



From the Margins to the Core? Conference Additional Programme Information

Day 3 - Friday 26 March 2010

Drivers for Change

09.30-10.40

Title: A Change of Heart: Fred Wilson's Impact on Museums



Fred Wilson, Photo by Barbara Thompson, Courtesy of Hood Museum of Art, Dartmouth College

Fred Wilson will speak about the way his 1992 project *Mining the Museum* at the Maryland Historical Society changed the relationship between the staff and the community, the historical society and other local museums, the professional staff and the support staff, black and white. Janet Marstine will consider how Wilson's collaborative process contributes to a new museum ethics by shaping individual and institutional values. By analyzing data from interviews she conducted with Wilson's collaborators in two interventions, she will demonstrate that these projects have helped move institutions towards greater diversity, equality and social engagement.

Chair: Julien Anfruns, Director General of the International Council of Museums (ICOM), and President of the International Committee of the Blue Shield (ICBS)

On 22 January, the International Committee of the Blue Shield appointed Julien Anfruns as the Director General of the International Council of Museums (ICOM), and President of the International Committee of the Blue Shield (ICBS). Before taking up his appointments at ICOM and ICBS, Mr Anfruns was Director of Financial and Legal Affairs at the Louvre Museum (2005-2008), where he was involved in the museum's strategic development missions both in France and abroad. Prior to that, he was in charge of Economic and Financial Affairs at the French Ministry of Culture and Communication (2002-2005) and occupied diplomatic posts at the United Nations (New York), in Finland and in Estonia.

Speaker: Fred Wilson, Conceptual Artist, New York

Fred Wilson's work has been featured in over 100 group exhibitions, including the 50th Venice Biennale (2003) as the American representative, the Whitney Museum of American Art Biennial Exhibition (1993), and the 4th International Cairo Biennale (1992). He has had over twenty-five solo museum exhibitions internationally, and has been the recipient of numerous honors and awards. Among them, the John D. and Catherine T. MacArthur Foundation Award (the "Genius Grant"), Chicago (1999). Fred Wilson is represented by Pace Wildenstein Gallery, N.Y., and currently lives and works in New York City.

Speaker: Janet Marstine, Director, Institute of Museum Ethics, Seton Hall University, New Jersey



Janet Marstine is Director of the Institute of Museum Ethics at Seton Hall University for which she received a three-year Institute for Museum and Library Services Grant. She is editor of *New Museum Theory and Practice: An Introduction* (2005) and is currently editing *Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum*.

Janet Marstine © Seton Hall University

10.40-11.05

Title: Moving forward on all fronts?

A review of how far and in what way issues of diversity have moved from the margins to the core within the context of a national museum? How far have we been successful in driving forwards on equality issues simultaneously and what have been the key drivers for change both internally and externally? The talk will draw on the major HLF funded project Capacity Building and Cultural Ownership- working with culturally diverse communities and address other key issues such as policy making, decision making structures, the role of departments and staff at all levels of the organisation, networking and partnership. It will look at lessons learnt and explore future drivers for change.

Chair: Makeda Coaston, Cultural and Heritage Facilitator & Enabler

Makeda Coaston is an arts and heritage consultant specialising in strategy development, programming and cultural mediation. She has worked with a range of museums, arts organisations and statutory agencies to ensure that programming and professional practices are inclusive of a wide range of interests and audiences. Her work is informed by over 25 years experience working in the arts, culture and media as a producer, project manager, publicist, fundraiser, researcher and journalist.

Speaker: Eithne Nightingale, Head of Diversity Strategy, V&A



Eithne Nightingale is Head of Diversity Strategy at the V&A where she takes a lead on developing and implementing a Museum wide access, inclusion and diversity strategy and as it affects all areas and activities of the Museum. She initiated the 1 million pound HLF funded Capacity Building and Cultural Ownership Programme – working with diverse communities which encompassed research into collections, public programming and the development of partnerships with black and ethnic minority organisations. She has written and lectured on diversity in museums both in the UK and internationally. Eithne has worked in race relations, community development, regeneration and post 16 education and museums for over 30 years. She has worked as a consultant in Bangladesh and South Africa and before coming to the V&A, she ran the community and adult education service and regeneration programmes in the London Borough of Hackney, one of the most diverse and socio-economically deprived areas in the UK. She is also a photographer and a travel/fiction writer.

Break Out Session: Drivers for Change

11.30-12.30

Break Out Session 1a

Title: Leadership and Diversity “Making it Happen”

Cultural institutions need to widen the pool of talent and expertise from which board members are drawn. In spite of the Nolan rules which ensure transparency when board members are recruited, key players in the governance of state-funded cultural organisations remain overwhelmingly white, middle-class, middle aged and male. This matters because Boards set the tone. And diversity matters because it has a positive impact on the ability to narrate stories in new ways for broader appeal. The session will outline what is being done to address the issue.

“**Making it Happen**” is a ground breaking new DVD, produced by the V&A, which explores good diversity practice in the heritage and cultural sector and the wider world of business. The DVD presents a broad spectrum of cultural and corporate leaders who share with the viewer diversity and equalities concepts and theory; common pitfalls for leadership; examples of good practice and a range of innovative and entrepreneurial ideas & approaches to what can be a complex area of work.

