

<b>Institution:</b> University of Leicester
<b>Unit of Assessment:</b> UoA36B Communication, Cultural and Media Studies, Library and Information Management: Museum studies
<p><b>a. Overview</b></p> <p>Established in 1966, the School of Museum Studies at the University of Leicester, from which all members of this Unit are drawn, is the only autonomous department in the UK dedicated to the study of museums and galleries. It is the oldest and largest academic unit of its kind in the world. Through its research and teaching, and the careers of its students, the Unit seeks to have global influence both on its academic field and the institution at its heart. Entirely postgraduate, its 1077 students from 57 countries (in this survey period) studied at Masters and PhD level, both on campus and at a distance. The Unit possesses 15 researchers, 12 of whom are Category A staff. The research outputs of all but one Category A staff member are submitted to this subpanel. The remaining staff member (Unwin) is submitted to B7 Earth Systems and Environmental Sciences as this better suits his research focus. A central component in the Unit's research environment is the Research Centre for Museums and Galleries (RCMG). RCMG was established in 1999 to develop research that directly impacts museum practice and museum audiences. Since RAE2008, the Department has continued to grow as a research body, becoming a School in 2009 and occupying a new purpose-designed building in that year. Within sub-panel D36, research in museum studies is most closely aligned to that carried out in Communication, Cultural and Media Studies, rather than in Library and Information Management.</p>
<p><b>b. Research strategy</b></p> <p>The Unit's strategy for research embraces a set of core values, which express the Unit's distinctive identity and ensure a cohesive and sustainable research environment:</p> <ol style="list-style-type: none"> <li>To shape the discipline of museum studies. As a founding institution in this field, the Unit seeks to produce research that challenges stale conceptions and unquestioned practice; to produce research characterised by its bold, creative, boundary-crossing, ambition. Since RAE2008, we have posed increasingly fundamental questions concerning the discipline and its wider influence. We also encourage PhD students to challenge disciplinary norms as regards focus, method, framework and analysis. Our strategy, 2014-2019, focuses on four areas of disciplinary change: <b>(i)</b> engaging in <i>global dialogue</i> so as to incorporate different worldviews into notions of museum studies and museum work; <b>(ii)</b> re-imagining the role of the museum in an era of <i>demographic change</i>; <b>(iii)</b> countering the homogenizing influence of the professionalised museum through a growing appreciation of the <i>cultural specificity</i> of museum performances; <b>(iv)</b> considering and extending the possibilities of the <i>socially active museum</i>.</li> <li>To develop and sustain the field internationally. The Unit nurtures open exchange. Its staff are amongst the most travelled in the University; they gather their materials internationally and seek a nuanced and subtly differentiated worldview of their subject. Staff act as advocates for the discipline, running conferences abroad, publishing in different languages, joining international research teams, contributing to the committees and assessments of international journals and research councils, and so on. International research students play a critical role in a two-way cultural exchange within the Unit and feed the Unit's philosophy and research into other contexts as students, practitioners and academics (e.g. Brazil, Canada, Greece, Hong Kong, Jamaica, Portugal, Taiwan, USA). In this period, we have enabled early career postdocs and PhD students from a number of countries to become active contributors, editors and producers of Routledge books. Following a series of conferences and collaborations in S.E. Asia, the Unit is now actively developing a second centre for its research and teaching in Hong Kong.</li> <li>To situate research within practice. The Unit has worked to turn professionals and industry specialists into researchers. E.g. <b>Watson</b> collaborated with professionals to interrogate practice in <i>Time and Tide</i>, a new museum in East Anglia. This led to work with academics and professionals in Michigan, Colombia and Brazil, in part funded by the British Council, which then also impacted practice in Australia and Slovenia. <b>MacLeod</b> turned designers and architects at Metaphor, Land Design Studio, Event Communications, Cultural Innovations and Haley Sharpe Design into researchers who</li> </ol>

now value research as a means to develop practice. In 'Prisoners, Punishment and Torture', 2012-13, **RCMG's** commissioned research, incorporating Historic Royal Palaces staff as researchers, sought to reconcile visitor expectations, professional ethics and the representation of history. This is an evolving long-term strategy, which we shall continue to pursue into 2014-2019.

