

**MA Museums and Galleries & MA Museum Studies**  
**Examples of Dissertation Titles and Abstracts**

**MA Museums and Galleries**  
**Student Cohort**  
**2008-2009**

***History of Textiles & Dress pathway***

**Emma Copping**

**The social and aesthetic development of English and French corsets and fashion 1580 - 1720**

The intention of this study is to examine the social and aesthetic development of the corset in the period 1580 – 1720. The study investigates how and why the corset developed in accordance with social and aesthetic reasons. Much of the material available on the corset is heavily focused on the corset in the nineteenth and twentieth century; this study is an attempt to address some of the gaps in material that is available.

The study has been completed using research and findings from both primary and secondary sources. Research from secondary sources included apposite books, periodicals and websites. Primary research has been conducted by examining some extant examples in several museum collections.

**Heather Cronin-Conaway**

**Which social rank(s) were the sumptuary laws passed between 1337 and 1483 in England aimed at controlling through restrictions on dress?**

Between 1337 and 1483, the English government passed five pieces of legislation which restricted textiles, furs, and styles of dress based on social rank and income, known as sumptuary laws. In response to the changing landscape of English society and politics, the sumptuary laws aimed to control certain sectors of society through their consumption of clothing. Using six social divisions, this paper will examine clothing found in wills and inventories in terms of the contemporary sumptuary restrictions. Using the information found in original documents, this paper will determine which social ranks were the targets of sumptuary legislation.

**Veronica Isaac**

**To preserve or not to preserve, is that the question?: An investigation of the preservation and presentation of theatrical costumes in British theatres and museums**

This aim of this dissertation is to draw attention to the collections of theatrical costume currently hidden in the stores of British Museums and Theatres. On the basis of evidence gained from six case studies it presents the case that theatrical costumes are garments which have the potential to be of both public and academic interest: not only because of their association with a famous performer or definitive production of a play, but also in terms of their historical significance and the complexity and in some cases, ingenuity, of their construction.

### **Clementine Macmillan-Scott**

#### **Reflections on Reflections: An Exploration of the Art and Power of Window Display 1900-1939**

A study of the evolution and significance of window displays in London from 1900-1939, using archival images, primary and secondary reading to examine the way windows changed and became powerful in these years. An examination of the style of window displays, how these varied and what their influences were. A focus on the way windows were used by department stores to advertise themselves and a discussion of the way windows were viewed by their spectators reveals the idea that window displays were important symbols of their time.

### **Caroline Ness**

#### **Mattli: a forgotten London couturier rediscovered through his press books, 1948-1956**

Focusing on the text and images in the press cuttings within three press books of the forgotten 1950s London couturier Mattli, this thesis evaluates how far they recover evidence of the history of this little documented couturier and his business. This unusual resource provides a valuable source of information as few garments survive from which to develop an object-based approach. An interdisciplinary methodology incorporating socio-cultural, economic and dress history and theory is used to support the visual, written, archival and material sources, revealing the high status and public acclaim once enjoyed by this little documented couturier.

### **Tracey Wedge**

#### **Dressed Fit For a Queen: The Wardrobe of Robert Dudley, Earl of Leicester**

This dissertation examines the wardrobe of Robert Dudley, Earl of Leicester (1532/3–1588) a leading figure in the court of Queen Elizabeth I. The evidence available for the study of Leicester's wardrobe is divided into three categories; visual, written and extant dress. Through the placing of Leicester in his contemporary context, and exploring his various roles this evidence has been discussed. While the question 'What was in his wardrobe?' can not definitively be answered this research draws together much of the known material relating to his dress and offers tentative conclusions.

### ***Museums & Galleries***

### **Donna Ballan**

#### **Film Tourism and Jane Austen Adaptations**

Watching Jane Austen adaptations can induce people to visit the filming locations and exhibitions of costumes. This film tourism is frequently considered in terms of potential increases in revenue and visitor numbers. The purpose of this study is to demonstrate how the complex relationship between tourist sites and film production companies cannot be simplified into numerical data. Filming locations and exhibitions of costumes used in Jane Austen adaptations were visited and/or sent questionnaires. The findings from this research suggests that filming

locations and exhibitions should consider the film tourist experience as an integral part of their service.

### **Simon Featherstone**

#### **What Purposes does Historical Cartography have in Museums, and how could these Purposes be more effectively fulfilled?**

In this dissertation two questions are posed. Should museums use historic cartography in their exhibitions? If so, how can they make the maps more effective? These are questions which until now have received negligible attention in the field of museology. Research for this dissertation has been built on an analysis of maps in museums as compared to maps in atlases, and ideas from a variety of museum education texts. It is suggested that maps are an effective and unique interpretational tool, and that museums should aim to understand their audience and the message they intend to present before creating cartography.

### **Christopher Gale**

#### **Encouraging new visitors: Anniversaries and their influence on the temporary exhibition programs of cultural institutions. Case studies of the 150th, 200th & 250<sup>th</sup> Anniversaries of the 1759 Battle of Québec.**

Museums and galleries need to attract new visitors. Competition for the leisure time of the public, from cultural institutions and other alternatives, is fierce. Using anniversaries as a structure and theme for temporary exhibitions can not only broaden the appeal, but also increase media attention for the institution. Following a visit to Québec, during the 400th anniversary of the city, in 2008, and as it prepared for the 250th Anniversary of the Battle of Québec, in 2009, it became clear that different types of institutions can all benefit from using these anniversaries for their exhibitions. This is especially the case if it allows the opportunity of pushing the boundaries of their traditional remit. Hopefully, this thesis will provoke more thought into using these free opportunities, to relate to visitors on a more fundamental level and tie people and events together.

### **Fernanda Grebe**

#### **Representing Lusophone cultural heritage in Portuguese museums: Learning from the UK**

This dissertation represents the author's investigation into and analysis of the representation of lusophone (Portuguese-speaking) countries' cultural heritage in museums in Portugal. An examination of the themes of collections in museums in Portugal allows a comparison of the Portuguese approach with the "best practices" of the contemporary UK museological context. As former centres of maritime empires, the UK and Portugal share many modern-day imperial legacies. However, the differences between their cross-cultural strategies and practices today are equally significant. In fact, the particulars of the British and the Portuguese experiences prove to be immensely relevant, not only with respect to their historical pasts, but also with respect to how they approach cultural issues and integration in their own multicultural societies.

### **Lisa Hann**

#### **'The Lost Era', the implementation of Stuart History in Secondary School Museum Education**

This thesis uses contemporary evidence to assert that there is a place for Stuart history in secondary school museum education. An analysis of the new 2008 secondary school national curriculum supports the study of Stuart history at Key Stage 3. Museological case studies of current successful Stuart history education programmes demonstrate the practical application of the subject. Finally a number of recommendations are made; including a national database of museum education sessions; to overcome barriers facing secondary schools when organising out-of-school trips and to raise the profile of Stuart history.

### **Louise Healey**

#### **Can Museums Appeal to Everyone if Audience Development Techniques are Employed?**

This dissertation aims to answer the question, can museums appeal to everyone if audience development techniques are employed. The dissertation includes case studies and research surrounding the topic of audience development in museums. In each case study, audience development planning techniques will be applied to see how each museum may improve its current situation by attracting types of visitors who may have not visited the museum originally. The dissertation will conclude by stating whether audience development planning can or cannot achieve mass appeal for all types of museum.

### **Celia Hutchinson**

#### **How are curators responding to modern and contemporary art movements, with particular reference to graffiti and street art?**

The first purpose of this dissertation is to examine the role of the curator, in both an historical and contemporary context, seeing whether street art is being seen as a valid art genre for curators. A short resume will be made to try and establish the parameters for both modern and contemporary art. Different types of street art will be looked at. The next section will look at exhibitions which have shown street artists' work; can the 'true nature' of street art translate to the gallery and museum location? Lastly, a discussion will be entered into regarding the recording of ephemeral art. Conclusion

### **Wan-Ting Hsu**

#### **Issues over antiquities in Taiwan**

The problem of illicit antiquities has been spreading throughout the world. Owing to the rich archaeological materials in Taiwan, the main purpose of this study is to explore the current status of illegal antiquities in Taiwan and to make suggestions for solving and improving the illicit issues. Through the analysis of qualitative data collected from newspapers, journal articles, publications, reports and theses, this study finds that the key to a successful solution is to carry out an overall investigation of antiquities in Taiwan, install an online tracing system, sign a bilateral agreement with China and educate the public.

## **Sangsoo Lee**

### **How can museum learning provision for schools be enhanced in Korea?**

The aim of this dissertation is to find a means of improving museum learning provision for schools in Korea and to give recommendations to the Korean government, museums and school teachers. Through a literature review in chapter 1, this dissertation attempts to justify museum learning provision for schools. Chapter 2 identifies barriers to formal museum learning provision in Korea, and chapter 3 examines the process of transforming UK museums into learning institutions.

The Review on the Education Reform Act, Museum Accreditation Standards, the 'Inspiring Learning for All' framework and especially UK government funding-led initiatives such as the Museums and Galleries Education Programme, Renaissance in the Regions and Strategic Commissioning have all proved to be effective instruments in achieving government objectives. Four case studies in chapter 5 are planned to provide evidence of the UK government's impact on museums in local areas and offer examples of good museum practices for Korean museums. The partnership between the Regional Agencies and the Museums Hubs prove to be crucial in vitalising museums in local areas and enhancing learning provision for local schools.

Based on the findings from the literature review and the case studies, this dissertation concludes with recommendations which urges the Korean government to invest in the museum sector, advises museums' contributions to formal education, and asks for school teachers' active participation to enhance museum learning provision for schools in the near future.

## **Ting-Ting Li**

### **Exploring the relationship between heritage sites and their museums: a comparative case study of selected Chinese and British examples**

This dissertation explores the relationship between heritage sites and their museums, with the aim of enhancing the development of current site museums in China regarding cooperative education through learning from others' experience. Three sites were selected: heritage sites of ancient cities in north-west China, Stonehenge in Wiltshire, UK, and Hanyangling Emperor Mausoleum Museum in Shaanxi, China.

Stonehenge and the Ancient Cities were selected as a comparable pair of cases to study for the following reasons: the similar type and the size of their sites; their method of display and representation; the history and culture they contain; and their worldwide reputation as a tourist attraction. The Hanyangling Mausoleum site was selected because of the combined representational method applied and their new underground museum, which is a major new development in Shaanxi, comparable to a smaller version of the Vergina Museum in Greece.

The methodology applied in this dissertation is mainly a comparative study of the sites, their museums, publications, websites and their new initiatives. UNESCO criteria of selection are introduced. The SWOT analysis system is used to analyse each site-museum relationship. Information about planning for the future was also considered where possible. In the comparative cases of Stonehenge and the city sites, public consultation was an important feature of planning. The analysis and conclusion is focused on exploring the cooperation model between heritage

sites and their museums, through their publicity, websites, policies and future planning, with the aim of describing their educational role.

### **Peter Martin**

#### **What is supermodernism and what is its effect on museums in the United Kingdom?**

Supermodernism, or Hypermodernism, is the autonomous Individualism of paradoxical hedonism, (the seeking of both gratification and responsibility) that comes from living in the complete Presentism of liberal democratic globalisation. The past is recycled and the future is uncertain. This leads to the individual turning to Hyperconsumption and the proliferation of "non-places". What this theory means will affect museums in how they present themselves and how they remain relevant to the era that comes after Postmodernism.

