



## List of Awards

### Research Workshops (Museums & Galleries) Scheme

**Closing Date: 12 January 2006**

<b>Applicant</b>	<b>Amount Awarded</b>
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<b>Dr H Chatterjee</b>	£11,255.00
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Department of Biology, University College London  
*with* University College London Hospitals, Museum of London

Touch and value of object handling

*Summary:* Touching and object handling in museums and galleries can be one of the most rewarding aspects of a visit. Physical interaction with museum objects, artefacts, specimens, artworks, manuscripts or other archives occurs in a variety of circumstances through access to handling boxes, museum-based workshops or other educational visits, outreach and specific handling collections. Anecdotal evidence overwhelmingly supports the value of object handling giving rise to a range of positive emotions and feelings, from simple enjoyment to specific learning outcomes. It is perhaps surprising to know that there is very little evidence to support this belief within the heritage sector, including museums and galleries. Across schools, colleges and universities museums objects play a key role in learning and objects are used to transfer subject specific information, observation, practical and drawing skills. In the broader context objects serve to inspire, inform and educate. Thus, our understanding of how this information is acquired is critical to planning and improving access to collections and their interpretation.

<b>Dr E Crooke</b>	£5,514.00
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Academy for Irish Cultural Heritage, University of Ulster  
*with* Northern Ireland Museums Council, Ulster Museum

The representation of place by collectors and through collections: an evaluation of examples from Northern Ireland

*Summary:* Northern Ireland has been constructed and represented by our collecting institutions is an important and valuable subject and one that will raise questions about the purpose of museums and galleries. These workshops will investigate the ideological foundations of our museums and their collections. They will investigate how Northern Ireland identity was constructed and represented through these collections. It will then use this knowledge to consider the nature of our institutions in the contemporary context.

<b>Professor J Dowdeswell</b>	£12,462.00
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Scott Polar Research Institute, University of Cambridge  
*with* Cambridge Museum of Archaeology & Anthropology

The Material Culture of Polar Exploration

*Summary:* Our fascination with the explorers and scientists of the Polar Regions is one shared in Britain by successive generations from the Victorians to the present day. Behind the story of an enduring interest in the mysteries of the Poles, lies an admiration for the ingenious ways in which explorers sought to make their mark. For each generation, new technologies of travel held out new prospects reaching the Poles; even after the epic voyages of Scott and Amundsen, explorers invented new, challenging ways to reach the Pole, keeping the feat of polar exploration alive, while transforming the way that the challenges were accomplished.

The Scott Polar Research Institute is launching an initiative to make publicly accessible artefacts from two centuries of polar exploration. The expeditions of Scott, Amundsen and Shackleton brought to light the importance of technologies to travel. Key decisions - whether to cross the frozen continent with dogs or ponies - are of course well known, but the use of animals is only one element in the full story of polar technologies. Sleds, motorised tractors, and high performance skis were adopted by later explorers learning from their predecessors. Protecting the explorer's body from the cruelties of the environment also became a focus for innovation. Much of the clothing of past expeditions looks scarcely warm enough to protect us from a cold British winter's day.

Two workshops - "Technologies of Travel" and "Field Stations" will consider many of these unexamined technologies that transformed the polar world. The workshops will bring together leading experts from the world of museums, universities - and modern-day explorers themselves - to discuss the history and the cultural meaning of these relics that were once the engine of polar innovation. Snow goggles, hats, gloves, skis, bindings, and many other objects will be made available for viewing by the public at the museum and online.

**Dr H Hoock**

£9,680.00

School of History, University of Liverpool  
*With* National Museums of Liverpool: World museum, Walker Art Gallery, Museum Liverpool Life, Merseyside Maritime Museum, Customs & Excise Museum, Conservation Centre, Lady Lever Art Gallery, Sudley House

Designing High-Quality Research for Maximum Impact: The University of Liverpool and National Museums Liverpool

*Summary:* This series of workshops will bring together arts and humanities researchers from the University of Liverpool (UoL) with curators, educators and managers from National Museums Liverpool (NML). Our main aim is to have a dialogue and develop a partnership between the university and the museums on how best to design high quality research for maximum impact among the wider community.

