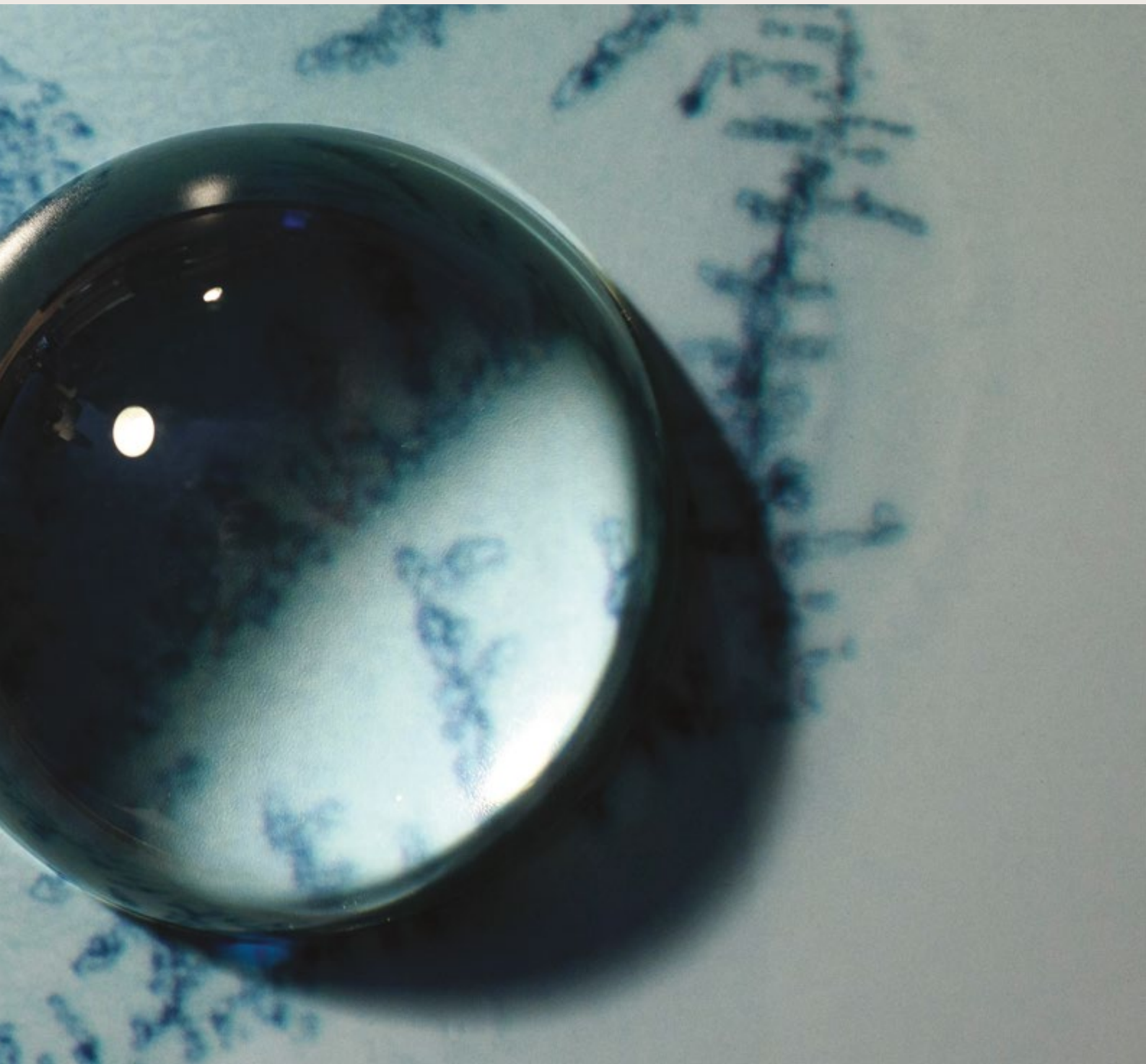


Inspiring **connections**

across and beyond the
university 2015–16





DNAted – a sculpture of 3D printed DNA on display in the Strand Quad, King's College London as part of the Arts & Humanities Festival 2015. Photographer: David Tett

Foreword



Welcome to this review of 2015-16, which showcases the many ways in which the university's partnerships across arts and culture enhance education and research at King's while offering new opportunities to the cultural sector and the communities around us.

The year saw cultural collaborations extending through all the university's faculties and reaching students across all our campuses. Established partnership initiatives in Arts & Sciences – such as the longstanding joint MAs with the British Museum, the Southbank, Tate, Shakespeare's Globe and the National Gallery, or the London Arts & Humanities Partnership – continue to thrive, while new and emerging collaborations across the four Health Faculties are driving curriculum, research and policy innovation, training students for the future and opening up new perspectives on healthcare challenges. The university's extensive list of partners includes independent practitioners, artists, SMEs and small-scale companies, established institutions, museums, heritage organisations, galleries, consortia, think tanks, agencies, policy makers as well as government – and these connections reach across London, the UK and internationally.

Over the last four years, King's has supported the development of specialist teams that work at the interface between the university and the cultural sector to broker and facilitate these partnerships. Many – although certainly not all – of the university's cultural collaborations

owe a great deal to these teams and their directors: Katherine Bond ([Cultural Institute](#)), Alison Duthie ([Cultural Programming](#)), Ruth Hogarth ([Cultural Partnerships & Enquiry](#)) and Dr Daniel Glaser ([Science Gallery London](#)). Working closely with colleagues across King's, they form a network that connects the university to the communities around it – ensuring that King's remains porous and permeable, with inspiration and ideas flowing freely, in and out.

There are many organisations whose support enables this work, including Arts Council England, Arts & Health South West, Art & Humanities Research Council (AHRC), BBC, Calouste Gulbenkian Foundation, Crafts Council, Creative England, Guy's & St Thomas' Charity, Henry Schein, Heritage of London and Mount Anvil Trust, Mayor of London, Merge Festival, Paul Hamlyn Foundation, RCUK Catalyst Fund and Wellcome Trust. Across all the work project partners co-invest resources towards shared aims and there are many colleagues across King's and the cultural sector whose enthusiastic engagement makes it all possible. To our sponsors, supporters, colleagues and friends, on behalf of King's, my grateful thanks.

Looking back over the year, it's

impossible not to pause and reflect on the political, social and cultural shifts that are taking place and that will, no doubt, shape the lives of the next generations of students. Now, more than ever, universities have a particular role to play: not just in understanding those shifts and helping to craft a blueprint for a sustainable future, but in educating students to be the change-makers of tomorrow.

The role that cultural engagement can play in this process was underlined in the final report of the AHRC's Cultural Value Project. Understanding Cultural Value (March 2016) highlighted evidence that cultural engagement helps to 'shape reflective individuals, facilitating greater personal understanding, increasing empathy with respect to others and an appreciation of the diversity of human experience and cultures'. 'Participation in arts and culture', it added, 'may produce engaged citizens, promoting not only civic behaviours such as voting and volunteering, but also helping articulate alternatives to current assumptions and fuelling a broader political imagination'. All of these qualities and habits are 'fundamental to the effectiveness of democratic political and social systems'.

At King's we are proud to support our academics and students in connecting through culture with the world around them – helping to translate academic research into action and ensuring our graduates develop the entrepreneurialism, networks, transferable skills, creativity, values and experiences that will enable them to succeed in a changing world: not just in their chosen careers, but as reflective and engaged citizens who can make a positive contribution to the communities around them and to society as a whole.

Deborah Bull
Assistant Principal
(London)

Making new connections

Artist, Salvatore Iaconesi, explains an installation, *Persona non data*, to a group of visitors. The installation was a collaboration between two Italian artists and King's academics. It was presented as part of the Big Bang Data exhibition at Somerset House. Photographer: Nathan Clarke

This annual review of cultural activity at King's throughout 2015–16 highlights the powerful role that arts and culture can play in making connections across disciplines, between the university, the people and the organisations around it, between different communities and across different ways of thinking. Throughout the year, arts and culture have provided a meeting point for different perspectives – a crossroads from which alternative routes can be imagined – and have provided new ways for our students to approach and consider learning.

The symbiosis between arts and health, which has been such a feature of cultural activity at the university this year, is deep within King's DNA: in autumn 2015, the Quad at King's Strand Campus was the backdrop for Anna Ziegler's play about Rosalind Franklin and Maurice Wilkins, *Photo 51* – starring Nicole Kidman – which dramatized the discovery of DNA for audiences at the Noël Coward Theatre. In fact, the relationship between the arts and health sciences has been formally embedded in the university's strategy since March 2001, when King's was the first university in the UK to create a Chair of Medicine and the Arts. Professor Brian Hurwitz, D'Oyly Carte Professor of Medicine and the Arts, is still the only member of a Department of English to be simultaneously a medical practitioner, a Fellow of the

Royal College of General Practitioners and a Fellow of the Royal College of Physicians of London.

The D'Oyly Carte Chair is just one example of the ways in which King's is making connections through culture. A range of formal and informal teaching programmes connect students with London's cultural organisations, including the MA Arts & Cultural Management programme where students study an *experience* module in one of eight leading cultural organisations across London. Partners on the MA programme include Barbican Centre, British Council, British Museum, National Portrait Gallery, Southbank Centre, Tate, Shakespeare's Globe and the National Gallery.

Extracurricular student opportunities at King's are shaped by the way the university is able to draw London into

its activities and, as a major feature of London, culture is a distinctive characteristic of the King's experience. Through the *King's Cultural Challenge* students are offered skills training in presenting, pitching and ideas development and expert coaching from leaders across London's cultural organisations, including the Roundhouse, the Royal Opera House, Southbank Centre and the V&A. King's Internships Summer Scheme offers students a range of project-driven, paid internships both on campus and with partner organisations around London.

Exhibitions such as *By me William Shakespeare* in the Inigo Rooms or the annual Arts & Humanities Festival bring the public into King's, connecting them with the work of our academics. Pop-up installations like *House of ferment* in Borough Market, or *Persona non data*



Over recent years King's has strengthened its reputation as a 'go-to' institution for effective collaboration and partnership working with industries and sectors outside of academia, across London and beyond. I'm particularly proud of the fruitful relationships we have developed with the cultural and creative sectors, which add so much to the King's experience. Ensuring success in the rapidly changing times in which we live will require great minds to work openly and collaboratively, beyond the boundaries of disciplines and sectors. Across all our faculties, imaginative, interdisciplinary collaborations with the arts and creative industries have enabled students and researchers to address today's challenges and opportunities in a joined up way, providing alternative, often unexpected, perspectives and delivering real impact. Working with arts practitioners and cultural organisations creates valuable learning experiences for our students, ensures that the research of our academics adds real social, economic and cultural value to society, and provides opportunities for engagement with our local communities – supporting the university's ambitions and helping to consolidate London's position as a global hub for research and innovative thinking.

Professor Edward Byrne, President & Principal, King's College London

in the Embankment Galleries at Somerset House take King's thinking outside the university and into the communities around us. King's engagement with projects such as the All Party Parliamentary Group's *Arts, Health and Wellbeing Inquiry* connects academic expertise with questions of policy. And across the Strand and Guy's Campuses, there are dedicated public spaces where arts and culture create an interface between King's and London.

All of this is made possible through partnership. Partnership is central to King's vision of a connected and engaged university; a university that prepares its students for a future beyond education, and which generates research that has meaning and impact for the communities of which it is a part. Partnership enables King's and its many collaborators to realise together ambitious projects that couldn't be achieved alone. The *Shakespeare400* consortium, the inspiration of Professor Gordon McMullan, Director, London Shakespeare Centre at King's, was an outstanding example of exactly



Hoardings cover the building site of Science Gallery London on Guy's Campus, London Bridge. Photographer: Kate Anderson

this kind of partnership, ensuring that Shakespeare's quatercentenary was marked in a way that not only celebrated the past, but that heralded the future.

King's has always been a university that thinks globally: the King's community includes individuals from over 150 countries and we remain committed to engagement with the wider world and to continuing collaboration with colleagues across Europe. Over the course of the last year, with the university's international strategy to 2020 fully embedded, King's has begun to build on those international partnerships that have a cultural component, from working with the Indian Council for Cultural Relations and the British Museum on a two-day seminar and festival on Indian dance, to strengthening the university's relationships with the United Nations through the development of a Cultural Enquiry investigating the role of art in cultural diplomacy.



In this rapidly changing environment, and with increasing demands on available resources, it's more important than ever for cultural practitioners and policy makers to connect effectively with higher education: not just to access the evidence that can support effective policy development and decision making, but also to ensure that research and education are enriched by the inspiration and challenge that artists and arts organisations can bring. Over recent years, King's has built on its history of partnership to establish a world-leading programme of coordinated and structured engagement between academics, students, cultural policy makers and practitioners across its many academic disciplines, creating a legacy of knowledge and best practice and redefining the role of the university in London's cultural landscape. **Darren Henley, Chief Executive, Arts Council England**



King's College London is helping to close a significant gap between academic and practical approaches to the development of cultural policy through its programme of Cultural Enquiries. The publications focusing on the historical development of policy ideas are essential reading. Those who do not know their history are condemned to repeat it.

Professor Robert Hewison, cultural historian

With arts and culture increasingly understood to have the potential to promote a country and its interests abroad, the Enquiry aims to address the surprising lack of empirical research to support these beliefs. Building on connections established through the United Nations Office in Geneva, the Enquiry will support the development of a more rigorous and coherent theory of cultural diplomacy.

A major development during 2015/16 was the commencement of construction work on Science Gallery London, the university's new flagship space on the Guy's Campus that will bring together science, art and health, connecting between the university and the city, academics and artists, students and communities to drive innovation and develop new approaches to contemporary challenges. Part of the Global Science Gallery Network, with partner institutions in Dublin, Melbourne and Bengaluru, the gallery opening is planned for 2018.

As this review demonstrates, across every faculty of King's, arts and culture add value to students and academics while proving an effective connector between the university and the communities around us. There is much more activity than can be covered in this report, and further information can be found on the Culture pages of the university's website: www.kcl.ac.uk/culture.

Enriching the student experience

A student holds up the results of a group exercise at the King's Cultural Challenge 2015. Photographer: David Tett



Students are the heartbeat of the university. At King's, we want our students to become not only successful graduates, but also graduates who will make a difference to society and contribute to making the world a better place. In a rapidly changing world, and with the workplace ever evolving, creativity will be an essential skill: not in the sense of world-class artistry, but in being able to think imaginatively in order to solve the problems or see the opportunities that the changing environment presents. Collaborations across arts and culture help students to develop this creativity and, at the same time, create a thread that connects students to King's throughout their lives: attracting them to come to King's, enriching their studies within and beyond the formal curriculum, then bringing them back as alumni.



Art and culture are playing an ever growing role in the King's experience for students, engaging them as participants, consultants and creative partners in a huge range of activities. A great example of this is the *King's Cultural Challenge* – now about to go into its fifth year. The Challenge provides King's students not only with paid internships at prestigious London cultural organisations, but also with innovative learning and development opportunities that add to their employability. King's has a distinctive approach to enabling students to create their own future by giving them access to key resources and tools as well as the chance to interact with leaders in their fields. The work of the Culture teams makes that approach a reality in the creative industries and offers unique and exciting opportunities for our talented students.

Professor Karen O'Brien, Vice Principal (Education) April 2013 – August 2016

Developing critical career skills

The annual *King's Cultural Challenge* brings together students with leaders from some of our partner cultural organisations to answer a topical question facing the sector. The 2016 *Cultural Challenge* asked students to consider how cultural organisations can inspire, transform lives and influence the world over the next decade. The resulting ideas ranged from an online resource to help teachers integrate arts into their teaching, to the collaborative delivery of language classes for non-English speakers using cultural spaces as interactive learning environments. The four winning ideas secured their creators paid internships with the *Cultural Challenge* partners: the Southbank Centre, the V&A, the Roundhouse and the Royal Opera House.

Learning through making

Parallel practices began in 2014–15 as a pilot collaboration between King's and the Crafts Council, with textile artists working alongside medical students in the university's dissecting room. The project grew this year, with three makers taking up residence in formal learning spaces across the university. Each maker worked with King's academics and groups of undergraduate and postgraduate students to explore the synergies between their craft and the medical and science subjects taught at King's.

- John Grayson, a narrative metalsmith, Dr Matthew Howard, Lecturer in Informatics and Dr Riccardo Sapienza, Lecturer in Physics experimented with the Georgian art of enamelling in the Makers Lab – a dedicated space on the Strand Campus for experimentation and creation.
- Shelley James, a glass artist, who explores the intersection between material and virtual space, also worked in the Makers Lab and invited physics and informatics students to learn basic techniques in glass making and artistic practice.
- Celia Pym, an artist working with knitting, darning and embroidery, worked with Dr Richard Wingate, Head of Anatomy and Chair of the Departmental Education Committee, to pose and address questions around intimate patterns of wear in garments and the handling of the body.

