Institution:
KING'S COLLEGE LONDON

Unit of Assessment:
36 (Communication, Cultural and Media Studies, Library and Information Management)

a. Context

The Departments of Culture, Media and Creative Industries (CMCI) and Digital Humanities (DH) are interdisciplinary departments located in the School of Arts and Humanities. CMCI work is concerned with the cultural and creative industries, while DH is one of the largest digital humanities units in the world. Impact is embedded at every level of research activity in both departments. Major beneficiaries of research produced by staff in CMCI and DH have included:

a.1 Policy makers and government agencies both in the UK and internationally. CMCI staff regularly act as expert witnesses for the UK Cabinet, UK Parliament and European governments. CMCI's work fundamentally shaped the model used by UNESCO for assessing the significance of cultural and creative industries in urban development. Research in CMCI has contributed directly to European Commission and UN policy work on gender equality in cultural industries. The geographical reach of CMCI work is apparent from its work for the Korea Culture and Content Agency, which has directly shaped Korean government policy. DH is leading impact assessment of Europeana, a major EU digital initiative. DH has shaped UK Government regulations for Web Archiving and policy on business and open access models for digital content.

a.2 National and International cultural institutions and organisations. Both CMCI and DH have long-standing relationships with a wide range of cultural institutions. Among the UK national institutions with which researchers from both Departments work closely are the BBC, the BFI, the British Library, the British Museum, the National Gallery, the Royal Opera House, South Bank Centre, the Tate Gallery, V&A, Wellcome Trust, and the National Libraries of Wales and Scotland. DH has advised international partners such as the Smithsonian Museum and the National Gallery of Art on access policies for images, thereby supporting wider public access to these collections. DH's 3D virtual exhibition of *Boscoreale: Frescoes from the Villa of P. Fannius Synistor* installed at the Metropolitan Museum of Art in New York is visited by hundreds of thousands each year and was featured in the Met Arts Bulletin, distributed to over 25,000 members.

a.3 Non-governmental organisations and third sector organisations. CMCI participated during this cycle in two major projects to change cultural practices in and through the third sector: 'Creativeworks London', an AHRC-funded Knowledge Exchange hub which links academic partners with cultural industry businesses in London; and a European COST award on the 'dynamics of virtual work'. CMCI works closely with TechCity, Digital Shoreditch and the Centre for Fashion Enterprise. An AHRC and Technology Strategy Board award supported knowledge exchange work by CMCI with Key Media 20 and Tracc Films on connectivity and memory. DH has worked with the Bibliotheca Alexandrina in Egypt which seeks to recapture the spirit of the historic library in Alexandria. DH is also closely engaged in the development of Digital Sudan, an effort to digitise Sudanese cultural heritage, with non-governmental agencies in the country.

a.4 Cultural intermediaries and heritage professionals. DH has been active in knowledge transfer to these professional communities. Professionals from over 40 countries have attended DH's 'Digital Futures' Academy. One attendee at the Academy used the training to develop a method of delivering water safety information digitally to Bangladesh which is saving 20,000+ lives a year. DH has run 3D visualisation summer schools and preservation symposia that have enabled industry specialists to innovate in their commercial offerings in sectors such as energy technology. Publishers, such as Open Book Publishers, Boydell and Brewer, and Cambridge University Press have developed new business models and innovative solutions to electronic publishing as a direct result of partnership with DH. DH has developed the research and data management skills of Libyan archaeologists to save and record artefacts during the recent revolution.