The purpose of the DVD is to move the viewer to informed, responsive and relevant thinking which matches the pace of current and future organisational and economic change. “**Making it Happen**” trials have received excellent feedback for the DVD’s multiple applications as a training and development tool. The session will introduce some techniques for discussing the issues of embedding diversity into leadership and day to day business. It is one of the outcomes of the HLF

funded programme Capacity Building & Cultural Ownership working with culturally diverse audiences.

Chair: Roy Clare, Chief Executive, Museums, Libraries & Archives Council



Roy Clare CBE has been Chief Executive of the Museums, Libraries and Archives Council (MLA) since September 2007. He has shaped a substantial transformation of the MLA where he now leads a team of expert staff who are equipped to work nationally and locally with government at all levels, with professional bodies and in concert with a variety of partners.

Speaker: Veronika Harris MSc FCIPD FRSA CERT ED, Head of Training and Development at the V&A

Veronika has 30 years experience in training and development and organisational consultancy, developing programmes for a range of organisations in the public and private sector. Her career began as a teacher of textile design, printing and fashion and working in retail as a Training Manager. From there she worked in Local Government as Training Manager and Head of HR, supporting the changes in modernising Government by implementing Best Value and Diversity.

She joined the V&A in April 2000 and has successfully gained the Investors in People Award for the whole organisation and built major partnerships with other National Museums for management & leadership programmes. She has developed and gained national status for V&A museum qualifications through the V&A Cultural Heritage Assessment Centre and commissioned a Leadership and Diversity film for the sector. A member of the V&A Diversity Strategy group and board member of the American Museums Association Annual Conference 2005/6 she has been key speaker at ICOM, AAM and Smithsonian Training Council 2007, Chair of the Museums Association Conference Nov 2008. Member of project team Abu Dhabi Cultural Heritage professional museum education programme, January 2009 and tutor on the Clore Leadership Programme 2009.

Margot Rodway-Brown, Consultant, Rodway Brown Associates

Margot Rodway-Brown is a graduate in International Relations and Founder/Director of The Adornment Group and Rodway Brown Associates Ltd. She has worked across the private, public and third sectors devising, managing and evaluating training/organizational development projects for fifteen years. She joined the V&A's Training & Development Team in 2006 to work on the Heritage Lottery funded Core Heritage Skills Project and has continued legacy work - recently working with museum directors and corporate leaders to produce 'Making it Happen: Leadership and Diversity in the Heritage Sector'.

Title: Collecting the Margins at the Core? Representing 'Africa' in the collection

The collections of the Victoria and Albert Museum (V&A) have long been presumed to exclude the cultural products of the African continent. However, a recent research project funded by the Heritage Lottery Fund – part of the Capacity Building and Cultural Ownership initiative - found this presumption to be unfounded: Like all British museums, the V&A's collections offer a rich seam of evidence relating to the history of the African continent and to its changing relationship with Britain. But to what extent could this discovery be 'mainstreamed' into the institution's practices of collecting, display and interpretation – and how is this challenge being addressed by other museums?

Chair: Gill Saunders, Africa Curator's Group & Senior Curator (Prints), V&A

As well as being the Senior Curator (Prints) at the V&A, Gill is a member of the Africa Curators Group and is focused on building the V&A collection on Africa and African Diaspora Artists.

Recent publications include *Prints Now: Directions and Definitions* (2006), *Siân Bowen: Gaze* (2007; for Bowen's V&A residency) and *Walls Are Talking* (2010), which accompanies a major exhibition of contemporary artists' wallpapers now at the Whitworth Art Gallery. Her research interests are concentrated on 20th century and contemporary art, particularly prints, drawings and installation.

Speaker: Helen Mears, Keeper of World Art, Royal Pavilion & Museum, Brighton & Hove (Previously Researcher of African Collection, V&A)

Helen Mears is the Keeper of World Art at Royal Pavilion & Museums, Brighton & Hove. Previously she was African Diaspora Research Fellow at the Victoria and Albert Museum. The post was part of a Capacity Building and Cultural Ownership and initiative funded by the Heritage Lottery Fund.

Speaker: Chris Spring, Curator/Artist/Writer; Dept of Africa, Oceania and the Americas, The British Museum

Is curator of the African Galleries at the British Museum and is also responsible for the contemporary and southern African collections. He has published numerous books and articles on the subject of African arts and cultures, particularly contemporary art, textiles and arms and armour, including *African Arms and Armour (1993)*, *North African Textiles (1995)* and *Silk in Africa (2002)* (all British Museum Press). Some of the results of his fieldwork research into the history and development of printed cloth in eastern and southern Africa may be seen in the new displays and video in the African galleries at the BM. His book, *Angaza Afrika: African Art Now* (London, New York and Cape Town, Laurence King, 2008 ISBN 13:978-1-85669-548-0) won the ART BOOK AWARD for 2009 and was accompanied by an exhibition of the same name at the October Gallery, London. His latest book *African Art in Detail* (London and Cambridge, Mass.) was published by the British Museum Press and Harvard University Press in autumn 2009 ISBN 978-0-7141-2581-7.

