



CULTURE, HERITAGE AND MUSEUMS COMMITTEE

Meeting to be held on

Monday 3 December 2018, at 2.00pm

OVPR Meeting Room (GO1), 2 Taviton Street

AGENDA

Chair: [REDACTED]

Attendees: [REDACTED]
[REDACTED]
[REDACTED]

UCL Culture: [REDACTED]

In Attendance:
[REDACTED]

Note Taker: [REDACTED]

Apologies: [REDACTED]
[REDACTED]

Agenda:

Time

- | | | |
|--|------------|---------------|
| 1. Chair's Welcome | [REDACTED] | |
| 2. Minutes/review of the previous meeting | [REDACTED] | 14. 00– 14.05 |
| 2.1 Minutes <u>1-01</u> | | |
| 2.2 Actions <u>1-02</u> | | |
| 2.2.1 Collections Framework Update <u>1-03</u> | [REDACTED] | |

Item for decision

- | | | |
|---|------------|---------------|
| 3. Approval of Disposals from UCL Collections <u>1-04</u> | [REDACTED] | 14.05 – 14.10 |
|---|------------|---------------|

Items for information and discussion:

- | | | |
|---|------------|---------------|
| 3. Review of CHMC Development Day 22 November | | |
| 3.1 Introduction: | [REDACTED] | 14.10 – 14.15 |

3.2 Reflections / Discussion		██████████	14.15 – 14.45
3.3 Next Steps		██	14.45 – 15.00
4. Director of Engagement			
4.1 Programme: Update:	<u>1-05</u>	██	15.00 – 15.05
4.2 Evaluation and Impact Consultant:		██████████	14.05 – 15.25
4.3 Education Report UCL East (for information)	<u>1-05</u> Annex A		
5. Director of Operations	<u>1-06</u>	██	15.25 – 15.40
5.1 Bloomsbury Theatre			
5.2 Ad Lib / Object Based Learning			
6. Director of Museums and Cultural Programmes	<u>1-07</u>	██	15.40 – 16.00
6.1 Programme Update			
7. AOB		██	16.00
8. Dates of 2018/19 meetings:			
Term 2: Monday 4 th March 2019, 2pm in G.01 meeting room, 2 Taviton Street.			
Term 3: Monday 1 st July 2019, 2pm in G.01 meeting room, 2 Taviton Street.			



CULTURE, HERITAGE AND MUSEUMS COMMITTEE

Monday 23 July 2018

SUMMARY OF ACTIONS ARISING FROM THE MINUTES

<i>Minute</i>	<i>Action required</i>	<i>Person(s) responsible</i>	<i>Due date</i>
3.2.1	█████ to invite ██████ to join CHMC.	█████	3 December
3.2.2	█████ to contact SLASH Dean and the Bartlett Dean to ask for nominations of Postgraduate students to sit on CHMC.	█████	
4.2.7	█████ to write a follow up communication to key non responders to collate a full set of data for future decisions.	█████	
4.2.7	UCL Culture staff to contact respondents, as appropriate, to discuss storage, nature and care of their collections.	█████	
4.2.7	UCL Collections Management Framework to be drafted for future CHMC discussions and an interim draft report to be presented at the next CHMC.	█████	
5.1.3	█████ to circulate the UCL East Reserved Matters Public Art document	█████	
6.1	█████ to send a Doodle Poll with suggested dates to the CHMC members.	█████	
7.1.3	█████ to contact ██████ https://www.ucl.ac.uk/bartlett/environmental-design/ ██████ to discuss potential student collaboration on the lighting of the OBL Laboratory.	█████	
8.2.4	█████ to arrange a technical seminar for students and other potential users to display the capabilities of the refurbished theatre.	█████	
8.2.5	█████ to arrange a tour of Bloomsbury Theatre for the CHMC.	█████	
8.3.4	█████ to circulate the Bloomsbury Theatre Business Case.	█████	

9.1.2	█████ and █████ to meet with ████████████████████, Earth Sciences, to discuss the Geology Collections.	█████	
9.2.1	█████ to contact ████████████████████ to explore potential links with her work on migration	█████	
10.	█████ to contact ████████████████████, ████████████████████ ████████████████████ OVPR, to discuss adding the Bloomsbury Theatre into grant applications.	█████	

UCL Collections Management Framework

Summary: This is an interim report following the discussion around this topic at the July 2018 meeting of CHMC

Action proposed to the Committee: To note the following report and endorse the steps to developing a UCL Collections Management Framework.

Author: [REDACTED]

Proponent: [REDACTED]

Collections Survey 2017/18

A letter from the [REDACTED], as Chair of the Culture, Heritage and Museums Committee (CHMC), was sent to faculties inviting them to participate in a review of collection assets held by UCL. Recommendations relating to the Collections Survey in July:

- The chair of CHMC should write a follow up communication to key non-responders (i.e, department's previously declaring collections) in an attempt to ensure that we have a full data set to use for future decision making by the committee. Letter to be compiled and sent out December 2018
- UCL Culture collections staff are in the process of following up with responders as appropriate in order to fully understand the nature and use of collections (i.e, heritage collection versus teaching aids etc.) in order to provide CHMC with the fullest possible picture.

A Collections Management Framework

UCL needs robust and clear guidance to Collections Management to ensure the most appropriate policies and procedures are in place to care and develop its collections in a sustainable and consistent way. UCL Culture's intention is to provide to CHMC a route map for UCL departmental collections to enable consistent improvements in collections care and management by developing a set of practical actions which can be readily realised by departments with assistance from UCL Culture staff if required. Below sets out the initial thoughts and steps towards this;

2018/2019 – Phase 1

- Set out clear guidance and develop definitions on what is the difference between decoration, cultural property, heritage assets, teaching material and museum collections.
- UCL's Collections Management System, Adlib, to be rolled out by ISD/UCL Culture to departmental collections.
- Bring stakeholders together to develop an OBL space on central campus. Bringing objects together from all departmental collections with a shared set of policies, practices and procedures

2019/2020 – Phase 2

- Develop options for service level agreements between UCL Culture and departments.
- Develop a route map and set of standards (guidance steps), providing practical actions and outputs tailored to each collection. These will be easy to follow and achievable, to be built on year by year.
- Set out clear guidance on accepting donations and gifts of objects to UCL staff and departments.
- Set out clear guidelines on acquisition and disposal. This would be worked in tandem with the Public Art Policy and in conjunction with the estates strategy.

3. Disposal Approval

Summary: Four disposal requests have been approved by the Collections Advisory Group (CAG) and have recommended permanent disposal by destruction. These disposals represent a large piece of administrative and curatorial work that has taken 5 years to complete. The disposal will free up both storage space and a conservation backlog

Action proposed to the Committee: CAG have approved a disposal requests and are seeking approval from CHMC to proceed with the disposal from UCL Culture.

Author: [REDACTED]

Proponent: [REDACTED]

Background

1. Disposal: 'the permanent removal of an item accessioned into the collection, by the process of gift, sale or exchange, from the ownership of museum's governing body. A museum object is identified as an item of original intrinsic value to UCL.'
2. Any decision to dispose of accessioned objects will be taken only after due consideration. UCL Culture will assess all material considered for disposal in terms of its scientific, historical and cultural importance; the needs of both present and future users; and legal and ethical issues as they relate to that material.
3. In accordance with the UCL Collections Review model and Museums Association's Disposal Toolkit, a decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body acting on the advice of professional curatorial staff and CAG, and not of the curator of the collection acting alone.

