

Connecting *through* culture

2014–15



A look back



Welcome to this review of 2014–15, which highlights some of the ways in which, during the last year, arts and culture have supported King's College London in its ambitions to deliver world-class education, an exceptional student experience and research that drives innovation, creates impact and engages beyond the university's walls.

Over the last three years, the university has developed symbiotic partnerships with artists and cultural organisations that enhance the King's experience for academics and students while adding value across the cultural sector. From uniquely tailored teaching, training and internship programmes, to collaborative research projects and enquiries, to exhibitions and public events, arts and culture are helping to generate new approaches, new insights and new connections – across and beyond the university.

These partnerships are not restricted to one area or discipline: cultural collaborations are developing in all our Faculties and, across our five campuses, there are spaces where arts and culture offer new ways to engage, from the Anatomy Museum to the extraordinary Gordon Museum of Pathology. The Inigo Rooms, on the Strand Campus, host a year-round programme of activity connecting the public with academic research through artistic collaboration and we look forward to the opening of Science Gallery London, on the Guy's Campus, in 2017. This innovative new facility – where science and art will collide – will engage 15–25 year olds in cutting edge research, bringing together researchers, students, local communities and artists to stimulate new approaches to contemporary challenges.

Brokering and enabling these partnerships requires particular focus

and skills. Over recent years, King's has supported the development of specialist teams at the interface between the university and the cultural sector. Much – although certainly not all – of the achievement in the pages that follow owes a great deal to the hard work and dedication of those teams and their directors: Katherine Bond (Cultural Institute), Alison Duthie (Exhibitions and Public Programming) and Daniel Glaser (Science Gallery London). In partnership with colleagues across King's and the sector, they form a network that connects King's to the communities around it, increasing the porosity of the university so that new ideas can freely flow, both in and out.

In January 2015, I had the pleasure of talking about some of this work in Davos, sharing with participants at the World Economic Forum the growing body of evidence we are collating about the impact of arts and culture on societies – and on issues of social consequence – across the globe. Here at King's, we are seeing at first hand evidence of the impact of arts and culture on a concern that is closer to home and foremost in our minds: offering all our students an outstanding experience, harnessing the talent within and around King's to ensure our graduates achieve their full potential and equipping them as best we can for a rich and fulfilling life beyond their university years.

In the words of one of those students:

'My experience at King's would be far different, and probably far less enjoyable, without the cultural engagement I've been lucky enough to have. It's added richness to my studies by providing context and dimension to the books and articles and widening my horizons beyond the lecture hall. The cultural events and institutions I've engaged with have surprised me, confused me, excited me and ignited my curiosity – prompting me to ask my own questions and formulate my own ideas about my studies and the world around me. It's been an invaluable addition to my time at King's, and I can't overstate the importance of cultural engagement in translating and transcending academic studies.'

Emma Lawrence
3rd year English with Film BA

My grateful thanks to those organisations whose support has enabled this work during the year, including Arts Council England, Esmée Fairbairn Foundation, Foundation for Future London, Guy's & St Thomas' Charity, Legacy Trust UK, Musicians' Union, Shard Funding Ltd and Wellcome Trust; to the many partners who have co-invested resources in shared endeavours; and to the many colleagues across King's and the cultural sector whose enthusiastic engagement has made possible the achievements outlined in the pages that follow.

Deborah Bull
Assistant Principal
(Culture & Engagement)

Supporting the university's strategic ambitions

LEFT TO RIGHT: Katherine Bond, Director, Cultural Institute, Rob Greig, Director, Parliamentary Digital Service and Heather Walker, Deputy Chief Executive, the Roundhouse, with King's students at an event



The university's strategic connections with arts and culture go back a long way – to the first decisions in the late 1980s to teach collaboratively with RADA – and student opportunities have always been at the heart of our partnerships with cultural organisations.

Since 2011, there has been a step change in the university's engagement with arts and culture and a growing awareness of the potential for a synergistic relationship between King's and culture to add value to students and academics across all disciplines. The student experience at King's is shaped by the way the university is able to draw London into its activities, its education and its research: as a

major feature of London, culture is a distinctive characteristic of the King's experience. Our partnerships with the cultural sector allow us to give students opportunities that open their minds in ways that will stay with them for life.

King's is one of the world's leading universities – ranked 19th in the 2015 QS World University Rankings, 27th in the *THE* list – with a commitment to sustaining its reputation for

generating innovation and impact and to developing staff and students alike as the change-makers, creators and problem-solvers that the world requires. Culture and cultural partnerships have an important role to play in achieving this strategic vision: they bring new insights to the global questions with which our academics and students are grappling and inspire the creativity that helps not only to find answers but also to communicate them in novel ways. Indeed, research at Michigan State University has found that 'arts and crafts experiences are significantly correlated with producing patentable inventions and founding new companies'; and lifelong participation in the arts 'yields the most significant impacts for innovators and entrepreneurs'. [*Arts and crafts: Critical to economic innovation*, LaMore, R. et al., *Economic Development Quarterly*, 27 (3): 221-229 (2013)]

The report of the Warwick Commission on the Future of Cultural Value captured the interrelationship of the arts and society by using a metaphor from the natural sciences:



Culture and creativity exist in a distinct ecosystem. They feed and depend on each other. The points of connection between the Cultural and Creative Industries are where the potential for greatest value creation resides – culturally, socially and economically. **Enriching Britain: culture, creativity and growth, Warwick Commission on the Future of Cultural Value (University of Warwick: 2015), p.9**

Our partnerships with the cultural sector put King's well ahead in an area that is now understood to be of ever-increasing importance economically. The cultural and creative industries represent 5% of the UK economy – the nation's fastest growing industry, according to the Warwick Commission report – with the latest James Bond film alone expected to generate £7.3bn for the UK. With its acknowledged strengths in the arts, social sciences and digital humanities, King's has much to offer the cultural and creative sector – and much to gain from stronger and deeper partnerships.

Over the last few years, partnerships across all of King's eight Faculties

are demonstrating the value of this ecosystem. They highlight the potential for arts and culture to provoke new thinking and inspire new ideas in more unlikely fields: in Informatics, in Dentistry and in War Studies, to name just a few. And for our students, cultural engagement adds depth and richness to their studies, helping them to locate their learning in a world beyond the classroom, inspiring them to question and challenge and, ultimately, to achieve their full and unique potential.

Across all of these collaborations, the university's strategic framework for culture ensures that partnerships with the cultural sector operate to the highest of standards, are in support of the university's overall goals and add value to the institution as a whole. Recognising that innovation occurs at the interface between disciplines, King's academics across the university's range of disciplines are collaborating with practitioners beyond academia, increasing the porosity of the university. To facilitate and encourage these sometimes unusual and imaginative meetings of minds, the university is developing a number of 'third spaces', a term used to describe neutral territory 'where creatives and academics meet' by Dr Roberta Comunian and Dr Abigail Gilmore in their 2015 report *Beyond the Creative Campus*. The concept of the third space has been identified as vital for driving innovation both in universities and in the creative industries. These third spaces are not just physical: King's has also developed specialist interface teams, working at the junctions between academia, the cultural sector and the broader public: brokering partnerships that provoke new approaches to research and education, engage a wider public and ensure that King's research has impact beyond its walls.

This review describes some of the university's cultural programmes and activities between 1 August 2014 and 31 July 2015, many (but not all) of which are brokered or facilitated by those teams. Given the wide range of activity, across all Faculties, this report cannot hope to be a complete picture of culture at King's across the year, but it does signal a new era for the university, an era in which arts and culture take their place in King's own ecosystem.

Enhancing the student experience



King's students at the Cultural Hackathon 2015.
Photographer: David Tett

Students at King's are deriving immediate benefits from the university's partnerships with the cultural sector: original learning opportunities through collaborative degree programmes and internships; transferable employment skills; an understanding of the value of life-long learning through engagement with public events; networking opportunities not only with sector-leaders in London but also beyond to the wider world of the cultural industries; and a creative approach to problem solving. The examples below highlight some of these opportunities.

Undergraduate research fellowships

The university's undergraduate research fellowships initiative offers students the chance to enhance their studies by working with staff on current research. Supporting the university's ambitions to enhance the undergraduate student experience, offering students a taste of life as a researcher and a foundation in basic research skills that will give them an advantage as they consider the next stage of a career in research. Four students worked with staff within the Culture directorate:

- Undine Markus, 2nd year BA Film Studies: worked on audience data collected from the Inigo Rooms over its first three years, to examine the role and profile of audiences, identify gaps in the demographic and revisit the evaluation processes being used.

- Nadeem Alom, 3rd year BA Mathematics: worked on the results of a longitudinal tracker of the UK public's attitudes towards cultural activities as part of major sporting events and sponsorship of the arts.

- Astrid Hampe, 3rd year BA History: carried out an in-depth survey of the ways in which the main parties' manifestos for the 2015 general election dealt with arts and culture.

- Anisha Gupta, 2nd year BA Dentistry: explored the scope of dental and oral research, teaching and activity across Guy's Hospital, to inform Science Gallery London's planned programming season on the subject of teeth.



Working on a research project with real expectations was something I had not experienced before and it really brought me out of my comfort zone. I learnt about my strengths and weaknesses and most importantly which aspects I needed to improve the most.

Nadeem Alom, 2015 undergraduate research fellow



As this project focuses on collaborating via relationship and network-building, it provides an excellent opportunity for me to develop skills for use in my academic, professional and personal life.

Anisha Gupta, 2015 undergraduate research fellow

MA in Arts & Cultural Management

King's launched its MA in Arts & Cultural Management in September 2014. The home department for the programme is Culture, Media & Creative Industries, in the Faculty of Arts & Humanities, and the Cultural Institute team works in partnership with the department to facilitate one of the core modules, *Cultural Management: the Experience*. This module takes the learning process into the homes of eight of London's most prestigious and innovative cultural organisations, with leading industry practitioners sharing with students the real-life experience of leadership and management. The module exemplifies the mixture of academic expertise and industry know-how that is enabled by the Cultural Institute's brokerage, and which lends a distinctive character to the student experience. It gives students first-hand evidence of the successes, and the

challenges, that are part of everyday working life in leading organisations.