**Ms L Millar**

£12,265.00

Epsom College, University College for the Creative Arts  
*with* Manchester City Galleries, V&A

Context and Collaboration: Exploring approaches to contemporary textiles through collaborative research between Museums, HEI's and Practitioners

*Summary:* The project will support an ambitious series of seminars, to be held in across the U.K. for curators, academics and practitioners. Participants will discuss

the role of museums, galleries and HEI's in developing a framework for identifying needs and determining strategies for bringing different agencies together and take place against the background of ongoing discourse within craft and design concerning context and language. The model will build upon the experience of four major international textile exhibitions and will be one exemplified through textiles but will be transferable to other domains.

**Professor J Osborne**

£12,435.00

Department of Education and Professional Studies, King's College London  
with Science Museum, V&A

The Museum as Social Laboratory: Enhancing the object to facilitate social engagement and inclusion in museums and galleries

*Summary:* Currently, there is significant and growing interest in the important role of social interaction in museums and galleries. Social forms of engagement are also seen as key domains to study in a variety of fields of research on learning. This proposal is for a three part seminar series to examine the efforts, outcomes and further potential for social interaction and learning in museums and galleries. The proposed seminars will explore this focus both from perspectives of theoretical scholarship and from work undertaken on museum exhibition and programme design. The overall objectives for the seminars are to exchange understandings, experience and questions regarding the design and implementation of social engagement at exhibits, and in programmes and research studies. The benefits of this exchange will be to generate insights into effective methods as well as identify needs and key questions that warrant further research for both the museum and academic communities.

**Dr R Parry**

£12,313.00

Department of Museum Studies, University of Leicester  
with MDA, 24 Hour Museum

UK Museums and the Semantic Web

*Summary:* The World Wide Web has changed ways people find and pursue information. Since its beginnings as a collaboration tool for physicists, it has become a truly global channel for distributed publication of information. More recently, where once content was passive text on a page; it is fast becoming dynamic, flexible and responsive to the needs of its users. The result is a fundamental change in what it means to be a knowledge-based industry. As key sectors within the knowledge economy, the future sustainability of the academic and cultural sectors is dependant on how effectively and intuitively we make relevant and accessible the vast amounts of globally important information we hold. On the current Web it is not easy for users to determine quality, authority or value of information. The Web is delivered through technology that has no way of distinguishing value, or between content about, for instance, the football results and quantum hydrodynamics.

**Dr F Penz**

£12,317.00

Department of Architecture, University of Cambridge  
with East England Museums Hub, Fitzwilliam Museum, University of Cambridge

Discursive Formations - Place, Narrative and Digitality in the Museums of the Future

*Summary:* Despite the significant funds now being made available for museums and galleries to make digital copies of objects and materials, the core of the museums work is still in the display and arrangement of real objects in physical locations. The art of display in museums involves using space as a medium for communication; translating historical or cultural interpretations of objects into physical arrangements which can be read as the visitor explores the gallery space. Even here, however, digital technology is beginning to find a place in the form of e-guides and digital information points which augment the glass cases and printed labels. The rise of ubiquitous computing and the increased affordability of digital technologies will doubtless see further developments in the integration of smart-media in the museum context. If these technologies are to be successful and enhance the experience of museum visits, they must not become side-shows or simply extensions of the museum guidebook. Similarly the questions raised by the integration of digital media in museum contexts have implications not only in the world of museum display but also in the research and design of computer user interfaces. The possibilities created by integrating digital media into physical contexts is a central concern of research into new technology, particularly in the rapidly expanding fields of ubiquitous and embodied computing. Museums provide unique contexts for the study interface technology because of the complex way in which visitors are asked to read and interact with the 'object oriented' displays and the multifaceted way a museum communicates to the visitor; both through the layers of information each object and assemblage of objects represents and the contexts for discussion provided by the often communal museum space. Under the title 'Discursive Formations' we are proposing holding three workshops which will, broadly speaking, investigate the integration of digital technologies into the physical context of the museum space.