### **Naomi McGrew**

#### **How does the work of Mark Dion encapsulate & critique museological processes?**

This dissertation aims to investigate the work of American contemporary artist Mark Dion by using museological frameworks. Areas of interest focus upon past and present museum intervention projects, curatorial methods of display and interpretation and most importantly the processes behind the finished product. The dissertation is concerned with the self-reflecting museum and will not concentrate on ideas of visitor interpretation. The aim of this dissertation is to extract reasons why artists are interested in working with, and displaying their work in museums. It will also investigate benefits that museums may gain from agreeing to let 'outsiders' into their institution and work with their permanent collections. To do this the author has chosen to focus research and investigation on one particular museum intervention project – The Alchemy Project at Manchester Museum and to analyze this using museological and art theory texts. The author will also refer to other contemporary projects in order to give a perspective of how artists and museums work together.

### **Sophie McLean**

#### **How are the more macabre aspects of crime and punishment presented in case studies from UK museums?**

This dissertation looks at the presentation of the more macabre aspects of crime and punishment within UK museums. This relates to how museums display items relating to the more disturbing aspects, namely torture and gruesome murders. This was done using three in-depth case studies: The Tower of London, The Clink Museum and *Jack the Ripper and the East End* at Museum in Docklands. The purpose was to answer several main questions through comparison and analysis, in particular with museums of the nineteenth century and other traumatic historical events. This shows how modern museums are affected by purpose and humanity.

## **Laura Miller**

### **Discussing the Pitt Rivers Museum's response to the colonial legacy of its collections.**

The dissertation explores the complex ways in which the Pitt Rivers Museum, Oxford, is dealing with the colonial legacy of its collection through the examination of early collectors; indigenous consultation; repatriation and artist interventions. This dissertation argues that the PRM is involving source communities and artists in order to tell as many stories about the objects as they can within their limited space.

The methodology employed includes analysis of interpretation and representation in the Museum's displays as recorded during site visits. There is also investigation of secondary literature on museological issues raised by the colonial legacy of British museum collections.

## **Sarah Newman**

### **What can be done to overcome the problems of families of children with learning difficulties visiting museums, art galleries and historic houses?**

In the context of a museum sector striving to widen audiences amongst under-represented groups, this research investigated whether current policies adequately enable children with learning difficulties to visit museums, galleries and historic houses with their families.

Informal interviews and surveys of published literature identified the museums' perspectives. Detailed qualitative interviews with parents, categorized using Maslow's Hierarchy of Human Needs, revealed parents' own experiences and attitudes. These needs were then addressed, tested and evaluated in a pilot project at Hurst Castle.

This research has generated a broader range of measures for improving access to museums for this under-represented group.

## **Izaskun Osinaga**

### **The challenging issues of representing the Basque Nation and its culture**

Basque culture and history have been widely known worldwide due to reasons ranging from separatist movement, terrorism, the bombing of Gernika or the building of a Guggenheim museum in Bilbao. Aspects of their strong nationhood, identity and culture have been represented in several heritage sites such as museums among which three varied representations have been selected for further analysis. An exhibition on the evacuation of the Basque children to England at The Point, Eastleigh (2007), an art exhibition at the Guggenheim Museum Bilbao (2007) and the history of the famous painting of *Guernica* have been chosen as representations of Basque culture, history, politics, etc, in order to analyse the difficulties and challenging issues of representing a culture in conflict. These case studies will be used to examine issues of memory, history, authority, truth and symbolism on contemporary museology and cultural representations. Museological studies on the representation of other cultures and the role of the nation in museums will be also examined so as to evaluate the Basques' representations.

### **Rupinder Padda**

#### **How and why are human remains and cultural artefacts considered differently by museums in terms of Repatriation?**

Repatriation has become a major issue in museums today; most of this is focused on the return of indigenous human remains, and less upon cultural artefacts that are associated with religious or ritual acts. This thesis aims to examine the differences in the relationship between "the ownership" and "the value" of human remains and cultural artefacts, and ultimately, how this affects repatriation.

### **Helen Potter**

#### **How and why 'Late Night' events in Art Museums and Galleries are marketed and what we can learn from them in regards to broadening audiences.**

In the past decade late night events have become prevalent in large public funded London art galleries. Through investigating the theories and trends discussed in Gallery theory literature, reports regarding how culture is consumed such as the 'Insight' report (Arts Council: 2008) looking into current moves in advertising and branding such as brand exclusivity and I will study how commercial techniques are now being used in marketing in art galleries. Art galleries are repackaging themselves into sociable leisure destinations. This results in particular styles of advertising depending on the target group in which there are specific cultural codes. This could potentially cause a narrowing effect on potential audience development for other groups.

### **Amporn Sakornwasee**

#### **Enhancing access and learning at the Bank of Thailand (BOT) Museum.**

The objective of this research was to develop an Access and Learning Policy for the Bank of Thailand Museum, Bangkok, Thailand. Learning theories, access and learning policies and best practices in the U.K. were analysed. Visitors' learning styles at the Bank of Thailand Museum were explored via a questionnaire. The research results included a detailed proposal for implementing the policy at the Museum from 2009. The proposal suggests ways to increase physical and intellectual access, satisfy different visitor groups (including disabled visitors), and thereby optimise effective and efficient use of the Museum's resources (buildings, collection, exhibitions, interactive displays and staff).

### **Jordan Saltzman**

#### **Museums as a means of reconciliation: Embracing *Ubuntu*, inspiring understanding, and helping to rebuild the South African Nation.**

While it is manifest that museums can (and often do) perform an important function within society, this is even more vital in a country that has undergone a significant political change, such as South Africa. Museums in South Africa have made giant steps since the Apartheid years and have begun to transform themselves immensely to portray and promote the entirety of national culture and heritage. It is becoming clear that they are critical in supporting and promoting the country's outlook and philosophy towards reconciliation; a model that could perhaps be used to positively influence museums globally.



## **Alice Workman**

### **How does Land Art transpose from the context of the environment to the museum?**

This dissertation is an investigation into the subject of Land art, a small genre of contemporary art. It specifically looks at the roots of this practice in the environment and aims to examine how the work made by these artists reaches the museum context.

Visits were made to major Land art sites in the landscape as well as museum exhibits and specific exhibitions in the UK, the Netherlands and USA. Conferences and artist's talks on the subject were attended as well as information used from informal conversations. Journals, books, films and the internet all proved to be good secondary sources on the subject.

What becomes clear from this research is that the two contexts of the environment and the museum strongly influence the artists and the way in which they make work.

## **Lambrini Zambeli**

### **What are the challenges that the recently unified Athenian archaeological sites face nowadays? How do they respond and how could the display of archaeological treasures be changed in order to reveal their different values and attract more visitors?**

The main aim of this dissertation is to reveal to the readers the challenges that the recently unified archaeological sites face. Moreover, it sets out to reveal the practices that the Ministry of Culture has put into force in order to make the newly constructed park more appreciable by its visitors. The methodology is based on thorough research in the ministry's website and data received by the visitors. These sources of information enables the writer to analyze the ministry's programme, to explore its advantages and disadvantages and explore ways in order to make the archaeological park sustainable for the future.

## **MA Museums and Galleries Student Cohort 2006-2007**

## **Amy Jones**

### **Looted art is looted history**

To clarify factors influencing the illicit trade in looted art from a historical perspective and its evolution into one of the biggest black markets today. Conclude and recommend better control and therefore eventual eradication of the stolen antiquities trade

Objectives- Look at the work of scholars from concerning looted art and define the kinds of stolen antiquities and global conditions that have and do formulate the black market.

Methodology- Small essays will combine to provide an overview of each division of the trade from pre- Roman perspectives to the establishment of the most recent legislation on international and national level.

## **Tara Alcantarilla**

### **Human exhibitions: casts, fossils and how we became humans**

One of the main characteristics of Human Evolution exhibitions is the constrictive nature of the objects that comprise their collections. Those objects are mainly fossils remains of early ancestors of our family tree, the hominids. Names such as Ardipithecus, Australopithecus, Homo or Paranthropus are habitually seen in the labels of the specimens kept in closed-glass cases. However, usually it is not specified whether the object on display is the real fossil or is a cast, a representation of the real one. In most of the cases, the object displayed is a replica of the real specimen due to limitations of the collections. The present dissertation explores ways of representation of Human Evolution exhibitions. In this type of exhibits casts and fossils are displayed in a similar manner, without an obvious differentiation regarding whether they are real object or replicas.

## **Mira Shapur**

### **The importance of narrative to exhibition practice**

This study examines the nature of narrative and its application to the museum exhibition. It reveals the importance of narrative as a tool for making meaning and as a process constitutive to learning. Exploring how narrative is conveyed through the complex layers of the exhibition medium - space, people and media or objects - reveals its power to meet the criteria of the future: demands for dynamic arenas for visitor-centred, multisensorial, inclusive and creative experience.

## **Kirsty Smith**

### **How can access and interpretation be improved at Dover Castle? What are the existing and proposed developments in relation to this?**

This study focuses on how access and historical interpretation can be improved at Dover Castle. Access issues looked at includes the physical, intellectual and socio-economic. Historical interpretation discussed includes the open days and roadshows which are run by the on site curators. The author also revises the existing interpretation in the Keep and Secret Wartime Tunnels. These are assessed alongside existing displays in Edinburgh Castle, the Tower of London, Battle Abbey and Fort Brockhurst for methods of best practice in the communication of a sites history.

Existing plans for redevelopment of the castle are discussed and in conclusion the author outlines nine recommendations that would assist in the development of Dover Castle; the site, collections and staff.

## **Mark Steadman**

### **The value of current report writing methodologies in the study of artefacts that have little or no archaeological provenance.**

The qualitative-study tested the value and robustness of the Visual-Analysis and FOCUS investigative and report-writing frameworks in the study of archaeological artefacts that have little provenance. The study reviewed and evaluated the methodologies through examining a small sample of Early-Medieval artefacts recovered from secure and insecure contexts. Both approaches were applicable to the investigation and evaluation of artefacts of insecure provenance. The

research however highlighted the wider potential of the FOCUS methodology in the study of artefacts that are generally perceived as existing on the borders of systematic research and goes on to make a number of positive recommendations.

### **Yu-Fen Yan**

#### **Simply entertainment? Cultural interpretation in contemporary art.**

This research aims to use contemporary Chinese art exhibitions held in the UK as examples to examine possible misunderstandings caused by this type of exhibition and consider how these problems can be solved.

Areas of concern to exhibitors such as intention, promotion, display and gallery aids are analysed through a reviewing of recent contemporary Asian/Chinese art exhibitions. The 'Contextual Learning Model' and the ideas behind 'Inspiring Learning for All' are the key concepts applied to support the research and to examine the existing environment for multicultural presentations in gallery spaces.

### **Cerian Trevan**

#### **An evaluation of the education strategies and learning experiences at Geevor tin mine and museum.**

This research provides a comprehensive understanding of how oral history can contribute to the interpretation of museum exhibitions, focusing on its ability to improve adult learning experiences. The report explains how the specific attributes of oral history effectively fulfil adult visitor requirements as outlined by learning theories and government policies. Geevor Museum, Cornwall is used to show that oral history is a flexible resource with a number of practical applications within exhibitions and outreach work. Clear evidence is provided of the advantages for museums of incorporating oral history into their practices, encouraging them to use their collections more effectively.

### **Hannah Emily Burnell**

#### **Access and academia: Can museums present history that complies with academic standards and public practicalities?**

It has been asserted that history in museums does not equate to the standards set in the academic discipline. This dissertation assessed history in museums and its compliance to these academic standards. Through personal observation, examination of case studies, literature review and qualitative research, this study investigated the impact of visitor access and learning upon the inclusion of academic history concepts in museums and asserted the contradictory nature of the museum's responsibilities. It was found that although the visitor does constrain the display of academic history, other institutional and audience factors also impact upon the content and perspective of display.

