

# UMAC 2008

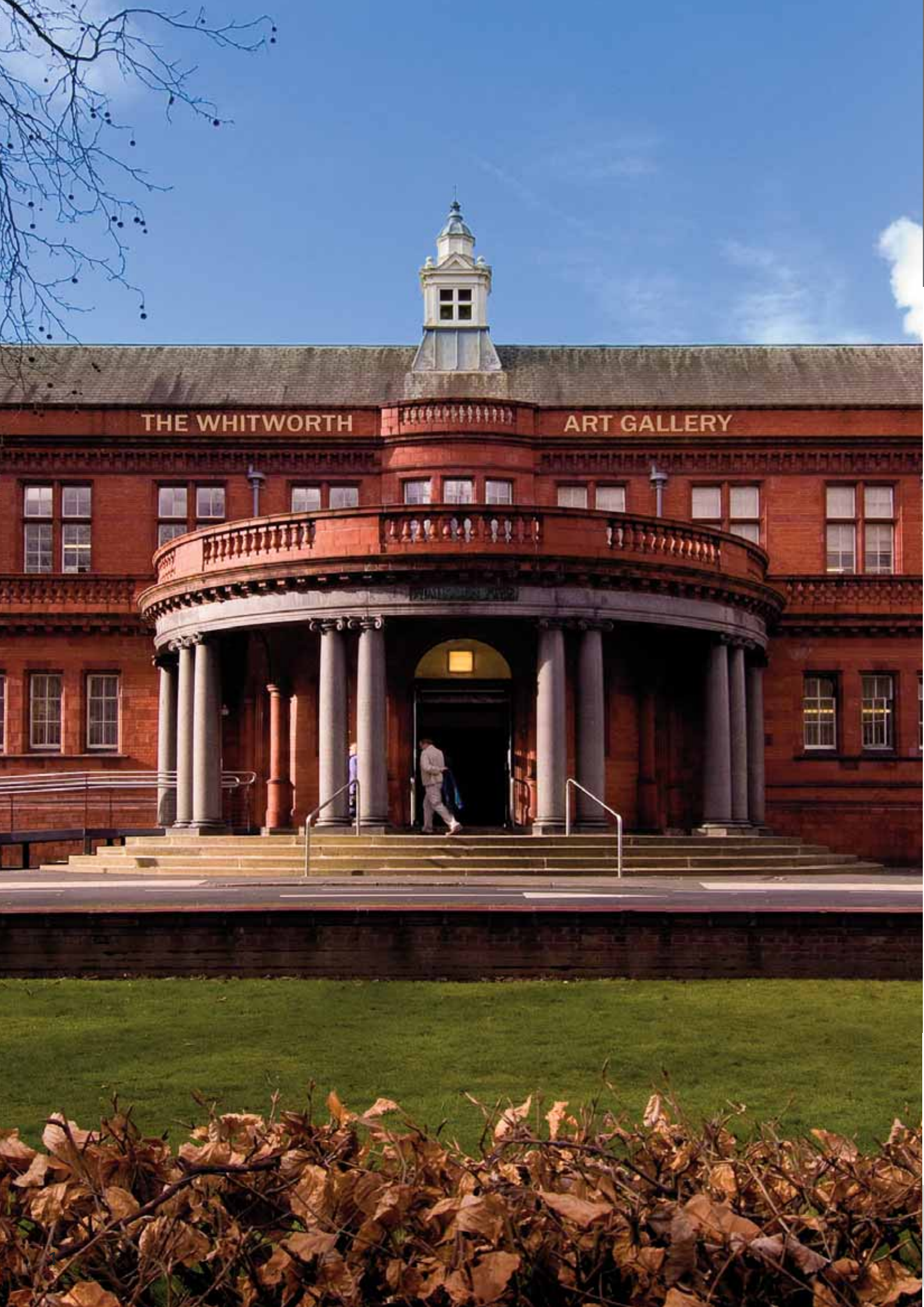
International Conference on University Museums



University Museums and the Community  
16-20 September 2008

Hosted by The Manchester Museum and The Whitworth Art Gallery at The University of Manchester, in partnership with the University Museums Group UK





THE WHITWORTH

ART GALLERY

# Welcome



We would like to welcome you to the University of Manchester and to the 8th conference of UMAC – the first time it has been held in the UK. The conference theme ‘University Museums and the Community’ is a vital one, as universities increasingly seek to engage with their local population. University museums, of course, are well placed to act as channels for communication between the public and the world of academia.

We think we have put together a stimulating series of keynote speakers, lectures, and workshops, as well as a programme of visits to museums in the area. In order to maximize discussion we have experimented with the format of the conference and introduced more roundtable and small discussion groups – we hope you will find these a good way of engaging more closely with colleagues.

There is also a good social programme in the course of the conference, so we hope you will enjoy your experience of visiting Manchester overall.

We hope that you will find all the information you need about the conference and the locality in this handbook and other accompanying information. If you have any questions at all, please ask one of the conference team.

**Nick Merriman**  
Director of The Manchester Museum

**Maria Balshaw**  
Director of The Whitworth Art Gallery

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# programme

## TUESDAY 16 SEPTEMBER

All sessions are in The Whitworth Art Gallery unless otherwise stated

**15.00 UMAC Board Meeting**  
Worthington Room

**16.00 Conference registration opens**

**16.30 UMAC working group meetings**

**18.00 Introduction by Maria Balshaw**, Director of the Whitworth Art Gallery, followed by Welcome by **Sir Howard Bernstein**, Chief Executive, Manchester City Council  
South Gallery

**18.10 Opening of 'Cloth & Culture' exhibition by Lesley Miller**  
South Gallery

**18.00-19.30** Drinks reception  
South Gallery/ Gulbenkian Gallery

## WEDNESDAY 17 SEPTEMBER

**09.00 Welcome by Cornelia Weber**, Chair of UMAC  
Lecture Theatre

**Session 1: Public Engagement**  
(Chair: Nichola Johnson, Chair of UMG UK)

**09.05 Keynote: Dame Nancy Rothwell** (Deputy President and Deputy Vice-Chancellor, the University of Manchester) *The Increasing Importance of Public Engagement in the Higher Education Sector*  
Lecture Theatre

**09.45 Break**  
South Gallery

**10.15 Panel session: University Museums as Beacons of Public Engagement**  
**Erinma Ochu** (University of Manchester), **Steve Cross** (University College London), **Lindsay Allason-Jones** (University of Newcastle)  
Lecture Theatre

**12.00 Lunch**  
South Gallery  
(Committee meeting of University Museums Group UK)  
Worthington Room

**13.00 University Museums Group UK AGM**  
Lecture Theatre

**Session 2: Digital futures**  
(Chair: Maria Balshaw, Whitworth Art Gallery)

**14.00 Keynote: Professor Michael Shanks** (Stanford University, USA) *Animating the Archive: mixed reality museological futures*  
Lecture Theatre

**14.45 Panel session:**  
*University Museums and the Internet Community*  
**Lucia Almeida Matos** (University of Porto, Portugal), **Carl Hogsden** (University of Cambridge), **Damon Monzavi** (University of Teheran, Iran), **Cornelia Weber** (Humboldt University of Berlin, Germany), **Mark Carnall** (University College London)  
Lecture Theatre

**16.15 Break**  
South Gallery

**17.15-18.45 Session 3: Choice of two site-based tours and discussions**

**A: Multiple Voices in the University Museum**

Delegates are invited to explore the Manchester Museum's community engagement work with two 15 min tours from the following three options:  
1. *Myths about Race* (Sam Alberti, Research Fellow and Stephen Welsh, Curator of Living Cultures)  
2. *Lindow Man* (Bryan Sitch, Curator of Archaeology)  
3. *Collective Conversations* (Gurdeep Thiara, Curator of Community Engagement)

Followed by two presentations:  
1. *Darwin exhibition* (Henry McGhie, Head of Natural Sciences)  
2. *Collections and engagement* (Malcolm Chapman, Head of Collections Management)  
Followed by discussion  
Meet in the foyer of the Manchester Museum

**B: Art Gallery based session**

Delegates are invited to explore the Whitworth Art Gallery, and can choose from the following:

1. *Drawing Stonehenge and Some Smaller Things*: tour of the modern collection displays by Mary Griffiths (Curator, Modern Collection)  
2. *Cloth and Culture*: tour of the exhibition by Jennifer Harris (Deputy Director)  
3. *Art and Labour's Cause is One*: Walter Crane in Manchester: tour of the exhibition by Helen Stalker (Assistant Curator)  
4. *Public Engagement at the Whitworth*: Talk by Andrea Hawkins (Head of Public Engagement)  
Meet in the foyer of The Whitworth Art Gallery

**19.00-21.00** Drinks reception  
Mammals Gallery, Manchester Museum

**19.15 Welcome from Professor Alan Gilbert**, President of the University of Manchester

## THURSDAY 18 SEPTEMBER

**Session 4: Formal and informal learning**  
(Chair: Pete Brown, University of Manchester)

**09.00 Keynote: Michael John Gorman**, Science Gallery, Trinity College Dublin *Re-imagining the public face of the University in the 21st Century*  
Lecture Theatre



**09.30** Choice of participation in round table discussions or site based tour and presentations

**A: Roundtable workshop discussions on role of university museums in formal and informal learning.**

**Presenters:** Table 1: **Karl van Dyke** (Macquarie University, Australia); Table 2: **Juliette Bianco** (Dartmouth College, USA); Table 3: **Celine West** (University College London); Table 4:

**Foo Su Ling** (National University of Singapore); Table 5: **Rebekah Moran** (University of Reading, UK); Table 6: **Janet Stott & Sarah Lloyd** (University of Oxford, UK); Table 7: **Carmen Sanchez-Mora** (University of Mexico); Table 8: **Chris Jarvis** (University of Oxford, UK); Table 9: **Christopher Parkin** (University of Oxford, UK); Table 10: **Dominick Verscheide** (University of Ghent, Belgium)  
South Gallery

**10.30** Break  
South Gallery

**11.00-11.45** Feedback from facilitators and plenary discussion led by chair of overall morning session  
Lecture Theatre

**09.45-11.15**

**B: Site-based session at Manchester Metropolitan University Special Collections Public Speaking – research, exhibition and the public imagination**

Three case-studies will be presented:

*Out of the Ordinary 2006:* work by Sharon Blakey and Hazel Jones, artists/staff from MMU

*Firing Thoughts:* exploring the relationship between ceramics and drawing

*Confected Landscapes, Cultural Wallpaper and Contemporary Vignettes:* Ceramics, print and a selection of objects from the MMU Special Collections. Bringing the results of a practiced based PhD into the public arena.  
Manchester Metropolitan University

**11.45 UMAC AGM**  
Lecture Theatre

**13.15** Lunch  
South Gallery

**14.30 Museum visits:**

1. Lowry Art Gallery and Imperial War Museum North
2. Urbis
3. Museum of Science & Industry
4. Manchester City Art Gallery

**18.00** UMAC Board meeting  
Worthington Room

**19.30** Conference dinner  
Moso Moso restaurant, Oxford Road

## FRIDAY 19 SEPTEMBER

**Session 5: Developing relationships**  
(Chair, Nick Merriman, University of Manchester)

**09.30 Keynote : Professor Amareswar Galla** (University of Queensland, Australia)  
*The University Museum as a Site for Intercultural Dialogue and Sustainable Development*  
Lecture Theatre

**10.00 Three concurrent workshops**  
**A: University Museums and their relationship to the city:**  
**David Ellis** (University of Sydney, Australia); **Adele Finley** (University of Manchester, UK); **Reet Mägi** (University of Tartu, Estonia)  
Lecture Theatre

**B: University Museums and hard-to-reach audiences:**  
**Susan Birch** (University of Oxford, UK); **Ingrid Birker** (McGill University, Canada); **Gill Hart** (University of Cambridge, UK)  
South Gallery

**C: Strategic realignment to reach specific communities:**

**Axel Christophersen & Morten Steffersen** (NTNU University, Trondheim, Norway); **Edmon Castell** (National University of Colombia)  
Worthington Room

**11.30** Break  
South Gallery

**12.00** Report back and plenary  
Lecture Theatre

**13.00** Lunch  
**Session 6: Audience development**  
(Chair: Andrea Hawkins, University of Manchester)

**14.00 Keynote: Jane Pickering** (Peabody Museum, Yale University, USA)  
*Ivory Tower or Welcoming Neighbour? Engaging Our Local Communities*  
Lecture Theatre

**14.30 Panel session:**  
*The internal audience as leisure users*  
**Jack Ashby** (University College London, UK); **Joy Todd** (University of Oxford, UK); **Tiina Metso** (University of Helsinki, Finland); **Mirna Heruc** (University of Adelaide, Australia)  
Lecture Theatre

**16.00-16.30 Final Plenary session.**  
Summary of conference themes by Sally MacDonald, Chair of UMAC Conference Academic Committee and closing remarks by Cornelia Weber, Chair of UMAC.  
Lecture Theatre

**Saturday 20 September:**

Optional trip to Liverpool (for those who have signed up and paid).  
**9.30:** coach pick-up from central Manchester  
**11.00:** Visit to Albert Dock area (Tate Liverpool, International Slavery Museum, Merseyside Maritime Museum)  
Lunch (own expense)  
**2.00:** Coach to World Museum Liverpool and Walker Art Gallery  
**4.30** Return to Manchester (arrive c.5.30)  
Further details can be found in your delegate bag.

# abstracts and biographies

## Wednesday 17 September

### 9am: Keynote address

#### **Professor Dame Nancy Rothwell**

(Deputy President and Deputy Vice-Chancellor, The University of Manchester)

#### **The Increasing Importance of Public Engagement in the Higher Education Sector**

Public Engagement (PE), once the “hobby” of a rather few academics, is now increasingly prominent. Universities are facing pressures from government and funding bodies to enter dialogue with those outside academia and to train their staff and students in public communication. But the higher education sector is also beginning to recognise the intrinsic value of PE as a means of training their staff and students to listen as well as talk and write about what they do in plain English, to seek input and ideas from those outside the ivory towers (and to our surprise their ideas are often very good), to engage with communities that have barely heard of Universities, let alone ever entered one, to seek talented students from less privileged communities and even to open new avenues for research.

Museums and galleries can play a critical role in these activities. Staff in academic departments tend to forget that many Museum staff are professional public communicators, who understand what the public is interested in and how they want to learn. The Museums themselves are ideal venues to support a diverse range of PE activities and are more likely to attract wider audiences than sterile labs or daunting theatres.

*Nancy Rothwell obtained a first class degree in Physiology in 1976, a PhD in 1978 and a DSc in 1987 from the University of London. Her early research identified mechanisms of energy balance regulation, obesity and cachexia. In 1984 she was awarded a Royal Society Research Fellowship and relocated to Manchester in 1987. Nancy was awarded a Chair in physiology in 1994, then a prestigious Medical Research Council, Research Chair in 1998. Her current research focuses on the role of inflammation in brain disease which involves experimental and clinical studies. She has recently served as president of the British Neuroscience Association and a council member of MRC.*

*Nancy currently oversees a research group of about 20 scientists, with significant external funding and is Deputy President and Deputy Vice-Chancellor at the University of Manchester. She is a Trustee of Cancer Research UK, the Campaign for Medical Progress, a Council member of BBSRC, Chair of the Wellcome Trust Public Engagement Strategy Committee, and a non-executive director of Astrazeneca. In 2003 she won the prestigious Pfizer Research Prize, in 2004 was elected a Fellow of the Royal Society and in 2005 was honoured with a DBE.*

*Nancy takes a strong and active interest in training young scientists and public communication of science, and regularly gives talks to schools and the public and contributes to television, radio and press, particularly on sensitive issues in science. In 1998 she delivered the Royal Institution Christmas Lectures, televised by the BBC.*

### 10.15am: Panel discussion **University Museums as Beacons of Public Engagement**

The UK's funding bodies for higher education have recently launched a major new scheme designed to encourage universities to engage better with the public. The Beacons for Public Engagement initiative is intended to bring about a fundamental culture change, ‘making public interactions and social considerations a core part of the role of any member of staff or student in any discipline’. Interestingly, each of the six Beacon universities will be working with a museum partner, in recognition of the fact that museums have greater experience of running public engagement programmes. The Beacons scheme offers the potential for university museums to explore their role as a bridge between academics and the community and as agents for this cultural change. This session brings together a panel drawn from Beacon universities where the university museums are playing a key role in this process. The panellists will outline how the scheme works, the developing programme of public engagement that they are undertaking, and the potential of this kind of approach to be adopted by university museums across the world.

#### **Panellists:**

##### **Erinma Ochu**

(The University of Manchester)  
*Erinma is director of the Manchester Beacon for public engagement. She has worked across the boundaries of science, technology, media and the arts, as a producer, curator, science communicator and festival programmer. Her research background includes: a PhD in neuroscience, a 2-year NESTA fellowship to explore*



*new ways to communicate science to the public and action research into creative teaching and learning through Creative Partnerships and the engage enquire programmes*

#### **Steve Cross**

(University College London)  
*Steve Cross is the Co-ordinator of the London Beacon for public engagement, based at UCL. He was once a scientist, but since then has managed exhibitions and events for the Centre for Life, Newcastle, curated the permanent exhibitions at Wellcome Collection and helped create The Science of Survival for the Science Museum. At UCL he will be working to integrate engagement into the fabric of research careers, and helping academics to get more involved with various communities outside the university.*

#### **Lindsay Allason-Jones**

(University of Newcastle)  
*Lindsay Allason-Jones was, until 2008, Director of Archaeological Museums for Newcastle University before becoming the Director of the Centre for Interdisciplinary Artefact Studies and Reader in Roman Material Culture at Newcastle University. She has published many books and papers on the archaeology of the Roman Empire, particularly on artefacts and issues relating to women in the provinces. She is involved in the governance of many of the museums on Hadrian's Wall and is also a member of a number of international, national and regional bodies concerned with the dissemination of archaeological knowledge to the public.*

#### **2pm: Keynote address**

##### **Professor Michael Shanks**

(Stanford University, USA)

##### **Animating the archive: mixed reality museological futures**

Archives - the store rooms of humanity - what has come down to the present. Modernity feeds on the past. Memories make us who we are. And when there are no memories we have diaries, written accounts and documents, pictures perhaps, and, above all, things. History, and who we are, lies in the material remains of the past, in archives. This talk will argue for some radical shifts in archival and museums practice drawing upon new kinds of digital environments - Web 2.0 participatory and collaborative software, such as wikis and social software like "Flickr", and 3D virtual worlds like "Second Life". Examples will include several collaborative experiments in the curation and exhibition of collections at Stanford University involving academic faculty, contemporary artists, students, local and international communities, and museum institutions. The case will be presented for a reanimated archive, new prosthetic architectures for rich and cocreative engagements with the remains of the past.