Student-led groups and activities



King's College London Student Union (KCLSU) has over 260 societies and activity groups, ranging from the renowned A Capella group, All the King's Men – who performed at this year's Edinburgh International Festival, to SHINE – a volunteering group that mentors school students, to the

Sherlock Holmes Society – a group of Sherlockians that explore the different adaptations and interpretations of Sir Conan Doyle's works. Many of the student-led groups provide cultural and creative opportunities that are unique to King's and that capitalise on the university's central London location.

Experiential education

Many of the university's courses involve internships or *experiential modules* delivered in collaboration with leading cultural institutions, leveraging the potential of King's location and its strong relationships with the sector.

- MA Cultural & Creative Industries, including internship modules with Tate Modern.
- MA Christianity & the Arts, in collaboration with the National Gallery.
- MA Early Modern Literature, in collaboration with the British Library.
- MA Education in Arts & Cultural Settings, in collaboration with the Southbank Centre.
- MA 18th Century Studies, in collaboration with the British Museum.
- MA Shakespeare Studies, in collaboration with Shakespeare's Globe.
- MA Theatre & Performance Studies, including internship components at cultural partners including National Theatre Archive, Tate Modern, V&A, among others.
- MA module: Making the Middle Ages, including seminars taught on location at the British Museum.
- MA Arts & Cultural Management, in collaboration with 30 cultural partners and including modules on cultural memory and the social life of big data.
- MSc Medical Humanities, in collaboration with a range of leading cultural organisations.



Front row: the King's Cultural Challenge finalists 2016. Left to right: Sian Roberts, English; Elizabeth Bailey, English; Tamara Tubb, English; Anaëlle Prioux, Liberal Arts; Cleo Anderson, European and International Studies; Amber Boothe, Law; Eva Nelson, Political Economy; Charlotte Ball, History. **Back row:** judges of the King's Cultural Challenge 2016. Left to right: Joe McFadden, Royal Opera House; Katherine Bond, Cultural Institute; Duncan Gough, V&A; Deborah Bull, Assistant Principal (London); Jane Beese, Roundhouse; Ruth Hardie, Southbank Centre; Rob Greig, Houses of Parliament. Photographer: Tim Ireland



By embedding artistic makers with skills in traditional crafts, we capture the creative and inventive spirit, giving our students the confidence to experiment and learn by making. They have learnt new skills in areas such as enamelling, automata making, glass making and embroidery that would otherwise be inaccessible to them in the formal teaching of traditional science and engineering disciplines. As well as the educational benefits, this also provides a calming escape from the pressures of their studies, in being creative through craft.

Dr Matthew Howard, Lecturer in Robotics, Department of Informatics and Learning through making academic collaborator



Cultural collaborations add a unique depth and richness to both formal and informal education, helping King's students to take their learning beyond the classroom. These opportunities inspire and challenge our students in unexpected ways, demanding engagement and interactions that will prove fruitful for their futures. The London Arts & Humanities Partnership's knowledge exchange programme is a perfect example of how the interests, skills and training needs of doctoral research students are fulfilled by working with our many cultural partners and, at the same time, bring new talent and perspectives to bear on cultural organisations' problems and priorities. I am delighted that it is working so well.

Professor Evelyn Welch, Provost & Senior Vice President (Arts & Sciences), King's College London

Developing the cultural leaders of tomorrow

In partnership with leading cultural organisations across London, King's delivers an [Arts & Cultural Management Masters](#) programme. The programme provides post-graduate students with a distinctive mix of theoretical, practical and arts-based knowledge and skills development, teaching them how to apply creative leadership in managing artistic excellence, cultural heritage, audience diversity and financial sustainability at local and global levels.

Now in its third year, the programme

A holistic approach to medical education

King's students enjoy an unrivalled central London location for their learning, giving immediate access to important historical and cultural resources, including libraries, galleries, archives and museums. The [Medical Humanities MSc](#) at King's looks at the role of healthcare within society and enhances traditional clinical education by exploring the historical and social links between art, culture, the humanities and medicine. Students are asked to consider what the humanities contribute to healthcare, how they differ from the sciences and what they can tell us about illness. King's partners with a range of leading cultural organisations to deliver the MSc including the Wellcome Collection and Library, the Hunterian Museum, the National Portrait Gallery and the British Library. 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.

Opportunities to gain experience and build skills

King's programme of exhibitions in both the Inigo Rooms and Science Gallery London provided over 50 students with opportunities to work as gallery or event assistants. From seeing at first-hand how exhibitions are curated or events put together, students gain invaluable employment experience, take away new skills and develop new perspectives on their curricular learning.

A number of students undertake internships and placements with cultural

sector organisations each year, exposing them to new thinking and experiences. In summer 2016, three MA students from the Department of Culture, Media & Creative Industries and the Department of English were invited to act as rapporteurs for the third Edinburgh International Culture Summit, a biennial event that brings together ministers, artists, thinkers and leaders from around the world to inspire positive change in cultural policy.



In January 2016 I graduated from King's with an MA in Christianity & the Arts and since then I have been working in the Inigo Rooms, first as gallery assistant and then as a supervisor. As a recent alumna of King's, as well as someone focused towards a career in arts and culture, it is wonderful to know that the university offers opportunities to its graduates to further their career prospects. The experience has enabled me to gain essential skills in exhibition organisation and administration that are invaluable in helping me further my career. I have also learnt so much from working amongst the collaborative projects exhibited at the Inigo Rooms and I admire the university's focus on disseminating King's research into the wider arts sector.

Rosanna McNamara, Masters student, Department of Theology & Religious Studies

Involving undergraduates in research

The [King's undergraduate research fellowship](#) gives students the opportunity to be active in research by working with academic staff over the summer break, for a period of between four and eight weeks. Fellows are paid and their contribution is recognised formally through the *King's experience research award*, which is included on their Higher Education Achievement Record. In the summer of 2016, five Fellows joined the Culture teams and directly contributed to the university's cultural strategy, through projects that:

- mapped cultural London
- developed understanding of public attitudes to culture
- analysed audience data
- scoped the cultural profiles of King's international partner institutions
- researched relevant content for public programmes scheduled for 2017 and 2018.



Working with the Culture teams has been so encouraging. Being a Fellow here makes you feel like the best and brightest and shows you the best of what King's really is. Developing the cultural map was exciting and gave me a new perspective on my student experience.

Sneh Kumar, undergraduate student, Department of Management & Business, King's undergraduate research fellow: Mapping cultural London.

Connecting MA students and cultural partners

King's matches Masters Students with cultural partners to develop authentic dissertation projects and give them professional experience. When the dissertations are complete, the students share their research with their host partner.

Contributing cultural partners include: Arts Council England; Battersea Arts Centre; The Clore Leadership Programme; Creative United; Dash Arts; East London Dance; Fuel; Greater London Authority; Mahogany Opera Group; Southbank Centre; Tara Arts; Theatres Trust.

Understanding caregiving through culture

All student nurses at King's from Adult, Child & Adolescent and Mental Health Nursing courses complete the [Culture & Care module](#) in their first year. This initiative, unique to the Florence Nightingale Faculty of Nursing & Midwifery at King's, provides students with the opportunity to engage with the arts and humanities in order to explore the history and philosophy of nursing through the representation of care and caregiving in literature, art, dance, poetry and music. In their final year, student midwives take the Arts & Humanities in Midwifery Practice module, which uses the creative and performing arts as a method for reflection on – and abstraction from – their experiential learning in practice.

Supporting doctoral students

King's is a member of the [London Arts & Humanities Doctoral Training Partnership \(LAHP\)](#), funded by the Arts & Humanities Research Council, and in the past year was able to offer 80 studentships. In June 2016, King's hosted the week-long LAHP summer programme, on the subject of *Research beyond the campus: engaging with the arts and cultural sector*. Cultural organisations contributing to this programme include the Imperial War Museum, Barbican, Museum of London, Lambeth Palace Library, National Gallery, Routledge, Southbank Centre, Tate, The National Archives and the V&A.

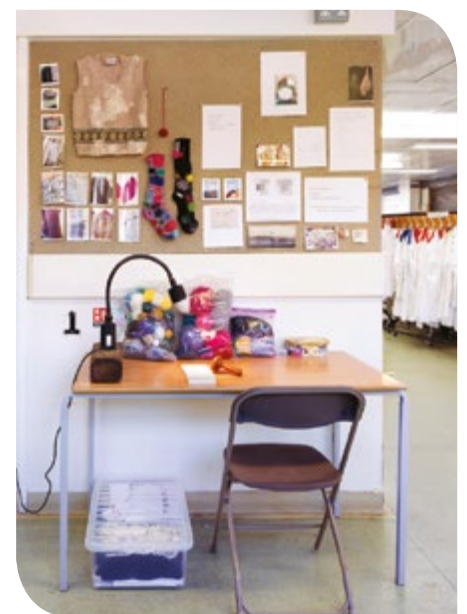
Creating student Utopias

In keeping with the university's focus on arts and health, a theme of King's celebration of [Utopia2016](#) was the exploration of ideals of health and wellness in *Are you feeling better?*

The programme brought together artists and health students to stage a series of creative projects exploring the theme of Utopia through the lens of health and wellbeing. Events were centred on four themes, each led jointly by an artist and a student:

- Who makes an ideal nurse? How can imperfect people embody Utopian values?
- What kind of risk-taking makes for better healthcare?
- What kind of asylum would you feel safe to go mad in?
- How do you create the perfect smile?

The project culminated in one of a series of *Utopian lab* installations and as a film and book that document the project and attempt to resolve these questions.



Above: Celia Pym, an artist working with knitting, darning and embroidery, in the dissecting rooms at King's. **Below:** Celia Pym's station in the dissecting rooms at King's. Photographer: Michele Panzeri

Enhancing research and driving innovation

A petri dish containing a human saliva sample is placed under a microscope and is projected on to the wall as part of *Saliva Moon* by artist Briony Clarke. The project was part of MOUTHY from Science Gallery London. Photographer: Richard Eaton

King's partnerships with the cultural sector and its focus on interdisciplinary innovation have a direct impact on the quality and impact of the university's research.

The university's *Collaborative innovation scheme for Early Career Researchers* helps the development of researchers at the start of their careers, both doctoral students and those who have obtained their PhDs in the last five years, by creating inspirational partnerships with practitioners and major cultural organisations. Across King's, cultural collaborations promote – and provoke – collaborative, interdisciplinary activity, not least through the seasons of art and science collisions at Science Gallery London and through projects that explore issues like multilingual creativity from multiple perspectives.

Work with the cultural sector can be found across all faculties; the concept of culture crosses boundaries and ranges across academic disciplines. Not every collaboration will be an unqualified success – if there is room for experimentation, there must also be room for failure – but in every case, the learning from the experiment has value.

Developing Early Career Researchers

Many PhD students and Early Career Researchers (ECRs) are concerned to ensure their research has an impact beyond academia. The *Collaborative innovation scheme* offers practical help in fostering collaborations between ECRs and the cultural and technology sectors. It is open to all faculties and makes awards of £1,500 for each successful application, as well as giving mentoring and assistance in finding the most appropriate partners. Fifteen projects were supported in the 2015 competition including:

The Pepys Estate project

Dr Tim Livsey, History; James Price, film maker

A short film based on the memories of residents of the Pepys Estate in Deptford. Once a victualling yard for the Royal Navy, in the 1960s the site was turned into social housing. The film was shown on the Estate, used for teaching at King's and is available online.

Cultural institutions and policy development in Kazakhstan

Sana Kim, Culture, Media & Creative Industries; Calvert 22 Foundation

A report aimed at unlocking the economic potential of culture and creativity in Kazakhstan by illustrating the country's development of policies and institutions since independence. The report was distributed by the Calvert Foundation.

The SlutWalk comic project

Dr Red Chidgey, Culture, Media & Creative Industries; Dr Elke Zobi, University of Salzburg; Jay Bernard, graphic artist

Drawing on Dr Chidgey's research project to digitally map the individual *SlutWalks* organised across six continents, the *SlutWalk comic* shows the aims and spread of the movement. A series of postcard provocations are freely available under a creative commons licence.

Things we keep

Dr Katrin Schreiter, German & European Studies; Rolf Sachs, artist; Dr Tobias Becker, German Historical Institute; Julia Alcamo, undergraduate research fellow

The exhibition *Things we keep – curators of our own history* took place at the German Historical Institute in autumn 2015. It included items brought to London by German expatriates and asked why certain objects were kept by migrants and others left behind. www.thingswekeep.org

Family communication of genetic risk information: a knitted genetic landscape

Dr Emma Rowland, Adult Nursing; Clare Sams, artist and educator

The project used 'yarn bombing' as a technique for creating a neutral space in which families with inherited genetic conditions could talk about a subject that many find difficult to discuss.

Hidden challenges: a day in the life of a young person with autism spectrum disorder

Virginia Carter Leno, Child & Adolescent Psychiatry; Dominique Sherwood, graphic designer
Following focus groups with parents of young people with Autism Spectrum Disorder (ASD), four cartoon vignettes were produced highlighting the difficulties that young people with ASD may face. The materials are being used to educate the public about ASD.



Examples of the cartoon vignettes produced to help young people understand Autism Spectrum Disorder. Images courtesy of Virginia Leo Carter and Dominique Sherwood

Reimagining water future: exploring culture and the communication of water stewardship science

Dr Naho Mirumachi, Geography; Ruth Macdougall, environmental artist; Wendy Barnaby, writer
Dr Mirumachi's research identified the key groups that needed to be engaged in water stewardship in the developing world. This project explored illustrative and written approaches to communicate complex scientific messages to these groups with the aim of developing a platform for new messaging on water issues.

Life's symphony

Dr Mark Hintze, Craniofacial Development & Stem Cell Biology; Diana Gradinaru, artist; Marian Mentrup, sound producer

A short, animated video introducing developmental biology and exploring evolution, genes and cells. The film makes information on developmental biology more easily accessible to a wider audience.

Other supported projects:

- *Gesture lab*, Miranda Thomas, English; Shakespeare's Globe.
- *Interactive sound(s)*, Roberto Rusconi, Music; IntrasonusUK; conTimbre; Centre Henri Pousseur, Liège, Belgium; Ensemble Aventure, Freiburg, Germany.
- *Exploring eggs*, Thomas Gould, French; Jeanne Mordoj, artist; Crying Out Loud, creative producer.
- *From matrons to microbes: the role of the nurse in hospital infection control in Britain, 1870-1970*, Dr Claire L. Jones, Nursing & Midwifery Research; Natasha McEnroe, Florence Nightingale Museum.
- *The keywords project*, Jacob Bittner, Thomas Gould, Alice Hazard, Igor Reyner, Joel White, French; Robin Boothroyd, poet; Raquel Claudino, choreographer; Florence Hazard, set designer; Igor Maia, composer; Mike Irvine, mathematician and computer programmer.
- *Transmission and performance in the garden of Assam*, Georgie Pope, Music; British Museum.

33,000 everyday artists

A collaboration between the national campaign group 64 Million Artists and King's Department of Culture, Media & Creative Industries, led by Dr Nick Wilson and Dr Laura Speers.

The project tested the hypothesis that creativity and creative potential can be recognised, integrated and embedded into life at a large Higher Education Institution in the UK in a systematic and sustainable way.

All of the university's 33,000 staff and students were encouraged to upload their pictures and profiles about their passions to a website, creating a record of the people and personalities at King's. Pop-up creative activities were arranged across the university during the spring term and a 31 day creative challenge was launched in March. This involved a series of simple daily prompts that invited everyone across the university to undertake a creative task, think about how it affected them and share their reflections with others. The team behind the project also created a research blog to accompany the project: the *33,000 everyday artists' research sketchbook*.



Pupils from Hadrian Primary School in South Shields at Arbeia Roman Fort & Museum in South Tyneside. Photographer: Colin Davidson

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Over the last year King’s arts and health strategy has inspired, facilitated and supported a wide range of academics and students from across the four Health Faculties to engage and collaborate with artists and arts professionals. The programmes have aimed to help develop and extend the reach of health science research, enhance the student experience across the Health Faculties and inform professional practice and production in the arts-health field.

King’s now has a new portfolio of collaborative projects underway that are considering the challenges facing health research, education and practice through the lens of culture and the arts in order to provide creative solutions. Over the next year, the university has ambitious plans to continue this work with the building of a resource for academics, students and the Arts-Health sector that brings together the rich body of evidence on the impact of the arts in medical settings and the scoping of a potential Arts & Health degree programme at King’s.

Katherine Bond, Director, Cultural Institute, King’s College London

Re-thinking the primary school classroom

My primary school is at the museum brought together an architect, Wendy James of Garbers & James Architects, with educationalists Dr Jen DeWitt and Dr Heather King from the School of Education, Communication & Society. The project took children from a nursery and two primary schools in Liverpool, South Tyneside and Swansea directly into museums for their day-to-day school programme, working with Tate Liverpool, Arbeia Roman Fort & Museum and the National Waterfront Museum. It aimed to create and evaluate a mutually beneficial relationship between primary schools and museums that could help to resolve the nation’s shortage of primary school places, while simultaneously supporting resilient and sustainable operating models for museums. Three pilots have taken place and their findings will be presented in a publication towards the end of 2016.