It has been a fascinating experience to engage with the spectrum of cultural organisations we encountered during the module, with subjects ranging from theatre production to museum curation. The discussions that were facilitated have helped me to think proactively about the way changes in society are affecting the ways in which arts and culture are evolving. Having had the chance to discuss openly and inquisitively the practical challenges faced by arts professionals, I feel much more prepared to enter the field. Many thanks to all the team who put the course together! It was a great centrepiece to the year.

Rebekah Ellerby, MA Arts & Cultural Management student

Student-led societies

King's College London Student Union (KCLSU) has over 260 societies and activity groups, ranging from Running-a-Mock – a comedy group that connects students with London's improvisational performance community – to KCL Radio, where students can gain experience in presenting, broadcast journalism and production. Many of the groups provide cultural and creative opportunities that are unique to King's and that capitalise on the university's central London location. KCLSU provides financial and logistical support to help activities run smoothly, but students at King's manage the daily running of the activities.

Medical Humanities at the Faculty of Life Sciences & Medicine

The human mind and body have been represented in art since classical times and they remain a subject of fascination today. From Leonardo da Vinci to Lucien Freud, artists have combined artistic methods and scientific knowledge to document an evolving observation of the human condition.

The Medical Humanities modules include:

- **Medicine & Art: Representing the body** – Combining scientific and artistic understanding of the body
- **Madness & Literature: Mad, bad and dangerous to know?** – Exploring madness and melancholy in classic and modern literary texts
- **Literature & Medicine: The literary doctor** – Reading the doctor patient encounter in literary texts
- **Medicine & Film: Framing doctors and illness** – Analysis of classic

and world cinema on illness and healthcare

- **Arts in Healthcare: Performing medicine** – Developing professional skills for medical practice
- Each module is taught at the Faculty of Life Sciences & Medicine through a series of lectures from academics and guest artists. Modules also include gallery visits to Wellcome Collection, Tate Modern, the V&A and the National Gallery, as well as practical sessions with life drawing models.

London arts & humanities partnership (LAHP)

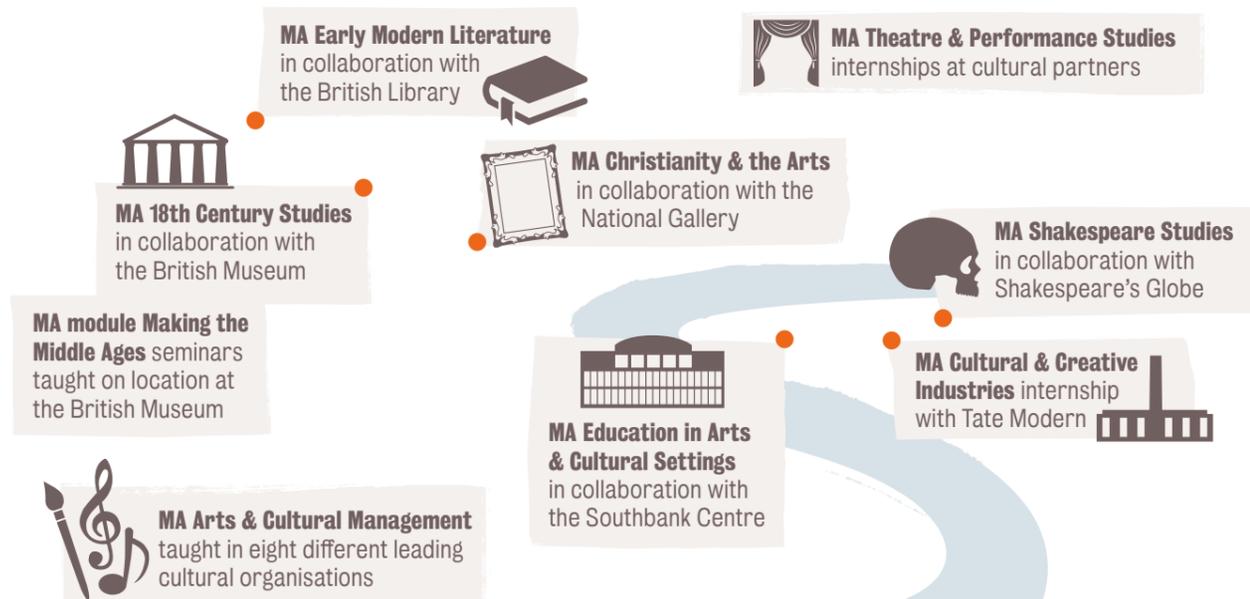
The LAHP is funded by the Arts & Humanities Research Council (AHRC) as a doctoral training centre across King's, UCL, the School of Advanced Studies and Queen Mary University of London. The Cultural Institute team, as the university's broker of research and education collaborations with the cultural sector,

organised the 2015 summer programme – research and the arts in partnership. This brought together 80 doctoral students from across the arts and humanities disciplines with speakers and facilitators from a range of our cultural partners, including the V&A, Tate, the National Gallery, literary agents AM Heath, the British Library,

Routledge, the National Theatre and Lambeth Palace Library, in a series of behind-the-scenes talks, workshops, dialogues, ideas labs and tours. The programme not only provided resources for the students' own research but also enhanced their practical skills as arts and humanities researchers.



The study of arts and culture is embedded in many programmes across King's. Some postgraduate examples are shown here...



King's Cultural Challenge 2015: how can cultural organisations inspire, engage and change the world over the coming decade?

The annual Cultural Challenge invites students to propose a response to key sector challenges, competing to win a paid internship with one of the UK's leading cultural organisations: Southbank Centre, the Royal Opera House, the Roundhouse and the V&A. Recognising the importance to students of developing presentational skills, a cash prize of £400 is also offered for the best pitch. In this third year of operation, a record 200 students entered the first stage of competition, of whom 68 went through to the second stage and 12 finalists pitched to directors from the partner organisations.

“The Cultural Challenge was the perfect platform for me to test my cultural and creative capacities and present them to London's cultural leaders. The pitching experience gave me great confidence, and winning an internship at Southbank Centre has opened up amazing opportunities.”
Marie Ortinau, Cultural Challenge winner 2014

ABOVE: Winners and cultural partners in the 2015 Cultural Challenge. Photographer: David Tett

Culture & Care in nursing and midwifery education

A growing body of scientific evidence demonstrates that arts and culture programmes play a central role in preparing healthcare professionals for the challenges that will face them throughout their working lives. Unique to the Florence Nightingale Faculty of Nursing & Midwifery at King's, *Culture and care* is a programme of activities that places creativity at the heart of the educational experience, releasing talent and energy while enabling staff and students to explore their practice from a cultural perspective.

All student nurses at King's complete the *Culture and care* programme in their first year providing an opportunity to engage with the arts and humanities in order to offer a different and often richer perspective on their work. Second year students have the option to select the *Nursing & the Arts* module. Developed in collaboration with a number of arts organisations in London, the module explores the history and philosophy of nursing through its representation in literature, art, dance, poetry and music. In their final year, all student midwives take the new module *Arts & Humanities in Midwifery Practice*, which uses the creative and performing arts as a method for reflection on and abstraction from their experiential learning in practice.



Delivering impact

King's has recognised that the creation of porous third spaces may not always be business-as-usual for academics. Bringing the cultural sector and academics together can take specialised skills, particularly in brokering partnerships; it needs people who understand both sides of the equation and are respected by all parties. King's has invested in this skill-set over a number of years and is well placed to facilitate dialogue between the university and practitioners.

Get creative: an integrated research project

King's is working with the BBC and What Next? on a year-long project linked to the Get Creative campaign that aims to investigate the following questions:

- What is the relationship between everyday creativity and arts and culture?
- What would it mean for there to be more cultural and creative practice in the UK?

Partners in the project include 64 Million Artists, Culture24, Get Creative Family Arts Festival, Fun Palaces, Voluntary Arts and many arts, cultural and voluntary organisations across

Britain. Led by Dr Nick Wilson, Dr Anna Bull and Dr Jonathan Gross in the Department of Culture, Media & Creative Industries, the Get Creative research project will evaluate the efficacy



The research team is evaluating the BBC's Get Creative campaign and undertaking a wider sociological study of the conditions that motivate, enable and constrain 'everyday creativity'. Through this research we are collaborating not only with the BBC but with a wide range of arts and cultural organisations in a multi-dimensional partnership brokered by the Cultural Institute. Through this research project, King's will help arts and cultural organisations better recognise and facilitate the full range of cultural and creative practices that do – and could – take place every day across the UK.

Dr Anna Bull, Get Creative Researcher, Department of Culture, Media & Creative Industries

of the Get Creative campaign and scope the possibilities and potential benefits of developing a crowd-sourced, open access data and intelligence framework for arts and cultural activity across the UK.

CultureCase

- Youth theatre provides a space for young people to gain skills they need to **succeed**
- The arts help people form **diverse** friendship groups
- People who frequently attend **cultural** events tend to live longer
- Music** lessons enhance IQ while drama increases social skills

“ In the maze of academic research, arts organisations want to find their way to high quality robust evidence quickly, reliably and without duplication. Culture Case makes connecting the paths so much easier. *Samuel West, Actor, Director and Chair of the National Campaign for the Arts* ”

Share the research...



In the maze of academic research, arts organisations want to find their way to high quality, robust evidence quickly, reliably and without duplication. CultureCase makes connecting the path so much easier.