### **Catherine Stevenson**

#### **Illuminating Prehistory: recent developments in interpretation and learning in archaeology galleries.**

Using three case-study galleries, this paper investigates the development of interpretation and learning in prehistory exhibitions. Historically, museums have overlooked or misrepresented prehistory, failing to reflect the fascinating 500,000 year period. The subject's absence from formal curricula and challenges of

interpreting an ambiguous, fragmented past have exacerbated this. Museums are increasingly encouraging the visitor participation in interpretation though; visitors and learning are key priorities. This paper demonstrates prehistory's value in learning. Hein's 'Constructive Museum' model is used to illustrate how museum practice can be applied to prehistory. The case studies reveal prehistory exhibitions are being approached in new and exciting ways.

### **Dawn Owen**

#### **What steps can the museum sector take to make ethnic diversity a reality? And what implications does the Museum Associations Diversity scheme have for encouraging wider diversity in terms of social status and age?**

This study aims to identify the key steps that the museum sector needs to take to ensure that the ethnic and wider diversity of all its workforce become a reality.

The results of a survey of black and minority ethnic *Diversify* respondents from the basis of exploring why so few minority people independently apply to work in the museum sector, without positive action.

The research findings show there are many barriers and key recommendations include promoting trainee schemes for young people belonging to diverse groups, to capture their interest early on and widening positive action opportunities for all diverse groups.

### **Nicola Dowding**

#### **Oral history: an invaluable tool or to be avoided at all costs? An investigation into Hampshire's museums' use of oral accounts of post World War 2 conflict**

This report will look into the ways in which museums in Hampshire area collect and use their post 1945 oral history collections, if at all. The purpose of this is to see whether museums are making good use of these collections and to what extent accounts of this period are pursued by the case studies provided. The outcome is a greater understanding of the opinions of oral history from museum professionals and of the place that it has within their organisation.

### **David Feeney**

#### **In the picture': proposals for the facilitation of a participatory appreciation of landscape painting for blind and partially sighted gallery visitors**

This study is aimed at affording a richer sense of involvement in gallery exhibitions for the blind and visually impaired visitors. Targeting the identified impediments of distance and an over-reliance on verbal/textual mediation, and building on research previously undertaken by the author, which suggested that many blind and partially sighted people have a more heightened aesthetic appreciation of their natural surroundings than in institutionalised settings where objects on display, this study suggests ways in which the domain of gallery access might profit from a coupling of its resources with those of the discipline of environmental aesthetics.

## **Hollie Turner**

### **Re-thinking the slave trade: can museums show that lessons have been learnt?**

The Transatlantic slave trade was abolished by parliament in 1707; therefore this year marks the 200 anniversary of the passing of this Act. Museums have been reluctant in the past to present this difficult and controversial chapter of British's history, however 2007 has provided the opportunity for museums to learn from the past mistakes and tackle new approaches to the present Transatlantic Slave trade. This research investigates five different institutions that are for the first time using their collections to present information about the Transatlantic slave trade. These museums are used as case studies to investigate whether museums have learnt from the past, and how in 2007 they are presenting this subject.

## **Valentina Ballardini**

### **Curators as artists and artists as curators? Analysis of a supported blurring of roles in contemporary art.**

In this study the current debate, taking place mainly in British art magazines and critical literature , regarding the overlap of the positions of curator and artist in contemporary art practices in Western Countries (in particular Great Britain, United States and France, has been dealt with.

The hypothesis at the basis of this dissertation is that the problem itself is ill-posed, and that an analysis of the categories of artist and curator can reveal that the way in which they are usually articulated is inadequate to the forms and methods of contemporary art. The present dissertation aims to suggest that, in order to understand the shift in the tasks of the artist and the curator, these positions should be considered as symbolic and cultural. In fact the dissertation about differentiating the roles of artist and curator may represent itself a mystification, that would mask the fact what has already changed is the format, quantity and function of exhibitions, and that the role of author, the position implied by every kind of text and involved in the act of creation, has passed from artists to a multiplicity of figures in the art world.

At the basis of this analysis is the belief that the so-called blurring of positions can be considered as the consequences of two factors. First, amnesia relative to the history of the art practices of this century, than an extremely partial sight of a widespread change occurred in the contemporary art system, which has seen the role of museums substantially modified by the entry in their premises of Conceptual Art since the late 60s. Since that moment both the dematerialisation of the work of art, with the parallel assumption allowing and often encouraging creativity, have taken place, causing transformations in the tasks connected with the display of contemporary art.

Also, the lack of a temporal interval between the production of works and their public exhibition, as well as the abolition of their selection by means of a community, modify substantially the idea of museum: this institution, where the choice is now determined by few people, does not represent any longer the place in which artworks are particularly important and loved are collected. As a matter of fact the recontextualization in the museum environment, which was once opened on behalf of collectors and curators and was delayed in time in relation to production, is now practiced directly by artists and represents a fundamental part of the process of creation.

Therefore the focus of this study is not on roles of artists and curator themselves, but on the changes which have taken place, the contemporary art system, in the concepts of artist, creativity, mediation, institution, as well as on the general understanding regarding the notion of author and the neutral status of exhibitions. The redistribution of the roles of the artist as managing-director, and the curator as the author of the show, should therefore be considered as the result of this general shifting of roles.

The present study introduces first the issues related to the discussion regarding the rise in power curators and to the assumption of curatorial tasks by artists, then attempts to provide an analysis of the concepts involved in this phenomenon, and finally proposes a re-framing, that will be validated by the examination of one case study.

At the core of this dissertation is the examination of the concepts that appear to be the most useful for the disentanglement of the questions introduced: the notions of artistry and authorship and the way in which they have been changing, and the role of institutions in contemporary art.

To delve in these concepts permits, on the one hand, to evaluate if curators have an authorial rather than artistic, role, and, on the other hand, to look at the way in which the shift of emphasis art, from the production of homemade objects and paintings two works whose core is the concept of their basis, has changed the connotation associated to the idea of artist. In turn institutions are taking on dynamic position as that currently required by contemporary art forms, they tend to absorb the discourse around the work they produce, thus becoming fundamental actors in the struggle for the creative position in the art domain.

This analysis defies therefore an examination of the roles artists and curators in contemporary art as a competition for creativity, in that it keeps alive the romantic tradition that regardless inventiveness, originality and genius as categories embodied in individuals naturally talented. To admit that these characteristics are today shared by a number of actors in the art world might, on the contrary, mine the historicity of these categories.

### **Kristoffer Roberts**

#### **Cabinets of Curiosities: What were they? Who were they for? How did they function?**

This dissertation attempts to explore cabinets of curiosities In Europe and discuss if they should be regarded as ancestors of present day museums by exploring how they functioned, who they were for, what they contained, and how they functioned in practice. The report examines various examples (English, Italian, Germanic) and a range of commentators (Impey and MacGregor, Hopper-Greenhill, Mauries, Pomian) to determine whether cabinets are forerunners of museums today or whether we need to consider how they were valued in their own terms on the period that they flourished (between the fifteenth and eighteenth centuries).

## **Georgina Wolley**

### **A study of the English cathedral as an 'architectonic envelope' for modern art.**

The primary purpose behind the study of the English cathedral as an 'architectonic envelope for modern art' is to discover whether the placing of modern art into the setting if the cathedral has any effect upon society's perception of the architecture and the art with reference to the 'active/passive' envelope idea often discussed within theories behind museum building.

The cathedral is of interest as it represents a religious context in contrast to modernist and post-modernist ideas relating to modern art-this makes the question of whether the cathedral is an appropriate space in which to display modern art pertinent.

### **MA Museums and Galleries Student Cohort 2005-2006**

## **Iok Lan Fu Barreto**

### **How can the Macao Museums contribute to the Macao World Heritage Site?**

Macao is a southern coastal city of China with a human history tracing back to prehistoric times. Its past five hundred years unique development in history has brought Macao to the world history stage. From a remote Chinese fishing village to a permanent settlement of Portuguese merchants and missionaries since the mid 16<sup>th</sup> century, Macao has grown into a prosperous commercial port in the Orient which linked China, Japan, South Asia and India to the Western world. It also became the important centre of import and dissemination of Western culture, technologies and Christian belief which resulted in a variety of tangible and intangible heritage still very obvious in today's Macao. With such a legacy, the Historic Centre of Macao was listed as a World Heritage Site in 2005. The history of museums in Macao has a vague origin dating from the beginning of 20<sup>th</sup> century. However, it was not till the 1980s, Macao's economy has gradually developed into the service sector, leading to a growing prosperity in tourism and finance. During the 1990s, many museums were built, not only to provide more tourist attractions, but most importantly, to conserve the Portuguese influence in Macao because Macao was going to be handed back to China in 1999, so ending the history of Portuguese Administration in the Chinese land. The museum development continued in Macao after the handover and new museums are expected to be open within this decade. With the designation as a World Heritage Site and the rapid development of museum industry, the Macao museums have much to do to preserve Macao's heritage. What are the functions of museum in society? How can museums in Macao exercise their functions as heritage conservators, educators and promoters to co-operate with the other governmental authorities and cultural agents so that the World Heritage Site can be best maintained? This dissertation will explore how the Macao museums can be enabled to function most effectively within the context of a World Heritage Site.

## **En-Hsu Chou**

### **Does Digital Museum enhance the Museum Experience in the 21<sup>st</sup> Century?**

This dissertation will explore the museum and society development and also explain the current dilemma of museum operation at the beginning. And then, it will talk about the influence of digital technology in the museum at present to strengthen the idea that building a digital museum is important work for museums. The dissertation uses the theory of the 'Interactive Experience Model' to argue how digital works enhance the museum experience through physical, personal and social contexts. At the end of this dissertation it uses a case study to give a clear idea and recommendation for building a digital project in practice. To speculate the future, it could predict that the digital age of museums is coming: the museum should not neglect the possible advancement. Well prepared is always leading to better results.

## **Johanna Cruickshank**

### ***Cartes-de-visite* in Museum Collections**

This paper explores *cartes-de-visite* (small Victorian photographs) and their history as objects, avidly collected in their millions during the phenomenon known as 'cartomania', to their role today as an overlooked branch of photography. The analysis uses different perspectives, ranging from the historical, photographic, aesthetic, commercial, social and collecting trends, both private and institutional.

Despite their presence in many museum collections, *cartes-de-visite* are generally not highlighted or exhibited. This contrasts with their considerable historical significance as a visual record of the late nineteenth century, depicting all social classes, celebrities and places of interest.

The dichotomy is explored through two case studies, the exhibitions 'CARTOMANIA', featuring Winchester Museum's Service's collection and 'Who Dies He Think He Is?', based on Hampshire County Council Museums & Archives Service's album of the Titchborne case Claimant case. The conclusion suggests that the lack of attention paid to *cartes-de-visite* represents a lost opportunity for social, local, family, photographic and general historians.

## **Emma Hart**

### **Yearning for Learning: An investigation into whether museums are meeting the informal learning needs of adult visitors**

The aim of the thesis was to find out whether adults could effectively identify their own learning styles, and to discover whether these learning preferences were being met in museums. Three case study museums were chosen – The Tank Museum at Bovington in Dorset, Milestones at Basingstoke in Hampshire and Winchester City Museum in Winchester, Hampshire.

Research into learning styles such as the VAK Model, Multiple intelligences (Gardner 1983), and Experiential Learning (Kolb 1984) was carried out. Using Gardner's research on and application of multiple intelligences, more recent research into motivation of adult museum visitors by Kelly (2002) and the Generic Learning Outcomes from the Inspiring Learning For All framework, a questionnaire and observation sheet were developed. 15 adults were interviewed face-to-face and 20 adults observed at each site.



The results highlighted that a high number of visitors seemed to prefer learning through Linguistic and Visual Multiple Intelligences, both ways which are preferred methods of formal education. The majority of visitors were able to provide evidence of having had a learning experience during their visit, so the three museums sampled were enabling adult visitors to learn. However, the methods used only enabled generalisations about visitors to be made, and small sample sizes meant that these results were only representative. Further research over a longer period of time, using a larger adult sample size was recommended.

