



## **From the Margins to the Core? Conference**

*The Sackler Conference for Arts Education*

### **Additional Programme Information**

**Day 2 - Thursday 25 March 2010**

#### **Connecting or Competing Equalities?**

**09.30-09.50**

**Title: Diversity and cultural policy**

This presentation will suggest how contemporary concerns with diversity and difference present particular challenges for mainstream art historical and curatorial practice. It will locate Dr Leon Wainwright's own practice, which overlaps historical research, collaborations with museums and galleries, and curatorial work. Briefly, he will set out the broader intellectual background on which the concept of 'margins and core' has emerged in the academy, and suggest why opportunities for exploring transnationalism may also become the site of 'competing equalities'. The examples for this range from the institutional life in Britain of World Art Studies, and two exhibitions in Liverpool in 2010.

**Chair: Dr Jo Littler, Senior Lecturer in Media and Cultural Studies at Middlesex University**

As well as being the Senior Lecturer in Media and Cultural Studies at Middlesex University, Jo Littler is co-editor, with Roshi Naidoo, of *The Politics of Heritage: The Legacies of Race* (Routledge 2005), author of *Radical Consumption? Shopping for change in contemporary culture* (Open University Press, 2009) and an associate editor of *Soundings*.

**Speaker: Dr Leon Wainwright, Senior Lecturer in History, Art & Design, Manchester Metropolitan University**

Leon Wainwright is Senior Lecturer in the History of Art and Design at Manchester Metropolitan University, Visiting Fellow at the Yale Center for British Art, a member of the editorial board of the journal *Third Text*, and Guest Curator, with Reyahn King, of *Aubrey Williams Atlantic Fire* (Walker Art Gallery, Liverpool, 2010).

**09.50-10.10**

### **Title: Tate Encounters: Britishness and Visual Culture**

According to the ideas of Pierre Bourdieu (1979), art appreciation and the social activity of attending art galleries is primarily the province of the educated middle classes. In Bourdieu's terms, art bestows social distinction. Whilst there has been a certain amount of criticism of Bourdieu's analysis, as overly structural and limited in what it tells us about the motives and pleasures of art, his thesis retains much of its force in relationship to audience profiles. Why is this? The change in the British government's approach to cultural policy that accompanied the rise of the New Labour project can be seen against the background of Bourdieu's work on culture and social distinction. For the last decade, New Labour has been engaged in a specific and detailed social engineering project to widen participation in the arts and create more diverse audiences. Cultural diversity policy has been largely translated by museums into the practice of targeting groups who are considered to be under-represented in visitor audience profiles. The Tate Encounters project was set up to address some of the questions surrounding barriers to access, particularly in respect of people with migrant family backgrounds. The overall aim has been to study the relationships between the National Collection of British Art, cultural diversity policy and modes of spectatorship.

### **Chair: Dr Jo Littler, Senior Lecturer in Media and Cultural Studies at Middlesex University.**

As well as being the Senior Lecturer in Media and Cultural Studies at Middlesex University, Jo Littler is co-editor, with Roshi Naidoo, of *The Politics of Heritage: The Legacies of Race* (Routledge 2005), author of *Radical Consumption? Shopping for change in contemporary culture* (Open University Press, 2009) and an associate editor of *Soundings*.

### **Speaker: Professor Andrew Dewdney, Faculty of Arts & Human Sciences, London South Bank University**

Professor Andrew Dewdney is Professor of Media at London South Bank University. His most recent book – *The New Media Handbook* (Routledge, London 2006), Co authored with Peter Ride develops a framework for thinking about the emerging academic field of study of new media. Trained as a fine art painter in the 1960's he went on to become involved in the Sociology of Art and Cultural Studies. He is interested in and concerned with the concept and practical utility of critical reflexivity and really useful knowledge in the service of progressive cultural change.

## Break Out Session: Connecting or Competing Equalities?

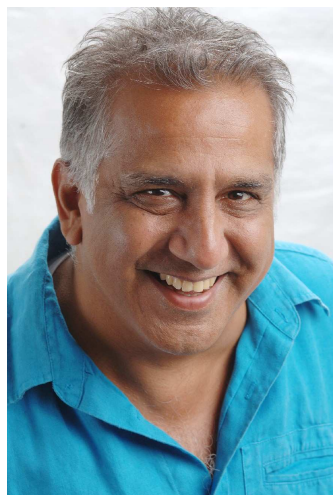
10.50 – 11.50

Break Out Session 1a

### Title: Diversifying audiences

How far have we moved on from perspectives of audience development of a decade ago and how marginal is this activity within the organisation as a whole? How do small museums take on board the changing local, national and international context in which they operate? This session will explore these issues from the perspectives of different museums and will also draw on the lessons learnt and legacy of the Diversifying Audiences sub committee of the GLA Mayor's Commission of African and Asian Heritage.