**Dr N Puwar**

£12,349.00

Department of Sociology, Goldsmiths College, University of London  
with Herbert Media & Art Gallery, Coventry University

Working with Private Media Materials in the Public Realm

*Summary:* These workshops are concerned with how we work with private media materials when we seek to bring them in to the public realm. It has increasingly been acknowledged that our museums and galleries need to widen their collections. Often though, trunks, attics and garages continue to store cine film, photographs, documents and other artefacts. The three proposed workshops are organised on the following basis: (1) cine film (2) visual and written artefacts and (3) traces of travelled objects. In all three sessions the skills of academics, new researchers, artists, curators and archivists will be pooled together to consider (1) ethical and theoretical issues and (2) creative practices that currently exist and how they can be innovated further through future projects. The style of the workshops will infuse high theory with practice-based sessions, including work in progress.

**Professor C Roueche**

£11,458.00

Centre for Computing in the Humanities, King's College London  
with British Museum, American Numismatic Society, Ure Museum, MDA, Portable Antiquities Scheme

Digital coin catalogues: establishing standards for collections

*Summary:* The first workshop would bring together a small group of experts concerned with the online presentation of museum materials, particularly coins. This group would work to agree a set of guidelines for such publication, which would ensure the maximum compatibility with other catalogues, and the best possibilities for conservation. After that workshop, members of the group would use and test the guidelines in their own work, exchanging information as they did so. As they worked, materials would be accumulated on a website.

The second workshop would bring together the same experts, but with a wider group of users from the academic and museum sectors. At this event the guidelines would be presented and discussed: there could also be a training session in using the guidelines. The website would become a public resource.

**Professor P Sparke** £12,376.00  
 Faculty of Art, Design and Architecture, Kingston University  
 with Architecture Foundation

Representing and collecting architecture: the problem of the exhibition

*Summary:* Architectural exhibitions are in a paradoxical position: more and more galleries and museums are interested in staging them to deal with public interest, and their perceived cultural importance. Historians recognise their significance in the development of architectural practice. Yet the both curators and practitioners question the philosophical approach. Unlike an art exhibition, which shows primary objects, an architectural exhibition, so it is said, can represent a surrogate for an authentic, primary experience. These three workshops are a chance to interrogate the intellectual and historical basis of the architectural exhibition. A related problem is that of the architectural archive. Professional archives are growing in size, and are proving increasingly difficult for UK institutions to accommodate: a fact reflected in the sale to overseas institutions of the archives of both James Stirling and Cedric Price two of the key figures of British architecture. The workshops are a chance to identify the key relationships between archives, institutions and exhibitions and to identify priorities in dealing with them in a UK context and to initiate future research projects.

**Total number of awards (2006):** **11**  
**Total value of awards (2006):** **£124,424.00**

**Closing Date: 25 January 2007**

<b>Applicant</b>	<b>Amount Awarded</b>
<b>Dr C Burke</b> School of Education, University of Leeds with Leeds Museums and Libraries, Bradford Museums, Galleries and Heritage	£16,529.00

The view of the child and young person in designing museum and gallery spaces for learning, exploration, discovery and research

*Summary:* Spaces supporting children and young people's learning are changing in response to the information technology revolution, government agendas in the field of culture and education, and wider international agendas such as children's rights to have a voice and participate in matters concerning them. New approaches to pedagogy are emerging in both the educational and cultural

sectors and there are important questions arising about the roles of professionals and the rights of learners in these spaces. Children from a very early age can participate in conversation (visual and textual) about design and new methodologies are developing that allow this to be realised as well as researched.

