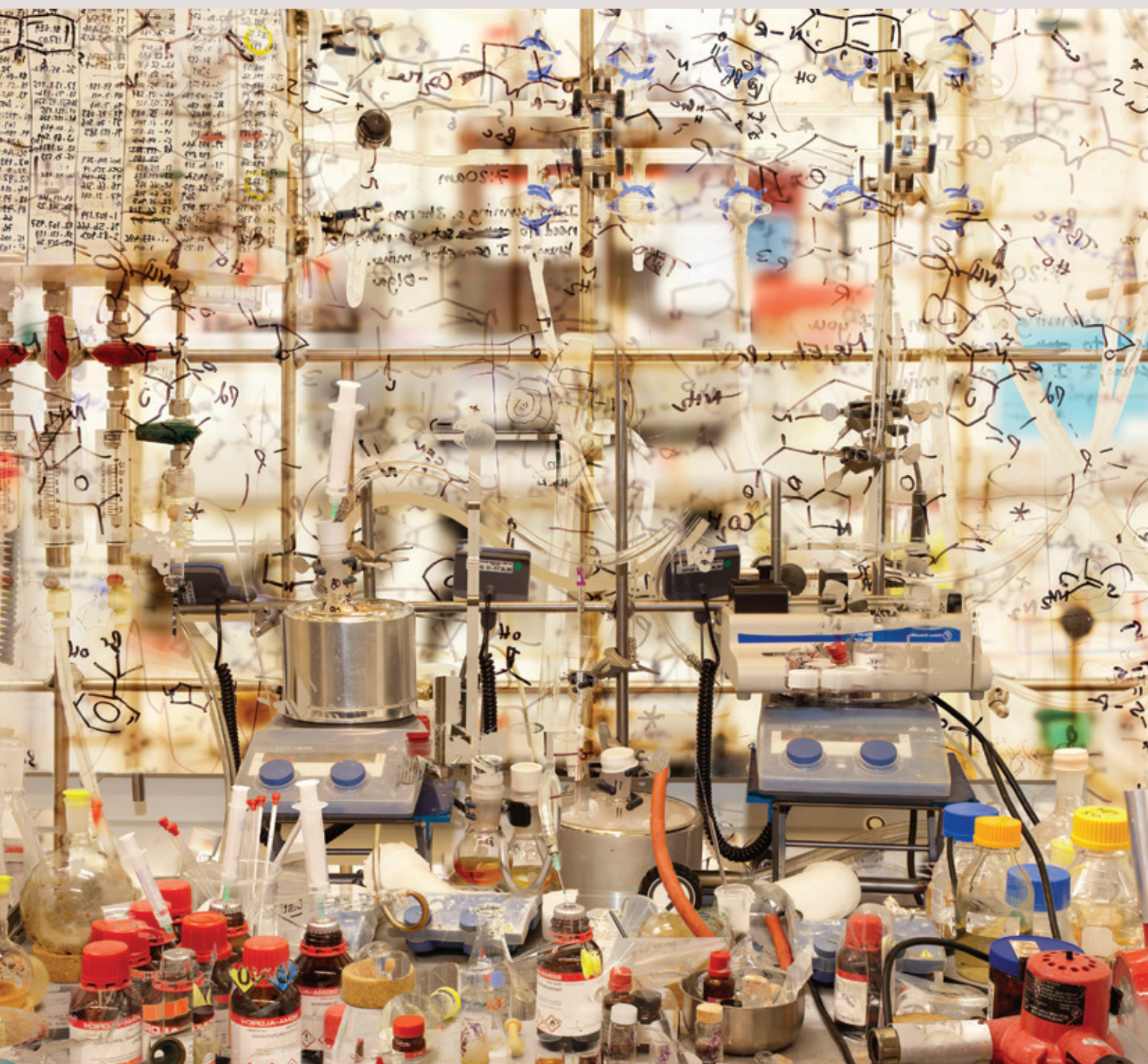


Culture at King's

Overture / the first year



Contents

- 3 Foreword
- 4 Culture at King’s: Introduction
 - Cultural Institute at King’s:
 - 6 Collaborative Teaching, Research & Learning
 - 8 Cultural Enquiry
 - 10 Innovation
 - 12 Presenting Practice
- 14 Projects
- 15 Internships
- 16 Collaborators: academic
- 17 Collaborators: cultural organisations & creatives
- 19 Who we are

Cover image: Photo51: From DNA to the Brain. How Do Chemicals Feel © Marcus Lyon/AstraZeneca. ‘In all visual representations of information preconceived structures and languages control perceptions. In the world of the science laboratory these parameters manifest themselves not only to define but also limit the vocabulary of colour, symbol and form. Built from multiple layers, *How do chemicals feel* endeavours to provoke a viewpoint at odds with conventional practice and in turn asks questions about which questions we ask.’

Foreword

In March 2012 I joined King’s College London as Director, Cultural Partnerships, to build on the College’s longstanding connections across arts and culture, extending and enriching its collaborations with the sector of which I had been a part for some thirty years.

Over the following months, in consultation with colleagues at King’s and across the sector, we shaped an ambitious vision: to develop, through cultural partnerships, new ways to enhance the student and academic experience and, at the same time, add value and deliver benefits across arts and culture.

The following pages capture some of what was achieved in the first year: in projects ranging from site-specific performance to digital prototypes, we worked in partnership with over 150 academics, 220 students and more than 200 artists and cultural organisations, brokered 15 internships in the sector and engaged with audiences of over 47,000.