Chris has worked in Tunisia, Egypt, Kenya, Tanzania, Ghana, Senegal, South Africa and in Mozambique where he has developed a collaborative project with three museums in different parts of the country. In collaboration with the Triangle Arts Trust he initiated the artists' workshop entitled **MUYEHLEKETE – 'The Thinker'** which was held at the National Museum of Art, Maputo, Mozambique in March/April 2008. Another Triangle Arts workshop, **Sansa 3**, supported by Chris and the BM was held in June 2009 at the National Cultural Centre in Kumasi, Ghana.

Chris is also an exhibiting artist www.chrisspring.co.uk and is responsible for the British Museum's growing collection of contemporary art from Africa, including El Anatsui's 'Man's Cloth' and 'Woman's Cloth', Rachid Koraichi's 'The Path of Roses', Romuald Hazoum e's 'La Bouche du Roi' and Kester's 'Throne of Weapons' and 'Tree of Life' (with Dos Santos, Nhatugueja and Math e).

11.30-12.30

Break Out Session 1c

Title: The role of community heritage

An exploration of the work of UK based organisations Black and Asian Studies (BASA), Anglo Sikh Heritage Trail, Black Cultural Archives and Institute of Jainology. What are the similarities or differences in approach between these organisations and how far does their work fill a gap not fulfilled by the 'mainstream'? What are the mutual benefits of collaborative working between the 'mainstream' and the 'community' sectors and how effective are they in achieving this? Do such organisations have a role in influencing the 'mainstream' and how effective are 'mainstream' organisations in recognising and utilising external expertise? Each organisation will give a 5 minute presentation followed by discussion.

Panel Discussion: With representatives from; Anglo Sikh Heritage Trail, Black & Asian Studies Association, Black Cultural Archives and Institute of Jainology

Chair: Colin Prescod, Chair of the Institute of Race Relations

Colin Prescod has worked in academia, film, TV, theatre, and most recently in advisory-curating - advisor to two major permanent galleries, opened in November, 2007, i. London, Sugar and Slavery, Museum in Docklands, London, ii. Atlantic Worlds, National Maritime Museum, London. He served as a member of the Greater London Authority's Heritage Diversity Task Force and contributed to its report 'Embedding Shared Heritage', 2009. He is Chair of the Institute of Race Relations.

Panel member: Harbinder Singh, Director, Anglo Sikh Heritage Trail



Harbinder Singh is the founding Director of the Maharaja Duleep Singh Centenary Trust - Britain's first Sikh heritage based organisation. MDSCT commissioned the memorial statue to Maharaja Duleep Singh & collaborated with the Victoria & Albert Museum in the 1999 'Arts of the Sikh Kingdoms' exhibition. He has overseen the conception and launch of the Anglo Sikh Heritage Trail which now covers the UK.

Panel member: Cliff Pereira, FRGS, Secretary, Black & Asian Studies Association



Cliff is the present chair of the Black and Asian Studies Association (BASA), a voluntary organisation that has been a leader in the promotion of the history of people of African and Asian heritage in the United Kingdom for over ten years. BASA played an important role in the inclusion of the Trans-Atlantic Slave Trade into the national curriculum, and continues to play a part in the democratisation of all areas of the British heritage sector.

Panel member: Rajiv Anand, IOJ Consultant, Institute of Jainology

Rajiv has been working in the field of community heritage, education arts and museums over the last 15 years. He started this work as a Community Museums Officer at Kirklees Museums Service and then re-located to London to work as Diversity Officer at MLA Council. Rajiv has also worked as Youth and Arts Officer for Race Relations Think Tank Runnymede Trust and as the Team Leader Cultural Diversity and South Asian Officer for the V&A. At present he is working as a Museum Consultant on JAINpedia managed through Institute of Jainology (IoJ). This is a large national project working in partnership with V&A, British Library, Bodleian Library University of Oxford and Wellcome Trust on managing major Jain exhibitions from these collections and a subsequent series of related events.

Panel member: Kimberly Keith, Black Cultural Archives



Kimberly is a Trustee on the board of the Black Cultural Archives and serves on the Raleigh Hall Development Project Board to create the UK's first National Black Heritage Centre. She earned her Master of Non-Profit Leadership from Seattle University and is currently pursuing her PhD in sociology at Goldsmiths, University of London, researching how museum practitioners, in both the United States and the United Kingdom, develop and engage diverse audiences in relation to disparate organizational cultures and strategic policies. Kimberly

worked in museums for fifteen years developing educational programs, most specifically programs for at-risk youth and diverse audiences. At the Children's Museum of Seattle she developed the Inside-Out arts and humanities programs for youth residing in public housing. While with the Museum of Glass: International Center for Contemporary Art in Tacoma she developed the Remann Hall Women's Project, a program for girls age eleven to eighteen held in juvenile detention.