Samuel West, actor, director and Chair of the National Campaign for the Arts

CultureCase.org celebrated its first anniversary during 2014–15. A unique resource developed and managed by King's, the website speaks directly

to the cultural sector and provides digests of peer-reviewed research on the arts and cultural sector sourced from across the globe. So far, more than 125 items of research have been made available, free of charge. The research has been used for a variety of purposes: to support evidence-based decision making, to help in compiling funding proposals, to improve organisations' marketing activities and to evaluate work. From the feedback, we know that CultureCase.org has had impact not only in arts organisations in

the UK but also in the United States. The network of Knowledge Exchange Associates participate in the development of CultureCase by authoring research summaries for the site. Each year, a training programme supports the Associates in acquiring the skills required for this task: identifying and translating key findings for lay audiences, developing language that is jargon-free yet retains fidelity to the original research, and writing in a style that is concise, clear and compelling for a non-research audience.

Step by step: arts policy and young people 1944–2014

The university's programme of Cultural Enquiries provides the cultural sector with access to academic expertise and a neutral space in which the sector can come together to address shared questions and common concerns. Enquiries make their findings publicly available, supporting development of the cultural sector and encouraging further debate.

Step by step was the final report of a Cultural Enquiry investigating the efforts of various governments since 1944 to provide access to the arts for young people and assessing their effectiveness, in order to suggest lessons for the future. The findings were informed by in-depth research

using Arts Council archives, a currently under-utilised resource.

The project included a Witness Seminar, a research technique developed by the Institute of Contemporary British History at King's to gather evidence on the recent past. Bringing together a small group of people who were involved in a particular event or policy,



and giving them space to discuss their own perception of what happened, produces a record that will have different features and emphases than any official documentation. Adam Boulton, Political Editor of Sky News and a Fellow of King's, chaired the Seminar; the four other panel members had all been working on young people's arts policy development in the late 1970s and the 1980s. The report was authored by Dr James Doerer (Research Associate, Culture, King's College London and editor of CultureCase) and was launched in January 2015 at the Speaker's House in the House of Commons.

LEFT: Harriet Harman MP and Kenneth Olumuyiwa Tharp, Chief Executive, The Place at the launch of *Step by step: arts policy and young people 1944–2014*. Photographer credit: David Tett

ABOVE: Arts Council England archive material. Photographer: Tessa Hallmann

Driving innovation



Journey of jeans project stand – showing infographic representing the lifecycle of a pair of high-street jeans

Embedded in each of the university's Faculties is a Knowledge Exchange Associate – an early career researcher who might be a lecturer or a doctoral candidate. These Associates, together with the interface team in the Cultural Institute, form a network that aims to drive innovation across the university.

The Associates ensure that King's research adds value and has impact across arts and culture, and develop interactions with the cultural sector that enhance the academic and student experience at King's. A key role of the Knowledge Exchange Associates is the delivery of a programme specifically designed for early career researchers.

The annual Arts & Humanities Festival at King's

Each academic year begins with the Arts & Humanities Festival: an annual event developed and delivered by the Arts & Humanities Research Institute that celebrates and disseminates work

taking place across the Departments and Research Centres that make up the Faculty of Arts & Humanities at King's.

The Festival is a celebration of the Faculty's achievements and provides an opportunity for collaboration between departments, across the university and with external partners. It provides a showcase of academic excellence with an emphasis on practical applications and public engagement.

Almost 4,000 people came to King's for *Underground*, the 2014 Festival. The ten-day programme of talks, workshops, exhibitions and performances of immersive theatre, music, poetry and comedy took in everything from the ruins of Roman London to the history and culture of underground sheltering during the second world war.

Joy of influence – September and October 2014

This series of 'in conversation' events at King's brought together five of the country's best known journalists with celebrated novelists or editors to talk about how their favourite fictional work has influenced them.

The events challenged the traditional format of literary conversations, using reflections on fiction to offer insights into how journalism works as a creative art form.

- Andrew Marr, one of the country's best-known political interviewers, revealed his love of Tolstoy's historical masterpiece, *War and Peace*, in conversation with London Review of Books editor Mary-Kay Wilmers.
- Rock journalist Paul Morley

discussed how he had been influenced by Nabokov, with novelist and essayist Adam Thirwell.

- Paul Mason, Economics Editor, Channel 4 News, spoke to Man Booker-winning novelist Anne Enright about Pynchon's chaotic modern masterpiece, *Gravity's Rainbow*.
- Gaby Wood, Head of Books at the Daily Telegraph, talked about Italo Calvino's *The Castle of Crossed Destinies* with novelist and writer Jonathan Coe.
- Well-known commentator India Knight discussed Nancy Mitford's *The Pursuit of Love* with novelist and Creative Writing Fellow at King's, Andrew O'Hagan.

Collaborative innovation scheme for early career researchers

Generating innovation is a core activity for any research-intensive university, and King's is no exception. This initiative actively supports innovation among young researchers, providing up to 15 projects with £1,000 of funding each, together with the support and mentoring necessary to develop collaborations with a cultural or technology sector partner. A further prize of £500 is awarded to the best completed project. The scheme is designed with three objectives in mind:

- fostering collaboration between early career researchers (PhD students or staff who obtained their doctorate no more than five years ago) and partners in the cultural sector and technology industries;
- engaging new audiences with research areas, through novel forms of artistic and academic collaboration; and
- using innovative ways, such as social media and other platforms, of documenting the collaboration process as a part of the project's implementation.

Key features of this scheme are simplicity of application – a 300-word project summary is all that is required – and the assistance that the Cultural Institute provides: in helping award-holders to identify and work with a

partner, in supporting the academic output from the project and in exploring the potential to disseminate the research through a novel medium. In this way, culture is supporting the university in the development of the next generation of innovators.



Producing the animation *Voicing the Silence* was an inspiring experience for me. The product of the collaboration was an animated video that put my research into the maternity care experiences of women who were sexually abused in childhood into a tangible format – a short, powerful film that uses the words of one of the participants of my study. It has been very well received both by the professionals and the survivors who have seen it. To date it has been seen by midwifery and medical students as well as midwives, nurses and social care practitioners. I was also invited on to BBC Radio 4's *Woman's Hour* programme to discuss my research and the animation won the Florence Nightingale Nursing & Midwifery Faculty's Research-led teaching innovation award earlier this year.

Dr Elsa Montgomery, Head of Department of Midwifery, Florence Nightingale Faculty of Nursing & Midwifery

Award winners in 2015

Compassion for Voices
Dr Charles Heriot-Maitland, Institute of Psychiatry, Psychology & Neuroscience
Animator, Kate Anderson

Hidden Toil at the V&A
Dr Bronwen Everill and Dr Lucy Delap, Department of History
V&A

Innovation Workshops for TV executives
Michal Ben-David, Department of Culture, Media & Creative Industries
Norwegian Broadcasting Corporation (NRK) and Keshet

Journey of Jeans
Dr Andrew Brooks, Department of Geography
London College of Fashion and Here Today, Here Tomorrow

Learning the Music Business
Toby Bennett, Department of Music
UK Music

Random Walks
Barbara Bravi, Aleksandra Aloric, Silvia Bartolucci and Sari Nusier, Faculty of Natural & Mathematical Sciences
Design Science and NETADIS

Translation Plays
Sophie Stevens, Department of Spanish, Portuguese & Latin American Studies
Arcola Theatre

Voicing the Silence
Dr Elsa Montgomery, Florence Nightingale Faculty of Nursing & Midwifery
Video production company, JMotion

Engaging with London & beyond



Somerset House and the London skyline. Photographer: Alfredo Falvo

King's College London sits in the very centre of London, at the crossroads of the north-south and east-west highways and halfway between the Palace of Westminster and the City. Most of the capital's major transport routes pass its doorways.

With its broad range of disciplines, King's connects to the NHS and the pharmaceutical industries and to the world of the theatre, music, dance and the visual arts; to Lambeth Palace and to Tech City; and to many, many other sites. It is well-placed, in all senses, to take advantage of London as a global city and to make connections across the UK and to the world beyond. Its aim is not only to look outwards to London – by actively seeking collaborations and connections – but also to bring London into King's, by ensuring that both students and staff derive the maximum benefit from the university's unparalleled location. But King's also looks beyond London – indeed, it has a campus at the Joint Services & Command Staff College in Berkshire – and the cultural collaborations showcased below show interaction with a community in London, with the cultural sector across the UK, with an artist whose practice lies beyond Europe and with the international cultural community.

Your Jewish Museum

Your Jewish Museum is a series of three exhibitions at the Jewish Museum London, in collaboration with the Department of Theology & Religious Studies at King's, which itself offers an MA in Jewish Studies and has a long standing relationship with London's Jewish community. Led by Dr Aaron Rosen, the first and second exhibitions, *Love* and *Journeys*, have run during 2014–15; the final exhibition, *Sacrifice*, ran in the autumn of 2015. The items for display have been crowd-sourced through an open invitation to members of the community to submit items for loan: these have included an Imam's first prayer mat and Qur'an for *Journeys* and part of the original fire pole from the first firehouse in Cambridge for *Sacrifice*. This innovative model of community-led curation can be applied to other small museums, particularly those linked to a specific community.



Your Jewish Museum is a brilliant example of academic research and imagination driving innovation in the cultural sector. The programme of exhibitions has challenged traditional approaches to curation and has put the community at the heart of the museum. The unqualified success of Dr Aaron Rosen's approach – 28,000 visitors to the exhibitions to date and counting – suggests that this model is likely to be adopted by not only the Jewish Museum London, but other galleries and museums in the future.

Katherine Bond, Director, Cultural Institute



This series of crowd-sourced exhibitions allowed people of all ages, backgrounds and faiths to lend us their objects and to tell us their stories. What emerged was funny, moving and very accessible. An ordinary object suddenly has meaning, a small thing displayed lets us glimpse into a life. We're thrilled with the outcome of these exhibitions and hope to work with the Cultural Institute at King's College London again in the future.

Abigail Morris, Director, Jewish Museum London

Magna Carta and the rule of law at the Dickson Poon School of Law

In association with the Magna Carta 800th Anniversary Commemoration Committee, The Dickson Poon School of Law delivered a commemorative exhibition about Magna Carta, one of the most celebrated documents in history.

Magna Carta and the Rule of Law marked the 800th anniversary of the document and drew on connected themes such as the Suffragette and Civil Rights

movements and the context of Magna Carta itself.