“

My primary school is at the museum sought to explore the possibilities and constraints associated with locating a school within a museum. The project initiator, architect Wendy James, was able to recruit three museum-school partnerships leading to a successful trial of classes relocating to a museum for at least two weeks. The support from King’s allowed the project to experiment with a ‘bold’ idea, and as such generate a series of interesting insights that spread far beyond the initial conception of co-location.

As education researchers with an interest in out-of-school learning, the project offered an exciting opportunity to test existing theories and examine new practices. Rarely do schools make use of museums beyond standard day trips, yet this project provided us with a new understanding of how museums and schools can work together and

see themselves as part of the same educational infrastructure.

A detailed evaluation of the project, and forthcoming associated research reports, have helped to generate further interest in the idea and have resulted in many ongoing discussions around future museum-school collaborations.

Dr Heather King and Dr Jen DeWitt, Research Fellows, School of Education, Communication & Society

Linking language and creativity

Multilingual creativity was a series of events over the 2015-16 academic year. It brought together schools, libraries, community organisations, academics and researchers, arts and cultural organisations, arts practitioners, funding bodies, the media and publishers. The events examined how the multilingual capacity that so many children in London enjoy could be used to enhance creativity. Professor Ben Rampton and PhD student Sam Holmes from the School of Education, Communication & Society worked in collaboration with Free Word Centre, an international centre for literature, literacy and free expression, and Dr Meg Vandermerwe of the University of the Western Cape in South Africa.

Using the arts to create sustainable cities

Reimagining the city: cultural advocacy, sustainable urban development: the case of CMAP, Port Harcourt, Nigeria was a project involving Dr Patricia Palmer, Department of English, Dr Ruth Craggs, Department of Geography and Michael Uwemedimo from Collaborative Media Advocacy Platform (CMAP) in Nigeria. It discussed the role of arts organisations in encouraging sustainable urban development in the global south. As well as exploring CMAP as a potential model for enlisting the arts in the work of transforming informal settlements into resilient communities, they hope to use the studio facilities of CMAP’s Chicoco radio to make a city soundscape that will be broadcast in Bush House next year, as part of the Arts & Humanities Research Institute’s planned celebration of the World Service.

Curating transnational art

Parallel perspectives: curating in London’s transnational contexts was a project with the British Library, Tate Britain and V&A. These three organisations recently presented major exhibitions that drew on non-Euro-American sources to address

questions of representation, post-colonial legacies, institutional histories and the status of objects in histories. Dr Ruth Craggs, Department of Geography, Professor Mark Turner, Department of English, with Dr Gus Casely-Hayford, an art historian and a member of the King’s Circle of Cultural Fellows, took part in a conference with the organisations to consider these questions. King’s academics are also producing an overview of the particular challenges and opportunities of representing empire/post-colonial cultures in London.

Crowdsourcing public exhibitions

Your Jewish museum: Sacrifice was the third and final instalment of a collaboration between King’s and the Jewish Museum. The exhibition transformed the Jewish Museum’s Welcome Gallery into a collaborative space, displaying objects lent by the public alongside treasures from the museum’s own collection. The crowd-sourcing of the exhibits was in itself an unusual technique for curation and strengthened the Museum’s links with the community. The first of the three exhibitions, *Your Jewish museum: Love*, was shortlisted for a 2016 Museums & Heritage Award.



Bele carnival costume. Commissioned by the British Library for the West Africa: Word, Symbol, Song exhibition (2015-16). The costume was designed by Brixton-based Ray Mahabir of Sunshine International Arts. Photographer: Toby Keane



Serving the needs of *cultural communities* in London and beyond

King's has continued to develop its reputation over 2015-16 as the 'go to' place for the cultural sector, in line with the university's ambitions to engage ever more effectively with London and the communities of which it is a part.

King's is increasingly providing practical support for the sector by making accessible its own research as well as relevant research from other experts across the world. In a time of evidence-based policy, when the sector needs more than ever to demonstrate its value, the university plays an important role in helping to provide both tools and resources to support and enable its work. *CultureCase.org* is one example of how King's is providing the sector with access to evidence, sourced from across the globe and decoded where

necessary for a lay audience.

The university's programme of Cultural Enquiries aims to provide a neutral space in which the cultural sector can come together to address shared questions, opportunities and challenges, as well as access to the academic analysis that can inform debate. *The art of partnering*, the findings from our latest Enquiry – in collaboration with the BBC – built on the success of earlier Enquiries into access to the arts for young people and the role of culture in major events.

King's is also helping to provide evidence to the higher education sector by undertaking an in depth analysis of the impact case studies featuring cultural research projects submitted in the Research Excellence Framework exercise in 2014.

Connecting research findings with the cultural sector

CultureCase.org comprises a vast array of carefully selected academic research from universities and scholars around the world. The site is specifically designed to be user-friendly and easy to navigate, translating research into accessible short summaries for lay consumers and providing contact information for the original authors. To date close to 200

summaries have been uploaded to the site, with recent articles including:

- Music listening enhances recovery and mood after stroke
- Museum visitors: two types of motivation
- Using social media to promote reading
- Smart women, rich men, no kids: couples' art engagement in Italy
- Music activities benefit dementia patients and their carers.

In 2016-17, King's plans to build on the success of *CultureCase.org* with the addition of a new, sector-facing website that will provide a single, authoritative source for data and statistics relating to arts and culture. The site will mine information from multiple data sources and provide an interface for non-technical users, presenting it in a way that easily allows comparison and analysis.

“

CultureCase.org is providing new and exciting interdisciplinary opportunities for Informatics students to obtain valuable experience working on a real-world problem, with non-technical 'clients'. This summer, the project provided an internship for an undergraduate student who conducted research on the access to data sets that will form the new website. In the coming year, it is anticipated that several undergraduate and MSc/MSci students from Informatics and Data Science will be involved in the project.

Dr Elizabeth Sklar, Department of Informatics and Centre for Robotics Research

“

Partnership is fundamental to King's vision to be a connected and engaged university and 2015-16 saw one of the university's most extensive partnerships to date: 26 cultural organisations coming together under the Shakespeare400 banner. King's was very proud to bring together this consortium and, as part of the GREAT campaign, to work with the British Council on Shakespeare Lives: a clear demonstration of the distinctive role universities can play in the city's cultural ecology.

Ruth Hogarth, Director, Cultural Partnerships & Enquiry

Enquiring into partnership

The art of partnering was published in October 2015 following a detailed survey of 94 organisations across the UK. The Enquiry was directed by Jane Ellison, Head of Creative Partnerships at the BBC, while on secondment to King's. This led to valuable new knowledge, which is now being disseminated widely. Jane Ellison has already presented the findings at the British Museum, the BBC and the Royal Opera House.

“

It was a pleasure and a privilege to lead a Cultural Enquiry at King's College London. The neutral space provided by King's made it possible to gather both data and testimony for the report from around the UK. Academic support and advice from Professor David Guest of the Department of Management at King's was essential in enabling us to devise a methodology and shape the findings. I am very grateful to the panel of advisers who gave so much of their time; their insights were invaluable. Without the dedicated, effective and generous team I worked with at King's, the ambitious task to map the country that we had set ourselves could not have been realised.

Jane Ellison, Head of Creative Partnerships, BBC



Left to right: Tony Hall, Director General, BBC; Evelyn Welch, Vice-Principal (Arts & Sciences); Deborah Bull, Assistant Principal (London); Jane Ellison, Head of Creative Partnerships, BBC; Professor Edward Byrne, President & Principal stand outside Bush House, Kingsway, at the launch of *The art of partnering*

Opposite page: Some of the everyday artists that make up the King's community. The images are taken from the 33,000 everyday artists' research sketchbook, www.33000everydayartists.co.uk

The Arts Council at 70: a history in the spotlight

King's partnered with the Taylor & Francis academic journal, *Cultural Trends*, to host a one day conference marking the 70th anniversary of Arts Council England. The conference took the form of three Witness Seminars followed by a keynote speech from Dame Liz Forgan, Chair of Arts Council England, 2009 – 2013. The event brought together key practitioners, past and present, to discuss and reflect on how the Arts Council has changed over the decades.



A Witness Seminar at the King's College London and Cultural Trends conference: The Arts Council at 70: a history in the spotlight

“

The BBC worked with King's to look in greater detail than ever before at the trend to partner within the arts and cultural sector: which qualities make a good partnership and the key drivers for organisations to partner. The Enquiry collected data from across the UK and the results, published by King's, furnish the sector with a practical resource for building fruitful and lasting partnerships at a time when the arts and creative industries must work together to engage all communities and continue the great legacy of the UK's cultural industries.

Tony Hall Director-General, BBC

The art of soft power; a partnership with the United Nations

In January 2015, Deborah Bull attended the World Economic Forum in Davos – a visit that led to a two-day research trip to the United Nations Office in Geneva (UNOG). As a result, work has begun on a new Cultural Enquiry, which will explore the [role of art in cultural diplomacy](#) – a process often referred to as 'soft power'. Working in partnership with UNOG the Enquiry will critically analyse the effectiveness of art in diplomacy. It will add new knowledge to a field that is currently under-researched and enable greater understanding of the mechanisms by which art is used to further diplomatic objectives. It will also assist the UNOG secretariat to more effectively evaluate the impact of its Cultural Activities Programme.

“

It is widely acknowledged that art and culture play an important role in the relationship between countries. Although examples are well-documented, there is little academic research that critically analyses the effectiveness of art in soft power and cultural diplomacy initiatives, or the impacts of these approaches on international relations or the diplomatic process. Our study explores how ambassadors and diplomats at the UNOG use the arts in their negotiations on human rights issues. As a multilateral diplomatic centre, UNOG is both a forum for debate on matters of global importance, as well as a place in which countries seek to enhance their attractiveness and influence. Our project aims to find out the extent to which art makes a difference within the process of political diplomacy.

Dr Melissa Nisbett, Senior Lecturer in Arts and Cultural Management, Department of Culture, Media & the Creative Industries, academic collaborator on *Art in the service of soft power*

Evaluating a national BBC and What Next? campaign: Get Creative

The [Get Creative campaign](#) was launched by the BBC in 2015 as a celebration of the arts, culture and creativity that happens every day across the UK. The campaign recruited over 1,000 champions across the country, including King's.

A team at the Department of Culture,

Media & the Creative Industries, led by Dr Nick Wilson, Dr Anna Bull and Dr Jonathan Gross, was commissioned to deliver an integrated research project to provide an evaluation of Get Creative and to investigate key questions raised by the campaign about the landscape of arts practice, participation and everyday creativity in the UK.

Evaluating policy: Higher Education Funding Council for England (HEFCE)

Mainstream quality-related research funding is allocated to English universities by HEFCE using the results of an exercise (the Research Excellence Framework (REF)) to assess the quality of the research in each institution. The impact of research was introduced as a criteria for assessment for REF 2014 and each university submitted case studies to show how their research had impacted beyond higher education. King's has already produced an [analysis of these case studies for HEFCE](#), and is now looking at a subset of 1,600 case studies: those involving collaboration with the arts and cultural sector and the impact the underlying research has had. The resulting report will provide a direct reference tool for both the higher education and cultural sectors and provide new information on the reach and breadth of cultural research and its impact across society.

Evaluating policy: Creative England

King's has been working with [Creative England](#) to assess its programme of *Big Guy Little Guy* partnerships, a programme that grew organically over a number of years with big, successful corporations providing finance and business support to smaller, creative businesses that in turn contribute their creativity and agility. Supported by the AHRC Cultural Engagement Fund, King's has used project data from Creative England's archives and interviewed 12 partners in *Big Guy Little Guy* partnerships, in order to deepen understanding of how the relationship works. The results will help Creative England to manage and evaluate future projects and will be shared with key stakeholders across the cultural sector.

“

Our partnership with King's College London has given us a great opportunity to capture the impact of the *Big Guy Little Guy* relationships that we have brokered over the years. As digital technology becomes ubiquitous we are seeing an explosion of cross-sector ventures that draw on the skills and business practices of small businesses in the creative industries. Creative England has worked to connect bigger businesses with the new innovators and creators that are the cutting edge of tomorrow's disruption. These *Big Guy Little Guy* projects are incredibly valuable to our economy, and working with King's has allowed us to take advantage of their objective research expertise and had helped us to produce some valuable new insights into the topic. We see great potential to work with King's in the future to create new opportunities.

Caroline Norbury, CEO, Creative England

Uncovering the civic role of the arts

Earlier in the year, the Calouste Gulbenkian Foundation commissioned researchers at King's to produce a [literature review into the civic role of the arts](#) as a precursor to the Foundation's Inquiry into the topic.

The literature review was authored by Dr James Doeser, Research Associate, Culture and Dr Viktoria Vona, a recent PhD graduate from the Department of Geography. It looks across the body of existing knowledge about the civic role that arts and culture play nationally and in local communities and was published on the Gulbenkian Calouste Foundation's website in June 2016.

The Inquiry will further develop understanding of what constitutes 'next practice' and will seek to create a movement of organisations committed to this.



The BBC hosts a range of celebrities and performers for the launch of Get Creative, a year-long celebration of creativity in the UK. Picture Shows: Kinetika Bloco, Alan Yentob, Tony Hall, Arlene Phillips, David Lan, Deborah Bull, Dr Lucy Worsley, Johnny Vegas, Sandi Toksvig, Alex Jones, Lily Cole, among others. ©BBC. Photographer: Gary Moyes

A flag designed by Jeremy Deller and Fraser Muggeridge studio is raised to the top of Somerset House as part of the launch of UTOPIA2016 - A Year of Imagination and Possibility. Photographer: Peter Macdiarmid/Getty Images for Somerset House

Convening cultural collaborations

Partnership is fundamental to King's cultural strategy: partnerships with artists and cultural organisations bring new opportunities and experiences to students and academics and, at the same time, deliver benefits to the cultural sector. Over the last four years, King's has developed specialist teams to initiate, broker and catalyse its cultural partnerships. Working with colleagues across the university, those teams form a network that connects King's to the creative communities around it. This year saw the first creative partnership between King's and its nearest neighbours, the Courtauld Institute of Art and Somerset House Trust, marking the 500th anniversary of the publication of Thomas More's *Utopia*; as well as a major partnership of some 26 organisations that came together to commemorate the 400th anniversary of Shakespeare's death.

Celebrating 500 years of Utopia

Utopia2016: a year of imagination and possibility is a collaboration staged across and beyond the Somerset House site. King's partnered with Somerset House Trust and the Courtauld Institute of Art to bring together artists, designers, provocateurs and thinkers to celebrate the legacy and impact of Thomas More's seminal work in a year-long programme of joint activity throughout 2016.

The season spanned the realms of art, academia, literature, fashion, design and architecture and featured a varied and vibrant programme of special events for King's students, staff and the public. *Utopia2016* included new commissions, films, immersive installations, durational performances, a national scratch choir and talks and research that allowed audiences to gather a figurative map of what Utopia means today.



Partnering with our neighbour King's for *Utopia2016* has added new perspectives and insight to the year-long celebration of Thomas More's iconic work. It has been fascinating to watch the King's projects emerge from collaborations between leading artists and the university's academics, working together to create something truly unique, inspirational and transformative for the Somerset House site.

Jonathan Reekie, Director, Somerset House Trust

Paths to Utopia

Paths to Utopia was King's major exhibition during the *Utopia2016* celebrations. It ran over the summer of 2016 across the Strand Campus and Somerset House sites. Free to attend, it was one of the university's most popular public exhibitions to date and included nine newly commissioned works:

- *All the things you are not yet* celebrated the possibilities of in vitro fertilisation.
 - *Discord* explored different ideas of home ownership and economic security.
 - *In our hands* displayed stories of creation shown in Navajo designs and work by Roger Fry and Slavoj Žižek.
 - *The naming of clouds* imagined how a cloud society would live in the landscape of the skies.
 - *Night school on Anarres* was an education experiment in understanding how language can be used to imagine alternative ways of living.
 - *We account the whale immortal* was made up of film and performance that explored the arrival, from the 17th to the 21st centuries, of three mythic whales in the Thames.
 - *We're here: singing our way to Utopia* investigated the everyday pleasures, stresses and kindnesses of urban living through a performance by a scratch choir.
 - *The dancing monks of Majuli Island* was a performance of Sattriya, the Indian dance cultivated as a form of worship in the monasteries of Assam.
- The exhibition also hosted a rolling programme of new works as part of the *Utopian Lab*. A series of 11 collaborations between craft makers, medical professionals and King's academics were hosted in the *Lab*, each demonstrating the mutual benefits and value of collaboration

between biomedical scientists, students and craft makers.

Throughout *Paths to Utopia*, a series of conversations between academics and artistic collaborators were live streamed by broadcaster this is tomorrow.

