

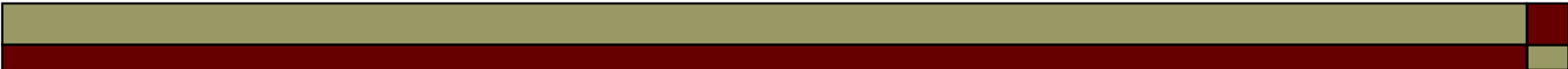
Session 3

Collections, Outreach and Engagement

HPHE7009 Skills in the Museum

Dr Katharina Zinn

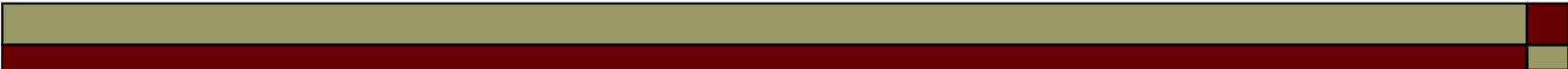
Associate Professor in Egyptian Archaeology
and Heritage



What we discussed so far

- ❑ Museums – typologies and purpose
- ❑ Collections – what are collections and how are they used?
- ❑ Exhibitions – permanent, temporary, audience specific

How do these areas link with outreach and education?

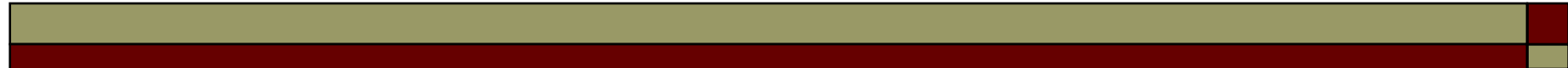


Theoretical Perspectives

- ❑ Education and outreach are two key elements within the heritage sectors public engagement plans and policies
- ❑ Such organisations are committed to maintaining their education programme as well as seeking opportunities to improve it.
- ❑ Collections, exhibitions and workshops transfer information and present a narrative of the past in a way that could be described as being “the constitution of the ‘curriculum’ of the museum”

Theoretical Perspectives

- ❑ Eilean Hooper-Greenhill believes that “museums are active in shaping knowledge” and this is done in a variety of media, such as exhibitions and activity workshops
- ❑ Awareness that museums must do more to engage with learning establishments in order to remain relevant.
- ❑ Visual encounters with collections, exhibitions and interactive screens are not enough to fully immerse the visitor in the past (Geismar 2018:6).
- ❑ Curator/learning provider bias can influence the knowledge that is being transferred – museums are “sites for the classification and ordering of knowledge” (Henning 2006:1)



1.1 Provide public access to, and meaningful engagement with, museums, collections, and information about collections without discrimination.

1.2 Ensure editorial integrity in programming and interpretation. Resist ~~attempts to influence interpretation or content by particular interest groups,~~ including lenders, donors and funders.

1.3 Support free speech and freedom of expression. Respect the right of all to express different views within the museum unless illegal to do so or inconsistent with the purpose of the museum as an inclusive public space

1.4 Ensure that information and research presented or generated by the museum is accurate. Take steps to minimise or balance bias in research undertaken by the museum.

1.5 Acknowledge publicly that the museum benefits from all those who have contributed to the making, meaning and presence in the museum of its collections.

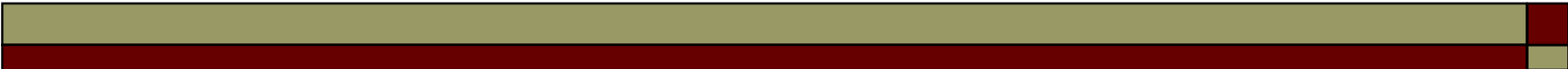
1.6 Work in partnership with communities, audiences, potential audiences and supporters of the museum.

1.7 Ensure that everyone has the opportunity for meaningful participation in the work of the museum.

Museums Association 2020

Museums Association Consultation 2013 - “Museums 2020”

- ❑ Fundamental questions were asked regarding the purpose of the museum, as well as an attempt to develop a framework within which future museums could potentially be founded on.
- ❑ Focus to be pulled away from collections and moved towards how museums could engage with wider audiences and how to improve people's lives.
- ❑ “The main focus of our museum should be to create an audience led programme that considers audiences as both creators and consumers of knowledge” (Museums Association 2013 summary point 3).



