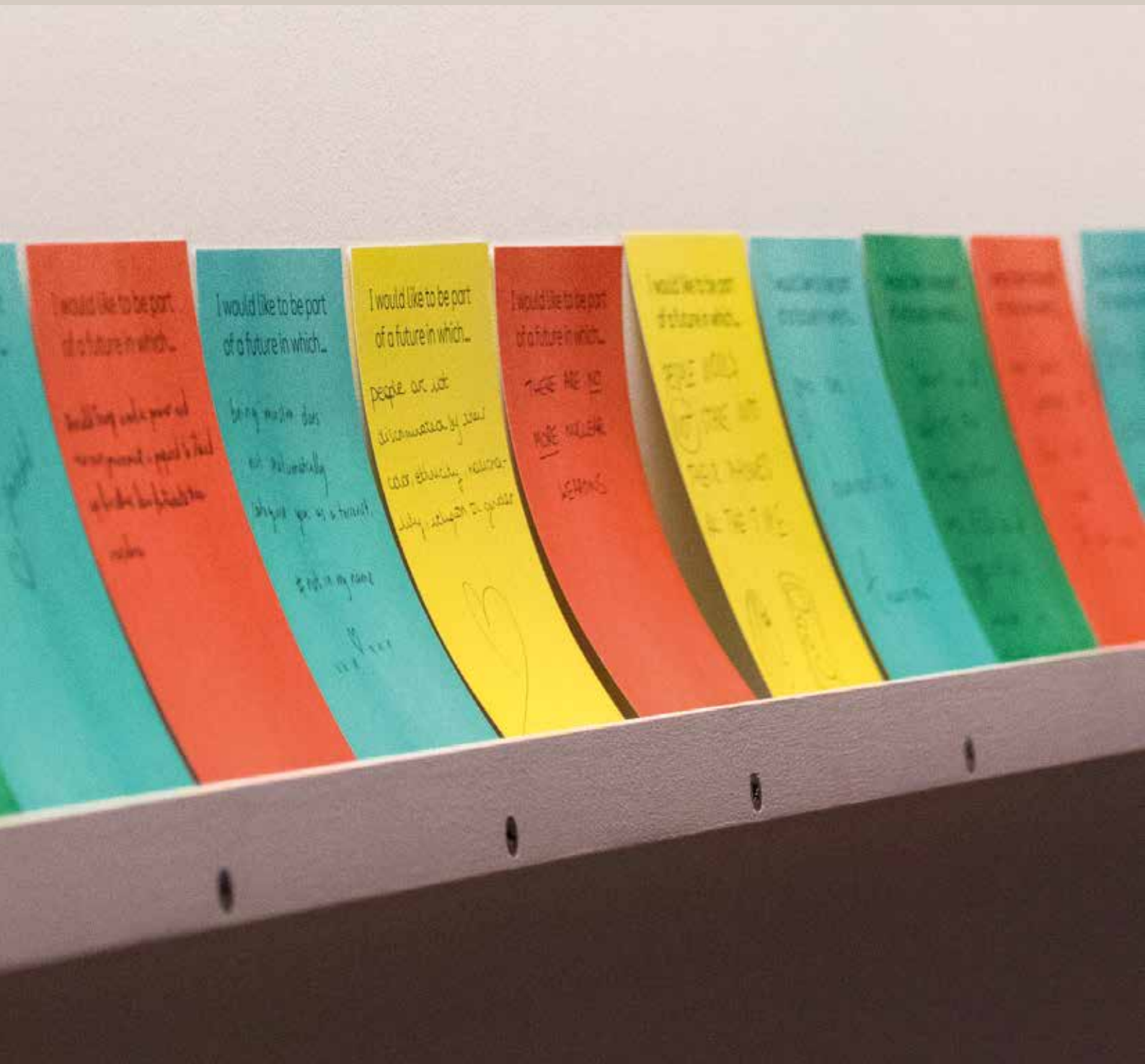


CULTURE

A year in review 2016-17



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FOREWORD



In 2017, King's launched the Vision that will steer the university towards its 200th anniversary. In a time of rapid change, it sets out how King's will continue to focus on exceptional education and research while playing an increasingly proactive role in an interconnected, complex world. Vision 2029 outlines our commitment to educate students as rounded, critical thinkers with the character and wisdom to make a difference and to using our interdisciplinary research strengths to develop insights and solutions to global challenges – making the world a better place. In all of this, King's partnerships across arts and culture play a distinctive role.

Projects like *King's Cultural Challenge* (page 5) offer students new ways of thinking and an opportunity to test learning beyond the classroom. The *Cultural Experience Award* (page 2) opens up new networks and helps students – especially those from around the country and abroad – make the most of London's cultural offer. Initiatives like *King's Undergraduate Research Fellowships* (page 18) build skills and confidence, enhancing graduate employability.

The benefits of King's partnerships are in no way restricted to education. *King's Artists* (page 8) enables sustained relationships between creative practitioners and researchers – each, in their own way, seeking to answer questions and explore ideas. *Future Dust* (page 11) and *Melancholia – A Sebald Variation* (page 3) demonstrate how artists inspire academics to approach research questions from alternative perspectives and to share findings in imaginative ways. *The Creative Role of Research* (page 26) highlights how, in turn, academic research informs and develops artistic practice.

The interface between arts, health and wellbeing has been a rich seam for collaboration over the last year. King's played a central role in the All-Party Parliamentary Group's Inquiry and its influential *Creative Health* report (page 9). Alongside this, initiatives like *Clinical Humanities for Dental Undergraduates* (page 6) test arts-based approaches to the training of medical practitioners while projects such as the *MRI Space Shuttle* (page 22) use the creativity of artists to address healthcare challenges.

It's now over five years since I arrived at King's to provide leadership for its original and imaginative approach to culture and cultural partnerships. In 2018 we'll embark on our next five-year journey, launching our new Science Gallery London and our plans to extend and embed King's cultural collaborations locally, nationally and internationally.

We'll be building on a vast ecology of partners and around 17,000 staff, students and alumni who engage with arts and culture through research, education, co-curricular activities, volunteering – and simply for fun. This extensive cultural community – across and beyond King's – supports us in our commitment to go beyond what is expected or required of a world-class university. These pages provide no more than a snapshot: to find out more, follow @CulturalKings or visit kcl.ac.uk/culture

None of this would be possible without our partners, students, staff, alumni, funders and networks, as well as the dedicated Culture teams, who support and enable this broad and diverse cultural community at King's. Their passion, inspiration and hard work underpins the development and realisation of many of the projects in the stories that follow. To them all, my grateful thanks and I look forward to another inspiring year ahead.

A handwritten signature in dark ink, reading 'Deborah Bull'.

Deborah Bull
King's College London

KING'S CULTURAL EXPERIENCE AWARD

Students explore London's unrivalled cultural offering while enhancing their learning and employability



KING'S CULTURAL EXPERIENCE AWARD offers creative learning alongside students' traditional studies, providing an unrivalled opportunity to explore the richness and diversity of cultural London in a fun, sociable and supported way.

Students do not need to be experts in arts and culture to take part – they must simply come armed with a sense of curiosity and an inquisitive outlook.

The Award is one of seven *King's Experience Awards*, which allow students to enhance their learning and employability by broadening their university experience. They recognise the activities students are involved in alongside their formal studies, such as volunteering, paid employment or additional learning. *King's Cultural Experience Award* asks students to capture and share their cultural experiences in London, question why culture matters to them and explore what they want from cultural experiences and arts organisations both now and in the future.

King's Experience Awards combine experiential learning with supported reflection and study. The *Cultural Experience Award* programme includes ideas labs and creative workshops, as well

as walks and guided tours, giving King's students unique perspectives on London's cultural landmarks and events. In 2017 students visited the Southbank Centre where they developed ideas for a modern-day Festival of Britain. They also met with South London Gallery's learning team before going on a walking tour of cultural Peckham. As part of the award students are introduced to analytical techniques such as critical reviews, photographic essays, participant observation, thumbnail sketching and free writing to enable them to capture and examine their experiences.

KEY PEOPLE & ORGANISATIONS

South London Gallery | Southbank Centre



King's Cultural Experience Award was a great experience. Many people think university is too academic. The Award helped us to apply what we learned inside the classroom to real life.

2017 prize winner
Rocio Abarzua
Cultural & Creative Industries MA student

AN ALTERNATIVE LENS ON RESEARCH THROUGH ART

Creative collaborations and exhibitions explore the questions raised by King's research



King's connects new audiences with academic research through the lens of arts and culture.

Collaborations between King's academics, artists and cultural organisations interrogate the university's research through a programme of public events. A series of exhibitions in 2017 brought students, academics and local communities into the Inigo Rooms, Somerset House East Wing – part of the university's Cultural Quarter – and debated the questions raised by King's research.

Traces of War saw King's Department of War Studies work with three artists – Jananne Al-Ani, Baptist Coelho and Shaun Gladwell – with direct experience of conflict and war. It reimagined war by locating it in spaces where it would be least expected, questioning the relationship between global conflict and the everyday. King's Arts and Conflict Hub worked with Candoco to present a dance performance against the backdrop of the exhibition featuring King's students, local school children and war veterans.

War was interrogated further during *Melancholia – A Sebald Variation*, conceived by the Department of English

and the Centre for Modern Literature and Culture. The exhibition took viewers from the ruins of 1945 to the present day, with photographs by Anselm Kiefer depicting aircraft constructed from Cologne cathedral's roof and eye-witness drawings by Wilhelm Rudolph of the smouldering ruins of Dresden. The human experience was captured again through *Dear Diary*, curated by King's Centre for Life-Writing Research and the Department of English. *Dear Diary* traced the history of diaries, from pre-modern almanacs to the latest trend of lifelogging, and considered digital forms as descendants of traditional diaries rather than their destroyers. One visitor said it had changed her own writing approach to 'a bigger reflection on contemporary issues rather than the day-to-day'.