*Michael Shanks is the Omar and Althea Dwyer Hoskins Professor of Classical Archaeology at Stanford University. He has worked on the archaeology of early farmers in northern Europe and Greek cities in the Mediterranean, has researched the design of beer cans and the future of mobile media; currently he is exploring the Roman borders with Scotland and investigating the Anglo-American antiquarian tradition. His lab at Stanford, Metamedia, is*

*pioneering the use of Web 2.0 technologies to facilitate collaborative multidisciplinary research networks in archaeology, design history and media materialities. This comes after a long collaboration with the European performance company Brith Gof and with performance artists in the Presence Project. As a Director of Stanford Humanities Lab he is championing experimental research and development in transdisciplinary arts and humanities. A key theme in his current lab projects is the future of The Archive.*

*A series of critical interventions in debates about the character of the archaeological past, including the books ReConstructing Archaeology (1987), Social Theory and Archaeology (1987), Experiencing the Past (1992), Art and the Early Greek State (1999) and Theatre/Archaeology (2001) have made him a key figure in contemporary archaeological thought. For Michael, archaeologists do not discover the past; they work on what remains. Archaeology, the discipline of things, is about our relationships with what is left of the past. This means we are all archaeologists now.*



# abstracts and biographies

## **2.45pm: Panel presentations and discussion: University Museums and the Internet Community**

### **YOU ARE HERE: a collaborative on line platform for art and social engagement**

#### **Lucia Almeida Matos**

(Faculdade de Belas Artes, University of Porto, Portugal)

The fine arts collection of the University of Porto is housed in the Faculty of Fine Arts where it is regularly used as a learning tool for students' artistic education. The programme of activities of the Museum of Fine Arts of the University of Porto acknowledges changes both in contemporary art practice, which often is relational in nature, and in the university's understanding of the need for a more engaged role in society. YOU ARE HERE is an ongoing project led by the Museum of Fine Arts of the University of Porto that brings together different areas of knowledge ranging from Geography, Sociology and Economy to Computer Engineering, History, Architecture, Art and Design. The project aims at facilitating interaction between the art students and the population that lives and works in the surrounding area of the Faculty of Fine Arts. Using Google maps and Wiki technology to build a collaborative on line platform it offers an open area for creative projects intended to promote mutual understanding between the art school community and its neighbourhood while inviting visitors to become acquainted with people, places, history and culture.

*Lucia Almeida Matos is a professor of History and Theory of Modern and*

*Contemporary Art at Faculdade de Belas Artes, University of Porto, where she is also responsible for the MA program in Museum and Curatorial Studies. She is head of the Fine Arts Collection of University of Porto and coordinator of the Research Center for Contemporary Art (CICAC) of the same university.*

### **Museums and the Internet: Reversing the Technology**

**Carl Hogsden** (Museum of Archaeology & Anthropology, University of Cambridge)

Museums are currently experiencing a 'broadcast' heyday in their insatiable desire to harness the possibilities provided by the internet. Whilst there is utility value in the broadcast model, surely the communications aspect of the 'internet museum' suggests a use beyond simply a one-to-many distribution channel? Just as outreach initiatives increasingly connect the external with the museum by embracing collaborative projects involving communities in museum work, so too could the 'internet museum' connect the physical museum to the external in ways that challenge broadcast monopolisation. Over the last four years, the Museum of Archaeology & Anthropology (MAA) in Cambridge has reconsidered its approach to the role of the 'internet museum'. In viewing the internet as a discursive hub around which communities can engage with museum collections, MAA is developing web-based technology to establish a platform from which to create online dialogic interaction with its various communities. Rather than separating the physical museum from the 'internet museum', we are interested in the opposite to

broadcast; the potential to reverse the technology, thereby creating bidirectional access and fully embedding the 'internet museum' into the work of its physical counterpart. This paper draws on ongoing work with Arctic communities to highlight the difficulties experienced in using the internet for distance community collaboration and how 'work in progress' at MAA is seeking to address this.

*Carl Hogsden has developed computer applications for the museum sector since 2002. His ongoing research interests lie in the use of communications technology to enhance the interplay between people, museums and objects. In combining technical development, exhibition production and curatorial practice for the Museum of Archaeology & Anthropology in Cambridge, Carl strives to find ways in which community voice can be represented in both the physical and technical dimensions of the museum. Carl also provides technical leadership for Pacific Voyaging, a community collaborative initiative based at the University of Auckland, and is currently involved in developing CollectionSpace, an open source, web-based collections management system.*

### **The effect of digitalizing the documentations on learning**

**Dr Damon Monzavi** (Darya-e-Noor Gemstones Museum & Kooh-e-Noor Sadabad historical-cultural complex, & Faculty of World Studies, Tehran University, Tehran, Iran)

The Gemstones Museum began 5 years ago introducing Iranians to the art, science and the industry of gemstones and minerals. One of the





ways that gemstones museum tries to communicate is through making its digital documentation accessible through Bluetooth technology. When visitors turn on their Bluetooth in the Museum entrance, they are asked to subscribe to the SMS newsletter. By subscribing, the member receives an SMS newsletter every two days. When a child or student subscribes, he or she receives a quiz question or a puzzle which in turn produces points in a competition, leading to a gift. Inside the Museum, visitors are encouraged to enter into their phone numbers next to exhibits. On doing this, they receive information about the exhibit, together with images and music. Most of the Museum's visitors (especially younger generation) enjoy this kind of learning, and in the course of less than one year more than 5000 people have subscribed to our SMS newsletters.

*Damon Monzavi has been the manager of the research department of Towlidi Fanar (industrial company) examining the use of garnets in industry and electronics from 2003-7, and has been manager of the Gemstones Museums of Darya-e-Nour Kish island and Kooh-e-Nour, Tehran, since 2002. He prepared two traveling museums in Semnan province in 2006 and in the last five years has produced 42 hours of radio and television programmes on gems and minerals and 110 workshops in the Gemstones museums. He has also produced and published a guide book on multimedia and software.*

**Web communication. A content analysis of German university collections and museums websites**

**Dr Cornelia Weber** (Humboldt University of Berlin, Germany)

The internet opens up new horizons for (science) communication: through classical websites, weblogs, wikis, podcasts, or videos. Specific research on the potential these communication media offer for university museums and collections is still missing. Therefore, I would like to present and to survey the current use of internet communication in order to provide fundamental material for further discussion at the conference. The study will be based on collections registered in the online database system "University Museums and Collections in Germany" (<http://publicus.culture.hu-berlin.de/sammlungen/>).

*Cornelia Weber is General Manager of the Helmholtz-Zentrum für Kulturtechnik (Helmholtz Center for Cultural Techniques), Humboldt University of Berlin, Germany, & Deputy Managing Director of the Department Scientific Collections and Science Communication. At university she studied German Philology, particularly Medieval Language and Literature, and Art Education and undertook at PhD. From 1990-1995 she was Scientific Coordinator at the Institute for the European Cultural History, Augsburg University; since 1995 she has been involved with science management at Humboldt University. She was co-organiser of the exhibition Theatre of Nature and Art – Treasure-trove of Knowledge, Martin Gropius Bau, Berlin, 2000/01; and has undertaken a Research Project University Collections in Germany: Research on their Holdings and History, funded by the Germany Research Foundation. Since October 2004 she has been Chair of the International ICOM Committee University Museums and Collections (UMAC)*

# abstracts and biographies

## Have we missed the boat?

**Mark Carnall** (University College London)

My misanthropic view is that museums in general (including university museums) are severely lagging behind especially when it comes to engaging with the internet community. Between Flickr, Amazon, Second Life, Youtube and Wikipedia there is very little that is not covered by sites like these to leave a viable niche for university museums to engage with the internet community. I am a member of the generation that grew up with the internet ingenuity technology created by 'Generation X' and I think that university museums, with limited resources, cannot compete with these products and companies with their billion dollar turnovers and teams of hundreds of administrators, creative thinkers and even ethnographers! Quite frankly, I think that university museums missed the internet explosion boat and attempting to catch up is throwing money into a bottomless pit, only to be superseded by the next innovation in creative technology. It is an old fashioned view, but our strength as museums is the physical objects we have and until we can really work out how to engage internet audiences without incessantly worrying that 3D models and images will all end up free to all on Flickr (in perhaps an infringement of stale copyright laws), university museum websites should just resign themselves to being online contact detail listings.

**5.15pm:** Choice of two site-based tours and discussions on involving communities as part of curatorial practice

### **1. Tour of the Manchester Museum: Multiple Voices in The University Museum**

Jeff Horsley and Sam Alberti (The Manchester Museum, The University of Manchester.)

University museums are uniquely placed to provide a forum for different interpretations and responses to their collections. Across its practice, The Manchester Museum is committed to challenging the curatorial voice as the sole narrative. This session will give delegates the opportunity to engage with the principles of this approach through recent and ongoing projects. The Manchester Museum staff involved in polyvocal projects will engage reflect on the challenges and rewards of this approach.