11.30-12.30

Break Out Session 1d

Title: Diversity, decision making and democracy

The museum enterprise is increasingly understood as a reciprocal engagement with communities. Yet despite the democratic rhetoric, museums have not yet fully succeeded in creating ethical, sustainable partnerships. Dixon argues that they have failed to realise that the 'contact zone' is a 'political space', where issues of power and conflict come face to face. However, many of these potential conflicts can be ameliorated if multiple convergence points are developed between museum practitioners and audiences before (and beyond) meeting in externally-facing exhibition and events spaces. Dixon proposes that museums, archives and other heritage venues begin to understand their community partners and audiences as active agents, re-casting the traditional role of participants, from 'users and choosers to makers and shapers.' Examples of established and emerging good practice for brokering and sustaining successful, equitable partnerships between heritage providers and community organisations will be explored.

Simon Roodhouse's presentation is based on the three year evaluation of the V&A Capacity Building & Cultural Ownership cultural diversity project undertaken by Safe Hands Management Ltd funded by the Heritage Lottery Fund. In particular the use of social network analysis as an evaluative tool to determine the social patterns of interaction, and levels of penetration between staff in the museum when it comes to engagement with the diversity agenda will be explained. The implications of non formal interactions for the formal management arrangements, structures and systems will be discussed in the context of institutional cultural change.

Chair: Machel Bagues, Director of Abeng Productions

Machel was the project manager for the V&A's successful Cultural Ownership and Capacity Building Project and is now a freelance consultant working with a range of organisations to develop their audiences and their heritage. He is also a Director of Abeng Productions which specialises in making digital Black History educational products

Speaker: Carol Dixon, Heritage Education Consultant & Project Manager

Carol Dixon is a qualified teacher and Information Manager with over 20 years' experience facilitating access to teaching and learning opportunities across the arts, culture and education sectors. She has achieved a high profile in the UK managing a series of successful, national heritage

education projects for organisations such as the Royal Geographical Society with IBG, Institute of Commonwealth Studies, Talawa Theatre Company and Creativity, Culture and Education (CCE). For many years Carol was also responsible for commissioning and managing learning and skills programmes for the London regional division of the Museums, Libraries and Archives Council (MLA London). She currently works as Project Manager of the 2009/10 Poetry and Young People Review, funded by Arts Council England, and is an Associate Director of Positive Steps - the Black British arts and heritage charity, founded by Leon Robinson.

Speaker: Professor Simon Roodhouse, Safe Hands (Management) Ltd

Professor Roodhouse has direct experience of management in the educational and cultural fields as the first Chief Operating Officer for the University Vocational Awards Council, and latterly as the founding Director of the Museum Training Institute where he developed and established national occupational standards of competence for the heritage sector. His senior management experience in higher education includes Dean of the School of Art and Design, University of Derby, Head of the School of Creative Arts, Northumbria University and Head of Academic Development, Bretton Hall, University of Leeds

Currently he is adjunct Professor at University of Technology, Sydney, and Professor in the Institute for Work Based Learning, Middlesex University as well as running his own consultancy, Safe Hands Management Ltd. Until recently he was Professor of Creative Industries at the University of the Arts, London, Visiting Professor at the University of Bolton and adjunct Professor at the Queensland University of Technology, Brisbane. He has written extensively in national and international journals as well as published two books including the Principles and Practice of Cultural Quarters. In addition he has established and is editor of the Creative Industries Journal.

11.30-12.30

Break Out Session 1e

Title: Layers of meaning: curators, collections and communities

With short presentations and a hands on practical exercise, Marilyn Greene, Intercultural Officer at the V&A, and consultant Caroline Reed explore the challenges of capturing diverse perspectives on the rich variety of objects and records in our museums and archives and bringing a new immediacy and relevance to the stories about collections that we document and share. Caroline will introduce the Revisiting Collections methodology for supporting this area of work, developed, piloted and promoted by Collections Trust and the MLA since 2005 and currently underpinning Stories of the World, one of the Cultural Olympiad major projects.

Chair: Morna Hinton, Head of Learning, V&A



Morna Hinton is Head of Learning at the V&A, where she manages a large team of educators and administrators running programmes and developing resources for schools, families, young people, adults, students and creative industries professionals. Her initial training was as an art and design secondary school teacher, with an academic background in History of Art, and an MA in Museum Studies. She joined the V&A Learning and Interpretation Division in 1991, and

worked on schools programmes, gallery interpretation and visitor research before taking up her current position in 2002. She is currently developing a research project on sketching in museums by HE students.

Speaker: Caroline Reed, Museum and Heritage Consultant

Caroline Reed is an experienced curator and consultant. With MLA and the Collections Trust she has led development of the *Revisiting Collections* framework, empowering museums and archives to work directly with communities and build and share a new understanding of the multi-layered meaning and significance of objects and records.

Speaker: Marilyn Greene, Intercultural Officer, V&A

Marilyn Greene has worked in the Learning Department of the V&A for over 10 years on adult and community projects and programming of events. She worked as the Intercultural/Interfaith Officer for the three year V&A HLF Capacity Building and Cultural Ownership and is now the manager of the adult intercultural programme and of 'Inspired by', the V&A competition. She has worked as a freelance guide and curator of local history.