Having studied the period before, it was fascinating to see it expressed artistically. It lent a greater depth of emotion to my understanding of the impact of this time.

Visitor to
Melancholia – A Sebald Variation

KEY PEOPLE & ORGANISATIONS

Traces of War **Vivienne Jabri** Department of War Studies & **Cécile Bourne-Farrell** curator and advisor | *Dear Diary* **Professor Clare Brant** Department of English & **Dr Polly North** Director of The Great Diary Project | *Melancholia – A Sebald Variation* **Dr Lara Feigel** Department of English & **John-Paul Stonnard** curator and writer

THE ART OF SOFT POWER

Despite the many claims made for its efficacy, soft power has remained largely outside the critical gaze of academic analysis



UN PHOTO/JEAN-MARC FERRE

THE ART OF SOFT POWER examines the effectiveness and impact of arts and culture in cultural diplomacy, as observed at the United Nations office in Geneva.

Art and culture can change the way people think, feel and behave. When set in the context of international relations, they are part of what is referred to by diplomats as cultural diplomacy.

The Art of Soft Power is the report of King's most recent Cultural Enquiry, exploring how art and culture are used by diplomats to influence the thoughts, feelings and behaviours of others. It is the culmination of two years of research at the United Nations Office at Geneva (UNOG) by Dr Melissa Nisbett, Senior Lecturer in the Department of Culture, Media & Creative Industries, and Dr James Doerer, a Research Associate for Culture.

Many claims have been made about the power of art and culture to advance soft power agendas, but academic research on the subject is limited. This project sought to understand the mechanisms at play in international relations, using UNOG as a case study. The researchers conducted 20 in-depth interviews to explore how and

why art is deployed by diplomatic missions alongside the formal business of the United Nations.

The report identifies the need to distinguish between soft power ('standing out') and cultural diplomacy ('reaching out'): the first associated with power, leadership, identity and the national interest, while the second is focused on forging relationships, building trust and deepening mutual understanding. The report was launched at events in Geneva, London and Vilnius and has been shared widely among the diplomatic staff and Secretariat at the United Nations, Geneva.

KEY PEOPLE & ORGANISATIONS

Dr Melissa Nisbett Department of Culture, Media & Creative Industries and **Dr James Doerer** Research Associate | **Francesco Pisano** Director of the United Nations Library at Geneva, and the Secretariat at the United Nations Library at Geneva | More than 30 United Nations diplomats contributed to the report through interviews and discussions

Both as someone who once worked to the UN Office in Geneva, when I was involved in post-conflict reconstruction, and as a member of the recent Select Committee on soft power in this House, I recognise many of the findings.

Lord Ramsbotham
House of Lords

SIX YEARS OF KING'S CULTURAL CHALLENGE

Connecting students with some of London's most innovative cultural organisations to start a student-led conversation about the future of arts and culture



Now in its sixth year, KING'S CULTURAL CHALLENGE invites students to debate and develop ideas for how arts and culture can make a positive difference to the world.

Each year King's sets a new Challenge: in 2017, students were asked to suggest ways in which arts and culture can drive change in a divisive social and political climate.

Since 2013, *King's Cultural Challenge* has connected students from each of the university's faculties with directors from some of the UK's most innovative and prestigious cultural organisations. Through a series of themed events and workshops, students develop their professional skills and start a student-led conversation about the future of arts and culture. Students pitch their ideas to their peers and directors from partner organisations including Royal Opera House, Southbank Centre, Breathe Arts Health Research, the V&A and the Roundhouse, with the winners securing paid internships.

King's students bring a distinctive perspective, new energy and their collective and individual brain power to some of the cultural sector's key challenges and opportunities. The past

six years have generated imaginative ideas and the 2017 event raised the bar with students invited to take part in a cultural hackathon before 10 exceptional finalists were selected. Medical student Mandeep Singh triumphed with *Cultural Adventurers*, an initiative rewarding individuals who take cultural risks with discounted tickets to mystery events. Other winners were Josephine Pachta-Reyhofen for *Sign Stages Festival*, celebrating work with and by deaf performers, Sam Davies for *Synthate*, Subha Robert William for *BAME Youth Immersion Scheme* and Ally Faughnan who won the best pitch prize for *PARTYforPOLITICS*.

KEY PEOPLE & ORGANISATIONS

Shân MacLennan & Ruth Hardie Southbank Centre | Julian Ball, Peter Quinn & Jane Beese Roundhouse | Joe McFadden & Ellen West Royal Opera House | Daisy Fancourt & Hannah Dye Breathe Arts Health Research | Duncan Gough V&A | Rob Greig King's Cultural Challenge host

There's a real joy and practical satisfaction in seeing your project working and impacting a community that you can only get through contact with organisations of this stature and reputation.

Mandeep Singh
Winner of King's Cultural Challenge 2017
Internships at Roundhouse & Breathe Arts Health Research

CLINICAL HUMANITIES FOR DENTAL UNDERGRADUATES

Dental students reflect on person-centred care and improve their critical thinking abilities by considering clinical practice through a socio-cultural lens



King's DENTAL INSTITUTE is pioneering interdisciplinary curriculum innovations that aim to enhance the learning experience and build students' confidence in caring for patients.

A pilot six-week extra-curricular programme, *Clinical Humanities for Dental Undergraduates*, drew upon the university's cultural connections across London. Through the lens of the Humanities the programme aimed to help third-year students become more aware of the ambiguities of clinical practice and improve their observation, decision-making and communication skills.

The *Clinical Humanities for Dental Undergraduates* pilot took place after students' clinics. Students visited the Courtauld to hone their observation skills, explored ambiguity through film and ceramics and were given a historical perspective of the patient-clinician relationship at the Old Operating Theatre Museum on St Thomas Street. Further sessions included working with actors to improve non-verbal communication skills and with a screenwriter to consider complex decision making. One student commented, 'I had never thought of using

arts and humanities as part of dentistry before, but now I want to integrate this as part of my learning experience.'

The *Clinical Humanities* programme has expanded across King's and further afield. King's medical students are undertaking a clinical humanities project during their second year GP placements and Harvard University is an early adopter. All first-year dental students at King's now attend sessions at the Old Operating Theatre Museum entitled *Caring for Patients, Dentistry in our Context*. The programme supports service learning opportunities, with King's dental students working in local communities with East London Textile Arts to improve gum health among adults with learning disabilities. Students will also shadow Pulse Arts musicians in a new pilot exploring clinical communication skills.

The academic disciplines of the arts and humanities promote the contesting of ideas, teach critical analysis and foster creativity. Clinical Humanities is a first within dental schools and the developing model is now extending across health faculties at King's and to Harvard University.

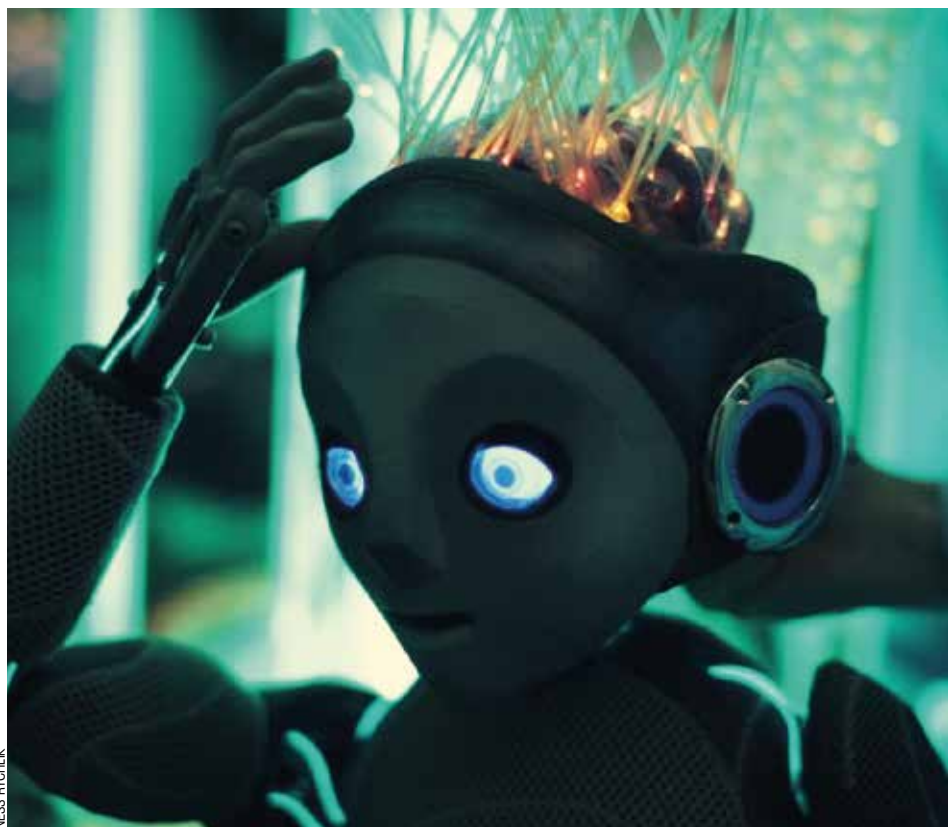
Dr Flora Smyth Zahra
Senior clinical teacher at King's Dental Institute and programme academic lead

KEY PEOPLE & ORGANISATIONS

Dr Flora Smyth Zahra King's Dental Institute | **Professor Roger Kneebone** Imperial College London | **Prue Cooper** The Art Workers' Guild | **Old Operating Theatre Museum** | **Courtauld Institute** | **East London Textile Arts** | **Pulse Arts** | **Wellcome Collection** | **Drew Gaiden** | **Sheridan Humphreys** | **Tamsin van Essen** | **Ross Lindgren** | **Natasha Davis**

ANIMATING THE BRAIN

King's neuroscientists go behind the scenes to investigate the inner workings of our minds



INESS RICHLIK

ANIMATING THE BRAIN was the culmination of a research and development project that saw King's neuroscientists Dr Matthew Grubb and Dr Laura Andrae join together with actors, puppeteers and creative directors during the Polka Theatre's Brain Waves Festival.

