalis Kiourmides, and Professor Sir Michael Llewellyn-Smith, then spoke about aspects of the relations between Britain and the world of Hellenism in the realms of culture, literature, and history, from the time of Adamantios Koraes to the present, and also about prospects for the future.

The anniversary celebration was jointly organised with the Anglo-Hellenic League, which was formed in 1913 and played a formative role in the establishment of the Koraes Chair at King’s.

The Centre and the League were especially honoured by the presence of the Minister for Culture and Sports of the Hellenic Republic, Mrs Lydia Koniordou. The Minister brought the evening to a close with a moving speech about the worldwide importance of the modern culture of Greece and the Hellenic diaspora. She expressed her appreciation for the work of the Koraes Chair, the Department of Classics and CHS at King’s in promoting awareness of Greek culture in London and throughout the English-speaking world.
CHH is a UK leader in research in the Health Humanities. It is dedicated to organising and supporting research into the lived experiences of health, wellbeing and illness through humanities and creative arts scholarship and practices. A member of several international Health Humanities networks, CHH stimulates multidisciplinary research and dialogue across the arts, humanities and sciences, and hosts reading groups, seminars, lectures, conferences and visiting professors.

The Centre aims to raise public awareness of the Health Humanities as a locus of funded research, reflection and teaching on health, wellbeing and illness in relation to illness and health services. It is the task of the Health Humanities to research and illuminate how patient subjectivity and lived experiences in relation to illness and health services.

The Centre is a multidisciplinary forum interfacing the humanities, healthcare, science and society, working to revalorise patient subjectivity and lived experiences in relation to illness and health services. Brian Hurwitz and Neil Vickers Centre Co-Directors

King’s is among the best-placed institutions to nurture and develop this field. The Faculty of Life Sciences & Medicine represents one of the largest and strongest concentrations of medical research and teaching in Europe, while the Faculty of Arts & Humanities is renowned for its scholarship and innovation. CHH brings a vibrant cross-disciplinary research culture to these strengths and relationships.

This year, the Centre ran seven public seminars with some of the leading scholars in the Health Humanities: Katherine Southwood, Jane Macnaughton, Laura Salisbury, Martina Zimmernann, Maria Vaccarrella, Cora Fox, and Tom Couser.

The Centre also organised a doctoral training day jointly with the Freud Museum for PhD students across the whole of London University interested in the relationship between psychoanalysis and the medical humanities.

The Centre sponsored the formation of a new Disability Reading Group in the College and two graduate students, Faten Hussein and Charlotte Wu, were awarded their PhDs. CHH welcomed visiting professors.

Language Acts & Worldmaking examines language as a mode of ‘worldmaking’, that is as a material and historical force which acts as the means by which individuals construct their personal, local, transnational and spiritual identities. The Centre’s case study is Iberia, its global empires and contact zones, which stretch across Europe, Asia, Africa and the Americas. This vast multilingual and multicultural terrain dramatically illustrates the potential of modern language learning to understand and shape the world we live in. Learning a language means understanding the historicity of concepts, beliefs and social practices – how they operate in the past and present. The Centre’s research and partnerships demonstrate the indispensable value of language learning for understanding how societies are structured and governed and for empowering culturally aware and self-reflective citizens.

As part of the Language Acts & Worldmaking project, the Centre has been able to fund small grants of between £500 and £1,500. The Small Grants Scheme has become a particularly exciting part of Language Acts & Worldmaking. There have been four calls for proposals since 2016 and the Centre has funded over 70 projects.

The scheme has expanded the Centre’s research community and brought research from within the Centre into the public sphere through community work and collaborations with prominent artists and poets. The Centre has facilitated innovative and consistently thought-provoking work through which it is advancing the Centre’s core objectives while bringing welcome challenges. These challenges range from enhancing inclusion and diversity in language teaching and learning to identify emerging research fields and new communities of study. These challenges help the Centre articulate its position in the burgeoning field of Modern Languages research and teaching.
CENTRE FOR LATE ANTIQUE & MEDIEVAL STUDIES (CLAMS)

CLAMS was founded in 1988. It is unique in Britain in its range of subjects and chronological span. The Centre includes experts in a rich array of fields: late antique and Byzantine studies, all the major medieval languages and literatures, visual culture, palaeography and manuscript studies, history, music, philosophy, and theology.

CLAMS is home to research and conversations in the history and culture of medieval eastern and western Europe, covering the late antique to the sixteenth century. It hosts reading groups, the Medieval Film Club, conferences and a series of public lectures by leading scholars of medieval history, literature and culture and by creative workers engaged with aspects of the medieval.