Commemorating Shakespeare

Shakespeare400 is a consortium of leading cultural, creative and educational institutions, coordinated by King's, which came together to celebrate 400 years of Shakespeare, his creative achievements and his profound influence on culture across the centuries. Together, the partners delivered a programme ranging from commissioned novels that reworked Shakespeare's plays, to exhibitions, to performances of all kinds. The season was coordinated by King's, with academics from the London Shakespeare Centre contributing their literary-critical, historical, dramaturgical and curatorial knowledge to the season. Events took place mostly in London but, through our partnership with the GREAT campaign and the British Council's Shakespeare Lives programme, toured as far away as China and India.

A dedicated website, *Shakespeare400.org*, provided a one stop shop for listings, bringing together the vast array of activity over the year from consortium members and creating a legacy for the year's celebrations. The consortium's twitter handle, @S400events, attracted over 3000 followers and #Shakespeare400 became the top trending hashtag in the UK on social networking sites during the Shakespeare birthday weekend celebrations, reaching over eight million people in a single day.

Inside the Utopian Lab

- A photographic exhibition of the lives of nurses fighting TB in South Africa by Dr Uta Grosse, an emergency nurse who recently completed her PhD at the Florence Nightingale Faculty of Nursing & Midwifery at King's
- *Stem cell hotel* – a playful installation looking at the field of stem cell research by Dr Ines Sequeira, Research Associate, Chloe Hurling, PhD student and Dr Davide Danovi, Director, HipSci Cell Phenotyping, Centre for Stem Cells and

Regenerative Medicine at King's

- *Illusions: a window to your brain* – a collaboration between Dr Danai Dima, Senior Research Fellow, Department of Neuroimaging at King's and textile artist Dr James Shelly that investigates the interaction between top-down and bottom-up processing that invites the visitor to test the way their brains work and presents pioneering research that is stimulating new approaches to psychological diagnosis and care.

Shakespeare400 partners



Shakespeare400 was the brainchild of Professor Gordon McMullan, Department of English and Director, London Shakespeare Centre, who was inspired by a former professor of English at King's, Sir Israel Gollancz. Gollancz was the leading figure in the Shakespeare Tercentenary celebrations of 1916, which led, ultimately, to the building of London's National Theatre. In August, 2016, King's co-hosted the 10th World Shakespeare Congress with the Shakespeare Birthplace Trust. Over 800 Shakespeare Scholars from almost 50 countries came together at King's to explore and honour the playwright's life and work. Organised by the International Shakespeare Association, the World Congress is held every five years.

The Shakespeare400 concept quickly became synonymous with Shakespeare celebrations in London and, through extensive media coverage, raised the profile of King's as an active and collaborative partner in London's cultural landscape.

Engaging *the* public through arts and culture



Final adjustments are made Shakespeare's will and last testament on show as part of *By me William Shakespeare: a life in writing*. The first ever exhibition by The National Archives and King's College London of extraordinary documents that witness Shakespeare's life in London. Photographer: Adrian Brooks, Imagewise

Arts and culture offer new ways to engage the public with the research generated at King's, while academic insight can provide new and stimulating perspectives on arts and culture. The 2015-16 programme of public events and exhibitions drew on many of King's areas of specialist research to inform and inspire a diverse and intriguing range of projects: from Matthew Herbert bringing his unique brand of creativity to the question of food production, to King's scholars working with The National Archives to offer new insights on what bequeathing Shakespeare's 'second best bed' to his wife really meant.

Displaying Shakespeare's Will

By me William Shakespeare followed on the heels of 2015's successful *Out of chaos* in the Inigo Rooms, Somerset House East Wing. Working in partnership with The National Archives, Shakespearean scholars from King's curated a once-in-a-generation exhibition – including Shakespeare's will – drawing the attention of media worldwide.



I have a huge interest in the plays but know little about the person. It was most engaging how this was approached.

Visitor to *By me William Shakespeare*



The chance to work with The National Archives and the Culture teams to curate an exhibition of some of the most significant surviving documents to attest to Shakespeare's life as a working playwright and as a resident of London was one we – my colleagues Dr Lucy Munro and Dr Hannah Crawforth and I – relished. Given that Shakespeare's will and many of the other documents we were able to show are fragile enough only to emerge from storage once every 50 years, we had a unmatched opportunity to share them with the public, to cut through the myths and the media inventions to show the actual documentary evidence of Shakespeare's writing life in London.

Professor Gordon McMullan, Director, London Shakespeare Centre and Academic Director, *Shakespeare400*

Five things a close reading of Shakespeare's will tell us

- Shakespeare didn't snub his wife, Anne Hathaway, by leaving her only the infamous 'second best bed'. The second best would in all likelihood have been the marital bed.
- No one really knows when Shakespeare was born. 23 April 1564 is often quoted as the date of Shakespeare's birth. However, experts are only estimating this date, going by the recorded date of his baptism three days later.
- He had trouble remembering people's names – even those of his family. In the will Shakespeare leaves £5 to each of his three nephews, William, Thomas and Michael Hart,



A new London Routemaster bus with advertising for the *By me William Shakespeare* exhibition

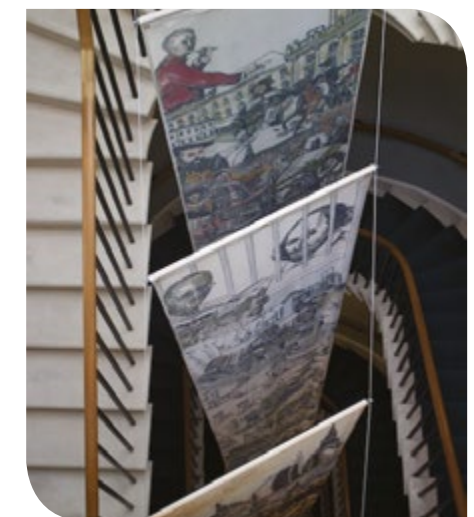
- but where Thomas's name should appear on page two, there is only a blank space.
- His professional colleagues were like family to him. Shakespeare left three of his closest theatrical friends, John Hemmings, Richard Burbage and Henry Condell, money with which to buy a 'remembrance ring' when he died.
- He left more to 'the poor of Stratford' than to some members of his own family (but more again to his lawyer).



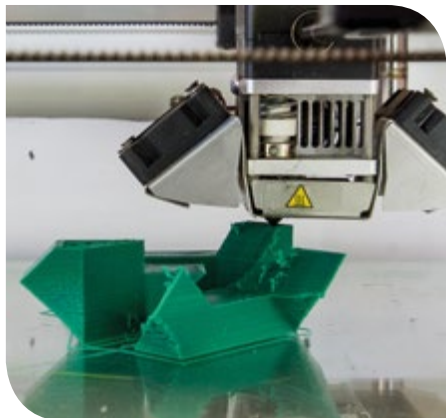
Professor Gordon McMullan, Director, London Shakespeare Centre at King's, and Katy Mair, Principal Records Specialist, The National Archives open the exhibition *By me William Shakespeare* at King's. Photograph: Nathan Clarke

For pity is the virtue of the law

To complement the *By me William Shakespeare: a life in writing* exhibition, The Dickson Poon School of Law at King's commissioned artist David Borington to develop three new artworks exploring scenes from Shakespeare's works, weaving allusions to the playwright's themes, characters and narratives among references to current affairs and legal history. Originally produced on velum, the works were printed on to 16m long textile banners that descend the impressive four floor spiral staircase of Somerset House East Wing. Borington collaborated with King's academic, Professor Lorenzo Zucca, who teaches a module on Shakespeare and Law at The Dickson Poon School of Law.



Three 16m long banners that reproduce David Borington's artworks hang in the stairwell of Somerset House East Wing. Photo credit: the Dickson Poon School of Law, King's College London



Investigating food

FED UP: the future of food began with an inaugural installation, *The house of ferment*, in Borough Market, one of London's most historic locations associated with food, a valued local resource for residents and workers in Southwark and a favourite destination for King's staff and students. After this opening in a public space, FED UP came back into King's, inviting the public to enjoy a wide range of events on the Guy's Campus.

- *Edible sound* was a collaboration between DJ and music producer Matthew Herbert, Professor Helen Cox and Runisha Moodaley, from the Wolfson Centre for Age-Related Diseases, Jane Levi from the Department of English Language & Literature and Dr Majella O'Keeffe from the Department of Nutrition at King's. The project created audio recordings of ingredients used in processed foods and produced edible records that were played during the performance.
- *Milo the freegan*, the stage name of vegan activist Milo Bytes, presented a YouTube series about the practice and ideology of freeganism.
- *Edible pollution* was a public installation by international artists Annebel Huijboom and Elin de Jong. The artists collaborated with Dr Rosamund Dove and Dr Ian Mudway from the Faculty of Life Sciences & Medicine to produce a wall of colourful fungus made from recycled coffee grains and mushroom spores.
- *Flavour SenseNation* presented an interactive travelling exhibition produced by ActionDog CIC, that explored the role our senses play in our perception and experience of flavour and foods.
- *Food showoff* was a collision of ideas between comedians and scientists, resulting in a one-off evening comedy show. Seven comedians were joined on stage by King's Graduate Teaching Assistant, Estelle Paraque. During the performances BugShack provided mealworm sausage rolls and other bug snacks.

Images (left) from top to bottom:

Edible mealworms at Flavour SenseNation part of Science Gallery London's FED UP season. Photographer: Richard Eaton

A student eats a spoonful of dried insects in front of friends at Science Gallery London's FED UP season. Photographer: Richard Eaton



Science Gallery at King's College London will be a fantastic new addition to the Guy's Campus and the wider London Bridge area when it opens in 2018. Through its pre-opening seasons we are already seeing some exciting collaborations between artists, performers, students and researchers. These creative collisions, between art and science, are generating thought-provoking projects and entertaining experiences for our students and the local communities.

Dr Daniel Glaser, Director, Science Gallery London

Showcasing the Arts & Humanities

The Faculty of Arts & Humanities holds a themed public festival in the autumn term of each year including lectures, talks and performances on the Strand Campus and often spilling into the Quad with a site-specific installation. The festival explains and promotes the work of the Faculty and the relevance of the arts and humanities to our lives today. The [2015 festival, on the theme of fabrication](#), included 83 events and attracted over 3,500 attendees.

- *DNAted* was a 3-D printed sculpture, the shape of which was decided by unique sequences of DNA. It was situated above the laboratories in which Rosalind Franklin and Maurice Wilkins worked on the structure of DNA.
- In the *Fabric of movement*, London-based dance and percussion group Zil'Oka led an interactive workshop in which participants were invited to wear 'Madras check', the brightly coloured traditional fabric identified as national dress in the islands. A panel discussion on 'Madras check' explored how British and French imperial rivalry helped to shape national identities through transporting material culture, as well as human beings, from one continent to another.
- *psychEye* was inspired by Dr Richard Corrigan's work as a Consultant Psychiatrist at Snowfields Adolescent Unit, South London and Maudsley NHS Foundation Trust. The work interrogated the theme of mental

A visitor takes a photo of an installation at Fabrication, the Arts & Humanities Festival 2015. Photographer: David Tett

A 3-D printer creates a section of DNA as part of the DNAted installation in the Strand Quad. Photographer: David Tett



A photograph of the Royal Courts of Justice, London. Displayed as part of Law courts of the world at King's. Photographer: Dolly Clew

fabrication as an important way of understanding the impact of visual art.

- *Billiards*, from former Artistic Company in Residence at King's, Mahogany Opera, took Mozart's love of billiards and Raymond Scott's developments in electronic sound as starting points for a collage opera – a mash-up of media and musical styles. The work blended video animation, puppetry, live singing and recorded music to blur the boundaries between opera and performance art.
- Maureen Duffy, a distinguished playwright, poet, novelist and biographer explored her part in the fabric of King's, from her time as an undergraduate in the fifties, through to her fabrication of the university as 'Queen's College London' in her novel *Capital* (1975).

Investigating personal data

As part of Somerset House's *Big Bang Data* exhibition, King's commissioned *Persona non data*, a new installation by Italian artists Salvatore Iaconesi and Oriana Persico from Art is Open Source, in collaboration with Dr Mark Coté in the Department of Digital Humanities. Visitors to *Persona non data* were given the opportunity to explore how private and complex is their personal data.

Changing our perception of raw materials

Coalstore is a collaboration between King's, Somerset House Trust, Makerversity and Something & Son,

Bringing live theatre into the heart of the university

During the 2015-16 academic year, nearly 1,000 people came to King's to enjoy screened productions of major London shows as part of the university's partnership with [NT Live](#) – the National Theatre's programme of satellite relays to venues across the UK. Productions included:

- *The Beaux' Strategem*, directed by Simon Godwin
- *Hamlet*, directed by Lyndsey Turner
- *Of Mice and Men*, directed by Anna Shapiro
- *Jane Eyre*, directed by Sally Cookson
- *Les Liaisons Dangereuses*, directed by Christopher Hampton
- *Coriolanus*, directed by Josie Rourke
- *As You Like It*, directed by Polly Findlay
- *Hangmen*, directed by Matthew Dunster
- *A View from the Bridge*, directed by Ivo van Hove
- *The Audience*, directed by Stephen Daldry.

which produces ornate pieces of wearable art using coal as the raw material. The pieces in the collection are produced by jewellery makers and material alchemists, working with theologians and philosophers from King's. Coalstore held an exhibition in collaboration with Dr Aaron Rosen and Dr Christopher Hamilton, Department of Theology & Religious Studies, and Dr Sacha Golob, Department of Philosophy.

Home is where the art is

The Dickson Poon School of Law at King's hosted an exhibition at the start of 2016 in association with a King's student initiative, the Hot Chocolate Society, and the charity Café Art. *Home is where the art is* presented a series of artworks made by local homeless communities as part of a creative process designed to support their personal rehabilitation and wider advocacy of the issue.

Law courts of the world

The Dickson Poon School of Law at King's invited alumni and members of the public to submit photographs of their city's courts of law. A selection of the pictures, including those of courts in Japan, Brazil, India and South Africa, were mounted and put on display in the School's Moot Court and Ante Room. Taken together the works present some of the finest palaces of justice in the world, where many King's alumni now spend their working lives.



2015/16 has seen the development of an even deeper and integrated perspective on the potential of culture to connect, across the university and beyond. Culture has the capacity to create thrilling and engaging experiences for the public, but also to work strategically with colleagues to join up the hugely varied public-facing work that is produced across all campuses and in a range of unique spaces. Through the planned development of a high profile Artist in Residence programme, as well as the continuation of working with partners to develop impactful cultural offers, the view for the year ahead is one of wider horizons as we continue to generate large and diverse audiences for King's.

Alison Duthie, Director, Cultural Programming, King's College London

Spaces for *connecting, engaging* and *creating*

The university includes, and is connected to, a variety of dedicated venues that provide flexible exhibition, performance and event space for staff, students and cultural partners.

1. Florence Nightingale Museum



The Florence Nightingale Museum (St Thomas' Hospital) is a dedicated, public museum on King's St Thomas' Campus celebrating the life and work of Florence Nightingale.

2. Guy's Chapel



Guy's Chapel (Boland House, Guy's Campus) is the historic Guy's Hospital Chapel, and houses the tomb of Thomas Guy. It often hosts events, including those presented by Science Gallery London.

3. Old Operating Theatre Museum & Herb Garret

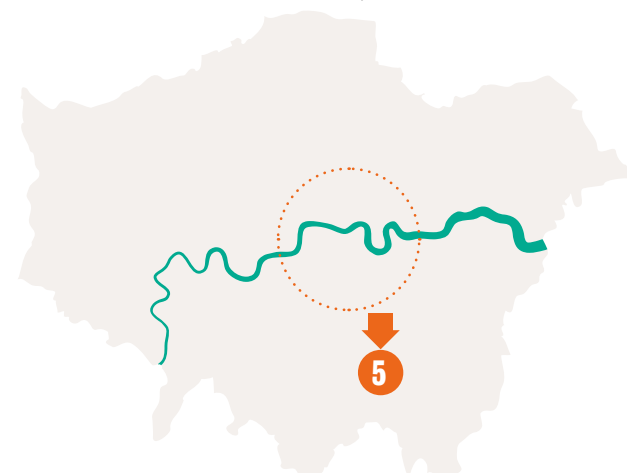


The Old Operating Theatre Museum & Herb Garret run programmes of weekly public lectures and demonstrations, as well as special talks.

5. Bethlem Museum of the Mind



Bethlem Gallery and Museum (Beckenham, London) cares for the historic archives and collections of Bethlem Royal Hospital (the original Bedlam), the Maudsley Hospital and Warlingham Park Hospital and houses a contemporary art gallery that shows the work of artists who have had contact with South London and Maudsley mental health services.



4. Anatomy Museum



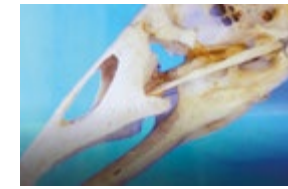
The Anatomy Museum (King's Building, Strand Campus) is used for public talks and conferences, often in conjunction with the adjoining Anatomy Theatre.