### **Content and contributors:**

Delegates choose two 15 minutes tours from the following three options;

1. *Myths about Race* (Sam Alberti / Stephen Welsh)
2. *Lindow Man* (Bryan Sitch)
3. *Collective conversations in the Contact Zone* (Gurdeep Thiara)  
Followed by speakers in the Museum Lecture Theatre
4. *Darwin bicentenary* (Henry McGhie)
5. *Collection Management* (Malcolm Chapman)

### **2. Tour of the Whitworth Art Gallery**

*Drawing Stonehenge and Some Smaller Things:* tour of the modern collection displays by Mary Griffiths (Curator, Modern Collection)

*Cloth and Culture:* tour of the exhibition by Jennifer Harris (Deputy Director)

*Art and Labour's Cause is One: Walter Crane in Manchester:* tour of the exhibition by Helen Stalker (Assistant Curator)

*Public Engagement at the Whitworth:* Talk by Andrea Hawkins (Head of Public Engagement)

## Thursday 18 September

### **9am: Keynote address**

**Michael John Gorman**

(Science Gallery, Trinity College Dublin)

### **Reimagining the Public Face of the University in the Twenty-First Century**

Universities have an ever-increasing need to engage the public with different areas of research, to justify public funding, to extend their relationships with local communities and to attract potential students. Science Gallery ([www.sciencegallery.com](http://www.sciencegallery.com)), a new initiative of Trinity College Dublin, is an experiment in public engagement with science and technology, bringing science into dialogue with the arts through exhibitions, events and festivals and acting as a sociable environment for face-to-face interactions and between the public and scientists. Key challenges that will be discussed include: engaging the research community with the public, creating a two-way conversation, engaging young adults with science and technology and balancing research priorities with public interest.

*Michael John Gorman is the founding Director of the Science Gallery at*

*Trinity College Dublin, a major new initiative for public engagement with science and technology through exhibitions, festivals, workshops and events. He was Lecturer in Science, Technology and Society at Stanford University for three years and has held fellowships at MIT (Dibner Institute), Harvard University, Stanford University and the Warburg Institute. He holds a BA in Physics and Philosophy from Oxford University and a PhD in History of Science from the European University Institute in Florence. He is the author of Buckminster Fuller: Designing for Mobility (Skira, 2005), and (with Nick Wilding), La Technica Curiosa di Kaspar Schott (Edizioni dell'Elefante, 2001), as well as articles on the history of science and technology in journals including Nature, Leonardo, SIGGRAPH and the Burlington Magazine.*

**9.30am: Choice of participation in round-table discussions or a site-based tour and presentation**

**9.45-11.15 Site-based session at Manchester Metropolitan University Special Collections Public Speaking – research, exhibition and the public imagination**

Convenor: Stephanie Boydell  
(Manchester Metropolitan University Special Collections)

Academics, practitioners and curators reflect upon their involvement in recent exhibitions held in MMU Special Collection's public gallery. The exhibitions, based upon academic research and practice, utilised material from University collections, act as a site for the display of such research and a public interface with the university.

Increasingly the university museum is seen as a site of public engagement yet often the collections are "treasures"; gifts to the university that do not reflect the current activity of the university. So too, HE research activity (particularly in the visual arts) can be a difficult idea to communicate or engage with and often remains invisible to the wider community. Exhibition in the public space can be a means of engaging the public by highlighting current research interests of the academic community and the research output of the university. Research can be "seen", understood and appreciated if the skills and talents of other disciplines are brought to bear on it, and at the same time bring the museum into the heart of university activity. This will be discussed using three case studies:

***Firing thoughts: exploring the relationship between ceramics and drawing (2007).***

Using the museum and exhibition as an alternative/accessible vehicle for dissemination of academic research, and the value of collaborative working between curators and academics to bring new aspects of collections to light. This project was a collaboration with the Peter Scott Gallery, Lancaster University, MMU and Manchester Institute for Research in Art and Design, based upon material from the two University's collections. The theme emerged from academic research interests and the variety of means by which it was presented; exhibition, publication, conference, website and films, might be seen as a model for public engagement with research.

***Out of the Ordinary (2006). Work by Sharon Blakey and Hazel Jones, artists/staff from MMU.***

Using existing collections as research material for arts practice and how that process can be translated for a wider audience. Museums can often get stuck using objects/collections, and creating output that they are comfortable with and understand. By being open to learning from unexpected routes, and acknowledging the different value systems inherent in different disciplines, new dialogues can be found that may be a more effective means of communication for new audiences. The visual nature of the research of arts practitioners can be a fertile resource for museums; and in response the museum can validate this, alternative form of research in the HE sector.

***Confected Landscapes, Cultural Wallpaper and Contemporary Vignettes: Ceramics, print and a selection of objects from the MMU Special Collections. An exhibition by Paul Scott. (2008)***

Bringing the results of a practice based PhD into the public arena. Practical arts based research is a relatively new field of higher education, this new and growing area resulted in an unusual and challenging exhibition. The museum space can, through display, be an active part of the university's research profile. There will be some discussion of the intrinsic difficulties in displaying and interpreting practical and higher research to a wider audience, and touch on issues such as should curatorial practice count as part of the PhD particularly if the exhibition is accepted as the practitioner's normal means of communication/dissemination.





# abstracts and biographies

## 2. Roundtable workshop discussions on the role of university museums in formal and informal learning

(NB Tables can accommodate 12 persons only)

Table 1:

### On the Road Again: Reaching Out To Isolated School Communities

Karl Van Dyke (Museum of Ancient Cultures at Macquarie University in Sydney, Australia)

Country New South Wales is very isolated from the urban environment of Sydney. As such, country schools find it difficult to access real museum material to support the teaching of the school curriculum in Ancient History. With the financial burdens of distance along with severe drought, many schools cannot make the journey to Sydney to see the archaeological material held in the Museum of Ancient Cultures (MAC) at Macquarie University, one of only a handful of such museums in Australia. Consequently we have developed a 'travelling road show', which takes our education programs to them. In this way we also fulfil our strategic obligations to our parent university in the core area of community outreach. In return the University benefits from the on-going goodwill of teachers, students, their families and the local communities. It is through such networks and the loyalty our programs foster, that we help the University attract students to Macquarie. This presentation looks at the approaches we take to support disadvantaged rural communities. It also suggests that this travelling program may serve as a model for other university museums in similar geographical circumstances to follow, as they also seek to reach out to wider audiences

and increase interest in, and access to, their unique collections.

*Karl Van Dyke is director of the Museum of Ancient Cultures at Macquarie University in Sydney, Australia. He has been at the Museum since 1991, building it up into a first class collection representing the ordinary aspects of ancient peoples' lives. He was national President of the Council of Australian University Museums and Collections (CAUMAC) for 5 years and Vice-President for 3 years. During his term as President he guided CAUMAC into affiliation with Museums Australia, the peak industry body. During the period when Australia was nationally investigating the plight of university museums he was an official observer to the investigation, contributing to the final publications of the two Cinderella Collections reports as a proof-reader and sub-editor. Before entering the world of university museums, he worked for 15 years as a secondary school teacher specialising in Ancient and Modern History. He then worked for a short time as a sub-editor for Australian Consolidated Press before joining Macquarie University. Karl has an interest in the university museum movement, in museum education programs, the history and development of museums and in museum leadership, administration and governance.*

Table 2:

### The Purpose-Driven University Museum: Addressing the Academic/Community Conundrum

Juliette Bianco (Hood Museum of Art, Dartmouth College, Hanover, USA)

University museums expend much energy dividing their time, staff, and

resources serving the needs of both the academic institution and the surrounding community. University museums can be seduced to favor their appreciating public, resulting in faculty disenfranchisement that in turn makes it harder for the museum to do its work. The museum can also focus too much inward, making the museum, and by association the University itself, less relevant to the community, jeopardizing precious town/gown relations. Either way, the museum, the university, and the community suffer equally. This does not have to be so. Through careful consideration of mission, implementing strategic planning that involves all stakeholders, and evaluating the impact of the mission on its audiences, the University museum can transform itself into a purposeful museum and address the academic/community conundrum. This process demonstrates the museum's commitment, not to one audience or another, but to the purpose of teaching—formally in the classroom and through facilitated gallery presentations, and informally in the galleries for the unguided visitor. This presentation will use the Hood Museum of Art's two year initiative to demonstrate that through realigning its mission towards cultivating teaching and creating meaningful learning encounters, the museum, the university, and the community benefit equally.

*Juliette Bianco, Assistant Director of the Hood Museum of Art, Dartmouth College, holds an M.A. in Art History from the University of Chicago and a B.A. from Dartmouth. She provided College and public access to the museum through exhibitions, publications, public programs, marketing, and public relations.*



*She works closely with the director on the museum's strategic planning. Juliette also coordinates and curates exhibitions at the Hood, including \_Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea\_, and \_Wenda Gu at Dartmouth\_, a site-specific work by the Chinese avant-garde artist. She presents often at conferences in the United States about university museums.*

Table 3:

**Building creative communities**

Celine West (UCL Museums and Collections, London)

UCL Museums and Collections has worked with parents and children in the London borough of Haringey for the past 4 years. The successful partnership work between the Collections' education officer and Haringey's parental involvement coordinator has led to a sustained programme of outreach in the borough, mainly with parents at family learning workshops in schools, and with parents and Primary school children in schools, Children's Centres and play groups. The Haringey context includes one of the most diverse populations in the UK, with a high proportion of recent immigrants as well as low levels of attainment at school, high levels of poverty and crime. Community cohesion is viewed as key to strategies for improvement;

and how their children learn and raising aspirations. Object handling workshops provide a forum for discussion with others in the community and often act as a starting point for people to tell their own stories for the first time.