The world of neuroscience was brought to life for audiences young and old as scientists used theatrical performance to learn more about how our brains work.

The production explored the parallels between the brain investigation methods employed by scientists and the approaches puppeteers use to manipulate both a puppet and the spectator's imagination. The aim was to create the illusion of a living brain within a puppet and inspire audiences to debate and interrogate the inner workings of our minds.

The work-in-progress performance saw the much-loved Pinocchio transformed into a futuristic puppet named LabBoy, with a sci-fi design. Audiences watched as the characters set out to develop a brain from scratch, witnessing the inevitable impact as the group received an unexpected and top-secret package from the Department of Artificial Body Constructs. Bringing

neuroscience to life on stage, the performance gave young audiences the chance to engage with science through art and was followed by a Q&A during which the scientists took to the stage to answer the children's questions. The project continued with a two-week residency in the Koala Ward (the children's neurological ward) at Great Ormond Street Hospital where the team met with clinicians, patients and their families.

KEY PEOPLE & ORGANISATIONS

Dr Matthew Grubb & Dr Laura Andrae
Centre for Developmental Neurobiology |
Polka Theatre | **Sue Buckmaster** Director of
Theatre Rites

We learnt a huge amount about how scientists and science are viewed, while also having the opportunity to interact with people with a genuine and intelligent fascination about the way the brain works.

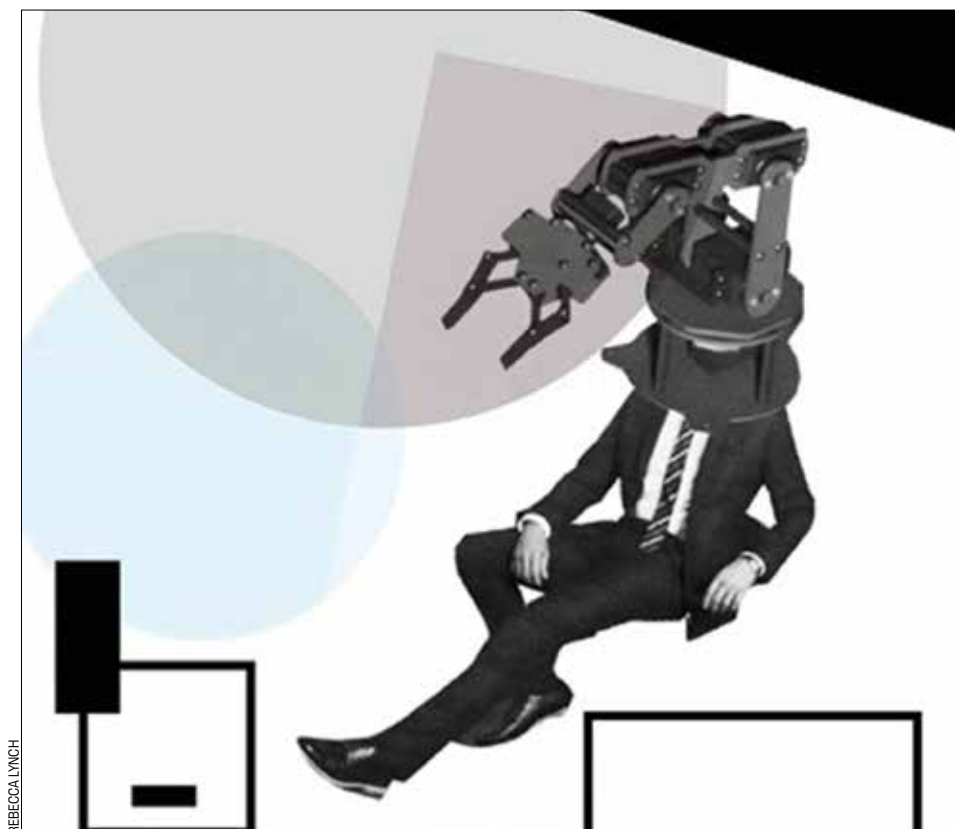
**Dr Matthew Grubb
& Dr Laura Andrae**
Centre for Developmental
Neurobiology



DAVID MONTETH-HODGE/PHOTOGRAPHISE

KING'S ARTISTS

Enhancing research, learning and artistic practice through new and distinctive collaborations between artists and researchers



King's has a long history of hosting, and working with, artists across all its faculties and its wide range of research interests.

These embedded relationships provide opportunities for artists to develop their practice through the stimulation and challenge of the academic environment while offering valuable learning models for staff and students and new ways for academics to approach research.

These relationships include Paddy Hartley's 14-year involvement with King's Dental Institute and his close collaboration with Dr Ian Thompson in the Department of Tissue Engineering & Biophotonics. Their first collaboration, *Bioglass Implants and Face Corsets*, examined cultural attitudes to beauty and led to the development of new techniques to produce patient-specific implants for the repair of bone injury and defects in the face. The project received Wellcome Trust's People Award and was a landmark in science and art collaborations. It clearly demonstrates the direct clinical-patient benefit of working across disciplinary divides.

In 2017, building on this history, the university launched King's Artists.

Faculties were invited to bid to host an artist over the course of a year, allowing time for deep and productive relationships to develop. Dr Kai Syng Tan is a King's Artist in the Department of Social, Genetic & Developmental Psychiatry, working with Professor Philip Asherson to explore mind-wandering, and the boundaries between 'normal' and 'abnormal' behaviour. Across other faculties, Teresa Albor is a King's Artist in the Department of Addictions, with Brooke Roberts-Islam, Moin Roberts-Islam, Nassia Inglessis and Rebecca Lynch working within the Department of Informatics and Gen Doy in the Department of Classics.

The collaboration with Professor Asherson is informing my work and thinking in a way that would not have happened if I had stayed within my own sector and not 'strayed' into academia. I am constantly being challenged and stimulated in new ways.

Dr Kai Syng Tan
King's Artist,
Department of Social,
Genetic & Developmental
Psychiatry

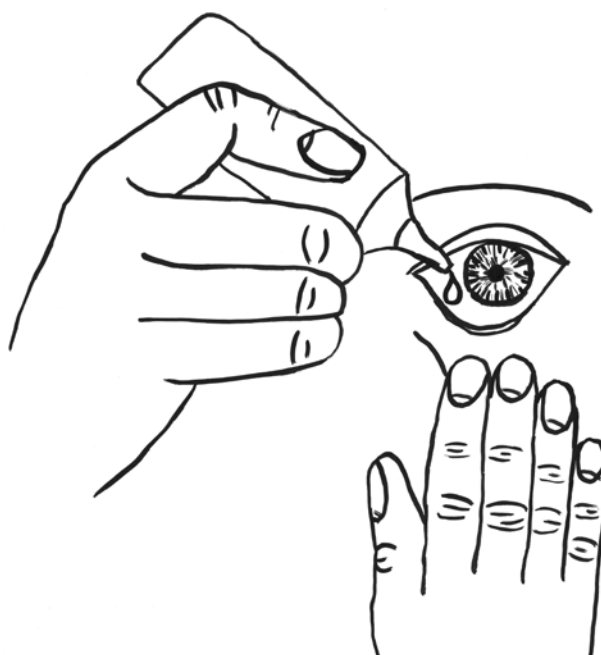
KEY PEOPLE & ORGANISATIONS

Gen Doy (artist) & **Professor Michael Trapp**
Department of Classics | **Dr Kai Syng Tan** (artist) & **Professor Philip Asherson**
Department of Social, Genetic & Developmental Psychiatry | **Teresa Albor** (artist) & **Dr Sally Marlow** Department of Addictions | **Nassia Inglessis** (artist) & **Dr Richard Overill** Department of Informatics | **Brooke Roberts-Islam, Moin Roberts-Islam** (artists) & **Dr Matthew Howard** Department of Informatics | **Rebecca Lynch** (artist) & **Dr Elizabeth Sklar** Department of Informatics

CREATIVE HEALTH THE ARTS FOR HEALTH AND WELLBEING

King's is the research partner for a major All-Party Parliamentary Group (APPG) Inquiry into arts, health and wellbeing

ART HELPS YOU SEE



DAVID SHRIGLEY

King's research report CREATIVE HEALTH: THE ARTS FOR HEALTH AND WELLBEING was launched at the House of Commons and presents three key findings.

First, it underlines that involvement in arts-based activities can help keep us well, aid recovery and support longer lives that are better lived. Secondly, it shows that the arts can respond to major challenges facing health and social care such as ageing, loneliness and mental health. Finally, it emphasises that investment in arts interventions can help reduce costs across health services and social care.

Engagement with the arts can have a remarkable impact on an individual's health and wellbeing. The APPG Inquiry set out to find comprehensive evidence and best practice examples that demonstrate this in action. The report uses case studies to underline the effect of arts engagement on health and wellbeing, with examples including *The Alchemy Project*, which used dance as a form of early intervention in psychosis. Participants reported that they felt happier and more confident as a result.