I’m very grateful to the many artists, producers and cultural organisations that have embraced the opportunities of collaboration, proving that partnerships between arts and culture and higher education have the potential to be genuinely symbiotic. The cultural sector needs access to academic research to develop robust evidence about the value of culture and to inspire new approaches to its key challenges and opportunities. At the same time, arts and culture play a significant role in enhancing the academic environment, providing original learning opportunities, promoting impact, engaging a diverse public, widening participation and driving innovation throughout the College.



None of it would have been possible without the support of colleagues across King’s, and particular thanks go to the Principal, Professor Sir Rick Trainor; Professor Sir Lawrence Freedman; Principal’s Central Team; KCLSU; academics and students who contributed to shaping Culture at King’s through their enthusiastic participation; and those individuals and organisations who have supported our work. We were very grateful to Legacy Trust UK, who supported the Cultural Institute’s first Cultural Enquiry, and delighted to be awarded £3m by Wellcome Trust and £4m from Guy’s and St Thomas’ Charity towards a £12m capital target to develop Science Gallery at King’s.

Finally, my thanks are due to my teams at both the Cultural Institute at King’s and Science Gallery at King’s. Their drive, ambition, commitment and sheer hard work underpinned and enabled the achievements in the pages that follow.

It was quite an overture: the curtain is now up.

Deborah Bull
Director, Cultural Partnerships

Culture at King's

Introduction

Over almost 200 years, King's has established its place at the heart of world thinking. In 2011, it set out a new ambition: to pioneer through cultural partnerships, connecting the finest and most curious minds across academia and arts and culture.

None of this can be achieved in isolation. Partnership is fundamental to our vision for Culture at King's: within, across and beyond King's, locally, nationally and internationally. Partnerships add value to the College's teaching, research and learning and support the cultural sector in making its case and addressing its challenges and opportunities.

Engaging with the experiment is central to the proposition, as important in art as it is in science. If innovations are to benefit society, engaging the public from the outset is crucial. For artists, the public arena *is* their laboratory: in public presentation, a key element of research takes place.

There are currently two cultural hubs established or in planning: Cultural Institute at King's and Science Gallery at King's. Each forms the centre of a programme of activity that radiates out across the College's Schools and campuses.



Image: Objects of Fantasy, Wang Yuyang. Photo Jana Chiellino

Image: Plant Science, Forster & Heighes. Photo Jana Chiellino

Science Gallery at King's is scheduled to open on the Guy's Campus in early 2016. Part of the Global Science Gallery Network, it will engage over 250,000 15 to 25 year olds each year with research, provide skills development opportunities for students, connect with local communities and enhance the environment for hospital patients, visitors and staff. Further detail will be available on our webpage as plans develop.

Cultural Institute at King's, established in September 2012, connects the College with practitioners, producers, policy makers and participants across arts and culture, creating space where conventions are challenged and original perspectives emerge. Its activity is organised around four strategic aims: *Collaborative Teaching, Research & Learning; Cultural Enquiry; Innovation; and Presenting Practice*. Pages 6 to 13 summarise the Institute's programmes and achievements in its first year.

King's has a long history of using its expertise to deliver solutions to some of the world's big questions. Culture at King's offers a different lens through which these questions can be explored, combining academic rigour and research with the power of art and artists to subvert habitual response, to experiment with intuitive knowledge and to see the world not as it is, but as it could be.

John Maynard Keynes, in his essay on Isaac Newton, noted that 'proofs, for what they are worth, are dressed up afterwards – they are not the instrument of discovery'. Through Culture at King's, we aim to make space for creativity, imagination, risk-taking and intuition to play their vital role in the discovery of new knowledge.

Collaborative Teaching, Research & Learning

The cultural sector, with its wealth of experience, expertise and creative practice, offers rich potential for research, teaching and learning partnerships.

Collaborative Teaching, Research & Learning aims to ensure that the most innovative and exciting organisations and artists are matched with King's, creating new and distinctive opportunities for academics, students and the cultural sector. We support the development and management of this portfolio by brokering, negotiating and facilitating collaborations between our cultural partners and the College's Schools, departments, academics and students.

It's our intern's last day today, though she returns in February to deliver the work she's planned. I wanted to take a moment to thank you all for the hard work putting these placements together and for the pretty unique opportunity that it offered. She's been a joy to have as part of our team and a real credit to King's. We're very sad to see her go.

Geraldine Collinge, Royal Shakespeare Company
Host organisation for King's Cultural Challenge winner

Collaborative Teaching, Research & Learning offers:

- Specialist advice to **academics** and support in developing partnerships with artists and cultural organisations, and the chance to enhance teaching programmes through sector expertise.
- Direct experience of the cultural sector to **students**, through an unrivalled range of internships and learning with experts across arts and culture.
- Opportunities for the **cultural sector** to reflect on and strengthen organisational policy and practice through analytical rigour and research, and to share their expertise in new learning environments.

I wanted to say how welcomed I feel during my internship at the Royal Opera House. Everyone I've met has been so friendly and helpful, and so generous in the opportunities they've offered me - no sorting paperclips here... I've learnt things I couldn't even comprehend before I started here, and done things I wouldn't have imagined myself capable of. I am so grateful to the Cultural Institute for this wonderful opportunity; I still have to pinch myself every time I walk through the door to prove I'm not dreaming! The first three months have been unimaginably brilliant and I'm looking forward to seeing what happens next...

Mimi Doulton,
Music undergraduate, King's Cultural Challenge winner

We are committed to furthering excellence in public engagement, working with the cultural and creative industries, strengthening our provision of language learning, advancing knowledge of the digital humanities, and supporting student research initiatives of the highest calibre. The Cultural Institute played a key role in developing the bid to the Arts and Humanities Research Council (AHRC) and will be vital in supporting delivery of our commitments.