### Chair: Prakash Daswani, Chief Executive of Cultural Co-operation



Prakash Daswani has worked at the forefront of inter-cultural arts in Britain continuously since 1979, conceiving, directing and producing several ground-breaking international and inter-faith arts projects. This includes more than 40 world culture festivals; 3 world theatre seasons; conferences on International Cultural Relations and Literature & Exile; and several cross-cultural educational residencies.

*Photo by Simon Richardson*

With the late Robert Atkins, he set up and ran the Commonwealth Institute's Arts Centre (1980-87) and later founded Cultural Co-operation, an independent arts and education charity in 1987. He served on the Boards of Minority Arts Advisory Service (1985-7), Community Music (1987-9) and Greater London Arts (1988-9). From 1999-2003, he acted as expert adviser to the Ford Foundation in the Palestinian territories, Zanzibar and Kenya and, since 2008, to the Mayor of London's Commission on African and Asian Heritage. He is a Fellow of the RSA and was the UK Juror on the EU's Culture 2000 selection panel. He has written widely, including "The Management of Cultural Pluralism in Europe" (1995) for UNESCO, plus talks and papers (1983-2008) on cultural diversity, global identities and inter-culturalism. The European Cultural Foundation nominated him for the inaugural Princess Margriet Award for Cultural Diversity in 2008. Prakash is now in his 4<sup>th</sup> year as a Member of the Heritage Lottery Fund's London Committee.

### Speaker: Tracy-Ann Smith, Acting co-chair, Diversity Heritage Group

Tracy-Ann Smith is acting co-chair of the Diversity in Heritage Group and is Head of New Audiences at the Natural History Museum with responsibility for community engagement projects and programmes. In recent years she has managed projects focussed on science and religion, slavery and meeting the needs of looked after children. Her previous education and experience includes; law,

community education, language teaching and social inclusion for migrants, refugees and asylum seekers.

**Speaker: John Orna-Ornstein, Head of National Programmes, British Museum**

John Orna-Ornstein is Head of London and National Programmes at the British Museum, with responsibility for diversity across the museum as well as for local and national partnerships. His previous roles have included curatorial and learning ones and he has also worked in the International Development industry.

**Speaker: Vandana Patel, Exhibitions and Project Coordinator, Royal Geographical Society (with IBG)**

Vandana Patel is Exhibitions and Project Coordinator at the Royal Geographical Society (with IBG). She has spent 15 years within the arts and heritage sectors, mainly freelancing and specialising in audience development. Previous employment includes the Public Art Unit and The City Gallery in Leicester and Salidaa - South Asian Literature and Arts Digital Archive, London.

**10.50 – 11.50**

**Break Out Session 1b**

**Title: Unravelling a journey into war, memory and loss**



The session will screen 'Unravelling'- a short film that pursues an inter-generational poetic dialogue in the Urdu language, between the director and his Grandfather Sawarn Singh- a war veteran who as a soldier in the Indian Army fought for the British in WWII: Burma; The Middle East and Africa.

Still taken from the film *Unravelling a journey into war, memory & loss* by Kuldip Powar

Through poetic motifs the film explores complex themes of war & remembrance, loss & exclusion and colonial legacy in contemporary Britain. The session will include discussion of collaborative processes that subverts traditional researcher/director/composer working methods as well as how archive film can be used to create new meanings. The session will also explore our ambivalence towards personal and collective stories of war.

**Chair: Navdeep Kandola, Film Director**

Navdeep Singh Kandola started out working on undercover TV documentaries for production companies in London and moved on to producing and directing his own documentaries. Growing up in the North of England but intermittently spending time living in Punjab gave him his fascination with first and second generation Diaspora communities.

While in Punjab Navdeep developed a close relationship with the Budha Dal Nihangs and has been shooting footage of them for over ten years - a personal project entitled *The Nihangs - A Secret History of the Sikhs*. He won several awards for an ecological documentary about saving his ancestral farmland in Punjab with Hemp and also got a UNESCO film award in 2006 for a film about mixed race children. He directed his first fiction film, entitled *Paki Slag*, in 2006 and has just completed his second fiction film, *Manali Cream*, funded by the UK Film Council. In 2009 Navdeep directed *Flying Sikhs – A History of Sikh Fighter Pilots* an intimate portrait of the Sikh pilots who contributed to British success in World War I and World War II. He is currently developing a slate of feature film ideas.