Creative Health, researched and drafted by Dr Rebecca Gordon-Nesbitt, presents the findings of two years of work,

bringing together existing research and conducting round tables and discussions with service users, health and social care professionals, artists and arts organisations. The most comprehensive overview of the field to date, it also features expert comment from academics, policy makers and parliamentarians. The report outlines 10 recommendations to improve policy and practice, including the establishment of a national strategic centre for arts, health and wellbeing and the introduction of a cross-governmental strategy to support the delivery of health and wellbeing through the arts.

This report is helping to actively influence attitudes and decisions in NHS Lothian and has done a great deal to raise the profile of the Arts Therapies team.

Kate Pestell
Head of Arts Therapies,
NHS Lothian

KEY PEOPLE & ORGANISATIONS

The APPG Inquiry report is the result of a multi-partner collaboration between the arts, policy, research and health sectors – including the APPG, King's College London, Guy's & St Thomas' Charity, National Alliance for Arts Health & Wellbeing, Royal Society for Public Health & Arts Council England – funded by Wellcome Trust, Paul Hamlyn Foundation and Arts & Humanities Research Council

KING'S ARTS & HUMANITIES FESTIVAL WORLD | SERVICE

In the year that King's launched *Vision 2029*, the annual *Arts & Humanities Festival* underlined the university's commitment to serving the needs and aspirations of society



KING'S ARTS & HUMANITIES FESTIVAL connects researchers and students with Londoners, alumni, King's cultural partners and local businesses, showcasing the university's research and the ways in which it impacts on our everyday lives.

The 2017 festival explored the theme of World | Service, underlining the university's commitment to serve society, both as individuals and together, as the community of King's.

The festival was inspired by King's acquisition of London's iconic Bush House and the rich history of the BBC World Service, which made its home there for more than 70 years. It considered the broadcaster's significant contribution to the reporting of global issues and questioned the meaning of the words 'world' and 'service' when they sit side by side. Underlining King's commitment to local and global communities, the festival asked what we can do – as a university, as a city and as a society – to address some of the world's most pressing issues.

King's Arts & Humanities Festival 2017 tackled important global questions, such as freedom of expression and political leaders'

failure to address urgent issues. The varied programme of talks, debates, exhibitions, music, theatre and film included *BABEL NEWS*, an audio-visual artwork featuring a public sound-and-vision-scape and *MAPS – Theatre of the World*, a dance piece contemplating the evolving nature of the world map.

KEY PEOPLE & ORGANISATIONS

The Arts & Humanities Festival is organised by the Arts & Humanities Research Institute

King's mission has always been to serve society. The World | Service festival articulates the value of the Arts & Humanities, considering international perspectives and showing how the university's research impacts on our lives.

Professor Max Saunders
Academic Director
of King's Arts &
Humanities Festival



A CREATIVE APPROACH TO SUSTAINABLE CHALLENGES

Raising awareness of sustainability and environmental challenges through research-informed arts projects



MATTHEW JOSEPH

King's is raising awareness of the scale and impact of global environmental challenges by connecting its world-leading research with artists and cultural partners.

Future Dust brought together King's students, academics from King's Departments of Geography, Chemistry and Informatics, King's Artist Maria Arceo and campaigning charity Thames21. The project exposed the tide of plastic litter running off London's streets into the River Thames, culminating in a thought-provoking installation supported by academic talks and a student-led pop-up lab during *Totally Thames 2017*. Emeritus Professor Tony Allan from King's Department of Geography also joined artists, environmental activists and food entrepreneurs at the Eden Project's inaugural *Festival of Hope* to discuss his revolutionary concept 'virtual water' – a way to measure the water required in food production.

King's expertise in air quality science and research was brought to life through a series of arts and cultural activities in 2017. *Fog Everywhere* was a collaboration between Camden People's Theatre,

Professor Frank Kelly, Director of King's Environmental Research Group, and the university's Lung Biology Group. The docu-theatre performance combined a topical exploration of the capital's air quality with a folk history of London fog to examine the consequences of air pollution on our health and question what we might do about it.

King's Environmental Research Group also presented *Space to Breathe*, a weekend of installations, performances, talks and workshops that raised awareness of the impact of air pollution on the environment in which we live. King's academics redesigned the city, demonstrating that it can be a Utopian space, and discussed the ambitious plans being implemented across the globe to alleviate the sources and negative effects of air pollution.

I wanted to create a plastic footprint for London's river, the Thames. As well as exposing pollution, I am interested in the way nature ages and reshapes mass-produced objects.

Maria Arceo
King's Artist

KEY PEOPLE & ORGANISATIONS

Maria Arceo King's Artist | Thames21 |
Totally Thames Festival | Festival of Hope &
the Eden Project | Camden People's Theatre |
Wesley Goatley | Cape Farewell | Hammerhead
VR & Shrinking Space | David Farnham | Emily
Godden & Audit Chaos | Chih Chiu | Caroline
Wright Solar Sound System

KING'S HOSTS FIRST NATIONAL MUSEUM-SCHOOL FORUM

Professionals from the UK's education and cultural sectors gathered at King's to develop extended school residencies in local museums, galleries and cultural venues



More than 150 museum and gallery learning and education staff, UK school teachers and education specialists came to King's for the first national MUSEUM-SCHOOL FORUM.

Building on the university's highly successful *My Primary School is at the Museum* programme, delegates joined academics and staff for a day of talks, workshops and panel sessions. They discussed the potential benefits to museums, pupils, families and the education system of basing school classes in local museums, galleries and cultural venues for extended residencies.

A series of panel discussions, facilitated by Dr Heather King and Dr Jennifer DeWitt from King's School of Education, Communication & Society and Kate Measures of Heritage Insider Ltd, invited the pilot museum-school partnerships to discuss the impact of their collaboration on their education practices. The museum educators spoke candidly about their initial trepidation at hosting groups of primary school children for extended residencies. Their reflections on the experience underlined that full-time formal learning within a cultural space added great

value to their organisations in a variety of unexpected ways.

As part of the forum, participants joined a series of discussion groups to consider the practical steps their organisations could take to develop extended school residencies in their local museums and cultural venues. They were asked to 'think big' and map out the feasibility of permanently co-locating a school within a museum in the future. The themes of the Forum sparked interest online with the discussion receiving recognition from international arts organisations including the National Endowment for the Arts and the American Alliance of Museums, and the Forum's hashtag #SchoolsinMuseums trending on Twitter.

It was inspiring to engage others in the potential benefits of museums and schools working more closely together.

Russell Dwyer
Headteacher of
St Thomas Community
Primary School,
Swansea

KEY PEOPLE & ORGANISATIONS

Dr Heather King & Dr Jennifer DeWitt
School of Education, Communication & Society | **Wendy James** Garbers & James Architects | **Kate Measures** Heritage Insider Ltd | School partnerships – **Kensington Children's Centre & Tate Liverpool** | **St Thomas Community Primary School & the National Waterfront Museum** Swansea | **Hadrian Primary School & Arbeia Roman Fort & Museum** South Shields

LEADING CULTURE IN THE 21st CENTURY

King's academics and respected industry professionals from across London's cultural sector come together to create an intensive and immersive learning experience for senior international arts and cultural leaders



LEADING CULTURE IN THE 21st CENTURY is a new executive education programme for senior leaders working in the cultural sector both in the UK and around the world.

The programme builds on King's academic strengths in leadership and the university's strong relationships with cultural sector partners. It invites participants to think afresh about global concepts of art, culture and identity in an ever-changing and increasingly connected world. It has been officially launched by King's Business School following a successful inaugural programme in 2017, with a second course running in April 2019.

King's created *Leading Culture in the 21st Century* specifically for cultural sector leaders working in diverse international locations. It provides stimulation, provocation and access to the leadership expertise of a range of London's world-class cultural institutions. Through immersive learning experiences, the course provides a unique opportunity for cultural leaders to think afresh and to challenge and be challenged on issues of leadership, resilience, creative risk and business innovation.

The inaugural programme was led by Hilary Carty, a member of King's Circle of Cultural Fellows (and recently appointed as Director of the Clore Leadership Programme) and Katherine Bond, Director of the Cultural Institute at King's, with academic support provided by Professor Alison Wolf (Sir Roy Griffiths Professor of Public Sector Management at King's). It featured keynote lectures from sector experts, live case studies at leading cultural venues and peer-to-peer learning. Cultural leaders from as far afield as New Zealand, China, Germany and South Africa took part, benefitting from both the formal programme and the experience, knowledge and networks of their peers on the course.

The course was the highlight of 2017 for me and I've continued to refer to the conversations and ideas as a source of guidance and inspiration.

Sarah Neal
Executive Producer
& Co-CEO, Malthouse
Theatre, Australia

KEY PEOPLE & ORGANISATIONS

Hilary Carty Cultural Fellow at King's |
Professor Alison Wolf Sir Roy Griffiths
Professor of Public Sector Management,
King's Business School | **Michael Day**
outgoing CEO, Historic Royal Palaces

TOWARDS CULTURAL DEMOCRACY

King's fourth Cultural Enquiry explores the value and impact of 'everyday creativity' across the UK



The report of King's fourth Cultural Enquiry, TOWARDS CULTURAL DEMOCRACY: PROMOTING CULTURAL CAPABILITIES FOR EVERYONE, shines a spotlight on 'everyday creativity' – the cultural activity taking place in public areas, community centres and civic and private spaces across the UK that is often overlooked in policy discussions.