*Celine West is the Head of Learning and Access at UCL Museums & Collections (University College London), working across the university's diverse collections to develop learning opportunities for a wide range of audiences. Prior to this, Celine worked for UCL Museums & Collections as Education and Access Officer, focusing on delivering outreach workshops to school students and family learning groups all over London. She has also worked for Brighton & Hove Museums as Children and Families Education Officer, and completed an MA in Museum Studies at the University of Southampton.*

Haringey has been a leader in parental involvement in schools and in creative work with museums partnering schools for the past decade. This paper analyses the special impact a university museum can have in this context, with museum outreach used to engage parents not only in new subjects and their own creativity but also in understanding more of what

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Table 4:

## **The Value of Integrating Formal Learning**

Foo Su Ling (National University of Singapore, NUS)

Most museums offer a range of informal learning opportunities through talks, workshops and short courses, usually associated with their collections and exhibitions. Whilst a university museum may provide avenues for such free choice learning, it should also be mindful of synergising with and providing support for the mainstream academic pursuits of its parent institution. This active participation in formal academic goals may be approached through integrating the museum's resources – exhibitions, collections and professionals – into relevant faculty curriculum. As part of an education institution, a university museum is also in a compelling position to participate in the school system. Collaborative efforts and regular dialogue with teachers generate ideas on how museum trips enhance lesson plans and learning experience. Pronounced integration with formal curriculum differentiates a university museum's programming from the largely leisure-based approach embraced by state and private museums. It is a direct and tangible way of participating in the national education system. This presentation introduces NUS Museum's initiatives towards greater participation in formal education offered by the university and community schools, the challenges encountered and the benefits of continuing to widen the Museum's involvement in the formal education arena.

*Foo Su Ling is a Manager at the National University of Singapore (NUS) Museum where she designs and implements programmes promoting the use of museum resources in teaching, learning and research. She initiated the Paper-to-Gallery series, an exhibition platform encouraging NUS' academic community to present research findings in a visually enriching format through curatorial strategies.*

*Su Ling curated 'Sculpting Life', an ongoing exhibition of works by late Singapore sculptor Ng Eng Teng who explored the human condition, relationships and identity. This is used by schools for comparative studies with the styles of modern European sculptors. Su Ling holds a Masters of Arts (Southeast Asian Studies) from the National University of Singapore and a Bachelor of Engineering from the Nanyang Technology University.*

Table 5:

## **Family Matters: the role of university museums in intergenerational learning**

Rebekah Moran (University of Reading, UK)

Most people's first visit to a university museum is as part of a school trip or on a family outing. As university museums we focus time and resources on developing engaging programmes for schools but what is being done with families? When engaging with 'the wider community' there is no curriculum and groups are self-selecting, mixed-ability and ephemeral – so how do we design, market and map this kind of informal learning? Family learning programmes often represent a marketing coup and a boost to visitor figures but they also raise questions about style of delivery,

modes of assessment and most importantly the validity of such learning within a university context. This session aims to look beyond the 'glitter and glue' and engage with the pedagogy and policy underlying family learning initiatives. It will also explore how such theory intersects with logistical and ethical issues in the design, delivery and assessment of family learning. Finally, it will investigate how family learning can tie into key government learning initiatives, meet university widening participation objectives and provide university students with key transferable skills through innovative 'family learning volunteer' programmes. In this way this session will illustrate that intergenerational learning is an important area of potential growth for university museums.

*Bekky Moran is a museum educator with 13 years of professional experience. Over this period she has established herself as a specialist in 'family learning'. She currently works as Learning Manager for the University of Reading Museums & Special Collections Services where she has developed an innovative family learning programme. Bekky's work with university museums and collections builds on her previous experience as Family Learning Officer at the British Museum and as Learning Officer at the Royal Naval Museum. She now delivers 'family learning' training courses for the Museums Association, 'Renaissance' and Arts Council England. She is also a member of the European Family Learning Network and participated in their recent training and networking course in Finland.*



Table 6:

**University Museums as Motivators for Science Engagement**

Janet Stott (Oxford University Museum of Natural History)

There is widespread concern in the UK and US about the dwindling number of students who choose science for university and careers. Research has shown that the teenage years are a time when many students (particularly girls) turn away from science. Many factors have been identified as contributing to this shortfall, including lack of opportunities to do science, lack of high quality maths and science education, peer pressure, a lack of encouragement, and misguided student perceptions about science, scientists and their ability to pursue science careers. As institutions with access to tremendous scientific resources through the university, and a public mission, University Museums are ideal places to address this crucial issue. This panel discusses activities in three major Natural History Museums and a Museum of the History of Science that aim to inspire and excite students about science.

**Sixth Form Study Days and Science Behind the Headlines**

Sarah Lloyd (Oxford University Museum of Natural History)

The Oxford University Museum of Natural History runs a series of themed science study days for up to 300 Key Stage 5 students. The day's programme includes short lectures from academics and curators and a range of smaller group activities. The programme always features an activity called 'Science Behind the Headlines'; a small group discussion framed around a theme taken from science stories in the news and focused on a

topic covered in one of the lectures. Groups are facilitated by scientists from within the University. Scientists are given a framework to work with. Those with little experience can support the more experienced and everyone willing to contribute can be involved in the programme. Uptake from both schools and academics is very strong; the University Museum context provides an ideal opportunity for students and scientists to engage. Each discussion is unique, however 'Science Behind the Headlines' enables students to understand the impact that science has on their lives and provides role models to inspire students to consider a career in science.

*Janet Stott is Head of Education at Oxford University Museum of Natural History*

*Sarah Lloyd is Secondary Education Officer at Oxford University Museum of Natural History. Both Sarah and Janet have a background as secondary school science teachers. OUMNH has considerable experience in working with secondary school students and a particular interest in teaching evolution.*



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Table 7:

## **A non formal science programme for teachers at the University of Mexico**

Dr Carmen Sanchez-Mora  
(University of Mexico)

University museums have become a vital link between universities and their communities as important sources of formal learning outside the classroom, as well as places of informal learning for visitors of all kinds. There is also another line of education, the so called non formal, that serves as a bridge between the world of the university and the many and varied communities outside it.

This presentation is about the role of UNIVERSUM, a science museum at the National University of Mexico in formal and informal learning, but mainly in the non formal one. This museum was established in 1992 and has more than 22 000 square meters and over 800 interactive exhibits. The museum is essentially entertaining and accessible while strongly linked to the national educational agenda providing an important program geared towards schools. As an informal educational resource, Universum is a prime site for learning about learning and about learning to learn. The most important thing is that being a university museum, Universum has the possibility to engage on learning research with many of our faculties, researchers and students.

But the main contribution we could share with other institutions is our experience in a different form of education: the non formal one, proposed by Coombs in the 1970's. Coombs emphasized the need to develop different educational approaches other than formal

education, that he called informal and non formal education. With these terms he wanted to highlight the existence of an education outside of the regular school programs. But at the same time, Coombs was very clear about referring to those activities that were organised intentionally to achieve some educational goals as non formal education. Non formal education is organised and systematic and is directed to specific population groups. Many common practices in our museum related to non formal education include lecture cycles, conferences, courses and workshops. We have developed an interesting approach and methodology related to this form of education, that permits all the public who for many reasons is far away from schooling, to become scientifically and technologically literate.

*Carmen Sanchez-Mora was born in Mexico City in 1950. Her present position is Deputy Director of Studies and Training in Science Communication, National University of Mexico (since 2000). Her fields of expertise are Museum studies, Scientific illustration, Science communication, Didactics of Science and Biology. Her main studies are Ph.D. in Science Education, University of Mexico (2000), Master in Science, University of Stanford, CA. (1996), and she is a Bachelor in Biology, University of Mexico (1972): She also owns a Diploma Degree in Museum Studies (2001). Carmen Sanchez-Mora is the author of several research papers on museum studies, and she is the author of six books on science communication, four text books on Biology and twelve museum lay-outs. She is an Academic advisor of 5 graduate students in the field of Science Communication, and 6 in Biology (Bachelor level).*

Table 8:

## **The Role of University Natural History Museums as Centres for Public Engagement in Conservation and Wildlife Research**

Chris Jarvis (Oxford University Museum of Natural History, Oxford, UK)

With growing public awareness of the issues of global warming, biodiversity and habitat loss, university museums are perfectly placed to bridge the gap between the varied habitat and wildlife conservation groups, academic researchers and the general public. The Oxford University Museum of Natural History has run a large public event for the last 4 years called 'Oxfordshire Goes Wild' at which the general public gets to meet local and national conservation groups and academics working in these fields. Whilst promoting the museum as a place to gather trustworthy scientific information on these issues, the event also allows an 'All under One roof' venue for the public and conservation groups to meet, discuss important local and global issues and raises peoples political and ecological literacy by offering them information about local organisations with which they can become involved. This type of event raises the profile of the museum as a place of active research and as a hub for parties interested in becoming more active in conserving the natural world around them.

*Chris Jarvis has been the Education Officer responsible for Early Years, Primary, SEN and Family education at OUMNH since 2002 having previously been an Early Years teacher. At college he studied Philosophy and History rather than science, having been put off by his Biology teacher at secondary school, but he has always had an active interest in Natural history,*

*collecting live and dead specimens of animals as well as fossils and rocks' and reading widely on the subject. He writes and draw cartoons based on Natural History and has also proof written children's books on the subject.*

Table 9:

**Harnessing the history of science and the development of special exhibitions to support science education in schools**

Christopher Parkin (Museum of the History of Science, Oxford University, Oxford, UK)

The Museum of the History of Science houses a world class collection of scientific instruments and models with a particular emphasis on the early modern period. The museum maintains a programme of special exhibitions which are developed in combination with academic research into specific aspects of the collection which can appear highly specialised and inaccessible to public audiences.