Six banners, hung across three floors of Somerset House East Wing, depicted the various ways in which Magna Carta laid the foundation for modern law and society.

In association with this project, the School also hosted the Library of Congress and American Bar Association travelling exhibit – *Magna Carta: An Enduring Legacy*.

Cultural Enquiry: The art of partnering

This Enquiry – a collaboration between King’s and the BBC – was directed by Jane Ellison, Head of Creative Partnerships at the BBC. At a time when partnership has become prevalent across the cultural sector as a way of working, it explored the role partnership plays in enabling publicly funded cultural institutions to enhance the quality, diversity and reach of their work across the UK. The research for this Enquiry was gathered from questionnaires distributed to organisations across all four countries of the UK, by in-depth interviews and through roundtable discussions held in Brighton, Derby and Newcastle. Working in this way avoided any London-based bias and ensured that the views were heard of those working in arts and cultural organisations of all sizes and in as wide a variety of locations as possible.



King’s programme of Cultural Enquiries is invaluable to us. The Enquiries occupy a new space, connecting evidence and academic analysis with the needs of the sector to produce robust yet practical tools that are helping us to evaluate our working practices and further explore ways to work even more effectively and productively with our cultural partners whilst supporting our ambitions to enable people around the globe to engage with and enjoy the best of British arts and culture.

Des Violaris, Director, UK Arts & Culture, BP



The charting of partnership working in the UK is at the beginning of a process often predicated by other pressures, usually financial. There are, however, fruitful arrangements across the cultural sector which give great benefit to the development of arts and the potential dividends of further cultural engagement. This work in collaboration itself with a number of different organisations across the country is the beginning of research which provides an evidence base for what we already know but often find it difficult to prove in terms of value and wealth generation – two aspects of the arts that are always quoted as being difficult to demonstrate – in this context wealth and value are not just linked to the monetary, but cultural value and cultural health as well.

Professor Chris White, Head of the School of Art and Design and Assistant Dean for the Faculty of Arts, Design & Technology, University of Derby

The art of major events

In January, King’s held a one-day conference, *The art of major events*, organised in partnership with the British Council and Deloitte, which connected three Olympic and Paralympic host cities – London, Rio and Tokyo – with senior and influential figures across culture, sport, academia and government. The conference built on the recommendations of the report of King’s first Cultural Enquiry, which explored how the expertise developed in planning London’s Cultural Olympiad might be harnessed and made widely available. Speakers included Dame Tessa Jowell MP; Martin Green, CEO, Hull 2017 and Head of Ceremonies, London 2012; Jenny Sealey, Artistic Director, London 2012 Paralympic Games Opening Ceremony; Mario Andrada, Director of Communications, Rio 2016; Sumihiko Kobayashi, Senior Director of Communications and Engagement, Tokyo 2020. To coincide with the conference, King’s published three case studies (from Hull UK City of Culture, Glasgow Commonwealth Games Cultural Programme and the London 2012 Cultural Olympiad) highlighting

some of the key themes discussed on the day. King’s also used the opportunity to release the latest results of its annual tracker survey into public attitudes to arts and culture.

Following on from this conference, Deborah Bull was invited to give the keynote address at the Japan Association for Cultural Economics annual conference in Tokyo in July 2015.

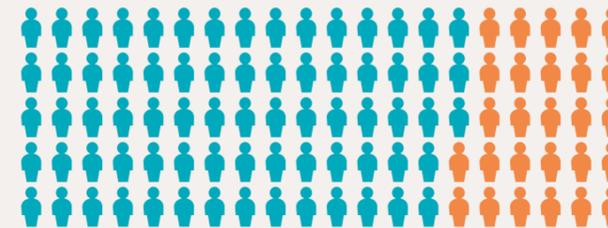


Dame Tessa Jowell speaking at *The Art of Major Events* conference, held by King’s as part of the Cultural Enquiry into major events and culture.

KING'S
College
LONDON

Tracking public attitudes and behaviours relating to culture and major events

King’s annual tracker survey* is run by Neilsen and has sought the views of 6,000 UK adults so far. The January 2015 findings showed that:



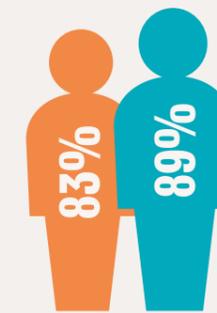
73% of people think that UK towns and cities should continue to bid to stage major sporting and cultural events

54%

believe that major sporting events are enhanced when culture is included in the programme

52%

think more money should be spent on the arts locally



89% of respondents expressed some interest in the arts – higher than those who expressed an interest in sport (83%)

* Tracking study administered online by Neilsen in two waves (June and October 2014) building on an earlier 2013 study. Sample criteria were nationally representative UK adults aged 16+ with a sample size of just over 2,000 per wave.

(Re)creating Culture, Autopoiesis

(Re)creating Culture, a project led by Dr Btihaj Ajana from the Department of Culture, Media & Creative Industries, looked at the dynamics of museum and cultural developments in the Gulf, with a particular focus on the case of the United Arab Emirates. Based on a series of discussions with various UK and UAE institutions including Tate, Sharjah Art Foundation, Art Dubai, Sharjah Museums Department and various art galleries, the project sought to explore the shifting role of curators in a transnational context as well as issues surrounding audience engagement, inclusion and cross-cultural encounters in the field of cultural production and mediation. The key objectives of the project revolved around understanding the cultural landscape of the Gulf region, building connections with UAE cultural

institutions, proposing innovative ways for dealing with challenges relating to contemporary curatorial practices and audience engagement.

The project included the development of a digital public art website, *Autopoiesis* (autopoiesis.io) which aimed to test how different people from the UAE society think and feel about life and culture in the UAE. If they were given the chance to curate these themselves based on their experiences, narratives and memories, what would the picture look like? How different would it be from an officially curated version? This material was intended to be a symbolic representation and manifestation of how people from different backgrounds relate to and experience life in the UAE. A public exhibition arising out of this project, *Autopoiesis 2.0*, took place as part of the Arts & Humanities

Festival 2014 and showcased a selection of multimedia artwork received from members of the UAE public. The aim of the exhibition was to provide a window into the personal and communal aspects of the region as experienced by its own residents and visitors.



This project was a new opportunity for me to meet and know more about the people around me, and I was happy that some of these people opened up to me, and shared parts of their life with me. I would have never expected that people living so close to where I live would have similar thoughts and feelings, and so this project was definitely an eye opener on what is going on around me.

Istabraq Emad Al Naiar – Artist participant in (Re)creating Culture.

Connecting King's *with the wider public*

Culture helps to raise the profile of King's College London among communities in policy, government, the media, opinion formers and, of course, the broader public. Culture and cultural collaborations allow King's to connect with the communities around it in a more sustained way, not only to showcase the university's research but also to involve different publics in dialogue with research – helping to ensure that research is relevant to society.

Staging Transitions

Staging Transitions was a collaboration between Dr Maria Vaccarella of the Medical Humanities group in the Department of English and Face Front Inclusive Theatre. It sought to apply academic research to answer three questions:

- What are the challenges faced by young people with learning difficulties and disabilities (LDD) when they leave school?
- What are the hopes and fears associated with their transition into adulthood?
- Can inclusive theatre help them make

sense of this crucial phase of their lives? Building upon previous research on the use of theatre to improve the democratic participation of LDD people in society, the project responded to the concerns within education and adult services around transition planning and implementation for young people. With the constant involvement of young LDD people and their parents/carers, a new multi-accessible play was written and performed. The play was based on both academic literature and interviews with parents, guardians, carers, teachers and young LDD people themselves

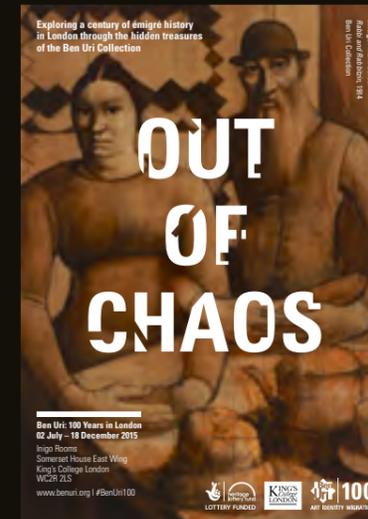
about their hopes and fears or experiences of transition into the adult world. This action research created a unconventional, innovative platform to test current strategies for transition implementation, which are intended to feed into policy making. It also fostered an innovative, inclusive form of collaboration between researchers at King's and the wider community, and will further advance the development and application of applied medical humanities – a relatively new discipline, which King's has been at the forefront of developing.

Cultural spaces in and around King's

Spread over five campuses, the university offers, and is connected to, a wide variety of cultural spaces. Some are permanent museums with a long and prestigious history, while others provide flexible exhibition and performance spaces for the university's staff and students and for cultural partners and collaborators. These spaces include:

- Inigo Rooms, Somerset House East Wing, Strand Campus
- College Chapel, King's Building, Strand Campus
- Anatomy Museum, King's Building, Strand Campus
- Gordon Museum of Pathology, Hodgkin Building, Guy's Campus
- Museum of Life Sciences, Hodgkin Building, Guy's Campus
- Greenwood Theatre, Weston Street, Guy's Campus
- Guy's Chapel, Boland House, Guy's Campus
- Florence Nightingale Museum, St Thomas' Hospital
- Old Operating Theatre Museum and Herb Garret, St Thomas' Street
- Social, Genetic & Developmental Psychiatry Centre, within the King's Institute of Psychiatry, Psychology & Neuroscience, Denmark Hill Campus
- Science Gallery London, coming to Guy's Campus in 2017

Out of Chaos



Out of Chaos promotional posters.
© Ben Uri collection.

Also in the Inigo Rooms, King's College London has been hosting *Out of Chaos*, an exhibition of works from the Ben Uri Collection of emigré art in London. The exhibition ran until December 2015. Showcasing as it does the work of those who have been immigrants in London, and coinciding with the public debate on Europe's refugee crisis, the decision to host this exhibition has demonstrated the valuable role that the university can play in providing a site for discussion of contemporary issues.