Proposal(s)

1. CAG have approved four disposal requests and are seeking approval from CHMC to proceed with the disposals by destruction
2. Objects have been assessed by the [REDACTED] [REDACTED] [REDACTED] and a Conservator and recommend disposal. *Please refer to disposal paperwork for additional supporting documents*

Disposal Number: 050/18

Collection: UCL Pathology Collections

Object(s): 23 fluid specimens – see annex A disposal paperwork for details

Disposal Number: 051/18

Collection: UCL Pathology Collections

Object(s): 1 fluid specimens – see annex B disposal paperwork for details

Disposal Number: 052/18

Collection: UCL Pathology Collections

Object(s): 122 fluid specimens – see annex C disposal paperwork for details

Disposal Number: 053/18

Collection: UCL Pathology Collections

Object(s): 96 fluid specimens – see annex D disposal paperwork for details


Date: November 5, 2018

Disposal No: 050/18

UCL Culture Disposal Form

To be used in conjunction with the UCL Culture Disposal Flowchart

1. Describe the object(s) selected for disposal.

Object Name Unknown Foetal Specimens	
Object Number Various 'UD' (Undocumented) numbers – see attached appendix for specimen numbers and images.	
Object Description A group of 23 unprovenanced foetal specimens which had accumulated at the Royal Free Hospital since 1974.	
Collection UCL Pathology Collections	
Curator [REDACTED]	

2. Fill in the Review Form for the object(s) below (refer to the UCL Collections Review Rubric).

Object Name	Number of Objects	Storage Security	Environment	Storage Space	Housing Materials	Condition	Documentation	Teaching	Research	Public Engagement	Historical	Uniqueness	Ownership
Foetal specimens	23	B	C	D	F	C	F	F	F	F	E2	F	C

3. Outline reasons for disposal

- By **highlighting or circling the appropriate boxes** in the table below, and
- Outline why the object(s) have been selected**, giving more details based on the review ratings and any other relevant information

Object falls outside the collecting policy	Object is deteriorated or damaged beyond the point of repair
Object is duplicated across the collection	Object is unprovenanced/uncontextualized
Object is underused	Object poses a risk to health and safety
UCL cannot provide adequate care for the object	The object could be sold or exchanged to obtain better examples

Additional notes and reasons for disposal.

This selection of specimens is the result of the investigation of over 500 specimens that are classified as unknown or unidentified in UCL Pathology Collections. The project has been slowly working with consultants from UCL and the Royal Free to identify the specimens to determine if they are of medical importance or good examples for use in teaching. Following this consultation, these specimens deemed to have no further potential for use in teaching, research or public engagement at UCL.

Two of the specimens in this group were part of the 'Drawing Parallels' research project. The consensus of public consultation about these particular specimens was that they should not be retained in a museum collection as the specimens had not been prepared with due respect.

What is the suggested method of disposal and the desired outcome for this process? What are the benefits of this course of action e.g. to the care and context of the item, to the museum and collection as whole, to the broader museum community and public use and enjoyment of collections?

I am recommending that these specimens be disposed of as a group. As they are all foetal specimens, they should be disposed of in line with ethical requirements for the disposal of whole human remains. To do this, I will work with [REDACTED], [REDACTED], in order to carry out these disposals in accordance with the procedures she uses for disposing of anatomy cadavers at the end of the academic year.

These specimens have no potential for teaching or other use at UCL Pathology Collections, and there are ethical reasons for not continuing to retain them (see below), disposing of these specimens will be in line with our ethical management of UCL Pathology Collections, and there will also be the benefit of having greater space to better store and care for the other specimens in our care.

What is the potential for increased use of the item?

There is no potential for increased use of these specimens in future. This is due, in part, to their lack of provenance and associated documentation. As there is no useful information associated with the specimens, and there are ample other examples of foetal anatomy and pathology extant in UCL Pathology Collections, the potential for their increased use is nil.

Are there any potential risks for the proposed course of action?

There is a reputational risk associated with all Foetal specimens in medical museum collections. The proposed method of disposal for these Foetal specimens is designed to mitigate for this. A similar argument re: audience sensitivity could be made in the opposite direction, i.e. there is a reputational risk in retaining these specimens when they are not actively used in teaching, research or public engagement at UCL.

Are there any pre-existing conditions which may govern the disposal of the object(s), e.g. the object(s) were purchased with the assistance of external funds, or there are conditions which were laid down at the time of the donation/bequest?

No, these specimens were 'inherited' by UCL Pathology Collections in that they are unprovenanced specimens, left over from previous museum administrations.

If 'YES,' have the appropriate stakeholders been consulted about the disposal? Please describe the outcomes of this consultation or outline your reasons for not engaging in consultation.

4. Assess the condition of the object(s)


Is the object broken or damaged?	<input checked="" type="checkbox"/> No	<input type="checkbox"/> Yes
<p>If Yes, describe any damage, its nature and location. Ask a conservator for input where necessary, and note if a separate condition report is attached.</p>		

5. Establish ownership of the object(s)

a. Is UCL the legal owner of the object(s)?	
<input checked="" type="checkbox"/> Yes. Continue to Step 6	
<input type="checkbox"/> No Go to step 5b	
b. Is the identity of the legal owner/original collector of the object(s) known?	
<input type="checkbox"/> Yes	<p>Have you contacted the legal owner/original collector to ask if they would like to have the object/group of objects returned?</p> <p><input type="checkbox"/> Yes and they would like to have the objects/group of objects returned Continue to Step 9bi</p> <p><input type="checkbox"/> Yes, and they would not like the objects returned. They have filled in a Transfer of Title form, which is attached. Continue to Step 6</p> <p><input type="checkbox"/> Yes, but it has been 3 months and we have had no reply Continue to fill in this form as if the owner was unknown (below)</p>
<input type="checkbox"/> No	<p><input type="checkbox"/> I have investigated the possible ownership of the object(s) but have not been able to establish who the legal owners or original collectors are.</p> <p>Briefly describe the investigation process and its outcomes</p> <p>Demonstrate UCL's ownership of the object(s) by describing any or all of the following:</p> <ul style="list-style-type: none"> • Length of possession • Documentation (if any, please attach) • Anecdotal evidence

6. Consultation and Sign-off: UCL Culture Curator


I declare that the information provided in the form is accurate and correct.

Signature of Curator: 

Date: November 5, 2018

7. Consultation and Sign-off: UCL Culture Collections Advisory Group (CAG)

The UCL Culture CAG **approves** this application for disposal and recommends it to the UCL Culture, Heritage, Museums and Collections Committee for final approval.

Signature of Chair of UCL Culture CAG: 

Date: 14th November 2018

8. Consultation and Sign-off: UCL Culture, Heritage, Museums Committee (CHMC)

The UCL CHMC **approves** this application for disposal, and suggests the following recommendations:

Signature of UCL CHMC:

Date:

The UCL CHMC **rejects** this application for disposal for the following reasons:

Signature of UCL CHMC:

Date:

9. Enacting and documenting the disposal process.

- a. Does this disposal relate to (an) accessioned museum object/s?

☐ No. Continue to Step 9b.

☐ Yes. Deaccession the object(s) and attach a copy of the relevant documents to this form before continuing to Step 9b.

b. Choose from one of the following methods of disposal and tick of each of the recommended steps listed. Each method is listed in order of preference, and there is a strong presumption for maintaining objects in the public domain.

Any documentation, e.g. correspondence, terms and conditions, transfer of title and exit forms, resulting from this process should be maintained in the collection's files and copies should be attached to this form in order to document the process

Return to legal owner/original collector

- ☐ Agree terms and conditions of the return
- ☐ Arrange for the transport of the object(s) and enact the return
- ☐ Ensure the legal owner/original collector signs a museum exit form for the object(s)

Exchange of object(s) between museums

- ☐ Identify museums with suitable collecting policies and approach directly
- OR**
- ☐ If no museum is identified directly, inform the museum sector and other relevant groups, e.g. through the Museums Association Find an Object website. Allow at least 2 months for a response.
- ☐ If there is interest in the object(s) from an accredited museum, agree terms and conditions of transfer
- ☐ Arrange for the transport of the object(s) and enact the exchange
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the recipient signs a museum exit form

Free gift or transfer to another institution/organisation within the public domain

- ☐ Identify potential recipients and approach directly
- ☐ If successful, agree terms and conditions for transfer (e.g. costs, responsibility for transport, any potential future contract, any obligations should the new recipient no longer require the object(s) or be able to provide adequate care/access).
- ☐ Arrange for the transport of the object(s) and enact the transfer
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the recipient signs a museum exit form

Return to donor

- ☐ Contact the donor to ascertain whether they would like the item back
- ☐ Arrange for the transport of the object(s) and enact the return
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the recipient signs a museum exit form