Professor Clare A Lees,
Director of London Arts & Humanities Partnership
Award of over £18 million to train 400 postgraduate students

Highlights of our first year include negotiating the involvement of 12 cultural organisations to support the successful establishment of the London Arts & Humanities Partnership; brokering a partnership between the Department of Digital Humanities, Royal Opera House and POP and its successful bid to the Digital R&D Fund; and King's Cultural Challenge, which invited students to win an internship in a cultural organisation by proposing solutions to real world challenges.

Through Collaborative Teaching, Research & Learning, we worked with:

■ **16** Academics

■ **80** Students

■ **42** Partners

and brokered:

■ **3** Collaborative Doctoral Award bids

■ **15** Internships.

The Institute collaborated with the College's Department of Culture, Media & Creative Industries to develop 'The Experience' module, part of an innovative new MA programme in Arts & Cultural Management, brokering teaching partnerships with the sector to deliver an unparalleled exposure to cultural management in practice. www.kcl.ac.uk/artshums/depts/cmci/study/pgt/maacm/index.aspx

Cultural Enquiry

In the current socio-economic environment, there is a pressing need to articulate the purpose and value of arts and culture in the 21st century – to move beyond anecdote towards compelling evidence of the role culture can play in tackling individual and social concerns.

Cultural Enquiry provides access to academic and analytical rigour and a neutral space in which different voices can come together to address shared questions, opportunities and concerns. Through Cultural Enquiry, we aim to identify solutions that will deliver value to the cultural sector as a whole as well as mechanisms to debate and disseminate findings.

We are delighted to be supporting this new Cultural Enquiry, which is the first of its kind and will lead the way in ensuring that the UK culture sector and communities across the country can play an increased role in the planning and delivery of future major national events.

Dugald Mackie, Chair of Legacy Trust UK

Cultural Enquiry offers:

- Opportunities for academics to take a cross-sector, 360-degree approach to addressing sectoral challenges and opportunities.
- The chance for students to work directly with key influencers across arts and culture.
- Access to the space, time, academic research and analytical rigour that will allow the cultural sector to act collaboratively, identifying solutions that can add value widely across arts and culture.

This Enquiry fulfils the College's ambition to engage more fully with the cultural sector, bringing new thinking to an important agenda and presenting a valuable opportunity for King's academics to collaborate with other researchers and practitioners on an emerging and significant area of research. I am delighted that the Institute has made such a decisive impact with this first Cultural Enquiry.

Professor Evelyn Welch,
Vice-Principal, Arts & Sciences

Working for Cultural Institute at King's was a unique experience. It was more akin to working commercially, but with the rigour, depth and accountability of academia. Working at the Institute proves that academic research can be conducted in dialogue with more commercial models (and time-scales), if the hard work is put in and the research goes to plan.

Dr Iyabo Osho, researcher, recruited through King's Careers & Employability

Our first **Cultural Enquiry** explored the role that the UK's arts and culture sector might play in adding value to sporting and national events in the future. *Beyond Performance: a Cultural Enquiry into major events and culture*, published in November 2013, made recommendations on how expertise developed over seven years of planning and delivering what was widely regarded as the most successful Cultural Olympiad of modern times could most effectively be harnessed and made available as a resource for the nation. The report can be accessed on our webpage www.kcl.ac.uk/culture

Our first Cultural Enquiry engaged with:

- 75 Contributors to the report
- 2000 UK adults surveyed.
- 62 per cent of people would like to see culture programmed as a part of major events.

I am excited about the work that King's is doing, having this integrated approach of sports and culture at major events. It's a piece of work that I will be following very closely.

The Rt Hon Maria Miller MP,
Secretary of State for Culture, Media and Sport in evidence to the House of Lords' Select Committee on Olympic and Paralympic Legacy.

Innovation

Cultural organisations and academic communities have much to gain from working together: new knowledge generated through research drives innovation across the cultural sector, while arts and culture stimulate new approaches to problem solving and research.

The Institute's **Innovation** programme creates and facilitates opportunities for academics to exchange ideas with cultural organisations, developing collaborations that ensure academic research realises its full potential impact and delivers benefits to arts and culture.

Innovation is currently organised around four themes: Arts & Digital, Arts in a Global World, Curation & Programming for the 21st century and Engagement & Diversity. Working closely with a network of academics and sector associates, we bring together cultural professionals with King's academics in Ideas Labs around each of these themes, creating spaces in which challenges can be identified, ideas explored in depth and prototypes developed. The outcomes are shared throughout the College and widely across the cultural sector, disseminating learning and promoting academic impact.

Criticism Now provided an important opportunity to engage at length and in depth with often overlooked questions about how and why we think and write about culture. I appreciate the rare and welcome chance to be involved in such an extensive and thoughtful examination of an area outside my usual academic focus.

Frank Polatch, English undergraduate

Innovation offers:

- New ways for academics to collaborate across disciplines and with a range of organisations, to test new ideas, to enhance research and teaching and to increase the impact of their work.
- Opportunities for students to develop creative thinking and new skills by working alongside professionals in academia, arts and culture.
- Dedicated time, space and expertise to incubate ideas, supporting the cultural sector in developing new responses to key challenges and opportunities.

During our first year, **Innovation** collaborations included a series of new approaches to public interaction with museums and galleries that generated five prototypes, including a 'haptic glove' allowing visitors to virtually 'touch' objects; a new methodology for translating ideas and concepts across different art forms, in *Translation games*; a 'spiral' of contemporary commissions for Derry-Londonderry City of Culture 2013 reinterpreting the 6th century legacy of monastic learning, in *Colm Cille's spiral*; and four different potential 'futures' for Notting Hill Carnival.

Through more than 20 Innovation projects, we worked with over:

- 125 Academics
- 35 Departments
- 115 Partners
- 100 Students.