CLAMS participates in a range of conversations with educational and cultural institutions across London. In autumn 2018 the Centre was delighted to welcome Alison Hudson to hear a behind-the-scenes account of the British Library’s popular Anglo-Saxon Kingdoms exhibition. Alison spoke to a full house of academics and students from London and beyond on the internationalism of Anglo-Saxon culture and on the British Library’s achievement in bringing the four manuscripts of Old English poetry together for the first time.

EDUCATE to inspire and improve: collaborating with external partners locally and internationally, like the British Library, means members of the King’s community at all levels can benefit from world-leading research.

CENTRE FOR LIFE WRITING RESEARCH (CLWR)

CLWR is a pioneering group producing some of the most innovative work in the field of Life Writing Research. Established in 2007, CLWR enables experts and students to share research and exchange ideas with wider audiences. We have interdisciplinary collaborations and international links that help us engage with projects and people around the world.

The Centre works on all sorts of topics and periods covering a wide range of genres – biography, autobiography, autofiction, diaries and letters, memoirs, digital life writing including social media, blogs, audio and video, the visual arts especially portraiture, poetry, and medical narratives including case histories. What connects CLWR is a lively interest in the theory, history and practice of life writing, and a passionate commitment to life writing as a way of understanding lives and the ways they are represented. Current work includes thinking about forms of imagining the future; ways of commemorating death, and how people are writing about the lives of creatures and the planet in climate crisis.

CLWR has an international reputation for developing the study and practice of life writing in highly imaginative ways.

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Bookfest celebrated the tremendous range of recent work by CLWR scholars with a large and enthusiastic audience. From ballroom to video games, interviews to diaries, famous writers to working-class unknowns, Bookfest explored forms and genres of life writing from the 18th century to now. Through biographies, literary criticism and historical studies, CLWR scholars have recently published fascinating studies of ideas, objects, artists and writers (including Lady Mary Wortley Montagu, Rupert Brooke, Keith Vaughan, Susan Sontag, JG Ballard, Sylvia Townsend Warner, Valentine Ackland and a leading figure in world life writing scholarship, Philippe Lejeune).

Dr Jane Wildgoose presented the ongoing collaborative project between the Centre and the Wildgoose Memorial Library about life writing and death, involving artists and curators. With the ERC-funded project Ego Media continuing to build expertise in digital life writing, reflected in a special issue for the European Journal of Life Writing and a forthcoming digital book – a really innovative form – the CLWR tenth anniversary party had much to celebrate! Not all Centre work has outputs as tangible as books, but the big pile of publications at Bookfest showed CLWR’s range of activities and collaborations in impressively material and enjoyably readable forms.
LSC is devoted to research, learning and teaching in the field of Shakespeare and early modern drama and in early modern literary studies more broadly.

The Centre has particular strengths in Shakespearean textual studies, reception studies and performance studies, in 16th and 17th century poetry and poetic form, and in manuscript culture and early modern women’s writing.

The Centre supports work on the national and international cultural afterlife of these materials and enhances and changes public perceptions of the textual and theatrical culture of Shakespeare’s age to understand the history of the on-going reception of that culture.

The Centre builds on key external partnerships, notably those at Master’s level through collaborative programmes with Shakespeare’s Globe and the British Library and with the cultural organisations that together formed the Shakespeare400 consortium in 2016, relationships that are central to the College’s London strategy.

LSC works with Widening Participation to engage groups of sung adults aged 13–16 in the Shakespeare Academy. The Academy introduces students from diverse backgrounds to Shakespeare’s work in new and exciting ways and enables schoolteachers through a series of Shakespeare Teachers’ Days.

The Centre has acquired two substantive grants for research projects including a Leverhulme-funded project, Shakespeare in Wartime, with Professor Sonia Massai as Principal Investigator, which considers how Shakespeare has been used to justify or to critique war efforts.

The second project is a major AHRC award, with Professor Gordon McMullan as Principal Investigator, for a project entitled Shakespeare in the Royal Collections which funds two postdoctoral researchers to examine over 2000 items in the Shakespeare holdings at Windsor and elsewhere in order to ask the paired questions: What has Shakespeare done for the royals? And what have the royals done for Shakespeare?” The project is a partnership with the Royal Collections Trust and builds on the close relations with leading cultural organisations that were established in 2016 through Shakespeare400.

Modern art is above all about making it new. What did that mean in the early twentieth century and what does it mean for us now? Whether artists were willing or resisting change, the first fifty years of the twentieth century saw an explosion of artistic production in all the arts. CMLC is a forum for academics, writers and artists to explore, interrogate, dismantle and reinvent the notion of the ‘modern’. The Centre organises regular events, aimed both at the academy and the wider public, and collaborates with many of London’s major cultural institutions to do so.