**Speaker: Kuldip Powar, Film Director**

Directed *Remembrance (2005)* funded by the BFI 'Screen Rootz' Initiative, poetically exploring post-colonial memory of WWII. Co-Directed the film, *Kabhi Ritz Kabhie Palladium (2003)* about the social cinema scenes amongst the South Asian diaspora communities of Coventry. Directed an archive and oral history documentary '*For the Record: the social life of Indian vinyl in Southall*' (2008). He worked with Nitin Sawhney on his latest film '*Unravelling*' (2008)-a journey into war, memory & loss.

**Speaker: Dr Nirmal Puwar, Senior Lecturer, Sociology Department, Goldsmiths, University of London**

Nirmal Puwar is a Co-Director of the Methods Lab at Goldsmiths, working with creative critical methodologies collaboratively beyond academia. Her publications include the book 'Space Invaders: race, gender and bodies out of place' (2004, Berg). She has co-edited several collections, including 'South Asian Women in the Diaspora' (2003), Berg) with P.Raghuram and a Special Issue of the journal *Fashion Theory on Orientalism*, with N.Bhatia. She is Chair of the international journal *Feminist Review* and on the board of the women artist archive MAKE. Her work has been translated into German, Italian, French, Brazilian and Portuguese.

**10.50 – 11.50**

**Break Out Session 1c**

**Title: Making Space**

The case study focuses on 'Making Space, Sensing Place' an international exchange programme for artists from the UK, Bangladesh and India. This exchange programme is shared between the Museum of Childhood, V&A and the Harley Gallery, an art gallery in rural Nottinghamshire managed by A Fine Line, arts consultants.

Four residencies will be hosted jointly by the partners in the UK and overseas from which new work will be commissioned in response both to the collections and their urban and rural contexts and developed through public engagement programmes that will culminate in an exhibition in 2010.

The study will look at the centrality of the artists as the agents for reinterpreting the collections and giving a voice to both urban and rural communities who have little or no history of museum visiting.

It will also explore the similarities and differences between two distinct national environments, within the context of an intercultural, international, exchange.

**Chair: Leanne Manfredi Programme Manager: Higher Education and Creative Industries, V&A**

Leanne has worked at a number of North West cultural organisations including, Manchester Art Gallery, Royal Exchange Theatre, Urbis, The Lowry and the Whitworth Art Gallery where she was Secondary and Post-16 Coordinator before moving to the V&A in September 2009. Leanne was also an associate lecturer in History at Manchester Metropolitan University where she worked part-time between 2001-2005 as well as a Board member at Community Arts Northwest from 2007-2009.

**Panellist: Teresa Hare Duke, Community Development Officer of the V&A Museum of Childhood**

Teresa has worked at the V&A Museum of Childhood as the Community Development Officer since 2002. Since the redevelopment of the Museum in 2006 she has also been the curator of the Front Room Gallery. She has extensive experience in participatory arts practice and audience development having worked with numerous inner-city participatory arts companies. She has a background in arts management including at Chats Palace and the Drill Hall Arts Centres and a design background as a partner in a Theatre and Film Design Company.

**Panellist: Lisa Gee, Director, Harley Foundation and Gallery & Chair, Board of Trustees, The Mighty Creatives, Young People's Agency for the East Midlands**

Harley is a charitable trust that seeks to improve public access to the visual arts and crafts and to facilitate the working practices of artists and craftspeople through a public art gallery and museum, special schemes of support and the provision of subsidised workspaces.

Harley is based in North Nottinghamshire in a predominantly mono-cultural farming/ex-coalfields community. We have been pro-active in developing a strand of work which engages with SE Asian artists through a series of international artist exchanges with SE Asian artists visiting Harley for 12-week residencies which allow them to explore different communities, geography and cultures. These residencies have included intensive work with individual village schools, working with teachers, students and the wider community.

**Panellist: Jeremy Theophilus, Art Consultants, A Fine Line**

A co-partner of A FINE LINE: Cultural Practice, Jeremy Theophilus is a writer, curator and project manager with a particular focus on craft. He has been a Gallery Director, a freelance curator and worked for Arts Council England. He is currently writing a major monograph on the work and life of the Egyptian artist/calligrapher Ahmed Moustafa.

Jeremy is a joint manager of the HAT: Here and There programme of international exchange residencies for designer-makers in England, South Asia and Australia. The next programme, Material

Response, will focus on museum collections as hosts for international makers, making connections with diaspora communities in the UK.

With his partner, Barney Hare Duke, and Indian partner Anupa Mehta, Jeremy is also co-owner of a haveli in Ahmedabad, Gujarat, that runs as a guest house and base for artists' residencies.