I am extremely grateful to have been given the opportunity to deliver *Carnival Futures: Notting Hill Carnival 2020*. The Cultural Institute at King's introduced me to new collaborators and funding opportunities and fine-tuned my proposal by including digital elements, which brought my research to a broad audience. In its first two weeks online the project's video was viewed over 600 times. I am continuing my work on Notting Hill Carnival in a new project, FestiM, which was made possible by the skills and experience I developed working as an investigator funded by the Cultural Institute.

Nicole Ferdinand, CMCI PhD student

The Cultural Institute has pioneered new approaches to Knowledge Exchange through Ideas Labs and Open Spaces that bring together academics and arts organisations around specific themes and challenges. In our first year, more than 50 academics from 20 Departments across King's engaged with 50 arts organisations in conversations brokered by the Institute. The Cultural Institute continues to work with project teams to develop emerging prototypes, encouraging their uptake across the sector.

I have been pleased to discover shared areas of interest and expertise in an emerging field that is relevant to both organisations, which I hope will bear fruit in the future.

Mark Flashman, BBC collaborator, Aesthetic archive

Presenting Practice

Changes in the technological, social and economic environment are causing arts practice to evolve as artists respond creatively to identify opportunities within the challenges. Emerging art forms blur the lines between artist and audience, while developing technologies offer new models of expression, communication, engagement and dissemination.

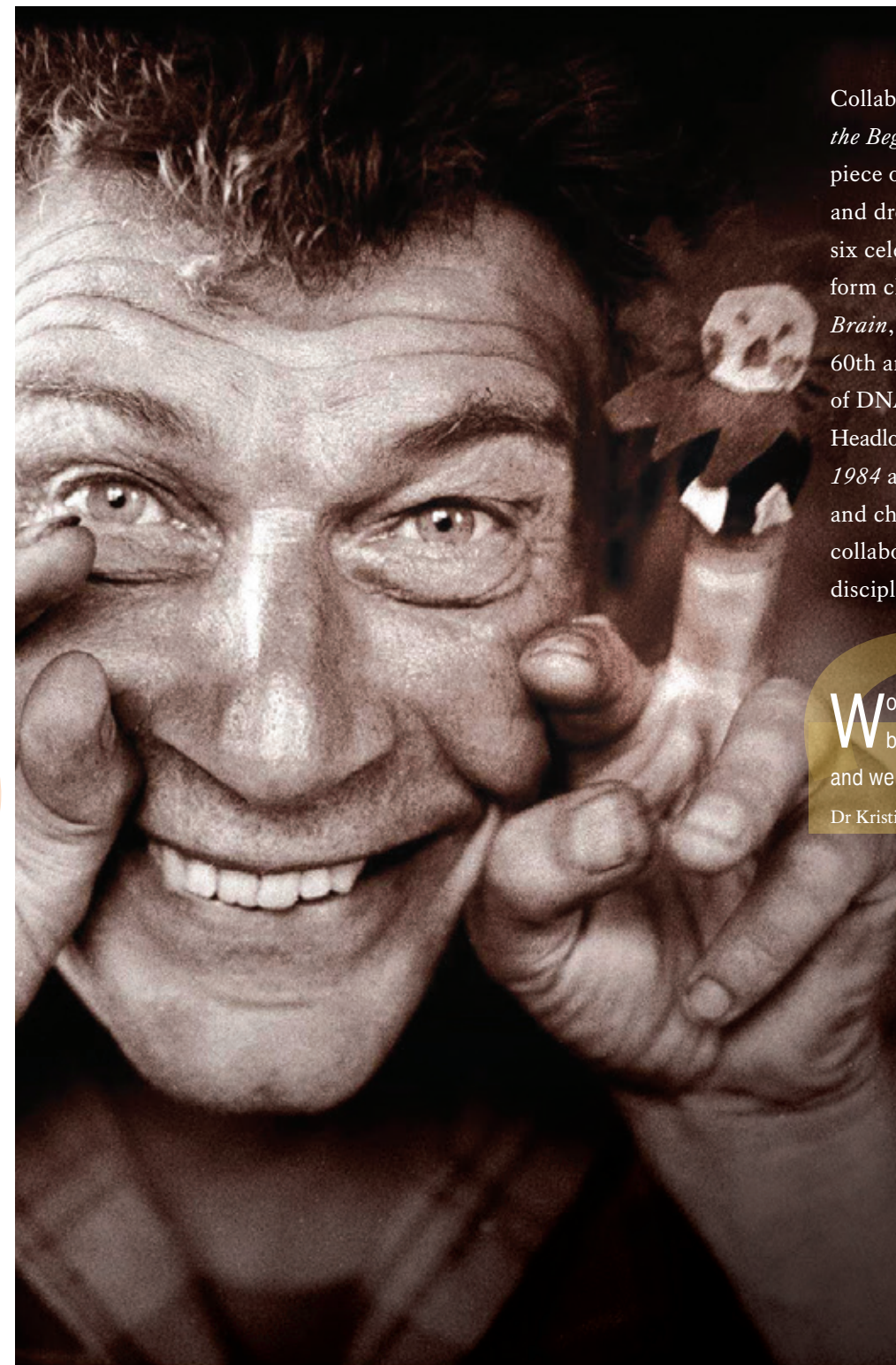
Presenting Practice provides a framework through which academics, students, artists and producers can explore these opportunities, enhancing and enriching research and practice through creative collaboration in the public arena. The programme recognises that public engagement is integral to both academic research and artistic practice: a vital tool in the cycle of iteration, response and reiteration that advances learning and drives innovation.