Authored by Dr Nick Wilson, Dr Jonathan Gross and Dr Anna Bull (Department of Culture, Media & Creative Industries), the report documents how individuals and communities, from every demographic and area, are empowered to lead cultural lives. It explores how the creative industries could rethink their business models to develop partnerships with the millions of people actively involved in 'everyday' cultural activities, benefitting individuals at a local level and drawing in new audiences to creative organisations.

The fact that only a small proportion of UK citizens make regular use of publicly funded culture has long been recognised. Alongside this, there is growing awareness of the extraordinary diversity of the creative activities taking place in local communities on an 'everyday' basis.

Towards Cultural Democracy explores this 'everyday creativity' and argues that the more people are enabled to create culture on their own terms, the greater the impact for everyone, supporting lifelong learning and wellbeing from the grassroots up.

Towards Cultural Democracy calls for a more effective approach to supporting cultural opportunity for all and a radical re-focusing of UK cultural policy and its aims, moving beyond the current focus on access, outreach and participation towards 'cultural capability': the freedom to co-create culture and to make individual choices about one's cultural life.

We are suggesting a radical re-focusing on cultural opportunity in the UK and offering a new approach to cultural policy that empowers people in their cultural creativity.

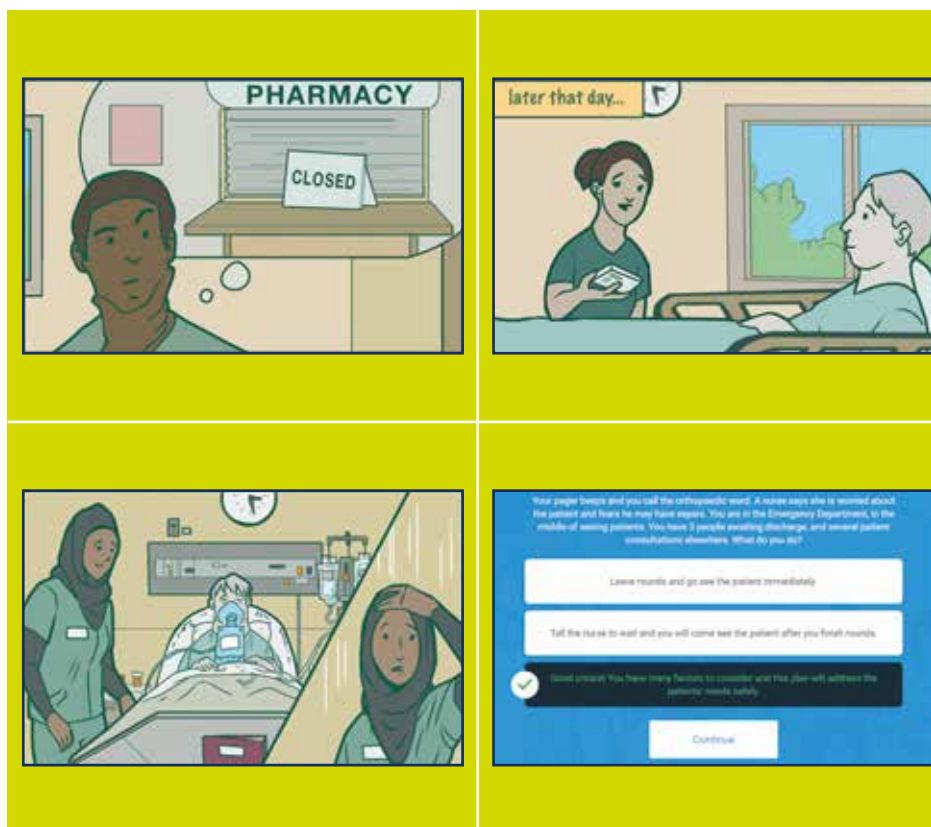
Dr Nick Wilson
Reader in Creativity,
Arts & Cultural
Management and
principal author

KEY PEOPLE & ORGANISATIONS

Dr Nick Wilson, Dr Jonathan Gross & Dr Anna Bull Department of Culture, Media & Creative Industries | **Jonty Claupole** BBC | **Alistair Spalding** Sadler's Wells | **Robin Simpson** Voluntary Arts. The report is based on a research collaboration with the **BBC Get Creative** campaign, which brought together **64 Million Artists, Arts Council England, the Arts Council of Wales, BBC, Crafts Council, Family Arts Campaign, Fun Palaces, Voluntary Arts, What Next?, Creative People and Places & Creative Scotland**

RESILIENCE CHALLENGE

Raising awareness of the pressures of frontline healthcare environments through an interactive video game



RESILIENCE CHALLENGE is an interactive video game that aims to raise awareness of safety and the many pressures that impact on the lives of people working on the frontline in healthcare environments.

King's Centre for Applied Resilience in Healthcare (CARE) collaborated with Karmen Interactive Ltd to create the online game, *Resilience Challenge*, which takes players through various scenarios that require difficult decision-making.

In June 2017 the game was awarded the Second Resilient Health Care Net International Prize, the leading award in healthcare resilience engineering. The global competition awards projects that translate innovative safety ideas into clinical practice. Competition entries are judged according to their feasibility and ability to strengthen resilience in healthcare systems. Resilient Health Care Net judges awarded the game first prize for its unique contribution to promoting patient safety.

Resilience Challenge invites players to assume the role of a clinician in a simulated healthcare environment. Participants take patients on a journey through the hospital safely as they are presented with a series of short scenarios that ask them to make

a choice about patient care. As players move through the scenarios, decisions must be made in increasingly pressurised environments. Throughout the game, players are encouraged to reflect on how they support safe healthcare delivery in their own medical practice.

KEY PEOPLE & ORGANISATIONS

Jennifer Jackson PhD student, Department of Adult Nursing | **Dr Janet Anderson** Reader in Healthcare Improvement, King's Centre for Applied Resilience in Healthcare | **Professor Jill Maben OBE** now Professor of Nursing, University of Surrey | **Karman Interactive Ltd**



Resilience Challenge takes very technical, complex theory and turns it into something fun and engaging.

Jennifer Jackson
PhD student at King's
& project leader

CONNECTED VENUES

FLORENCE NIGHTINGALE MUSEUM



1

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

King's exists in the heart of London, one of the cultural capitals of the world. Spread over five campuses, the university is connected to a wide variety of cultural spaces. Some are permanent museums with a long and prestigious history, while others provide flexible exhibition and performance spaces for the university's staff and students, cultural partners and collaborators and local community groups.

BETHLEM GALLERY



6

Bethlem Gallery is situated in the grounds of Bethlem Royal Hospital in Beckenham, London, and is housed in a building shared with the Bethlem Museum of the Mind. It was established in 1997 to support and exhibit artists who are current or former patients of the South London and Maudsley NHS Foundation Trust.

GUY'S CHAPEL



2

Guy's Chapel (Boland House, Guy's Campus) is the historic Guy's Hospital Chapel, and houses the tomb of Thomas Guy.

ANATOMY MUSEUM



4

The **Anatomy Museum (King's Building, Strand Campus)** is a flexible, creative space often used in conjunction with the adjoining Anatomy Theatre.

GREENWOOD THEATRE



7

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

OLD OPERATING THEATRE MUSEUM & HERB GARRET



3

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

BETHLEM MUSEUM OF THE MIND



5

Bethlem Museum of the Mind cares for the historic archives and collections of Bethlem Royal Hospital (the original Bedlam), the Maudsley Hospital and Warlingham Park Hospital. The museum is housed in a building shared with the Bethlem Gallery on the grounds of Bethlem Royal Hospital in Beckenham, London.

MUSEUM OF LIFE SCIENCES



8

The **Museum of Life Sciences (Hodgkin Building, Guy's Campus)** hosts Open House days inviting visitors to explore its collections. It also holds public lectures.

SPACES FOR CONNECTING, ENGAGING & CREATING

COLLEGE CHAPEL



9

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.

WESTON ROOM, MAUGHAN LIBRARY



11

The **Weston Room, Maughan Library (Strand Campus)**, hosts 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.

SCIENCE GALLERY LONDON



14

Science Gallery London, opening in 2018 on Guy's Campus, connects art, science and health to drive innovation in the heart of the city. It brings together scientific researchers, students, artists and local communities and draws on the university's connections with King's Health Partners and Guy's & St Thomas' NHS Trust. Free to enter, the gallery features changing seasons of exhibitions, performance and events and provides a platform for live research and experimentation through public engagement.

GORDON MUSEUM OF PATHOLOGY, HODGKIN BUILDING



10

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.

INIGO ROOMS, SOMERSET HOUSE EAST WING



12

The **Inigo Rooms** within the Cultural Quarter at King's are an elegant series of spaces which host a wide range of cultural activities, created through cultural partnerships and collaborations.

THE ARCADE AT BUSH HOUSE



15

The **Arcade at Bush House** is part of the Cultural Quarter at King's and is home to a welcoming café as well as the KCLSU Shop. Building on King's partnerships with artists and cultural organisations across London, the UK and internationally, the Arcade supports creative learning opportunities for students, showcases imaginative research collaborations and invites local and wider communities to connect with King's through a varied programme of events, exhibitions and activities.

1. Florence Nightingale Museum
2. Guy's Chapel
3. Old Operating Museum & Herb Garrett
4. Anatomy Museum
5. Bethlem Museum of the Mind
6. Bethlem Gallery
7. Greenwood Theatre
8. Museum of Life Sciences
9. College Chapel
10. Gordon Museum of Pathology
11. Weston Room, Maughan Library
12. Inigo Rooms, Somerset House East Wing
13. The Exchange at Bush House
14. Science Gallery London
15. The Arcade at Bush House

THE EXCHANGE, BUSH HOUSE



13

The **Exchange** is a flexible event and cultural space in Bush House North-East Wing.