This series of workshops will allow for a collaboration of museum professionals with a group of senior academics who have current involvement in researching children and young people's learning in informal educational environments. The principal objective will be to develop strategies that support children and young people's view of the museum to inform design decisions and related research. The workshops, which will be hosted by museums, will explore existing methodologies and approaches that have so far been used in museum spaces to engage children in discussions about decision making around the principles of design. Participants of the workshops will then develop and adapt these approaches in situ. One workshop will involve children and young people. They will work alongside architecture students from the University of Sheffield who will be briefed to act in a support role to encourage the view of the museum space from the child's point of view to be recorded. Design activities on the theme 'the museum I'd like' will engage the children in a valuable process of envisaging the possibilities of museums as spaces for learning, exploration, discovery and research. The results of the workshops will be presented at an open conference at the end of the series and will be valuable to learners, parents, teachers and other educators in the educational and cultural sectors. A journal article will present and discuss the findings by key collaborators from the Museum and Higher Educational sectors.

**Dr KA Burnett**

£16,355.00

Robertson Trust Library, University of Paisley  
with South Uist and Barra Archives Trust, Museum Nan Eilean, University of Dundee, University of Stirling, National Museums of Scotland, University of Edinburgh, UHI Millennium Institute

Island Cultural Archives: Knowledge Transfer Opportunities in the Hebrides

*Summary:* Recent historic events in the Outer Hebrides have provided a new and hitherto unparalleled context to address the academic issue of knowledge transfer and archival research potential in partnership with community cultural custodians. As the result of a successfully negotiated 'community buyout' of the lands and assets of South Uist Estates (the biggest in Scotland under the Scottish Parliament's land legislation), the island communities of South Uist, Benbecula and Eriskay, through Stòras Uibhist, their community company, entered 2007 with all the physical and cultural resources of their islands in community ownership. Community leadership has identified that transfer of ownership of both the physical and cultural resources requires strategic development both by way of necessity, as well as in response to the potential to 'grow' the wealth. Culture resources are arguably only ever 'on loan' to any generation and it is incumbent on people to make good their custodianship. Local historical societies, island cultural organisations, and cultural entrepreneurs are acutely aware of the value of what they hold in trust. With the new ownership status, however, the community is presenting itself as open to collaboration to ensure this worth is not only more fully appreciated but also made more accessible (and sustainable) in a current digital age.

**Professor BJ Cathcart**

£16,255.00

School of Humanities, Kingston University  
with The Natural History Museum

New Perspectives: Exploring the potential for the Natural History Museum collections as a resource for arts and humanities research

*Summary:* This project aims via a new collaboration between Kingston University Faculty of Arts and Social Sciences (FASS) and the Natural History Museum (NHM) to explore how the Museum's rich and unique collections could be further exploited by the wider arts and humanities research community. FASS will facilitate a fresh and innovative approach to the NHM collections encouraging new and emerging areas of interdisciplinary academic research. This will be achieved through the establishment of an Advisory Group of invited experts and two Research Workshops.

The outcome of the project will be a report proposing a set of interdisciplinary research themes for consideration by Museum management. The themes will encourage knowledge exchange and contribute to our understanding of natural history collections. Central to the project will be the recognition that proposed interdisciplinary research should complement the Natural History Museum's current corporate plans and be able to make a real contribution to public events and learning activities held in the Museum. The implementation of such research would provide HEIs with an unrivalled access to the Museum, its history, exhibitions and collections and make available the results of such research to a large and varied public audience.

**Ms M Henning**

£10,659.00

Faculty of Humanities, Languages and Social Sciences, University of the West of England  
with Arnolfini

Rethinking Archives: History, Media and Memory

*Summary:* These workshops take the appointment of an archivist for the first time to Arnolfini, the centre for contemporary arts in Bristol, as an opportunity to explore issues and questions relating to the archiving of contemporary art exhibitions, live art and other forms of intangible, or event-based culture. Using raw materials gathered from the past forty-five years of Arnolfini's programmes, the workshops will bring together archivists, theorists, artists, historians and members of Arnolfini's audience to explore a series of interconnected problems and questions.