### **Britta J. Echtle**

#### **How does exhibition design influence art and artefacts' power to engage visitors**

This dissertation explores the elements of exhibition design which contribute to meaningful engagement between museum visitors and the content on display. Furthermore, topics are discussed that address precisely how and why individuals are drawn to effective museum exhibitions and what must be present to leave a lasting impression on the visitors. Numerous exhibitions are explored offering unique methods in exhibition design that engage the individual. In addition, philosophies of various exhibition designers are presented in an effort to discover what techniques are used to create meaning behind the objects. Finally, visitor study research through stationed observations as well as naturalistic evaluation is practiced in two case studies that provide evidence of engagement between visitors and exhibition content, and the elements that influence the museum-visitor interface.

### **Rebecca Jennings**

#### **Museums and Genealogy: Making provisions for family history in community museums**

The aims of this dissertation are firstly to define what is meant by 'community museums' and to identify and assess the key problems that they are currently facing; and secondly, to discuss the recent rise in the popularity of researching family history and the possible implications this could have for community museums. Several different types of community museums, which have already made use of genealogy in different ways, are subsequently evaluated. A number of conclusions are drawn from these discussions; including that the term 'community museum' can be applied to several types of museum and that all have the potential to make provisions for family history. Genealogy can be used in various ways, and by making the most of the current popularity of family history community museums could help to overcome some of their problems. This work is intended as a practical study to help community museums take advantage of this situation.

### **Misako Kusunoki**

#### **Reminiscence Collections in Museums. Reminiscence and Handling Collections: Widening Access to Museum and Galleries for Ageing Populations.**

The elderly population is increasing rapidly in Britain and Japan. This has been a result of a mixture of factors such as the post World War baby boom in both countries and improved health facilities. The mental disorders encountered more frequently (such as depression and Alzheimer's disease) are hence becoming more prevalent which has increased the need for reminiscence therapy in view of

its recently discovered benefits. The Museum of Reading and Hampshire County Council both operate reminiscence box loan service, with some room for improvement in the service of the latter such reduction in the weight of the boxes. Non-museum based reminiscence services are more accessible to public. By collaboration, this fact can be used by museum based services to promote their reminiscence objects and services. In contrast, the experience of Japanese museums regarding reminiscence therapy is still in its infancy. British reminiscence service, being much advanced, can serve as a model for the Japanese. Despite many advances in reminiscence therapy in Britain in recent past, more alterations should be made to accommodate the ethnic elders in a large scale. However, encouraging work has already begun in this field.

### **Erini Papaconstantinou**

#### **Curating Performance Art**

Performance art in our days has been the centre of a process of developing an innovative and creative language that derives from the aura of contemporary culture. Being an art form that mainly is experimental, radical, contemplative and critical towards the society's issues, performance art focuses not only on the zeitgeist but also on the possibilities of the human body as a crucial and vital material for artistic investigation and practice. As curatorial position on performance art as a form of artistic representation is not a recent phenomenon as it has concerned and engaged a diverse number of curators and artistic institutions. This dissertation primarily outlines the historical background of performance practices and subsequently explores the importance of curating such innovative and provocative actions. Furthermore, this dissertation is trying to investigate the role of the curator in organising exhibitions that undertake to present and interpret such works of ephemeral nature. In addition to the potential methods and strategies for these radical practices to be represented in the museum context are being examined throughout the entire work.

### **Eleni Paparoupa**

#### **The practice of collecting in the Hellenic tradition from the era of Homer to the Fall of Constantinople**

The subject of the present dissertation is the practice of collecting as this is revealed in the context of the Hellenic world extending from the Mycenaean era to the fall of Constantinople. More specifically, the aim of this work is to discuss the classical and Byzantine practice of collecting as a phenomenon that deserves special consideration, to focus on the motives behind the interest in collecting that developed in the period under examination, and to provide more elaborate and analytic suggestions about these motives than the usual descriptive ones. In particular the dissertation will attempt to examine the collecting attitudes in the classical and Byzantine world, and to trace the seeds of this practice and mentality in the shared tradition that runs through European thought. In other words the author is trying to interpret the phenomenon of collecting answering why objects were collectable, how important the idea of collecting was, in what various forms collections appeared and how collecting was alternated according to the political and religious demands dominated each period. The arguments used for the interpretation and understanding of the multidimensional phenomenon of collecting stem from the domain of historiography, literature and archaeology.

## **Claire Sutton**

### **Protecting our Industrial Heritage: How Museums are Embracing the Industrial Revolution**

The industrial heritage in Britain is long-standing and important and yet has only been addressed as a serious historical and social topic over the past forty to fifty years. A strong correlation exists between the decline in British manufacturing and the rise in British industrial heritage. Has the loss of our manufacturing industry made us yearn for the golden age of yesterday? Was life really as good back when 'men were men' and machinery was a revolution that both enslaved and set the worker free? Museums have been addressing our industrial past for over a century yet it is only within the last forty to fifty years that any relationship to social history has been investigated. This new approach to industry has opened doors to new ideas of interpretation, encapsulating a whole new world for the visitor. Traditional ideas have been relaxed in favour of new approaches and the emphasis is now on education through enjoyment. This study aims to examine five museums in detail and analyse their contribution to the preservation of our industrial heritage in correlation to recent developments in funding, education and the public perception of collecting.

## **Zoe Morris**

### **Real and virtual contemporary art venues: How is greater artist and audience participation being achieved?**

The twenty-first century has brought with it a demand for a new or modified type of contemporary arts venue. Several factors have led to these changes – new stylistic trends, an expanding artistic canon, competition from rival institutions, independent arts organisations and other cultural activities, the pressure of government targets, fulfilment of access criteria and other audience requirements. This research project is concerned with how the concept of the contemporary arts venue is being renewed and considers the following questions: What are these venues like? What is the role of the twenty-first century (purpose-built) contemporary art museum or gallery and what are the implications for the traditional art museum or gallery, especially when the remit includes the virtual space of the Internet? This research project sets out to identify the key factors that shape the model on which contemporary museums or galleries succeed. In this context success is defined as:

1. High visitor attendance, by a variety of audiences
2. Authority and credibility as a leading art venue
3. Attractiveness to artists
4. Financial viability, i.e. revenue streams = cost

The case studies included in this research project were selected because they provide a good cross-section of the challenges arts organisations face. They were also chosen for their variation in medium and location. BALTIC, Centre for Contemporary Art, was chosen as an example of a physically fixed venue, the Liverpool *International Biennial* as an example of a large-scale exhibition and various arts organisations that operate on the Internet were chosen as examples of good network models. Each case study is scrutinised for its success and failures. The single key factor that shapes the model of contemporary art museum or gallery, as identified through this research project, is participation. By not encouraging a greater level of artist and audience participation, venues are simply not fulfilling their potential.

## **Amy Toms**

### **Museums, Refugees and Social Inclusion**

The thesis discusses the relationship between museums and refugees within Britain in 2006-7, particularly noting the effect of social inclusion. Initially, an investigation of the key terms used is made, 'museum', 'refugee' and 'social inclusion' being core. Relevant context is included, particularly in relation to the development of museums within the social inclusion agenda. Key to the study is the consideration of how the New Labour Government has affected museums and refugees through agenda and policies since election in 1997 (most notably through social inclusion). Consequently, it is the period post New Labour's election that is discussed the most. The social inclusion agenda is explored in relation to both museums and refugees and as an individual concept. The premise held is that museums can be an ideal arena within which social inclusion work can take place with refugees. Accordingly, the mutual benefits of museums working with refugees are explored, noting ethical, social and economic outcomes. Most importantly, it is argued that increased integration between refugees and established society can result from a variety of methods, including museums working with refugees. The complexities for museums working with refugees are explored, using the work of Richard Sandell to explore both potential inhibitors and enablers. The inhibitors discussed are: entrenched attitudes within the sector, exclusive working practices, attitudes towards museums, lack of progress, limited workforce diversity, racism, backlash against Political Correctness (and new Labour), Dissent over New Labour's involvement with the arts and confusion over policies and competing requirements. These inhibitors are discussed individually, although they are done so in an order which explores the crossover between each. The enablers for museums to work with refugees under social inclusion are shown to be: a change in the attitude of the museum workforce, funding priorities, committed leadership, advocacy, guidance for best practice, continuing professional development, democratisation of the museum practice, the nature of the workforce, empowered communities, flexible working practices and evaluation and research. The enablers contributed to the development of tools for the museum professional to develop a project with/for refugees, which are spotted throughout the thesis. The tools range from worksheets that act as discussion starters for museum professionals, to maps through a project's creation, a summary of core policies, guides and other texts, to some tentative offerings of best practice policies. Indeed, an entire chapter is devoted to aiding a museum professional develop a project. The tools, although aimed at easy access, do not detract from the academic nature of the piece as a variety of complex, contentious, highly pertinent issues are picked apart within. Museums, refugees and social inclusion have not been discussed in such a manner before; consequently, the work takes an original approach to an increasingly important subject. The overall finding is that projects between museums and refugees through social inclusion policy, although complex, are ultimately worthwhile, and potentially society-changing, if carried out by informed, resourced and willing museum professionals.

## **Shirley Easton**

### **Moving from student to museum professional: why is there difficulty in entering into the museum profession and what can be done about it?**

From research, personal experience, personal communication and discussions through interviews, telephone calls and emails, the state of the museum profession is looked at. The aim is to discuss the potential problems that students are finding in moving from student to professional worker in museums. The main source for this thesis is the Museums Association publication, the Museums Journal and their report in 2005 called Collections for the Future. This was chosen as it is the main publication for museum professional and is free to those who join the Museums Association. This report investigated many aspects of museum work including the state of the job market in the museum sector, training and collections. The Museums Association Museums Journal was the source for many of those opinions of students, recent graduates and museums professionals. The last three years were concentrated on, for the job advertisements, job descriptions and training as it was thought these years were the most relevant. This thesis looks at the current initiatives but also gives other possible solutions these problems. These suggestions are summarised below:

- The possibility of moving Museum Studies Masters degree to Bachelors level with a breakdown of a suggested course structure
- Current courses to be streamlined with more specialised courses
- The need to formulate specific job roils with job descriptions
- More information for potential students on coursers available as well as better information on career prospects
- Engaging people into a museum career from a younger age
- Increase the level of experience available to potential museum professional for example by encouraging ore secondments
- Increased investment from government to raise the profile of the museum sector
- Insisting those wanting to take a course in Museum Studies have more hands-on experience
- Engaging students in the idea of Continuing Professional Development and other such schemes at an earlier stage.

## **MA Museums and Galleries Student Cohort 2004-2005**

### **Sue Arkell (now Washington)**

### **What difference does the use of museum theatre make to the visitor experience at a social history museum?**

This dissertation aims to establish what difference museum theatre makes to the way that visitors experience and appreciate the collections on display in a specific social history museum, Milestones, Hampshire's Living History Museum in Basingstoke.

The dissertation starts by analysing the specific objectives the museum has for using museum theatre, placing them in the context of current practice on this specialist field of interpretation. It then outlines the methods used to observe and interview visitors and presents the results of this study in terms of the difference made to visitor behaviour, cognition and affective response by the introduction of museum theatre.

Conclusions are then drawn about the value that visitors place on the provision of museum theatre and whether or not the museum's objectives are actually met by its use.