Sale of object(s) to an accredited museum

- ☐ Identify museums with suitable collecting policies and approach directly
- OR**
- ☐ If no museum is identified directly, inform the museum sector and other relevant groups, e.g.
- ☐ Seek expert and independent advice on the object(s)' value and recommend any purchaser does the same
- ☐ Arrange for the transport of the object(s) and enact the sale
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the purchaser signs a museum exit form

Transfer outside the public domain

- ☐ Identify and inform potential organisations or individuals
- ☐ If successful, once a recipient is identified agree terms and conditions transfer (e.g. cost and responsibility for transport, any potential future contact, any requirements should the item no longer be wanted)
- ☐ Arrange for the transport of the object(s) and enact the transfer
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the purchaser signs a museum exit form

Sale outside the public domain

Methods include:

At public auction (preferred as it ensures openness and transparency)

Via online auction

To a private individual (this should not be a first instance option)

- ☐ Identify and inform potential organisations or individuals
- ☐ If appropriate, once a new recipient is identified, agree terms and conditions of sale (such as any potential future contact or access to the object(s), any requirements should the buyer no longer require the object(s))
- ☐ Arrange for the transport of the object(s) and enact the transfer
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the purchaser signs a museum exit form

- ☐ Agree terms and conditions of the return
- ☐ Arrange for the transport of the object(s) and enact the return
- ☐ Ensure the legal owner/original collector signs a museum exit form for the object(s)

Recycling of object(s)

- ☐ Select a method of recycling, e.g. sale as scrap or as a gift to a charity shop and describe the process below
- ☐ Ensure method of recycling does not pose a risk to museum staff or the public
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the purchaser signs a museum exit form

Destruction of object(s)


- ☐ Select a method of destruction – seek expert advice if necessary
- ☐ Ensure method of destruction does not pose a risk to museum staff or the public
- ☐ Destroy or throw away the object(s)
- ☐ Fill in a museum exit form (if necessary)

Date: 05/11/2018
Disposal No: 051/18

UCL Culture Disposal Form

To be used in conjunction with the UCL Culture Disposal Flowchart

1. Describe the object(s) selected for disposal.

Object Name Lymphadenoma	
Object Number K101	
Object Description Fluid preserved pathological specimens	
Collection Great Ormond Street Hospital	
Curator [REDACTED]	

2. Fill in the Review Form for the object(s) below (refer to the UCL Collections Review Rubric).

Object Name	Number of Objects	Storage Security	Environment	Storage Space	Housing Materials	Condition	Documentation	Teaching	Research	Public Engagement	Historical	Uniqueness	Ownership
K101	1	C	C	E	E	E	B	E	E	E	A	D	A

3. Outline reasons for disposal

- By **highlighting or circling the appropriate boxes** in the table below, and
- Outline why the object(s) have been selected**, giving more details based on the review ratings and any other relevant information

Object falls outside the collecting policy	Object is deteriorated or damaged beyond the point of repair
Object is duplicated across the collection	Object is unprovenanced/uncontextualized
Object is underused	Object poses a risk to health and safety
UCL cannot provide adequate care for the object	The object could be sold or exchanged to obtain better examples

Additional notes and reasons for disposal.

This specimen is part of the historically important Great Ormond Street Hospital collection that was transferred to the Royal Free in the early 1980s. Beyond some emergency remedial work, the collection as a whole has received very little conservation, and was held in storage. This specimen was discovered during a recent series of collections moves and found to be in extremely poor condition. It is desiccated and mould-infested to a degree that is beyond the point of repair.

What is the suggested method of disposal and the desired outcome for this process? What are the benefits of this course of action e.g. to the care and context of the item, to the museum and collection as whole, to the broader museum community and public use and enjoyment of collections?

I recommend that this specimen is disposed of from UCL Pathology Collections by destruction in accordance with the protocols for the disposal of human remains at the Royal Free Hospital, where they are stored.

While it is possible this specimen had great potential for use in teaching, their current condition mean that this potential is nullified.

Additionally, the fact that the specimens is mould-infested means that it presents a threat to the condition of the other specimens in the collections and, more importantly, to the health of UCL collections staff and others who work at the Royal Free hospital in the collection storage areas. Destroying these specimens will eliminate these risks.

What is the potential for increased use of the item?

None.

Are there any potential risks for the proposed course of action?

No.

Are there any pre-existing conditions which may govern the disposal of the object(s), e.g. the object(s) were purchased with the assistance of external funds, or there are conditions which were laid down at the time of the donation/bequest?

No.

If 'YES,' have the appropriate stakeholders been consulted about the disposal? Please describe the outcomes of this consultation or outline your reasons for not engaging in consultation

4. Assess the condition of the object(s)

Is the object broken or damaged?	<input type="checkbox"/> No	<input checked="" type="checkbox"/> Yes
<p>If Yes, describe any damage, its nature and location. Ask a conservator for input where necessary, and note if a separate condition report is attached.</p>		

5. Establish ownership of the object(s)

a. Is UCL the legal owner of the object(s)?	
<input checked="" type="checkbox"/> Yes, and copies of the relevant documents are attached to this form. Continue to Step 6	
<input type="checkbox"/> No Go to step 5b	

b. Is the identity of the legal owner/original collector of the object(s) known?	
<input type="checkbox"/> Yes	<p>Have you contacted the legal owner/original collector to ask if they would like to have the object/group of objects returned?</p> <p><input type="checkbox"/> Yes and they would like to have the objects/group of objects returned Continue to Step 9bi</p> <p><input type="checkbox"/> Yes, and they would not like the objects returned. They have filled in a Transfer of Title form, which is attached. Continue to Step 6</p> <p><input type="checkbox"/> Yes, but it has been 3 months and we have had no reply Continue to fill in this form as if the owner was unknown (below)</p>
<input type="checkbox"/> No	<p><input type="checkbox"/> I have investigated the possible ownership of the object(s) but have not been able to establish who the legal owners or original collectors are.</p> <p>Briefly describe the investigation process and its outcomes</p> <p>Demonstrate UCL's ownership of the object(s) by describing any or all of the following:</p> <ul style="list-style-type: none"> • Length of possession • Documentation (if any, please attach) • Anecdotal evidence

6. Consultation and Sign-off: UCL Culture Curator

I declare that the information provided in the form is accurate and correct.

[Redacted Signature]

Date: November 5, 2018

7. Consultation and Sign-off: UCL Culture Collections Advisory Group (CAG)

The UCL Culture CAG **approves** this application for disposal and recommends it to the UCL Culture, Heritage, Museums and Collections Committee for final approval.

Signature of Chair of UCL Culture CAG: [Redacted Signature]

Date: 14th November 2018

8. Consultation and Sign-off: UCL Culture, Heritage, Museums Committee (CHMC)

The UCL CHMC **approves** this application for disposal, and suggests the following recommendations:

Signature of UCL CHMC:

Date:

The UCL CHMC **rejects** this application for disposal for the following reasons:

Signature of UCL CHMC:

Date:

9. Enacting and documenting the disposal process.

- a. Does this disposal relate to (an) accessioned museum object/s?

☐ No. Continue to Step 9b.

☐ Yes. Deaccession the object(s) and attach a copy of the relevant documents to this form before continuing to Step 9b.

b. Choose from one of the following methods of disposal and tick of each of the recommended steps listed. Each method is listed in order of preference, and there is a strong presumption for maintaining objects in the public domain.