War Requiem & Aftermath

This exhibition in the Inigo Rooms was a survey of the recent work of British artist Maggi Hambling, encompassing painting, sculpture, installation and film. The exhibition was based on *War Requiem*, first shown at the Aldeburgh Festival in June 2013. For the King's exhibition, Hambling created *War Requiem 2*, in which portraits of anonymous war victims and pictures of blitzed battlefields emerge from Hambling's typically turbulent and dense paintwork. An extract from Benjamin Britten's *War Requiem* played alongside. Other works on display dated from the early 1980s and reflected the themes of war, death, remembrance and loss in Hambling's practice. *You are the Sea*, a canvas from 2012 from the *Wall of Water* series, demonstrated the artist's close connection to the sea and the Suffolk coast and brought to mind the words she carved into her memorial on the shore at Aldeburgh to Benjamin Britten: 'I hear those voices that will not be drowned'. King's, with its world-famous Department of War Studies, its major medical faculties and its expertise in psychiatry, was a particularly resonant setting for this show, which had its own examination of injury, war, creation and annihilation. The exhibition concluded with *Aftermath*, a new series of bronze sculptures created with the Inigo Rooms in mind, which began as found pieces of dead wood and became strange, unworldly creatures, alternately animal and human.

While producing the exhibition, Hambling worked with 14 academics

from across King's, whose work in facial reconstruction and post-traumatic stress disorder had resonance in the artist's work. These collaborations formed the basis for a series of talks, debates and events and drew in students and staff from across the university, including 150 mental health nursing students and many staff from across the Faculty of Life Sciences & Medicine.

I would like to thank you for organising the event yesterday evening at Guy's Hospital. My son was diagnosed with cancer of the palate three years ago in Germany. Everything happened very quickly and it is nice to finally understand everything. It is also reassuring to find out that other people care as much about my son's quality of life as I do.

A visitor to Reconstructing Identity – a talk exploring the extraordinary life-changing work delivered by specialists working in the field of facial reconstruction surgery

I really enjoyed the way [Hambling] tried to engage you in an overall sensory experience with sound, light, music, and feeling.

A visitor to the War Requiem & Aftermath exhibition

The exhibition ran for 12 weeks, between 4 March and 31 May 2015, and attracted over 8,000 visitors.



War Requiem and Aftermath – Maggi Hambling
Photographer credit: Photographer: Jana Chiellino

Creating collaborative collisions

where arts, science, creativity and research come together

Every act of research is an act of creativity. There can be arguments about the ratio of inspiration to perspiration, but no one will seriously deny the need for a spark of creativity in order to produce results. For King's, the arts and the sciences do not exist in separate silos but interact with and feed off each other.

As Imran Khan, Chief Executive of the British Science Association (BSA), has remarked,



Science is too important, valuable and fascinating to be left to professional scientists alone. For the good of society, the public, and scientific progress itself, science needs a broader community.

22 October 2015, press conference at the BSA

Science Gallery London exemplifies the King's approach to creating this broader community. The gallery is being developed on the Guy's Campus at London Bridge as a space where art and science collide. It will be free for all to visit, but it will have a particular

De/coding the Apocalypse – Michael Takeo Magruder. Photographer: Jana Chiellino

focus on 15 to 25 year-olds. Part of the Global Science Gallery Network, Science Gallery London will aim to create unique collisions: it will have no permanent collection but a changing programme of content focussed on four annual themes, each one of global concern.

Through an open call process, Science Gallery London will curate and host exhibitions, events, performances, online activities, debates and festivals illuminating these themes. It will bring science, technology and health into dialogue with the arts and design in an unprecedented way, inspiring new thinking in researchers, academics, young people and local communities and provoking new approaches to contemporary challenges.

Science Gallery London is scheduled to open in autumn 2017 and in the lead up period the gallery is producing experimental pre-opening seasons in unique, pop-up locations around Guy's Campus and across London Bridge. In 2015, Science Gallery London's season was on the future of food (see overleaf, *FED UP*), and in 2014 it ran *FREQUENCIES: Tune into life*, which brought together musicians, artists, young people, and King's students to create unique sound pieces and performances that explored the biological rhythms in their lives.

But the art/science interface is not restricted to Science Gallery: it is happening across King's. We conclude with a look at just some of the year's collaborative collisions.

De/coding the Apocalypse

This exhibition was a collaboration between an innovative digital artist and a Professor of Christianity & the Arts, together with the contemporary art centre MOSTYN. King's College London pioneered the introduction of the study of digital humanities, while Theology was one of the university's first disciplines, taught since 1831. *De/coding the Apocalypse* was therefore the epitome of the university's approach to education over more than 180 years. The project originated in a year-long Leverhulme artist residency, held by Michael Takeo Magruder, during which he worked alongside Professor Ben Quash in the Department of Theology & Religious Studies. Michael was interested in making representations of the Apocalypse from the Book of Revelation and examining western culture's continuing fascination with it, but he wanted his art to be informed by academic rigour. The project was supported by Leverhulme as practice-based research, for which the exhibition in the Inigo Rooms, curated by Alfredo Cramerotti of MOSTYN, was the research output.

The exhibition consisted of five digital media installations, using a range of digital technologies (such as computers, mobile devices, code systems, live data and user interactivity) and physical materials associated with traditional installation, painting, print and sculpture. It blended the new and the old and delivered an updated and expanded view of the concepts and contexts that have surrounded the Book of Revelation throughout its history.



Through building on Michael Takeo Magruder's residency with academics in the Department of Theology & Religious Studies, and our close collaboration with Professor Ben Quash, this interactive exhibition and events programme really captured King's ambition to reveal and extend research and new thinking to the public in an innovative way. We were thrilled that the artist went on to win the Lumen Immersive Environments Award 2015 for one of the works, *A New Jerusalem*. Alison Duthie, Director, Exhibitions and Public Programming

RIGHT: FED UP: The future of food. Image by Cog Design for Science Gallery London.

BELOW: The house of ferment installation – part of FED UP: The future of food. Photographer: Richard Eaton



FED UP

FED UP – The future of food investigates the science and the art behind modern mass production of food and looks to the near future to consider how the next generation will tackle the challenges and opportunities of nutrition and diet. The first event, *The house of ferment*, was a week-long

installation at Borough Market in collaboration with Karen Guthrie and Grizedale Arts, along with a series of exploratory events and demonstrations that uncovered the mysteries and debunked the myths surrounding fermented foods. The installation's design was inspired by the larder of

Guthrie's house: heavy slate shelves, jars and crocks and stones aged with lichen offered a unique environment for maturing and storing fermented and preserved foods. Fermented products in various stages of the process were included in *The house of ferment*.



At Science Gallery London we are passionate about bringing the work of artists and scientists to life in an engaging and interactive way. *FED UP: The future of food* consisted of a series of bold exhibitions and talks that provided a starting point for discussions on how we consume food and our relationship with it. By handing control of the message of the season to younger people and allowing them to frame the debate, through events and also through social media, we uncovered a range of interesting opinions and approaches towards food and food consumption – one of the key challenges of our time.

Dr Daniel Glaser,
Director, Science Gallery London



CLASH Fellowships

In 2014/15, in collaboration with University College London, three early career researchers were appointed as Fellows in Collaborative Learning in the Arts, Society and the Humanities (CLASH). Collaborating with cultural partners such as dance company Joli-Vyann, Southbank Centre, the V&A, the National Trust and the Share Academy, the Fellows developed and delivered unique projects that put

their individual areas of research to work in new ways within the cultural sector.

Funded by an AHRC Collaborative Skills Development grant, this inter-university collaboration saw the production of new and innovative arts programming that was rooted in primary research. CLASH Fellows have produced a wide range of outputs, including a newly developed

performance of choreography and improvisation exercises in the King's College Chapel on the Strand Campus. *Occupied minds* draws on CLASH Fellow Pennie Quinton's research into the impact of 'belligerent occupation' on the health perceptions of women living in east Jerusalem and areas of the West Bank and examines the effects of local housing policy upon the domestic population's wellbeing.

Leverhulme artist in residence in the Department of War Studies

Going south, by the artist Lola Frost, was the concluding exhibition to a year-long Leverhulme artist in residency in the Department of War Studies at King's. Installed in Somerset House East Wing, Lola's exhibition referenced landscapes from New Zealand, Australia, South Africa, Brazil, Argentina and Chile and consisted of a set of paintings that speak to a radiant and subversive nether and inner world.

Throughout the residency Lola Frost engaged with students and scholars in the Department of War Studies on the productive possibilities of aesthetic risk, as a riposte to the ubiquity of risk management values in modernity.



ABOVE: Collaborators from Science Gallery London's FREQUENCIES season at Borough Market. Photographer: Mike Massaro

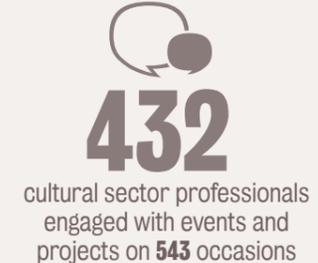
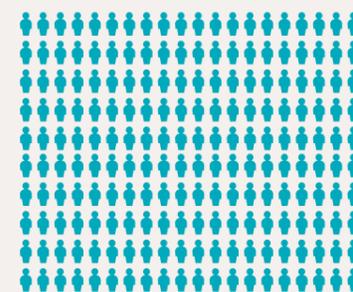
Parallel Practices

Parallel Practices, developed in partnership with the Crafts Council, saw the first artists in residence in the university's dissecting room, bringing together makers and medical professionals to explore and demonstrate the mutual benefits of collaboration between biomedical

scientists and craft makers. The project stimulated shared learning and innovation through a focus on the body, materials and processes that inform clinical outcomes and artistic practice. Initial participants included Dr Richard Wingate (Department of Developmental Neurobiology),

Dr Matthew Howard (Department of Informatics), Dr Thrishantha Nanayakkara (Department of Informatics), Celia Pym (textile maker), Tamsin van Essen (ceramicist), Karina Thompson (textile artist), Les Bicknell (book artist) and Naomi McIntosh (jeweller).