Break Out Session: Museum Tours & Collections Workshops

13.30-14.30

Break Out Session 1a

Title: Discover the Muslim Heritage Trail

A new version of the 1001 Inventions exhibition will launch at the Science Museum in January 2010. This will be the first time that the Science Museum has addressed this theme in over 30 years since the Festival of Islam that took place across several London museums in 1976. This tour will explore the considerations involved in developing this new type of display and review the strategies deployed by the exhibition developers to facilitate positive audience engagement with the content in the effort to optimise visitor impact. The intellectual challenges and institutional considerations in hosting this type of display will be discussed and the extent of anticipated success will be gauged.

To synergise with the 1001 Inventions exhibition, the Science Museum will also seek to develop a small standalone display on the theme of Islamic Science using objects from its own collections. A personal tour of this display will be included. An exploration of the challenges involved in attempting to construct a coherent narrative based on a limited number of objects will be a revealing for museum professionals seeking to enhance the representation of other civilisations that are often missing from the conventional depiction of the history of science.

Guide: Yasmin Khan, Curator Team Manager, Science Museum

Yasmin works as the Curator Team Manager at the Science Museum and is responsible for the operational management of museum curators who use the museum's peerless scientific collections to research and develop content to create new exhibitions, galleries and other cultural products. Yasmin has been with the Science Museum for nine years; first as a science communicator (Explainer) based in the interactive galleries, then as the Exhibition Co-ordinator which involved managing the development and delivery of new exhibitions and galleries. She studied and trained as a bio-scientist to degree level, has a Masters degree in Science and Culture and is an experienced freelance writer. Yasmin was the Project Leader for the '1001 Inventions: Muslim Heritage in our World' exhibition. She led the project from conception, development through to delivery until it's inaugural launch at the Museum of Science and Industry in Manchester in 2003 where it subsequently toured across the UK and now globally. A new version of the 1001 Inventions exhibition will launch at the Science Museum in January 2010 and Yasmin will be acting as the Science Museum's in-house content advisor.

13.30-14.30

Break Out Session 1b

Title: Fashion & Social Class

This informal and personal tour of the V&A's Fashion Gallery will reflect both on the curatorial decisions underlying the Museum's collection and its display, and the uses that might be made of it by scholars and students interested in the relationship between dress and diverse identities.

Guide: Christopher Breward, Head of Research, V&A



Christopher is Head of the Research Department which supports research underpinning exhibitions, publications and collection-related projects at the V&A. He took his undergraduate degree in the History of Art at the Courtauld Institute and completed postgraduate study on the joint V&A/Royal College of Art Programme in the History of Design and is a Fellow of the Royal Society of Arts. He has held lecturing posts in the History of Art and Design at Manchester Metropolitan University and the Royal College of Art. Before working at the V&A he was Head of Research at London College of Fashion, University of the Arts, London, where he still holds a Visiting Professorship.

Christopher sits on the Editorial Boards of the journals 'Fashion Theory' and the 'Journal of Design History' and the Advisory Boards of the 'Journal of Visual Culture in Britain', 'RXFutures' (University of Reading) and 'The Happy Hypocrite' (Arts Council/Bookworks). He is also General Editor of the Manchester University Press Series 'Studies in Design'. He is an active member on numerous key committees, including the AHRC Peer Review Panel for Visual Arts and Media; the Pasold Research Fund; the Advisory Board of the Raphael Samuel Centre for Metropolitan Studies.

Christopher's personal research interests lie in the field of fashion history and he has published widely on fashion's relation to masculinity, metropolitan cultures and concepts of modernity. Ongoing projects include a collaborative project (Fashioning Diaspora Space) with Royal Holloway, University of London on British Asian fashion in the nineteenth and twenty-first centuries funded by the AHRC's 'Diasporas, Migration and Identity' Programme.

13.30-14.30

Break Out Session 1c

Title: Collections through the prism of sexuality

Lesbian, gay, bi, trans and queer histories are a new research subject area for museums. Over the past few generations attitudes to sexuality have undergone a seismic shift but museums have been slow to reflect these changes. Since 2006 the V&A LGBTQ Network has sought to enable an overwriting of lesbian and gay histories onto the V&A collections, researching objects and the histories that surround them whilst also presenting a more immediate and audience focussed programme of events, talks and film screenings.

As successful as any such programme may be in broadening audiences and extending diversity, such an approach is necessarily founded upon essentialist notions of sexual identity and reflects a central contradiction at the heart of sexuality as a marker of audience: the desire to eradicate discrimination is always in tension with the desire to enshrine difference.

This paper investigates the ways in which sexualities may be presented as significant to an understanding of objects that equally accommodates these tensions, allowing also for the ways in which visitors themselves understand and make sense of objects on the basis of their own identities and lived experience.

Speaker: Oliver Winchester, Assistant Curator, V&A

Oliver Winchester is Assistant Curator of a forthcoming V&A exhibition *Postmodernism: Style & Subversion 1970-1990* and Head of the V&A LGBTQ Network. Oliver joined the V&A in 2006 and previously worked on Contemporary Programmes. Before joining the V&A he worked at Christie's and the Barbican Art Gallery.