Photo 51 was hugely successful, and the input and support of the Cultural Institute team was vital in every area of the project. It's great to have a professional in-house producing team.

Dr Richard Wingate,
MRC Centre for Developmental Neurobiology

Presenting Practice offers:

- New ways for **academics** to collaborate across disciplines, to develop research through practice and to connect with wider and more diverse publics.
- Opportunities for **students** to engage with practising artists and gain real world production experience.
- Routes for the **cultural sector** to develop practice through access to research, and a platform to explore new approaches to creative production and audience engagement.



Collaborations during our first year included *In the Beginning Was the End*, a major site-responsive piece of promenade theatre with Somerset House and dreamthinkspeak; *Joy of Influence*, which saw six celebrated novelists discuss an alternative art form close to their heart; *Photo 51: from DNA to the Brain*, which showcased artists' responses to the 60th anniversary of the discovery of the structure of DNA; *Digital Doubles*, a collaboration with Headlong exploring the relationship between Orwell's *1984* and surveillance in contemporary Britain; and choreographer Shobana Jeyasingh's ongoing collaboration with six very different academic disciplines, from robotics to geography.

Working collaboratively on the John Berger exhibition brought huge benefits to both our organisations, and we look forward to future joint projects.

Dr Kristian Jensen, British Library

Presenting Practice included:

- 48 Performances
- 10 Cinema screenings
- 7 Podcasts
- 6 Exhibitions
- 6 In Conversations.

We engaged with more than:

- 50 Academics
 - 20 Departments
 - 40 Partners
 - 75 Students
- and audiences of 47,000.

Selecting just three projects from the activity supported by the Cultural Institute this year marks the diversity and depth of the programming which is now enlivening the College. Juneau Projects, a marvellous collaboration between artists, academics and the public touches an ironic nerve in a University, where the usefulness of knowledge to our collective survival should never be presumed. *Plant Science*, by Forster & Heighes in collaboration with the Performance Foundation, was an archaeological treat. It is rare enough to see the work of the modernist great Gertrude Stein, but to see *Tender Buttons* choreographed by Aletta Collins in collaboration with a team of creatives and Dr Anna Snaith from the English Department was superb. The Anatomy Museum was used in the way it was always intended, to deliver a multimedia, immersive environment of literary and performance wonder.

Professor Alan Read, Department of English

One of the most tantalising aspects is being allowed to wander at will along the dimly-lit maze of rooms, corridors and stairwells that link King's with the elegance of Somerset House... It is impossible not to admire such vision and large-scale ambition; our theatrical ecology thrives on such innovators.

Evening Standard, 6 February 2013

In the Beginning Was the End brought an audience of 20,000 into King's

Working with Headlong as part of the Cultural Institute's intern programme was an absolutely invaluable experience for developing my future career – to experience first-hand the risk taking and innovative collaboration between the Cultural Institute and the practitioners, with such central academic input, was really exciting.

Erin Capistrano, English MA student

Projects 2012-13

Created in partnership with academics, cultural organisations and artists.

Cultural Enquiry

Beyond Performance: a Cultural Enquiry into major events and culture

Innovation

Projects

Artist as citizen and intermediary
Shakespeare400
Aesthetic archive
Carnival futures
Colm Cille's spiral
Developing cultural consumers online
Mobility to immersion
Science in India
Translation games
(Re)creating culture

Ideas Labs

Arts & Digital
Engagement & Diversity
Curation & Programming for the 21st century

Seminars and roundtables

Community engagement
Urban dialogues
Curation & Programming for the 21st century
TippingPoint
Post-1945 collecting policy

Presenting Practice

Performances

In the Beginning Was the End

Cinema screenings

NT Live
- The Last of the Haussmans
- The Magistrate
- People
- This House
- The Audience
- Macbeth

Glyndebourne

- Ariadne auf Naxos
- Hippolyte et Arice
- Don Pasquale

ROH cinema

- Alice's Adventures in Wonderland

Podcasts

While You Wait

- Waiting... now
- Waiting... in a queue
- Waiting... for the late Miguel Romero
- Waiting... with Rachel and Peter
- Waiting... to be born
- Waiting... in a hairdressers
- Waiting... to come home

Exhibitions and related events

Sebastião Salgado

John Berger: Art and Property Now

- Redrawing the maps
- Dear John letters
- Collaborations
- Life drawing

Photo 51: From DNA to the Brain

- Symmetry C2
- Family open day

Integrating Knowledge

Objects of Fantasy

- Artist talk

Plant Science

- Plant thinking

In Conversations

The Joy of Influence

- Kazuo Ishiguro on film
- Lavinia Greenlaw on television
- John Lanchester on video games
- Sarah Hall on painting
- Alan Warner on pop
- Colm Tóibín on opera

Knowledge Producers

- Fuel
- Shobana Jeyasingh Dance
- Headlong

Details of artists, creatives and collaborators can be found on our webpage at www.kcl.ac.uk/culture

Internship programme

AHRC Cultural Engagement Fund

Dr Georgina Guy (English postdoctoral)
Tate/Science Museum
Dr Althea Legal-Miller (English postdoctoral)
Three Faiths Forum
Dr Sarah Lewis (English postdoctoral)
Shakespeare400
Dr Daniel Mutibwa (Communications postdoctoral)
Mapping Communities

King's Cultural Challenge

Emily Browne (CMCI MA student)
Southbank Centre
Mimi Doulton (Music undergraduate)
Royal Opera House
Kate McEnery (English PhD student)
Royal Shakespeare Company
Stella Toonen (CMCI MA student)
V&A

Knowledge Producers programme

Will Warrener (CMCI MA graduate) coordinator
Erin Capistrano (English MA student) Headlong
Chris Wilkinson (CMCI MA student) Fuel