- d. To make impact beyond the academy a core aspect of research design. In the face of pressure to make Museum Studies conform to the expectations of a traditional academic discipline (not least as a result of RAE pressures in the 1990s), the then department consulted social scientists and educationalists on how it could continue to sustain profession-facing research. The result was the establishment of **RCMG** as a partially autonomous research organisation. It permitted the continuation of research actively driven by a desire to change museums, which challenges professionals' and visitors' values and attitudes in such areas as disability and wellbeing. To achieve this RCMG collaborates with academic staff members. Since 2008, it has extended its international activities and influence. In the period, 2014-2019, we intend to extend this international activity still further through collaboration.
- e. To respond to, and initiate, change. **Knell** and **Watson's** research showed that while the museums' material possessions and institutional inertia strengthens their role as identity institutions, it also puts them at constant risk of irrelevance and misrepresentation. Much research conducted in the Unit is concerned with how these institutions should change: **Golding's** work, for example, examined the possibilities of co-curation; **Dodd's** research stimulated organisational review at Botanic Gardens CI; **MacLeod** and **RCMG's** Arts Council commissioned research aimed to foster a culture of ambition and innovation in a major English museums service. The Unit's organisation (below) permits adaptability and diverse engagements. This also contributes to the Unit's sustainability and vitality. This is an important aspect of our strategy going forwards.

These strategic objectives are apparent in the RAE2008 submission, but have been affected by the changing context within which we operate. We now engage more extensively in collaborative projects with outside organisations and our reach has become more global.

The Unit's vitality comes from its realisation of the full potential of interdisciplinary working. An academic field which did not exist in the UK or internationally until the establishment of this department, it retained a strong attachment to the situated learning of the profession until the mid-1980s. The Unit developed its present research identity by building upon the rigour of research practice in other disciplines, the field of museum studies being best understood as situated at the interstices between: (a) disciplines which produce, study and curate museum collections (natural sciences, archaeology, anthropology, history, art history, etc.); (b) disciplines which offer critical theory and methods (sociology, anthropology, history, feminism, communication, education and cultural studies, etc.); and (c) professional disciplines possessing a pragmatic approach to the solution of museum-related problems (such as conservation, education and information management). The Unit's strategic approach to research responds to this history and context. These factors determine our makeup and internal dynamic, as well as our research agenda. They are enshrined in the above set of values that have guided the Unit's development.

The Unit's approach to this rich interdisciplinarity has been to view museum studies as an unbounded intellectual space within which theory, method and practice can be fused into new ideas and approaches. This vision for the discipline originated in Leicester, the Unit's relatively large size making this a practical strategy. Many research students join the Unit because of the interdisciplinary freedoms it offers. Category A staff in the Unit are encouraged to nurture an intellectual open-mindedness in their own work and that of their research students. They come from diverse disciplinary backgrounds and possess qualifications in history of art and architecture, anthropology, archaeology, design, education, engineering, environment, ethnography, feminism, geography, cultural and social history, history of science, computer science, cultural policy studies, palaeontology, philosophy and sociology. Nevertheless this group forms a strong and cohesive unit, because its members are first and foremost museologists. Most importantly, given the centrality of the Unit's research to the discipline of museum studies, the Unit sees as critical a synergy between research, practice and teaching; all are engaged with the professional

community, many having been practitioners.

This environment permits research students and staff to aspire to intellectual mobility; to cross disciplinary boundaries. In this period, for example, **Knell** took his interests in disciplinarity, institutionalism and material culture, developed in studies of geological museums and communities, and applied them to national galleries. This organic and intellectually diverse environment permits sustainable development of thematic research projects, which can be adapted to research opportunities, aspirations and needs. Our European-, disability- and digitally-focused research projects illustrate this: **Knell's** Marie Curie funded research (NaMu, 2006-2008) with Norwegian and Swedish partners, led to Knell (material culture, art) collaborating with **Watson** (history, communities) on the successful EU FP7 Eunamus (2010-2013) bid on the social possibilities of history in national museums. **RCMG** joined this research team to lead a substantial but discrete qualitative audience study. Similarly, **Sandell** and **Dodd's** work on disability representation shows how diverse funding sources have been used to take research from conception (AHRC Innovation Award, 2004) through to public impact (NESTA/Heritage Lottery Fund 2006; Wellcome Trust, 2012). **Vavoula's** methods and models for capturing visitor-generated content at heritage sites developed sequentially through a CETL Fellowship and an AHRC Digital Transformations project.