Any documentation, e.g. correspondence, terms and conditions, transfer of title and exit forms, resulting from this process should be maintained in the collection's files and copies should be attached to this form in order to document the process

Return to legal owner/original collector

- ☐ Agree terms and conditions of the return
- ☐ Arrange for the transport of the object(s) and enact the return
- ☐ Ensure the legal owner/original collector signs a museum exit form for the object(s)

Exchange of object(s) between museums

- ☐ Identify museums with suitable collecting policies and approach directly
- OR**
- ☐ If no museum is identified directly, inform the museum sector and other relevant groups, e.g. through the Museums Association Find an Object website. Allow at least 2 months for a response.
- ☐ If there is interest in the object(s) from an accredited museum, agree terms and conditions of transfer
- ☐ Arrange for the transport of the object(s) and enact the exchange
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the recipient signs a museum exit form

Free gift or transfer to another institution/organisation within the public domain

- ☐ Identify potential recipients and approach directly
- ☐ If successful, agree terms and conditions for transfer (e.g. costs, responsibility for transport, any potential future contract, any obligations should the new recipient no longer require the object(s) or be able to provide adequate care/access).
- ☐ Arrange for the transport of the object(s) and enact the transfer
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the recipient signs a museum exit form

Return to donor

- ☐ Contact the donor to ascertain whether they would like the item back
- ☐ Arrange for the transport of the object(s) and enact the return
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the recipient signs a museum exit form

Sale of object(s) to an accredited museum

- ☐ Identify museums with suitable collecting policies and approach directly
- OR**
- ☐ If no museum is identified directly, inform the museum sector and other relevant groups, e.g.
- ☐ Seek expert and independent advice on the object(s)' value and recommend any purchaser does the same
- ☐ Arrange for the transport of the object(s) and enact the sale
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the purchaser signs a museum exit form

Transfer outside the public domain

- ☐ Identify and inform potential organisations or individuals
- ☐ If successful, once a recipient is identified agree terms and conditions transfer (e.g. cost and responsibility for transport, any potential future contact, any requirements should the item no longer be wanted)
- ☐ Arrange for the transport of the object(s) and enact the transfer
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the purchaser signs a museum exit form

Sale outside the public domain

Methods include:

At public auction (preferred as it ensures openness and transparency)

Via online auction

To a private individual (this should not be a first instance option)

- ☐ Identify and inform potential organisations or individuals
- ☐ If appropriate, once a new recipient is identified, agree terms and conditions of sale (such as any potential future contact or access to the object(s), any requirements should the buyer no longer require the object(s))
- ☐ Arrange for the transport of the object(s) and enact the transfer
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the purchaser signs a museum exit form

- ☐ Agree terms and conditions of the return
- ☐ Arrange for the transport of the object(s) and enact the return
- ☐ Ensure the legal owner/original collector signs a museum exit form for the object(s)

Recycling of object(s)

- ☐ Select a method of recycling, e.g. sale as scrap or as a gift to a charity shop and describe the process below
- ☐ Ensure method of recycling does not pose a risk to museum staff or the public
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the purchaser signs a museum exit form

Destruction of object(s)


- ☐ Select a method of destruction – seek expert advice if necessary
- ☐ Ensure method of destruction does not pose a risk to museum staff or the public
- ☐ Destroy or throw away the object(s)
- ☐ Fill in a museum exit form (if necessary)

Date: 05/11/2018
Disposal No: 052/18

UCL Culture Disposal Form

To be used in conjunction with the UCL Culture Disposal Flowchart

1. Describe the object(s) selected for disposal.

Object Name Unknown specimens from the National Throat Nose and Ear Hospital (RNTNEH)	
Object Number Various unknown numbers, many without any identification. See s-drive for numbers and images	
Object Description 122 various unknown pathology specimens. See s-drive for numbers and images	
Collection RNTNEH	
Curator [REDACTED]	

2. Fill in the Review Form for the object(s) below (refer to the UCL Collections Review Rubric).

Object Name	Number of Objects	Storage Security	Environment	Storage Space	Housing Materials	Condition	Documentation	Teaching	Research	Public Engagement	Historical	Uniqueness	Ownership
	122	D	C	D	E	D	E	E	E	E	E	E	E

3. Outline reasons for disposal

- By **highlighting or circling the appropriate boxes** in the table below, and
- Outline why the object(s) have been selected**, giving more details based on the review ratings and any other relevant information

Object falls outside the collecting policy	Object is deteriorated or damaged beyond the point of repair
Object is duplicated across the collection	Object is unprovenanced/uncontextualized
Object is underused	Object poses a risk to health and safety
UCL cannot provide adequate care for the object	The object could be sold or exchanged to obtain better examples

Additional notes and reasons for disposal.

During the re-location of the RNTNEH on Grays Inn Road in 2012, these specimens were found in a cupboard with no documentation. Some are in a deteriorated state and mouldy, some are dehydrated. A number of specimens are in good condition but the specimens have no documentation, are unidentifiable and have little or no scientific or medical use. The Curator and [REDACTED] have been undertaking a long term project, working with consultants from UCL and the Royal Free to identify the specimens to determine if they are of medical importance or good examples for use in teaching. The specimens have been looked at by various UCL and NHS trust medical consultants, including [REDACTED] and [REDACTED] (who regularly work with the collection for teaching purposes). It has been agreed that these specimens are deteriorated and of no use in teaching or research with no potential use in teaching. The specimens also have no historical importance.

What is the suggested method of disposal and the desired outcome for this process? What are the benefits of this course of action e.g. to the care and context of the item, to the museum and collection as whole, to the broader museum community and public use and enjoyment of collections?

Recommend that these specimens are disposed of by destruction in accordance with the protocols for the disposal of human remains at the Royal Free Hospital, where they are stored.

What is the potential for increased use of the item?

None

Are there any potential risks for the proposed course of action?

None

Are there any pre-existing conditions which may govern the disposal of the object(s), e.g. the object(s) were purchased with the assistance of external funds, or there are conditions which were laid down at the time of the donation/bequest?

None

If 'YES,' have the appropriate stakeholders been consulted about the disposal? Please describe the outcomes of this consultation or outline your reasons for not engaging in consultation

4. Assess the condition of the object(s)

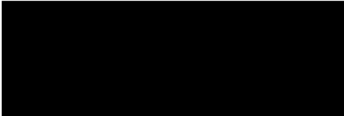
Is the object broken or damaged?	<input type="checkbox"/> No	<input checked="" type="checkbox"/> Yes
<p>If Yes, describe any damage, its nature and location. Ask a conservator for input where necessary, and note if a separate condition report is attached.</p>		

5. Establish ownership of the object(s)

a. Is UCL the legal owner of the object(s)?	
<input checked="" type="checkbox"/> Yes, and copies of the relevant documents are attached to this form. Continue to Step 6	
<input type="checkbox"/> No Go to step 5b	
b. Is the identity of the legal owner/original collector of the object(s) known?	
<input type="checkbox"/> Yes	<p>Have you contacted the legal owner/original collector to ask if they would like to have the object/group of objects returned?</p> <p><input type="checkbox"/> Yes and they would like to have the objects/group of objects returned Continue to Step 9bi</p> <p><input type="checkbox"/> Yes, and they would not like the objects returned. They have filled in a Transfer of Title form, which is attached. Continue to Step 6</p> <p><input type="checkbox"/> Yes, but it has been 3 months and we have had no reply Continue to fill in this form as if the owner was unknown (below)</p>
<input type="checkbox"/> No	<p><input type="checkbox"/> I have investigated the possible ownership of the object(s) but have not been able to establish who the legal owners or original collectors are.</p> <p>Briefly describe the investigation process and its outcomes</p> <p>Demonstrate UCL's ownership of the object(s) by describing any or all of the following:</p> <ul style="list-style-type: none"> • Length of possession • Documentation (if any, please attach) • Anecdotal evidence

6. Consultation and Sign-off: UCL Culture Curator


I declare that the information provided in the form is accurate and correct.

Signature of Curator: 

Date: November 5, 2018

7. Consultation and Sign-off: UCL Culture Collections Advisory Group (CAG)

The UCL Culture CAG **approves** this application for disposal and recommends it to the UCL Culture, Heritage, Museums and Collections Committee for final approval.

Signature of Chair of UCL Culture CAG: 

Date: 14th November 2018

8. Consultation and Sign-off: UCL Culture, Heritage, Museums Committee (CHMC)

The UCL CHMC **approves** this application for disposal, and suggests the following recommendations:

Signature of UCL CHMC:

Date:

The UCL CHMC **rejects** this application for disposal for the following reasons:

Signature of UCL CHMC:

Date:

9. Enacting and documenting the disposal process.

a. Does this disposal relate to (an) accessioned museum object/s?

☐ No. Continue to Step 9b.

☐ Yes. Deaccession the object(s) and attach a copy of the relevant documents to this form before continuing to Step 9b.

b. Choose from one of the following methods of disposal and tick of each of the recommended steps listed. Each method is listed in order of preference, and there is a strong presumption for maintaining objects in the public domain.

