

Culture at King's

2013-14 IN REVIEW





A look back

In 1852 John Henry Newman set out his thoughts on the role of a university, championing a well-rounded education that teaches students ‘to think and to reason and to compare and to discriminate and to analyse’. A university’s primary purpose, he wrote, was to give students ‘the clear, calm, accurate vision and comprehension of all things’ that supports good judgment: ‘prophetic from its knowledge of history’ and with ‘supernatural charity from its freedom from littleness and prejudice’.



Newman’s sentiments came to mind as I read an introductory message this summer from our new Principal, Professor Ed Byrne. In his

note, the Principal sets out the role of the university in assisting ‘the development of analytical skills, willingness to engage in debate, tolerance of ambiguity and lateral thinking in our graduates’ and describes a responsibility to produce ‘educated citizens who are not only proficient – if not leaders – in their professions, but able to take part in a measured and informed debate about the great issues of our time’. The world may be very different, but 160 years after Newman, our responsibility to provide our students with the fully rounded education that underpins civil society remains unchanged.

Throughout my second year at King’s, it’s been heartening to see the powerful role that culture can play in creating the environment where this kind of education can take place. Through cultural partnerships we’ve offered students an unparalleled range of opportunities to develop new ideas, to think imaginatively, to discover new skills, to challenge conventions and to apply their learning in new environments: from sector internships, through behind-the-scenes access to the development process for *Privacy* at London’s Donmar Warehouse, to

midwifery experienced through the music of Sawchestra.

At the same time, we’ve continued to connect the university’s academics with cultural organisations and artists, ensuring that knowledge generated within King’s has real impact in the sector, where it can stimulate new approaches to contemporary challenges and opportunities. I’m particularly proud that we have played a leadership role in addressing the sector’s increasing demand for access to evidence, through the development of CultureCase (www.culturecase.org). Designed specifically with the end user in mind, this web-based resource collates academic-standard research and puts it in the hands of the cultural sector, where it can inform decision-making and help to build a compelling case for investment.

The benefits of these collaborations flow in both directions. Cultural partnerships offer academics across King’s new ways to approach their work and Professor Ben Quash’s description of one of our creative hubs, the [Cultural Institute](#), as ‘completing an electrical circuit and channeling academic energy to new places’, vividly encapsulates the unique role we play in brokering collaborations that unlock ideas and provoke alternative perspectives on research.

As our second year drew to a close I was very pleased to see our first series of pre-opening programming take place in and around the site on Guy’s Campus that will become [Science Gallery London](#). *Frequencies*

brought together academics, students, artists and local communities and gave us a taste of the potential for this new facility to create collisions between science and art that will enhance the King’s experience for researchers and students while connecting the university more effectively with its locality.

I’m very grateful to those people and organisations that have supported and enabled all this work – in particular, Wellcome Trust, Guy’s & St Thomas’ Charity, Legacy Trust UK and LUMA Foundation – and to the many colleagues across the university and the cultural sector whose engagement has made it possible. I’d also like to thank my teams for the ongoing dedication and hard work that have enabled the successes featured in this report.

The following pages set out what was achieved over the course of the last year for student and academic communities, for King’s and for arts and culture. In collaborations that extend across the university and out into the sector, we’re setting out a new vision for how universities can work in partnership with artists and cultural organisations to inspire students, enrich academic research, drive innovation, widen participation and engage a broader public – in cultural London and beyond.

Deborah Bull
*Director, Cultural Partnerships,
King’s College London*

LEFT: Robot from *Welcome to Happy Redoubt* by Juneau Projects. Image by Jana Chiellino



Culture at King's

Through [Culture at King's](#), we aim to connect the finest minds across higher education and cultural practice, finding new ways to enhance the academic and student experience while, at the same time, adding value and delivering benefits across arts and culture.

Our activity is realised in a number of ways, including:

- ♦ A programme of Cultural Enquiries, which provide academic insights and recommendations on major issues, from the legacy of the Cultural Olympiad to access to the arts for young people.
- ♦ The creation of tools like [CultureCase](#), which makes academic research accessible to those people who can use it most effectively in their work.
- ♦ Two cultural hubs: the [Cultural Institute](#) and [Science Gallery London](#).

The [Cultural Institute](#) connects the university with practitioners, producers, policy makers and participants across arts and culture, creating space where conventions are challenged and original perspectives emerge. Through its programmes and activities, the Cultural Institute aims to put academic research to work in the cultural sector, enhance the student experience, inspire new approaches to teaching, research and learning and increase public engagement with the work of King's. [Science Gallery London](#) – set to open on Guy's Campus in early

2016 – offers an innovative space where science and art collide. Part of the Global Science Gallery Network, Science Gallery London will bring together researchers, students, local communities and artists in new ways to stimulate fresh thinking and drive innovation.

Partnership is fundamental to everything we do: we work in partnership with students and academics across our eight Faculties and the Global Institutes, and with an ever-increasing number and range of artists and cultural organisations across the sector.

Through cultural partnerships, we have:

- ♦ Enriched the university experience of nearly 1,800 students, providing employment, internships and events and exhibitions, opening up access to the best minds in arts and culture

LEFT: *Museum of Water*, installation by Amy Sharrocks, commissioned and produced by ArtsAdmin and Somerset House Trust, in partnership with the Cultural Institute and LIFT. Image by Jana Chiellino

RIGHT: Post-apocalyptic market stalls from *Welcome to Happy Redoubt*. Image by Jana Chiellino



as part of their learning. These collaborations have also allowed our cultural partners to engage with the next generation of producers, practitioners and participants, benefiting from their original thinking and new ideas.

- ♦ Supported over 160 academics from 45 departments across King's, giving them opportunities to collaborate with artists and cultural organisations to transcend disciplinary boundaries and put their research to work in the cultural sector.
- ♦ Connected King's with nearly 400 cultural organisations, artists and creatives – from the Crafts Council to the BBC, China Culture Connect to the Mental Health Foundation, the Donmar Warehouse to Resonance FM – creating spaces for innovation and ensuring that King's research has

genuine impact beyond our walls.

- ♦ Attracted almost 30,000 visitors to our exhibitions and events, with a further 65,000 listening to our podcasts, engaging a broader public with the work of the university and providing our academics with a live audience on which to test out ideas.



The close links between the Cultural Institute and our department have proved both productive and very exciting. These links are extremely valuable to us as individuals and as a department, and I hope they continue to grow.

Professor Josephine McDonagh
Former Head, Department of English

Building on the university's long history of collaboration and interdisciplinarity, the second year of Culture at King's has shown that

the university has much to offer the cultural sector, but also much to gain. The World Economic Forum Global Agenda Council has recognised the potential for art to 'exert a powerful influence on societal development' and for artists to 'challenge commonly held perspectives with innovative thinking, raise awareness about social issues, break down barriers to cross-cultural understanding and global dialogue and inspire creative ideas'.

In line with its mission to work in service of society, [King's College London](#) has set itself an ambitious challenge: to identify solutions to some of the world's biggest questions. With its capacity to bridge divides, challenge the status quo and provoke new thinking, Culture at King's has an increasingly important role to play in helping the university deliver on this ambition.



Enhancing the student experience

In its recent strategy for the creative industries, [Create UK](#), the Creative Industries Council identified the importance of increasing opportunities for young people that ‘bridge the gap between study and the world of work’ and of an education system that ‘includes a commitment to creativity’.