Readdressing the current climate

- ❑ Wider audience participation
- ❑ New learning groups
- ❑ Diversification of activities and opportunities
- ❑ Young Curators
- ❑ Citizen Researchers
- ❑ THINKING OUTSIDE THE BOX

Organisational Management

Typically (not always) the department will consist of:

- Learning Manager
- Learning Assistant/s
- Outreach Officer
- Volunteers



"museums excavation" as secondary archaeology



Please put with your
collection

310.004

Ancient Egyptian
necklace
of cylindrical beads
No. 900.

Excavated at Gurob by
Prof. Hendrick Pease
Here a quantity of beads
taken from one of a
burial.



Who delivers?

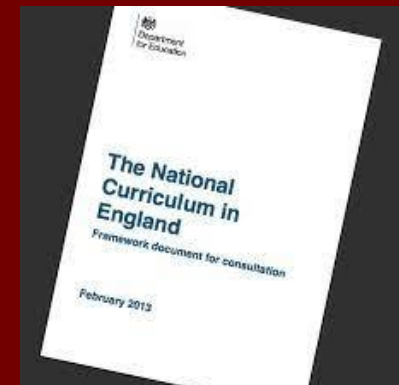
Typically (not always) :

- Learning Manager
 - Learning Assistant/s
 - Outreach Officer
 - Volunteers
-
- Project Officer
 - Project Learning Manager
 - Outreach and Engagement Officer



Schools

- National Curriculum (DoE 2013)
- Cornerstones or Springboard
- In reality, the topics to be covered at the various key stages are not always followed at the stipulated year group level





Traders and Raiders

KS2





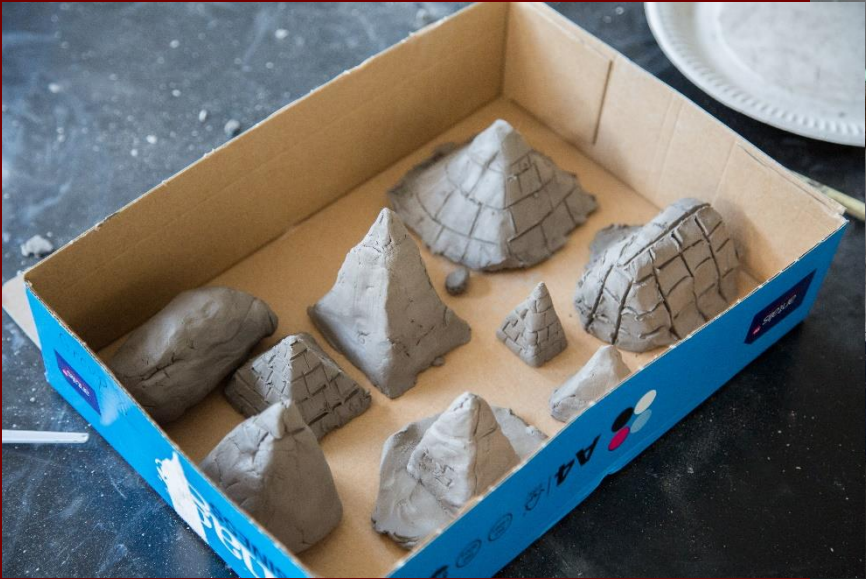
Curriculum delivery: Religious Education



School Provision Planning – KS2-3, FE

- Year group
- Group size
- Topic
- Timeframe
- Aims and Objectives
- Content specifications
- In house or external