6. Greenwood Theatre



The Greenwood Theatre (Weston Street, Guy's Campus), a 450 seat theatre, is the university's main venue for theatrical performances.

7. Museum of Life Sciences



The Museum of Life Sciences (Hodgkin Building, Guy's Campus) has Open House days so that its collections can be explored and holds public lectures.

8. College Chapel



The College Chapel (King's Building, Strand Campus) is in daily use as a place of religious worship, but the nave is also used for lectures, talks and performances of music and drama, making it a vibrant space at the heart of the Strand Campus communities.

9. Gordon Museum of Pathology



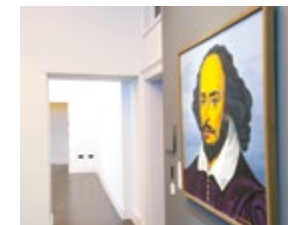
The Gordon Museum of Pathology (Hodgkin Building, Guy's Campus) is the largest medical museum in the UK and contains some rare and unique artefacts. It also hosts events and exhibitions. An artist-in-residence has been associated with the museum since 2007.

10. Weston Room, Maughan Library



The Weston Room, Maughan Library (Strand Campus), hosts regular exhibitions of historic Library and Archives material throughout the year. It also incorporates many features from the former Chapel of the Masters of the Rolls, including three 16th and 17th century funeral monuments.

11. Inigo Rooms



The Inigo Rooms (Somerset House East Wing) is the flagship space on the Strand Campus, in Somerset House East Wing. It hosts a wide range of exhibitions, activities and events, created through cultural partnerships and collaborations. Major exhibitions include *By me William Shakespeare* (spring 2016), *Out of chaos* (autumn 2015), *Paths to Utopia* (summer 2016).

12. Science Gallery London



Science Gallery at King's College London is due to open on Guy's Campus in 2018. A new space connecting art, science and health to drive innovation in the heart of the city, Science Gallery London will be free to visit for all but is specifically aimed at 15-25 year olds. It will bring together scientific researchers, students, local communities and artists in surprising and innovative ways.

Nursing students from King's Florence Nightingale Faculty of Nursing & Midwifery on placement at King's College Hospital. Photographer: John Wildgoose

Culture as a *catalyst*: innovation in health and wellbeing

The links between arts, health and wellbeing represent a growing area for academic exploration and investigation. Over the course of this year, a growing focus on the connections between arts and health at King's has engaged nearly 800 academics and students and delivered a range of pilot projects that will be taken forward in the coming year.

Cultural projects and activities bridge education, research and student and staff engagement: King's is the research partner for the All Party Parliamentary Group's Inquiry into Arts, Health and Wellbeing; academics from the Dental Institute have worked with artists on Science Gallery London's pre-opening season MOUTHY; and 125 students from the health faculties worked with four artists on the *Student Utopias* project as part of *Utopia2016*.

“

I am delighted to see the resourceful approaches being taken across King's to connect arts and health in distinctive ways that enhance our education, research and our engagement with the public. These projects are exemplified by experts with diverse perspectives working together on creative endeavours. Our students are benefiting from new and vibrant learning resources, working alongside craft makers and artists; collaborative research projects are being designed to enable our academic researchers to work with leading cultural organisations; and King's is working with an All Party Parliamentary Group Inquiry to inform a vision for political leadership in the field of arts, health and wellbeing, to support practitioners and stimulate progress. From art therapy through musical intervention to theatre training, evidence of the therapeutic benefits of cultural engagement with health and wellbeing is escalating. This is just one of the many tangible outcomes that look set to grow out of these flourishing collaborations and I'm proud to see King's part of the community of academics and artists working in this field.

Professor Sir Robert Lechler, Provost and Senior Vice President (Health) and Executive Director of King's Health Partners Academic Health Sciences Centre

Investigating the impact of arts on health and wellbeing

King's worked closely with [Breathe Arts Health Research](#) on networking events that brought together artists and academics from across the health faculties to explore how the arts can enhance health and wellbeing in clinical and care settings.

A number of new partnerships and collaborative projects are emerging from these exploratory sessions, with the first now underway: the MRI space shuttle project. This collaboration between a set-designer, the research team, the hospital scan facility and families affected by autism aims to create a less frightening and more child-friendly environment by dressing up an MRI machine as a cartoon spaceship.

Developing empathy

Working with artist Emma Barnard and student Katherine Stamboullian, Dr Stephanie Strachan from the Faculty of Life Sciences & Medicine devised a pilot project for using the creation of visual art to develop empathy and resilience in medical students. The project sought to enable medical students to recognise their own feelings and consider how their patients might be feeling, as well as allowing for reflection and the development of emotional skills to help deal with the stresses of medical practice. It also gave students an insight into the emotional effects of providing healthcare, lessening the risk of their becoming desensitised.

Understanding stroke

Rosetta Life's [Stroke odysseys](#) began life in Derry Londonderry in 2013 and has now been brought to London in partnership with King's and The Place. Composer Orlando Gough led a creative team in a series of workshops at King's, bringing together musicians, dancers and lyricists with those affected by stroke – people



An infographic produced by Breathe Arts Health Research showing key findings from research into arts, health and wellbeing

living with stroke, their carers, stroke researchers, clinicians and those working in stroke care. The workshops explored what a range of creative initiatives in movement and music could bring to the understanding of stroke and rehabilitation, with a view to embedding these new approaches to stroke recovery within stroke care. The workshops culminated in late 2015 in a series of performances.

Effecting policy change

In November 2015, the [All Party Parliamentary Group \(APPG\) on Arts, Health and Wellbeing](#) launched an Inquiry into Arts, Health and Wellbeing, with the resulting report due in June 2017. King's is providing the Inquiry, which is chaired by Lord Howarth, with research support and with academic advice from Professor Anne Marie Rafferty of the Florence Nightingale Faculty of Nursing & Midwifery. The Inquiry aims to develop policy recommendations and to inform a vision for political leadership in the field of arts, health and wellbeing.

“

King's is clearly committed to putting into practice the considerable and growing body of knowledge that evidences the ways in which arts and culture can contribute to health, wellbeing and the enjoyment of life. I have very much valued and been impressed by the Culture teams' ability to think creatively and to bring together a diverse group of experts to inform the All Party Parliamentary Group Inquiry into Arts, Health and Wellbeing, and by their knowledge and rigour in delivering real insight from the research in this area.

Rt Hon Lord Howarth of Newport, Co-Chair of the APPG for Arts, Health and Wellbeing

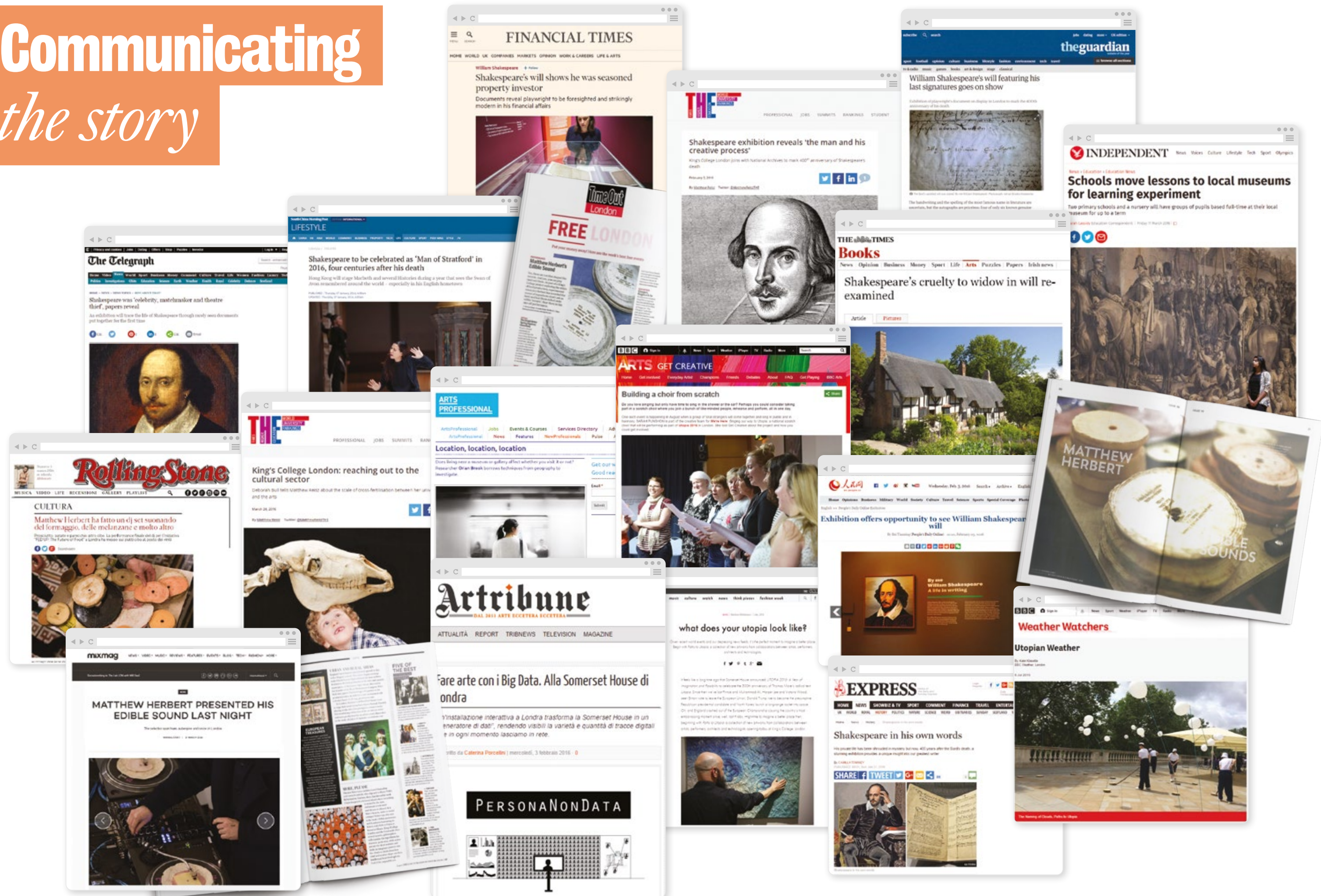
Exploring the mouth

Following the success of FED UP in 2015, Science Gallery London's 2016 pre-opening season explores the mouth as a key portal to our lives, our unique identities and self-expression. [MOUTHY: into the orifice](#) included events held in The Orifice, a railway arch that resembles the inside of a mouth: *Microbe mouth*, a collaboration between Melissa Grant and Rachel Sammons, University of Birmingham, and Anna Dumitriu, a British artist who fuses craft, technology and bioscience to explore our relationship to the microbial world, biomedicine and technology; *Kiss culture*, illustrations by scientific researcher and communicator, Maria Phelan; *Saliva moon* by artist Briony Clarke; and *Spit crystal*, a collaboration between Brian Sutton, Professor of Molecular Biophysics at King's, Gordon Proctor, Professor in Salivary Biology at King's and artist Inés Cámara Leret. From July to October, for *Candyclaw*, a 3rd year Dentistry student, Anisha Gupta, and artist Joanna Brinton worked together to lead discussions and workshops around issues relating to cosmetic dentistry, aesthetic medicine and self-image, continuing the conversation begun as part of *Utopia2016*.



Illustrations of a brainstorming session at an arts & health ideas lab, drawn by Tim Casswell of Creative Connection

Communicating *the story*



A look *ahead*

Photograph of World Processor by Ingo Günther. The installation was presented at Somerset House's exhibition, Big Bang Data. Photographer: Nathan Clarke

The coming year, like the last, will see momentous shifts in the landscape in which King's educates its students, generates new knowledge and contributes to the communities around it. There are fundamental changes ahead across teaching, research, the economy, global security and sustainability, with new technologies constantly disrupting the ways in which we live and work. At the same time, our relationship with the rest of the world is evolving in ways for which there is, as yet, no clear road map.

King's is committed to playing its part in meeting these challenges and opportunities: through research that drives innovation in interdisciplinary collaborations and in partnerships that reach beyond the university; and through education that is transformative for students and, in turn, for the societies in which they will make their lives. The university's distinctive partnerships with artists and cultural organisations, in London and across the country, will continue to contribute to the achievement of these ambitions.

Among many other initiatives, over the coming year the university will:

- Deliver a series of curriculum and research innovation activities across the university's Health Faculties to explore ways in which arts and culture might supplement medicine in improving mental and physical health and wellbeing.
- Collaborate with the AHRC, Paul Hamlyn Foundation and Arts Council England to explore recommendations arising from the *Cultural Value Project* and the ways in which research, evidence building and analysis into cultural value might be supported in the future.
- Implement a coordinated Artists in Residence programme, enhancing research and learning through distinctive collaborations. In different settings throughout the university, a new practice-based research model will offer students unique creative and sector experience, while the university's vibrant sector partnerships will create opportunities for public dissemination of outcomes, in a range of venues and programmes.
- Collaborate with the Great Diary Project and Derek Eland to present *Love my diary* in the Inigo Rooms on the Strand Campus. On Guy's Campus, Science Gallery London's BLOOD season will be the next in the series of pop up programmes leading to the gallery's official 2018 opening.
- Build on the success of *CultureCase.org*, which opens up academic evidence of the impact of arts and culture to a wider audience, to develop a cultural statistics portal that will provide the sector with access to high quality data, supporting decision-making, planning, advocacy and practice. Launching in 2017, the site will also provide Informatics students with a live portal for learning and research.
- Publish reports into five areas of enquiry over the next year:
 - The role of art in diplomacy, in partnership with the United Nations Office in Geneva
 - The educational and social impacts of locating primary schools within museums, in partnership with Tate Liverpool, Arbeia Roman Fort & Museum, National Waterfront Museum in Swansea and Garbers & James Architects
 - The role of culture in Business Improvement Districts, in

partnership with the GLA and Arts Council England

- The learnings from the Get Creative campaign, in partnership with the BBC and What Next?
- The impact of cultural research on society, as evidenced within the 2014 Research Excellence Framework
- Deliver *Leading culture in the 21st century* – a new executive education programme – that will bring together senior cultural leaders from diverse international locations with leading King's academics and respected industry professionals, challenging current thinking of issues of leadership, resilience, risk and business innovation.
- Establish a major AHRC-funded hub, under the leadership of Professor Catherine Boyle, for language research in the UK, with partners including the Gate Theatre and Battersea Arts Centre.
- Host a conference marking the university's acquisition of Bush House – formerly home to the BBC World Service. Led by the Department of English, the conference will disseminate fresh research into the social, cultural, political and technological debts and legacies of BBC Radio.
- Offer students a new Cultural Experience Award, incorporating experiential and creative learning and drawing on King's extensive partnerships across London's cultural landscape.

In January 2017, King's will launch its vision to 2029, setting out how, as the university approaches its 200th anniversary, we will ensure that education and research at King's continue to make a meaningful contribution to society. At the heart of this vision is the university's connectedness and the benefits this delivers: across our different faculties and disciplines; between education and research; into London and beyond; and with international partners across the globe. Arts and culture – and our cultural partnerships – will continue to play a central role in bringing these connections to life.

Joe Bull

Deborah Bull
Assistant Principal
(London)



Top: Pupils from St. Thomas Community Primary School learning out of the classroom at the National Waterfront Museum in Swansea. Photograph: Wales News Service

Middle: Joe McFadden, Chief Technology Officer, Royal Opera House, invites students at the 2016 Cultural hack to think creatively about the future of arts and culture. Photographer: David Tett

Bottom: Part of Night school on Anarres, a Paths to Utopia installation that ran evening language courses for adults. Photographer: Bruce Atherton-Chiellino

Circle of *Cultural Fellows*

Members of the King's Circle of Cultural Fellows are distinguished practitioners in the cultural sector, in areas ranging from sport to art to local government, who support King's in ensuring that arts and culture enhance the university experience for academics and students alike.



In an increasingly interconnected world, it's ever more important to think creatively and to work in partnership across different communities and disciplines. Through its broad understanding of culture and its imaginative partnerships in the sector, King's is offering unique opportunities to students and academics to expand and extend their thinking and to locate both learning and research in real-world contexts. I'm delighted to be part of this extended network through the Circle of Cultural Fellows.

Bill Bush, Executive Director, Premier League

The Fellowship is a reciprocal concept, in which Fellows not only contribute to the life and work of the university but are also invited to develop relationships within King's to explore and further their own creative ideas. The Cultural Fellows are:

- Professor Jim Al-Khalili OBE, theoretical physicist, author and broadcaster
- Bill Bush, Executive Director, Premier League
- Hilary Carty, arts and culture consultant
- Dr Gus Casely-Hayford, art historian
- Martin Green, Chief Executive and Director, Hull City of Culture 2017
- Rob Greig, Director, Parliamentary Digital Service
- Sue Hoyle OBE, Director, Clore Leadership Programme
- Professor Anthony Lilley OBE, CEO, Magic Lantern Productions
- Professor Joanna MacGregor OBE, concert pianist, curator and Head of Piano, Royal Academy of Music

- Wayne McGregor CBE, choreographer and Director, Studio Wayne McGregor
- Sir Jonathan Mills AO, composer and Programme Director, Edinburgh Cultural Summit
- Katie Mitchell OBE, theatre director
- Lord Puttnam CBE, Film producer and educator
- Justine Simons OBE, Deputy Mayor for Culture and Creative Industries
- Jenny Waldman, Director 14–18 NOW.