Creativeworks London PhD in Residence scheme

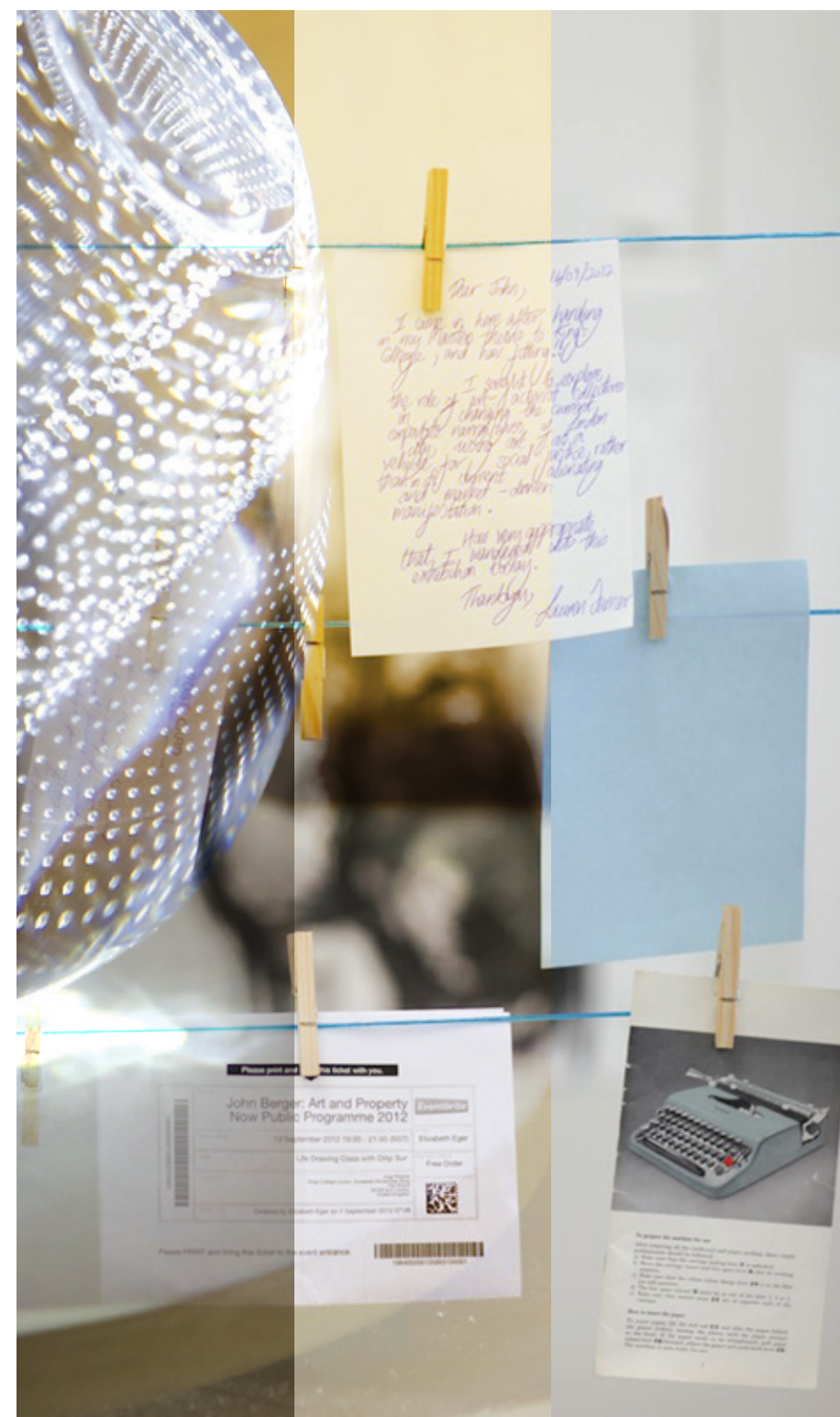
Rebecca Enderby (Geography PhD student) Coney
Sam Holmes (DEPS PhD student) FanSHEN

What Next?

Nicky Chambers (CMCI MA student)
coordinator

Cultural Institute

Christopher To (War Studies MA student)
events assistant



Collaborators

Our projects have engaged with a wide range of academics, cultural organisations and creatives.