### **Abigail Barber**

#### **Why label art? Is it made more accessible to the public if the public has been involved in its interpretation?**

This dissertation investigates whether public involvement in the creation of interpretation text in galleries increases intellectual access to works of art. First discussed are theories about how to make text accessible to the most people possible. These draw on the work of Coxall, McManus, Ekarv and Hein, which is then considered in the light of the author's original research at Tate Britain in June 2005. Visitor interviews were completed to determine opinions about the Write Your Own Label project, where members of the public are invited to submit their own ideas on works in the gallery's collection. The research proves that the fact that the project encourages public involvement helps to break down some of the perceived barriers surrounding works of art and therefore increases intellectual access to them.

### **Ellen Bierwisch**

#### **Social integration made by museum – reality or illusion? An analysis of multicultural practice in Swedish museums**

Do museums have the ability to combat social exclusion and to work towards the integration of people with different ethnic backgrounds? By consulting scientific sources from mainly Great Britain, where the subject of social inclusion enjoys a great interest, it was shown that museums have the ability to combat the causes of social inequality.

Proven to be true for British museums, it was assumed that also museums in Sweden where about 26% of the people have non-Swedish backgrounds, could make use of this ability and would work towards cultural integration. But are Swedish museums accessible for everyone?

To answer that question the macro-level of museum organisation was analysed. Diversity policies and annual reports were surveyed in regard to how museums implement multicultural work and empirical material collected from correspondence with staff from respective museums and employees from other cultural institutions and governmental offices supplemented the results of the analysis.

### **Valerie Caulier**

#### **The Shifting Meaning and Value of First World War Landscapes**

This dissertation discusses how the meaning and value of First World War landscapes shift through time, The characteristics of the Great War, with its trench warfare and fixed frontlines, ensured the landscape played an important role and was impregnated with meaning.

Chapter 1 looks into the role of the surroundings during the war and focuses on the ambiguity in landscape perception according to the circumstances of those involved. Chapter 2 deals with the post-war years and discusses the motives of

travellers to the Western Front. Ex-servicemen and bereaved relatives visit the scene of war driven by a spiritual necessity or for a specific purpose and are therefore labelled as pilgrims, They are opposed to tourists or travellers for whom the visit is less personal or spiritual,. Battlefield tourism and the current reasons for visiting are discussed in chapter 3. Apart from establishing the present day value of the landscape, this chapter also attempts to reflect upon its possible role and management in the future. Case-study for this research is the Pilkem Ridge battlefield, part of the Ypres Salient and in danger of disappearing by development.

This study attempts to influence perception of what constitutes heritage and aims to underline the importance of 'place' as 'context', but also as a valuable provider of stories and therefore as an authentic source on its own.

### **Yun-Ju (Jackie) Chen**

#### **Culture: The key to city regeneration a post-colonial country" struggle: a Guggenheim Museum in Taichung, Taiwan**

Hooper-Greenhill used a map as a metaphor to describe the collecting behaviour of modern museums. Unlike most modern museums, instead of collecting artifacts, the Guggenheim collects the world. Following the establishment of the Guggenheim Museum in Bilbao, the Guggenheim Foundation is seeking to establish another in Asia and South America. The city of Taichung, Taiwan in Asia is one of the competitors which wish to replicate the 'Bilbao effect'. However, despite the enormous economic benefits, there are many issues waiting to be discovered and explored. This dissertation examines the impact of establishing a Guggenheim Museum in Taichung, Taiwan and the various issues surrounding it. It is concluded that museums should ensure that their educational and cultural values are maintained by constantly revising their management and development plans. A city regeneration plan should focus not only the immediate economic benefits but also the substantial cultural development within the local community.

### **Damien Gaster**

#### **Spoliation of Art and its Implications for Cultural Implications**

This dissertation proposes that every legal jurisdiction worldwide enact anti-seizure statutes which protect fine art on exhibition from legal process. The justification for this is the concealment until a decade ago from public view of trophy works, like drawings sold to Adolf Hitler from the Koenigs collection in the Netherlands. Drawings still remain at the Pushkin Museum in Moscow, sixty years after removal from Germany as war reparations. Official secrecy and the disputed legality of transactions including the purchase of the collection and its partial resale to Hitler's agent, Posse, the port magnate D.G. Van Beuningen, have led to their removal from cultural circulation for humanity as whole. Immunity from seizure would be conditional on countries exhibiting abroad having previously made internationally agreed contributions to a global compensation fund in lieu of recovery by claimants.

### **Julia Garcia Hernandez**

This dissertation considers exhibition catalogues as a material memorial making permanent the ephemeral and spatial event of exhibition. It identifies the catalogue's textual form and purpose to remind, as embedded in the language that defines it. The dissertation sets up a series of dual/binary relationships and examines them in terms of similarities and contrasts. The twin worlds of the museum exhibition and the domestic interior are established to illustrate the transfer of the catalogue from museum to home. The activity of constructing the self by plotting with objects is discussed with reference to Stephen Harold Riggins and his concept of *mapping*. Riggins's essay analyses the living room, its objects and its inhabitants, and is used throughout the dissertation. The dissertation discusses Tate Britain's 2005 exhibition and catalogue *A Picture of Britain* and refers to the work of photographer Justin Partyka. In addition to Riggins and Partyka references are made to Pearce, Eastop and Baxandall.

### **William Harnack**

#### **The Forgotten Mission: The Preservation and Funding Issues surrounding Spanish Adobe Missions in California**

Twenty-one missions dot the California coast and were built during the 18<sup>th</sup> and 19<sup>th</sup> centuries. These structures were outposts of European civilisation, as Spain attempted to colonise what would become the State of California. These buildings were home to priests and soldiers, shelters for merchants, and were unfamiliar institutions in the eyes of Indians of California. All of the missions are designated California State Historic Sites. Seven are designated United States Federal Historic Sites and 14 are on the National Register of Historic Places. Government designation however does not come with financial support, and the missions must rely entirely on private donations. A bill currently being debated in the legislative branch and litigated in the judicial branch of the United States federal Government seeks to grant \$10 million to the missions. What obstacles must be addressed before government funds can reach the mission sites that need it most?

### **Angie Hudson**

#### **Whose Historic House is it?**

The dissertation *Whose Historic House is it?* attempts to answer the question: To what extent do historic houses deal with servants' lives in their interpretative schemes? It surveys the practices in eight historic houses, run by four different organisations within the heritage industry, and considers which aspects of servants' lives are presented, what interpretative techniques are used and whether their stories are incorporated into the permanent interpretation or education programme.

Analysis of the case studies suggests that servants' lives could be better integrated into the interpretative schemes of historic houses. In particular, the dissertation recommends that the traditional focus on areas such as the kitchen and laundry should be widened to consider the work that servants carried out within the main body of the house. In addition, the role of servants as individual and members of the wider community should also be considered when telling their stories.



## **Heather Jones**

### **Horatio Nelson: Exhibiting the Hero in British Museums**

Horatio Nelson is one of Britain's great national heroes and he remains so in the minds of the British two hundred years after his tragic death at the Battle of Trafalgar on 21<sup>st</sup> October 1805. This dissertation looks at why Nelson is still considered a great British hero, the way that hero has been reinvented over time and the way in which he is displayed in exhibitions today, in the year of the 200<sup>th</sup> anniversary of his death.

## **Almuth Klink**

### **Museums go European?- Problems and benefits of Eu-MUSEUMS GO EUROPEAN? – PROBLEMS AND BENEFITS OF EU-FUNDED NETWORKING**

The European Union offers a number of funding programmes, among others *Culture 2000*, which address cultural operators all across Europe. With European heritage and culture being top issues on the political European agenda, there is no doubt that museums are generally promising candidates for EU funding, *Culture 2000* already supports museum networks in their efforts to get projects with a European dimension off the ground, yet there is still widespread scepticism in regards to the availability and efficiency of EU funding resources. Many museums, in particular small or isolated institutions, have no existing international contacts or shy away from the bureaucratic procedures involved in the process of application, Others do not identify with the European orientation of the funding programmes or projects they need funding for lack a European dimension. Above all, museums often do not know what to expect from the participation in an EU-funded project.

Against this background, this dissertation aims to cast some light on the obstacles, opportunities and obligations implied in the process of transnational EU funded project collaboration. At first, it will provide an overview of the legal framework of EU funding, the objectives of EU cultural policy and the role of museums in the shaping of collective identities, Secondly, the analysis of one particular project, a trans-national collaboration in the them 'Born in Europe', offers a look behind the scenes of EU-funded project management, This case study partly confirms sceptics in their critique, but also reveals positive, if not sometimes even surprising aspects of EU-funded networking, On the basis of the findings, the third part critically discusses the impact of the 'Born in Europe' project, focusing in particular on the role of EU-funded museums towards the public and in the context of European cultural politics.

## **Hilary Lewis**

### **Welcoming the World – What Challenges do London Museums face when representing Refugees and Asylum Seekers**

London is one of the most culturally diverse cities in Europe with 29% of its population belonging to an ethnic minority group. These communities are not sufficiently represented in London's museums and more inclusive policies have been demanded from both within and without the museum sector. In response many initiatives have focused on audience development, mainly targeting Black and Asian communities. Few have engaged with refugee and asylum seekers who are at great risk of being socially excluded from their new society. Museums can

enable them to learn about their new country whilst preserving and validating their own cultural heritage.

To engage in this work museums need to adopt new policies and working practices. This study of three London museums examines the factors that both enable and impeded such work and is based on interviews with both museum staff and other museum professionals.

### **Jessica Mani**

#### **SOCIAL INTERACTION WITHIN FAMILY GROUPS LEADS TO COGNITIVE GAIN. A STUDY OF FAMILY CONVERSATION WITHIN MUSEUMS WITH SPECIAL REFERENCE TO THE HORNIMAN MUSEUM IN SOUTH LONDON**

Using quantitative and qualitative evidence, this study examines the conditions that facilitate learning through the social experience presented in conversation within the museum environment. The literature suggests that the social dimension is an important dimension of museum learning. Many of the observed visitors discussed or shared information with their companions. 80 family groups were observed and 60 of those were interviewed during their visit to two museum exhibition areas. The study found that observable learning did occur.

By allowing families to look at handle objects, read exhibition text, use interactive together and discuss their experiences, families have a greater opportunity to learn new ideas and information and to gain personal and cultural meaning which relates to their own experience, thus allowing them to assume more responsibility for their own learning.

### **Maria Papaioannou**

#### **Developing Audiences in Museums and Galleries of Modern and Contemporary Art. Can Marketing make a Difference?**

What is the role of marketing in galleries and museums of modern and contemporary art? Nowadays, museums and galleries, due to the increasing competition, financial needs and social changes, have become far more aware of the need to pay attention to their actual and potential audience. Thus, more heritage organisations were found in a complex environment with obligations to adopt marketing techniques in an attempt to attract a wider audience. What is argued in this dissertation is that marketing research and analysis may enable museums and galleries to respond to the audience needs and expectations and provide unique experiences while in a museum. However, it is claimed that cynical marketing with no ethical limitations can become 'dangerous' as it can influence, manipulate and distort opinions and values on the altar of publicity. Therefore, the boundaries have to be first defined and marketing staff should always respect the museum's mission, aims and objectives and closely co-operate with the exhibition, the educational and public relations personnel.

**MA Museum Studies  
Student Cohort  
2003-2004**

**Carolyn Beasley**

**Accessing Collections? Is Open Storage the Answer?**

Museums often hold vast reserve collections which are rarely consulted, even by scholars. As a cause for concern, the costs of collecting and storing those artefacts has grown in importance since the 1980's e.g. National Audit Survey of 1988. In recent years, government initiatives have promoted access to collections while trying to broaden audiences to include all in society. The pace of change in trying to find solutions to these challenges has increased with most targets for nationally-funded museums relating to access.

This report suggests that open storage has grown in response to these stimuli. The need to provide good quality storage to fulfil museums commitment to care is a central concern, as is the need to respond to the needs and the wishes of the community. The 'hidden' collections were initially offered in a cautious and limited way, perceived of being interest to a small minority of the population. More recently, museums have begun to enable a much fuller access to collections while actually offering very little.