[www.hat.mmu.ac.uk](http://www.hat.mmu.ac.uk), [www.artsreverie.com](http://www.artsreverie.com), [www.afineline.co.uk](http://www.afineline.co.uk)

**Panellist: Barney Hare Duke, Art Consultants, A Fine Line**

Has substantial experience of working in the contemporary crafts as an artist studio potter, teacher in adult education, FE and HE, manager of an education arts organisation, visual arts development officer with the Arts Council and free-lance arts consultant. Barney is a co-partner of *A FINE LINE: Cultural Practice* with Jeremy Theophilus. Working as creative producers and consultants A Fine Line is responsible for initiating and managing its own programme of projects and providing consultancy expertise to the visual arts sector.

Current AFL projects include:

**HAT: Here and There** programme of international artist exchange residencies

**Material Response** programme of curatorial initiatives with Museums and Galleries

**Arts Reverie** India, a residency and artists centre for UK /India collaborative projects bridging arts, heritage and creative industries

**Craft Who Cares**, research project questioning the value accorded to cultural objects and its relationship to making.

**British Ceramics Biennial** a five year programme of projects and activities with three Biennial festivals in Stoke-on-Trent.

[www.hat.mmu.ac.uk](http://www.hat.mmu.ac.uk), [www.artsreverie.com](http://www.artsreverie.com),

[www.britishceramicsbiennial.com](http://www.britishceramicsbiennial.com) ,[www.afineline.co.uk](http://www.afineline.co.uk)

**10.50 – 11.50**

**Break Out Session 1d**

**Title: Curating Difference? Programming, knowledge and power in the museum**

An introductory paper will contextualise the Cross-Cultural Curator role at Tate Britain, discussing how roles such as this aim to map out alternative pathways for diversity work which move beyond the boundaries of audience development, and towards a wider remit of cultural and knowledge production within the museum.

How do terms such as cross-cultural, inter-cultural and trans-cultural reflect a shift from traditional definitions of diversity in cultural theory? How do cultural practitioners mark out a more central space within the museum away from audience development and targeted programming? Delegates will discuss these wider issues in a participatory workshop and group discussion.

**Chair: Lauren Parker, Head of Contemporary Programmes, V&A**

Lauren Parker has been Head of Contemporary Programmes since November 2006. Since joining the V&A she has curated several critically acclaimed exhibitions, including Shhh...Sounds in Spaces (2004), Touch Me: Design and Sensation (2005) and China Design Now (2008). She is a curator of the forthcoming major V&A exhibition My City (2012). In her role as Head of Contemporary Programmes she has overseen contemporary exhibitions and projects including Decode: Digital Design Sensations and Hats: An Anthology by Stephen Jones and the popular Friday Late series. Lauren is the author of Interplay: Interactive Design (V&A, 2004) and specialises in moving image, digital technologies and design interactions.

**Speaker: Paul Goodwin, Curator: Cross Cultural, Tate Britain**

Paul Goodwin is a theorist, curator and urbanist. He is Associate Research Fellow at the Centre for Urban and Community Research, Goldsmiths College, University of London and Curator of Cross Cultural Programmes at Tate Britain. At Tate, Paul creates platforms for cultural engagement by programming talks, symposia, workshops and live art events.

**Speaker: Silaja Suntharalingam, Development Officer, Tate Britain**

Silaja Suntharalingam is Development Officer at Tate, working on a wide spectrum of programmes at Tate Britain and Tate Modern. An Oxford graduate, Silaja has a Masters degree in Museum Studies, University of Leicester and wrote her dissertation on 'Cross-Cultural Strategies at Tate Britain'. Silaja is an active member of the Tate Diversity Group.

**Break Out Session: Connecting or Competing Equalities? The Global Perspective**

**12.00 – 13.00**

**Break Out Session 2a**

**Understanding the International through the Local**

*Connect: People, Place, Imagination* was a curatorial challenge in its ambition to explore the eclectic Bradford collections (drawn from the West as well as South Asia and mirroring the communities of people living in Bradford) outside of the framework of chronology, medium and culture. Focused interactions with new audiences in the pilot phase, from a range of cultural backgrounds, helped us identify creative solutions to displays, interpretation and design, and develop narratives that went beyond art history and allowed for the succinct telling of complex tales, interweaving the East and West.



**Chair: John Reeve, Chair of GEM, Group for Education in Museums**

John Reeve is chair of GEM (Group for Education in Museums) teaches on the Museums and Galleries in Education MA at the Institute of Education, London University, and was previously Head of Education at the British Museum. He is a museums consultant, working most recently in India and China. He is co-editor and contributor to 'The Responsive Museum' (Ashgate Press, 2006) with Vicky Woollard and Caroline Lang.