Our partnerships with the cultural sector do just that. They provide students, who are at the heart of everything we do at King’s, with both original learning opportunities and real-world work experience, building critical – and universal – attributes for today’s increasingly competitive job market such as creativity, flexibility and imagination. This helps sustain the university’s position in the top three universities for graduate employability.

Opening doors

According to Sir Nicholas Serota, Director of Tate, ‘today’s interns are tomorrow’s arts sector workforce... internships are a valuable learning and development opportunity for those aspiring to a career in the arts sector’. Perhaps the most distinctive internship programme we created this year was the second King’s Cultural Challenge, a chance for four students to win a paid internship with the Royal Opera House, RSC,

Southbank Centre and V&A, giving them unique opportunities and insights into the organisations and how they work. 131 students took part in this year’s Challenge, proposing how the four organisations might work together to ‘share’ audiences. The winning ideas



Working with the Science Gallery London team was an excellent experience, allowing me to develop skills in a diverse and challenging environment. I am honoured to have been able to work on such an important development for King’s, particularly on a project focused on combining sciences and art, and engaging young people.

Claire Jordan
BSc Nutrition student

LEFT: Lauren Holden, one of the winners of King's Cultural Challenge 2014. Image by David Tett

TOP RIGHT: Promotional image for Digital Double app created in collaboration with Headlong

BOTTOM RIGHT: Student at King's Cultural Challenge 2014. Image by David Tett



for theatre audiences to uncover the extent to which Big Brother is watching them, used by over 7,000 people so far.

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This was an excellent opportunity for me to put into creative practice my academic research on the issues of surveillance, technology and the politics of identity. I also now use the Digital Double app in my postgraduate teaching courses to demonstrate key points surrounding the debates on surveillance mechanisms.

Dr Btihak Ajana

Academic lead on 1984 collaboration and lecturer in CMCI/Digital Humanities

Working with us

This year, Culture at King's has engaged with nearly 1,800 students, welcoming over 1,600 to our activities and providing nearly 180 with employment through our public events programme. 16 internships within our team and with our cultural partners have offered first-hand experience of working in the cultural sector, while the pre-opening programming for Science Gallery London is already providing new opportunities for student employment and skills acquisition.

This year we took part in the university's first [Undergraduate Research Fellowship scheme](#), which aimed to offer students the opportunity to work on and experience a research project alongside academics from Faculties and Institutes across King's. Megan Beech (English), Ruby Guyatt (Theology) and Claire Jordan (Nutrition) undertook research projects that will help shape our future activity. Claire is continuing to contribute to the Science Gallery London team.

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Working at the Cultural Institute opened my eyes to the work of photographers, writers, artists I hadn't been exposed to before and the public events introduced me to some incredibly interesting people – including artists whose galleries I have visited since.

Sophie Lally

PhD student, English

included a 'disloyalty app', which rewards patrons of one venue with exclusive offers for 'checking in' at events held by the others. The app was subsequently featured in *Arts Professional*.

Going behind the scenes

This year we were able to provide students with unrivalled opportunities for hands-on experience and behind-the-scenes access. Examples include:

- ♦ 10 students participating in workshops with the Donmar Warehouse creative team and Anthony Lilley, AHRC Council member and CEO of Magic Lantern Productions (and a Sector Associate for the Cultural Institute), which helped shape the development of *Privacy*.

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The process of taking part in the Challenge alone was invaluable – with the chance to test my ideas with professionals from the four institutions involved. I feel exceptionally privileged to have been given such an amazing opportunity, which may even result in putting my proposal into practice!

Lauren Holden

BMus Music student and winner of King's Cultural Challenge 2014

- ♦ Students and academics working with theatre company Headlong as it transformed Orwell's *1984* for the stage. The collaboration, led by Dr Btihak Ajana, lecturer in CMCI/Digital Humanities, resulted in the production of the Digital Double: a free-to-use app



Stimulating new approaches to research

In the 21st century, universities have a distinctive role to play in their communities, generating new knowledge that contributes to the economy and to quality of life. [King's College London](#), with its position at the heart of the world's most vibrant capital city, offers its academics unrivalled access to cultural London and beyond, helping to ensure that their research is genuinely rooted in need and delivers real impact outside the university's walls.

Our programmes have worked in various ways to stimulate new approaches this year and Science Gallery London will add to this as it provides more and more platforms for live action research and for academics to collaborate with artists and the wider public. The fresh perspectives these collaborations afford our academics add real value to their research.

Promoting interdisciplinarity

As outlined in Nesta's [Creating value across boundaries](#) report, 'Interdisciplinary innovation... reflects a growing understanding about the nature of the knowledge economy – the ideas needed to solve a problem are often in a different place from the problem itself, making interdisciplinary innovation an essential tool'.


We have amplified the university's focus on interdisciplinary research and innovation by creating connections between arts and culture and a wide range of academics from across King's.



My engagement with the Cultural Institute resulted in a paradigm shift in the way I view robots as embedded functional beings in society.

Dr Thrishantha Nanayakkara
Senior Lecturer, Department of Informatics

Our Ideas Labs and Open Space events bring together a diverse range of academics and arts professionals around a core theme as a starting point for knowledge exchange and new collaborations. This year, 26 academics and 19 cultural sector



| *Aaron and Jajo*, by Beryl Bainbridge

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Inviting a wide range of academics from human geography to neuroscience into the unknown ambit of contemporary dance produced surprising insights for both of us as we together explored the common obsessions with and interrogations of the human body.

Shobana Jeyasingh
Artistic Director, Shobana Jeyasingh Dance

Pairing academics with artists

We have enabled academics to enhance their work by partnering with artists, encouraging them to engage a new public through cultural collaborations and to make their research porous to public interaction. As Professor John Womersley, Champion for Public Engagement at Research Councils UK, says, ‘public engagement in research is vital. It enriches the research process and ensures the results of our work reach out beyond the usual environments of academia, business and government’.

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Curating the Bainbridge exhibition has changed the way I think about academic research and how it can be presented to a wider public. At an early stage in my career this has been transformational.

Dr Susie Christensen
Curator of *Art & Life: The Paintings of Beryl Bainbridge*, post doc (Department of English)

partners were brought together to discuss themes of Arts & the Global and Arts & Digital, with projects now in development for the coming year.

The partnerships we brokered between academics and three independent producers – Shobana Jeyasingh Dance, Fuel and Headlong – resulted in events ranging from films to performance, all developed through cross-disciplinary research that prompted the academics to think differently about their work. Collaborating with a choreographer encouraged one of our robotics professors to take his research in a new direction, while a professor of culture and creative industries will now perform in the theatre piece supported by the project in which she participated.

Frequencies – Tune into Life was the first pre-opening activity from Science Gallery London. Designed to inspire people to think about how their body works, the project partnered eight musicians and artists with academics – from a student midwife to a consultant haematologist – to explore the rhythms of our lives and to use these cycles to create unique performance pieces staged across King’s and beyond.

Rwanda in Photographs: Death Then, Life Now saw Dr Zoe Norridge, Lecturer in English and Comparative Literature, work with Autograph ABP director Mark Sealy to curate the first international group show of work by professional Rwandan photographers, which brought nearly 5,000 people into King’s.