Academics

- Dr Chris Abbott

Dr Ruth Adams

Dr Btihaj Ajana

Professor Tony Allan

Professor Kaspar Althoefer

Dr Maria Alvarez

Professor Sheila Anderson

Dr Johan Andersson

Professor Louise Archer

Sumanta Barua

Sarah Beake

Professor Chris Berry

Professor Debra Bick

Dr Tobias Blanke

Dominique Borel

Professor Catherine Boyle

Professor Raymond Boyle

Dr Martin Brady

Professor Bill Brewer

Dr Tom Brown

Dr Clare Buckley

Dr Emily Butterworth

Professor Alex Callinicos

Professor Erica Carter

Professor Ellis Cashmore

Professor Frances Cleaver

Professor Nick Clifford

Dr Ruth Craggs

Dr Hannah Crawforth

Dr Roberta Comunian

Dr Bridget Conor

Dr Sarah Cooper

Dr Rod Dacombe

Dr Lea Ann Dailey

Dr Santanu Das

Dr Juliet Davis

Dr Chiara de Franco

Sharmila de Sousa

Professor Emma Dillon

Professor Justin Dillon

Dr Sarah Dustagheer

Rebecca Enderby

Charlotte Fereday

Nicole Ferdinand

Dr Lola Frost

Professor Mervyn Frost

Dr Beatriz Garcia

Billy Gazard

Professor Alexandra Georgakopoulou-Nunes

Dr Paulo Gerbaudo

Professor Rosalind Gill

Professor Paul Gilroy

Maggie Gold

Dr Sacha Golob

Dr Mike Goodman

Dr Kelina Gotman
- Professor James Gow

Professor Jeremy Green

Dr Samuel Greene

Dr Georgina Guy

Professor Ian Henry

Professor Paul Heritage

Sam Holmes

Professor Louise Howard

Professor Simon Howell

Professor Brian Hurwitz

Dr Angela Impey

Professor Vivienne Jabri

Professor Ananya Jahanara Kabir

Dr Stephen Jones

Anna Jordanous

Professor Frank Kelly

Sunghee Kim

Anna Kolliakou

Jelizaveta Konstantinova

Dr Gretchen Larsen

Dr Alan Latham

Dr Hye-Kyung Lee

Dr Dan Leech Wilkinson

Professor Clare Lees

Dr Althea Legal-Miller

Dr Sarah Lewis

Min Li

Alvin Lim

Dr Lisa Kingstone

Professor Michael Luck

Michael Takeo Magruder

Dr Sarah Cooper

Dr Johanna Malt

Richard Mason

Dr Bridget McConnell

Professor Josephine McDonagh

Dr David McGillivray

Professor Gordon McMullan

Dr Áine McMurtry

Professor Gayle McPherson

Dr Milena Michalski

Dr James Millington

Dr Frederick Moehn

Dr Silvia Montes-Garcia

Dr Ian Mudway

Dr Daniel Mutibwa

Dr Thrish Nanayakkara

Dr Zoe Norridge

Professor Andrew O’Hagan

Dr Iyabo Osho

Tom Overton

Dr Ralph Parfect

Iain Perdue

Professor Anthony Pereira

Dr Sanja Perovic

Dr Barry Peters

Dr Jahnavi Phalkey
- Professor David Phillips

Chloe Preece

Professor Andrew Prescott

Professor Ben Quash

Dr Bernadette Quinn

Anuradha Ranasinghe

Professor Alan Read

Professor Anna Reading

Elisa Reynolds

Professor Max Saunders

Dr Ben Schofield

Richard Schofield

Dr Christina Scharff

Dr Theron Schmidt

Paula Serafini

Dr Lara Shalson

Professor Michael Silk

Dr Catherine Smale

Dr Thomas Smith

Dr Anna Snaith

Professor Brian Sutton

Dr Paul Sweetman

Professor Guy Tear

Professor Michael Trapp

Professor Mark Turner

Dr Julie Vallortigara

Dr Mattia Veronese

Paul Vetch

Dr Ricarda Vidal

Dr Dirk Vom Lehn

Viktoria Vona

Professor Evelyn Welch

Professor Sir Simon Wessely

Dr Catherine Wheatley

Dr Heather Wiebe

Dr Jennifer Wild

Dr Darren Williams

Dr Nick Wilson

Dr Richard Wingate

Dr Hope Wolf

Professor Patrick Wright

Schools

- Arts & Humanities

Biomedical Sciences

Dental Institute

Dickson Poon School of Law

Florence Nightingale

School of Nursing & Midwifery

Institute of Psychiatry

Medicine

Natural & Mathematical Sciences

Social Science & Public Policy

Departments

- Additions

Biochemistry

Byzantine & Modern Greek Studies

Classics

Culture, Media & Creative Industries

Comparative Literature

Craniofacial Development & Orthodontics

Diabetes & Nutritional Sciences

Research Division

Digital Humanities

Modern Language Centre

Education & Professional Studies

English

European & International Studies

Film Studies

French

Geography

German

History

Infectious Diseases

Informatics

King’s Learning Institute

Management

Mathematics

Menzies Centre for Australian Studies

MRC Centre for Developmental Neurobiology

MRC-HPA Centre for Environment and Health

Music

Pharmacology & Therapeutics

Pharmacy

Philosophy

Physics

Physiology

Political Economy

Primary Care & Public Health Sciences

Spanish, Portuguese & Latin American Studies

Theology & Religious Studies

War Studies

Wolfson Centre for Age Related Diseases

Public Engagement Department

- Christopher Coe

Archives & Information Management

- Patricia Methven

Global Institutes

- Brazil Institute

India Institute

Institute of North American Studies

Lau China Institute

Russia Institute

Cultural organisations

- Apples and Snakes

Arden Collection

Artichoke

Association of British Calypsonians

Art and Christianity Enquiry

Arts Council England

Barbican

Battersea Arts Centre

BBC

Ben Uri Gallery

BFI

Birmingham Museum and Art Gallery

body>data>space

Braunarts

British Association of Sound Systems

British Association of Steel Bands

British Library

British Museum

Caper

Camden People’s Theatre

Caribbean Enterprise Network UK

Cardboard Citizens

Carnival Arts and Masquerade Foundation

Carnival Village

Central St Martins

The Children’s Museum

China Culture Connect

City of London Festival

Clod Ensemble

Coney

Crafts Council

CREATE

Creative Scotland

Creativeworks London

The Culture Capital Exchange

Culture Northern Ireland

DCMS

De La Warr Pavillion

Derry-Londonderry City of Culture

Design Museum

Difference Exchange

dreamthinkspeak

Elio Studio