The Fellows have already been applying their knowledge and experience to enhance the student experience and extend the impact of King's in London and beyond. For example:

- Rob Greig hosted more than 120 King's students at the third annual *King's Cultural Hack* (part of the *King's Cultural Challenge*). Rob challenged students to think differently about how arts organisations across the world could remain relevant for their generation and to explore ideas and potential projects that would encourage cultural organisations to inspire, transform lives and be a positive influence on the world over the next decade.
- Justine Simons is serving on the King's Commission on London – a new two-year project, directed by Tony Halmos, Visiting Professor at the Policy Institute at King's, that will focus on the challenges and issues facing London over the next 10-15 years.
- Hilary Carty taught for the Principal's Global Leadership Award, at Cumberland Lodge. The Award, in its first year, develops distinctive leadership

skills in service to society in King's undergraduate students through teaching from a series of high-profile speakers on the different aspects of leadership.

- Sir Jonathan Mills invited three King's postgraduate students from the Department of Culture, Media & the Creative Industries and the Department of English to the Scottish Parliament in Edinburgh in August 2016 to act as official rapporteurs for the third biennial Edinburgh International Culture Summit and to take part in the associated Youth Summit. Sir Jonathan is the Programme Director of the Edinburgh International Culture Summit and was formerly the Director of the Edinburgh International Festival for eight years.

- Wayne McGregor is one of Science Gallery London's Leonardos, a group of exceptional people from a range of backgrounds – science, technology, the arts, media, education and business. The Leonardos act as a 'brain trust' of Science Gallery London. They inspire the future themes for exhibitions and help spark new collaborations.



One of the unexpected benefits of being a Cultural Fellow is the insight it gives to the tremendous work going on 'behind the scenes' through arts and culture at King's. The breadth and depth of investigation, curation, promotion and creative development is truly admirable, as is the commitment to finding innovative and lasting connections that animate the shared aspirations of King's academics and cultural sector creatives and organisations. At King's they understand that culture can open doors and breathe innovation and creativity into the paths of academic and sector research – valuable work to stimulate current and future iterations of creative endeavour.

Hilary Carty, arts and culture Consultant

People, projects *and* partnerships

Within King's...

FACULTY OF ARTS & HUMANITIES

Arts & Humanities Research Institute

- Laura Douglas
- Pelagia Pais
- Professor Max Saunders

Department of Classics

- Professor Michael Trapp

Department of Culture, Media & Creative Industries

- Dr Sarah Atkinson
- Dr Anna Bull
- Dr Red Chidgey
- Dr Roberta Comunian
- Dr Jonathan Gross
- Professor Richard Howells
- Professor Paul McDonald
- Dr Melissa Nisbett
- Dr Paula Serafini
- Dr Laura Speers
- Dr Nick Wilson

Department of Comparative Literature

- Professor Javed Majeed

Department of Digital Humanities

- Professor Sheila Anderson
- Dr Mark Coté
- Professor Simon Tanner

Department of English

- Dr Hannah Crawforth
- Dr Harriet Curtis
- Dr George Legg
- Professor Gordon McMullan
- Dr Lucy Munro
- Dr Pat Palmer
- Dr Edward Sugden
- Dr Hana Videen
- Dr Rhys Williams

Department of French

- Benjamin Dalton

Department of German

- Dr Sarah Bowden
- Dr Ben Schofield
- Dr Katrin Schreiter
- Dr Catherine Smale

Department of History

- Tobias Becker
- Professor Laura Gowing
- Dr Jane Levi

- Dr Timothy Livsey
- Estelle Paranque
- Professor Paul Readman
- Dr Michael Rowe

Department of Liberal Arts

- Julia Alcamo
- Dr Helen Brookman
- Dr Aaron Rosen

Department of Music

- Dr Zeynep Bulut
- Roberta Milanaccio
- Georgina Pope

Department of Philosophy

- Dr Sacha Golob

Department of Spanish, Portuguese & Latin American Studies

- Professor Catherine Boyle
- Dr Toby Green

Department of Theology & Religious Studies

- Dr Christopher Hamilton
- Professor Ben Quash
- Dr Marat Shterin

DENTAL INSTITUTE

Central Office

- Hayden Cohen
- Dr Helena Lewis-Greene

Division of Craniofacial Development & Stem Cell Biology

- Dr Mohi Ahmed
- Dr Neal Anthwal
- Dr Rebecca Babb
- Professor Andrea Streit
- Professor Abigail Tucker

Division of Mucosal & Salivary Biology

- Professor Gordon Proctor

Division of Population & Patient Health

- Swapnil Ghotane
- Dr Sam Koburunga
- Professor Tim Newton

Division of Tissue Engineering & Biophotonics

- Dr Andreas Artopoulos
- Professor Tara Renton
- Saoirse O'Toole
- Dr Flora Smyth Zahra

DEAN'S OFFICE / CHAPLAINCY

- Rev'd Tim Ditchfield
- Rev'd Dr Keith Riglin
- Rev'd Stephen Stavrou

DICKSON POON SCHOOL OF LAW

- Jade Kelly
- Margarita Sereda-Wildenauer
- Adam Tupper

THE GORDON MUSEUM OF PATHOLOGY

- Bill Edwards

FACULTY OF LIFE SCIENCES & MEDICINE

Department of Academic Rheumatology

- Dr Heidi Lempp

Department of Analytical & Environmental Sciences

- Dr Rosamund Dove
- Dr Ian Mudway

Division of Diabetes & Nutritional Sciences

- Dr Trevor George
- Dr Majella O'Keeffe

Centre of Human & Aerospace Physiological Sciences

- Philip Carvil
- Professor Thais Russomano

Division of Medical Education

- Dr Elaine Gill
- Dr Shuangyu Li
- Dr Anne McKee
- Dr Stephanie Strachan

National Institute for Health Research (NIHR) Biomedical Research Centre

- Dr Jenny Cook

National Institute for Health Research (NIHR) and Wellcome Trust King's Clinical Research Facility

- Elka Gienza

Department of Neuroscience Education

- Katherine Leung

Department of Paediatrics

- Dr Gerrard Rafferty

Randall Division of Cell & Molecular Biophysics

- Professor Brian Sutton

Centre for Stem Cells & Regenerative Medicine

- Dr Davide Danovi
- Dr Inês Sequeira

Department of Twin Research & Genetic Epidemiology

- Dr Juliette Harris
- Dr Deborah Hart

Women's Health Academic Centre

- Dr Nicola Mackintosh
- Professor Jane Sandall

FACULTY OF NATURAL & MATHEMATICAL SCIENCES

EPSRC Centre for Doctoral Training in Cross-Disciplinary Approaches to Non-Equilibrium Systems (CANES)

- Dr Valeria de Marco

Informatics

- Professor Zoran Cvetkovic
- Professor Mischa Dohler
- Dr Matthew Howard
- Chipp Jansen
- Dr Elizabeth Sklar
- Dr Toktam Mahmoodi
- Dr Maria Lema

Physics

- Dr Chris Lorenz
- Dr Riccardo Sapienza

FLORENCE NIGHTINGALE FACULTY OF NURSING & MIDWIFERY

Department of Adult Nursing

- Matthew Alders
- Dr Jo Armes
- Mrs Joanna De Souza
- Carol Fordham-Clarke
- Dr Uta Grosse
- Dr Anne Jones
- Professor Jill Maben
- Dr Emma Rowland
- Professor Jackie Sturt
- Lucy Tyler

- Sue Woodward
- Dr Andreas Xyrichis

Department of Child & Adolescent Nursing

- Dr Jacqueline Collin

Department of Mental Health Nursing

- Ian Noonan
- Dr Mark Radcliffe

Department of Midwifery

- Mrs Penny Charles
- Dr James Harris
- Dr Elsa Montgomery

Department of Nursing & Midwifery Research

- Dr Mary Adams
- Dr Desai Amit
- Dr Ivanka Ezhova
- Dr Claire Jones
- Professor Alison Metcalfe
- Professor Anne Marie Rafferty

INSTITUTE OF PSYCHIATRY, PSYCHOLOGY & NEUROSCIENCE (IOPPN)

Addictions Department

- Dr Kyle Dyer
- Dr Sally Marlow

Centre for Social Genetic and Developmental Psychiatry Centre

- Dr Helen Fisher
- Professor Francesca Happé

Department of Basic & Clinical Neuroscience

- Dr Teresa Rodriguez

Department of Child & Adolescent Psychiatry

- Professor Tony Charman
- Dr Andrew McWilliams
- Professor Emily Simonoff
- Dr Joanna Tarver

Department of Developmental Neurobiology

- Dr Richard Wingate

Department of Forensic & Neurodevelopmental Science

- Jumana Ahmad
- Dr Eva Loth
- Dr Antonia San José Cáceres

Department of Psychology

- Dr June Brown
- Dr Sophie Browning
- Jane Chang

Department of Psychosis Studies

- Dr Danai Dima

Social, Genetic & Developmental Psychiatry Centre

- Dr Helen Fischer

Wolfson Centre for Age-Related Diseases

- Professor Helen Cox

FACULTY OF SOCIAL SCIENCE & PUBLIC POLICY

School of Education, Communication & Society

- Dr Simon Coffey
- Dr Tania de St Croix
- Dr Jennifer DeWitt
- Dr Martin Edwardes
- Professor Sharon Gewirtz
- Dr Heather King
- Dr Effrosyni Nomikou
- Professor Ben Rampton
- Dr Anwar Tlili

Department of Geography

- Dr Christine Barnes
- Dr Ruth Craggs
- Professor David Green
- Dr Naho Mirumachi

Department of Global Health & Social Medicine

- Amber Collingwood

India Institute

- Dr Kriti Kapila
- Dr Jahnavi Phalkey

Institute of Middle Eastern Studies

- Professor Michael Kerr
- Dr Craig Larkin

School of Management & Business

- Dr Paolo Aversa
- Dr Maurice Davies
- Dr Martin Edwardes
- Professor David Guest
- Professor Christian Heath
- Adam Kamenetzky
- Dr Dirk vom Lehn
- Professor Alison Woolf

Policy Institute

- Dr Saba Hinrichs-Krapels
- Martin Stolliday
- Dr Kirstie Hewlett

Department of War Studies

Professor Vivienne Jabri

KING’S LEARNING INSTITUTE

- Dr Michael Flavin

STUDENT SERVICES

- Adele Frost
- Kathryn Richards

Academics from other universities

- Professor Jim Al-Khalili, *University of Surrey*
- Dr Sussan Babaie, *Courtauld Institute of Art*
- Jess Baines, *University of the Arts, London*
- Laura Cream, *UCL School of Economics*
- Dr Melissa Dobson, *Guildhall School of Music & Drama*
- Dr Melissa Grant, *University of Birmingham*
- Kate Hart, *Spectrum Dance Company*
- Professor Roger, *Kneebone Imperial College London*
- Professor Tim Mitchell, *University of Birmingham*
- Dr Kate Oakley, *University of Leeds*
- Professor Anne Phillips, *London School of Economics*
- Laura Price, *Royal Holloway, University of London*
- Dr Tamara Russell, *Mindfulness Centre of Excellence*
- Dr Rachel Sammons, *University of Birmingham*
- Professor Atau Takana, *University of Goldsmiths*
- Professor Jean-Michel Vives, *Professor in Clinical Psychology, University of Nice Sophia Antipolis*
- Professor Chris White, *University of Derby*
- Rabbi Dr Raphael Zarum, *London School of Jewish Studies*
- Dr Elke Zobl, *University of Salzburg*

Specialist teams

Cultural Institute

- Katherine Bond, *Director*
- Sophie Branscombe
- Amy Brown
- Yvonne Castle
- Dr Kate Dunton
- Dr Rachel Scott
- William Warrenner (*King’s Cultural Challenge*)

Cultural Partnerships & Enquiry

- Ruth Hogarth, *Director*
- Dr James Doeser

- Dr Rebecca Gordon-Nesbitt
- Dr Patrycja Kaszynska
- Stella Toonen

Cultural Programming

- Alison Duthie, *Director*
- Leanne Hammacott
- Kaye Mahoney
- Sophie Cornell (*By me, William Shakespeare*)
- Andy Franzkowiak (*Paths to Utopia*)

Science Gallery London

- Dr Daniel Glaser, *Director*
- Kate Anderson
- Jo Finn
- Tim Henbrey
- Jessie Krish
- Louise Weiss
- Jennifer Wong
- Lizzie Crouch (*MOUTHY*)
- Mariam Zulficar (*FED UP*)

Culture office

- Alison Hamilton
- Oliver Stannard

Knowledge Exchange Associates

- Philip Abrahams
- Barbara Bravi
- Dr Ruth Craggs
- Dr Tanya Graham
- Dr Anna Kolliakou
- Dr Victoria MacBean
- Dr Richard Mason
- Dr Saoirse O’Toole
- Elena Popa
- Dr Paula Serafini

SCIENCE GALLERY LONDON LEONARDO GROUP

- Lord Victor Adebowale, *Chief Executive, Turning Point*
- Bishi, *Musician, Artist and Performer*
- Dr Sarah Caddick, *Neuroscience Advisor, Gatsby Charitable Foundation*
- Gemma Cairney, *Radio Presenter*
- Oron Catts, *Director, SymbioticA, Centre of Excellence in Biological Arts, School of Anatomy, Physiology and Human Biology, University of Western Australia*
- Kentaké Chinyelu-Hope, *Creative Producer*
- Professor Mischa Dohler, *Professor of Wireless Communications, King’s College London*
- Alexandra Daisy Ginsberg, *Designer, artist and writer*
- Robin Ince, *Comedian*
- Dr Peter Jaye, *consultant, Emergency Medicine at Guy’s and St Thomas’ NHS Trust*

- Matt Jones, *Principal, Ark Globe Academy*
- Dr Aleks Krotoski, *Broadcaster*
- Professor Sir Robert Lechler, *Vice Principal (Health), King’s College London*
- Matt Locke, *Founder Storythings*
- Helen Marriage, *Director, Artichoke*
- Wayne McGregor CBE, *Choreographer*
- Dr Andrew Morley, *Consultant Anaesthetist, Guy’s and St Thomas’ NHS Foundation Trust*
- Carina Namih, *CEO and co-founder, HelixNano*
- Susie Orbach, *writer*
- Marcus Du Sautoy, *Professor for the Public Understanding of Science and Professor of Mathematics, University of Oxford*
- Sara Sjolund, *Managing Director, Intelligence Squared*
- Professor Fiona Watt, *Director, Centre for Stem Cells & Regenerative Medicine, King’s College London*
- Amanda White, *Creative producer and consultant*
- Dr Richard Wingate, *Head of Anatomy, King’s College London*

Students

This year King’s engaged with more than 450 students through its cultural activities across a range of programmes including: the MA Arts & Cultural Management: the Experience Module and collaborative dissertations, the London Arts and Humanities Partnership Summer School & Knowledge Exchange placements, King’s Cultural Challenge, Student Utopias, the Early Careers Researchers scheme and as paid student event staff for exhibitions and live cinema. The following students were supported with paid research or work placements:

ARE YOU FEELING BETTER YET? STUDENT PRODUCERS

- Anisha Gupta, *undergraduate, Clinical Dentistry*

- Mavis Machirori, *PhD student, Health Research*
- Tim Owen Jones, *undergraduate, Adult Nursing*
- Alison Sweeney, *undergraduate, Mental Health Nursing*

BEN URI GALLERY SUPERVISORS

- Alison Hendrick, *MA in Education, Arts & Cultural settings; School of Education, Communication & Society*
- Marie Ortinau, *MA in Education, Arts & Cultural Settings; School of Education, Communication & Society*

BY ME WILLIAM SHAKESPEARE

Gallery supervisors

- Marta Fiore, *recent King’s graduate BA, War Studies*
- Alison Hendrick, *recent King’s graduate MA, School of Education, Communication & Society*

Gallery assistants

- Cleo Anderson, *undergraduate, European and International Studies*
- Sofia Anwar, *undergraduate, English*
- Anishaa Aubeeluck, *undergraduate, German*
- Emanpreet Bhatti, *School of Education, Communication & Society*
- Elizabeth Carlile, *undergraduate, English*
- Henri Charreau, *MA Student, Culture, Media & Creative Industries*
- Margaret Court, *MA student, English*
- Prudence DiStasio, *MA student, Culture, Media & Creative Industries*
- Natalia Fantetti, *undergraduate, English*
- Khayla Golucke, *MA student, Culture, Media & Creative Industries*
- Isabella Hubbard, *undergraduate, English*
- Marek Krizka, *undergraduate, Dickson Poon School of Law*
- Katherine Leung, *undergraduate, School of Medical Education*
- Bianca Marchetti, *MA student, Culture, Media & Creative Industries*
- Rosanna McNamara, *Graduate MA, Mathematics*
- Roberta Milanaccio, *PhD student, Music*