In *Art & Life: The Paintings of Beryl Bainbridge*, Dr Susie Christensen,

Department of English, used the paintings of the well-known novelist as a starting point for a journey through Bainbridge’s creative life. The project will shape her ongoing work and attracted nearly 8,500 visitors.

For *Midsummer Water Day*, academics from the departments of Geography and English, led by Professor Frances Cleaver, Professor Clare Lees and Professor Alan Read, developed a water-themed programme of talks and events inspired by Amy Sharrocks’ *Museum of Water*, bringing nearly 1,000 people to King’s on one day.

Accessing the best minds

As well as a host of cultural partners and supporters – we regularly attract high-profile speakers, from Arts Council England chair Sir Peter Bazalgette to Lord Bragg – this year saw the appointment of four respected Sector Associates to advise, extend and support our collaborations: Jenny Waldman, Director of the First World War Centenary Cultural Programme; Hilary Carty, Independent Consultant at Co-Creatives Consulting; Anthony Lilley, AHRC Council member and CEO of Magic Lantern Productions; and curator, broadcaster and cultural historian Dr Gus Casely-Hayford.

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Like completing an electrical circuit, the link that the Cultural Institute has established between research academics at King’s and our Sector Associates – with their huge range of connections and insights into the creative and cultural domains – has channeled academic energy to new places.

Professor Ben Quash
Department of Theology & Religious Studies

Our Associates have helped us explore potential collaborations, raised the profile of our work in the sector, provided fresh insights and perspectives to empower our academics and orchestrated successful events open to King’s and the sector, including a discussion between Anthony Lilley and Professor Andrew Prescott, former Head of the Department of Digital Humanities, on the implications of big data.



Addressing sector challenges & opportunities

Over the last year, two significant investigations – a [Warwick Commission](#) and the Arts & Humanities Research Council’s [Cultural Value Project](#) – have stimulated a renewed interest in articulating the various ways in which arts and culture add value. Debate continues about the parity of funding structures, with concerns voiced about an increasing middle class domination of the arts and the relationship between London and the regions.

Alongside these challenges are untapped opportunities and unanswered questions: the potential for cultural venues to capitalise on new technology, for example, or the role of criticism in a society where social media has made citizen-critics of us all.

Over the last year we have offered the sector a neutral space to address some of these issues, and a network

of academics to inject rigour and generate fresh perspectives.

Putting research to work

In April 2014 we launched [CultureCase](#), a free-to-use web resource putting academic research in the hands of the cultural sector. CultureCase gives practitioners access to lay summaries of academic research, to support

evidence-based decision-making and help build the case for investment. Created in response to a growing demand for access to evidence, it has already attracted well over 4,000 users.

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The work King’s is doing to bridge the divide between academic research and arts and cultural making is precious and particularly timely, given that the arts need to make their case more persuasively than ever, and to work ever more effectively with ever fewer means to do so.

David Lan

Artistic Director, Young Vic and Chair, What Next?

Examining the big questions

This year we launched our second Cultural Enquiry, due to report in early 2015, investigating the ways



Development performance of *Early Days (of a Better Nation)* at Battersea Arts Centre. Image by Ryoko Uyama

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Children and young people flourish through participation in the arts. Through this Cultural Enquiry into access to the arts for young people I hope that a comprehensive and deliverable strategy can be developed to release the great untapped reservoir of creative potential in this and the next generations of children and young people.

Marcus Davey
Chief Executive and Artistic Director
at the Roundhouse

in which successive governments have sought to provide young people with access to the arts.

We have also built on the recommendations made in our first Cultural Enquiry, *Beyond Performance*. The Enquiry made

the case for the creation of a consortium to maximise the value of major sporting and national events, which we are beginning to establish. To support this we have commissioned with Nielsen a public tracking study, the first systematic barometer of attitudes to culture in the UK, and will host our first major symposium in January 2015 in partnership with Deloitte and the British Council.

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The Major Events Consortium from Culture at King's promises to bring together all the key people in this space to ensure we build on current best practice and create new ways to really make this work.

Martin Green
Chief Executive, Hull City of Culture 2017

Science Gallery London will provide a further space to explore big, contemporary challenges, through the collision of art and science in the public realm.

Re-thinking the status quo

In the last year the Cultural Institute has brokered multiple partnerships between the sector and academics that have enabled a fresh approach to the way audiences participate in culture. At the heart of each emerging project is a key research question. Projects include:

- ♦ *53 Million Artists*, a partnership between artists David Micklem and Jo Hunter, and Dr Nick Wilson (Department of Culture, Media & Creative Industries) which aims to make an artist of everyone in England. It seeks to discover whether 'doing' art can be beneficial for everyone and whether positive action can transform society's take-up of art practice.

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What I value most from my involvement in *53 Million Artists* is being given permission by its co-founders... to be an artist; my approach to doing research has changed as a result.

Dr Nick Wilson
Department of Culture, Media &
Creative Industries

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With great insight the Cultural Institute matched us with Dr Nick Wilson in what could have been an awkward blind date but now feels like a lifelong relationship.

David Micklem
Co-founder, *53 Million Artists*

- ♦ *My First Inclusive Ballet*, a partnership between the Department of Education & Professional Studies at King's and English National Ballet School, which tackles the question of how to make ballet more accessible to children with learning difficulties and disabilities. The resulting resources have been used at 52 performances across the UK, reaching audiences of over 30,000.
- ♦ *Autopoiesis*, a digital project led by Dr Btihaj Ajana (Department of Culture, Media & Creative Industries/Digital Humanities) that aims to explore in what way digital technology and online space can provide people with a platform for artistic self-expression in the United Arab Emirates by encouraging them to submit art work. A pilot website has already attracted nearly 1,000 users.
- ♦ *Criticism Now*, a partnership with the Department of English, Royal Opera House, Young Vic and Mahogany Opera Group, which seeks to interrogate the nature of cultural criticism in the present day and explore the potential for a more considered forum for interrogating culture in partnership with the cultural sector.
- ♦ *Early Days (of a Better Nation)*, which saw experts in political economy from King's work with interactive theatre makers Coney to create an immersive theatre performance which challenges audiences to rebuild a country torn apart by civil war and aims to address the role of academic expertise in the development of participatory theatre.



Engaging a wider public with King's

Working in partnership with our academic and student communities and the sector, we are producing events and exhibitions that attract thousands of people into King's and are helping to put the university firmly on London's cultural map – from an immersive exhibition on the work of Derek Jarman to photographs depicting everyday life 20 years after the genocide in Rwanda.

Public engagement is not an end in itself. It enriches the work of our academics and, as former minister for universities and science David Willetts describes it, 'increases the impact research has on our society and economy'. Engagement is as vital to the experiment in art as it is in science, and for artists – for whom the public arena is their laboratory –

a key element of research takes place when they share their work.

Developing a consortium

We worked with Professor Mark Turner (Department of English) to bring unexpected collaborators together to mark the 20th anniversary of the death of film maker and King's alumnus Derek Jarman.

A group of key players – from Jarman's producer James Mackay to the BFI, ICA and publisher Thames & Hudson – came together at King's to devise a programme and develop a shared web resource as a focal point for Jarman-related activities that would bring his work to a wider public.

Jarman2014 saw over 50 events and exhibitions take place across the country. The Cultural Institute's own

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As curator of the *Derek Jarman: Pandemonium* exhibition, I really valued the input and support from the Cultural Institute in helping to celebrate this important creative thinker's life and work.