The year in numbers:





LEFT TO RIGHT:
Tony Hall,
Director General,
BBC; Deborah
Bull, Assistant
Principal (Culture
& Engagement),
Professor Edward
Byrne, President
& Principal, King's
College London.

The year ahead

2016 will be another year of new opportunities for the university, as we move into the Strand Campus's newest wing: Bush House on the Aldwych. Built originally as a commercial exchange to rival the Royal Exchange, Bush House quickly became synonymous with the exchange of ideas and cultures as the home of the BBC World Service. King's' acquisition means that the long tradition of Bush House as a global exchange of knowledge and ideas will continue into and beyond the next generation.

2016 also marks two significant anniversaries: the quatercentenary of the death of William Shakespeare and the 500th anniversary of the publication of Thomas More's *Utopia*. One hundred years ago, King's was at the centre of the tercentenary celebrations, through the work of Professor Sir Israel Gollancz. Move forward a century and King's has assembled a consortium of 24 cultural, creative and educational organisations, under the academic leadership of Professor Gordon McMullan, director of the London Shakespeare Centre at King's College London. Together, consortium members will present a connected series of activities throughout 2016 that celebrate Shakespeare and highlight his enduring influence on arts and culture, not only in English-speaking countries, but across the globe. In the Inigo Rooms, King's will collaborate with The National Archives to present an exhibition of remarkable and rarely seen documents, including Shakespeare's will.

To mark the More anniversary, King's is working closely with its neighbours, Somerset House and the Courtauld Gallery, on *Utopia 2016*: a year-long programme spanning art, literature, society, fashion, design,

architecture, theatre and beyond that will celebrate and explore the idea of Utopia and represent the most extensive celebration of this radical work anywhere in the world.

The university's plans for Science Gallery London continue to progress: subject to planning, building will start in Spring 2016, with the opening date set for Autumn 2017. Lead-up programming continues this year with FED UP, followed by MOUTHY, in collaboration with the Dental Institute. The Global Science Gallery Network continues to grow, with the University of Melbourne recently joining Dublin, Bengaluru and London: the fourth in a network which, by 2020, will include eight Science Galleries worldwide, each one developed in partnership with a leading university in an urban centre.

A growing and widespread interest in the connections between art, health and wellbeing is inspiring new collaborations focussed on the university's Health Faculties. King's is collaborating with the All Party Parliamentary Group on Arts, Health and Wellbeing on a two year-long Inquiry that will build on the work of the Group to date and develop policy recommendations towards establishing the arts as a mainstream contributor

to health and social care services in promoting good health and wellbeing.

A Circle of Cultural Fellows – a new network for King's – is now in place and includes an exceptional group of individuals, many of whom have contributed to the university's cultural strategy over the last three years. Our Fellows each bring first-hand and invaluable experience of arts, culture or cultural policy, with the potential to enhance the King's experience across all our Faculties and student body.

With so much cultural activity going on across the university, it seems appropriate to test the hypothesis that creativity and creative potential can be recognised, integrated and embedded into every area of life at King's in a systematic and sustainable way. And so over the first half of 2016, the national campaign group 64 Million Artists will work with Dr Nick Wilson and Dr Laura Speers of the Department of Culture, Media & Creative Industries on an experiment in building an everyday culture of creativity – unlocking the potential of staff, students and faculty to create 33,000 everyday artists, across King's.

I hope that this review has inspired you to join in.

Deborah Bull
Assistant Principal
(Culture & Engagement)

People & partners

Our staff & networks

None of these achievements in 2014-5 would have been possible without the hard work and dedication of colleagues across King's, the specialist teams working at the interface between the university and the cultural sector, and the support and engagement of our partners.

Within King's...

Archives

Dr Geoff Browell
Kate O'Brien

Gordon Museum of Pathology

William Edwards

Faculty of Arts & Humanities

Classics

Professor Michael Trapp

Comparative Literature

Professor Javed Majeed
Dr Maria Vaccarella

Culture, Media & Creative Industries

Dr Btihaj Ajana
Dr Anna Bull
Dr Red Chidgey
Dr Harvey Cohen
Dr Roberta Comunian
Dr Jonathan Gross
Dr Richard Howells
Dr Gretchen Larsen
Dr Melissa Nisbett
Professor Anna Reading
Dr Christine Scharff
Dr Ricarda Vidal
Dr Nick Wilson

Digital Humanities

Professor Sheila Anderson
Dr Drew Baker
Dr Martin Blazeby
Dr Mark Cote
Dr Stuart Dunn

English

Dr Anna Bernard
Professor Paul Gilroy
Dr Kelina Gotman
Professor Brian Hurwitz
Professor Ananya Jahanara Kabir
Sophie Lally (PhD student)
Professor Gordon McMullan
Dr Madison Moore
Penny Newell (PhD student)

Professor Andrew O'Hagan
Dr Pat Palmer
Professor Alan Read
Dr David Russell
Professor Max Saunders
Dr Theron Schmidt
Professor Mark Turner
Professor Patrick Wright

European & International Studies

Professor Alex Callinicos
James Wood (PhD student)

French

Dr Anna Magdalena Elsner
Professor Patrick french
Dr Sanja Perovic
Dr Solzick Solman

German

Dr Katrin Schreiter

History

Dr Lucy Delap
Professor David Edgerton
Dr Bronwen Everill
Professor Laura Gowing
Dr Jane Levi
Dr Timothy Livsey

Music

Professor Daniel Leech-Wilkinson
Dr Frederick Moehn
Professor Martin Stokes

Philosophy

Stanley Merttens (MA student)

Spanish, Portuguese & Latin-American Studies

Professor Catherine Boyle
Camila González Ortiz (PhD student)
Dr Toby Green

Theology & Religious Studies

Professor Edward Adams
Michelle Fletcher (PhD student)
Professor Ben Quash
Dr Aaron Rosen

Dental Institute

Dr Andreas Artopoulos
Dr Trevor Coward
Professor Lucy Di-Silvio
Professor Michael Fenlon
Professor Moya Smith

Faculty of Life Sciences & Medicine

Anatomy

Mr Donald Sammut

Human Genetics

Professor Ellen Solomon

Medical Education

Tiffany Wade

Primary Care & Public Health Services

Dr Uy Hoang
Professor Chris McKeivitt

Transplantation Immunology & Mucosal Biology

Dr Claire Sharpe

Dickson Poon School of Law

Professor Penney Lewis
Professor Michael Singer

Faculty of Natural & Mathematical Sciences

Chemistry

Dr Rivka Isaacson

Informatics

Dr Matthew Howard
Dr Thishantha Nanayekkar
Dr Helge Würdemann

Physics

Professor Mairi Sakellariadou

Florence Nightingale Faculty of Nursing & Midwifery

Dr Claire Jones
Dr Niall McCrae
Dr Elsa Montgomery

Ian Noonan

Professor Anne-Marie Rafferty
Dr Emma Rowland
Professor Jackie Sturt

Institute of Psychiatry, Psychology & Neuroscience

Clinical Psychology

Dr Claire Doyle
Professor Elizabeth Kuipers

Developmental Neurobiology

Dr Ian Thompson
Dr Richard Wingate

Psychology

Dr Charlie Heriot-Maitland
Dr Jennifer Lau

Psychological Medicine

Professor Edgar Jones
Dr Anna Kolliakou
Professor Sir Simon Wessely

Psychosis Clinical Academic Group

Dr Isabel Valli

Faculty of Social Science & Public Policy

Institute of Contemporary British History

Dr Michael Kandiah

Defence Studies

Dr Michael Finch

Education & Professional Studies

Dr Chris Abbott
Professor Louise Archer
Dr Jen DeWitt
Dr Simon Gibbons
Dr Heather King
Professor Ben Rampton
Dr Gabriella Rundblad
Dr Tania de St Croix
Dr Anwar Till

Geography

Dr Andrew Brooks
Dr Nicholas de Genova
Professor David Green
Dr Naho Mirumachi
Dr Jonathan Reades
Dr Bruno Turnheim

Global Institutes

Brazil Institute

Dr Vinicius de Carvalho
Professor Anthony Pereira

India Institute

Dr Kriti Kapila
Dr Jahnavi Phalkey

International Development Institute

Dr Lisa Kingstone

Institute of North American Studies

Professor Celeste-Marie Bernier (Visiting Professor)

Management

Professor David Guest
Dr Dirk von Lehn

Middle Eastern Studies

Professor Michael Kerr
Dr Craig Larkin

Policy Institute

Dr Jon Davis
Professor Jonathan Grant
Stephen Martineau

Social Science, Health & Medicine

Professor Bronwyn Parry

War Studies

Dr Claudia Aradau
Professor Ned Lebow
Dr Milena Michalski

... and collaborators from other universities

Birkbeck, University of London

Jacqueline Rose

Goldsmiths, University of London

Dipo Agboluaje
Deborah Grayson
John Johnston
Daniel McQuillan
Dr Esther Sayers

Imperial College London

Anne Barrett, Archivist

King's Health Partners

Leo Creffield, Guy's & St Thomas' NHS Foundation Trust
Gaya Devadason, King's College Hospital
Megan Duffy, King's College Hospital
Professor Paul Gringras, Evelina Children's Hospital
Paran Govender, King's College Hospital
Dr Majid Kazmi, Guy's & St Thomas' NHS Foundation Trust