The inclusion of external disciplinary readings, a consequence of our disciplinary makeup, results in a repeated rethinking of museum studies, as in **Golding's** feminist hermeneutics, **Marstine's** professional ethics and **Sandell** and **Dodd's** reimagining of disability narratives. We have also used museological perspectives to challenge the intellectual norms and traditions of other disciplines: **MacLeod's** social approach to architectural production; **Knell's** cultural approach to the science of geology; **Dudley's** material approach to refugee studies. The professional orientation of the Unit's research culture also results in policy-oriented research in fields where the UK is globally influential. **Vavoula**, for example, was one of the authors of the UK Technology Enhanced Learning Programme's report launched at the House of Lords in June 2012. 'Ten principles' devised by **Parry's** 'Semantic Web Thinktank' were published by the national standards body, The Collections Trust. **Gibson's** AHRC-funded seminars on value and heritage, which brought together academics and policy makers (from English Heritage, the National Trust, etc.), have been received as 'the latest thinking'.

The Unit's interdisciplinary ambitions prevent the establishment of distinct research groups. However, mapping exercises reveal the presence of two overlapping groupings formed around (i) the cultural production of the museum (the production and operation of objects, architecture, policy, knowledge, politics, myths and media) composed of **Dudley, Gibson, Knell, MacLeod, Parry, Unwin** and **Watson**, and (ii) the social agency of the museum (museum audience and profession focused and tackling social justice, human rights, equality, ethics and learning) composed of **Dodd, Golding, Marstine, Sandell** and **Vavoula**. The two groups complement each other by effectively looking at issues from opposing perspectives: together they interrogate the museum society constructs and the society museums shape.

**Marstine**, the latest recruit to the Unit, reveals how this research environment operates. An established academic arriving from the US with a research focus on museum ethics she naturally associated with Sandell (social justice), Golding (politics of difference) and Dodd (social engagement). However, her research centres on artists' interventions in public spaces and thus connects with the architecture, cultural politics, material cultural, technological and narrative interests of Watson, Parry, MacLeod, Knell, Gibson and Dudley. These and other colleagues perform as sounding boards for her ideas. Such interactions contribute to a strongly cohesive and supportive research community.

### **c. People**

#### **i. Staffing strategy and staff development**

The disciplinary make up of Category A staff in the Unit is determined by: teaching and research need; the balancing of professional experience with staff on a traditional academic trajectory; the desire to develop a sustainable culture incorporating staff at all stages in their academic careers; and finally the desire to push the boundaries of the field. Each staff member is recruited to operate in a particular area of research engagement so as to ensure

a culture of complementarity. The Concordat to Support the Career Development of Researchers has particular significance for the Unit as many of its staff follow unusual research trajectories. A significant number enter the Unit having followed an earlier career in museums. This encouraged the Unit to develop a comprehensive 'cradle to grave' strategy for staff development that is central to our research environment. The success of this process can be found in the professorial staff, Hooper-Greenhill (now emeritus), **Knell** and **Sandell**, all of whom obtained their PhDs after joining the University and went on to become research leaders in the field. **MacLeod**, the current Head, and research associates, Jones and Bunning, are at various stages on this same journey.

The Unit recognises the special circumstances and needs of staff, and supports them with time and research funding. All staff on joining the Unit are allocated a mentor who through regular meetings supports them in various ways, but particularly in how to become an effective teacher and researcher. **Marstine**, for example, was mentored by **MacLeod**. Mentoring extends beyond this pairing; successive Heads have sought to build the Unit into an integrated research 'family' encouraging all staff to draw upon the expertise of their colleagues. The staff engaged in developing a major project as PI or with a new funder, or producing a monograph or edited volume, often use colleagues as advisors. Training is available to all staff with particular courses developed for those joining the University. All staff undergo a three year probationary period.