Any documentation, e.g. correspondence, terms and conditions, transfer of title and exit forms, resulting from this process should be maintained in the collection's files and copies should be attached to this form in order to document the process

Return to legal owner/original collector

- ☐ Agree terms and conditions of the return
- ☐ Arrange for the transport of the object(s) and enact the return
- ☐ Ensure the legal owner/original collector signs a museum exit form for the object(s)

Exchange of object(s) between museums

- ☐ Identify museums with suitable collecting policies and approach directly
- OR**
- ☐ If no museum is identified directly, inform the museum sector and other relevant groups, e.g. through the Museums Association Find an Object website. Allow at least 2 months for a response.
- ☐ If there is interest in the object(s) from an accredited museum, agree terms and conditions of transfer
- ☐ Arrange for the transport of the object(s) and enact the exchange
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the recipient signs a museum exit form

Free gift or transfer to another institution/organisation within the public domain

- ☐ Identify potential recipients and approach directly
- ☐ If successful, agree terms and conditions for transfer (e.g. costs, responsibility for transport, any potential future contract, any obligations should the new recipient no longer require the object(s) or be able to provide adequate care/access).
- ☐ Arrange for the transport of the object(s) and enact the transfer
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the recipient signs a museum exit form

Return to donor

- ☐ Contact the donor to ascertain whether they would like the item back
- ☐ Arrange for the transport of the object(s) and enact the return
- ☐ Ensure transfer of legal title to the recipient

- ☐ Ensure the recipient signs a museum exit form

Sale of object(s) to an accredited museum

- ☐ Identify museums with suitable collecting policies and approach directly
OR
☐ If no museum is identified directly, inform the museum sector and other relevant groups, e.g.
☐ Seek expert and independent advice on the object(s)' value and recommend any purchaser does the same
☐ Arrange for the transport of the object(s) and enact the sale
☐ Ensure transfer of legal title to the recipient
☐ Ensure the purchaser signs a museum exit form

Transfer outside the public domain

- ☐ Identify and inform potential organisations or individuals
☐ If successful, once a recipient is identified agree terms and conditions transfer (e.g. cost and responsibility for transport, any potential future contact, any requirements should the item no longer be wanted)
☐ Arrange for the transport of the object(s) and enact the transfer
☐ Ensure transfer of legal title to the recipient
☐ Ensure the purchaser signs a museum exit form

Sale outside the public domain

Methods include:

At public auction (preferred as it ensures openness and transparency)

Via online auction

To a private individual (this should not be a first instance option)

- ☐ Identify and inform potential organisations or individuals
☐ If appropriate, once a new recipient is identified, agree terms and conditions of sale (such as any potential future contact or access to the object(s), any requirements should the buyer no longer require the object(s))
☐ Arrange for the transport of the object(s) and enact the transfer
☐ Ensure transfer of legal title to the recipient
☐ Ensure the purchaser signs a museum exit form
- ☐ Agree terms and conditions of the return
☐ Arrange for the transport of the object(s) and enact the return
☐ Ensure the legal owner/original collector signs a museum exit form for the object(s)

Recycling of object(s)

- ☐ Select a method of recycling, e.g. sale as scrap or as a gift to a charity shop and describe the process below
- ☐ Ensure method of recycling does not pose a risk to museum staff or the public
- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the purchaser signs a museum exit form

Destruction of object(s)


- ☐ Select a method of destruction – seek expert advice if necessary
- ☐ Ensure method of destruction does not pose a risk to museum staff or the public
- ☐ Destroy or throw away the object(s)
- ☐ Fill in a museum exit form (if necessary)

Date: 05/11/2018
Disposal No: 053/18

UCL Culture Disposal Form

To be used in conjunction with the UCL Culture Disposal Flowchart

1. Describe the object(s) selected for disposal.

Object Name Unknown	
Object Number Various unknown pathology specimens. All have unknown or unidentified numbers which are referred to as 'UD numbers'. See s-drive for numbers and images	
Object Description 96 various unknown pathology specimens. Mixture of wet and dry specimens	
Collection Unknown	
Curator [REDACTED]	

2. Fill in the Review Form for the object(s) below (refer to the UCL Collections Review Rubric).

Object Name	Number of Objects	Storage Security	Environment	Storage Space	Housing Materials	Condition	Documentation	Teaching	Research	Public Engagement	Historical	Uniqueness	Ownership
	96	D	C	D	E	D	E	E	E	E	E	E	E

3. Outline reasons for disposal

- By **highlighting or circling the appropriate boxes** in the table below, and
- Outline why the object(s) have been selected**, giving more details based on the review ratings and any other relevant information

Object falls outside the collecting policy	Object is deteriorated or damaged beyond the point of repair
Object is duplicated across the collection	Object is unprovenanced/uncontextualized
Object is underused	Object poses a risk to health and safety

UCL cannot provide adequate care for the object	The object could be sold or exchanged to obtain better examples
<p>Additional notes and reasons for disposal.</p> <p>These specimens represent the last investigation of over 500 specimens that are classified as unknown or unidentified. The Curator () and () have been undertaking a long term project, working with consultants from UCL and the Royal Free to identify the specimens to determine if they are of medical importance or good examples for use in teaching.</p> <p>These specimens were found in a cupboard with no documentation. Some are in a deteriorated state and mouldy, some are dehydrated. A number of specimens are in good condition but the specimen is unidentifiable or has little or no scientific or medical use. The specimens have been looked at by various UCL and NHS trust medical consultants, including () and () (who regularly work with the collection for teaching purposes). It has been agreed that these specimens are deteriorated and being without documentation are of no use in teaching or research with no potential use. The specimens also have no historical importance. This represents the last batch of this material.</p>	
<p>What is the suggested method of disposal and the desired outcome for this process? What are the benefits of this course of action e.g. to the care and context of the item, to the museum and collection as whole, to the broader museum community and public use and enjoyment of collections?</p> <p>Recommend that these specimens are disposed of by destruction in accordance with the protocols for the disposal of human remains at the Royal Free Hospital, where they are stored.</p>	
<p>What is the potential for increased use of the item?</p> <p>None</p>	
<p>Are there any potential risks for the proposed course of action?</p> <p>None</p>	
<p>Are there any pre-existing conditions which may govern the disposal of the object(s), e.g. the object(s) were purchased with the assistance of external funds, or there are conditions which were laid down at the time of the donation/bequest?</p> <p>None</p> <p>If 'YES,' have the appropriate stakeholders been consulted about the disposal? Please describe the outcomes of this consultation or outline your reasons for not engaging in consultation</p>	

4. Assess the condition of the object(s)

Is the object broken or damaged?	<input type="checkbox"/> No	<input checked="" type="checkbox"/> Yes
<p>If Yes, describe any damage, its nature and location. Ask a conservator for input where necessary, and note if a separate condition report is attached.</p>		


5. Establish ownership of the object(s)

a. Is UCL the legal owner of the object(s)?	
<input checked="" type="checkbox"/> Yes, and copies of the relevant documents are attached to this form. Continue to Step 6	
<input type="checkbox"/> No Go to step 5b	

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I declare that the information provided in the form is accurate and correct.

Signature of Curator: 

Date: November 5, 2018

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The UCL Culture CAG **approves** this application for disposal and recommends it to the UCL Culture, Heritage, Museums and Collections Committee for final approval.