Over the last four years the museum has developed a formal education programme for schools which now offers a range of workshops and study days at secondary level, several of which have been developed in conjunction with special exhibitions. They offer students the opportunity to engage with cross-curricula learning experiences in a novel environment informed by current research in the history of science. In particular, the interpretation of the history of science enables students to relate to science in its broader cultural and social contexts highlighting many aspects of 'how science works'. For some students this historical approach, drawing on the stories of individuals involved in the making of science, can provide an additional source of

inspiration and motivation. At Key Stages 3 and 4 the workshops are often best suited to students identified as 'gifted and talented'.

In this session I will explore how the interpretation of the history of science can be used to support science education in schools, and how curatorial research programmes at a university museum can inform the development of workshops.

*Christopher Parkin has a background in science teaching and has taught in a range of secondary schools in the maintained and private sectors. After completing an MSc in Science Communication at Imperial College in 2001 he moved towards museum education and over the last five years has led the development of a new Education Programme at the Museum of the History of Science at the University of Oxford. He has particular interests in curriculum development and informal learning experiences.*





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Table 10:

## **The community service of the Ghent University Zoology Museum: a cup of t's**

Dr. Dominick Verschelde  
(Curator, Ghent University Zoology Museum, Gent, Belgium)

The Ghent University Museum of Zoology not only provided guided exhibitions to the general public, but is more and more focusing on organising fun workshops and practical exercises. These are given to all members of the community: families, kindergarten schoolchildren, students of the primary, secondary, and high schools as well as adult education. Our approach is an informal teaching of formal learning; we offer 'tantalizing teasers to taste Science'. We teach the public to use their senses to observe, and their mental sensibilities to create critical ideas; all this in a fun and passionate way instead of the commonly believed 'boring scientific way'. We allow high school trainees and apprentices of unemployment offices and the Department of Social Service to work and train in our museum thus getting a taste of the immense workload surrounding a university collection.

But this is not a fairy tale, as it is not without some bitter side effects: not all students are as interested in joining an excursion chosen by their teacher, problems in attitude and motivation can also occur in apprentices of the unemployment office, but the hardest challenge comes from persons sent by the Department of Social Services as they carry the psychological burden and background along which brought them to their predicament in the first place. Universities and university museums have a duty not (only) towards a small part of the

community, in carrying out research and training students to get a degree, but need to focus on the entire population in order to get the critical scientific way of thinking into the society. Taking all of this in regard, UMAC does not only stand for 'University Museums and Collections', but even more so for 'University Museums and Communities'.

*Dominick Verschelde has a masters degree in Zoology and wrote a thesis on Systematics of Marine Nematodes. Between 1990 and 1996 he described many new species which were published in 10 international papers. In 1997 he became the conservator/ curator of the Ghent University Zoology Museum, where he teaches and gives practical courses to university students. But his main objective has always been to open the collection and Museum to the general public in any way he can, and ensure its importance to the university.*

## **Friday 19 September**

### **9.30am: Keynote address Professor Amareswar Galla**

(University of Queensland,  
Brisbane, Australia)

### **The University Museum as a Site for Intercultural Dialogue and Sustainable Development**

The relevance and significance of university museums continue to challenge both academics and bureaucracies. Several universities have opted for high profile art museum initiatives to engage with their stakeholders. There are still no easy answers for research collections that are not amenable to visualisation and interpretation due to legacies of their collecting histories. The imperatives of

minimising global warming on the one hand and the challenges of promoting social cohesion provide university museums new opportunities to engage with communities. This presentation addresses some of the challenges and calls for the need to develop new and innovative approaches in promoting sustainable heritage development through university museums.

*Amareswar Galla was educated in both south and north India including the prestigious Jawaharlal Nehru University in New Delhi. He provides strategic cultural leadership in Australia and the region as the Professor of Museum Studies at the University of Queensland and the founding Convener of the Pacific Asia Observatory for Cultural Diversity in Human Development in partnership with UNESCO  
([www.pacificasiaobservatory.org](http://www.pacificasiaobservatory.org),  
<http://www.pacificasiaobservatory.org/>)*

*He is the Chairperson of the ICOM Cross Cultural Task Force (2004-2011) and a Trustee of the Pacific Islands Museums Association. Prof Galla has led research and capacity building 'fingers in the dirt' projects on all the continents of the world during the past three decades dealing with culture as the fourth pillar of sustainable heritage development. A recognised champion of cultural democracy, he has been bridging the gulf between the academy and community constituencies through advocacy and applied work in the Pacific Asia Region.*



## 10am: Concurrent breakout sessions:

### 1. University Museums and their relationship to the city

#### The role of the university museum in community development

**David Ellis** (Director, University Museums & Acting Director, Community and Alumni Engagement (Cultural), The University of Sydney, Australia)

The development of universities as cultural participants in the cultural life of a city is a new and exciting development that in many cases has been lead by the university's museums. The resulting change in the perception of university museums, from both within the institution and from the broader community will be discussed together with university museums unique placement to be cultural 'players' and leaders within their university and community. With direct call on experts across a diverse range of subject areas they have an ability to provide an extraordinary range of public programs from performances, concerts, and artist interventions to more traditional lectures and forums. The benefits can be enticing. For some museums that have gone down this path and strategically aligned themselves with their university's goals these developments have lead to an increased visibility (internal and external) and indeed funding (including new buildings and increased staffing numbers).

The University of Sydney's Museums and their role in developing and defining the University as a cultural precinct will be taken as a case study. The relationship between the cultivation of diverse audiences

and benefaction (no longer just the domain of alumni) will also be explored.

*David Ellis is Director of University Museums, comprising the Macleay Museum, Nicholson Museum and the University Art Gallery at the University of Sydney in Australia. He has a background in the visual arts and has over thirty years experience working across the museum, library and gallery sector in exhibition development and management positions. Prior to joining the University in 2003 he was program manager for museums at the New South Wales Ministry for the Arts where he managed a grants program for museums and advised on museum policy. As an artist he has works in many regional, state and national collections in Australia.*

#### Contributing to urban regeneration: the power of 'In Touch' at The Manchester Museum and IWM North

**Adele Finley** (The Manchester Museum, University of Manchester, UK)

The presentation will illustrate how university museums, through partnerships with other cultural venues, FE providers, community groups and other service providers, can engage with disadvantaged individuals in Greater Manchester and contribute towards economic inclusion and regeneration. The 'In Touch' volunteer and training programme targets individuals across Greater Manchester that are socially and/or economically excluded. It is supported by the Heritage Lottery Fund for three years and offers participants the opportunity to find out more about museums and heritage, update skills, gain a recognised literacy qualification and

undertake a sustained period of work experience as a museum volunteer. Evidence from the evaluation of the programme at the end of Year 1 suggests that it is very successful, both in terms of recruiting and sustaining contact with hard to reach groups and also in terms of benefits for individuals; participants report that the programme has had a major impact on their self confidence and motivation to progress into employment and further learning. The project's success is dependent on the close working partnerships developed with service providers, community groups and government agencies. Partners recognise the impact and potential of the project on employment and the development of key skills for employability and engagement in the community. The presentation will reflect on the successes and difficulties of this innovative project. It will highlight the partnerships that are available and the impact such partnerships and projects can have on individuals, organisations and communities.

*Adele Finley is Volunteer Co-ordinator and 'In Touch' Project Manager at The Manchester Museum. She has 10 years' experience of working in cultural heritage organisations and has a vast array of experience in project management relating to the development of volunteer training schemes for people at risk of social, cultural and/or economic exclusion. In 2003, Adele worked in collaboration with a national partner at The British Museum to develop a volunteer programme at the Manchester Museum recruiting, training and managing a core team of 30 volunteers as object handlers on the Museum's galleries. In 2005/06 she concentrated her efforts on promoting access and inclusion through volunteer*

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*led initiatives, working with colleagues at the Imperial War Museum North to develop a new and innovative volunteer training and progression programme. The 'In Touch' project specifically targets disadvantaged individuals and promotes access to heritage, re-engagement with learning and improved prospects for employment. This project is endorsed by the Heritage Lottery Fund until 2009.*

## **University Museums in a University City: University of Tartu Museums in the Service of Local Community**

**Reet Mägi** (Director of the University of Tartu Museums, University of Tartu, Estonia)

University museums bring academic potential to bear on community development in culture, education and tourism. Tartu as the seat of Estonia's oldest and only classical university provides an excellent example of this. Tartu is a place where the university has for a number of centuries played an important part in shaping the face and identity of the city and the entire nation. The University of Tartu Museums is a university institution consisting of University History Museum, Art Museum and Natural History Museum. The museums have the potential, the capacity and the tradition to provide services for the development of the community. The university museums hold a series of unique collections. They are located in historical university buildings, a number of which represent important tourist sights and are regarded as symbols of the city. Being part of the university system, these museums can draw on experts from other university units, as well as work together with

other cultural activities of the University. The paper will present of the role that the museums of the University play in developing culture, education and tourism in the city of Tartu. It will also present these museums' position in the University and how they are supported by the University.

