



**From the Margins to the Core? Conference**  
**Additional Programme Information**

**Day 2**

**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.

**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 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.

**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.

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

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

**Speaker: Janet Browne, Audience Development Officer (Africa/Caribbean), V&A**

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

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

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.

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.

**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.

**Panel partners: Teresa Hare Duke, Community Development Officer of the V&A Museum of Childhood, Lisa Gee, Director, Harley Foundation, Jeremy Theophilus, Art Consultants, A Fine Line & Barney Hare Duke, Art Consultants, A Fine Line**

**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.

**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**

**Title: Museum Education and Non Visitors – case studies in the Indian context**

On the premise that museums have something to offer everyone, action research was carried out on those who do not visit Indian museums e.g. street children and children with special needs. The purpose was twofold - to test the feasibility of the museum's educational potential for these non visitor categories and to develop good practice case studies in the area of museum education in India to be disseminated to other museum professionals.

This session will present an analysis of the results, observations and data captured through the research and implementation phases and will be discussed with reference to the broader framework within which museums operate in India and the development of policy and practice in diversity and equality.

**Speaker: Dr Manvi Seth, Assistant Professor, National Museum Institute of History of Art, Conservation and Museology, New Delhi**

Assistant Professor, teaching MA Museology at National Museum Institute of History of Art, Conservation and Museology, New Delhi. Dr Manvi Seth has conducted various research projects in the areas of Museum Education, Communication and Visitor Studies.

**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.

**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 my 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)), I 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**

The advent of the post-apartheid political order in South Africa led to radical changes in public policy on heritage. Museums and other heritage institutions had to develop and implement transformation programmes including the then Africana Museum, which included the Museum of Man collection. From this Museum Africa emerged in a new location and building. This paper argues that, because of under-funding and skills shortages amongst others factors, transformation became a one-off event. The paper goes on to explore ongoing transformational issues through three recently-installed long-term exhibitions at the museum: 1) *l’Afrique: A Tribute to Maria Stein Lessing and Leopold Spiegel*, 2) *‘What is your dress heritage? Fashion, stereotype and the masquerade*, and 3) *My Culture?*

**Speaker: Ali Khangela Hlongwane, Chief Curator, Museum Africa**



Ali Khangela Hlongwane is the Chief Curator of Museum Africa in Newtown, Johannesburg. He was previously the first Chief Curator of the Hector Pieterse Memorial & Museum in Orlando West, Soweto, leading its work in curatorial innovation, community work through its education department, oral history initiative and the development of public projects on the trails of the June 16 1976 Uprisings. In 2007 he managed the incorporation of the Kliptown Open Air Museum as a branch of the Hector Pieterse Museum.

Ali Khangela Hlongwane

## 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, Director/Head of Department, School 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: Art and Social Justice**

**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**

This paper 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.

**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.

**15.30-16.30**

**Break Out Session 3b**

**Title: Rohsska 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.

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

**Annette Prior, Head of Action Department, The Rohsska 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. We have a defined mission to change and renew The Rohsska Museum, involving all our four areas; visitors, employees, economy and activities.

**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*.

**Speakers: 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**

This session examines the potential role and responsibility of cultural organisations in promoting support for transgender rights and generating increased understanding of (and support for) trans equality issues amongst the wider public. James Morton begins by outlining current issues in progressing transgender equality and rights with reference to recent legislative developments. Kristiane Taylor discusses her motivations for becoming involved with the Gallery of Modern Art's social justice programme and her experiences of engagement with the organisation. This session also draws on both examples of artwork produced as part of this project and, crucially, visitors' responses to examine the impact that museums and galleries might have on social justice and human rights issues.

**Speakers: James Morton & Kristiane Taylor, Scottish Transgender Alliance**

**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.

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



Lisa Lee

**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

**Tara Lane** is a chef, activist and Kitchen Manager at the Jane Adams 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*