English National Ballet School

Entelechy Arts

- European Tourism Futures Institute

Face Front Inclusive Theatre

Farnham Maltings

fanSHEN

Fuel

Furtherfield

Gasworks

Glasgow Life

Glyndebourne

Goethe Institute, Kigali

Guggenheim, Abu Dhabi

Guildhall School of Music and Drama

The Hat Factory

Headlong

Heritage Arts Company

Horniman Museum

Imperial War Museum

Indian National Trust for Art and Cultural Heritage

Invisible Dust

Ishyo Arts Centre, Kigali

Julie’s Bicycle

Juneau Projects

Kinetica

Kuumba Youth Music

Lambeth Palace Library

Legacy Trust UK

Lichfield Cathedral

London Bubble Theatre Company

London Review of Books

Louvre Abu Dhabi

London Fusion

London Philharmonic Orchestra

London Symphony Orchestra

Mackintosh Museum, Glasgow

School of Art

Man & Eve Gallery

Metro-Boulot-Dodo

Modus Operandi

Museum of London

The National Archives

National Council of Science

Museums, India

National Gallery

National Maritime Museum

National Museum of Qatar

National Theatre

Natural History Museum

Nehru Memorial Museum and Library, New Delhi

November Ventures

The Photographers’ Gallery

Partner, Garbers & James

Architects

Positive Steps

- Punchdrunk

Raqs Media Collective

Rosetta Life

Rosie Kay Dance Company

Roundhouse

Royal Court Theatre

Royal Opera House

Royal Shakespeare Company

Royal Society of Literature

RSA

Sadler’s Wells

Sage Gateshead

Science Gallery Dublin

Science Museum

Serendipity

Shakespeare’s Globe

Shobana Jeyasingh Dance

Shristi School, Bangalore

Somerset House Trust

Southbank Centre

Sphinx Theatre Company

Spitalfields Music

Spread the Word

Take the Space

Tamasha Theatre Company

Tate Britain

Tate Modern

Theatre Royal Stratford East

The Hub

The Visual Collective

Three Faiths Forum (3FF)

TippingPoint

Tricycle Theatre

Trinity Laban Conservatoire of Music and Dance

UP Projects

UK Centre for Carnival Arts

V&A

Verbal Arts Centre

Wayne McGregor | Random

Dance

Wellcome Collection

What Next?

White Cube

Young Vic

Creatives

- Alby James

Colleen Becker

Malika Booker

Mayuri Boonham

Anna Cady

Lottie Child

John Christie

Paul Clark

Aletta Collins

Henry Cooke

- Meryl Doney

Christine Donnier-Valentin

Zena Edwards

Tim Etchells

Chris Fittock

Ewan Forster

Pujan Ghandi

Lewis Gibson

Adrian Gordon

Orlando Gough

Lavinia Greenlaw

Sarah Hall

Gill Hedley

Dougald Hine

Christopher Heighes

Caroline Horton

Kazuo Ishiguro

Shelley James

Stefan Kaegi

Shaheer Kasmani

Katja Knecht

Scott Ramsey Kyle

John Lanchester

Brian Lobel

Marcus Lyon

Rachel Mars

Alistair MacDonald

Victoria Melody

Jo Melville

Jean Mohr

Dave Price

Nikki Pugh

Michael Regan

Matt Rowe

Aura Satz

Joana Seguro

Rajni Shah

Tristan Sharps

Fleeta Chew Siegel

Alex Spryropoulos

Carla Steinberg

Dilip Sur

Arthur Swindels

Dan Tagg

David Taylor

Colm Tóibín

Simon Fisher Turner

Jenny Walwin

Alan Warner

Ben Vickers

Sylvia Xuhua

Rayhan Yaziri

Wai Yin Kwok

Cui Yin Mok

Wang Yuyang

This has been an outstanding first year for Culture at King's. The Cultural Institute has made a major impact within the College, bringing people from different parts of the institution together in a number of important and innovative cultural endeavours. The Institute has also had great success in strengthening and developing new relationships with external institutions. The prospective Science Gallery at King's combines enhanced internal cohesion with innovative external links. Altogether much has been achieved and there is great momentum.

Professor Sir Rick Trainor, Principal



Photo Phil Sayer

Developing close links with cultural partners has been a key part of the College's strategy for some time. It is extremely gratifying to see how much progress has been made in intensifying existing partnerships and developing new ones over the past year.

Professor Sir Lawrence Freedman,
Vice-Principal, Strategy and Development



Photo Michael Wynne

Culture at King's

Cultural Partnerships

Deborah Bull, Director

Ruth Hogarth, Head of Administration

Cultural Institute at King's

Katherine Bond, Director of Innovation

Alison Duthie, Director of Programming

Science Gallery at King's

Dr Daniel Glaser, Director

Academic Associates

Professor Sheila Anderson, Digital Humanities

Professor Catherine Boyle, Spanish, Portuguese & Latin American Studies

Professor Ben Quash, Theology & Religious Studies

Professor Mark Turner, English

Dr Hope Wolf, English

Sector Associates

Hilary Carty

Gus Casely-Hayford

Anthony Lilley

Jenny Waldman

Knowledge Exchange Associates

Dr Ruth Craggs, Geography

Charlotte Fereday, Spanish, Portuguese & Latin American Studies

Anna Kolliakou, Institute of Psychiatry

Richard Mason, French

Paula Serafini, Culture, Media & Creative Industries

For contact details visit

www.kcl.ac.uk/culture

With grateful thanks to the teams that have delivered this work during 2012-13

Kaye Barham, Yvonne Castle, Sophie Cornell, James Crawford, Dr Dorian Hayes, Fran Hegyi, Tim Henbrey, Emma Houston, Dr Sarah Lewis, Emma Paterson, Will Warrener, Adam Werlinger.

www.kcl.ac.uk/culture
www.london.sciencegallery.com
[@CulturalKings](https://www.instagram.com/CulturalKings)
[@SciGalleryLon](https://www.instagram.com/SciGalleryLon)
[facebook.com/CulturalKings](https://www.facebook.com/CulturalKings)
[youtube.com/CulturalInstKings](https://www.youtube.com/CulturalInstKings)