*Reet Mägi graduated in History from the University of Tartu and later took a graduate degree in European Studies at the University's EuroCollege. She has been Director of the University of Tartu Museums since 2005 and Director of the University History Museum since 2004. Before that she worked 9 years in the Rector's Office. In 2002-2004 she served as Director of Administration of the University of Tartu. For a shorter time she has also worked at the Estonian Literary Museum.*

## **2. University Museums and hard-to-reach audiences**

### **Behind the Façade: Bringing museum staff and new audiences together**

**Susan Birch** (Community Education Officer, Oxford University Museums and Collections Oxford University, UK)

The Behind the Façade project paired four groups from "non-traditional" audiences with one of the University's Museums (The Ashmolean, the Museum of the History of Science, the Oxford University Museum of Natural History and the Pitt Rivers Museum). The four groups included users of the city's Nightshelter for the homeless, adults with learning difficulties, the visually impaired and children with special needs.

Following introductory outreach sessions, the participants were given behind the scenes tours by members of staff - from receptionists to curators. They photographed their visit, where appropriate, and interviewed the staff, finding out not just about the museum, but also each staff member's own particular working environment and personal experiences. The photographs and interviews were used as inspiration for a series of workshops, led by the professional artists, and resulted in art installations exhibited at the museums.

This project provided a unique experience not only for the community participants, but also the museum staff. This mix of new audiences and non-front line staff allowed for learning to take place on both sides. It enabled us to see the real and perceived barriers and anxieties that existed on both sides and to try and work towards alleviating them.

*Susan Birch is the Community Education Officer for Oxford University Museums and Collections. The role involves attracting new audiences to these traditional museums by creating and delivering community outreach programmes. She has been in the post since 2005. In the previous 5 years Susan worked and volunteered for museums across the Midlands, experiencing everything from photographing corsets and recreating the Home Front to designing leaflets and organising family activities.*



### Hot science/cool programming-science outreach at the Redpath Museum/ McGill University

**Ingrid Birker** (Public Programs, Education and Science Outreach, Redpath Museum, McGill University, Montreal, Quebec, Canada)

For over one hundred years, the Redpath Museum at McGill University has worked with young Canadians to inspire curiosity and interest in science. One of the Museum's first science outreach programs, the bilingual *Family Discovery Workshops*, was started in 1993 and nominated in 2000 for the Michael Smith Science Promotion Award. These Workshops enable young children and their families to learn about science in a relaxed and informal atmosphere. Other science outreach programs include the Museum's dynamic *Hands-on science in the classroom* (see: [www.mcgill.ca/science/outreach/schools](http://www.mcgill.ca/science/outreach/schools)) and *Hot Talks/ Cool Science* (see: [www.mcgill.ca/science/outreach/hottalks](http://www.mcgill.ca/science/outreach/hottalks)) where McGill scientists presented talks at local high schools. Last year's lively schedule provided "specimen handling sessions" for over 3,000 students, from as far afield as a high school on a remote military base to the Mohawk immersion school at Kanien'kehaka Raotitiohkwa Indian reservation. Both the weekly *Super Science Documentary* film series (see: <http://www.mcgill.ca/science/outreach/documentaries/>) and the *Freaky Friday* presentations, where McGill scientists bust myths and popular misconceptions (see: [www.mcgill.ca/science/outreach/freakyfridays](http://www.mcgill.ca/science/outreach/freakyfridays)), are held in the atmospheric Victorian lecture hall.

The total number of participants in science outreach programs this past year was close to 18,000; almost half

the museum's total visitorship. There were twice as many french students compared to english, and university students represented 28% of the annual attendance, which is four times the proportion in a general public museum.

In 2008 science outreach begins with "Soup and Science" lunch hour talks for new undergraduates, followed by Dinner with the Darwins on Feb. 10th, Flashlight tours on Nuit blanche, and Origami dinosaur workshops during the March school break.

*After 20 years as the Curator of Invertebrate Paleontology, Ingrid was recently appointed by the Dean of Science to coordinate all aspects of Science Outreach at McGill University as well as manage the public education program at the Redpath Museum. In 2001 – 2003 she coordinated the renovation of the geoscientific exhibits and galleries and procured the necessary grant funding from the Ministère de la Culture et communications. She has developed and produced bilingual travelling exhibits such as High Diversity; Mapping the Past; Nine frogs and a toad, and Wanted Alive!. In 2002 she published the bilingual booklet: What Building Stones Tell, a hands-on walking tour of local fossils, rocks and building stones. Ingrid is a long-time member of Biological Curators Group, the Geological Curators Group, the Society for the Preservation of Natural History Collections, and the Canadian Museums Association.*



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## **Ways of Seeing: An annual programme run in partnership with the Cambridge Mental Health Resource Centre**

**Gill Hart** (The Fitzwilliam Museum, University of Cambridge, UK)

This project was devised by staff at Cambridge Mental Health Resource Centre and the Fitzwilliam Museum Education Department. The aim was to move towards a programme that was inclusive and did not involve segregated access for people recovering from mental health problems. Sessions took place at the Resource Centre and were open to service users and the general public. Drop in sessions led to a 5 week course that gradually moved away from the Resource Centre and into the museum.

A quote from a participant:

'I walked past a couple of paintings in the museum that we had looked at as a group. I felt such a shiver of delight as I looked at a painting I'd otherwise paid little mind to - thinking about what I knew about it now. The joy of recognition; the beginning of knowledge & skills.'

Some participants then signed up for a ten week course taking place in the Fitzwilliam Museum and at Kettle's Yard. Members of the public booked places on the course (30% of the places were allocated to those referred by CMHRC). Participants visited different departments within the museum and met Keepers, Technicians and other staff as well as taking part in group discussions and debates.

For the conference I would like to briefly describe the project as outlined above and also discuss

- Successful partnership work

- Evaluation of this kind of project
- Integrated models of working – this specific project involved working with mental health service users but is a model that is adaptable to other groups and individuals
- Challenging perceptions – we got a lot of colleagues involved in this project and witnessed a mutual development of understanding between new audiences engaging with the museum's collection and staff engaging with new audiences.

*Gill Hart is an Arts Professional dedicated to engaging as wide an audience as possible. She taught History of Art at the National Gallery in London before working in a community venue for Glasgow Museums as an Education and Access Curator. She has been working at the Fitzwilliam Museum since October 2006. As well as co-ordinating and managing education programmes and events within a large organisation she has a vast experience of teaching a wide range of audiences. In her current role she spends a lot of time teaching in community venues and hospitals as well as in the Museum. She is particularly interested in developing research into multi-sensory approaches to paintings.*

## **3. Strategic re-alignment to reach specific communities**

**The Challenge of renewal: NTNU-University museum in Trondheim (VM), Norway, meets the community.**

**Axel Christophersen and Morten Steffensen** (NTNU-University Museum of Archaeology and Natural History, Trondheim, Norway)

The renewal process ("Nye VM" - "The new VM") started at the

initiative of the museum director in 2005, and was a response to a challenge from the University on how the museum could play a stronger role in the outreach activity of the university. An outline of a concept and a renewal plan was worked out by a group of internal and external experts to start a process of renewal from 2007–2014. The essence of the renewal plan was to establish stronger links between the community and the university, by establishing a knowledge-based center for attractions, communication and learning related to science, technology, natural and cultural history in the center of Trondheim. In the presentation we will present where we are today and where we want to be in 2015, pinpointing some of the challenges we have experienced so far, and the challenges we expect to encounter in the time to come.

*Axel Christophersen has a Ph.D. from the University of Lund, Sweden in Historical Archaeology and was appointed a professor in Historical Archaeology at the Dept. of Archaeology in the Norwegian University of Technology and Science in 1998. Since 2003 he has been Museum director at the NTNU-University Museum of Archaeology and Natural History (2003). In 2005-6 he was a member of an official committee considering the role and responsibility for the university museums as a part of the national university structure and from 2008 he has been a member of the steering committee OECD Global Science Forum. He has ongoing projects in China and Afghanistan on culture heritage management. As museum director he has specifically worked (theoretically and practically) with museum based research-, collections and dissemination strategies within*

the university system.

*Morten Steffensen is Head of Exhibitions and Public Programmes, at the NTNU Museum of Natural History and Archaeology. He was Cand. Phil, University of Bergen, Norway in Mass Communication and Cultural Interpretation (1989), and has extensive experience in science communication and project development.*

### **The Museums and Cultural Heritage System: new politics of accessibility to the cultural heritage of the National University of Colombia**

**Edmon Castell** (Vicepresidency for the Bogota Campus, Museum and Cultural Heritage System, Universidad Nacional de Colombia)

In the National University of Colombia currently exist 25 museums and collections including art, medicine, natural science, anthropology and history. Taken together, they comprise the largest, most diverse and most important museum in Colombia, and also the least known. The collections are the product of the conservation and researchwork of the University in its 140 years of existence. In the last years, the National University of Colombia not only has become more aware of the importance of its cultural and scientific heritage, but also of the marginality of the work in the university museums.

For that reason, in 2006 the university began to work on a Museums and Cultural Heritage Project to develop policies in the university about the conservation, acquisition, documentation, research and communication of its own cultural heritage.

The National University of Colombia hopes, through the development of a stronger, structured, ethical, responsible, efficient and representative project about Museums and Cultural Heritage to be better prepared for current challenges. In addition, the project hopes to generate a new landscape of accessibility to the museums and collections of the National University of Colombia. In short, the Museums and Cultural Heritage System of the National University of Colombia, through a "Museums portal" located in a colonial building in Bogotá known as Claustro de San Agustín (Cloister of St. Augustine) seeks to highlight the cultural heritage of the university, and become, beyond the classrooms and research centers of the campus, an important reference for the meeting of teachers, students, citizens and other cultural and academic institutions.