13.30-14.30

Break Out Session 1d

Title: Prisoners quilts at the V&A

Since 2006 Sue Prichard, V&A Curator, has been working closely with the prison charity Fine Cell Work on a major commission for a quilt designed and made by the prisoners of HMP Wandsworth, which will be displayed in the Spring 2010 Quilts exhibition. In this session, Sue Prichard discusses the collaboration which included visiting HMP Wandsworth on a regular basis, lecturing on the collection, facilitating group discussions regarding the design process and providing images and publications for inspiration. 65 men were involved in the design and making of the quilt which will be juxtaposed with the 'HMS Rajah Quilt', the only transportation quilt in a public collection, made by female convicts transported to Van Diemen's Land (present day Tasmania) in 1841.

Guide: Susan Prichard, Curator, Quilts 1700-2010, V&A

Sue Prichard joined the V&A in 2001 from Tate. She is currently working on a major exhibition Quilts 1700-2010: Hidden Histories, Untold Stories (20 March-4 July 2010). She holds an MA in Museum Studies from the Institute of Archaeology, University College London, and is a Fellow of the Royal Society of Arts.

13.30-14.30

Break Out Session 1e

Title: Traces of the Trade – Untold Stories of the Transatlantic Slave Trade

Highlights from the series of V&A Gallery trails which sought to reveal the links between the transatlantic slave trade and art and design. Peter Ashan, Museum Educator, V&A introduces objects with hidden and often unexpected links to slavery and Helen Mears, Former African Diaspora Research Fellow, V&A discusses how the trails formed part of a wider institutional initiative to address hidden histories embedded in the V&A's permanent collections.

Guide: Peter Ashan, Museum Educator

Museum Educator with the V&A since 2004. From 2007 Peter has worked with diverse audiences on the *Traces of the Trade* and *Uncomfortable Truths* trail.

Guide: Helen Mears, Keeper of World Art, Royal Pavilion & Museum, Brighton & Hove (Previously Researcher of African Collection, V&A)

Helen Mears is the Keeper of World Art at Royal Pavilion & Museums, Brighton & Hove. Previously she was African Diaspora Research Fellow at the Victoria and Albert Museum. The post was part of the Capacity Building and Cultural Ownership initiative funded by the Heritage Lottery Fund.

13.30-14.30

Break Out Session 1f

Title: Faith Tour

This session will explore the ideas and processes behind developing three new cultural/faith galleries in the V&A. The curators involved in the Sacred Silver and Stained Glass Gallery, Jameel Gallery of Islamic art and the Robert H.N.O Family Foundation Gallery of Buddhist Sculpture will introduce each gallery. They will talk about the concepts for the new galleries, what was involved, who they consulted with and how they felt their aims were achieved. The Head of Interpretation and Evaluation will discuss the galleries interpretative concepts and Marilyn Greene will talk about the accompanying educational programmes.

Guide: Marilyn Greene, Intercultural Officer, V&A

Marilyn Greene has worked in the Learning Department of the V&A for over 10 years on adult and community projects and programming of events. She worked as the Intercultural/Interfaith Officer for the three year V&A HLF Capacity Building and Cultural Ownership and is now the Manager of the adult intercultural programme and 'Inspired by', the V&A competition. She has worked as a freelance guide and curator of local history.

Guide: Juliette Fritsch, Head of Gallery Interpretation, Evaluation and Resources, V&A

Juliette Fritsch has been working in museum and site interpretation and visitor research for the last ten years, since graduating from the University College London Institute of Archaeology Masters programme in Cultural Heritage Management. She is Head of Gallery Interpretation, Evaluation and Resources at the V&A, where her team is responsible for all education and interpretation work on new gallery projects, visitor research across the museum, and the artists in residence programmes. She has previously worked for English Heritage and Historic Royal Palaces. She is a Fellow of the Royal Society of the Arts (FRSA), and a doctoral student in the Faculty of Culture and Pedagogy at the Institute of Education.

Guide: Mariam Rosser-Owen, Curator, Asian Department, V&A

Mariam Rosser-Owen is a curator in the Middle Eastern section, responsible for the arts of the Arab world, especially those dating before 1500. She was a core member of the Jameel Gallery project team, and since then has worked on both phases of the new Ceramics Galleries. She has recently written a book entitled Islamic Arts from Spain, which will be published by V&A Publishing in June 2010.

Guide: Dr John Clarke, Curator, Asian Department, V&A

Dr John Clarke is Curator of the Himalayan Collection specialising in the arts of Tibetan and Nepal. He also curates the Burmese and Thai collections. He was the Lead Curator for the newly opened Buddhist Sculpture Gallery.

Guide: Dr Tessa Murdoch, Deputy Keeper, Sculpture, Metalwork, Ceramics and Glass, V&A

Lead curator for Sacred Silver and Stained Glass Galleries which opened in November 2005

Special interest in Huguenot silver - planning display of Sacred Silver for Huguenot churches in London September 2010 to September 2011 in Sacred Silver Galleries and leading proposal for V&A exhibition 'Catholic' - date to be confirmed but probably 2016.