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Signature of UCL CHMC:

Date:

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Signature of UCL CHMC:

Date:

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- ☐ Ensure transfer of legal title to the recipient

- ☐ Ensure the recipient signs a museum exit form

Sale of object(s) to an accredited museum

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Transfer outside the public domain

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Sale outside the public domain

Methods include:

At public auction (preferred as it ensures openness and transparency)

Via online auction

To a private individual (this should not be a first instance option)

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☐ Ensure transfer of legal title to the recipient
☐ Ensure the purchaser signs a museum exit form
- ☐ Agree terms and conditions of the return
☐ Arrange for the transport of the object(s) and enact the return
☐ Ensure the legal owner/original collector signs a museum exit form for the object(s)

Recycling of object(s)

- ☐ Select a method of recycling, e.g. sale as scrap or as a gift to a charity shop and describe the process below
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- ☐ Ensure transfer of legal title to the recipient
- ☐ Ensure the purchaser signs a museum exit form

Destruction of object(s)

- ☐ Select a method of destruction – seek expert advice if necessary
- ☐ Ensure method of destruction does not pose a risk to museum staff or the public
- ☐ Destroy or throw away the object(s)
- ☐ Fill in a museum exit form (if necessary)

Director of Engagement's Report

Summary: This report updates the Committee on activity within the Public Engagement Unit July – November 2018

Action proposed to the Committee: To note the report

Author/Proponent: [REDACTED]

1. Update on Aim 1: Enable UCL to become a global leader in listening to communities and engaging with public groups

1.1 Talloires Network – UCL Signatory Membership

The Talloires Network is an international association of HE institutions committed to strengthening the civic roles and social responsibilities of higher education and which works with its membership to build a global movement of engaged universities. In February 2018 the Provost met the Talloires Network's lead, [REDACTED] from Tuft's University, as part of a broader visit coordinated by [REDACTED]. [REDACTED] and I subsequently attended a meeting in July 2018 hosted by Kings College London but led by [REDACTED] and Talloires colleagues designed to explore appetite for a UK Talloires sub-group membership. [REDACTED] and I recommended to the Provost, in close consultation with UCL Global Engagement Office, that UCL become a Signatory Member of the Talloires Network (no financial commitment required). In becoming a Signatory Member, UCL is effectively signalling its commitment to the Talloires Declaration on the Civic Roles and Social Responsibilities of Higher Education all elements of which are compatible with UCL's position on public engagement and social responsibility and in line with our status as a signatory of the NCCPE's Manifesto for Public Engagement. At a later stage, UCL may wish to consider becoming an Engaged Member (financial contribution required) with the additional benefits in terms of access to philanthropic and private sector funding of Talloires Network activities.

1.2 UCL Centre for Co-production in Health Research

The UCL Centre for Co-production in Health Research will prioritise the development of co-production of world leading health research, outcomes or interventions which include and explicitly address the health and social care needs of seldom heard voices/communities. Patients, clinicians, carers, community organisations, commercial organisations and researchers will work together on a level playing field and take joint ownership of key decisions in the development of the centre and in the resultant co-production of world leading health and social care research and its outputs.

We presented an update on the UCL Centre for Co-Production in Health Research to the Allies Group, chaired by [REDACTED], [REDACTED], SLMS on 6 November. The project is funded by the Wellcome Trust ISSF3 grant and being developed in close association with both INVOLVE (who lead on development in relation to co-production for NIHR), and an ever growing network of Centre co-producers. These collaborators are drawn from inside and outside UCL, building on extensive relationship development work taking place nationally, and from within the Camden and Somers Town community and UCL School of Life and Medical Sciences.

We have now held 3 Expert Advice & Ideas sessions to co-create the development plans for the UCL Centre for Co-production – all sessions made up of a project team of community members, researchers and healthcare professionals. We ran a pilot funding round in the

summer, receiving applications from 10 community, researcher and clinicians partnerships. All applications were reviewed by a panel of community members, researchers and healthcare professionals and decisions made as a collective on the 4 pilot projects to be funded and now up and running until Dec 2018 (circa £5k per pilot funding awarded per pilot). 1 additional pilot (funded by Moorfields Eye Hospital) is also live. We have commissioned two additional pieces of work; specialist consultancy, *Just Ideas*, has been taken on to deliver a co-created evaluation strategy and framework for the Centre once launched and *Common Room* to deliver a co-created training programme and supporting resources for the Centre once launched. We have plans for soft launch of the Centre in 2019 (web presence plus access to co-developed training and evaluation resources) and a formal launch in 2020.

1.3 We are currently working with colleagues in OVPR and the Dept. of Science and Technology Studies to draft the final report for UKRI on the Ingrained project, the £60k Strategic Support to Expedite Embedding Public Engagement with Research (SEE-PER) call grant. This activity sought to address the challenge of embedding PE culture and practice into UCL's high level institutional strategy and decision-making, working with the Grand Challenge of Transformative Technology and community stakeholders relevant to their research to pilot approaches to embedding PE in all stages of the research cycle. We are now working on a series of recommendations and actions, closely aligned to the three aims of the new emerging UCL Research Strategy and building on the project's learning. These include questions of how we can build greater evidence of local communities informing Grand Challenges' research agenda, how community involvement should be built into infrastructure and governance and how to make the outputs of GC research relevant and accessible to the local community.

2 Update on Aim 2: Champion a culture of public engagement across UCL

2.1 At the Provost's Public Engagement Awards held in June 2018, the Provost launched a UCL-wide conversation asking the UCL community to contribute to the establishment of Top Ten Targets for Public Engagement at UCL by 2028. The Engagement team has been continuing this conversation through a series of focus groups and individual conversations with key UCL academics and Professional Services staff. On 26 October we held a meeting with an explicit focus on targets relating to London Communities. We are also consulting with a group of academics whose public engagement work is international in scope to ensure that UCL's dual focus, both global and local, is reflected. Our priority between now and March 2019 (when we are due to present the Top Ten Targets to the Provost) is to ensure that we consult widely and consistently with both internal and external stakeholders. We plan to update the members of CHMC by the end of January 2018.

2.2 Support for implementation of the UCL Research Strategy, REF and broader impact

The [REDACTED] based in the Engagement team but funded up until July 2019 by OVPR's REF-specific PSDF funding has now been in place for 6 months. The postholder, [REDACTED], works across all UCL schools and REF panels to support evaluation, evidence gathering and impact growing activities for potential Impact Case Studies (ICS) which include aspects of public engagement (in its broadest sense). One of the key reasons for creating this post was to maximise the potential of UCL 3* ICS and convert them into 4* ICS. Thus far [REDACTED] has advised on 34 ICS and we estimate that the potential value of this return on investment, in QR terms, could be up to £1.942million.

While the REF-specific benefits of this post speak for themselves, we have been in active conversation with colleagues in OVPR about the huge demand for evaluations and impact-related advice across UCL. We know through scoping work, feedback from Public

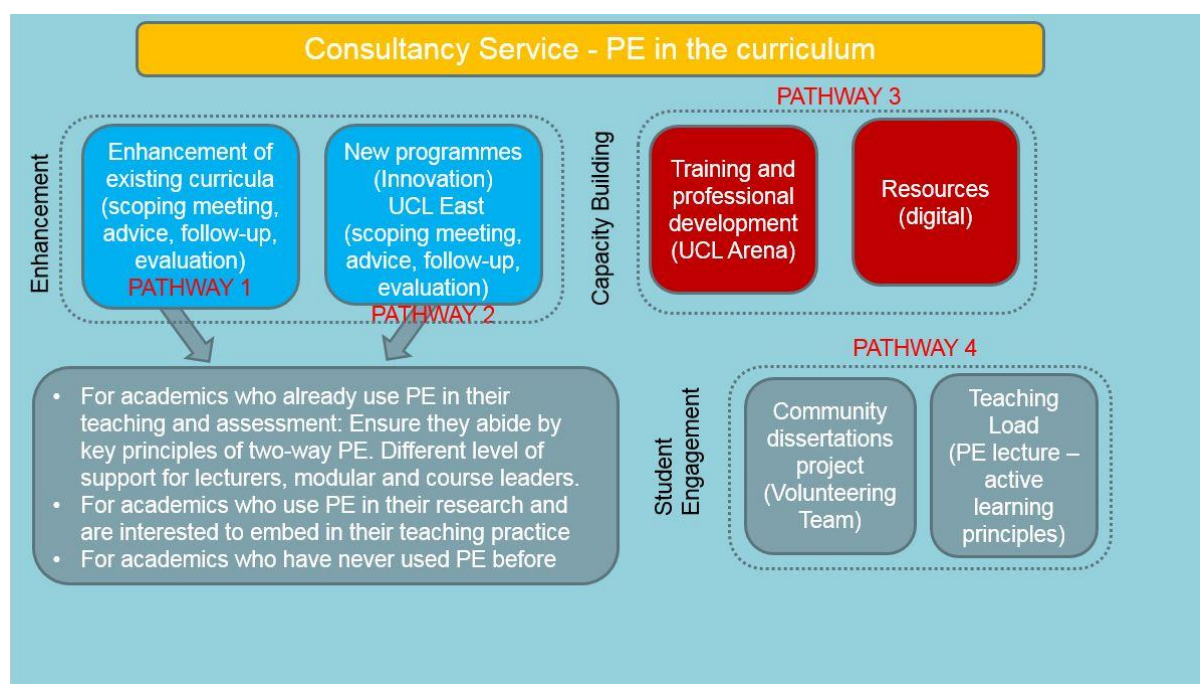
Engagement Managers and members of the UCL Public Engagement Network and levels of demand for advice and resources in this area that there is a need to address gaps in evaluation expertise across the institution, with particular reference to how it might support the implementation of the new UCL Research Strategy and, ultimately, our performance against UCL 2034 KPI's. Capacity building through training and resources has been identified as a need at all levels, linked to both REF requirements and the broader impact agenda. For example, [REDACTED], [REDACTED], has highlighted the potential value in training PhD students in evaluation to support senior academics with the evidence collection required for potential impact case studies and the [REDACTED] is currently scoping the impact needs of researchers within the faculty, and has reported that approximately 80% require advice and support on evaluation.