**Speaker: Nima Poovaya-Smith, Director, Alchemy**

Nima Poovaya-Smith is a writer, speaker and curator. Before she became Director of Alchemy in 2004, she was Head of Special Projects, National Media Museum, Bradford, Director of Arts, Arts Council, Yorkshire and Senior Keeper, International Arts, Bradford Galleries and Museums. Current projects include *New Worlds* as part of the London 2012 Yorkshire programme and *Olympian Ambitions: Peace and Conflict in Sport Heritage* on behalf of the Trustees of the Peace Museum.

**12.00 – 13.00**

**Break Out Session 2b**

**Title: “Marib yatakallam”: On translating new museological approaches into the local context of Yemen**

The Social Fund for Development of Yemen commissioned the German Archaeological Institute to develop a concept for a regional museum in Marib which was to serve as a pilot project. This presentation will outline the museological concept and development of the Marib Museum based on the New Museology and explore the challenges of a visitor centred concept in Yemen. It will offer an insight into recent developments of museums in a developing country, which seems to be trapped between tribal traditions, democracy, corruption and the obligations of the World Bank.

**Chair: 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.

**Speaker: Dr Susan Kamel, Research Associate, Museum Studies, Museums in the Arab World, Technische University Berlin**

From November 2009 responsible for the research project “Exhibition Experiment Museology. On curating Islamic Art and Culture” which will contribute to the refurbishment of the Museum of Islamic Art in Berlin. As a Museologist working for the the Marib Museum Project, a cooperative

between the German Archaeological Institute, Branch Sanaa and the Yemeni Social Fund for Development. Studied the Presentation of Islamic Art and Culture in Europe within Research Project “From Imperial Museum to Communication Center? The New Role of the Museum as Mediator Between Sciences and Non-Western Societies.” This covered work in Arab Countries.

**Speaker: Christine Gerbich, Research Associate, Visitor Studies, Technische University Berlin**

Social scientist, worked for several state funded projects in the educational and health sector in Germany. Since 2007 staff member of the Marib Museum Team, being responsible for visitor research and exhibition evaluation. Since November 2009 working for the “Experimental Ground Museology” at the Technical University in Berlin.

**12.00 – 13.00**

**Break Out Session 2c**

**Title: Intercultural Spaces: A European Perspective**

Alongside the more established policy responses to the growing diversity of museum audiences – and ideally as their culmination, there is a strong need for strategies and programmes aimed at creating “third spaces” where individuals are finally allowed to cross the boundaries of “belonging.”

Drawing on direct involvement in two recent European projects (“Sharing Diversity. National approaches to intercultural dialogue in Europe”, 2007, [www.interculturaldialogue.eu](http://www.interculturaldialogue.eu); “Museums as Places for Intercultural Dialogue”, 2008-2009, [www.mapforid.it](http://www.mapforid.it)), the presentation will outline some possible guidelines for future work towards a more integrative model of diversity, in which objects and audiences are disengaged from the prevailing rationale of “cultural representation.”

**Chair: Naseem Khan, OBE**

Naseem Khan’s working life has included journalism, broadcasting, policy development, research and arts administration. Her main focus has been around cultural diversity. She was Head of Diversity for Arts Council from 1996 to 2003, but has been actively engaged in that area of work long before. In 1976 she wrote the pioneering ‘The Arts Britain Ignores’ – recognized as opening the debate on the nature of ‘British culture’ -, and was founder/co-ordinator of the first national umbrella body for all non-indigenous arts activities, MAAS (Minorities Arts Advisory Service. She has been a Senior Associate of the research consultancy, Comedia, and wrote ‘The Road to Interculturalism: Tracking the arts in a changing world’ for their 2007 study of The Intercultural City.

**Speaker: Simona Bodo, Independent Researcher in Social Inclusion and Cultural Diversity Issues in Museums**

Simona Bodo is an independent researcher with an interest in the social agency of museums and their role in the promotion of intercultural dialogue. On these issues she acts as an advisor to public

and private institutions at a national and international level. She is co-creator and editor of the on-line resource “Heritage and Interculture.” ([www.ismu.org/patrimonioeintercultura](http://www.ismu.org/patrimonioeintercultura))

**12.00 – 13.00**

**Break Out Session 2d**

**Title: The Changing Face of Museum Africa**

N.B: Session cancelled

## **Social Justice**

**14.00-14.15**

**Title: Museums and social justice: an introduction**

In recent years a growing body of museums, galleries and heritage organisations internationally have developed practices designed to promote and engender support for a range of social justice and human rights issues.

This part of the conference explores this trend and considers a series of interlinked and timely questions. What part might cultural organisations play in promoting equality, social justice and in countering prejudice and discrimination? What unique contributions might heritage and culture make in this field and what evidence exists of their impact? What challenges are practitioners exploring in this field of practice likely to encounter and how might these be addressed?