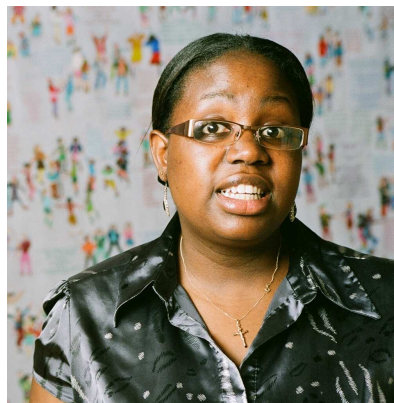
13.30-14.30

Break Out Session 1g

Title: My V&A: Personal stories through the V&A collections

See the V&A's collections from a different perspective. Let a Rwandan refugee be your guide, taking you on a unique tour of the Museum as objects in the galleries act as a springboard for her own highly personal stories.

Guide: Marie Lyse Numuhoza, Rwandan Refugee



I was born in Rwanda and have been living in the UK for the last 10 years. I currently work as a Youth Volunteer Development Manager for a National Youth Charity and I have a passion for learning about different cultures and sharing my culture. I started participating in V&A tours during refugee week in 2006. I am far away from home but there is a place for me here in Britain to get closer to home and share my memories with others. I believe my V&A tours are a great promotion of community cohesion.

13.30-14.30

Break Out Session 1h

Title: Throne of Ranjit Singh & other collections: Curatorial & community perspectives

The first Sikh Maharaja of the Panjab, the former Mughal province now divided between India and Pakistan, was Ranjit Singh. He ruled from 1801 until his death in 1839, and extended his lands to include Kashmir. Though famously modest in his own personal appearance, he used the emblems of kingship to great effect and commissioned a Golden Throne that is now preserved in the V&A. This session will discuss the history of the court, and the history of the throne itself, which was taken by the British at the annexation of the Panjab in 1849 and shipped to London. It will also explore any similarities and differences of interpretation by Sue Stronge, curator in the Asian department at the V&A and Harbinder Singh, founder of Britain's first Sikh heritage based organisation.

Speaker: Sue Stronge, Senior Curator: Asia, V&A

Susan Stronge is a Senior Curator at the Victoria and Albert Museum. She was curator of the acclaimed V&A exhibition, The Arts of the Sikh Kingdoms in 1999, and lectures frequently on the arts of the Sikh court of Panjab.

Speaker: Harbinder Singh, Director, Anglo Sikh Heritage Trail



Harbinder Singh is the founding Director of the Maharaja Duleep Singh Centenary Trust - Britain's first Sikh heritage based organisation. He has overseen the conception and launch of the Anglo Sikh Heritage Trail which now covers the UK.

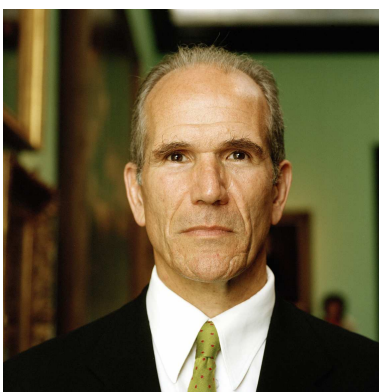
Afternoon Session: Drivers for Change

14.55-16.10

Title: Workforce diversity: positive action and other steps towards lasting cultural change

This session will review the history of workforce diversification in UK museums and will consider what steps still need to be taken. The session will include presentations from Lucy Shaw and Helen Wilkinson who will assess the impact of workforce diversification initiatives from the Museums Association, and will include a panel discussion with leading diversity practitioners from within the museum sector and beyond. The session will include consideration of the new public policy context for workforce diversification, and will include discussion of a new initiative designed to improve the representation of people from low-income backgrounds in the museum sector.

Chair: Sandy Nairne, Director, National Portrait Gallery



Sandy Nairne is Director of the National Portrait Gallery. He was Director of Programmes at Tate for eight years, responsible for the development of international and digital programmes, the Tate Partnership Scheme and the co-ordination of Tate public programmes as a whole. He has worked as a curator and writer; his books including *State of the Art*, 1987, the anthology *Thinking about Exhibitions*, 1996, and *The Portrait Now*, 2006.

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Sandy Nairne is a member of the London Mayor's Cultural Strategy Group, he previously chaired the National Museum Directors' Conference Working Group on Cultural Diversity, and was Deputy Chairman of the Heritage Diversity Task Force.

Speaker: Lucy Shaw is a consultant who specialises in workforce development. Since 2002, Lucy has led the Museums Association's Diversify programme and is currently coordinating the MA's Support and Challenge programme, funded by MLA, which aims to enable museums to initiate organisational change and development by introducing more inclusive working practices.

Speaker: Helen Wilkinson is a consultant specialising in research, policy and project development. Helen started her museum career as a curator and later spent seven years at the Museums Association, where she was the author of the major 2005 report, *Collections for the Future*, which has helped the sector rethink approaches to museum collections.