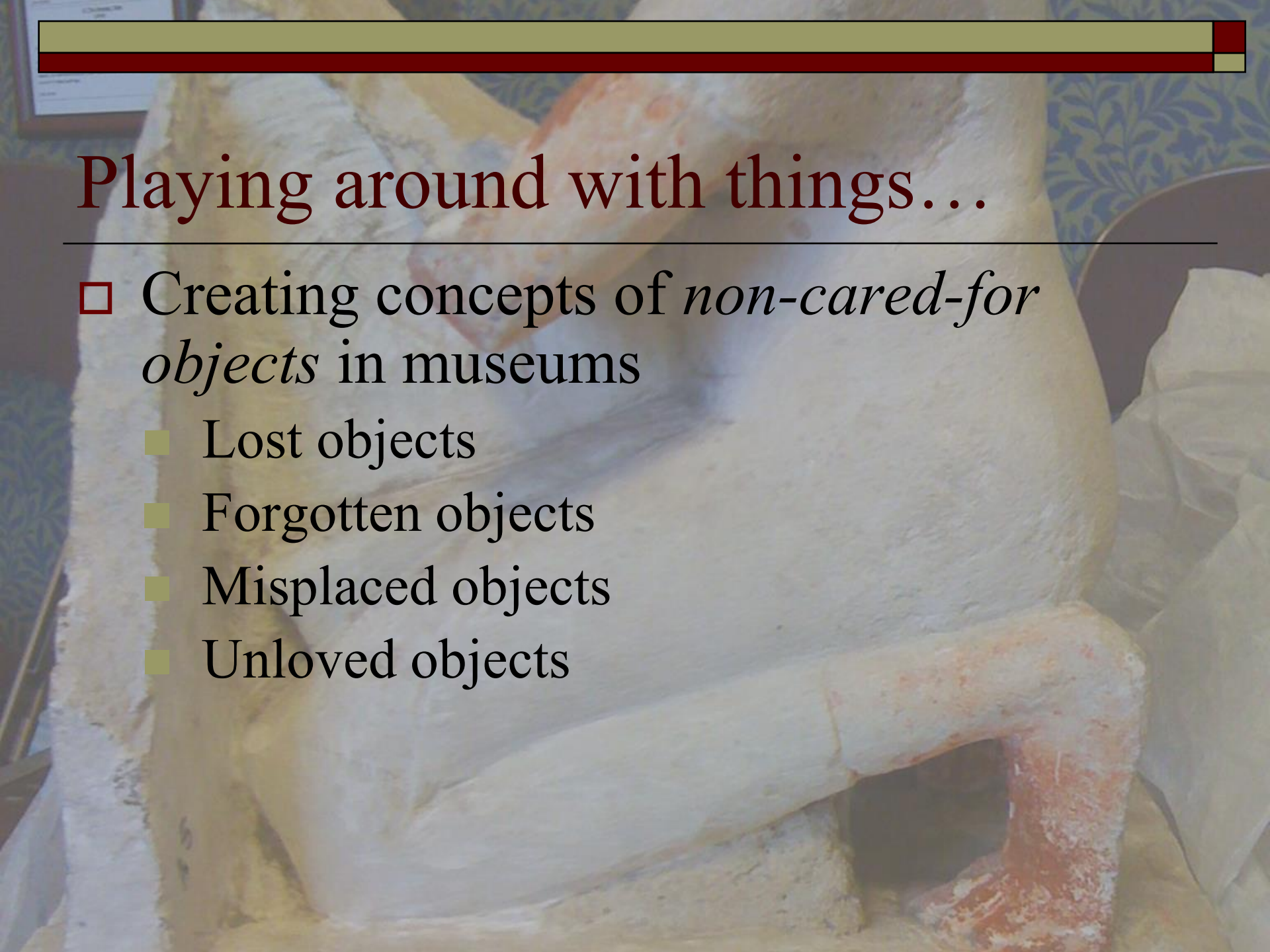




Workshop

- Time allocation – dependent upon the year group
- Topic knowledge – are you confident about what you know?
- Collections – are they appropriate?
- Worksheets or activities or both?
- Carousel or large group activity
- Space and accessibility
- Risk assessment





Playing around with things...

- ❑ Creating concepts of *non-cared-for objects* in museums
 - Lost objects
 - Forgotten objects
 - Misplaced objects
 - Unloved objects

Story-telling



Storytelling as re-enactment



Self Guided Visits

- Trails
- Permanent exhibits and temporary exhibits
- Activity spots
- Interactive facilities
- Meet and Greet
- Health and Safety



Careers Fairs



Make them hands on!

Primary schools as the dominant visitors...

- OFSTED
- National Statistics
- Ease
- Funding

Universities

- Specific focus
- Self guided more often than not, but may ask for guided tour rather than a workshop
- Workshop – in-depth knowledge/understanding of topic is expected
- Q&A session





Students get hands on with artefacts

Students will be getting hands-on with ancient Egyptian history thanks to a collaboration between the University of Wales Trinity Saint David and Cyfarthfa Castle Museum, Merthyr Tydfil.