The workshops will consider: audience memories of performances or exhibitions; the role of media in preservation and the impact of digitisation; time and the temporality of artwork; repetition and reconstruction using archival material.

In all the workshops, archival materials relating to specific events will be used as case studies and added to during the session, and the workshops themselves will be recorded and become part of the archive. The workshops will be held over four consecutive months and participants will be a combination of invited participants from regional museums, art organizations and archives, invited international theorists and artists, and an open call for participation from members of Arnolfini's audience. The discussions that result will influence the ways in which Arnolfini's archive is developed for the future.

**Dr D Jeater**

£7,279.00

Faculty of Humanities, Languages and Social Sciences, University of the West of England  
with British Empire and Commonwealth Museum

Return of the Empire: private expatriate archives in UK Museums and Libraries

*Summary:* A two-workshop series to bring together museum curators and librarians with archivists, academics, and other stakeholders, to discuss how to enhance the UK's research holdings on the experience of empire in the twentieth century.

With the passing of the colonial generation, there are increasing depositions of expatriate material in UK museums and libraries. The material frequently goes to museums, because publicly funded archives tend to have collecting policies that focus specifically on either local or national material. This leaves holders of expatriate/colonial material with two options: either the relevant museums (such as the British Empire & Commonwealth Museum, Imperial War Museum, or National Army Museum) or the University Libraries. The museums, it seems, are more readily identifiable as potential points of deposit than are the university libraries, which seem more remote to the general public.

Typically the materials deposited are paper-based archives with enormous research and educational value, but limited display potential. Researchers, depositors, archivists, museum curators and nationals from the countries of origin all have different interests in, and anxieties about, how this material is preserved and made accessible. There are practical and ethical issues that currently stand in the way of developing research access to such material. We hope that these two workshops - one focusing on how museums deal with archival (rather than display) material, and the other focusing on the specific challenges posed by expatriate material - will begin the process of resolving these problems.

**Professor DJ Kelly**

£16,092.00

School of Social Sciences, Humanities and Languages, University of Westminster  
with The National Gallery, Victoria & Albert Museum

Museums & Galleries and the International Visitor Experience

*Summary:* This proposal builds on a pilot study carried out by a team of modern linguists and intercultural specialists at the University of Westminster in 2006 which showed that the current quality and availability of information for international visitors at London's museums and galleries varies enormously, revealing preconceptions concerning communication and culture, and that it is often negative in subtle ways. In addition, the expectations of those visitors often differ widely from the information currently on offer, as focus group studies in France, Spain, Germany, Russia, the Arab Gulf States, and China showed. London's world-class and internationally renowned museums and galleries are, however, also well aware of the need to provide a suitable welcome for international visitors, in an increasingly competitive global market, and of the need to plan for the 2012 London Olympics in order to make Britain what the UK Government has called "a generous host" and "a cultural inspiration".

But, while the websites and printed leaflets of several leading museums and galleries are good examples of the sector's recognition of the need for information to be available in languages other than English, the information remains variable, inconsistent and patchy. Printed and online information currently takes the form of translations of varying quality based on written information that originates in a

British cultural perspective, showing no awareness of the needs, expectations and sensitivities of visitors from other cultural areas. The results of this series of research workshops will be a better understanding of the type of information to provide for international visitors to museums and galleries, taking into account their needs and expectations from a culturally informed perspective and thereby enhancing the visitors' experience in UK museums and galleries. The funding requested will enable further research to be undertaken into the production of information by one culture for consumption in another, and for the findings to be discussed with a view to establishing the best way to communicate the results of the research to the UK museum and gallery sector, and to suggest effective methods of implementing those findings. It is envisaged that this may take the form, for example, of a readily accessible and adaptable online 'toolkit'.