Therefore, with strong support from [REDACTED], we are including funding for this post on a permanent basis within the UCL Culture SOP 2019-22. A particular focus, and one where an extended role could begin to make significant impact, might be in developing digital and blended learning modules and resources which could be linked to the RICS database and other OVPR infrastructure elements - with the aim of embedding ongoing cultural change and institutional learning.

2.3 Nominations are now open for the Provost's Public Engagement Awards 2019 (deadline 28 January) with the Awards event to be held in May 2019. We will update CHMC members with the confirmed date in due course. We are considering the potential for using this year's awards to advance the conversation both practical and conceptual around what public engagement means for institutions which have both global and local remit. We are also keen to link into the work that CAM are doing around universities and the public good and the work that [REDACTED] is undertaking to cultivate a relationship and editorial approach with [REDACTED], journalist at the Times over the course of the year.

2.4 Public Engagement and the curriculum

A prototype consultancy academic service focused on embedding Public Engagement within the UCL curriculum is being developed by the newly appointed [REDACTED] [REDACTED]. This two year pilot post, part-funded by both UCL Culture and UCL Arena will seek to identify impactful projects within each UCL school in addition to working in close collaboration with the newly appointed UCL [REDACTED] [REDACTED], [REDACTED], to ensure that public engagement is embedded and aligned across UCL East curricula.



2.5 The public engagement team contributed to the securing of the Wellcome Centre for Human Neuroimaging's recent £266,000 Wellcome grant to support public engagement activity from 2018-2021 up until the date at which it can apply to renew its Wellcome Centre status.

3 Update on Aim 3: Enable the UCL community to be effective in public engagement activity

3.1 The Public Engagement Team is now at full strength with new [REDACTED] [REDACTED], and a full set of Public Engagement Managers in post. The deadline for Round 2 of 2018 Beacon Bursary funding (£11k of funding available) is on 19 November with decisions to be made by the Beacon Bursary panel on 11 December. We also delivered as part of the Research Development Framework a Public Engagement: Skills & Practice Day attended by 29 cross-disciplinary and mixed career stage researchers.

3.2 The Evaluation team has provided Evaluation consultancy to UCL Global Engagement Office, RELIEF Centre, Wellcome Centre for Neuroimaging and UCL Qatar.

4 Update on Aim 4: Put UCL at the centre of London conversations, creating London-wide impact and being a good neighbour

4.1 'The Evaluation Exchange' pilot funded through KEIF that we delivered in East London in 2017/18 was a great success and has exceeded expectations in terms of both researcher development potential and voluntary sector capacity and sustainability support. There is a high level of institutional support to continue this initiative in Newham and establish it in Camden but to do so we need to secure core UCL Culture funding and therefore have included this in our SOP. The Deans [REDACTED] have committed to include £10k/annum in their own Faculty SOPs, thereby creating a fund of £60k over three years specifically to enable their researchers to get involved in the Evaluation Exchange in the Olympic Boroughs. We are also currently in discussions with Innovation and Enterprise colleagues to secure one year's pilot funding for the Evaluation Exchange in Camden and a national Evaluation Exchange network designed to support other HEIs (several of whom are already showing interest) to establish their own programmes. We have also been awarded £4k from UCL Public Policy to scope appetite amongst Camden stakeholders for long term collaboration in the

borough and to explore a possible joint application to HS2 (Camden Giving) funding (£100k/over 3 years).

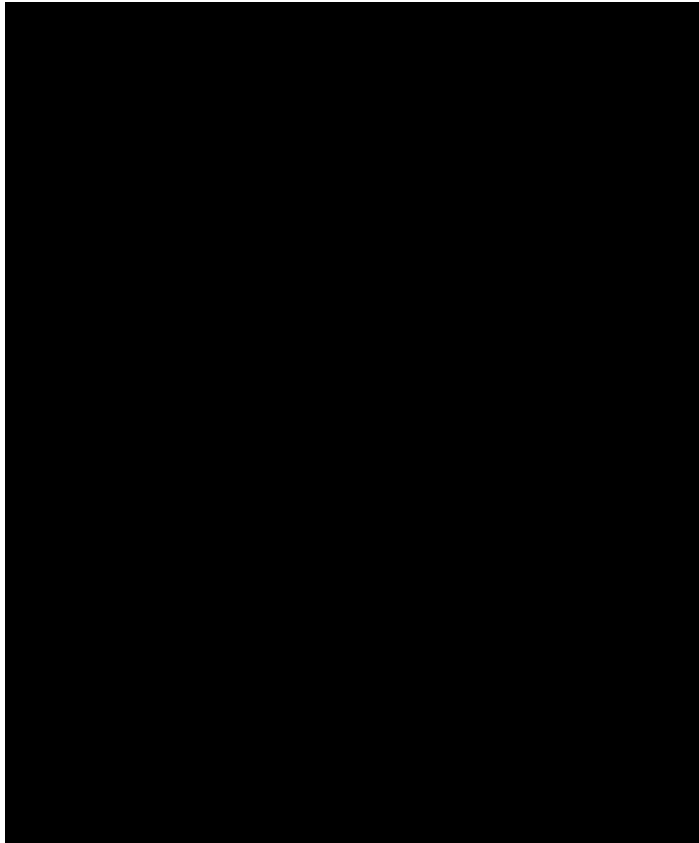
4.2 The Schools Engagement team is also now at full strength. In the first year of a ground breaking programme, UCL academics, students and Museum staff worked with 12 secondary schools across East London. A range of feedback all showed a very positive response to interactions with UCL and 92% of pupils surveyed stated they were more likely to apply to university as a result. Please see **Annex 1** for an Evaluation Report setting out the success and learning from the full first year of UCL Culture-led Schools Engagement activity in East London.

4.3 Trellis: Growing Community University Partnerships

The Community Engagement East team is leading on a two year programme of knowledge exchange activities between UCL researchers aligned to EPSRC-research and communities in East London funded by the EPSRC Impact Acceleration Account. The programme has three strands of activity;

Community Partnership Building events (the first is on the theme of Housing); a public art strand involving a programme of artist/researcher collaborations which will culminate in a two week long exhibition in and around the site of the new UCL East campus; and development of digital training in knowledge exchange and community engagement to be piloted with UCL researchers in 2019.

December 2018



UCL East Schools and Museums Programme Evaluation Synthesis Report: 2017-18

UCL Culture Schools Engagement

SUMMARY

In the first year of a ground breaking programme, UCL academics, students, and museum staff worked with 12 secondary schools. A range of feedback all showed a very positive response to interactions with UCL, and 92% of pupils surveyed stated they were more likely to apply to university as a result.