- Irina Nesterova, *undergraduate, European and International Studies*
- Claudia Prieto Piastro, *PhD student, Middle Eastern Studies*
- Tamim Rashed, *MA student, War Studies*
- Samantha Ruggeiro, *MA student, English*
- Sophie Shearer, *undergraduate, English*

CIVIC ROLE OF ARTS ORGANISATIONS

- Dr Viktoria Vona, *post-doctoral student, Geography*

CULTURAL DATA PORTAL

- Kinga Bojarczuk, *undergraduate, Informatics*

CULTURAL CHALLENGE WINNERS

- Cleo Anderson, *undergraduate, European & International Studies*
- Amber Boothe, *undergraduate, Dickson Poon School of Law*
- Eva Nelson, *undergraduate, Political Economy*
- Anaëlle Prioux, *undergraduate, Liberal Arts*

DOCTORAL STUDENTS SUPPORTED WITH GRANTS FOR COLLABORATIVE PROJECTS

ECR scheme

- Marcus Dawson, *PhD student, Craniofacial Development & Stem Cell Biology*
- David Marzago, *PhD student, Computer Science*
- Henry Redwood, *PhD student, War Studies*

Arts, health and wellbeing innovation programme

- Jennifer Jackson, *Research Student, Adult Nursing*

Dentistry and arts education pilot

- Sheridan Humphreys, *PhD student, English Language and Literature*

FED UP

- Anna Bevan, *Dental Institute*
- Laura Borrie, *Dental Institute*
- Abi Aspen Glencross, *PhD student, Tissue Engineering & Biphotonics*
- Isobel Haydock, *Mathematics*
- Alexandra Sexton, *PhD student, Geography*

MOUTHY

- Matt Blakely, *postgraduate research student, Mucosal & Salivary Biology*
- Lucy Blandford, *postgraduate research student, Mucosal & Salivary Biology*
- Anisha Gupta, *undergraduate, Dentistry*
- Jack Houghton, *postgraduate research student, Mucosal & Salivary Biology*
- Sunmeet Kandhari, *undergraduate, Dentistry*
- Krishantini Mahendran, *undergraduate, Dentistry*
- Dr Alkitis Mitropoulou, *postgraduate research student, Randall Division of Cell & Molecular Biophysics*
- Himarni Moonasinghe, *undergraduate, Neuroscience*
- Arjun Varma, *undergraduate, Dentistry*

PATHS TO UTOPIA

Gallery Supervisors

- Rosanna Mcnamara, *MA, Christianity and the Arts, Theology & Religious Studies*
- Sophie Shearer, *undergraduate, English*

Gallery assistants

- Sofia Anwar, *undergraduate, English*
- Natalia Fantetti, *undergraduate, English*
- Pietro Capace Galeota, *undergraduate, War Studies*
- Bianca Marchetti, *undergraduate, Digital Humanities*
- Tess McGovern, *undergraduate, English*
- Irina Nesterova, *undergraduate, European & International Studies*

PERFORMERS/ INVIGILATORS FOR COALSTORE

- Jordan Diaby, *undergraduate, European & International Studies*
- Alexandra Faughnan, *undergraduate, Liberal Arts, Arts & Humanities*
- Tallulah Griffith, *undergraduate, Liberal Arts, Arts & Humanities*
- Zack McGuinness, *undergraduate, Liberal Arts, Arts & Humanities*
- Rosanna Mcnamara, *graduate, MA Christianity and the Arts, Theology & Religious Studies*

STUDENT SOCIAL MEDIA ASSISTANTS

- Isabella Hubbard, *undergraduate, English Language & Literature*
- Emma Lawrence, *undergraduate, English Language & Literature*
- Undine Markuse, *undergraduate, Film Studies*
- Ottilie Thornhill, *undergraduate, English Language & Literature*

UNDERGRADUATE RESEARCH FELLOWS

- Georgina Chapman, *Liberal Arts*
- Natasha Daix, *English Language & Literature*
- Hyewon Kim, *Digital Humanities*
- Sneh Kumar, *School of Management & Business*
- Himarni Moonasinghe, *Neuroscience Education*

OTHER WORK OPPORTUNITIES

- Toby Bennett, *PhD student, Culture, Media & Creative Industries—funding research*
- Zafeirenia Brokalaki, *PHD student, Culture Media & the Creative Industries— Collaboration with East London Dance, the Dance Hub Enterprise project*
- Spela Godec, *PHD student, School of Education, Communication & Society— Administrative support with My Primary School is at the Museum*
- Amy Lidster, *PHD student, English Language & Literature— Researcher for Royal Ballet School choreography project*
- Karine Madoian, *Postgraduate, Culture, Media & Creative Industries— office admin supporting By me William Shakespeare*
- Charlie Smith, *undergraduate, Geography— Map maker for Cultural Experience Award project*

Organisations

- 3FF (Three Faiths Forum)
- 59 Productions
- Accidental Records
- Akademi GEM Arts
- Amgueddfa Cymru – National Museum Wales
- Anglo-German Family History Society

- APPG Arts, Health & Wellbeing
- Arbeia Roman Fort & Museum
- Ark Sixth Form
- Arts & Health South West
- Arts Council England
- Austrian Cultural Forum London
- Barbican Arts Centre
- Battersea Arts Centre
- BBC
- Beamish Living Museum of the North
- Ben Uri Gallery
- BFI
- Biomedical Research Centres
- Birmingham Royal Ballet
- Bishopsgate Institute
- Booth Centre
- Breathe Arts Health Research
- Bridgeman Images
- British Council
- British Library
- British Museum
- Brunswick Arts
- Burycourt Barn
- Calouste Gulbenkian Foundation
- Calvert 22 Foundation
- Camberwell College of Arts
- Cambridge University
- Centre Henri Pousseur, Belgium
- CIS
- City of London Corporation
- City of London Festival
- Clear Lines
- Clore Leadership Programme
- Colchester and Ipswich Museum
- ConTimbre
- Courtauld Institute of Art
- Crafts Council
- Creative Connection
- Creative England
- Creative United
- Creativeworks London
- Crying Out Loud
- Cultural Trends
- Dance Umbrella
- Dash Arts
- Deutsche in London
- DHA Designs
- Displayways
- Doodlebug Games
- East London Dance
- Emergency Exit Arts
- Ensemble Aventure
- Ericsson
- Exterion Media
- Fidelio Arts
- Field Studies Ltd
- Film London
- Flavoursense Nation
- Florence Nightingale Museum
- Flow Associates

- Fondazione Venezia Pro Arte
- Free Word Centre
- Fuel
- Geffrye Museum of the Home
- German Embassy
- German Historical Institute
- German Industry UK
- GKT Medical School
- Glasgow Museums
- Glyndebourne
- Goethe Institute London
- Groundswell
- Greater London Authority
- Guildhall School of Music and Drama
- Guy’s and St Thomas’ Charity
- Guy’s and St Thomas’ NHS Foundation Trust
- Hackney City Farm
- Hadrian Primary School
- Heritage Insider
- Hogarth Shakespeare
- Homeless Link
- Horizon Scanning Programme Team, Government Office for Science
- Housing Justice
- Huntington’s Disease Association
- Ice & Fire Theatre
- Illuminate
- Intrason UK
- Jewish Museum London
- Julie’s Bicycle
- Kallaway
- Kasteyev State Museum of Arts of the Republic of Kazakhstan, Almaty, Kazakhstan
- Latitude Festival
- Lewisham Archive and Local History Library
- Life Bank Nursery, Kensington Children’s Centre
- London Calling
- London Metropolitan Archive
- London Philharmonic Orchestra
- London School of Jewish Studies
- London Symphony Orchestra
- London Transport Museum
- Mahogony Opera Group
- Makerversity
- Martin McGrath Studio
- Maudsley International
- Mayor of London
- Medical Research Council
- Mindfulness Centre of Excellence
- Monmouth Coffee
- Mosaic Youth
- Museum of Homelessness
- Museum of London

- Museum of London Archaeology
- Museum of Motherhood – Birth Rites
- National Autistic Society
- National Gallery
- National Library of Scotland
- National Theatre
- National Waterfront Museum, Swansea
- New Horizons Centre
- NT Live
- Oasis Academy
- Peace Pledge Union
- Pennethorne's Library
- Politically Led Art & Networked Knowledge
- Polycystic Kidney Disease
- Pop Brixton
- Rambert
- Regent’s Park Mosque
- Relative Motion
- Reprezent Radio
- RichMix
- Rich Tea Films
- RoomOne
- Roundhouse
- Royal Ballet School
- Royal Collection Trust
- Royal Exchange Theatre
- Royal Opera House
- Royal Shakespeare Company
- Run Riot
- Sage Gateshead
- Science Showoff
- SE1 United
- Senate House Library
- Shakespeare Birthplace Trust
- Shakespeare’s Globe
- Showguard
- Simon Community
- Single Homeless Project
- Somerset House Trust
- Sound and Music
- Sound Travels
- Southall Black Sisters
- Southbank Centre
- St Fagan’s National History Museum
- St Pancras Church
- St Thomas Community Primary School
- Studio Integrate
- Tara Arts
- Tate
- Tate Liverpool
- The Arden Shakespeare
- The Bug Shack
- The Champion Agency
- The Culture Capital Exchange
- The Greater London Authority
- The Gate Theatre
- The GREAT Britain campaign
- The National Archives
- The Royal Society of Literature
- The Theatres Trust

- Tyne & Wear Archives & Museums
- Unseen Tours
- V&A
- Vodafone
- Wellcome Trust
- Westminster Abbey
- What Next? Culture
- White Wall Company
- Working Party Theatre
- Young Vic

Creatives and participants

33,000 EVERYDAY ARTISTS

- Jo Hunter, *64 Million Artists*
- David Micklem, *64 Million Artists*

ARE YOU FEELING BETTER YET?

- Anthony Schrag, *Artist*
- Becky Shaw, *Artist*
- Frances Williams, *Creative Producer*
- James Leadbitter, *The Vacuum Cleaner*
- Joanna Brinton, *Artist*
- Stephen Rudder, *Film Maker*
- John Harmer, *Artist*
- Xavier White, *Artist*

ARTS AND MIDWIFERY MODULE

- Helen Knowles, *Museum of Motherhood – Birth Rites*
- Alice Odin, *Courtauld Gallery*
- Eleonore Pridaux

ARTS, HEALTH AND WELLBEING WORKSHOPS

- Michelle Baharier, *Artist, CEO and founder of CoolTan Arts*
- Salome Bazin, *Designer*
- Sara Carder, *Health student and artist*
- Tony Cealy, *Actor, trainer, drama facilitator and theatre practitioner*
- Bula Chakravarty Agbo, *Visual artist*
- Bo Chapman, *Salmagundi Films*
- Alexa Christopher-Daniels, *Artistic Director, Gems of Masal*
- Jo Clayton, *Storyteller and performer, visiting artist, Go-Create Project, Great Ormond Street Hospital*
- Hayden Cohen, *Writer and poet*
- Claire Collison, *Writer, photographer and creative writing facilitator; Artist in Residence, Women’s Art Library, Goldsmiths*
- Venu Dhupa, *Activist*

- Fleur Donnelly Jackson, *Programme Coordinator, Can Do, Leonard Cheshire Disability*
- Yasmin Dosanjh, *Artist*
- Carollyn Eden Glentworth, *Singer, pianist, actress, composer, writer*
- Zena Edwards, *Writer*
- Daisy Fancourt, *Breathe Arts Health Research*
- Claire Farmer, *Dance Well Project Officer, Akademi, and Dance Science lecturer*
- Yvonne Farquharson, *Breathe Arts Health Research*
- Deborah Galloway, *Choreographer and movement director*
- Adrian Garratt, *Violinist and entertainer*
- Temujin Gill, *Choreographer, resident artist at Greenwich Dance, Artistic Director, Grounded Movement*
- Eburne Goldaracena, *Dance teacher, Vera the Diva*
- Delene Gordon, *Dance artist and dance education consultant*
- Andrew Hall, *Musician and Performing Arts Lead at CW+ (Chelsea and Westminster Health Charity)*
- Melissa Hardwick, *Director, Kentish Town Improvement Fund*
- Jackie Herald, *Designer, Herald & Hume*
- Louise Holden, *Community Development Worker for Disabled People, Disability Advice Service Lambeth (DASL), and The London Stroke Choir*
- Aaron Holoway-Nahum, *Composer, conductor, recording engineer*
- Amanda Hopkins, *Visual artist*
- Susanna Howard, *Writer, actor and theatre maker*
- Fiona Hull, *Art therapist and yoga teacher*
- David Hume, *Dance teacher, Vera the Diva*
- Shenagh Hume, *Designer, Herald & Hume*
- Candice Hurwitz, *Arts Director (First Aid Art+) and consultant*
- Veronica Jobbins, *Head of Learning and Participation (Dance), Trinity Laban*
- Jenny Leonard, *Visual and community artist*

- Mark Levin, *Resident harpist, Breathe Arts clinical music programme, Great Ormond Street Children’s Hospital, and the Royal Brompton Hospital*
- John Ling, *Clinical Nurse Specialist*
- Dr Christina Lovey, *Dance teacher and founder, The Women’s Rhythm Tap Collective*
- Marion Lynch, *Deputy Medical Director, NHS*
- Anna Magnowska, *Palliative Care Clinical Nurse*
- Kay Manansala Tigas, *Nurse*
- Rich Maskey, *Camera-operator, photographer and producer*
- Katie Mason, *Author, Rambert*
- David McKenny, *Co-founder, Pulse Arts*
- Nadine Menezes, *Visual Artist and ArtIFS (Self Leadership through Art) co-developer*
- Gisela Meyer, *Pianist and singer*
- Markus Michelucci, *Musician*
- Olwen Minford, *Integrative Psychotherapist, End of Life Care facilitator, and educationalist*
- Alex Monk, *Musician and trainee art psychotherapist, NHS*
- Joanne Murphy, *Textile designer, practitioner*
- Douglas Noble, *Strategic Director, Wellbeing Live Music Now*
- Tim Osborne, *Breathe Arts Health Research*
- Liz O’Sullivan, *Arts Manager, Guy’s and St Thomas’ NHS Foundation Trust*
- Eva Papadopoulou, *Community Services Manager, Wandsworth & Westminster Mind*
- Katherine Penney, *Visual artist*
- Concetta Perot, *Mosaic artist, social worker and mental health researcher*
- Erika Renedo Illarregi, *Designer*
- Gemma Riggs, *Film, video and sound artist*
- Gillian Rinaldi, *Photographer*
- Matt Rinaldi, *Psychiatrist, poet and artist*
- Katie Rose, *Singer and Singing for Wellbeing Facilitator*

- Dr Michaela Ross, *Artist, Bethlem Gallery, Visiting Scholar at CCW Graduate School, University of the Arts London, Visiting Lecturer at King’s College London*
- Linda Shanson, *Singer, songwriter; Manager, Inner Vision Orchestra*
- Baluji Shrivastav, *Musician, composer; Founder and Musical Director, Baluji Music Foundation and Inner Vision Orchestra*
- Oliver Smart, *Puppetpractitioner*
- Annie Smol, *Inclusive theatre producer*
- Rachel Stott, *Composer and viola player*
- Piers Tattersall, *Musician, The Edition Ensemble*
- Danielle Teale, *Dance artist*
- Igor Tojicic, *Founder & CEO of Lomakatsi Ltd*
- David Tootil, *Artist, Southbank Mosaics*
- Litsa Tunnah, *Violinist*
- John Webster, *Visual and digital artist, photographer, mandala workshop facilitator, arts teacher*
- Rachel Wegh, *Wildlife and environmental photographer*
- Ali Winstanley, *Artist and Project Manager, Health Innovation Network*
- Susan Young, *Animator*

ARTS-BASED MEDICAL EDUCATION FUND – EDUCATION

- Emma Barnard, *Artist*
- Natasha Donovan, *Comedian, Writer, Broadcaster*
- John Ryan, *Comedian*
- Laura Sherlock, *Patient educator*
- Manjinder Sidhu, *Freelance artist*

BODY POLITIC, ARTS & HUMANITIES FESTIVAL 2015

- Emma Gladstone, *Dance Umbrella*
- Louise Costello, *Dance Umbrella*
- Sandy Dawe, *Visit Britain*
- Graham Sheffield, *British Council*