Queen Mary University of London

Professor Iain Hutchison

Sheffield Hallam University

Professor David Cotterell

University College London

William Bondin
Ruairi Glynn
Dr Chris Leung
Chryssa Varna

University of the Arts London

Professor Anne Bamford
Professor Paul Goodwin
Katelyn Toth-Fejel

University of Brighton

Donna Close
Dr Frank Gray

University of Derby

Chas Andrews-Roberts
Dr Richard Hodges
Bev Reardon
Professor Chris White

University of Edinburgh

Professor Jolyon Mitchell

University of Greenwich

Christopher Philpott

University of Leicester

Dr Christopher Goodey

University of Liverpool

Dr Beatriz Garcia

University of Nottingham

Professor Pat Thompson

University of Oxford

Dr Natasha O'Hear

University of Sheffield

Dr Maurice Roche

University of Sunderland

Mark Adamson

University of Surrey

Professor Mark Cropley

University of Sussex

Professor Tim Jordan
Professor Nicholas Till

University of Westminster

Dr Nancy Stevenson

Culture directorate

Specialist teams

Central office

Ruth Hogarth, Director
James Crawford
Maria Ryan
Dr Rachel Scott
Oliver Stannard

Cultural Enquiry

Dr Susie Christensen
Dr James Doeser
Jane Ellison
Fran Hegyi
Ulrika Högberg

Cultural Institute

Katherine Bond, Director
Sophie Branscombe
Amy Brown
Yvonne Castle
Dr Kate Dunton
Stella Toonen
William Warrenner

Knowledge Exchange Associates

Dr Ruth Craggs
Nneke Ene, PhD student
Charlotte Fereday, PhD student
Dr Tanya Graham
Dr Anna Kolliakou
Dr Victoria MacBean
Richard Mason, PhD student
Saoirse O'Toole, PhD student
Paula Serafini, PhD student

Sector Associates

Hilary Carty
Dr Gus Casely-Hayford
Anthony Lilley
Jenny Waldman

Exhibitions and Public Programming

Alison Duthie, Director
Sophie Cornell
Andy Franzkowiak
Leanne Hammacott
Kaye Mahoney

Science Gallery London

Dr Daniel Glaser, Director
Rebecca Ball
Kate Anderson

Rebecca Heald
Tim Hembrey
Anila Ladwa
Pigalle Tavakkoli
Jen Wong

Students

This year we engaged with more than 500 students across a range of activities including MA Arts & Cultural Management, London Arts & Humanities Partnership Summer School, Knowledge Exchange Associates network, King's Cultural Challenge, Early Careers Researchers scheme, and as student event staff for exhibitions and live cinema. The following students undertook research or work placements:

CLASH Fellows

Sheridan Humphrey, PhD student, English
Athina Lazaridou, PhD student, Built Environment (UCL)
Penelope Quinton, PhD student, Middle Eastern Studies

Cultural Challenge winners

Emma Lawrence, undergraduate, English
Marie Ortinau, masters, Education & Professional Studies
Kat Pierce, undergraduate, English
Ottilie Thornhill, undergraduate, English

Spectraitors Disloyalty App

Lauren Holden, Music graduate, former Cultural Challenge winner
Joshua Simpson, Informatics, KCL Tech Society

Undergraduate Research Fellows

Nadeem Alom, Mathematics
Anisha Gupta, Dentistry
Astrid Hampe, History
Undine Markus, Film Studies

Duty Managers

Michel Capaeto, graduate, War Studies
Alison Hendrick, masters, Education & Professional Studies
Rukaiyah Qazi, undergraduate, Theology & Religious Studies

Science Gallery

Naomi Downham, undergraduate, English
Claire Jordan, graduate, Nutrition

Partner Organisations

3FF
14-18 NOW
2017 Athletics World Championships
Aarhus 2017 European Capital of Culture
Agency for Cultural Affairs, Japan
Amblr
City of Amsterdam
Arcola Theatre
Artichoke
Arts Council England
Arts Council Tokyo
Association of British Orchestras
Austrian Cultural Forum London
B3 Median
Brooklyn Academy of Music
Band on the Wall
Barbican Centre
BBC
Benchmark Sport International
Benjamin Franklin House
Ben Uri Gallery
Bexley Heritage Trust
Birmingham Royal Ballet
Bloomsbury Publishing
Blythe House
Bow Arts
BP
Brazilian Development Bank
BREAD art collective
British Council
British Library
British Museum
British Paralympic Association
British Solidarity for Syria
Café Oto
Canary Wharf
Centre Henri Pousseur, Belgium
City of London Festival
Clear Lines
Courtauld Institute of Art
Crafts Council
Creative Scotland
Creativeworks London
Crying Out Loud
The Culture Capital Exchange
Dance Umbrella
Daredevil Project
Dash Arts
Deloitte UK
Department of Culture, Media & Sport
Design Museum
Design Science

East London Dance
Edcoms
Elbow Productions
Electric Voice Theatre
Embassy of Brazil
Embassy of Japan
English Folk Dance & Song Society
English National Ballet
English National Ballet School
Ensemble Aventure
Erich Pommer Institut
Eventbox
Event Scotland
Face Front Inclusive Theatre
Field Studies Ltd
Film London
Florence Nightingale Museum
Fluxx
Foundling Museum
HMP Ford, Sussex
Formidable Productions
Forster & Heighes
FODIP
Free Word Centre
Freshwater Consultancy
Frontline
Fuel Theatre
Garbers & James Architects
German Historical Institute
Glasgow Life
Glyndebourne
Graeae Theatre Company
Greater London Authority
The Guardian
Guildhall School of Music & Drama
Guy's & St Thomas' Charity
Hand in Hand for Syria
Head 4 Heights
Headlong
Hogarth Shakespeare
Hull 2017
Improbable Theatre Company
INIVA
International Alert
Intrasonus UK
Invisible Dust
The Japan Foundation
Japan Local Government Centre
Japan Sports Council London Office
Jewish Museum London
J Motion
Join in Trust
Keshet
Royal Borough of Kensington & Chelsea
Lambeth Palace Library
The Legacy List
Legacy Trust UK
LIFT (London International Festival of Theatre)
Limbik Theatre
London & Partners
London Philharmonic Orchestra

London Urban Arts Academy
Look Left Look Right
Makerversity
Middle East Eye
MOSTYN
mu:arts
Museum of Homelessness
Museum of London
Museum of London
Archaeology
Musicians' Union
Music Venue Trust
The National Archives
National Council of Voluntary Organisations
The National Gallery
National Theatre
National Trust
Nesta
NETADIS
Newham Sixth Form College (NewVic)
Norwegian Broadcasting Corporation
The Old Vic
Olympic Public Authority Brazil
Penguin Random House
PEN International
The Place
Pop Gun Productions
PRS for Music
The Red Room
Rio 2016
Roundhouse
Rambert
Rosetta Life
Routledge
Royal Collection Trust
Royal College of Art
Royal Opera House
Royal Shakespeare Company
The Royal Society of Literature
Rumi's Cave
Sawchestra
Science Museum
Shakespeare's Globe
Shobana Jeyasingh Dance
Siobhan Davies Dance
Somerset House Trust
Somethin' Else
Sound and Music
Southbank Centre
Southbank Sinfonia
The Space
Space Studios
Sport and Recreation Alliance
Stratford Rising
Syria Peace and Justice
Syria Solidarity Movement
Tate
The Theatres Trust
ThisPlace
Tokyo 2020
UK Music
UK Theatre
Un-Convention
V&A

vInspired
Visiting Arts
Voluntary Arts
Wayne McGregor | Random Dance
Wellcome Trust
Widgit
Winter Bear Ltd
World Cities Cultural Forum
Young Vic
YouthSight

Projects, partners and participants

1984 Now

Spiros Andreou, TOR Project
Tony Bunyan, editor, Statewatch
Oliver Cole, TOR Project
Robert Delamere, Digital Theatre
Sarah Grochala, Headlong
Jeremy Herrin, Headlong
Robert Icke, co-adaptor and co-director of 1984
Dawn King, Playwright
Duncan Macmillan, co-adaptor and co-director of 1984
Tassos Stevens, Director, Coney
Simon Vans-Colina, TOR Project

African Diaspora Artists

Larry Achiampong, artist
Barby Asante, artist
Phoebe Boswell, artist
Kimathi Donkor, artist
Nicola Frimpong, artist
Cedar Lewisohn, artist
Hansi Loren Momodu, formerly Tate
Trevor Mathison, artist
Harold Offeh, artist
Thomas J Price, artist
Morgan Quaintance, artist
Gary Stewart, artist
Nicola Thomas, artist
Barbara Walker, artist

Belief and Conflict in the UK

Yasmeen Akhtur, 3FF
Rashad Alim, ISD Fellow
Barby Asante, artist
Oreet Ashery, artist
Naomi Atkinson, artist
Alinah Azadeh, artist
Ansuman Biswas, artist
Imam Mamadou Seydou Bocoum, Sharia Council
Emily Buchanan, BBC correspondent
Victoria Burgher, artist and curator
Josh Cass, Forum for Discussion of Israel and Palestine

Anna Freeman Bentley, artist
Andrew Gwilliams, White Cube
Hannah Habibi, artist
Huda Jawad, Centre for Academic Shi'a Studies
Sarah Jupe
Peter Kennard, artist
Kevin Leahy, British Armour
Jen Logan, Front Line
Rebecca Manley, actor, writer and director

Jacqueline Nicholls, JW3
Abdul Rehman-Malik, journalist
Larissa Sansour, artist
Adam Shamash, film director
Anna Sherbany, artist
Anna Sikorska, Makeversity
Revd William Taylor, priest, City of London Councillor
Penny Woolcock, writer, filmmaker
Catherine Yass, artist
Kai-Oi Joyce Yung, artist
Abbas Zahedi, Rumi's Cave

Choreodrome Workshop

Daniel Cooley, The Place
Christina Elliot, The Place
Shobana Jeyasingh, Shobana Jeyasingh Dance

CLASH Fellowship scheme

Holly Cameron Jennings, Turtle Key Arts
Georgia Ward, Southbank Centre

Criticism Now

Susannah Clapp, Guardian
Mark Lawson, broadcaster
Morgan Quaintance, broadcaster
Simon Tait, Arts Industry