KING'S UNDERGRADUATE RESEARCH FELLOWSHIPS

Undergraduate students develop valuable research skills and extend their learning beyond the classroom through research fellowships



A King's education is based on research-enhanced learning, with academics bringing their knowledge into the curriculum and students enriching their learning through research projects embedded within study.

King's Undergraduate Research Fellowships offer students the opportunity to apply for highly competitive, paid research projects that support them in developing valuable research skills and offer direct experience of delivering academic research.

Students work with an academic or culture sector professional on a defined research project over a four- to eight-week period during the summer break. This has resulted in King's students appearing as named authors on publications, attending overseas conferences and curating exhibition programmes. All of this extends learning beyond the classroom, helps develop new networks and enhances employability.

Over 150 Fellowships were awarded in 2017 across all King's faculties and departments. Students working with cultural themes included Aadam Qadeer, a student in the Department of Liberal Arts whose research examined the role of the

cultural sector in UNESCO's 'Learning Cities', and Kia Khalili Pir, a student in the Department of Classics who worked on an annotated bibliography of research topics found on CultureCase.org, the university's 'one stop shop' for accessible summaries of research relevant to the cultural sector. Joseph Pearce, a student in the Department of Mathematics, analysed data from the university's annual tracking survey of public attitudes to culture and produced research briefings for high-profile culture sector publications.

KEY PEOPLE & ORGANISATIONS

King's Undergraduate Research Fellowships are made possible thanks to the generosity of alumni and friends of King's College London



The King's Undergraduate Research Fellowship gave me the unique opportunity to apply the skills learnt in my Mathematics degree in the context of the arts world. The transferable skills I developed during the programme are invaluable.

Joseph Pearce
3rd year Mathematics student at King's

SCIENCE GALLERY LONDON BLOOD: LIFE UNCUT

Exploring the scientific and symbolic nature of blood at King's Science Gallery London



RICHARD EATON/ITS ARCHITECTS

In 2018, King's College London will open its new SCIENCE GALLERY LONDON at London Bridge – a space where art and science combine to explore some of the major challenges the world faces today.

A series of experimental seasons leading up to this opening continued with *BLOOD: Life Uncut*, demonstrating the captivating power of blood to expose, shock and bring people together. New collaborations between artists and scientists tackled typically invisible issues, offering fresh perspectives on Ebola, menstruation, sickle cell anaemia, blood donation, forensics and blood typing.

Science Gallery London provides King's with an interdisciplinary platform for engagement with local communities through art, live research and experimentation, as well as rich learning opportunities for students. It is part of the Global Science Gallery Network, connecting King's with galleries at the University of Melbourne, Ca' Foscari University of Venice, Trinity College Dublin and in Bengaluru.

Artworks within *BLOOD* include *Transfusion* by Katharine Dowson, interrogating the unique connection between the blood donor and recipient

and informed by conversations with Dr Gerd Wagner, Reader in Medicinal Chemistry. Beatrice Haines' interactive piece *Acid Yellow 7* – developed in collaboration with researchers and PhD students in the King's Forensic department, including Dr Nunzianda Frascione and James Gooch – used forensic dye to investigate cultural associations of blood and taboo. *The Body is a Big Place*, an immersive installation by Peta Clancy and Helen Pynor created in collaboration with Professor Michael Shattock, Professor of Cellular Cardiology, explores organ transplantation and the ambiguous thresholds between life and death.

KEY PEOPLE & ORGANISATIONS

Curatorial advisors **Dr Linda Barber** Division of Cancer Studies | **Professor David Rees** Consultant in Paediatric Haematology, King's College Hospital | **Professor Michael Shattock** School of Cardiovascular Medicine & Sciences | **Sabrina Mahfouz** poet, performer, playwright and writer

I was surprised to realise how similar the two fields of art and science are to each other and how much they can influence one another. I can now envisage being able to explore other similar interdisciplinary initiatives and I believe it makes the work of scientists more accessible.

Dr Nunzianda Frascione

Lecturer in Forensic Science, Department of Analytical, Environmental & Forensic Sciences

IMPROVING PLACES

Improving Places demonstrates how Business Improvement Districts and cultural organisations can work together to help communities thrive



CAROLINE TEO

The Mayor of London and Arts Council England commissioned King's College London to conduct the research for IMPROVING PLACES, an analysis of how cultural partnerships with Business Improvement Districts (BIDs) can positively impact the places in which we live, work and play.

The report, with research by King's Jenny Peevers, brings together case studies from across England and the US that demonstrate how art contributes to the creation of happy and healthy places. It was launched at London's City Hall in front of an audience of cultural organisations, local government authorities and BID representatives.

Improving Places offers a series of targeted recommendations. For national, city, local government and BIDs, it suggests the development of a cultural vision within BID business plans and the offer of affordable space to cultural organisations. Key recommendations for cultural organisations are the building of alliances and connections with their local BIDs, as well as working with them to promote their individual offers to the local community.

The report underlines the key ingredients for successful cultural collaborations with BIDs and identifies inspirational examples including *Lumiere London*, the biennial event that transforms London into a dazzling nocturnal art exhibition. A host of national and international success stories are also highlighted in the report. A collaboration between Birmingham's Colmore Business District and the Library of Birmingham brought a series of outdoor photo exhibitions to the city. *Norwich, the City of Stories*, a celebration of 900 years of literary heritage, is also featured alongside initiatives in Philadelphia and New York in the USA, London's Southbank and Liverpool.

Culture is the golden thread woven through all aspects of urban life; it brings us together and creates the places we love. When businesses work with cultural organisations, cities thrive.

Justine Simons OBE
Deputy Mayor,
Culture & Creative
Industries

KEY PEOPLE & ORGANISATIONS

Lorraine Cox Senior Policy & Planning Officer, Arts Council England | **Chenine Bhathena** Senior Cultural Strategy Officer, Mayor of London

CONNECTED CULTURE | SOUNDSCAPES

Connecting performance
across the globe using
cutting-edge technology



CONNECTED CULTURE tested 5G and SOUNDSCAPES 3D audio technology to explore new ways of producing live immersive experiences through 'networked performances'.

By using cutting-edge 5G networking technology alongside the 3D audio developed by the Soundscapes project within King's Centre for Telecommunications Research, musicians, actors, singers and artists joined together to create performances in physically separate places.

The project aims to give people access to live performance no matter where they are in the world. By reimagining the confines of physical space and time, King's academics and industry experts explored how technology can enable people to enjoy a live immersive performance with artists who are in geographically separate spaces and places.

The 5G networked performance and 3D audio was tested by a 30-strong team of academics, directors, producers and telecommunications experts at a series of workshops. Each workshop isolated a challenge faced when creating a networked performance, with the team first exploring

the senses – starting with sound, then moving to vision and touch. Workshops and installations at RADA, Sadler's Wells and Click (Denmark's national festival of art and science) underscored the centrality of immersion as a creative and technological driver. In an engineering first, art and technology converged as musicians across the Atlantic worked together in real time to create a networked performance between Sadler's Wells in London and Plush Studios in New York.

KEY PEOPLE & ORGANISATIONS

Dr Ali Hossaini, **Professor Zoran Cvetkovic**, **Professor Mischa Dohler** Department of Informatics | **Dr Enzo De Sena** University of Surrey | **Jennifer Tan** theatre director | **Josh McNorton** creative producer | with support from **Cinema Arts Network**, **Ericsson**, **Vodafone**, **Battersea Arts Centre**, **Young Vic** & **RoomOne**

We're taking the traits and the flexibility of digital space and digital technologies and superimposing it on the physical space.

Dr Ali Hossaini
Artist, philosopher,
writer & Visiting Research
Fellow, Department of
Informatics

MRI SPACE SHUTTLE

The *MRI Space Shuttle* addressed the challenges of scanning young people and vulnerable populations, transforming the MRI experience through the creation of an appealing, child-friendly environment



JOSE PAVA CANO

A team from King's Institute of Psychiatry, Psychology & Neuroscience challenged themselves to transform the stark medical environment of the MRI scanner into a more appealing space: by dressing it up as a spaceship.

The *MRI Space Shuttle* creates a friendly and more productive environment for undertaking MRI scans of young children and vulnerable populations, including individuals with severe autism or intellectual disabilities.

Taking an MRI scan of young children or vulnerable populations poses serious challenges. The loud noises and confined space within the scanner are frightening and young children can find it hard to lie still for the duration of the scan. Conventional methods of dealing with this, such as sedation, are not always possible or appropriate. By transforming the MRI scanner into something both recognisable and friendly, the team aimed to reduce anxiety and create a more enjoyable experience, resulting in better outcomes for both patients and clinicians.

King's researchers first tested the *MRI Space Shuttle* concept with young children. The team worked with a creative designer

experienced in creating transportable stage sets and engaging with children through puppetry. Children were prepared for their brain scan using a mock MRI tent and introduced to a set of soft toys called 'space friends' who could join them on their journey as 'space explorers'. A film played cartoons that explained how the children should keep still during the 'mission' and gradually introduced them to the distinctive noise of the scanner. Following this project, the *MRI Space Shuttle* team secured funds from the Sackler Foundation to create a puppet film, *Pip and the Brain Explorers*, which explains what happens during brain scans in a way that is accessible and appealing to children.

We hope that transportable, child-friendly MRI kits can be used more widely both in research and clinical settings to reduce anxiety and make the MRI experience more enjoyable for young children, as well their parents.