Professor Mark Turner
Department of English, curator of Derek Jarman: Pandemonium



Artist's impression of Science Gallery London by LTS Architects & Designers

immersive exhibition, *Derek Jarman: Pandemonium* and its related events programme, curated by Professor Turner, attracted over 6,000 people.

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The music was transformative. The exhibition as a whole breathtaking, cathartic.

Visitor to Derek Jarman: Pandemonium

As we approach the 400th anniversary of Shakespeare's death, we are working with the [London Shakespeare Centre at King's](#) and a consortium of leading cultural, creative and educational organisations to celebrate his legacy through a similarly connected series of public performances, exhibitions and creative activities in the capital and beyond.

Engaging a diverse audience

Our regularly changing programme of exhibitions, talks, workshops and screenings means we were able to attract an audience numbering nearly 30,000 this year. We have hosted 26 cinema screenings of theatre, opera and ballet direct from the West End, providing opportunities for over 2,600 people to engage with productions that might otherwise be inaccessible.

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I really enjoyed the NT Live screening... Thank you for making the play more accessible, I would have missed it otherwise.

Attendee of NT Live screening

Our programmes aim to create a permeable interface for the university, increasing engagement with communities around King's and encouraging and widening participation. This year at the Strand Campus over 18,000 people attended our public exhibitions in the Inigo Rooms and 1,000 came to King's for our *Midsummer Water Day*.

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I got to work with young people who were naturally interested in music and get them excited about science. This is just the start of the kind of opportunities that Science Gallery London will offer.

Rachel Williams

BSc Neuroscience student, Frequencies collaborator

On Guy's Campus, Science Gallery London will be particularly focused on providing opportunities for 15–25 year olds to engage with the university, supporting our ambitions to widen participation and encouraging engagement with STEM subjects, in line with government strategy.

In its [policy for engaging the public with science and engineering](#), the Department for Business, Innovation and Skills identifies that: 'For our prosperity to continue, the government believes we need high levels of skills in science, technology, engineering and maths (STEM), and citizens that value them.' *Frequencies*, our first pre-opening activity, has already begun to bring in young people from the local area with little appetite for 'traditional' science,

using music as an entry point into the worlds of neuroscience and midwifery.

Making art & science collide

King's has a long history of using its expertise to deliver solutions to some of the world's big questions. We believe arts and culture have a distinctive role to play in offering a different lens through which contemporary challenges can be explored.

The Cultural Institute has partnered with the Crafts Council to match makers with medical and scientific researchers to stimulate learning and innovation through a focus on the body, materials and processes. This has seen the first ever artists in residence in the King's Dissecting Room and promises to bring fresh perspectives to both academics and makers.

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The dissecting room is by no means an impersonal or soulless place: at the core of its purpose is the gift by an individual of their material remains. This generosity seals the continuity of a pattern of education that dates back to the Enlightenment. Far from a quirky paradox, notions of mending and repair seem part and parcel of this intimate and unusual territory.

Dr Richard Wingate

MRC Centre for Developmental Neurobiology on Crafts Council partnership

Science Gallery London will offer a focal point for this collision between art and science. Planned to open in 2016, it will bring together researchers, students, local communities and artists in new and innovative ways to stimulate fresh thinking and engage younger audiences in arts, science and the work of King's through its changing programme of exhibitions and experiences.

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The experience of working with such diverse collaborators represented a fresh challenge for Sawchestra, as we had never interfaced in that manner. The end result evolved into a unique piece... that communicated well on an artistic and acoustic level and was very well received.

Tim Pilcher and Sue Bradley

Sawchestra, Frequencies collaborator

Our staff & networks

None of the achievements of this year would have been possible without the ongoing hard work and dedication of our Directors, Head of Administration, associates and wider team.

Directors



Katherine Bond
Director, Cultural Institute

Since joining King's in 2007, Katherine has been developing the university's relationship with the arts and cultural sectors. In 2011 she played a key role in the creation of the Cultural Institute, with a focus on putting the university's academic research and expertise to work in the sector.

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What has excited me over the last year is seeing the research and expertise of our academics and students influencing the work of the cultural sector. 'Knowledge-based practice' is increasingly referred to across the sector and is supported by new resources like CultureCase; student workshops, such as those that informed the production of *Privacy* at the Donmar Warehouse; and the dissemination of findings from our first tranche of innovation projects, all of which involve the collaboration of academics and arts professionals from a wide range of disciplines.



Alison Duthie
Director, Cultural Institute

Alison joined King's in August 2012 to develop and implement a programming strategy that brings together academics, cultural partners and the public, enriching academic research and artistic practice through creative collaboration in the public arena.

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What struck me most about the programme this year was the quality of the public exhibitions that our students and academics were able to create. From the vision of a post digital world developed with Juneau Projects through to Beryl Bainbridge's paintings curated by Susie Christiansen, each academic-turned-curator brought a fresh perspective and was able to use their research and academic insights to create a completely new and engaging experience for the visitor, at the same time prompting them to take their research into new, uncharted territory.



Dr Daniel Glaser
Director, Science Gallery London

Daniel joined King's in May 2013. He leads on the development of this major new space for innovation and public engagement through culture and developing projects and partnerships that explore the creative interface between science, health and the arts.

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In the last year our vision for Science Gallery London has remained steadfast – what's shifted immeasurably is that we no longer need to explain it in words. Through *Frequencies* we have exciting new content created and recorded by young people working alongside artists, academics and King's students – a collision of science and art that will provoke and inspire and, critically over the next year, help us demonstrate what Science Gallery London is all about and how it will deliver for King's.



Ruth Hogarth
Head of Administration

Ruth joined King's in September 2012. She has overall responsibility for the strategic business planning, management and operational effectiveness of Culture at King's. She brings substantial experience from previous roles in higher education, the BBC and theatre production.

We want to thank everyone who has worked for Culture at King's in the last year:

Rebecca Ball, Sophie Branscombe, Yvonne Castle, Sophie Cornell, James Crawford, Leanne Hammacott, Dr Dorian Hayes, Tim Henbrey, Kaye Mahoney, Maria Ryan and Stella Toonen

Dr Susie Christensen, Dr James Doeser, Dr Georgina Guy, Fran Hegyi, Vicky McGuire, Pigalle Tavakkoli and Will Warrenner

Cultural Institute Sector Associates

We have identified four influential leaders from the cultural sector who act as a sounding board to King's academics and the Cultural Institute, providing invaluable perspectives:



Hilary Carty

Independent Consultant,
Co-creative Consulting



Anthony Lilley

AHRC Council member
and CEO of Magic Lantern
Productions



Dr Gus Casely-Hayford

Curator, broadcaster
and cultural historian



Jenny Waldman

Director of the First World
War Centenary Cultural
Programme

Science Gallery London advisory network

We have set up a diverse network to help support and inform the development of Science Gallery London. This includes representatives from Wellcome Trust, Guy's & St Thomas' charity, the Unicorn Theatre, the Roundhouse, Guy's & St Thomas' NHS Foundation Trust, student nurses and director of the Royal Docks Mike Luddy.