Early Career

Researchers Scheme

Kate Anderson, animation director
Jo Banham, Head of Adult Programmes, V&A
William Donaldson, actor
Edwina Ehrman, Fashion and Textiles Curator, V&A
Cicely Goulder, composer and producer
Richard Keyworth, composer and sound designer
Eleanor Longden, research psychologist
Rufus May, mental health and wellbeing consultant
Wendy Barnaby, journalist
Ruth Macdougall, environmental artist
Alice Nicholas, dramatherapist

Anne Odling-Smee, Director, Design Science
Rolf Sachs, conceptual artist and designer
Clare Sams, artist and educator
Dominique Sherwood, graphic designer
Katelyn Toth-Fejel, artist and designer, London College of Fashion

FED UP – House of Ferment

Kasia Garapich, Sculptor
Ramen Girl, Yellow Dog Restaurant
Roopa Gulati, Food Writer
Karen Guthie, Grizedale Arts
Darren Ollerton, Octopus Alchemy
Bronwen Percival, Neal's Yard Dairy
Celia Plender, Food Writer
Laure Prouvost, Artist
Adam Sutherland, Grizedale Arts
Luiza Trisno, Head Chef
Nick Vadasz, Borough Market trader
Damiam Wawrzyniak, Chef

FREQUENCIES

Bishi, artist
Andrew Consoli, DJ, dance music producer
Shay D, rapper, poet
Peter Gregson, cellist, composer
Matt Jones, Bread Ahead Bakery
Nick Jones, composer, sound artist
Neil Kaczor, composer
Marc Langsman, music producer
Jimmy Logic, musician, composer
Kasia Molga, media artist
Stewart Pemberton, juggler, tap dancer
Tim Stevens, The Auditory Sawchestra
Robin Scanner, artist and composer
Paul Wheeler Fresh Supplies
Patrick Williams, Soul Food

Get Creative

Tony Ageh, BBC
Jonty Claypole, BBC
Lamia Dabboussy, BBC
Hannah Lambert, What Next?
Judith Nichol, BBC
Mary Sackville-West, BBC
Robin Simpson, Voluntary Arts
Stephen James Yeoman, BBC

Joining the Dots

Mark Davyd, Music Venue Trust
Sean Egan, lawyer
Emily Kerr, Roundhouse
Oscar Mackenzie, Livivity
Tatenda Musengwa, YouthSight
Gavin Sharp, Inner City Music

Joy of Influence

Jonathan Coe, novelist
Anne Enright, novelist
India Knight, Sunday Times
Andrew Marr, BBC
Paul Mason, Channel 4
Paul Morley, music journalist
Adam Thirwell, novelist
Mary-Kay Wilmers, London Review of Books
Gaby Wood, Daily Telegraph

King's Cultural Challenge

Rob Greig, Royal Opera House
Shân MacLennan, Southbank Centre
Kati Price, V&A
Heather Walker, Roundhouse
Ellen West, Royal Opera House

London Arts & Humanities Partnerships Summer School

Nick Barratt, The National Archives
Susan Foister, National Gallery
Sean Gregory, Barbican/Guildhall Creative Learning
Nick Jensen, British Library
Emily Pringle, Tate
Bill Sherman, V&A
Evelyn Wilson, Creativeworks London

MA Arts & Cultural Management: The Experience Module

Louise Blackwell, Fuel Theatre
Sarah Castle, Museum of London
Rob Greig, Royal Opera House
Rebecca Lim, V&A
Helen Marriage, Artichoke
Kate McGrath, Fuel Theatre
Wayne McGregor, Random Dance
Joanna Norman, V&A
Ellie Sleeman, Roundhouse
Bill Thompson, BBC
Finbarr Whooley, Museum of London
Jasmine Wilson, Random Dance

Maggi Hambling: War Requiem & Aftermath

James Cahill, author and critic
Maggi Hambling, artist
Martin McGrath, designer

Hugh Monk, artist manager
Michael Regan, curator
Jenny Wright, artist

Minerva Scientifica

Herbie Clarke, Electric Voice Theatre
Penny Debruslais, singer
Cheryl Frances-Hoad, composer
Frances Lynch, Electric Voice Theatre
Miranda Melville, singer
Lynne Ploughman, composer
David Sheppard, singer
Julian Stocker, singer
Shirley Thompson, composer
Kate Whitley, composer

Our Cultural Commons

Paul Bristow, Arts Council England
David Bryan, Xtend
Lee Corner, Voluntary Arts
Sir Stuart Etherington, National Council of Voluntary Organisations
David Hughes, NIACE
Adriana Marques, London Legacy Development Corporation
Catherine McGuinness, City of London Corporation
Kunle Olulode, Voice4Change
Robin Simpson, Voluntary Arts
Peter Stark, Voluntary Arts
Jane Wilson, Arts Development UK

Parallel Perspectives

Patrice Etienne, actor, writer and director

Parallel Practices

Les Bicknell, artist
Naomi McIntosh, artist
Celia Pym, artist
Tiffany Radmore, Crafts Council
Karina Thompson, artist
Tamsin van Essen, artist

Performing Utopia

Simon Hatab, Opéra de Paris

Spectrators Disloyalty App

David Collins, RSC
Lucy Conlan, Southbank Centre
Simon Magill, Royal Opera House
Paul O'Sullivan, Southbank Centre
Ellen West, Royal Opera House

Staging Transitions

Sarah Archdeacon, Coreli
Caroline Bennett, Transition
Information Network
Paul Bonham, Arts Council
England
Anna Bosworth, independent
arts practitioner
Andrew Bradford, Face Front
Inclusive Theatre
Joanna Carr, Transition
Information Network
Sheryll Catto, Action Space
Natasha Graham, Face Front
Inclusive Theatre
Stephen Israel, The Company
Performance Ensemble
Dr Columba Quigley, British
Medical Journal
Karen Rohleder, Transition
Information Network
Kimberley Saddler,
Greenwich Mencap
May-Lin Shutler, Transition
Information Network
Annie Smol, Face Front
Inclusive Theatre
Amaradeep Sohi
Vicki Tweedie, Spare Tyre
Tracey Viechweg, Face Front
Inclusive Theatre

Step-by-Step: Arts Policy and Young People

Anne Appelbaum, Arts
Council England
Adam Boulton, Sky
Sam Cairns, Cultural
Learning Alliance
Joe Coelho, performance poet
and playwright
Paul Collard, Creativity,
Culture & Education
Althea Efunshile, Arts
Council England
Paul Glinkowski, Arts
Council England
Tony Graham, theatre director
Joe Hallgarten, Royal Society
of Arts
Darren Henley, Arts Council
England
Vicky Ireland, artistic director
Irene Macdonald, former
Arts Council Education
Liaison Officer
David Parker, Creative &
Cultural Skills
Paul Reeve, Into Film
Sue Robertson, former
Arts Council Education
Liaison Officer
Paul Roberts, Creativity,
Culture & Education
Dana Segal, Youth Engagement
Officer, Roundhouse
Pauline Tambling, Creative
& Cultural Skills

Storyverse

Francesca Beard, writer
and performance poet
Marc Boothe, B3Media

Syrian Voices

Nada Ajoub
Yomn Alkaisi
Shady Alkhayer
Bronwen Griffiths
Mario Hamad
Majid Maghout
Akzoubi Akzoubi
Zanoubia Al-Amir Salim
Sana Alawabdh
Abulaziz Almashi
Mohammed Atteq
Fatima Hashem
Helmi Helmi
Earthian Kevin
Mohammad Sakhnini
Dan Viesnik

The Art of Major Events

Ian Adam, BP
Araf Ahmadali, City
of Amsterdam
Katie Allen, Deloitte
Mario Andrada, Rio 2016
Janet Archer, Creative
Scotland
Kate Arthurs, British Council
Alex Balfour, formerly
of LOCOG
Conrad Bird, GREAT
campaign
Carla Camurati, Rio 2016
Neale Coleman, London
Legacy Development
Corporation
Sandie Dawe, Heritage
Lottery Fund
Sir Ciarán Devane,
British Council
Andrew Dixon, consultant
Alastair Evans, Creative
Scotland
Charlotte Fitzgerald, Deloitte
Martin Green, Hull 2017
Dame Tessa Jowell,
Labour Peer
Hiromi Kawamura,
Tokyo 2020
Janice Kelly, Creative Scotland
Sumihiko Kobayashi,
Tokyo 2020
Bridget McConnell,
Glasgow Life
Jason Millett, Mace
Bill Morris, International
Olympics Committee
Greg Nugent, Inc London
Ryo Sasaki, Tokyo 2020
Jenny Sealey, Graeae Theatre
Mike Sharrock, BP
Justine Simons, Greater
London Authority
David Sproul, Deloitte

Moira Swinbank, vInspired
Marcelo Velloso, Public
Olympic Authority
Eiji Watanabe, Embassy
of Japan
Neil Wood, Deloitte

The Art of Partnering

Jim Beirne, Live Theatre
Leonie Bell, Creative Scotland
Paul Bristow, Arts Council
England
Katie Childs, National
Museum Directors' Council
Graham Devlin, Tipping Point
Eliza Easton, Creative
Industries Federation
Clifford Harkness, National
Museums of Northern Ireland
Nigel Hinds, 14-18 NOW
Sue Hoyle, Clore Leadership
Programme
Chris Michaels, British
Museum
Paula Murray, Brighton &
Hove City Council
Ros Tennyson, Partnership
Brokers Association
Dr Emma Wakelin, Royal
College of Art

Third Person Perspective

Dr Paul Craddock, Smart Docs
Mandi Peers, Attitude
is Everything
Russell Plunkett, ThisPlace

Trespass

Avatāra Ayuso, AVA Dance
Company

Akram Khan Company:

Sander Loonen
Fabiana Piccioli

Shobana Jeyasingh Dance:

Sunbee Han
Shobana Jeyasingh
Jenny Roberts
Nick Rothwell
Eleanor Salter

Culture

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*Detail of The house of ferment installation at Borough Market by Grizedale Arts and Karen Guthrie.
Commissioned by Science Gallery London for the FED UP season in 2015. Photographer: Richard Eaton*

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