**Chair: Dr Richard Sandell, Head of Museum Studies, University of Leicester**

Richard Sandell is Director and Head of the School of Museum Studies at the University of Leicester. He has been awarded research fellowships at the Smithsonian Institution (2004/5) and the Humanities Research Center of the Australian National University (2008) to pursue his research interests which focus on museums and human rights and the social agency and responsibility of museums. He has published four books with Routledge including *Museums, Society, Inequality* (2002), and *Museums, Prejudice and the Reframing of Difference* (2007). His most recent book – co-edited with Jocelyn Dodd and Rosemarie Garland-Thomson has just been published. *Re-Presenting Disability: activism and agency in the museum* (2010) explores the potential for museums to shift understandings of disability and change the ways in which visitors think about difference. He is currently researching how museums and galleries are engaged with moral issues pertaining to equality, justice and human rights.

## **14.15-14.35**

### **Title: Ten years on**

This paper will examine the role that public libraries in the UK have played in tackling social exclusion (particularly relating this to the wider field of social justice), with the aim of using libraries as a mirror for museums to examine their own practices.

Museums' and libraries' work on tackling social exclusion started at the same time, yet, 10 years later, what has been achieved? There are similarities between museums and libraries, yet we have tackled these issues in very different ways and with different impacts: why is this, and what can each domain learn from the other?

### **Speaker: John Vincent, founder of 'The Network' an organisation tackling social inclusion**

John Vincent has worked in the public sector since the 1960s, primarily for Hertfordshire, Lambeth and Enfield library services. In 1997, he became part of the team that produced the UK's first review of public libraries and social exclusion.

In 1999, with colleagues, John launched "The Network" (see: [www.seapn.org.uk](http://www.seapn.org.uk)) which now works with museums, cultural and heritage organisations, archives and libraries. John runs courses, lectures, writes, produces regular newsletters and ebulletins, and lobbies for greater awareness of the role that libraries, archives and museums play in contributing to social justice.

## **14.35-14.55**

### **Title: Contemporary Art and Human Rights**

Many art galleries show art which addresses contemporary issues, and most have education or access programmes which seek to establish links with excluded audiences. Far fewer, however, seek to develop working practices which place engagement with excluded or marginalised communities at the heart of planning a museum's entire public programme.

Since 2001 Glasgow's Gallery of Modern Art (GoMA) has been developing a distinctive, audience centred programme which expresses Glasgow's commitment to artistic quality, to public engagement and to social justice and equality. This paper will explore the complex practice of these combined exhibition, outreach and education programmes which address contemporary social and human rights issues. Now central to GoMA's core values, how are these programmes structured? What has been the impact for the gallery, its staff, the public, and the artists we work with?

### **Speaker: Victoria Hollows, Museum Manager, Gallery of Modern Art, Glasgow**

Victoria Hollows is the Manager of the Gallery of Modern Art, Glasgow, where she has led on GoMA's innovative social justice programme for the past ten years. She is also the co-author (with Katie

Bruce, Ben Harman and Alicia Watson) of a book - *Towards an Engaged Gallery* - which was published in 2007 by Culture and Sport Glasgow.

## Break Out Session: Social Justice

**15.30-16.30**

**Break Out Session 3a**

**Title: Using local community exhibits to promote social justice in Northern Ireland**

Kathleen Laverty will explore how a 15 week course encourages greater participation by local people in decisions affecting their everyday lives, promotes networking and partnerships, broadens horizons, develops understanding, increases solidarity and effectively culminates in an exhibition that nurtures a deep sense of belonging to an intimate social network traversing the traditional sectarian divide in Northern Ireland.

Dr Elizabeth Crooke will discuss whether the term social justice can helpfully be used in connection with community museum projects in Northern Ireland. In a place where justice is so hotly debated, the issue of social justice can be used to reflect decades of injustice wrought by one community against another. This paper looks at the political context of the language and agenda of social justice and considers whether the goals of the social justice programmes in museums elsewhere could be successfully adopted in Northern Ireland.

**Chair: Professor Helen Weinstein, Director, IPUP (Institute for the Public Understanding of the Past)**

**Speaker: Kathleen Laverty, Community Relations Worker, Department of Education and History**

**Tutor, Ulster People's College**

Kate Laverty has worked in the field of community relations for over 5 years in Northern Ireland, facilitating dialogue around the relevance of identity and its' implications for daily living. She has qualifications in Byzantine Studies, Modern History, Computer Science, Community Work and Cultural Heritage Studies.