a.5 Community groups and life-long learning. By making cultural artefacts available online, DH fosters public engagement with a wide range of groups. DH research has generated over 5 million digital objects freely available in 107 online web resources for open public access with more than 200 million hits from internet users in the assessment period. The *Digital Shikshapatri* offers the faithful access to a treasure of Hindu cultural heritage. *Jainpedia* offers unique insights into the Jain faith and the project included public events in India attended by over 5,000 Jains. DH's map-based visualisations of medieval towns, shown in exhibitions at Chester and Swansea, were seen by 30,000 visitors. Family historians have been intensive users of projects such as the Clergy of

the Church of England database which was *Family Tree Magazine* site of the week and featured on the BBC programme *Who Do You Think You Are?* The *People of Medieval Scotland* is a database of all known people in Scotland between 1093 and 1314; with the support of the Scottish government, schools are using it in discussions of Scottish identity.

b. Approach to impact

b.1 The fundamental research concerns of both Departments by their nature encourage researchers to engage closely with impact. In CMCI, the distinctive research focus on the nature and organisation of cultural and creative industries necessitates close collaboration with policymakers, organisations and professionals from these areas, developing fruitful pathways to impact. Most research in DH is collaborative and frequently undertaken with external cultural institutions, so public impact is a prime consideration throughout. Much of the impetus behind DH's work in digitising cultural resources is to support the lifelong voluntary and self-motivated pursuit of knowledge, not only enhancing social inclusion, active citizenship and personal development but also promoting competitiveness and employability. Methods used in production of digital resources, such as crowdsourcing, and DH's strong commitment to the production of open access resources also stimulate public engagement.

b.2 Individual researchers and research teams in both Departments are encouraged to build up external partnerships in developing their personal research plans, and support is given to researchers to build close working relationships with external partners. In DH, this is illustrated in the support for Prescott and Vetch to develop the relationship with the British Museum through membership of the Museum Research Committee and active participation in the Museum's Digital Humanities programme. Likewise in CMCI, Sweetman has built a relationship with the John Hansard Gallery in Southampton and Reading works with the cross-media group Key Media and Tracc20 films. Support by CMCI in terms of release from other duties was also important in fostering the work of Pratt and Gill in policy development with UNESCO and the EU.

b.3 Another factor supporting our impact work is the expertise and entrepreneurial approach engendered by the success of the UoA in generating £8.8 million of research grants, mostly for collaborative projects involving cultural partners. The expertise of research development staff in both Departments and the School Research Office facilitates collaborative research projects involving a wide range of partners which are well placed to deliver effective impact. For example: the EU-funded European Holocaust Research Infrastructure whose 20 participating organisations comprise research institutions, libraries, archives, museums and memorial sites, such as the International Tracing Service (Germany), Holocaust Memorial Centre (Hungary), Yad Vashem, Holocaust Martyrs and Heroes Remembrance Authority (Israel), Wiener Library (UK) and Wiesenthal Institute for Holocaust Studies (Vienna). Within DH, the development of collaborative outward-facing projects is also supported by the Department's extensive consultancy portfolio.

b.4 Impact is embedded at College, School and Department level. It is a factor in career progression, and in the adjudication of internal research leave applications. At College level, impact is supported by the Public Engagement Department, located in the College's External Relations Directorate, which provides advice, training, and promotional opportunities for staff and postgraduates, and the Public Relations Department, which employs a press officer dedicated to Arts and Sciences, and runs workshops on media interviews.

b.5 CMCI and DH work closely with King's Cultural Institute (KCI) established in 2011 under the directorship of the former Creative Director of the Royal Opera House, Deborah Bull, to enrich, enhance and extend engagement between King's academics and the creative and cultural sectors, offering new ways to demonstrate the impact of academic research and engage new and more diverse audiences for the College. DH has provided the academic lead for the Arts and Digital theme in KCI, and both departments have projects supported with KCI's 'Creative Futures' programme to develop research-led innovations with major cultural organisations. KCI will play a central role in the future approach to impact of both Departments.

b.6 At School level, impact is supported by a dedicated impact Research and Development Officer who provides impact management and support, a Publicity Coordinator, who in turn oversees a team of professional service staff who manage department websites and promote department research. The Arts and Humanities Research Institute provides a platform for public engagement, through the annual Arts and Humanities Festival, in which both Departments participate. The College is also a partner of events such as the Cheltenham Science Festival, in which both Departments have participated.