BY ME WILLIAM SHAKESPEARE

National Archives

- S. Anirudhan
- Susannah Baccardax
- Les Biull
- Mark Camillettie

- Sarah Castanetti
- Rachel Corver
- Hannah Crummé
- Chris Day
- Emma Down
- Laura Duffy
- Nicola Fleming
- Debbie French
- Zoe Glanville
- Tom Gregan
- Chris Heather
- Eleanor J-Ward
- Billy Mahoney
- Katy Mair
- Stephanie Markins
- Emily McIntyre
- Jess Nelson
- Caroline Otterway-Searle
- Barabar Packard
- Zeph Page
- Peter Patmore
- Harriet Pilcher
- Olivia Pinto
- Tom Radley
- Patricia Raynolds,
- Emily Ward-Willis
- Lauren Wilmott
- Simon Wilson

Martin McGrath Studio

- Martin McGrath,

COALSTORE

- Andrew Merritt, *Something & Son*
- Tracey Suen, *Something & Son*

CONNECTED CULTURE

- Dr Ali Hossaini, *Cinema Art Network*

CULTURAL SPACE PROGRAMME

Dance enterprise hub

- Claire Gevaux, *Foundation for FutureLondon*
- Polly Risbridger, *East London Dance*
- Amy Sheppard, *East London Dance*

Interfaces

- Claire Gevaux, *Foundation for FutureLondon*
- Anna Harding, *Space Studios*
- Jasmine Wilson, *Studio Wayne McGregor*

Museum of homelessness

- Jessica Turtle, *Museum of Homelessness*
- Matt Turtle, *Museum of Homelessness*

My primary school is at the museum

- Wendy James, *Garbers & James Architects*
- Jo Spittles, *Garbers & James Architects*
- Kate Measures, *Heritage Insider*

DENTISTRY AND ARTS EDUCATION PILOT

- Drew Caiden, *Actor*
- Ross Lindgreen, *CrewDo*
- Tamsin Van Essen, *Ceramic designer*

DNATED

- Ursula Davies, *Makerversity*
- Mehran Gharleghi, *Studio Integrate*

ECR SCHEME – EDUCATION

- Amanda Clayton, *Textile artist*
- Collette Makin, *Irish Cultural Centre*
- Jonathan Ganesh, *Docklands Victims Associate*
- Lucy Harrison, *Artist*
- Karrie Fransman, *Comic Artist*
- George Ing, *Doodlebug Games*

FED UP

Bug shack

- Jenny Josephs, *The Bug Shack*

#DIY Food campaign

- Petra Barran, *Kerb Food*
- Milo Bytes, *YouTube activist*
- Shane Carey, *Reprezent*
- Saasha Celestial-One, *Olio*
- Russell Dornan, *Wellcome Collection*
- Hannah Gould, *Guardian Association*
- Conor Jones, *The Champion Agency*
- Scott Leonard, *The Champion Agency*
- Dan Linc Kelsall, *BBC*
- Danny McCubbin, *Jamie Oliver*
- James McGowan, *London Love Food Hate Waste*
- Michael Minch-Dixon, *Snact*
- Christophe Reissfelder, *Botanic Lab*
- Joanna Sibley, *Reprezent*
- Tristram Stuart, *Toast*
- Florence Thompson, *Guardian*
- Carole Wright, *Wellcome Collection*

- Claire Gevaux, *Foundation for FutureLondon*
- Anna Harding, *Space Studios*
- Jasmine Wilson, *Studio Wayne McGregor*

Flavour sense nation

- Lulie Biggs, *Flavour Sense Nation*
- Matt Fryer, *KCLSU*
- Ed Nedjari, *KCLSU*
- Kate Webster, *KCLSU*

Food show off

- Mini Aye, *Food writer*
- Ruth Ball, *Author*
- Steve Cross, *Comedian*
- Clare Heal, *Journalist*
- Jo Neary, *Comedian*
- Chris Neill, *Writer and performer*
- Helen Zaltzman, *Podcaster*

INNOVATION SCHEME FOR EARLY CAREER RESEARCHERS

- Wendy Barnaby, *Journalist*
- Robin Boothroyd, *Poet*
- Jay Bernard, *Graphic Artist*
- Raquel Claudino, *Choreographer*
- Diana Gardineau
- Florence Hazard, *Set and Costume Designer*
- Elena Hernandez-Martin, *Multimedia Designer*
- Michael Irvine, *Mathematician and Computer Programmer*
- Ruth Macdougall, *Environmental Artist*
- Igor Maia, *Composer*
- Marian Mentrup, *Sound Producer*
- Jeanne Mordoj, *Artist*
- Camelia Muldermans, *SE1 United*
- Alice Nicholas
- Nikolay Postnikov
- James Price, *Film Maker*
- Ralf Sachs, *Artist*
- Clare Sams, *Artist and Educator*
- Matthew Schmolle, *Producer and Actor*
- Dominique Sherwood, *Graphic Designer*
- Jessica Thomas
- Bopesh Zhandayev, *Production Designer*

Arbeia Roman Fort & Museum (part of Tyne & Wear Archives & Museums)

- Leslie Palanker-Jermyn, *Assistant Learning Officer*
- Geoff Woodward, *Museum Manager*

Hadrian Primary School

- A 2015/16 year 5 class
- Scott Brown, *Head Teacher*
- Stephanie Christie, *Teacher*
- Carly Clark, *Teaching Assistant*

Life Bank Nursery at Kensington Children’s Centre

- Children from the 2015/16 pre-school nursery class
- Lyn Carey, *Centre Manager*
- Marie Harper, *Acting Manager*
- Lorraine Jones, *Nursery Manager*
- Roslyn Murphy, *Nursery Practitioner*

- Sunita Pandya, *Southbank Centre*

- Kati Price, *V&A*
- Otilie Thornhill, *Royal Opera House*

MOUTHY – SCIENCE GALLERY LONDON

- Joanna Brinton, *Artist*
- Ines Camara Leret, *Artist*
- Briony Clarke, *Artist*
- Hayden Cohen, *King’s College London*
- Gina Czarnecki, *Artist*
- Anna Dumitriu, *Artist*
- Charlotte Emerson, *Illustration Student (BA), Camberwell College of Arts, UAL*
- Ruth Garde, *Curator*
- Beatrice Haines, *Artist*
- Dr Simon Hall, *Artist, Medic and Dental Student*
- Maria Phelan, *Artist*
- Amie Taylor, *Comedian*
- Rosie Wilby, *Comedian*
- Dr Lotte Williams, *Clinical Psychologist, Guy’s and St Thomas’ NHS Foundation Trust*

MULTILINGUAL CREATIVITY

- Rose Fenton, *Free Word Centre*
- Sophie Wardle, *Free Word Centre*

MY PRIMARY SCHOOL IS AT THE MUSEUM

Amgueddfa Cymru – National Museum Wales

- David Anderson, *Director General*
- Nia Williams, *Head of Learning, Participation and Interpretation*

- Arbeia Roman Fort & Museum (part of Tyne & Wear Archives & Museums)
- Leslie Palanker-Jermyn, *Assistant Learning Officer*
- Geoff Woodward, *Museum Manager*

Hadrian Primary School

- A 2015/16 year 5 class
- Scott Brown, *Head Teacher*
- Stephanie Christie, *Teacher*
- Carly Clark, *Teaching Assistant*

PARALLEL PERSPECTIVES

- Dr Gus Casely-Hayford, *Curator and cultural historian*
- Patrice Etienne, *Writer and artist*

PARALLEL PRACTICES EDUCATION MAKER RESIDENCIES

- John Gray, *Artist*
- Shelly James, *Artist*
- Celia Pym, *Artist*

- Denise Wright, *Curriculum Lead*

Museums Association

- Alistair Brown, *Policy Officer*
- Sharon Heal, *Director*

National Waterfront Museum (part of Amgueddfa Cymru – National Museum Wales)

- Leisa Bryant, *Senior Learning, Participation & Interpretation Officer*
- Rosalyn Gee, *Learning, Participation & Interpretation Manager*

St Thomas Community Primary School

- Two 2015/16 reception classes
- Andrew Burns, *Deputy Head Teacher*
- Russell Dwyer, *Head Teacher*
- Laura Luxton, *Teacher*
- Claire Stallwood, *Teacher*
- Molly Griffiths, Lisa Brain, Laura Goulding, and Kelly Otteson, *Teaching Assistants*

Tate

- Anna Cutler, *Director of Learning*

Tate Liverpool

- Lindsey Fryer, *Head of Learning*
- Debbie Goldsmith, *Learning Curator*
- Katy McCall, *Learning Curator*
- Deborah Riding, *Programme Manager for Children and Young People*

Tyne & Wear Archives & Museums

- Bill Griffiths, *Head of Programmes*
- Clare Smith, *Learning Programmes Manager*
- Iain Watson, *Director of Tyne & Wear Archives & Museums*
- Virginia Wilkinson, *Learning Officer, North and South Tyneside*

PATHS TO UTOPIA

- Daniel Bye, *Independent theatre maker*
- Caroline Christie, *Little Atoms*
- Philippe Ciompi, *Independent sound designer*
- Amy Congdon, *Artist*
- Flavia D'Amico, *Designer*
- Neil Denny, *Little Atoms*
- Gareth Evans, *Curator*
- Katy Eynon, *Chloe Nelkin Consulting*
- Neal Fox, *Le Gun*
- Robert Greene, *Le Gun*
- Corin Harper, *Designer*
- Andrea Hickey, *Nissen Richards Studio*
- Philip Hoare, *Artist*
- Reynir Hutber, *this is tomorrow*
- Shelley James, *Artist*
- Albane Jerphanion, *Nissen Richards Studio*
- Victoria Johnson, *Sound and Music*
- Onkar Kular, *Artist*
- Sophie Mason, *Artist*
- Katherine McNeil, *Architect*
- Nick Mortimer, *Artist*
- Chloe Nelkin, *Chloe Nelkin Consulting*
- Pippa Nissen, *Nissen Richards Studio*
- Clare Patey, *Artist*
- Nestor Pestana, *Artist*
- Tabitha Pope, *Artist*
- Ruth Potts, *Curator*
- Rob Prouse, *Independent*
- Sarah Punshon, *Artist*
- Jessica Rinland, *Artist*
- Caitlin Shepherd, *Artist*
- Yi-Miao Shih, *Artist*
- James Smith, *this is tomorrow*
- Philip Stanier, *Artist*
- Rachel Thomas, *Project Manager*
- Karina Thompson, *Artist*
- Noam Toran, *Artist*
- Mira Varg, *Artist*
- Steph Von Reiswitz, *Le Gun*
- Boff Whalley, *Artist*
- Namuum Zimmermann, *Artist*

PERSONA NON DATA

- Claire Catterall, *Somerset House Trust*
- Sophie Greenstreet, *Somerset House Trust*
- Salvatore Iaconesi, *Art is Open Source*
- Stephanie Lilley, *Somerset House Trust*
- Oriana Persico, *Art is Open Source*
- Jonathan Powell, *Somerset House Trust*

REIMAGINING THE CITY

- Michael Uwemedimo, *Cultural Media Advocacy Platform*
- ROYAL BALLET SCHOOL CHOREOGRAPHIC RESEARCH**
- David Bintley, *Birmingham Royal Ballet*
- Conrad Bodman, *BFI*
- Jonathan Burrows, *Choreographer*
- Geraldine Collinge, *Royal Shakespeare Centre*
- David Dawson, *Actor*
- Chris Hampson, *CEO/Artistic Director, Scottish Ballet*
- Russell Maliphant, *Choreographer*
- Cathy Marston, *Choreographer*
- Amanda Nevill, *BFI*
- Liam Scarlett, *Choreographer*
- Jonathan Watkins, *Choreographer and Director*
- SHAKESPEARE400**
- Lauren Adams, *Senate House Library*
- Jamie Andrews, *British Library*
- Caroline Bailey, *Royal Opera House*
- Margaret Bartley, *Bloomsbury*
- Nick Bodger, *City of London*
- Julian Bowsher, *Museum of London Archaeology*
- Annette Brook, *Royal Society of Literature*
- Juliet Brooke, *Hogarth Shakespeare*
- Rosanna Chianta, *Guildhall School of Music and Drama*
- Rachael Corver, *The National Archives*
- Victoria Creevey, *British Council*
- Ally Davies, *Museum of London*
- Angela Dias, *Barbican*
- Richard Espley, *Senate House Library*
- Maggie Fergusson, *Royal Society of Literature*
- Colette Geraghty, *Film London*
- Roanna Gibson, *London Philharmonic Orchestra*
- Paul Gudgin, *City of London Festival*
- Kate Hassell, *Rambert*
- Kate Harvey, *Glyndebourne*
- Anna Hight, *Film London*
- Rosemary Hilhorst, *British Council*
- Rhian Hughes, *Rambert*

- Jo Hutchinson, *Guildhall School of Music and Drama*
- Barry Ife, *Guildhall School of Music and Drama*
- Jeff James, *National Archives*
- Evie Jeffreys, *British Library*
- Farah Karim-Cooper, *Shakespeare's Globe*
- Alice King-Farlow, *National Theatre*
- Kara Larson, *Birmingham Royal Ballet*
- Miriam Loeben, *London Symphony Orchestra*
- Izzy Madgwick, *Barbican*
- Shereen Muhyeddeen, *Bloomsbury*
- James Murphy, *Southbank Sinfonia*
- Kevin O'Hare, *Royal Opera House*
- Benjamin Picard, *London Symphony Orchestra*
- Toni Racklin, *Barbican*
- Rebecca Simor, *British Council*
- Nadia Stern, *Rambert*
- Geoff Sweeney, *Birmingham Royal Ballet*
- Kath Trout, *London Philharmonic Orchestra*
- Hanae Tsuji, *Royal Collection Trust*
- Oliver Urquhart, *Irvine Royal Collection Trust*
- Ruth Waldram, *Hogarth Shakespeare*
- Dan Warpole, *GREAT Britain Campaign*
- Claire Wilshaw, *Hogarth Shakespeare*

SOUNDSCAPES

- Dr Ali Hossaini, *Cinema Art Network*
- Richard Slaney, *59 Productions*
- Yuja Wang, *Fidelio Arts*

STILL SHAKESPEARE

- Maggie Ellis, *Film London*
- Marta Michelowska, *Film London*

STORYVERSE

- Francesca Beard, *Performer*
- Marc Boothe, *B3 Media*

STROKE OYDESSEYS

- Lucinda Jarrett, *Rosetta Life*

TEDxCOURTAULD INSTITUTE

- Schlomo, *Artist*
- Sussan Babaie, *Courtauld Institute of Art*
- Jack Flash, *Musician*
- Muz Janoowalla, *Public safety adviser*
- Peter Liversidge, *Artist*

- Marie Naffah, *Courtauld Institute of Art*
- Racheal Ofori, *Writer and actor*
- Anne Phillips, *London School of Economics*
- Jane Powell, *CALM*

THE ART OF MINDFULNESS

- Jojo Childs, *Run Riot*
- Jamie McLaren, *Run Riot*
- Dr Tamara Russell, *Mindfulness Centre of Excellence*

THE ARTS COUNCIL AT 70

- Ann Bridgwood, *Former Arts Council England*
- Jo Burns, *BOP Consulting*
- Tim Challans, *Challans Consulting*
- Andy Feist, *Home Office*
- Dame Liz Forgan, *Journalist, and radio and television executive.*
- Robert Hewison, *Cultural historian*
- Robert Hutchison, *Former Arts Council England*
- Naseem Khan, *Writer, researcher, policy adviser*
- Sandy Nairne, *Chair, Clore Leadership Programme*
- Dr Kate Oakley, *University of Leeds*
- David Powell, *GPS Culture*
- Luke Rittner, *Royal Academy of Dance*
- Sara Selwood, *Cultural Trends*
- Pauline Tambling, *CBE Creative & Cultural Skills*
- Ken Worpole, *Writer and social historian*

YOUR JEWISH MUSEUM

- Tahniah Ahmed, *Lender*
- Megha Harish, *Lender*
- Lauren Hart, *Curatorial assistance*
- Jibran Khan, *Lender*
- Zack McGuinness, *Lender*
- Rosie Parker, *Research*
- Dr Carolyn Rosen, *Project manager*
- Joanne Rosenthal, *Jewish Museum London*
- Janine Stein, *Lender*
- Hannah Talbot, *Jewish Museum London*
- Helena Thompson, *Lender*
- Rabbi Dr Raphael Zarum, *London School of Jewish Studies*

UTOPIA2016: A YEAR OF IMAGINATION AND POSSIBILITY

- Alixe Bovey, *Courtauld Institute of Art*
- Claire Cattrell, *Somerset House*
- Gareth Evans, *Freelancer*



DJ and Producer, Matthew Herbert, explores the sounds of processed foods at a performance as part of Science Gallery London's pre-opening programme, FED UP: The future of food. Photographer: Richard Eaton

Culture

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*Cover: A photograph of human saliva crystallising in a fern-like structure with a magnifying lens on top.
Spit Crystal, 2016, Inés Cámara Leret. Commissioned by Science Gallery London. Photographer: Richard Eaton*

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