**Ms S MacDonald**

£16,347.00

Museums and Collections, University College London  
with The National Trust, Royal Botanic Gardens Kew, University of the Arts, Kings College London, University College London

3D Colour Laser Scanning Workshop and Conference

*Summary:* UCL has recently commissioned a state of the art Arius 3D laser based imaging system that is capable of capturing highly accurate 3D geometry and colour information from complex objects with a point spacing of 100 microns. This next generation scanner is a facility unique in Europe and represents a technological step change with respect to established techniques. The system draws upon research and development licensed from the National Research Council of Canada whose recent work includes scanning the Mona Lisa for the Louvre. A similar scanner has been used by Arius 3D in Canada, to undertake a range of collaborative work with the Royal Ontario Museum and the Canadian Museum of Nature. Both the colour scanning technology and the software necessary to rapidly generate computer graphics models and online content are now in use at UCL to digitise a wide range of objects, including those from the Petrie and Grant museums, held under the curatorship of UCL Museums and Collections.

Following the strategic procurement of the Arius scanner at UCL it is timely to organise a museologically orientated 3D colour scanning workshop, practical evaluation and subsequent conference to look at the applications, practicalities and limitations of using 3D modelling techniques in museum work, especially in the fields of diagnostic and preventative museum conservation, display and exhibition and education, interpretation and access.

Nevertheless, although the technology has progressed rapidly there still needs to be exploratory work undertaken to discover how to use 3D models practically and efficiently in museum work and how this technology may benefit museum object research, conservation and the visitor experience. In order to maximise efficiency objects should be selected and scanned to fulfil a purpose that either complements using the actual object or provides information that could not be obtained without object scanning.

The 3D scanning project aims to explore the potential uses of 3D colour laser object scanning in three key distinct areas of museum work; 1) display and exhibition, 2) education and interpretation and 3) conservation.

**Mr A Newman**

£14,281.00

School of Arts and Culture, University of Newcastle upon Tyne  
with City University, Glasgow Caledonian University, Tyne and Wear Museums

Instrumental museum and gallery policy: issues and opportunities

*Summary:* UK museum and art gallery policy can be described as being instrumental in nature. Since the 1980s museums and galleries, in common with the arts sector generally, have been used instrumentally by the UK government to attempt to attain objectives in social policy areas, such as resolving problems of social exclusion. This approach in the modern context has its origins in the introduction of the 'New Public Management' which was a response to fiscal pressures and an attempt by Government to manage the public sector by adopting principles and practices derived from the private sector. An interesting aspect of instrumental policy is that increasingly evidence is needed to demonstrate success in achieving policy objectives.

The policy response to the need to demonstrate impact has been the development of models that can be adopted by museum and gallery practitioners to measure impact, such as learning. The methodologies associated with these models have been difficult to implement, by practitioners, because of unresolved issues such as defining what learning is in a museum or gallery. While practitioners and policy makers recognise the difficulties associated with such an approach to policy, practical solutions have yet to be identified. There is also a debate over how value can be described and increasingly the concept of 'public value' is coming to the fore as a way of understanding how dialogue and engagement with users can guide policy construction.

The proposed workshops will bring together policy makers, practitioners and academic researchers to address these issues. This has not happened before, to any extent, as each of these sectors has their own methods of working and operates within a particular political environment. This means that the potential benefits of joint working, to all parties, have not been explored. Increasingly the possible benefits of such an approach are being recognised by, for example, the Museums, Libraries and Archive Council, the body that advises on and implements the development of museum and gallery policy in England. The workshops will also draw on the experience of the United States of America where museum and gallery policy is also largely instrumental in nature.

**Professor DJ Skilton**

£16,615.00

School of English, Communications and Philosophy, Cardiff University  
with Victoria and Albert Museum

Literary Illustration: Conservation, Access, Use

*Summary:* There is an awakening of interest in literary illustration in the academic world, and many illustrated works and collections of illustrations are being brought to public and scholarly notice for almost the first time. Yet libraries and museums are unable to provide the kind of access researchers are beginning to need, are rarely aware of new modes of academic research and, with many other calls on funds, are unable to give the conservation of illustration a high priority. Collections of illustrations are underexploited, but might not survive higher levels of use.