The first set of ancient Egyptian objects belonging to the museum have arrived in the Roderic Bowen Archives on the Lampeter campus to be researched by students as part of their studies.

The artefacts were brought up by museum curator Kelly Powell and put

on research display by Egyptologist Dr Katharina Zinn from the school of archaeology, history and anthropology.

The objects will be researched by students as part of the ancient Egyptian funerary beliefs module. An exhibition will be held in May and June this year to reveal the findings.

Mrs Zinn said: "This is an exciting and distinctive opportunity for first hand primary research of artefacts never studied before, done by the students themselves."

ANCIENT EGYPT COMES TO LAMPETER

EXHIBITION OF ARTEFACTS FROM CYFARTHFA CASTLE MUSEUM, MERTHYR TYDFIL

"I HAVE FLOWN UP IN PRIMEVAL TIME"ANCIENT EGYPTIAN FUNERARY BELIEFS

ENTRY FREE

WHERE

Roderic Bowen Library and Archives,
University of Wales Trinity Saint David

WHEN

24th May—2nd June 2018
Open Mon-Fri 10am - 4pm



EVENTS:

THU 24TH MAY 2018 @ 3PM – ALL WELCOME,
ENTRY FREE

PUBLIC OPENING - WITH
PRESENTATIONS GIVEN BY THE
INVOLVED STUDENTS AND RECEPTION,
ALL WELCOME

FRI, 25TH MAY

WORKSHOP DAY WITH YSGOL BRO PEDR
ANCIENT EGYPTIAN AFTERLIFE
BELIEFS

TUES, 29TH MAY

PUBLIC TALK (DR. KATHARINA ZINN) –
ALL WELCOME, ENTRY FREE

DID YOU SLEEP WELL? – THE BODY,
THE SENSES AND ANCIENT
EGYPTIAN HEADRESTS FROM
CYFARTHFA CASTLE MUSEUM,
MERTHYR TYDFIL

THU, 31ST MAY

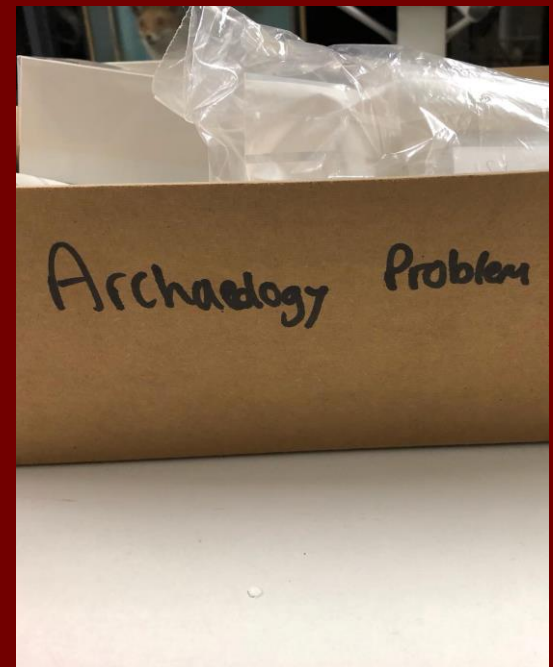
WORKSHOP FOR HOME-SCHOOLED
CHILDREN (AGE 10-16) – ENTRY FREE
BUT RESERVATION REQUIRED (RVSP
K.ZINN@UWTSDA.CY)

Sleep like an ancient Egyptian – hear
about sleep in death, try to lie down on an
Egyptian headrest and make a headrest
amulet



Researchers

- Specific focus
- Primary data collection
- Ethics
- Publication
- Impact
- Safeguarding