*Edmon Castell is geographer and has degree in Human Geography and a M.A in Museum Studies. In the field of museum work he began his activity as a documentation officer in the Museums Network of the /Metropolitan Area of Barcelona and as a researcher in the Department of Teaching in Social Sciences/ of the University of Barcelona. Subsequently, he promoted and directed the WIND-MUSEUM, an interdisciplinary museum about Geography, History and Anthropology. Between 2003 and 2007 he worked as a museum professional at the city museum of the Metropolitan Area of Bogota, The Government of Arauca (a region in the North Colombia) about the XIXth Bolivar Campaign, the Colonial Art Museum of Bogota and the National Library of Colombia. He is currently the advisor to the Vice President of the National University*

*of Colombia, where he directs the System of Cultural Heritage and Museums. He also participates in the management committee of the first M.A. in Museum Studies in Colombia.*

### **2pm: Keynote address**

**Jane Pickering** (Peabody Museum, Yale University, USA)

### **Ivory Tower or Welcoming Neighbour? Engaging Our Local Communities**

The Yale Peabody Museum is situated in the economically and ethnically diverse urban environment of New Haven. For over ten years the museum has run extremely popular cultural festivals that attract a diverse audience of thousands, but we discovered that attendees rarely came from the city itself. Clearly, having high-quality programming was not enough to attract our local community. To investigate this issue the museum launched a yearlong research study to address the following questions: What is the perception that residents have of the museum and what are the barriers to their engagement with the museum? How can we serve visitors from our neighbourhood? How does being part of Yale University affect people's relationship with the museum? Our results were comparable to other studies by urban institutions but there were some differences that are of particular interest to university museums. For example, we discovered that negative opinions about the university were a significant barrier. There was also confusion as to our target audience, and a perception that our programs would not be of interest to "regular" people. University museums need to make considerable efforts if they hope to attract and serve non-traditional





# abstracts and biographies

museum-goers – particularly changes in how they communicate and partner with the community. New initiatives at the Peabody include programming for local teenagers, diversity training for frontline staff, new outreach programs, and targeted marketing plans.

*Jane has nearly 20 years experience in university science museums. She began her career at the Oxford University Museum of Natural History where she was Assistant Curator for Zoology. After a year as Senior Curator at the Royal College of Surgeons in London, she moved to the U.S. to be Director of the MIT Museum. In 2002 she joined the Yale Peabody Museum where she supervises all aspects of public programs and serves as Deputy Director. Jane has an MA in Natural Sciences from Cambridge University, an MSc. in Museum Studies from Leicester University, and is an alumna of the Getty's Museum Management Institute.*

## 2.30pm: Panel Session

### The internal audience as leisure users

### Beyond Teaching: Out of Hours at the Grant Museum

**Jack Ashby** (Grant Museum of Zoology and Comparative Anatomy, University College London, UK)

To a large extent university museums are dependent on their governing institutions for operational funding and support, space and staffing. At the Grant Museum of Zoology, we identify UCL students and staff as our primary audience in order to advocate our work and worth. We strive to attract the UCL community to use the collection informally, in addition to

academic teaching. These two formats enhance each other.

UCL students and staff attend the Museum's public events. Not only does this communicate our value to UCL, but as our local community they can be easier to attract than people further afield. Internal communication systems allow for cheap, efficient marketing. We run free specimen-based activity days for families, which succeed in attracting UCL staff as well as the wider public, and programmes of innovative, light-hearted, evaluation-driven events for adults which interest students too. These include exhibitions, hands-on activities, talks, discussions and film nights. Themes addressed are animal-related, but look beyond individual disciplines to attract students and staff with wider interests. Choosing topics that pique our colleagues' interests, but are fun enough to encourage them out of work hours and bring in the public as well are a recipe for success at the Grant Museum, with visitor figures increasing 1000%.

*After studying Zoology at Cambridge University, Jack Ashby went on to work in the Learning Department of the science centre At-Bristol delivering public and schools workshops. In 2004 he was appointed at the Grant Museum, UCL, with the task of starting a new Learning and Access Programme to open up the Museum to new audiences. This included the wider UCL community, schools, adults and families. He especially enjoys programming events for adults, and is interested in more innovative techniques for engagement. Working in a teaching collection allows him to act as a strong advocate for object based learning.*

### In a Different Light: An Event with a Difference

**Joy Todd** (Oxford University Museums and Collections)

A case study of this unusual evening event of music, light, dance and some more traditional museum activities at the Pitt Rivers and Oxford University Museum of Natural History. Running for 4 years now, it regularly attracts up to 3000 university students, staff and local people to the visit the museum as part of a night out. In 2007 it won the Award for best event for Museums and Galleries Month.

*For four years Joy has been the Volunteer Coordinator for the six Oxford University Museums and Collections. A trained science teacher, she has previously worked as Education Manager at the National Space Centre and at various science centres in the South West.*

### Polyteekkari Museo – Polytechnical Students' Museum: Why do the technical students need a museum of their own?

**Tiina Metso** (Doctorate student of history at University of Helsinki, Finland)

Finnish student traditions have their roots in mid-17th century. Since then Finnish students have had unique symbols and traditions, which have reached their modern state through adaptations and loans mainly from neighboring countries. A subspecies of Finnish student evolved in late 19th century, when technical higher level education started in Finland. The modern students of technology needed ways to identify and to separate themselves from the much

larger mass of the university students in Helsinki and the general academic student population.

This need for an identity has led to several symbols which are still in active use, the most visible being a student cap with a large tassel as well as a whole culture of overalls. Today's technical students – like their forbearers – are clearly identified as members of this very unique and well known subspecies of Finnish students: TEEKKARI!

Just the word: TEEKKARI brings a knowing smile on Finns' faces. Practical jokes, tasseled caps, demonstrations and general public jolliness around May 1st are the trademarks of these happy technical students. But behind the jolliness there is a carefully researched, maintained and presented tradition which spans over 130 years.

The presentation would cover the roots of Finnish student traditions since 1640, and the development of the technical students' traditions since 1870's. With plenty of pictures I would like to demonstrate why the TEEKKARI's are worth a museum of their own, and why the tradition is so highly regarded that the students themselves bother to maintain a museum. The museum is not by far a mainstream sight – the students like to experiment and innovate, and the museum reflects their unprejudiced approach with a smile.

*Master of Arts (history, University of Helsinki), doctorate candidate in same field Univ. of Helsinki. Born in Rovaniemi, Finland (proud to be born on the Arctic circle...)  
Current position: Technical University Student Union (founded in 1872) archivist and manager of the*

*Polytechnical Student's Museum (est. 1958).*

*Research interests: academic traditions and etiquette, students honor duels 1808-1939 at the University of Tartu, Estonia (thesis topic), academic traditions exchange and international connections, student songs, Finnish, Estonian and Baltic German student organizations history etc. as well as military history of the Baltic Sea region during 21st c. Published books and international articles on the same topics.*

### **Running a museum without a museum**

**Mirna Heruc** (Art & Heritage Collections, The University of Adelaide, Australia)

The University of Adelaide (founded 1874) is a third oldest university in Australia. It has 23 collections that represent the wide range of its academic research across the arts and the sciences. A central challenge in utilising these collections is the absence of a comprehensively representative museum.

We have developed awareness of the university's collections through strategic public programs of focused exhibitions, discussion forums and partnerships. From 2004, the first year of Art & Cultural Heritage operations, these activities have enhanced key

University activities while proving to be of significant interest to the general public.

Our core audience at the outset was principally staff with an interest in culture. These people also tended to be patrons of the other institutions

situated on the cultural boulevard of North Terrace alongside the University: the South Australian Museum, Art Gallery of South Australia, State Library and the Botanic Gardens. Students have been harder to entice, but we now attract a growing number – mostly higher degree candidates. The university community has thus provided informed participants for events. Further, university staff have come forward as volunteers within Art & Heritage programs, their knowledge of the university proving to be a particular asset. The cycle of staff – audience member – volunteer has proved to be a particularly productive if unexpected aspect of our activities.

*Mirna Heruc was born in Zagreb, Croatia and migrated to Australia in 1979. She is trained as an anthropologist and a teacher, studying at the University of Adelaide. Appointed Art & Heritage Collections Manager, University of Adelaide, 2004, assuming responsibility for visual arts and a wide range of other collections and public cultural activities. Prior to this she had worked for ten years at the Nexus Multicultural Arts Centre, Adelaide, from 1996-2004 as Executive Director, organising programs of visual arts and performing arts, community extension and engaging in multicultural advocacy.*









Information in this handbook is based on that available on 20 August 2008. While every effort will be made to realise the advertised programme, the organisers reserve the right to change any aspect of the programme and other arrangements should circumstances demand.



### **The Manchester Museum**

The University of Manchester  
Oxford Road, Manchester, M13 9PL  
tel +44 (161) 275 2634  
email [museum@manchester.ac.uk](mailto:museum@manchester.ac.uk)  
[www.manchester.ac.uk/museum](http://www.manchester.ac.uk/museum)

### **The Whitworth Art Gallery**

The University of Manchester  
Oxford Road, Manchester M15 6ER  
tel +44 (161) 275 7450  
email [education.whitworth@manchester.ac.uk](mailto:education.whitworth@manchester.ac.uk)  
[www.whitworth.manchester.ac.uk](http://www.whitworth.manchester.ac.uk)