Fine engravings in well-produced "rare" books have always been looked after, commanding as they do large prices, but mass-produced illustrations, particularly of the 19th century, are under threat. Often printed on paper which is

deteriorating fast, even those with original print runs in six figures may disappear. Academics are developing a new agenda of research of which conservators are as yet largely unaware, and which requires access to large numbers of images in the study not of individual illustrations, but of illustration as a well-established cultural practice. Meanwhile both academics and the creative industries are exploiting images of which they know little of the provenance, medium, artist or engraver. Practising illustrators are ill-served in respect of access to their forerunners.

This series of workshops brings together the stakeholders in literary illustration: curators, academic researchers, the creative industries, and practising illustrators, as part of a large effort to raise the standing of illustration in the academy, libraries and museums, and in the public eye. Conservation by digitisation is one rescue technique, and needs expertise from several fields, including ICT, to be successful. In the workshops, the stakeholders will explain their particular needs and forge alliances from which future conservation and research can spring. Unsuspected cultural riches are waiting to be revealed.

**Dr PS Spencer-Longhurst**

£12,730.00

Department of History of Art, University of Birmingham  
*with* Birmingham Institute of Art and Design, Birmingham Museum and Art Gallery, Birmingham City Archives, Birmingham Assay Office

Investigating and communicating the historical significance of Matthew Boulton (1728-1809)

*Summary:* In 2009 the city of Birmingham will mark the bicentenary of the death of one of its most historically important inhabitants, Matthew Boulton (1728-1809). Two major exhibitions will be opened, new internet resources will be made available, books will be published, and an international conference will be held. In order to inform these bicentenary events and maximise their impact, a series of research workshops will be held by Boulton experts in 2007-2008, bringing together academics, curators, archivists and librarians from Britain and abroad. Knowledge and expertise will be shared as the workshops explore Boulton's historical significance and refine plans to celebrate his life in 2009.

In 1762, Matthew Boulton established a manufactory at Soho in Birmingham that, by 1767, was the largest in the world. He used division of labour on a new scale to mass-produce a range of metal products. Between 1775 and 1800, Boulton and James Watt held a monopoly on the production of the first rotary steam engines that could drive machinery and power Britain's accelerating industrialisation. But, as well as playing key roles in revolutionising industry's organisation and technology, Boulton also mass produced visual art on an unprecedented scale. Aiming to satisfy demand for luxury goods, he brought together artists, artisans and engineers from across Europe to design and manufacture high quality silverware and ormolu at home and abroad. Then, in the late-1780s, Boulton established a multi-skilled international team in Birmingham that developed the world's first steam-driven minting technology, producing millions of coins and trade tokens for use across the world. Much of this new, and difficult to counterfeit, money was designed for Boulton by leading European medallists like Kuchler, Ponthon, Dumarest, and Droz. Boulton's minting project put mass-produced visual art into millions of people's pockets, but also facilitated global trade and the emergence of capitalist wage economies.

As well as being a ground-breaking industrialist and entrepreneur, Boulton was a key member of British and international networks of scientists, theologians,

artists, entrepreneurs, engineers, bankers, and politicians whose collaborations contributed significantly to the advancement of knowledge in diverse areas of human endeavour. His regular correspondents included the likes of John Flaxman (the leading British sculptor), Erasmus Darwin (the botanist and grandfather of Charles Darwin), Antoine Lavoisier (who discovered oxygen), and Benjamin Franklin (one of the Founding Fathers of the United States of America). Boulton has become known as 'The Father of Birmingham', but his legacies are of lasting international significance to the arts, sciences, trade and industry.