A key strategy for staff development is to ensure sustainable research leadership by rotating the role of Head of School. Occupants step down after approximately 5 years and transfer their management skills into a research leadership role. **RCMG** developed as a post-Head project of Hooper-Greenhill; **Knell's** European collaborations were similarly developed. **Sandell** is now developing international social justice initiatives. Retirement is also supported, with the transition recognised and managed. Some staff remain active in the Unit after retirement. Again this has been encouraged for the purposes of continuity and cultural adjustment. Pearce, for example, remains academically engaged with PhD students and alumni. The demographic of the Unit remains balanced in terms of actual and career age, but is more mature than in 2008. In the surveyed period, one staff member has been promoted to Professor, one to Reader, 4 to Senior Lecturer and one to Senior Research Fellow. The Unit manages generational change to ensure continuity of values and strategic development of research themes. In 2012 the Unit became a pilot in the Athena Swan Good Practice in the Employment of Women in the Arts, Humanities and Social Sciences programme and is working towards the Gender Equality Mark bronze award. Social equality is an important driver of many of the Unit's research programmes, and is mirrored in our strategy for staff development and collaboration. The University has adopted the Concordat for the Career Development of Researchers, which ensures that research staff are mentored particularly with regard to career development.

All staff undergo annual appraisal. This is conducted by senior staff and seeks to facilitate career development. The Head of School and professorial staff also conduct annual research reviews of Category A staff in order to further the research projects and plans of individuals and to ensure their alignment with Unit aims with regard to innovation, impact and time management. The Unit expects academic staff to allocate 40% of their time to research. Annual research away days are used to build the research community within the Unit, and consider issues and opportunities that affect the whole group.

All Category A staff may apply for Study Leave. This is calculated on a pro-rata basis: one semester for every 6 semesters worked. Thus it is possible for staff to take half a semester should a project require that additional time boost. MacLeod did this in 2010 in order to complete her PhD. It is also possible to accumulate longer periods of leave for big projects. For example, Knell has accumulated a year of study leave, beginning in 2013, in order to write a monograph on national galleries.

As is apparent from our research strategy, all staff are actively engaged with the museums sector. The majority of academic staff are recruited from the museums profession (e.g. Knell, Watson, Golding, Sandell). Others, like Parry, have made themselves central to professional developments. The museums sector contributes the subject of our research, many of our collaborators and a significant part of our audience.

## **ii. Research students**

In 2008, our PGR enrolment was 23.5 FTE; in 2013, it is 46 FTE, believed to be the largest museum studies PGR community in the world. The majority of these students are international and all share the interdisciplinarity of academic staff; academic staff are expected to supervise across a wide topic area. This creates a culturally and intellectually diverse and vibrant research community. Research students study on campus or through distance learning (a further 4 students not captured under HESA reporting having completed in this period). In 2013, we introduced a practice-centred PhD, intended for working professionals, so as to better realise our ambition to situate research in practice.

This community is given an autonomous identity through its blog 'The Attic', its annual international conferences (e.g. *Curiouser & Curiouser* 2011; *Museum Utopias* 2012; *Museum Metamorphosis* 2013) and its academic journal, *Museological Review*. It runs a programme of lunchtime research seminars for the University and museum community. The Staff-Student Committee ensures that research students retain a great deal of control over the student experience, including events, research resources, training and career development. The SSC produces recommendations which are enacted by the PGR Director on behalf of the Unit.

All students are allocated a first and second supervisor. The first supervisor acts as the main guide for the student. The second supervisor is a flexible resource for the student, but has a formal role in periodic reviews of individual student progress. This approach permits the student to benefit from regular engagement with a single staff member and thus attain a clear sense of goals and trajectory. The second supervisor offers an objective perspective on the whole process, and is as such a guide to both student and first supervisor.

After the first year for full-time students, and in second year for distance learners, all research students undergo probationary review. This involves a review of the student's project research aim, objectives and methods, ethical status and plans for completion. A panel of two academics, having no role in the supervision of the student, interviews the student and reviews the materials with a view to assessing the project's potential, innovations, likelihood of success, risks and weaknesses. If the project is not sufficiently developed, the student will be provided with advice on the areas which need to be addressed and a further review will take place. Students undergoing this review must have given a formal presentation of their research during the annual 'Research Week', attended at least once by research students working at a distance. Organisation of this event is led by the research students. A further review takes place in the second year (FT) or fourth year (DL). All students undergo annual training needs analysis. Student progress is monitored so as to ensure that students complete within the maximum permitted registration period.

All students are supported by online materials made available through Blackboard and the University Library. The Unit and the College offer small grants to research students to assist conference attendance, fieldwork, translation, and so on. Research students have their own dedicated research room, with computers funded centrally. They also have access to seminar rooms, lecture halls and lab space, as well as to digital cameras, recorders, transcription and analytical software, and so on.