Dr Eva Loth
Lecturer,
Department of
Forensic &
Neurodevelopmental
Sciences

KEY PEOPLE & ORGANISATIONS

Dr Eva Loth Lecturer, **Dr Jumana Ahmad** &
Dr Antonia San Jose Caceres Post-Doctoral
Researchers, Department of Forensic &
Neurodevelopmental Sciences | **Folded
Feather**

ART, LAW & CULTURE

Diverse creative collaborations at The Dickson Poon School of Law



CAFE ART

The Dickson Poon School of Law launched its ART, LAW & CULTURE programme to celebrate the School's home within Somerset House East Wing.

2017 saw a series of artistic collaborations within the School. The exhibition *Some Colours of the Law* was the culmination of a partnership with the School's Honorary Artist, Professor Werner Gephart. Later in the year *MyLondon: Photography, Law & Homelessness in London* presented a series of photographs taken by rough sleepers in London, curated by King's law students.

Throughout his distinguished academic career, Professor Gephart has produced paintings and installations that visualise the history of the social sciences and their relationship to underlying legal cultures. *Some Colours of the Law* provides a broad overview of this unique body of work, paying attention to the legal traditions of the United Kingdom, Germany, and France while exploring how they resonate across a globalised world.

MyLondon is part of an ongoing partnership between Cafe Art, a social enterprise that uses art as a tool of empowerment for the homeless, and The Dickson Poon School of Law. Since 2016,

the School has hosted work by Cafe Art members within Somerset House East Wing. In 2017, King's students curated an exhibition using images created for *MyLondon*, an annual photography competition designed to aid the personal rehabilitation of rough sleepers and raise awareness of homelessness. Texts written by students featured in the exhibition offering interpretations of *MyLondon* images. These responses raised questions on property law, public and private space, and what students of law might gain from broader engagement with the visual arts.

Many of these photos show that homeless people are essentially excluded from the legal system. This really puts our studies into perspective, as well as the role we might play in society.

Martin Wagner
LLB student at King's
and contributor to
MyLondon

KEY PEOPLE & ORGANISATIONS

MyLondon Michael Wong Cafe Art | *Some Colours of the Law* Professor Werner Gephart
University of Bonn's Käte Hamburger
Center for Advanced Study in the
Humanities 'Law as Culture'

PICTORIAL ART IN SIERRA LEONE

Using art as a communication tool in countries with low levels of literacy



KING'S SIERRA LEONE PARTNERSHIP is working to understand the country's dental health needs to better appreciate the challenges health professionals face and the training needs of dental workers.

To underpin this work, the King's project team needed to undertake a country-wide oral health survey. Low levels of literacy, combined with limited contact with dentistry, proved major stumbling blocks to obtaining informed consent. In response, the team developed a way of using art – a universal language – to convey information.

Sugar consumption is rapidly increasing in Sierra Leone and tooth decay is a growing issue. Dental services are limited. When they are available, they're run as private businesses and predominantly found in the capital city. As a result, people seek dental help too late and extractions are often the only option. *Pictorial art in Sierra Leone* used art to explain King's research to adults and 12- to 15-year-olds to secure consent for, and their participation in, the oral health survey.

Pictorial art in Sierra Leone trialed an image-led information sheet and consent form for children, their parents

and other adults to explain the value of participating in the survey. The UK team was accompanied by a Sierra Leonean team who gathered feedback on the pictorial information sheet using a brief questionnaire. The team collected data using pictorial consent forms and surveys from December 2016 to May 2017. A total of 1,650 individuals were contacted and those surveyed said that the use of pictorial art helped with their understanding of the oral health survey.

The illustrations' main function was to inform so we had to think very carefully about clarity of image, text and symbols within the cultural background of the target audience. These discoveries about how to convey ideas have clearly been invaluable.

KEY PEOPLE & ORGANISATIONS

Professor Jennifer Gallagher Head of Population & Patient Health, **Professor Stephen Challacombe** Professor of Oral Medicine & **Swapnil Ghotane** doctorate student, King's Dental Institute | **Dr Patric Don Davis** former Principal Dental Surgeon at Connaught Hospital, Sierra Leone | **Clarice Holt** illustrator, graphic facilitator and graphic designer

Clarice Holt
Project artistic lead
& illustrator

INSIDE OPERA

Inside Opera leads learners through four centuries of opera history to explore its inner-workings with exclusive behind-the-scenes access to the Royal Opera House and the V&A



CLIVE BARDA

INSIDE OPERA is the world's first introductory MOOC (massive open online course) dedicated to opera, devised by King's Faculty of Arts & Humanities and King's Online, alongside the Royal Opera House, the V&A and FutureLearn.

Students hear from King's academics whose expertise spans opera's 400-year history and explore the art form through the eyes of the musicians and directors who bring it to life on stage. The course tackles opera's sometimes controversial relationship with politics and reflects on its changing role in culture and society over its four-century history.

This free online course gives opera enthusiasts and newcomers alike unparalleled access to the world of opera and takes a close look at its history and relevance today. New audiences learn the basics of this art form through an innovative web-based platform, while course participants who are already passionate about opera deepen their knowledge in a way that will enrich their experience of future performances.

Dr Flora Willson from the Department of Music leads the Inside Opera course, with expert insight from contributors

including composer and King's Henry Purcell Professor of Composition Sir George Benjamin, director and member of King's Circle of Cultural Fellows Katie Mitchell, and Royal Opera House Music Director Sir Antonio Pappano. The course debates the ways in which opera has changed with the world around it, questions the impact of new technologies on the audience experience and discusses what opera has to offer in the 21st century. King's partnership with the V&A adds the rich perspective of opera's visual history, drawing on the museum's extensive collections.

KEY PEOPLE & ORGANISATIONS

Dr Flora Willson Department of Music | **Missy Mills** & **Jillian Baker** Royal Opera House | **Kate Bailey** V&A | **David Avery** FutureLearn



Students gain a backstage pass to one of the world's leading opera houses, hear from experts in the field from King's and delve into the archives of the V&A, throwing their voices into the discussion about opera's relevance today.

Dr Flora Willson
Department of Music
at King's

THE CREATIVE ROLE OF RESEARCH

Understanding the scale of collaboration between academia and the creative and cultural sector and the impact of these partnerships beyond the university



THE CREATIVE ROLE OF RESEARCH draws on data from the 2014 Research Excellence Framework (REF) to interrogate the long-standing ways in which academics and creative practitioners have collaborated, borrowed from and influenced one another.

The report highlights the many ways in which academic research can inform and develop the practice of artists and creative professionals and, at the same time, inspires researchers from a wide range of academic disciplines to foster new opportunities for collaboration beyond the university.

REF is a national assessment exercise that measures the quality of research undertaken across all UK universities. In 2014, for the first time, this included an enquiry into the impact of academic research beyond Higher Education: its reach and significance in affecting, changing or benefitting the economy, society, culture, public policy, health, the environment or quality of life. A total of 6,975 impact case studies were submitted to the REF exercise, most of which are now available in a searchable online database. This report is based on an analysis of 1,582 impact case studies

from that database and it illuminates the different types of impact described, the types of partnerships and activities that generated impact and the evidence offered to support claims that the research had made a difference beyond the university.

The Arts & Humanities Research Council has noted the challenge of realising 'fertile connections' between the UK's world-leading arts and humanities research and creative industries. With its insights into the processes by which research affects and impacts both the cultural and creative sector and the wider world, *The Creative Role of Research* suggests how those fertile connections can be initiated, developed and grown.

KEY PEOPLE & ORGANISATIONS

The authors of the report were **Dr Kirstie Hewlett** King's Researcher | **Katherine Bond** Director, Cultural Institute at King's | **Dr Saba Hinrichs-Krapels** Senior Research Fellow, King's Policy Institute

The roles of research and collaboration are a rich – and urgent – part of the cultural and educational landscape in the UK today. The higher education sector in the UK is a brilliant crucible for forging new ideas and partnerships: in dance, music, literature, visual arts and more.

Professor Joanna MacGregor OBE FRAM
Cultural Fellow at King's & Head of Piano, Royal Academy of Music

ARTS IN MIND

A new way to inspire greater understanding of the mind, the brain and mental health through arts and culture



King's launched ARTS IN MIND to mark the 20th anniversary of the Institute of Psychiatry (now Institute of Psychiatry, Psychology & Neuroscience (IoPPN)) joining the university.

Led by Professor Patrick Leman, Dean of Education and Professor Anthony David, Vice Dean for the Division of Academic Psychiatry, the programme provides new ways to enhance understanding of the mind, the brain and mental health through creative collaboration.

Arts in Mind connected IoPPN researchers with artists and arts organisations to start new conversations and drive forward innovative partnerships through a series of Open Space events, Ideas Labs and workshops. During these events participants formed new collaborations and brainstormed creative responses to the communication of mental health issues. New partnerships explored how art can inspire greater awareness of the mind and the brain and considered how new artistic works could lead to greater empathy for the disordered brain or mind.

Eight proof of concept projects developed from this process. These included *Sound Mind*, which focuses on

the use of psychedelic music and images as mood enhancers, *Losing One's Sense of Self*, which interrogates how frontal lobe brain damage affects an individual's personal identity and social interactions, and *Talking Heads*, which developed a series of audio monologue artworks examining auditory hallucination.