This report suggests that the government inspired inclusion agenda added to the requirements of the Disability Act 1995 will encourage growth of a new type of museum, already in evidence in a few locations, where personal exploration and discovery take precedence over interpretation and glamorous display.

**Gemma Bernard**

**How is an Anglo-Saxon collection like Sutton Hoo relevant today?**

Using Sutton Hoo as a case study, this dissertation reveals how an Anglo-Saxon collection can be made relevant today. It illustrates that by interpreting Anglo-Saxon collections using a material approach and presenting them in a way that evokes empathy and understanding between the audience and the past this can be achieved. There is also a discussion explaining how Anglo-Saxon material remains can be used to fulfil specific history and non-history units within the National Curriculum.

**Lorna Briden**

**Tarts Through Time? The representation of women in Museums and Historic House Museums: An evaluation of the Yorkshire County House Partnership Maid and Mistresses exhibitions.**

This thesis broadly considers the representation of women in museum exhibitions but looks specifically at historic houses museums. An overview is given of the development of the historiographical discipline of social history, and the emergence of the sub-fields of women's history and gender history. The historical and current status of the representation of women in museum displays is examined.

The recent trend towards the re-interpretation of historic house museums is explored and the arguments for why houses are the perfect place in which represent women are set out. The Yorkshire Country House Partnership project

for 2004, 'Maids & Mistresses' is used as a case study. This project is a series of interlinked exhibitions across seven historic houses in Yorkshire: Brodsworth Hall, Burton Constable, Castle Howard, Harewood House, Lotherton Hall, Nostell Priory and Temple Newsam. These exhibitions are analysed to suggest a practical framework for the future which can be applied to both historic houses and museums to improve the representation of women in their permanent displays.

### **Katherine Compton**

**By what means do British industrial museums interpret our industrial heritage to children in today's post-industrial world?**

***A comparative study of the education programmes on offer for Key Stage One and Two pupils at two textile museums mills.***

This dissertation is an analysis of the formal informal education available at two textile museums: Quarry Bank Mill and Styal Estate in Cheshire, owned by the National Trust, and an independent museum in Devon, Coldharbour Mill Museum.

Chapter one is a summary of the origins of industrial museums and the nature of textile mill museums. A location map is provided of all twenty-six textile museums identified in the UK according to the author. Chapter Two discusses education in museums and Chapter Three is an analysis of the two cases studies in report form. Numerous appendixes give detailed information as to links with the National Curriculum and opportunities for learning via preferred learning styles.

### **Laura Fielder**

**'The New Human Tissue Bill- solving some problems by creating others?'**  
**A discussion of the impact of the Human Tissue Bill on Museums.**

Human remains held in museum collections are a contentious issue. Attention tends to focus on repatriation despite the fact that the majority of remains in museums in England and Wales originate from within the United Kingdom. The scandal in 1999 associated medical institutions, which retained organs and tissues without the consent of patients or their relatives, brought anatomical remains into the spotlight and led to the drafting of the Human Tissue Bill; museums are included in the remit of this. To examine the impact of the Human Tissue Bill on museums that hold collections of anatomical remains, this thesis will describe the Bill, examine the motivations behind its creation, look at society's relationship with death and examine the work of Gunther Von Hagens. This research includes interviews with museum professionals, who work with a range of anatomical collections, in order to gain an insight into the impact of the Bill in the immediate and long term. Conclusions focus on the positive, workable elements of the Bill.

### **Jennifer Hegarty**

**Live Interpretation at Historic Sites in England**

This important investigation into Live Interpretation in England was conducted at three properties. This research was achieved through observation and questionnaires for fifty visitors and the relevant managers at each property. The venues were Hampton Court, Bolsover Castle and Sulgrave Manor.

The results shown wide discrepancies in the types and standards of live interpretation present. The recommendations included greater participation for

public presentations, the introductions of a 'Red T-Shirt' guide, as seen in America and suggest that a higher standard of authenticity might be attained through training with the National Association of Re-enactment Societies and financed by the Heritage Lottery Fund.

It supports a programme of expansion to the public and schools.

### **Amanda Louie**

#### **Authenticity and Collections Management: A Look at the UK Museum Registration Scheme and HMS Victory.**

Authenticity in museums is a complicated issue and can be fairly problematic to deal with in collection management. The United Kingdom museum registration scheme addresses this question of authenticity in museums and its importance in registration. HMS Victory is used as an illustrative example of these issues regarding authenticity, collections management, and museum registration. In examining the role authenticity plays in what it means to be a museum, this dissertation studies the definition of museum. This is done with discussions on defining terms, particularly those of authenticity and collections management, and also on the meaning and theories of authenticity through the analysis of a broad range of literature. The purpose is to reaffirm the important value and worth in the interchange between museums and authenticity in informing our learning about ourselves as humans.

### **Elizabeth Ruewell**

#### **An Object of the Benin Bronzes**

The aim of this dissertation is to create an object biography of the Benin bronzes that were looted in 1897 from the Benin Expedition and now find themselves in museum collections all over the world. The dissertation will concentrate on four collections housed at: The British Museum and the Horniman Museum in London; Kelvingrove Museum and Art gallery in Glasgow and the Pitt Rivers Museum in Oxford. It will review how their value has changed and will examine historical, cultural and social significance. It will also cover the display of items of living cultures, review the ethical issues of repatriation and examine what the future may hold for the Benin bronzes.

### **Sally Russell**

#### **Do Roman Archaeological Site Museums affect the visitors experience of the site.**

This dissertation aims to look at how people experience archaeological sites and archaeological site museums. It aims to discover whether they complement one another or affect on another. Looking at the history of visiting sites and how people learn from the different techniques employed at both. Using case study examples of Bignor Roman Villa Sussex; the experience of the visitors will be analysed in relation to what is presented to them. The information gathered will then be analysed to see whether roman archaeological site museums affect the public's experience of the site

### **Friederike Souter**

#### **Getting Connected- Meaningful Art and Learning Experiences for Children in Art Galleries.**

The educational role and service provided by galleries is becoming increasingly emphasised. Those responsible for the education programs have to think how best to use gallery's collection to enable children to get personally connected with art, and find enjoyment and personal meaning in the artwork.

This dissertation considers how children in the age of five to ten years are currently provided with learning opportunities in galleries of the UK. It aims to contribute to a more developed understanding of interpretive and learning processes of children that occur in galleries, and assist with developing a heightened awareness of the importance of thoughtful strategies.

The examination is based on a theoretical background about learning, the process of interpretation, and the nature of the inter-and intra- relation between the child and the work of art. This is discussed in relation to findings from three case studies and questionnaires distributed to galleries around the UK.

### **Karen White**

#### **Are university museums losing their relevance as internal academic resources? A study of four anthropological/ethnographical collections.**

Today there are around 400 university collections in the UK, ranging from large, distinguished museums to small departmental research collections. Although university museums comprise of just 4% of the UK museum sector, they hold collections of unrivalled quality and diversity. It is no surprise that university museum hold 30% of all collections 'designated' as being of national significance. This thesis considers the relevance of university museums as internal academic resources, and examines the wider issues surrounding their roles and responsibilities within both the museum and university sectors.

Research has focused primarily on the anthropological and ethnographical collections of four institutions; the University of Oxford's Pitt Rivers Museum, the University of Glasgow's Hunterian Museum, the University of Cambridge's Museum of Archaeology and Anthropology and the Sainsbury Centre for Visual Art at the University of East Anglia.

### **Rebecca Williams**

#### **Connecting Historic Monuments and Building with their Landscape**

This research considers the significance of interpreting buildings and monuments in relation to the wider landscape. This is based upon the belief that the idea of landscape is a culturally constructed concept. Society perceives a landscape and invests in its meanings and values. Consequently landscapes are part of society's and individual's identities. The definition of landscape and the people who interact are just the trees and fields but also the structures in a landscape and the people who interact with the landscape. This leads to the conclusion that buildings and monuments are a part of landscape to cannot be interpreted in isolation from the landscape.

Recent European legislation, the European Landscape Convention, draws attention to the 'Cultural Landscape' and aims to create an awareness of the idea of landscape in society. This research uses three case studies, Portchester Castle, Chatsworth House and Stonehenge, to assess whether the landscape is present in the existing presentation and interpretation of these sites. It also considered whether recent legislation will have an impact upon the future interpretation at these sites.

## **Anna Welch**

### **Power Plays: the physical and psychological manifestations of power realised in the representation of museums as symbolic and ideological currency in movies**

The uses of museums and those peopling them within movies are discussed with regards to their symbolic and ideological messages. Different manifestations of power are illustrated. These include (1) the physicality of museums and the effect of this on potential motifs of spirituality and nationalism, (2) the power of space – the reorganisation of time into place, (3) supernatural intervention within spatial and temporal confines – liminality in the museum and (4) binary oppositions within the curator / expert versus staff / visitor professional relationship.

Conclusions include the inherent power of creating discrete spatial and temporal spaces for the ideological constructs of 'film' and 'museum', and how the power of both media can be reconstructed in 'the filmic museum' to give agency to all its representative facets. Also stressed is the pedagogic importance of repetitious patterns of narrative within the filmic museum, in building mythologies about museums in the real world. This is the power of the mythmaker in the shaping of public subconscious belief about what museums represent both to them and to the world at large

## **Student Cohort 2001-2002**

### **Helen Anson**

#### **A People's Heritage? To what Extent can the Use of the Historical Individual create a Valuable and Viable means of Communicating the Past within the Heritage Sector?**

The history of society is a construct based on the actions and attitudes of the individuals who existed within it. It is therefore through knowledge of these individuals that a greater awareness of the past may be gained. The primary aim of this paper is to demonstrate this potential, examining the means by which the historical individual may be used, not only within museums with a specific personality-based collection, but as means of creating greater access within the heritage sector as a whole. Divided into three main sections, the argument examines the theoretical and the more practical aspects of interpreting a person, exploring with the advantages and the challenges from the viewpoint of the visitor, the interpreter and the institution itself. The focus then shifts to the examination of three different institutions which have taken on the challenge of interpreting an individual, demonstrating the ability of the personality to communicate with widely different audiences by conveying completely different levels of meaning.

### **Frederieke Begeman**

#### **The Origins, Growth and Decline of Native Representations used at World Exhibitions: A Case Study of Native Peoples as a Means of Representing National and Cultural Identity during the late 19<sup>th</sup> and early 20<sup>th</sup> century**

This dissertation is based on an interest in social history and its varieties together with an interest in methods of display. It is not just a potted history of World Exhibitions but, hopefully, also an insight into the background and circumstances under which they were established and the development of their 'Native Peoples'

displays which all but disappeared over a forty year period between the 1870's and 1910. To illustrate this process of development, four World Exhibitions will be described and analysed. Two of these were based in Paris, France and two in the United States of America. This allows for a greater variety of display methods and styles to be examined. Other areas for consideration are the means and methods of display which fall into four distinct categories. The social development of the 'Native Peoples' who were used for these displays is also discussed. The decline of 'Native Peoples' displays at World Exhibitions is reviewed, providing an insight into the changing political and economic needs of nations in international development. The conclusion provides a set of findings which illustrates the problems, solutions and future strategies on the use of 'Native Peoples' displays at World Exhibitions.