In this period, nearly 20% of our PhD students were funded by overseas governments and research bodies. 13% were AHRC-funded including 6 BGP and 3 project-based (incl. 2 CDA). 50% were self-funded. The Unit also offers full or partially funded bursaries most years as well as travel grants. Our successful application to AHRC BGP2 delivers 410 studentships to the Midlands Three Cities consortium. Our students lead the humanities contribution to the University's annual Festival of Postgraduate Research, where their work has been recognised in the award of several prizes. The University promotes a series of Doctorial Inaugural lectures for the very best PGR students (e.g. the Unit's Arvanitis (2008) and Baldino (2011)).

The masters programme acts as research preparation both for those students aiming to impact the cultural industries and those with academic goals. Home and international students have transferred directly from our Masters onto the PhD programme, some with AHRC funding. Others have returned to take up PhD study after a period in the profession.

## **d. Income, infrastructure and facilities**

The Unit's material infrastructure has seen significant investment since RAE2008. In 2009,

the Unit moved to a dedicated, £1.25m, state-of-the-art building designed to meet its specific needs with regard to collections, exhibition, access, research development and dissemination. This has permitted the installation of physical and video exhibitions of staff and student research within the building. It also permitted staff and research students to be situated in the same building. The Unit's innovative 'Learning Studio' hosted **Parry's** 'LIVE!Museum' sandpits with British Telecom which led to **Vavoula's** 'iSay' research network and Parry's 'Transforming Thresholds'. In this period, the Unit has continued to grow and diversify. Twice termly Unit Research Committee meetings (chaired by **Gibson**) deal with news, policy and management matters and intersect with research and ethics committees at College level; all staff attend this committee. The College organises thematic Research Wednesday meetings to build relationships beyond departmental groups; **Dudley** and **Golding** are part of the Migrations and Postcolonial groups, for example. Peer review and mentoring of applications is also available at College level. **Vavoula** advises the Library on its new Digital Humanities Lab.

The Unit has been highly successful in gaining external funding which has enhanced the scope and quality of its research. During this period our research has been supported by 38 different funders, the majority of whom are non-traditional organisations supporting impact-oriented research (charities, non-profit organisations, institutions, commercial industries and local government). In monetary terms, however, the majority of our funding has been received from research organisations (AHRC, Leverhulme, EU, etc.). This is a significant shift from RAE2008, when the majority of our funding came from non-traditional sources. This reflects a major repositioning of funded research in the activity of the Unit. In 2010/11, for example, every researcher had submitted grant applications; the following year every researcher was working on funded projects. This indicates a move towards increased collaborative working with partners outside the institution, and to increasing international and interdisciplinary collaborations (**Knell** and **Watson**, Eunamus; **Gibson**, Connected Communities). Our PhD students have also successfully acquired external funding (e.g. AHRC) for collaborative engagement, training and conferences.

Funding reveals the connective and developmental nature of this research: **Knell's** EU funding has led to an Australian RC funded project; **MacLeod's** funding from a range of commercial design organisations led to funding from UKTI, the British Council and ACE. External funding is important to academics' engagement in large scale, multi-institutional/national/disciplinary research groups where they contribute a museum studies perspective. The School and College has also provided seed funding, which for example contributed to **Vavoula** securing AHRC and **Gibson** and **Dudley** BA funding. KE funding has been important to researchers engaged in knowledge transfer activity. **Vavoula**, for example, supervises a Marie Curie Fellowship linking design science and museum informatics.

#### **e. Collaboration and contribution to the discipline and research base**

In this period, staff in the Unit have spoken at 174 conferences in 36 countries, of which 128 were keynotes or invited papers. They have organised conferences in Athens, Budapest, Cardiff, Hong Kong, Leicester, London, Manchester, New Jersey, Taipei, Washington and Windhoek. Building on a twenty-year relationship with professionals and academics in Taiwan, in 2010, **Sandell** and **MacLeod** established a multi-level partnership with the Council for Cultural Affairs, UKTI, the National Museum of History, the V&A, and universities and professional bodies in both countries and in S. Korea and Japan. Three annual international conferences in Taipei have made this a new hub for museum studies debate, and have led to joint publication. Similarly, **Knell** and **Watson's** collaborative conference with the Central European University in Budapest, on 'National Museums in a Changing Europe', opened up a new trans-continental dialogue with communities in Central and Eastern Europe, still dealing with identity and culture issues 20 years after communism.