**Speaker: Dr Elizabeth Crooke, Senior Lecturer Museum and Heritage Studies, University of Ulster**

Elizabeth Crooke is Senior Lecturer in Museum and Heritage Studies, School of English, History and Politics at the University of Ulster. She is Course Director of MA Cultural Heritage and Museum Studies (Belfast campus) and MA Museum Practice and Management, an online distance learning programme. She has served as Board Member of Northern Ireland Museums Council and on the Museums and Archives Committee of Heritage Council (Ireland) and is currently part of the Museum Standards Programme Ireland Advisory Group. She has published *Museums and Community: Ideas, Issues and Challenges* (Routledge 2007) and *Politics, Archaeology and the creation of a national*

museum in Ireland (Irish Academic Press, 2000). She is currently working on areas of memory, material culture and biography.

**15.30-16.30**

**Break Out Session 3b**

**Title: Röhsska Loves All!: Work with Roma communities, religious diversity & HBT (LGBTQ)**

We will focus on three different areas where we have experienced diversity in our community; HBT (LGBTQ), the Roma minority and religious diversity.

Our hour will be divided into an introduction, three short workshops, each concerning one of the three groups and a final summary. We aim to present success and problems we have experienced based on the work we have accomplished so far and are still developing. This includes; the creation of a new HBT (LGBTQ) festival, celebrating the International Roma Day together with the Roma minority- a minority group still discriminated in Europe today and illustrating the religious diversity in collaboration with Goteburg parishes for Jews, Muslims and Christians.

**Chair: John Reeve, Chair of GEM, Group for Education in Museums**

John Reeve is chair of GEM (Group for Education in Museums); teaches on the Museums and Galleries in Education MA at the Institute of Education, London University, and was previously Head of Education at the British Museum. He is a museums consultant, working most recently in India and China. He is co-editor and contributor to *The Responsive Museum* (Ashgate Press, 2006) with Vicky Woollard and Caroline Lang.

**Speakers: Ted Hesselbom, Museum Director, The Röhsska Museet, Sweden**

**Annette Prior, Head of Action Department, The Röhsska Museet, Sweden**



*Ted Hesselbom*



*Annette Prior*

Ted Hesselbom, Museum Director and Annette Prior, Head of Action Department have worked together for three years at the Rohsska Museet in Goteburg. It is Sweden's only museum of Fashion,

Design and Decorative Arts and they have a defined mission to change and renew The Rohsska Museum, involving all four areas; visitors, employees, economy and activities. They are actively working to embed issues of diversity into all parts of the Museum's work.

**15.30-16.30**

**Break Out Session 3c**

**Title: Combatting Prejudice**

This workshop will consider the concept of social justice in relation to refugees and asylum seekers and highlight the role of museums in creating equal opportunities and fighting prejudice. It will examine the important work of museums in raising awareness of the contributions of different communities and enabling these groups to come together. We will look at practical examples of how the V&A and the Museum of London are providing opportunities for refugees and asylum seekers to tell their own stories, break down barriers and challenge prejudice. We will also examine some of the challenges (internal and external) museums face when working with these groups. There will be an opportunity to share experiences and concerns during the session.

**Chair: Caroline Lang, Head of Communities and Audience Development Team, V&A**

Caroline Lang is Head of the Communities and Audience Development Team in the Learning and Interpretation Division at the V&A and was previously Senior Policy Advisor for access and audience development at MLA (The Museums, Libraries and Archives Council). She teaches on the MA course, Museums and Galleries in Education at the Institute of Education and is co editor and contributor to *The Responsive Museum* (Ashgate Press, 2006) with John Reeve and Vicky Woollard.

**Speaker: Clare Paul, ESOL and Arts Education Officer, V&A**

Clare Paul is the V&A's ESOL and Arts Education Officer, responsible for devising and managing the Museum's programme of language and arts events for refugees and asylum seekers. She initiated Citizenship tours of the Museum and developed and produces the V&A's annual Refugee Week programme of events.

**Speaker: Soloman Yohannes, Curator of Oral History, Museum of London**

Curator of Oral History and Temporary Collecting; Museum Of London. Previously took part in Refugees Communities History Project, coordinated and managed by Evelyn Oldfield Unit, in cooperation with the Museum of London and Metropolitan University. Qualification Masters of Business Administration, and post graduate diploma in Management at University of Leicester; one year training on Life History Research, at London Metropolitan University.

**15.30-16.30**

**Break Out Session 3d**

**Title: Transgender Equality & Culture**

Richard will briefly give the background to this session highlighting the very limited attention the cultural heritage sector has given to trans issues and the absence of trans representation within museum narratives and spaces, but highlighting the considerable potential in this area.

James will explain the current state of play with transgender rights and the key issues facing the transgender community and those organizations working to advance trans equality. He will move on to explore the significance for the Scottish Transgender Alliance – an organization funded through the Scottish Government and the only publicly funded organization in Europe that is dedicated to advancing trans equality – of recent collaborative work with the Gallery of Modern Art in Glasgow.