Cultural Institute Academic Associates

Over 2013–14 we worked closely with four academic associates in connecting King's research with the cultural sector:



**Professor
Sheila Anderson**

Centre for e-Research



Professor Ben Quash

Theology & Religious
Studies



**Professor
Catherine Boyle**

Spanish, Portuguese &
Latin American Studies



Professor Mark Turner

English

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More than ever before, intelligence, analysis, evaluation and reflection are needed to inform future strategic consideration of how [cultural institutions] might better deliver in a landscape of shrinking resource, and academic institutions are well placed to support this.

*Dr Gus Casely-Hayford
Curator, broadcaster and cultural historian*

Cultural Institute Knowledge Exchange Associates

We have established a network of early career researchers with a remit to build networks, promote knowledge exchange and share opportunities across across King's. The KEAs are working with the following Faculties /Institutes:



Dr Ruth Craggs

Faculty of Social Science
& Public Policy



Dr Tanya Graham

Florence Nightingale Faculty
of Nursing & Midwifery



Richard Mason

Global Institutes



Nneka Ene

Faculty of Natural &
Mathematical Sciences



Dr Anna Kolliakou

Institute of Psychiatry,
Psychology & Neuroscience



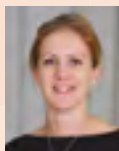
Saoirse O'Toole

Dental Institute



Charlotte Fereday

Faculty of Arts & Humanities
and The Dickson Poon
School of Law



Dr Victoria MacBean

Faculty of Life Sciences
& Medicine



Paula Serafini

Faculty of Arts & Humanities
and The Dickson Poon
School of Law

People & Partners

Academics

Dental Institute

Dr Sunjukta Deb
Professor Lucy Di Silvio
Dr Ian Thompson

The Dickson Poon School of Law

Dr Nicola Palmer

Faculty of Arts & Humanities

Professor Russell Goulbourne
Centre for Hellenic Studies
Professor Roddy Beaton
Classics

Dr Hugh Bowden
Professor Michael Trapp
Culture, Media & Creative Industries (CMCI)

Dr Btihak Ajana (*& DDH*)
Toby Bennett
Michal Ben-David
Dr Red Chidgey
Dr Harvey Cohen
Nicole Ferdinand
Dr Paolo Gerbaudo
Dr Hye-Kyung Lee
Professor Anna Reading
Dr Christina Scharff
Dr Laura Speers
Dr Paul Sweetman
Dr Fidele Vlavo

Comparative Literature

Professor Javed Majeed
Digital Humanities (DDH)
Professor Sheila Anderson

Drew Baker
Dr Anna Bentkowska-Kafel
Dr Tobias Blanke
John Bradley
Dr Stuart Dunn
Richard Gartner
Dr Alastair Gill
Dr Mark Hedges
Professor Timothy Jordan
(*& CMCI*)

Dr Faith Lawrence
Professor Andrew Prescott
Michael Takeo Magruder
Simon Tanner
Paul Vetch

English

Dr Anna Bernard
Dr Susie Christensen
Dr Joshua Davies
Dr Elina Djebbari

Dr Janet Floyd
Professor Paul Gilroy
Dr Kéline Gotman
Dr Georgina Guy
Professor Ananya Kabir
Professor Clare Lees
Professor Josephine McDonagh
Professor Gordon McMullan
Dr Madison Moore
Dr Francesca Negro
Dr Zoe Norridge
Professor Andrew O'Hagan
Thomas Overton

Dr Ruth Padel
Dr Patricia Palmer
Professor Alan Read
Professor Jane Roberts
Professor Max Saunders
Dr Theron Schmidt
Dr Lara Shalson
Professor Anna Snaith
Professor Mark Turner
Professor Patrick Wright

European & International Studies

Professor Alex Callinicos
Professor Christoph Meyer

Film Studies

Professor Chris Berry
Professor Sarah Cooper
Dr Victor Fan

French

Dr Emily Butterworth
Professor Patrick French

German

Professor Erica Carter
Dr Ricarda Vidal

History

Professor Julia Crick
Dr Lucy Delap
Dr Bronwen Everill
Dr Toby Green (*& SPLAS*)
Dr Adam Sutcliffe

Liberal Arts

Dr Jim Bjork

Music

Professor Daniel Leech-Wilkinson
Dr Frederick Moehn

Philosophy

Professor Maria Rosa Antognazza
Dr Raphael Woolf

Spanish, Portuguese & Latin American Studies

Professor Catherine Boyle
Sophie Stevens

Theology & Religious Studies

Professor Edward Adams
Professor Paul Joyce
Professor Ben Quash
Dr Aaron Rosen
Professor Markus Vinzent

Faculty of Life Sciences & Medicine

Analytical & Environmental Sciences

Professor Frank Kelly
Dr Esme Purdie

Biochemistry

Dr Stephen Jones
Professor Roger Morris

Cancer Studies

Dr Jakub Nedbal

Cicely Saunders Institute

Dr Fliss Murtagh

Diabetes & Nutrition Sciences

Dr Anne Mullen
Dr Gerda Pot

Imaging Sciences &

Biomedical Engineering

Harriet Cullen
Professor Tony Gee
Ross Morgan
Dr Veena Supramaniam

Dr Hilary Toulmin

Physiotherapy

Dr Marousa Pavlou

Florence Nightingale Faculty of Nursing & Midwifery

Dr Anne Jones
Dr Patricia Grocott
Dr Elsa Montgomery

Global Institutes

King's India Institute

Dr Jahnavi Phalkey

International Development Institute

Dr Lisa Kingstone

Lau China Institute

Dr Ralph Parfect

Institute of Psychiatry, Psychology & Neuroscience

MRC Centre for Developmental Neurobiology

Dr Darren Williams

Dr Richard Wingate

Neuroscience

Professor Peter Giese

Old Age Psychiatry

Dr Natalie Marchant

Psychological Medicine

Dr Anna Kolliakou

Psychology

Dr Amy Hardy

Dr Charles Heriot-Maitland

Iain Perdue

Faculty of Natural & Mathematical Sciences

Biomedical Engineering

Dr Kris de Meyer

Informatics

Professor Kaspar Althoefer

Professor Mischa Dohler

Dr Matthew Howard

Dr Thrishantha Nanayakkara

Mathematics

Barbara Bravi

Physics

Professor Anatoly Zayats

Faculty of Social Science & Public Policy

Education & Professional Studies

Dr Chris Abbott

Dr John Cable

Laurie Smith

Dr Anwar Tlili

Geography

Professor Tony Allan

Dr Johan Andersson

Richard Bater

Dr Andrew Brooks

Dr Michael Chadwick

Professor Frances Cleaver

Professor Nick Clifford

Dr Ruth Craggs

Dr Robert Francis

Professor David Green

Professor Mike Hulme

Dr Alex Loftus

Dr Nathaniel Matthews

Dr Naho Mirumachi

Dr Mark Mulligan

Dr Daanish Mustafa
Nuttavikhom
Phanthuwongpakdee
Dr Jonathan Reades
Institute of Contemporary
British History
Dr Michael Kandiah
Institute of Middle
Eastern Studies
Professor Michael Kerr
Management
Sumanta Barua
Dr Ling Zhang
Political Economy
Dr Ami Abou-Bakr
Dr Rod Dacombe
Dr Robin Douglass
Maria Sharmila de Sousa
Dr Adam Tebble
War Studies
Dr Leonie Ansems de Vries
Dr Michael Goodman
Professor Mervyn Frost
Professor Vivienne Jabri