### **Charlotte Browning**

#### **Off the Wall: Bringing Painting Interpretation in the Historic House to a wider Audience by responding to different Learning Styles.**

The purpose of this dissertation is to discuss the possibility of broadening the historic house visitor profile by appealing to different learning styles through the use of current and new interpretation techniques. The focus of the dissertation has been narrowed to concentrate solely on the interpretation of paintings as a learning tool. Various learning styles and educational theories are introduced and the relationship between these and interpretation practice is discussed. The educational potential of the paintings themselves is explained and the current attitudes, policies and restrictions in the historic house, with regards to interpretation are discussed. The key to successful painting interpretation will be to create a one-to-one relationship between visitor and object. The techniques which do this most effectively are: picture bats, interpretation stands, audio technology and, particularly, human interaction. The latter needs to be introduced slowly into a property's interpretation programme as audiences are at present largely unaccustomed to such an approach and may find it intimidating. Ultimately the dissertation highlights the importance of focusing equal attention on the visitor and the object.

### **Rachel Church**

#### **The Use of Theatrical Techniques in Museums, Historic Houses and Art Galleries.**

The purpose of this dissertation is to examine the hypothesis that the museum, historic house and art gallery would benefit from an on-going dialogue with the theatre. It suggests that the heritage industry has much to learn from the application of theatrical techniques. The study begins by analysing the similarities between various heritage organisations and the theatre. It asks what are these theatrical techniques and how they used to advantage in museums. The investigation examines three heritage institutions, Hampton Court, Tate Modern and the Victoria & Albert Museum. Through visits, interviews and personal reading, the practices of these three institutions are observed and the elements of theatre which they use to advantages highlighted. The study gives rise to a number of recommendations where the application of theatrical techniques could improve museum practice. I have suggested that on going dialogue be developed between the heritage industry and the theatre. This would enable ideas and concepts to be shared. Costumed presenters in museums, for example, costumed presenters in museums would benefit from more formal training in acting techniques. The study recommends that museums, art galleries and historic houses should engage human emotions as well as intellect.



## **Eleftheria Georgaki**

### **Explaining Archaeological Sites to People**

Since the first moment that I visited museums in England, I realised that exhibitions in this country were different and they had many purposes. In my country, Greece, I have been used to seeing objects in glass cases and it was a real surprise when I saw that people here have the opportunity, through a simple visit to a museum or an archaeological site, to touch and interact with artefacts. I undertook this survey because I wanted to learn what people expect when they visit an exhibition, what their needs are and how important interpretation and interaction is in a museum or archaeological site. I selected the archaeological sites of Knossos, Greece and Fishbourne Roman Palace, England, in order to see the practical applications of explaining exhibitions to people according to their needs. As a conservator, I never worried about audience's expectations or needs. I was only interested in objects and their environment and presentation. This MA made me realise that museums are not only for keeping treasures, Consequently, I believe that my dissertation made me come closer to museum audiences and their expectations whereas Knossos and Fishbourne Roman Palace helped me to see theory in practice.

## **Johnina Hamilton**

### **Peopling the Past: An Evaluation of the Household as an Interpretation Theme in the Presentation of the Historic House, focusing on the Butes and their Properties**

The historic house is regarded in this dissertation as an 'object' from the past to be interpreted in the same way as a museum object. In order to evaluate the household as an interpretation theme, the current trends of interpretation in the presentation of the historic house are analysed to appraise their effectiveness, and a review undertaken to discover the extent to which they fulfil public expectations. The case studies illustrate how this works out in specific environments. Highcliffe Castle, Mount Stuart, Cardiff Castle and Castle Coch were chosen because they are linked with the same family, the Butes, but each is managed by a different body with a differing agenda. Findings are integrated and extended to form recommendations with a wider application for better practice in accordance with official guidelines which emphasise access, social inclusion and lifelong learning

## **Mariana Westphalen von Hartenthal**

### **Brazil or Brasil? Exhibiting the Country and the Community in England**

Museums are places where identities are shaped and discussed but different institutions have different priorities and different ways to discuss it. Exhibitions may also have distinct aims depending on the agenda of the people who organise them. The role of the museum as a place where identities are negotiated is especially clear in the case of cross-cultural exhibitions. This study analyses the differences and similarities between two groups of exhibitions which have the same theme – Brazilian culture exhibited in England – but with different goals. The first is a group of four exhibitions which originated in Brazil and were organised by a non-governmental, not-for-profit institution called BrasilConnects. The second is a group of two exhibitions which were organised by the Brazilian community in England. The exhibitions of the first group are the results of the biggest show ever made in Brazil, called the *Mostra do Redescobrimento*

(Rediscovery Exhibition) in 2000 which is also examined. The comparisons between the *Mostra*, the exhibitions which originated from it and the exhibitions that were not related to it show that museum workers need to promote communication, not only with their audiences and the people they represent but also with other museum workers.

### **Fiona Huntley**

#### **The Future of the Museum lies in a Shift of Emphasis from the Object as Signifier to the Representation of People.**

Museums are facing numerous pressures as we enter the twenty-first century. Both the visitor and in many cases, the government of a country, expect more from them than their traditional roles of collecting, conserving, researching and displaying for educational benefits. A recent trend in museums throughout the world has been to focus on their role as re-affirming the identity of 'people' or 'peoples'. This is a role that they are increasingly being looked upon to achieve through the display and interpretation of our national and cultural treasures. This dissertation focuses on case studies from New Zealand and Sweden. It looks at the problems museums are facing as they evolve for the future. Is the best way forward to understand people through their culture? Is this now the role of museums? In a world of change, merging cultures and religions, where should they begin?

### **James Vane**

#### **A Critical Evaluation of how the Blitz is presented in Museums, in particular focusing on how significant the notion of a "Myth of the Blitz" is in the Interpretation the Museums offer**

The essence of this dissertation is a critical evaluation of how the Blitz is presented in museums, in particular focusing on how significant the notion of the 'myth of the Blitz', as outlined by Angus Calder, is in the interpretation which is offered. The dissertation begins with a definition of the words 'myth' and 'popular memory' in this context. It then outlines the significant elements of the 'myth of the Blitz' such as unity, togetherness and national defiance. The next sections assess why museums are an important component in creating popular memory of the Blitz. In addition, the dissertation suggests why the Blitz is popular as an interpretative device in museums. Four specific museums are then reviewed: the Winston Churchill Britain at War Experience theme museum, the Imperial War Museum's Blitz experience and Homefront exhibition, the Museum of London's Blitz web exhibition and Portsmouth City Museum. The significance of the myth in the interpretation offered by these museums is examined. The dissertation argues that the myth still has relevance within these museums, particularly the Britain at War exhibition. In contrast, the Museum of London Web exhibition does confront the issues of the myth and attempts to outline why we remember certain events relating to the Blitz.

### **Lorraine Wood**

#### **The Ethics of using Ancient Egyptian Human Remains as Display Objects.**

At present, there are no national guidelines for the care, treatment and display of human remains within museums. Many museums depend on internal policies of acquisition, disposal and/or display, or chose to follow professional guidelines set out by bodies such as the Museum Association and International Council of Museums. There has been a great deal of discussion on this subject in the last

twenty years as indigenous peoples, such as Native Americans, New Zealand Maori and Australian Aborigines, have formed pressure groups to gain the repatriation and rights of ownership of the ancestral human remains and sacred materials. However, there has been little or no discussion of the fate of other remains, in particular Egyptian mummies. This group of remains have no one to fight for their rights as they have no direct cultural or religious links to the modern Egyptians, a people who can ill afford to care for the mummies within their own institutions. This dissertation will consider how mummies have been ill used throughout history and investigate their 'rights' within these modern times. Several case studies will be examined, as will the opinions of museum professionals.

### **Michael Wright**

#### **Designing Exhibitions for Learning: Developing a Modern Approach to Display in the V&A's British Galleries.**

This dissertation examines current methods of exhibiting and displaying objects of cultural significance in specifically designed galleries in an attempt to enable visitors to museums and galleries to have the ability to learn more effectively. In examining these issues, the dissertation uses the recently installed British Galleries at the Victoria and Albert Museum in London as a case study for further discussion. Using the example of how current theories about object display and interpretation are being used in developments such as the British Galleries, the dissertation attempts to discover if these theories are an effective means of communicating facts about objects of cultural significance to museum and galleries visitors. The dissertation uses a wealth of sources about the V&A and current design and exhibiting practices along with information about learning theories. It should be of great assistance to anyone seeking more information about a diverse range of subjects including the V&A, its practices and management, exhibition design, object management/display, learning in museums and object theory.

### **Pauline Goodlad**

#### **Can Christina Material Culture have Spiritual Meaning in a Non-ecclesiastical Context?**

This dissertation examines how spirituality relates to Christian material culture and the role that museums can play in this. It is often thought that Christianity is primarily about ideas but it can also be expressed in the material. How objects come to have meaning is explored through the symbols that they contain and their object biographies. The notion of tourism is examined and compared with of pilgrimage – similarities are seen so that spirituality can extend to the museum. The case study of the Christian cross is used to understand the meanings of Christian material culture in the museum. Different museums are considered and it is demonstrated that spiritual reaction is dependent on how the museum represents its collection.

### **Jenny Hegarty**

#### **Live Interpretation at Historic Sites in England**

This important investigation into Live Interpretation in England was conducted at three properties. The research was achieved through observation and questionnaires for fifty visitors and the relevant managers at each property. The venues were Hampton Court, Bolsover Castle and Sulgrave Manor.

The results showed wide discrepancies in the types and standards of live interpretation present. The recommendations include greater participation for the public in presentations, the introduction of a 'Red T-shirt' guide, as seen in America, and suggest that higher standard of authenticity might be attained through training with the National Association of Re-enactment Societies and financed by the Heritage Lottery Fund.

It supports a programme of expansion to the public and schools.

### **Juliana Park**

#### **Korean Objects in the British Museum from the 19<sup>th</sup> Century to the Present**

In fact, the foundation of the independent space for Korean art was quite belated, compared to Chinese and Japanese galleries, due to cultural and artistic similarities and unfortunate modern Korean history in western countries. Thus this dissertation will examine the history of collecting Korean artworks and representation of the current exhibition, which consists of Korean objects collected since the 19<sup>th</sup> century, at the Korea Foundation Gallery in the British Museum.

The dissertation is largely divided into five chapters. The factors that affected the change in status of Korean in the British Museum are discussed in the first chapter while chapter 2 and 3 focus on preparatory stages to establish the Korea Foundation Gallery; history of collecting Korean arts; introduction of organisations involved; description of 'Arts of Korea' Exhibition held three years prior to the opening of the Korea Foundation Gallery. Chapter 4 contains the analysis of the current exhibition and its problems, with suggested solutions. Broad conclusions are drawn in chapter 5.

### **Karen White**

#### **Are University Museums losing their Relevance as Internal Academic Resources? A Study of Four Anthropological/Ethnographical Collections**

Today there are around 400 university collections in the UK, ranging from large, distinguished museums to small departmental research collections. Although university museums comprise of just 4% of the UK museum sector, they hold collections of unrivalled quality and diversity. It is no surprise that university museums hold 30% of all collections 'designated' as being of national significance. This thesis considers the relevance of university museums as internal academic resources, and examines the wider issues surrounding their roles and responsibilities within both the museums and university sectors.

Research has focused primarily on the anthropological and ethnographical collections of four institutions, the University of Oxford's Pitt Rivers Museum, the University of Glasgow's Hunterian Museum, the University of Cambridge's Museum of Archaeology and Anthropology and the Sainsbury Centre for Visual Arts at the University of East Anglia.

## **Rebecca Williams**

### **Connecting Historic Monuments and Buildings with their Landscape**

This research considers the significance of interpreting buildings and monuments in relation to the wider landscape. This is based upon the belief that the idea of landscape is a culturally constructed concept. Society perceives a landscape and invests in its meanings and values. Consequently landscapes are a part of society's and individual's identities. The definition of landscape involves not just the trees and the fields but also the structures in a landscape and the people who interact with the landscape. This leads to the conclusion that buildings and monuments are a part of landscape so cannot be interpreted in isolation from the landscape.