This year the Centre has worked with the Tate, the Southbank Centre, The White Review, and Textual Practice on conferences, public events, and publications. Our understanding of modernism is far-reaching and plural with questions of modernism and modernity are at the heart of intellectual culture and creative practice today.

At the heart of the Centre’s work is the Ivan Juritz Prize for Creative Experiment, which was established to reward art that seeks to break boundaries and ‘make it new’.

Postgraduate students from creative courses and from traditional academic disciplines throughout Europe are invited to submit work in any art form: texts, films, musical compositions, moving image work, or actual or virtual documentation of artwork, installation or performance. Entrants are encouraged to play with form to make us think, feel and question. Three winners (a writer, a composer and a visual artist) receive £1000 and collaborate on a new work of art during a two-week residency in Core Park, Scotland’s International Artist Residency Centre, with whom the prize is a collaboration. All shortlisted works are given a public performance at the prize-giving and are written up in the journal Textual Practice. This year’s judges were Rachel Cusk, Jeremy Harding, Gillian Wearing, and Ryan Wigglesworth.

The Centre is committed to using the prize both to enable boundary-breaking new work and to serve the wider community. This year focused on supporting the winners of the prize in the running of annual workshops with local school students, where they can present and perform their work, thus inspiring a new generation of creative artists. Previous prize-winners participate in an ambitious Widening Participation programme around the idea of creative experiment, where school pupils are challenged to create their own art drawing on the community of expertise generated by the Ivan Juritz Prize.
It has been a busy year for Q@K with a jam-packed programme of events. From the ’Happy New Queer’ social, featuring a Q@PA with Alan Hollinghurst on his latest novel, *The Sparsholt Affair*, to teetotally reading groups organised and run by doctoral researchers; from panel discussions with Madhavi Menon (Ashoka, Delhi) on her book, *Infinite Variety: A History of Desire in India* and Karen Tongson (USC Domus) on her Why Karen Carpenter Matters to the launch of Q@K’s very own Clara Bradbury-Rance’s Lesbian Cinema after Queer Theory; from a symposium on Rethinking Queer Theory with Alan Sinfield to activist networking event Building a LGBT Asian Community in the UK; organised in collaboration QueerAsia; from LGBT History Month event Queer Classics and Queer Activism, with informal spotlight talks on queerness and Greco-Roman antiquity to the guest speaker series ’Queer@King’s with…’, featuring Hongwei Bao (Nottingham) on Queer Activism and Social Media in China, Jacob Breslow (Newcastle) on Cruising as Theory and Practice, and Rahul Rao (SOAS) on The Temporalities of Sexuation and Social Media in China, Jacob Breslow (Newcastle) on Cruising as Theory and Practice, and Rahul Rao (SOAS) on The Temporalities of Sexuation.

The Centre’s activities are defined around three core strands: (i) Research, above all co-research involving philosophers, theorists and artists; (ii) Curation, examining ways in which philosophical ideas can enter, challenge or develop contemporary gallery and display spaces; and (iii) Public Engagement, making accessible the philosophical ideas and questions raised by visual artists to discuss the influence of philosophy on their work.

Franz West (1947–2012) brought a punk aesthetic into the pristine spaces of art galleries. His abstract sculptures, furniture, collages and large-scale works are direct, crude and unpretentious. But his work was also underpinned by a deep engagement with philosophy: in particular Wittgenstein, Freud and Deleuze. Between May and June 2019, the CPVA partnered with Tate Modern to explore the theory behind West’s work in a series of seminars and gallery viewings, exemplifying the Centre’s commitment to learning with external partners.

The CPVA also collaborated with The Photographer’s Gallery for three events on Migration, Meaning and Time as well as hosting the CPVA Artists Residency Exhibition 2019 Migration, Meaning and Time as well as hosting the CPVA Artists Residency Exhibition 2019 at Bush House. Through the programme, the Centre partners with leading contemporary artists to discuss the influence of philosophy on their work.
**International visits**

**Ed Stevens**
AHRI Manager

In June of this year, I was delighted to visit the Community Engaged Scholarship Institute (CESI) at the University of Guelph, Ontario, Canada. As a research and teaching institute, CESI brings together the University’s skills and resources with those of local communities via collaborations rooted in mutual respect. I was inspired by how CESI has achieved this goal through a gamut of activities, from a Research Shop that matches students with community partners to undertake community-engaged scholarship to online knowledge mobilisation courses for academics and communities to build capacity for research impact.

I hope to continue our emerging relationship with CESI by hosting their Director, Dr Liz Jackson, on an exchange visit in the coming academic year.