Speaker: Joseph Harker is assistant comment editor at the Guardian, and an occasional columnist. In addition to this, he coordinates the paper's diversity strategy, including the positive action work-placement programme, which is aimed at ethnic minorities considering a career in journalism. Prior to this, he was managing editor of the Guardian's features department. He began his career as a news reporter at The Voice, where he eventually became assistant editor. He later went on to publish and edit the weekly newspaper, Black Briton.

Speaker: Praveen Herat is a freelance consultant to the museums and heritage sector. He was formerly a Management-Level Trainee on the Museums Association's Diversify Scheme, seconded to the Royal Pavilion & Museums in Brighton & Hove. Before joining the cultural sector, he worked in the international development and UK charity sectors.

16.15-17.15

Title: Future drivers for change

A panel of museum and heritage professionals will identify key internal and external drivers for change; drawing on the experience of the last decade but taking account of the changing local, national and globalised context in which we operate and, at the same time, projecting ourselves firmly into the future. It will also be a chance to explore and summarise some of the key issues that have arisen from the conference.

Chair: Baroness Lola Young, Freelance Arts and Heritage Consultant



'Baroness Lola Young was formerly Head of Culture at the Greater London Authority and before that Professor of Cultural Studies at Middlesex University: she is currently a visiting professor at Birkbeck College, University of London, Honorary Associate Fellow at Warwick University and a Member of the Court of Governors of the London School of Economics. She has served on several boards in the arts and voluntary sector, including as Chair of Nitro Theatre Company, and is currently a Non-Executive Director of

The National Archives and a member of the Southbank Centre Board of Directors. As well as chairing the judging panels for major prizes such as the Orange Prize and the Caine Prize, Baroness Young has peer-reviewed the Arts Council of England and the UK Film Council and served as an advisor to the Department of Culture, Media and Sport. She has written and broadcast extensively on culture, identity, film, arts and media, and advised national organisations on culture and diversity issues. She was awarded an OBE in 2001 and appointed as a life peer in 2004.

Baroness Young founded Cultural Brokers (arts and heritage consultancy) in 2004 and has completed working on a major national programme of artists' commissions concerned with the bicentenary of the abolition of the slave trade in the British colonies - *Freedom and Culture* which cumulated with the *International Creative Forum* at the Southbank Centre in November 2007. Invited to speak at numerous national and international conferences, events, including the United Nations, academic institutions, and creative/arts/media conferences, Baroness Young is a member of the House of Lords' EU Sub-committee G on Social Policy and Consumer Affairs, a member of the UK National Commission for UNESCO Culture Committee and Chair of the Commonwealth Group on Culture and Development.

Panel member: Sir Mark Jones, Director, V&A



Mark Jones became Director of the Victoria and Albert Museum in May 2001. Before this he was Director of the National Museums of Scotland, from 1992, and for the previous eighteen years he was at the British Museum in the Department of Coins and Medals. He is an expert on the history of medallic art and, when at the British Museum, organised the exhibition *FAKE? The Art of Deception*, which attracted critical acclaim for its combination of 'broad popular appeal with the grandest kind of scholarship'.

In Scotland, he won a reputation as one of Britain's most talented museum directors following the opening of the award-winning new Museum of Scotland in 1998. Both the striking building by Benson & Forsyth (Stirling Prize runner up 1999) and the displays were well received (the latter winning 22 awards).

He is Chairman of the National Museum Directors' Conference, a trustee of the National Trust, the Gilbert Collection, and The Pilgrim Trust; is a member of the Court and Council of the Royal College of Art; Vice President of the British Art Medal Society and the Kensington & Chelsea Decorative & Fine Arts Society; and a patron of the Embroiderer's Guild.

Panel member: Carole Souter, Chief Executive, Heritage Lottery Fund



Chief Executive of Heritage Lottery Fund and National Heritage Memorial Fund since 2003. More than 30 years experience of policy development and management roles in the public sector. Previously Director of Planning and Development at English Heritage. Experienced mentor and Trustee of charitable organisations.

Panel member: Julien Anfruns, Director General of the International Council of Museums (ICOM), and President of the International Committee of the Blue Shield (ICBS)

On 22 January, the International Committee of the Blue Shield appointed Julien Anfruns as the Director General of the International Council of Museums (ICOM), and President of the International Committee of the Blue Shield (ICBS). Before taking up his appointments at ICOM and ICBS, Mr Anfruns was Director of Financial and Legal Affairs at the Louvre Museum (2005-2008), where he was involved in the museum's strategic development missions both in France and abroad. Prior to that, he was in charge of Economic and Financial Affairs at the French Ministry of Culture and Communication (2002-2005) and occupied diplomatic posts at the United Nations (New York), in Finland and in Estonia.

Panel member: Janet Marstine, Director, Institute of Museum Ethics, Seton Hall University, New Jersey



Janet Marstine is Director of the Institute of Museum Ethics at Seton Hall University for which she received a three-year Institute for Museum and Library Services Grant. She is editor of *New Museum Theory and Practice: An Introduction* (2005) and is currently editing *Routledge Companion Museum Ethics: Redefining Ethics for the Twenty-First Century Museum*.

Janet Marstine © Seton Hall University



Jointly organised with University of Leicester's School of Museum Studies