Other institutions

Anglia Ruskin University
Dr Ilaria Pappalepore
Bournemouth University
Dr Mary Beth Gouthro
Dr Nigel Williams
Cardiff Metropolitan University
Paul Barrett
Northwestern University
Jeffrey Masten
Queen Mary University
of London
Dr Huw Marsh
University of Calgary
Professor James Ellis
University of Exeter
Professor Pascale Aebischer
University of Leeds
Professor Tim Benton
University of Nottingham
Professor Celeste Marie Bernier
University of Oxford
Dr Noel Lobley
Professor Stanley Ulijaszek
University of South Wales
Professor Diana Wallace
University of Sydney
Kate Lilley
Wake Forest University
Professor Gillian Overing

Students

This year we employed nearly 180 students at our exhibitions and events and supported the following 16 interns directly or through opportunities with our student partners:

- ♦ **Claire Jordan**, Nutrition: Science Gallery
London, Undergraduate Research Fellow
- ♦ **Megan Beech**, English: Cultural Institute,
Undergraduate Research Fellow
- ♦ **Fred Lintern**, English: Coney, *Early Days*
(*of a Better Nation*)
- ♦ **Naomi Downham**, English: Cultural
Institute, administration & events assistant
- ♦ **Dr Georgina Guy**, English: Cultural
Institute, Tate and Science Museum project
- ♦ **Pip Swallow**, English: Cultural Institute,
Cultural Space programme
- ♦ **Isabel Feeney**, English: RSC, King's
Cultural Challenge
- ♦ **Ruby Guyatt**, Theology: Cultural Institute,
Undergraduate Research Fellow
- ♦ **Kirsty McCarroll**, Law: Cultural Institute,
Anatomy Museum event support
- ♦ **Stella Toonen**, Culture, Media &
Creative Industries: audit of cultural
partnerships at King's
- ♦ **Kristoffer Milling**, Culture, Media &
Creative Industries: Cultural Institute,
Cultural Space Programme
- ♦ **Dr Susie Christensen**, English: Cultural
Institute, innovation projects
- ♦ **Laura Frater**, English: Cultural Institute,
Anatomy Museum event support
- ♦ **Talissa Makdessi**, Culture, Media &
Creative Industries: Southbank Centre,
King's Cultural Challenge
- ♦ **Lauren Holden**, Music: Royal Opera
House, King's Cultural Challenge
- ♦ **Viktoria Vona**, Geography: Cultural
Institute, Cultural Space Programme

How to work with us

We are always interested in hearing from potential partners – academics, students, artists or people working in the cultural sector. Visit www.kcl.ac.uk/culture or email culture@kcl.ac.uk to join our mailing list or find out more.

People & Partners

Cultural Organisations

53 Million Artists	Design Museum	London Theatre Consortium	Serious
Action Aid	DfID	Lyric	Shakespeare Bulletin
AHRC	Difference Exchange	Mahogany Opera Group	Shobana Jeyasingh Dance
Anxiety Festival	Donmar Warehouse	Majority World	Sign2Learn
Art-Links	Dublin City Council	Maquerade 2000	SOAS
Arts Admin	Ebony Steel Band Trust	Marsh's Library	Somerset House Trust
Arts Council England	EdComs	Masqueface	Southbank Centre
Arts Media People	Elizabeth Lynch & Co	Mental Health Foundation	St Mary's Abbey
Arvon	Elsevier	Merge Festival	St Michael & All Angels
Association of British	English National Ballet	MOSTYN	Steel Orchestra
Calypsonians	English National Ballet School	Mother Nature Science	Studio Octopi
ATLAS Arts	European Tourism	Muzik Lil Muzik	Survivors Fund
Autograph ABP	Futures Institute	National Archives	Tate Britain
Barbican	Facefront Inclusive Theatre	National Campaign for the Arts	Tate Modern
Battersea Arts Centre	fanSHEN	National Carnival Commission	Tate National and
BBC	Festivals and Events	of Trinidad and Tobago	International Initiatives
Belgrade Theatre	International	National Gallery	Thames Baths Projects
Ben Uri Gallery	Fuel	National Museum Directors'	Thames Discovery
Birmingham Hippodrome	FurtherField	Council	Thames Tideway Tunnel
Bishopsgate Institute	Gate Theatre	National Museum of Health	Thames Water
Book Trust	Genesis Carnival Company	& Medicine Chicago	Thames21
Borough Market	Glasgow Life	National Museum of Ireland	The Albany
Boster Group	Glasgow School of Art	National Portrait Gallery	Theatre Royal York
British Association	Glyndebourne Opera	National Theatre	The Culture Capital Exchange
of Sound Systems	Great British Carnival	Next Level +	The Hub
British Association	Greenbelt	Out of Joint Theatre	The Local TV
of Steel Bands	Guildhall School of Music	Pantrimbago	The London Street Gallery
British Council	& Drama	PARS Foundation	The Photographer's Gallery
British Film Institute	Headlong	Penned in the Margins	The Place
British Library	Here Today, Here Tomorrow	Pitt Rivers Museum	The Poetry Society
British Museum	Heritage Arts Company	Plan International Africa	The Theatres Trust
Caribbean Carnival	Horniman Museum	Platform	Three Faiths Forum
Extravaganza	Ikon Gallery	PoisonUK	Tipping Point
Caribbean Music Association	Independent Theatre Council	PrintME 3D	Totally Radio
Carnival Village Trust	Ingenious	Proteus Theatre	UK Arts & Health
Case for Optimism	Iniva	Rambert	Research Network
Centre for Contemporary Arts	Institute of Civil Engineers	Redress	UK Centre for Carnival Art
Centre for Sustainable Farming	It's Nice to Make	Resonance FM	UK Music
CHART	IWM	Rose Bruford College	Unicorn Theatre
Chester Beatty Library	JANET network	Rosetta Life	University of Aberdeen
Chilean Embassy	Jane Withers Ltd	Royal African Society	University of Bahia in Brazil
China Culture Connect	Julie's Bicycle	Royal Holloway (Literature	University of Exeter (Centre
Clore Leadership Programme	JW3	& Visual Cultures Research	for Early Modern Studies)
Coach with the Hat	King Mob	Seminar Series)	UP Projects
Co-Creatives	Lambeth City Learning Centre	Royal Irish Academy	Urban Arts Academy
Comic Relief	Leverhulme Trust	Royal Opera House	V&A
Coney	LIFT	Royal Shakespeare	Verbal Arts Centre
Cornerhouse	Light Surgeons	Company	Visit England
Crafts Council	Little Joe	RSA	White Cube
Creative Ecology	London Arts in Health Forum	Sadler's Wells	Widgit
Creative Exchange Hub	London College of Fashion	Sara Selwood Associates	Wild Margins
Creativeworks London	London Fusion	Save the Children	World Stages
Cultural Learning Alliance	London Notting Hill Carnival	Sawchestra	Young Vic
Dance UK	Enterprises Trust	Schools for Justice	
DANTE network	London Review of Books	Science Museum	
DCMS	London School of Samba	Serendipity	

Creatives

African Diaspora Artists in the 21st Century

Larry Achiampong
Barbara Asante
Phoebe Boswell
Kimathi Donkor
Nicola Frimpong
Cedar Lewisohn
Trevor Mathison
Harold Offeh
Tom Price
Morgan Quaintance
Gary Stewart
Nicola Thomas
Barbara Walker