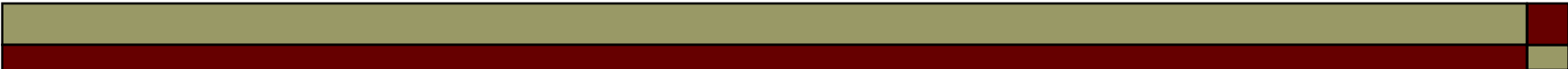


Experimental and experiential archaeology



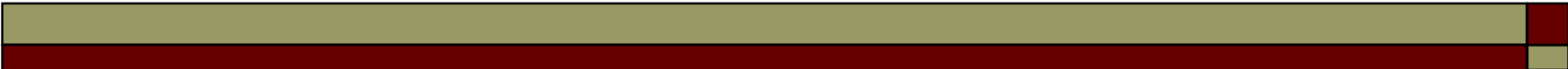
Outside Formal Education





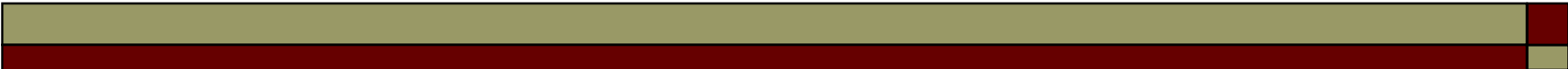
Museums and those who work in and with them should:

- ❑ actively engage and work in partnership with existing audiences and reach out to new and diverse audiences
- ❑ treat everyone equally, with honesty and respect
provide and generate accurate information for and with the public
- ❑ support freedom of speech and debate
- ❑ use collections for public benefit – for learning, inspiration and enjoyment



2020 and a new era of engagement

- ❑ Pre-2020 calls were made for there to be a focus on learning
- ❑ Learning to be placed at the heart of museums
- ❑ Covid-19 pandemic has raised awareness to the vast amount of inequality that exists in society
- ❑ The pandemic has called for a new age of engagement – one that addresses very important and prevalent issues



MA Manifesto 2020

- ❑ Cultural Democracy
- ❑ Social Justice
- ❑ Activism
- ❑ Community Participation
- ❑ Collections
- ❑ Research and Evaluation
- ❑ Partnerships
- ❑ Workforce

Outside Formal Education

- Home Education Networks
- Directed at families
- **Using events** – pop-up exhibitions and events
- New ideas / approaches



Reaching out to Home Education Networks



Family Event

- Time
- Theme Specific or General
- Age Range
- Activities – Resources - Differentiation
- Collections
- Staff
- Budget
- Accessibility
- Health and Safety



Hastings Museum

Public

- Time
- Theme Specific or General
- Age Range
- Activities – Resources - Differentiation
- Collections
- Staff
- Budget
- Accessibility
- Health and Safety/ Insurance



Storytelling as engagement and “new truth”

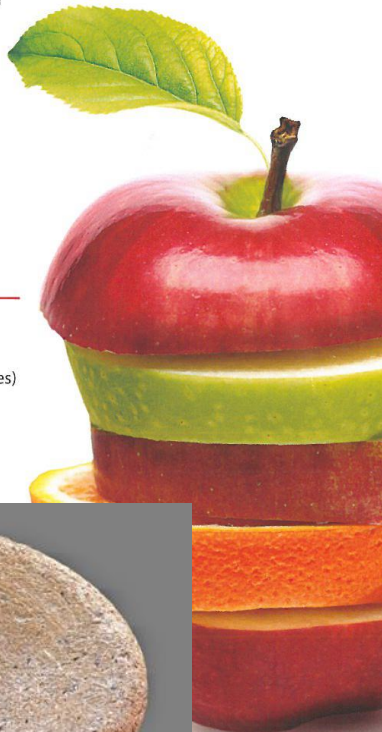
- Creating stories and narratives → to generate
 - *charismatic objects* (C. Wingfield 2010)
 - Enchanted culture-bearing objects
- Engaged bond between the storyteller and their audience
- IMPORTANT: *be serious about the frivolous and frivolous about the serious*
 - Use academic knowledge plus creative interpretations
 - Create a new setting / habitat
 - New narratives / biographies to **re-focus on the object**
- The **object as magnet** in the process of creation of intangible heritage (tangible Egyptian heritage → intangible Welsh heritage – Insoll (2007) Operational ethnicity)

Rhywbeth i Gnoi Cil Drosto Food for Thought

Adellad Caergaint, Campws Llambed
25/07/15
Canterbury Building, Lampeter Campus

- 11.00 "Maent yn bwyta i chwydu a chwydu i fwyta"
Dulliau coginio a moesau bwrdd Rhufeinig
Matthew Cobb
- 12.00 Bwyta fel Eifftiwr
Katharina Zinn
- 13.00 Pwysigrwydd bod yn wallgof
Luci Attala
- 14.00 Bwyd a Chrefydd
Sarah Lewis