c. Strategy and plans

c.1 For 2014-18 the CMCI and DH strategy is to align impact planning, practices and tracking more closely, supported though further joint appointments in Digital Culture as well as triple helix collaborations facilitated through Kings Cultural Institute (KCI). Impact will continue to be directed through cultural organisations, policy bodies, third-sector organisations and wider publics. We will seek in particular to capitalise on our excellent relations with such national institutions as the BBC, British Museum, British Library, Tate Gallery and Royal Opera House. Our 'Research kitchens,' as joint spaces to facilitate collaborative innovation and incubation, will be able to draw on a new impact fund directed at both the individual and collaborative levels. We will seek to further generate research impact through three drivers:

c.2 Cultural Partnerships. Core research will be situated in a collaborative transdisciplinary framework involving partners from business and cultural organisations as well as other academic partners. We will work with KCI to create new research projects with non-academic partners who use digital arts and culture to create innovative content and new media forms especially the mediation of live opera and theatre. We plan to extend collaboration with the Kings Policy Institute. We will provide innovative international leadership in digital knowledge practices to deliver strong knowledge transfer of research outputs to professional communities. Examples include: a project with the BBC to develop innovative modes of access to the World Service Radio Archive; a joint British Museum/British Library/Natural History Museum creative initiative to deliver public access to the collections of Sir Hans Sloane (founder of the British Museum); a project with the Royal Opera House on the audience effects of live mediation of opera; and 'Joining the Dots', working with Arts Council England, Esmee Fairbairn Foundation, Musicians' Union, The Guardian, and the English Folk Dance and Song Society to develop music micro businesses.

c.3 Reflexive Impact Model. The innovative research model for impact assessment developed by DH (*Measuring the Impact of Digital Resources: the Balanced Value Impact Model*, Tanner 2012) provides the basis for major future work on methods of assessing impact. The Balanced Value Impact Model will enable researchers to work with partners to understand and demonstrate evidence of impact. The BVI Model has garnered international peer approval and is actively being implemented by the Wellcome Trust, National Library of New Zealand, National Library of Australia, and Europeana. Further research on methods of assessing and delivering impact will be a theme across CMCI and DH.

c.4 Digital Impact Generation. Building on earlier crowdsourced projects and research into crowdsourcing methods undertaken for the RCUK 'Connected Communities' programme, we will give priority to developing 'Citizen Science' approaches, with volunteer benefits including enhanced technical skills, subject knowledge and sense of community. A CMCI project with London Symphonia involves a new app to encourage classical music listening in young children, in which the app itself will include data use capture to track particular elements of impact on parents and children; similarly, 'Fan made Theatre' will use mobile phones belonging to fans of the Bubble Theatre to both produce new theatre content while also and assess the impact of using mobile data input. An AHRC/RCUK capital grant (Blanke and Coté) for Connected Communities, entitled 'Creating a Big Social Data Commons' includes hackathons to extend and enhance young consumers' empowerment in relation to their data to co-create research.

d. Relationship to case studies The four case studies submitted are from many case studies tracked during the cycle. The two from CMCI, based on research by Pratt and Gill between 2009-13, are chosen to illustrate the significance of CMCI's work with cultural partners and how this has resulted in policy impact and changes in public debate at national and international levels. The choice of two case studies from DH represent how research has delivered changes to information management, policy and practice delivering particular economic and innovation benefits internationally. The first DH case study demonstrates how research on payment structures and IP management changed the economic thinking of many of the world's greatest museums and galleries (such as the Smithsonian), who now offer free digital images. The second DH case study illustrates how data management research was used to improve data management processes to not only arts organisations but also science based clients with economic benefits: freshwater biologists as a result of DH data management research shared data in new ways resulting in better fresh water quality, with evident economic benefits.