Art & Life: The Paintings of Beryl Bainbridge

Sarah Dunant
Geoff Dyer
Katharine Harris
Frieda Hughes
Psiche Hughes
Maggie Humm
Brendan King
Michael Regan
Charlie Russell
Roma Tearne
Jane Thomas
Louisa Young

Anatomical Theatres of Mixed Reality

Justin Deschamps
Alex Eisenberg
Sam Hertz
Christa Holka
Mark Jeffery
Christopher Knowlton
Johanna Linsley
Judd Morrissey
Kira O'Reilly
Blake Russell
Kevin Stanton
Mischa Twitchin
Fiona Wright

Climate Change Opera workshops

Brad Cohen
Jonathan Dove
Penny Woolcock

Colm Cille's Spiral

Gillian Allnutt
Peter Armstrong

Emma Balkind
Peter Bennet
Susan Brind
Colette Bryce
Ceara Conway
Thomas Joshua Cooper
Caroline Dear
Christy Ducker
Dave Duggan
Alistair Elliot
Linda France
Cynthia Fuller
Tracy Hanna
Bill Herbert
Richard Higlett
Beth Lewis
Pippa Little
Francis McKee
Michail Mersinis
Sean O'Brien
Hardeep Pandhal
Edwin Pickstone
Jessica Ramm
Johnny Rodger
Tom Schofield
Erica Scourti
Kate Sweeney
Augustus Veinoglou

De/Coding the Apocalypse

Alfredo Cramerotti
Erik Fleming
Michael Takeo Magruder
Dr Natasha O'Hear

Derek Jarman: Pandemonium

Neil Bartlett
Keith Collins
Andy Kimpton-Nye
James Mackay
Iain Sinclair
Simon Watney

Frequencies – Tune into Life

Bishi
Andrew Consoli
Shay D
Peter Gregson
Nick Jones
Neil Kaczor
Marc Langsman
Jimmy Logic
Kasia Molga
Stewart Pemberton
Scanner
Tim Stevens

Interconnectedness of Water

Zoe Benbow
Susannah Bolton
Nancy Campbell
Carys Davies
Laura Didymus
Hilary Jennings
Caroline Jones
Tim Knowles
Lisa Lapidge
Rebecca Leach
Esme Lucas
Katherine May
Richard Osborne
Maria Quiroga
Tereza Stehlikova
Subathra Subramaniam
Kitty Tessler

Museum of Water

Andres Ayerbe
Richard Bater
Sir Peter Bazalgette
Jo Bell
Siddhartha Bose
Rob Casey
JR Carpenter
Tom Chivers
Nathalie Cohen
Caitlin Davies
Christopher Heighes
Justin Hopper
Alan Lenander
Camille Leproust
Lucy Neal
Ali Orbaum
Alice Oswald
Ruth Padel
Holly Pester
Chris Romer-Lee
Kate Seif
Amy Sharrocks
Claire Trevien
Jack Underwood
Jonathan Watkins

Parallel Practices: Innovation in Craft & Health

Les Bicknell
Clare Goddard
Jo Lawrence
Naomi McIntosh
Jemma Millen
Celia Pym
Stacie Sheeran
Victoria Shennan

Karina Thompson
Tamsin van Essen

Phenomenal People

Lucy-Anne Holmes
Melanie Pappenheim

Rwanda in Photographs: Death Then, Life Now

Carol Allen-Storey
Susi Arnott
Pritish Behuria
David Booth
Joseph Cabon
Phil Clark
Rene Claudel Mugenzi
Matt Daw
Kyri Evangelou
Albert Gasake
Vincent Gasana
Kate Haines
Crispin Hughes
Claire Jenkins
Billy Kahora
Alice Urusaro Karekez
Martin Kharumwa
Paul Lowe
Jenny Matthews
John Mbanda
Karen McQuaid
Ery Nzaramba
David Parry
Laura Elizabeth Pohl
Kiru Ruhorahoza
Juergen Schurr
Mark Sealy
Mussa Uwitonze
Sophie Wright

Tender Buttons

Aletta Collins
Kate Coyne
Peter Morris
Tal Rosner
Mieko Shimiz

This May Hurt a Bit

Carole Hayman

Three Faiths Forum Advisory Group

Jacqueline Nicholls

Welcome to Happy Redoubt

Phil Duckworth
Ben Sadler

The AHRC is changing the nature of arts research

[illegible][illegible]

elsewhere

"These revelations are very troubling and the police must fully investigate this matter as they are doing with Wonga." Labour MP John Mann reacts to the news that the Student Loans Company has been trying to nudge debtors into repayment by sending warning letters from a fake law firm called Smith Lawson. The Daily Mail, 1/7/14.

"I do think this whole incident will cause a lot of rethinking."

Susan Fiske, professor of psychology and public affairs at Princeton University in the United States, edited the controversial Facebook carried out on thousands of people without their consent, and

Big Brother is watching you. Now Heads
augment the theatre experience, not record it.

1984

Spheres of influence

ARTY FACTS... *Derek Jarman*

Film-maker, gay activist, painter, gardener... it's hard to choose where to start with Derek Jarman. As a year-long celebration of his work marking the twentieth anniversary of his death kicks off with "Pandemonium", a show of Super-8s and notebooks at King's College London, *Gail Clarke*

He lived as a
Jarman was
type. "He was
angry things".
With a sense
into battle to
historically to
world for

BBC — ENTERTAINMENT & ARTS

Verdict: The verdict

BBC's Ten Pieces for schools: The verdict

THE CULTURE
**Presence haunted
by absence**

[illegible]

Dark, light, silence.

National

Window on
the world of
Bainbridge's
surreal art
and home life

www.elsevier.com

[illegible]

The plu
anecdote
not date

Deborah Bull
Culture



Where fact and fiction intersect -
journalists on their favourite novels

How they were influenced by their favourite fiction
of events at King's College London

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THE TIMES 28.09

10 Gregory Duran
If you are a fan of the
author's work, you will
be interested to know
that he is now a
teacher at King's College
London.

23 Resting's not easy
Unemployment is a fact
of life for many actors. So
how should you make the
most of your time when
you're in between jobs?

34 Better together?
Theatre in Liverpool
and Bristol are working
to co-produce new
work that might not
otherwise get to the stage.

40 Unlimited Festival
How backstage passes
are supporting disabled
performers on stage
for the first time at the
festival's dedicated event.

Less than half of adults taken to theatre as kids, study finds

By George Fyson

More than 1,000 adults in the UK
were surveyed about their habits and
attitudes towards cultural events, with
the findings revealing that only
less than half of adults were taken
to the theatre as children.