Kristiane will draw on her experiences of working with the Gallery of Modern Art to develop an exhibition – *Rendering Gender* – that was part of a broader social justice programme, exploring LGBTI rights and culture that took place in 2009. Kristiane will show examples of her own artwork and use these to explain both the motivations behind her involvement in the project and the outcomes that stemmed from it.

**Chair: Dr Richard Sandell, Head of Museum Studies, University of Leicester**

Richard Sandell is Director and Head of the School of Museum Studies at the University of Leicester. He has been awarded research fellowships at the Smithsonian Institution (2004/5) and the Humanities Research Center of the Australian National University (2008) to pursue his research interests which focus on museums and human rights and the social agency and responsibility of museums. He has published four books with Routledge including *Museums, Society, Inequality* (2002), and *Museums, Prejudice and the Reframing of Difference* (2007). His most recent book – co-edited with Jocelyn Dodd and Rosemarie Garland-Thomson has just been published. *Re-Presenting Disability: activism and agency in the museum* (2010) explores the potential for museums to shift understandings of disability and change the ways in which visitors think about difference. He is currently researching how museums and galleries are engaged with moral issues pertaining to equality, justice and human rights.

**Speaker: James Morton, Scottish Transgender Alliance Project Coordinator**

**Speaker: Kristiane Taylor, Writer, Artist & Trans Activist**

Kristi Taylor is a writer, artist, trans activist and founding member of Transforming Arts which is funded by the Scottish Transgender Alliance. Kristi is also part of A Spot of b)other: LGBTI Deaf and Disabled Culture. A zine of the same name is currently available.

**Afternoon Session: Social Justice**



**16.40-17.30**

**Title: Rethinking Soup and the Pleasures of Activism**

Re-Thinking Soup: The Pleasures of Working for Social Justice at The Jane Addams Hull-House Museum

This presentation explores the pleasures and challenges of engaging in the work for social justice at a historic house museum and includes a sensual gustatory experience as part of the lecture. The Hull-House Museum unabashedly includes the fight for social justice in its mission. Exhibits and vibrant public programming are committed to interpreting the history of the Hull-House Settlement in a way that links the struggles of the past with contemporary issues that have relevance to our visitors today. Recently, the Hull-House Museum re-opened its kitchen in the historic Residents' Dining Hall and launched a programme entitled *Re-Thinking Soup* to address issues of health, food access and equity. This programme serves as a public forum, a museum exhibit, a laboratory and a nexus point for activists working on a broad range of issues from immigration rights to urban agriculture.

**Chair: Geoffrey Marsh, Director, Theatre Collections, V&A**

Trained as an archaeologist, Geoffrey joined the Roman Department at the Museum of London in 1978, moving to the Modern Department in 1983. During this period he completed an MA in Museum Studies examining the Development of Social History Museums in the UK: 1851-1975. He was Director of Development at the Imperial War Museum from 1993-1998, which including leading the project team for the IWM-North and working on the major extension for the Holocaust Exhibition. From 1998-2003 he was Director of AEA Consulting's London office specialising in strategic planning to the cultural sector. He joined the V&A as Director of the Theatre Museum (now Theatre Collections) in 2003.

**Speaker: Lisa Lee, Director, Jane Addams Hull-House Museum, Chicago**



**Lisa Yun Lee** is the Director of the Jane Addams Hull-House Museum and a faculty member in both Art History and Gender and Women's Studies Department at the University of Illinois at Chicago. She serves on the boards of numerous cultural organizations and institutions, including the Chicago Symphony Orchestra, Bryn Mawr College, Chicago Public Radio, Young Chicago Authors and the MS Magazine Advisory Board.

She is founder and former director of The Public Square at the Illinois Humanities Council, an organization that hosts large public forums and smaller coffee shop conversations about social

justice. She is the author of numerous articles and of *Dialectics of the Body, Corporeality in the Philosophy of Theodor Adorno* (Routledge, 2005).

**Speaker: Tara Lane, Chef Activist, Jane Addams Hull-House Museum, Chicago**



**Tara Lane** is a chef, activist and Kitchen Manager at the Jane Addams Hull-House Museum. Since leaving as Executive Pastry Chef of Blackbird and Avec Restaurants in 2005 to focus on food advocacy issues, Tara Lane acts on a collaborative project called Community Based Practices at the School of the Art Institute of Chicago; and consults on product development for large corporations like Starbucks, Quaker Foods, and Naked Brands. She considers food as a way to explore personal sustainability and wellness, issues of generosity and contemporary art, and politics.



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