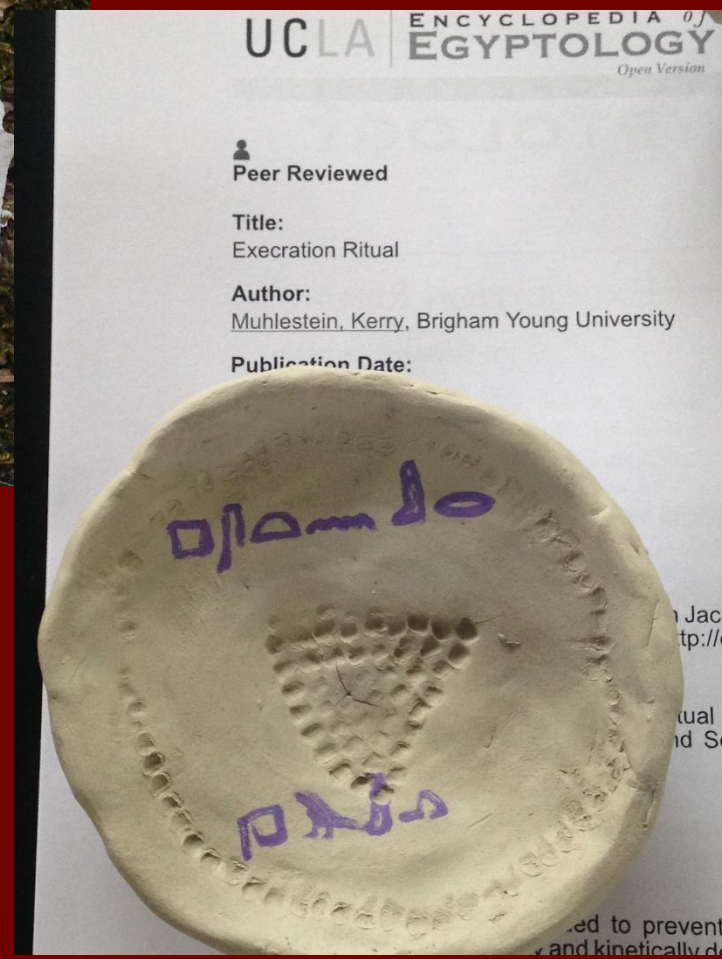
- 11.00 "They eat to vomit and vomit to eat"
Roman table manner and cuisine (with samples)
Matthew Cobb
- 12.00 Eat like an Egyptian
Katharina Zinn
- 13.00 The importance of being out of your mind
- 14.00



Outreach



Storytelling as re-enactment



2016: idea of CURIOSITY in museums was making a come-back

N. Thomas, *The Return of Curiosity: What Museums are good for in the 21st Century*.

- Curiosity as eagerness to experience new things, re-experience already known ideas under new angle
- material culture is forming collections and forcing us – in a good way – **to tell stories**
- It is the unexpected that we are curious about
- Being curious enables a narrative to be formed and re-contextualises things