KEY PEOPLE & ORGANISATIONS

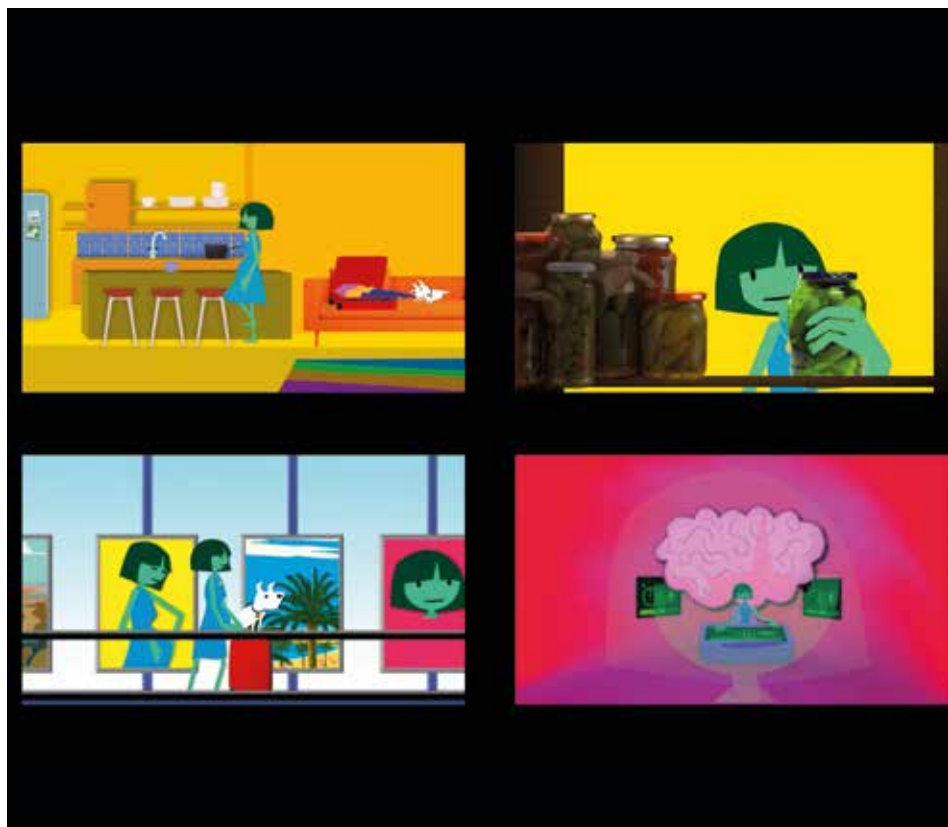
Dr Melanie Abas Department of Health Service & Population Research with **Tariro Chaniwa** Magitare Trust | **Professor Ricardo Araya** Department of Health Service & Population Research with **Rebecca Hatchett** S.I.D.E Projects | **Dr Gerald Finnerty** Department of Basic & Clinical Neuroscience with **Isla Millar** & **Iris Musel** Limbic Productions | **Professor Carmine Pariante** Department of Psychological Medicine with **Laura Godfrey-Isaacs** | **Dr Colette Hirsch** Department of Psychology with **Hannah Ringham** & **Glen Neath** | **Dr Sally Marlow** Department of Addictions with **Christina McMaster** | **Professor Sukhwinder Shergill** Department of Psychosis Studies with **Mel Brimfield** | **Dr Eugenio Abela** & **Amber Collingwood** Department of Basic & Clinical Neuroscience with **Matthew Maxwell**

It has been truly gratifying to see how notions of mental health and illness have proved to be inspirational to artists and academics from across King's.

Professor Anthony David
Vice Dean, Division of
Academic Psychiatry

THE RE-ASSURE PROJECT

A short film to encourage women to share their safety concerns during pregnancy and the postnatal period



A creative animation by KING'S IMPROVEMENT SCIENCE and the writer, artist and facilitator Claire Collison is at the heart of a new campaign to encourage women to share their safety concerns about life-threatening illness during pregnancy or after giving birth.

The campaign, launched by Tommy's charity, King's and the BabyCentre website, empowers pregnant women to overcome fears about speaking to professionals about health concerns. It aims to reduce the number of women who suffer serious pregnancy complications or loss that could have been prevented.

Each day in the UK, 10 babies are stillborn and 152 babies are born preterm. A research project led by Professor Jane Sandall, Department of Midwifery, has shown that women's knowledge about their own changing body is invaluable in contributing to safer pregnancies. The challenge for health professionals is that pregnant and postnatal women often struggle to explain their instincts and voice their concerns.

The Re-Assure project brought together women who have previously experienced serious complications in pregnancy or birth

to co-create an animation that followed a woman through her pregnancy journey. The film has had almost one million views online and is being shown in hospital waiting rooms. It seeks to persuade pregnant women who are worried about their health, or their baby's health, to take their concerns seriously and ask for help by encouraging them to trust themselves and 'look out for changes that don't feel right'. The project has been cited as good practice by NHS London Clinical Networks London Maternal Deaths 2016 review and endorsed by the Royal College of Obstetrics and Gynaecology, the Royal College of Midwives and NHS England.

KEY PEOPLE & ORGANISATIONS

Professor Jane Sandall Professor of Social Science and Women's Health & **Dr James Harris** midwifery clinical academic, Department of Midwifery | **Dr Nicola Mackintosh** academic lead for the project and now Associate Professor in Social Science Applied to Health, University of Leicester | **Claire Collison** writer, artist, and facilitator | **Patrick Beirne** animator, designer and director | **Sand's** | **Tommy's** | **BabyCentre**

This is a fantastic example of collaboration across health, arts and charitable organisations to get the message out to women in a rapid way.

Professor Jane Sandall CBE
Professor of Social Science & Women's Health and project collaborator

KING'S CIRCLE OF CULTURAL FELLOWS

King's Cultural Fellows help embed arts and culture into the university experience for academics and students



KING'S CIRCLE OF CULTURAL FELLOWS supports the university in its ambition to ensure that arts and culture enhance the King's experience for staff and students.

The Fellows are an important part of the university's cultural strategy, aiming to strengthen King's connections with cultural and artistic organisations and extend its reach beyond the university.

King's Cultural Fellows include Wayne McGregor CBE, whose Studio Wayne McGregor is one of the partners delivering the Experience Module of the MA in Arts & Cultural Management, and Hilary Carty, Director of the Clore Leadership Programme. Hilary has led on a range of King's projects including the *Leading Culture in the 21st Century* programme and she is now a Visiting Research Fellow at King's Business School.

King's announced four new Cultural Fellows during 2017: Nick Allott OBE, Managing Director, Cameron Mackintosh Ltd; Professor John Holden, writer, speaker and cultural commentator; Baroness Tessa Jowell DBE PC; and Rt Hon Ed Vaizey MP. Alongside his role as a King's Cultural Fellow, Ed is Professor of Practice in the Department of Culture, Media & Creative

Industries at King's. John Holden, an expert in cultural diplomacy, chaired a high-profile seminar at King's to discuss *The Art of Soft Power*, with attendees from government and leading cultural organisations.

KEY PEOPLE & ORGANISATIONS

King's Circle of Cultural Fellows:

Nick Allott OBE | Jim Al-Khalili OBE | Bill Bush
Hilary Carty | Gus Casely-Hayford | Martin Green CBE | Rob Greig | Professor John Holden | Sue Hoyle OBE | Baroness Tessa Jowell DBE PC | Anthony Lilley OBE | Joanna MacGregor OBE | Wayne McGregor CBE | Sir Jonathan Mills AO | Katie Mitchell OBE | Lord Puttnam CBE | Justine Simons OBE | Ed Vaizey MP | Jenny Waldman



This is a great opportunity to both share my insights into the Creative Industries and engage with the students and academics to help shape the future of the sector.

Ed Vaizey MP

King's Cultural Fellow

CULTURE THE YEAR IN NUMBERS



More than **100,000** visitors to *over* **180** events



Nearly **3,000** students participated in projects & programmes



Six exhibitions attracted *more than* **50,000** people



189 students took part in *King's Cultural Challenge*



Employment opportunities *for* **40** students



Every faculty engaged with culture



More than **250** King's academics and staff from *around* **80** departments worked in partnership with cultural organisations and artists



More than **600** cultural sector professionals *partnered with* King's

ACROSS KING'S, AN EXTENSIVE COMMUNITY OF STAFF, STUDENTS & ALUMNI work in partnership with artists and cultural organisations in education and research initiatives. This community is supported and enabled by specialist teams that broker and facilitate collaborations as well as producing and delivering specific programmes and projects. These teams are led by **Alison Duthie, Katherine Bond, Dr Daniel Glaser** and **Ruth Hogarth**. Networks made up of early career researchers, senior academics and students from across the university embed culture within faculties and in the student experience, while external networks like the *Leonardo Group* and the *Circle of Cultural Fellows* extend reach into the sector.

Find contact details for the Culture teams & networks at **kcl.ac.uk/culture**







Culture
kcl.ac.uk/culture
@CulturalKings

Front and back covers: Images from the 'World Futures – Change is the only constant value' exhibition in the Arcade at Bush House

Design: Susen Vural Design, www.susenvural.com Approved by brand@kcl.ac.uk, March 2018



The image shows a large-scale graphic installation in a gallery space. The text 'Change is the only constant value' is displayed in a bold, black, sans-serif font across four large, rectangular panels. The panels are arranged in a 2x2 grid. The top-left panel is yellow and contains the words 'Chan' and 'ge'. The top-right panel is light blue and contains the word 'is'. The bottom-left panel is red and contains the words 'the' and 'only'. The bottom-right panel is dark blue and contains the words 'const' and 'ant'. The word 'value' is written in a larger font size, spanning across the bottom of the red and dark blue panels. The installation is held up by a white metal frame. In the background, other exhibition panels and a purple wall are visible.

Change is
the only
constant
value