**Dr N Sykes**

£16,273.00

Department of Archaeology, University of Nottingham  
with Museum of London Archaeological Archive, Durham University Museums

Future Research and Collaboration in Samian Studies: new directions for curators and researchers

*Summary:* The quintessential tableware of the Roman world was a fine red gloss mould-made pottery known today as terra sigillata or (in the UK) samian ware. In Western Europe, the earliest terra sigillata pottery was produced in northern Italy (around Arezzo). The Italian products were supplanted by those of Gaul, which were themselves superseded by North Africa wares. The easily recognisable characteristics of the pottery, coupled with the discovery of samian in a number of closely dated contexts (such as the destruction layers associated with the Boudican revolt in London and Colchester in AD 60-61), have meant that samian ware has become a primary source of dating evidence for archaeologists studying the Roman Empire.

Despite its importance to the understanding and appreciation of Roman archaeology, a critical appraisal of key reference works is long overdue (Willis 1997). Much of the standard reference material predates the Second World War and has not been reassessed in the light of post-war advances in samian chronology, typology and in Roman archaeology as a whole. Instead samian studies have fragmented and become increasingly compartmentalised within wider archaeological reporting (Willis 1998). Coupled with this is a recognised decline in the number of specialists in samian studies, which is leading to a distinct skills shortage for the future.

Key collections of samian exist in a number of museums and universities across the UK. To date little cross-institutional work has been done to maximise the research potential of these shared collections. This Research Workshop proposal aims to explore the research potential of the UK collections by facilitating discussion between institutions that have research interests in, or hold key collections of, samian pottery. The target outcomes are i) the establishment of a research framework for samian studies for the next decade, ii) the identification of potential research and training opportunities to enable a new generation of samian experts to emerge, iii) the exploration of potential future research partnerships between institutions and individuals and iv) the establishment of a standardised and digitally accessible curation and archival system which enables a greater degree of analysis and synthesis across collections.

This project is timely in that it acknowledges a growing international and national interest in revitalising and advancing samian studies. The proposed Research Workshop aims to bring this new expertise together with the intention of sharing knowledge, disseminating best practice and highlighting future opportunities for both research partnerships and the training of new specialists.

**Dr G Were**

£13,645.00

Museums and Collections, University College London  
with The British Museum

### Extreme Collecting

*Summary:* Extreme Collecting explores the process of collecting that challenges the bounds of normally acceptable practice. It consists of a series of four workshops hosted by the British Museum aimed at addressing the social, political, material and ethical debates surrounding the controversial practice of extreme collecting in the twenty-first century. Its aim is to apply a critical approach towards the rigidity of museums in maintaining essentially nineteenth-century ideas to collecting and move towards identifying priorities for collection policies in UK museums which are inclusive of acquiring 'difficult' objects. Much of this will look at the question of acceptable boundaries for the practice of collecting and the implementation of new strategies in collecting. Extreme Collecting may apply to the collection of those objects that appear so mundane and mass-produced as to appear uninteresting. Alternatively, it also applies to the collecting of many other objects that have physical characteristics - of ephemeral substance, size and scale - that make it impossible to acquire and exhibit or are prone to rapid decay. Sustainability of collections is a vital consideration in a world where institutions are dominated by audit culture and by tick box compliance.

Our key questions are:

Why should we collect such objects? and, what are our responsibilities?

What are the practical, ethical, material and political debates that govern what we collect?

How are we to understand extreme collecting from an anthropological and psychological perspective?

Who and what do extreme collections represent?

These are all difficult questions that need to be addressed if we are to plan for and manage the museum collections of the future.

The workshops will involve museum curators, policy-makers, anthropologists, sociologists and psychologists as well as conservators, natural scientists and ephemerists. Our goal is to use the debates and discussions generated from the research workshops to help inform policy-making and good practice in the museum and cultural heritage sector with a view to creating a Subject Specialist Network on Extreme Collecting.

**Total number of awards (2007):**

**12**

**Total value of awards (2007):**

**£173,060.00**