The Unit achieves, internally, the kind of interdisciplinarity to which many universities aspire across the institution as a whole. This means that it seeks more radical connections in its collaborations: museum anthropologist, **Dudley**, developed collaborative publications, PhD supervision and AHRC Beyond Text funding with the University's neuroscientist, Quiroga; digital heritage scholar, **Parry**, collaborated with the University's space physicists in the art history-led AHRC 'Representing Re-Formation' project.

International collaborations reflect the Unit's desire to locate cultural specificity in museum performances. In this period, academics undertook fieldwork in 47 countries, frequently collaborating with local researchers and practitioners. **Golding**, for example, undertook funded research on museum literacy with Japanese professionals at the National Museum of Nature and Science (2010-13). **Knell** is collaborating with Australian and Norwegian researchers on a study of museums, immigration and citizenship in Australia.

Collaborations with industry, cultural institutions and the profession are essential to keep our research socially, professionally and politically relevant. **Sandell**, for example, collaborated with practitioners from the V&A to produce a conference and international volume exploring equality and social justice in the museum. **Parry's** AHRC-funded 'Collaborative Arts Triple Helix' (CATH) scheme brokered 16 partnerships between academics, commercial companies and heritage organisations.

**MacLeod's** architecture and design-focused conference in Taipei was partnered with two similarly themed conferences in Leicester. MacLeod led master classes, based on her research, with British designers and manufacturers at these events, and in Hong Kong, resulting in a collaborative volume authored by academics and professionals, and a formal research and teaching relationship with Hong Kong University. Our research also leads to consultancy: **Marstine**, for example, contributed ethics expertise to the development of the National September 11 Memorial & Museum, NYC; **Parry** was commissioned by Tate to produce a research framework for its Research Centre, 'The Art Museum and Its Future'; and **Sandell** was commissioned to advise UKTI on museum development opportunities in Brazil in the lead up to the Olympics. A significant proportion of **RCMG's** research is commissioned. This creates a very strong collaborative process with museums and other arts organisations and agencies (Arts Council England, Hackney Museum) which results in an unusual and on-going dialogue regarding research design, impact and dissemination.

The Unit hosts and funds the independent open-access peer-reviewed journal *Museum & Society*, edited by leading museum studies scholars. It is the most accessed research journal in the field. Staff in the Unit have given the field a strong book identity through collaboration with Routledge. **Knell** edits the series Leicester Readers in Museum Studies; **Sandell** co-edits *Museum Meanings*. **Dudley** co-edits the journal *Museum Worlds* (Berghahn). Staff sit on editorial boards of journals: *Int. J. Cultural Policy*; *Museum & Society*; *J. History of Collections*; *Museum Worlds*; *Museum History J.*; *Museums and Social Issues*; *Museum Management and Curatorship*. We peer review for publishers and journals in museums and heritage studies and for publishers in our component disciplines.

The Unit has hosted 20 international visiting scholars, ranging from a rhetoricist to management specialists, from 11 different countries. We are representatives, members, advisors of national and international research bodies, for example, AHRC (Peer Review College, Strategic Reviewer Group, Care for the Future Advisory Committee); INHIGEO; EU MeLa; JISC Digital Content Advisory Group; European RC. Through AHRC Connected Communities, **Gibson** contributed to the development of £1.5m 'Understanding Everyday Participation – Articulating Cultural Value' project, the largest in the theme (2012-17), which involves 17 national stakeholders (DCMS, Arts Council, English Heritage, etc.). Gibson leads 50% of the case studies and half the project PhDs and postdocs. Our achievements have been recognised in scholarly awards and fellowships: **MacLeod** (U. Liverpool); **Sandell** and **Gibson** (Australian Nat. U.); **Vavoula** (Learning Sciences RI, Nottingham); **Parry** (Tate; U. Roskilde/U. S. Denmark). Academics have examined PhDs at 19 universities in 5 countries.

As stated above, our desire to contribute to the discipline is fundamental and holistic; it affects all we do and all we consider doing. We are equally committed to changing the museums profession, to making museums more effective, more socially active and relevant to a wider demographic. These two ambitions are, for us, inseparable and entirely practicable.