Recent European legislation, the European Landscape Convention, draws attention to the 'Cultural Landscape' and aims to create an awareness of the idea of landscape in society. This research uses three case studies, Portchester Castle, Chatsworth House and Stonehenge, to assess whether the landscape is present in the existing presentation and interpretation of these sites. It also considers whether recent legislation will have an impact upon the future interpretation at these sites.

## **Student Cohort 2000-2001**

## **Tehmina Bhote**

### **Cultural Biography of Grand Tour Collections: Fresh Perspectives on British Cultural Heritage**

This dissertation considers how a new approach to understanding historic collections will be able to provide fresh perspectives on the significance of such collections in British cultural heritage institutions. It uses the Grand Tour in the long eighteenth century as a point of departure and as an overall framework for presenting this approach. Collections of objects that were enabled by trade through the Grand Tour, or were inspired by the collector's experience of the Grand Tour, form the test-bed of this study. This approach is principally concerned with focusing on the material and ideological significance of collections that sprung from the Grand Tour by constructing their cultural biographies to reveal and explore their multiple physical, sentimental and political contexts.

## **Simon Cane**

### **Challenging the Discourse of Conservation: The Development, Function and Position of the Conservation Process in the Museum System**

An object makes a journey. It moves from the everyday world, the real world where objects are made and used to the museum world, a hyper-real world where the focus on the object shifts to an emphasise particular aspect. Whatever the reason for crossing of this philosophical and physical line, the function of the object has changed: it has been assigned cultural value. The concept of preservation is tied in with perceptions of cultural value. However, there seems to be a need to affirm that conservation is important, that it exists in a broad social context and that it has a role in maintaining the status quo. There is then, perhaps, a need to develop a discourse that begins to consider the conservation process in a wider metaphysical context. The purpose of this dissertation is to consider the conservation process within the museum context thereby developing

a framework that facilitates a discourse to promote understanding of the role and function of the conservation process in a broader cultural context.

## **Birgit Dohrendorf**

### **Confronting 'National Shame'. Issues of Exhibiting Britain's History of Slavery in Museums**

Many social history museums in Britain celebrate society's victories and achievements, but what is their role when confronting aspects of history that can be described, whether nationally or locally, as 'national shame'? Slavery has been chosen because of changes in museological practices over the last ten years that have resulted in a shift from interpretation of either celebration of its abolition, denial of its existence or financial significance to one of acknowledging the inhumanity of slavery. This paper aims not to explore the academic history of slavery but the museological methods of presenting it as 'national shame'. Four case studies of permanent exhibitions in British museums are included together with an analysis of perspectives held by curators, other individuals involved in interpreting black history and slavery to the public as well as museum visitors.

## **Elaine Dutton**

### **What can 'Holocaust Museums' in Britain Achieve?**

This study analyses the 'Holocaust Museum' in Britain and the role they play in Holocaust education. It asks a series of questions:

- How can the lessons of the Holocaust be made relevant to modern British society, a nation not directly affected by the Holocaust?
- In order to reach their audiences, do Holocaust museums risk universalising or trivialising the Holocaust?
- Is a museum the best place to deal with the challenges the Holocaust sets us, and, if so, why?
- What can museums alone contribute towards Holocaust representation that memorial days, classroom work, books and film cannot?

The Permanent Holocaust Museum, Imperial War Museum London and the Jewish Museum, Finchley, London are used as case studies. Other similar institutions are discussed for comparative purposes.

## **Ceri Anne Gibson**

### **A Monumental Man: Outdoor Heritage and the Duke of Wellington**

Jocelyn Stevens, former Chair of English Heritage, noted the 'Public sculpture is the most celebratory and commemorative of art forms. The repository of communal memory, the record of heroism, martyrdom or vainglory. IT speaks to use more directly than any element of the historic environment.' (English Heritage 2000-2006). This dissertation considers the role of public art in more detail, focusing primarily on the monument to the individual. It will assess monuments erected to, or associated with, the First Duke of Wellington and evaluate their role, rationale and meaning from their inception on the Victorian period through to their place in modern society. It will analyse the initial motivation behind the monuments, considering their purpose, style and location and assess how they are perceived today. An exhaustive assessment of these monuments will not be feasible, since there are an estimated sixty sculptural epitaphs to the Duke in Britain. However, it is proposed to look at a section of within the wider framework of the issues raised,

## **Christine Job**

### **Private Archives**

This study considers the private archive. It focuses on two private textile design archives and considers the material that they contain, exploring what this mean to those who create and use them. The social and cultural importance of the material that they contain is considered together with the loss of meaning that occurs when, in the public domain, contents are dispersed between museums and public archives. This study argues for more imaginative solutions and the creation of alternative spaces to house specialist collections.

## **Lisa Kerley**

### **Children's Museums: A Genuine Museums Experience?**

This dissertation is an exploration of the phenomenon of 'Children's Museums', a relatively new type of museum in the field, especially in Britain. However, children's museums have been around for over 100 years and are one of the fastest growing sectors of the museum industry world-wide. Some newer children's museums defy convention in the museum world and have no objects at all. This dissertation explores some extremely hotly debated issues in the museum world which are particularly relevant in the context of children's museums. They provoke thought on wider issues such as the increasing importance and centrality of museum education, the friction between education and entertainment within the museum, the growing importance of visitor studies and audience understanding and if museums should be about ideas or objects. All of these issues are discussed specifically in the context of children's museums, based on a series of museum visits in England and the United states.

## **Linet Mavesere**

### **Practical Considerations for the Development of an Open-Air Museum in Zimbabwe: What can Zimbabwe learn from British Open-Air Museums?**

This thesis will examine how the open-air museum form can be used to show what life was like and the activities that went on in a typical eighteenth century Zimbabwean village. The aim of this study is to help devise plans to create an open-air village in Zimbabwe. Three case studies of British based open-air museums will be used to help inform decision-making in drawing up plans for this village. The thesis explores reasons for the choice of this area and the complexities facing the Zimbabwean museum profession where few local people visit museums which are associated with the colonial period. The thesis examines the definition of an open-air museums, the general development of open-air museums, the differences, strengths and weaknesses of open-air museums and draws conclusions for the envisaged open-air Zimbabwean open-air village museum.

## **Clare Mitchell**

### **Access all Areas or Capital Punishment? The Impact of the Heritage Lottery Fund**

This dissertation is an examination of the Heritage Lottery Fund and its impact on two museums in the South of England and their collections. By focusing on primary research based on interviews with representatives from each of the museums and the Heritage Lottery Fund, the dissertation aims to determine the



advantages and disadvantages of receiving a capital grant and the impact this has had on the actual running of the museum, the care and display of the collections and the experience of the visitor to the museums. The study also provides a forecast into possible future funding of the museum sector. This is in response to the consultation documents issued by the Heritage Lottery Fund which seek to gain feedback and advice from a wide range of people within the heritage sector in order to help develop an agreed framework for funding to be the basis for the new 2002-2007 Strategic Plan.

### **Lindsay Orchard**

#### **Life through the Square Window. The Value of Film as an Historical Object**

Visual media has long been a dominant factor in Western, and indeed, global culture. Cinemas, television and, more recently, the Internet, have become predominant features of modern societies, affecting communication, entertainment and, most significantly, the way we learn. A school child in 2001 required to complete a history project is just as likely to consult television documentaries, the World Wide Web and even feature films, as the printed pages of a textbook. This change in learning methods has led to the development of a third dimension to the interpretative work of museums. Alongside the objects and written text panels of the traditional gallery space, it is now common to find a television or interactive video point, allowing an alternative access to the issues concerning the museum. This study intends to look at the different ways in which historical film is present within the cultural sector. Whether treated as an academic resource, an object for conservation, or an aesthetic enhancement to museum exhibitions, its uniqueness as a record of history is valuable in any context. In order to appreciate these different qualities an understanding of them is first required in investigating film's multiplicity. As my viewpoint of museum displays transfers from that of visitor to professional, my interest in the use of historical film as an interpretative tool has grown. Although what follows does include some examination of the theory behind using film in the study of history, the arguments for using archive film are applied to the specific context of the museum galleries

### **Gemma Reid**

#### **Defining the Nation. An Analysis of the Representation of National Identity in the National Museums of Ireland.**

Museums are seen as important sites of memory and identity, mirroring the social, cultural and political context of their time. This paper explores the representation of national identity in the national museums of Ireland, aiming to illuminate their present political role. The Republic of Ireland confirms to the typical pattern of modern nation-states formed on the basis of a distinct cultural identity, now facing the challenge of multi-culturalism, whereas competing cultural identities in Northern Ireland have prevented the construction of a cohesive national identity. Cultural conflict means the past remains a politically charged issue, thereby influencing its representation. The analysis will focus on deconstructing the narratives of the museums' historical displays, at the same time recognising the symbolic value of location, architectural presence, existing collections and governance structures. These elements will be set in the context of past and present cultural ideologies and government policies. It is hoped the study will contribute to comprehensive and ongoing critical exploration of contemporary national narratives in museums and their future development, an area as undeveloped in Ireland as elsewhere.



## **Sophie Rowe**

### **Should it Stay or Should it Go? Is it Acceptable to Close this Museum? (Cumberland House Natural History Museum)**

The purpose of this dissertation is to answer the question 'Is it acceptable to close a museum?'. It is no longer unusual to hear of a museum being closed; this has almost become a regular occurrence. Having begun an in-depth examination of one museum in the process of having its future decided, it soon became clear how complex this issue is. The complexity is such that a detailed study of closures throughout the country would have been too big a task for the timeframe of this dissertation which therefore focuses on one museum, the Cumberland House Natural History Museum in Portsmouth. This has been selected because the proposed closure caused considerable public outcry and the ensuing debate coincided with a Best Value review. The dissertation explores the issues involved in museum closure and the various policies governing this. Following a broad examination of closures throughout the country, the Cumberland House case will be discussed in depth. The Booth Natural History Museum in Brighton will be used as a comparator, as a museum which avoided closure. The issues of the difficulties of gathering information on closures are also discussed.

## **Claire Rumsey**

### **Human Remains: Are the Existing Ethical Guidelines for Excavation, Museum Storage, Research and Display Adequate?**

Many ethical discussions surround the excavation, research, storage and display of human remains. However, the debate has been largely focused on foreign remains in relation to the issue of reparation, e.g. Native American burial finds. Indigenous people have encouraged greater debate since they have fought for the freedom, post Victorian colonialism, to demand specific rights for their ancestors' remains. Countries such as America have had to respond by introducing more protective standards and ethics regarding such remains. Britain is also responding by repatriating and giving respect to indigenous peoples' remains. But what issues surround, and what respect is given, to those human remains that are unearthed, researched and displayed in Britain itself? This dissertation focuses on this as a basis for discussion to ascertain what, if any, changes could be made to current ethical guidelines in Britain.

## **Hannah Whitmill**

### **Representing the Role of Women in the British Army. A Study of Accurate Female Representation in the Regimental Museums of England**

There are approximately 337 museums in Great Britain which hold a military collection of which over one hundred are regimental museums located in England. British military history is a topical issue which can generate mixed emotions of pride, shame, admiration and respect. It is also a field of history that has been dominated by men, in both its depiction and also in active participation in the field of action. The object of this dissertation is to address the responsibilities of accurate female representation in a predominantly male sphere. Section One provides a critique of gender collecting and a brief study of interpretations of femininity. Section Two looks at the relationship women have had with the British Army and considers the future for the representation of women's role in warfare within military museums. Section Three looks at some of the psychological barriers specific to regimental museums. Section Four address the role and

purpose of the regimental museum and defines its relationship with the Ministry of Defence. The final sections are individual case studies of three regimental museums exploring how they have tackled the issue of female representation.