**Alexandra Creighton**
AHRI Engagement Coordinator

In July 2019 I was fortunate enough to complete a five-day exchange to the University of British Columbia and Simon Fraser University in Vancouver, Canada as part of the King’s Staff International Exchange Programme. As two of Canada’s prominent research universities, both have a well-earned reputation for excellence in local and international community engagement. The main purpose of my visit was to develop a broader knowledge of community engaged research and learning on an international scale.

I met with a variety of academic and professional services colleagues from across both universities based within seven different community engagement centres. Each team offered valuable and varied insights into how universities connect with communities in a genuine way through collaboration, the sharing of resources, knowledge exchange and the co-creation of solutions that address societal issues.

Not only is a detailed report being produced to share inspiring best practice that might inform existing and evolving community engagement initiatives but colleagues from both UBC and SFU expressed an interest in an exchange visit to King’s in the future.

Follow CESI
[@CESIGuelph]

Follow UBC
[@UBC]

Follow SFU
[@SFU]
**Governance**

**Governance Values**
AHRI governance is guided by our core values: academic excellence and professional integrity; open and transparent working; and intellectual freedom and critical independence. We maintain and support critically reflective practices and mutually beneficial, collaborative working, as well as encouraging experiments and risk-taking. We continually aim to improve our structures and processes to achieve equality, diversity and inclusiveness. The overall work of the AHRI is framed through King’s ethics and principles in action and ultimately the Rule of Law.

The AHRI is committed to good governance and invests in day-to-day practices of community, kindness, integrity and sustainability.

**Governance Structures and Committees**
The AHRI’s research is overseen by the Faculty Research & Impact Team, chaired by the Vice Dean for Research. The AHRI is also represented on Arts & Humanities Faculty Committees for Research, Impact and Innovation, as well as the Faculty Board and Executive, chaired by the Dean of the Faculty.

Each AHRI Research Centre holds termly meetings chaired by an appointed Director, who provides strategic and financial oversight and reports to the AHRI Director. Each Research Centre has its own Advisory Board that provides specialist guidance. Strategic workshops that bring together all Centre Directors are termly and chaired by the AHRI Director. Any member of the Faculty is welcome to attend.

The AHRI and REACH Space has a Steering Group that meets annually in May of each year. The Steering Group provides critical reflection and focuses on the year’s work. It also ensures the AHRI’s strategic direction is in accordance with its core values, College research ethics and principles in action. The Steering Group includes external advisors as well as those from across the College at a variety of levels.

The AHRI and REACH Space is inviting research leaders and research managers from similar research centres and institutes around the world to contribute to our Global Advisory Board. The Board will provide for the exchange of ideas and skills to support the AHRI’s endeavors to foster collaborative and creative knowledge making across the Arts & Humanities and beyond.

**Funders & partners**
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Camões Institute
Constantins Candounas
Cove Park
London Arts & Humanities Partnership
Nicholas & Matti Egon

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**External partners:**

AHRC Open World Research Initiative
AIM25
Anne Pohlmeier, Director of Two Gents Productions
Artistic Director Jatinder Verma
Arts and Humanities Research Council
British Library
Battersea Arts Centre
BBC World Service
Biographers Club
British Museum
Centre for the Study of Lifelong Language Learning, Kellogg College Oxford
Centro de Investigações em Sociologia Económica e das Organizações (SOGIUS) Institute
Colin Lievens
The Connection at St Martin-in-the-Fields
Courtauld Institute of Art
Cove Park
Daniel Fountain
Ego-media
El Seminario de Poetica del Renacimiento Fédération Internationale des Professeurs des Langues Vivantes
Fullbright Company
Gate Theatre
Highgate Cemetery
Humboldt University
Imperial War Museum
Instituto for Bibliographic Studies
Instituto Camões (Ministry of Foreign Affairs - Portugal)
Instituto de Ciências Sociais (ICS) da Universidade de Lisboa
Instituto de História Contemporânea da Universidade Nova de Lisboa
Instituto Português de Relações Internacionais (IPRI) da Universidade Nova de Lisboa
International AutoBiography Association
International Biography Society
Julia Pascal, Director of the Julia Pascal Theatre Company
London Arts & Humanities Research Partnership
Museum of London
National Portrait Gallery
Network for Languages London
Open World Research Initiative
Oxford Centre for Hebrew and Jewish Studies
PEN
Queen Mary, University of London
‘Queer’ Asia
Rambert School of Ballet and Contemporary Dance
Routledge
Royal Literary Fund
Royal Society of Literature
Science Museum
Scientific Studies Association
Shakespeare 400
Shakespeare’s Globe
Superior de Economía y Gestión (ISEG), Universidade Técnica de Lisboa
Talking Pictures TV
Tara Arts
Tate
The Open University
Universidad Nacional Autónoma de México
University of North Carolina
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Victoria & Albert Museum
Warburg Institute
Westminster City Archives