Naming as storytelling

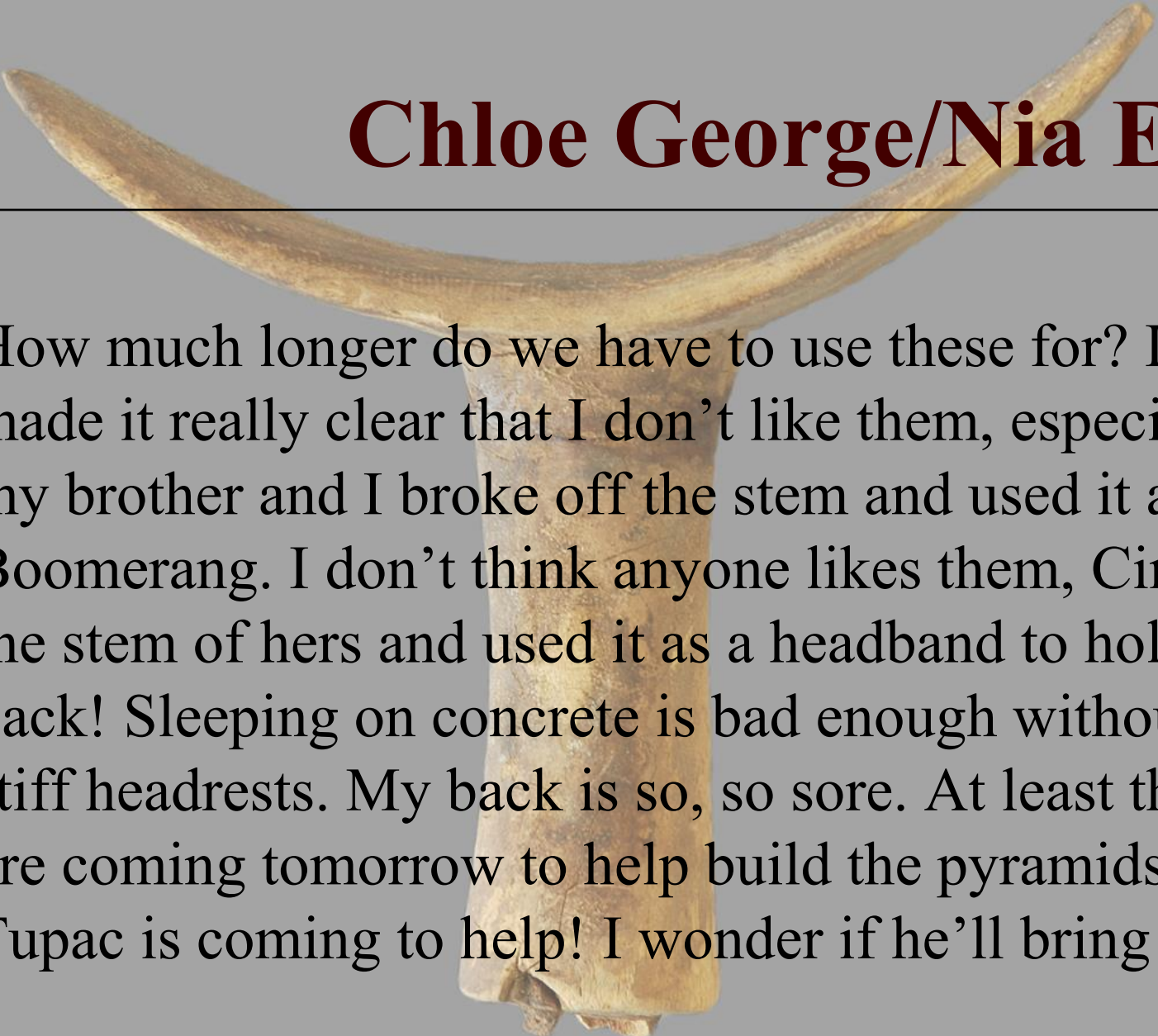
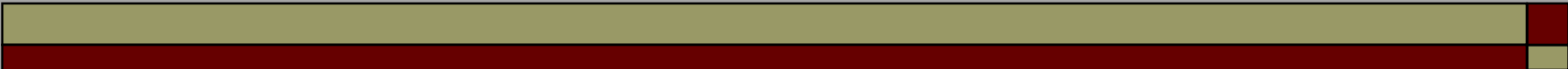
Darth Vader

Boomerang



The magic
hollow
mushroom





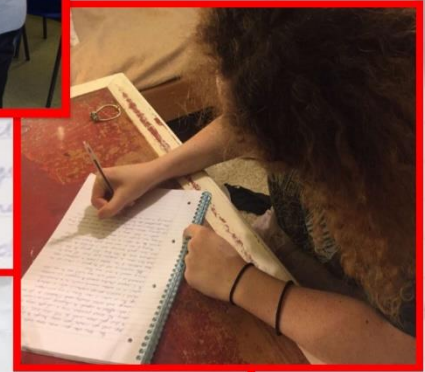
Chloe George/Nia Evans

- How much longer do we have to use these for? I think I've made it really clear that I don't like them, especially since my brother and I broke off the stem and used it as a Boomerang. I don't think anyone likes them, Cindy broke the stem of hers and used it as a headband to hold her hair back! Sleeping on concrete is bad enough without these stiff headrests. My back is so, so sore. At least the aliens are coming tomorrow to help build the pyramids. Even Tupac is coming to help! I wonder if he'll bring Biggie?

- ❑ Creation of a *Museum of Lies*
- ❑ collecting fictional stories inspired by the items, expressed through art and creative writing



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David



The Museum
of Lies