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On the edge

Deborah Bull CBE, director, Cultural
Partnerships, King's College, London

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TRAINING

By George Fyson

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By George Fyson

Rupert Christiansen

By George Fyson

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By George Fyson

The glamorous outsider with a passion for life

By George Fyson

By George Fyson

By George Fyson

The numbers

100,000

We have engaged audiences of nearly 100,000 with our work

160

We have worked with 160 academics from 45 departments across all Faculties

388

We have partnered with 388 cultural organisations and creatives

18,000

We have held four exhibitions, attracting over 18,000 people

1,800

We have engaged with nearly 1,800 students

1,000

Over 1,000 people came to King's for our *Midsummer Water Day*

166

We have hosted 166 events

16

We have secured internships for 16 students

2,600

Over 2,600 people came to our cinema screenings

65,000

Over 65,000 people listened to our *While You Wait* podcasts

131

131 students took part in our King's Cultural Challenge

4,000

Our new web resource, CultureCase, has attracted over 4,000 unique users

180

We have provided employment for nearly 180 students



“

Over the last year Culture at King's has shown just how powerful collaborations with the cultural sector can be, for both researchers and cultural practitioners. The team's work has created unique opportunities for students to be involved in a variety of ways: from PhDs in residence gaining first-hand experience of the sector, to research opportunities tackling the sector's big issues as part of their Cultural Enquiries. The establishment of a network of Knowledge Exchange Associates to facilitate engagement across King's has not only broadened the range of disciplines involved in this innovative work but provides early career researchers with important professional development opportunities. I am really grateful to the Culture team for ensuring we have such effective collaborations.

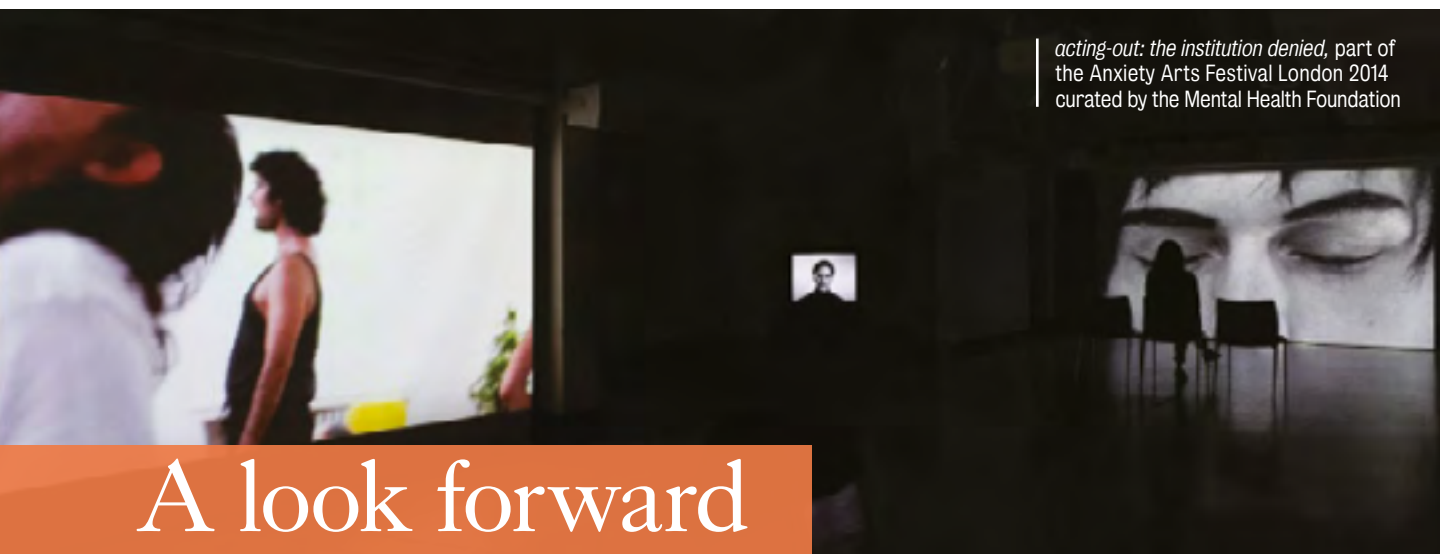
Professor Evelyn Welch
Vice-Principal (Arts & Sciences)



“

This year I was delighted to work with Deborah and her team as they continued to create exciting opportunities for King's students. King's Cultural Challenge showcased the talent and energy of students and was designed so as many students as possible could benefit from taking part. I was particularly pleased that Culture at King's also gave three students the chance to become partners in research projects looking at different interfaces between the arts and the wider community as part of the new, university-wide Undergraduate Research Fellowships Scheme I launched this year, with generous funding from our alumni. The scheme provides students with funding and a unique opportunity to carry out a summer research project alongside staff from King's. The research carried out by these three students in particular will help shape future activity, and demonstrates that King's students are highly valued partners in our cultural engagement activities.

Professor Karen O'Brien
Vice-Principal (Education)



acting-out: the institution denied, part of the Anxiety Arts Festival London 2014 curated by the Mental Health Foundation

A look forward

Over the coming year, we plan to build on the success of our existing internship, learning and employment opportunities. We will work with students to identify new ways in which culture and the university's cultural partners can enrich and add value to their experience, helping them to develop the skills, networks and capabilities that will enhance not just their learning at King's but their careers beyond.



We will also be building on our partnerships with areas of the university that might not traditionally have engaged with arts and culture:

our network of Knowledge Exchange Associates in each of the Faculties will play a vital role in helping us to identify where cultural partnerships can enhance research and generate new approaches. *Parallel Practices*, in collaboration with the Crafts Council, is seeing the first artists in residence in the university's Dissecting Room, while the Cultural Institute will work with the Dental Institute and the Institute of Psychiatry, Psychology and Neuroscience on *War Requiem & Aftermath*, an installation in the Inigo Rooms on the Strand Campus featuring recent work by British artist Maggi Hambling. Science Gallery London, which provides a focal point for collaborations between art

and science on Guy's Campus, will continue its pre-opening activity by exploring the rich menu of research at King's into nutrition, food and all things related.

The 2014-15 academic year will see some of our work of the last two years come to fruition. In particular, September saw the launch of the university's new [MA in Arts & Cultural Management](#), with its unique Experience module delivered entirely outside the classroom in the homes of eight of the university's cultural partners. PhD student Joseph Attard has begun his research on the Royal Opera House's live broadcasts, in a Collaborative Doctoral Award brokered by the Cultural Institute. Eight early career researchers are working with cultural partners on projects ranging from *Random Walks* – an app that explains complex mathematics – to a music video exploring new therapeutic approaches to psychotic experiences. And our partnership with the hub, *Joining the Dots*, will report in May 2015 on four

projects to develop game-changing approaches to financing, presenting and reaching new audiences for live music.

Our programme of Cultural Enquiries continues, with a major international symposium on Culture and Major Events in the new year and the findings from our Enquiry into access to the arts for young people reporting in January. As partnership becomes ever more crucial to the achievement of our ambitions at King's – and more generally across arts and culture – it is appropriate that our third Cultural Enquiry, in collaboration with the BBC, is focusing on partnership and the role it plays in enabling publicly funded organisations to achieve their strategic objectives.

I look forward to working with colleagues and friends across King's and the cultural and higher education sectors over the coming year on these and our many other collaborative ventures. You can find out more and follow our progress at www.kcl.ac.uk/culture or [@CultureatKings](https://twitter.com/CultureatKings)

Deborah Bull
Director, Cultural Partnerships,
King's College London

Glass moulds for nasal reconstruction developed in collaboration with the Royal Free Hospital, by Matt Durran. Photo: Sophie Mutevelian, courtesy of the Crafts Council

Culture at King's

www.kcl.ac.uk/culture

[@CultureatKings](https://www.instagram.com/CultureatKings)

Cultural Institute

www.kcl.ac.uk/culturalinstitute

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