UCL East Schools and Museums Programme Evaluation Synthesis Report: 2017-18

UCL Culture Schools Engagement

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- Context
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- Workshops
- Schools
- UCL Academics and Departments
- UCL Students

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Lessons Learnt page 21

- Challenges
- Changes

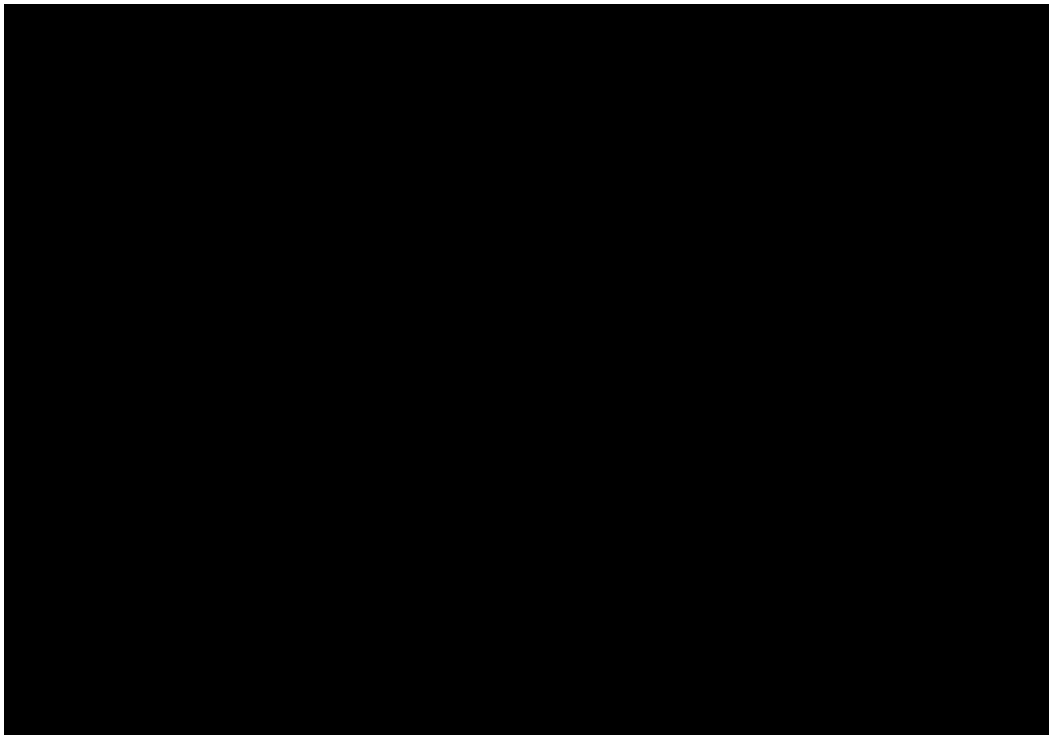
Going forward page 22

- Existing programme
- New projects
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Conclusion page 23

NB: To avoid confusion 'Student' refers to undergraduate and MA students; 'Pupil' refers to young people at school with the exception of the infographics where 'student' refers to participants from school.

Introduction



The Animal Movement workshop in the Grant Museum of Zoology

Aims

The Museum and Schools programme, run by the Schools Engagement team in UCL Culture, aims to:

- Raise awareness of UCL in East London
- Increase pupils' skills and knowledge
- Provide an understanding and knowledge of opportunities to children and young people, predominantly aged 11-18

Figure 1 Illustrates the aims of this programme (immediate and long term), alongside the overall goals.

This report provides a synthesis of the evaluations of this programme, focusing on the achievement of our three core aims from a pilot programme undertaken during the academic year 2017-18. The programme's long-term aims - higher levels of attainment, increased confidence, and partnerships - will be evaluated in the future, as they take longer to assess.

Context

The Museum and Schools Programme consists of various interventions, which focus on the UCL Museums, their collections, and object based learning. It encourages students, who are from schools and colleges with a very high/high proportion of Widening Participation students, from the London boroughs of Hackney, Tower Hamlets, Newham and Waltham Forest, to study for a degree at UCL. This rating is provided by UCL's Widening Participation team.

'Overall, just over 3 per cent of school leavers admitted to the most prestigious institutions last year were black – and just 6.5 per cent of the same intake came from the most disadvantaged areas in the UK.' Independent Newspaper report, 6.08.18.

The programme, planned in the summer of 2017 and the **East** Education Framework: **Experimentation Arts Society Technology**, the acronym descriptors from the UCL East academic vision, determined the context. The projects, apart from Creative Writing, link to the Academic Departments that will be in UCL East from 2020.

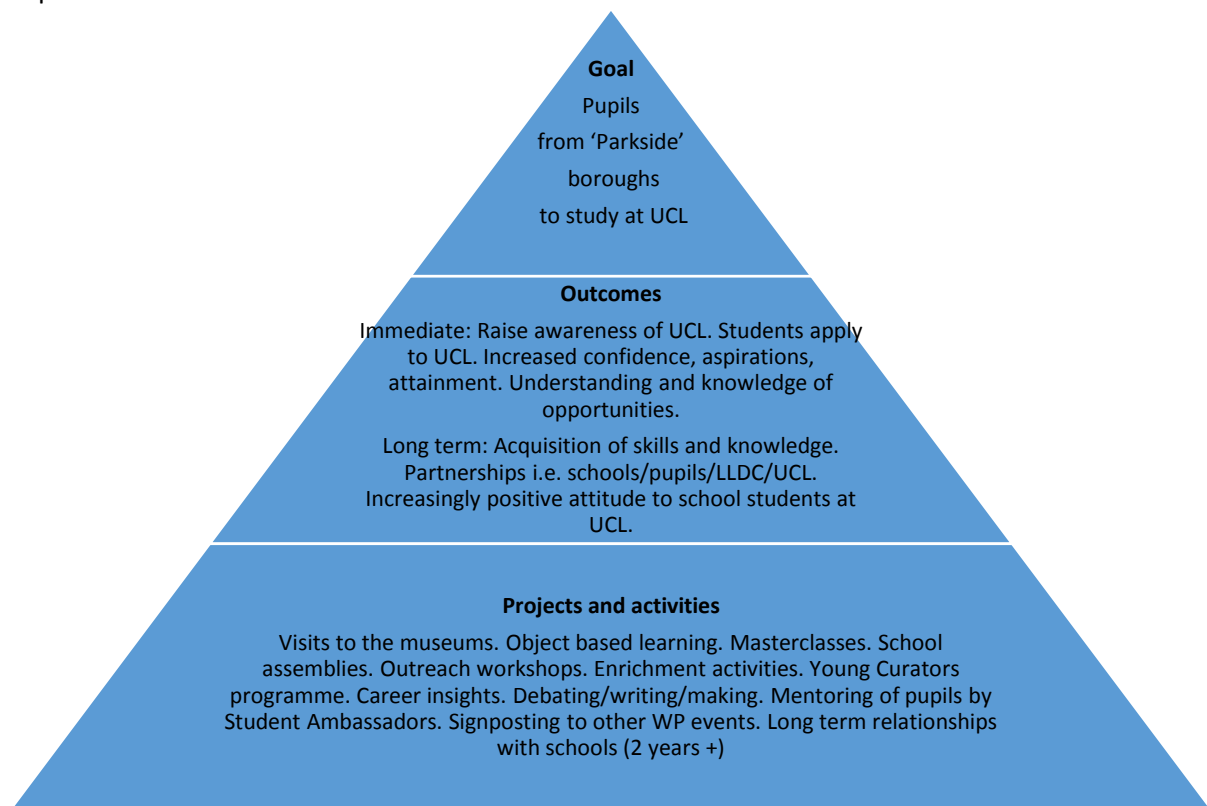


Fig. 1

Evaluation Methods

Monitoring and evaluation processes were undertaken to collect evidence to inform an understanding of project activities and their impacts. The evaluation aimed to capture experiences of those involved in the programme, in order to assess to what extent the aims of the programme were met, and the benefits and impacts that have resulted. The evaluation strategy was tied to the overall aims of the project, and agreed with the Head of Evaluation (Engagement) UCL Culture.

The evaluation was led by the programme lead – the School's Engagement Manager. The material gathered was collated and analysed by two Student Ambassadors using Word documents, spreadsheets and infographics to show the findings.

The evaluation exercise has taken a qualitative research approach, which involved the following components:

- Formative evaluation of the programme/offer
- Pre-project expectations for teachers
- Post workshop/project teacher feedback forms
- Post workshop discussion with workshop leaders
- Post-it notes for pupils asking about what went well and what could be improved both for their learning, what they enjoyed, didn't find useful and also for the workshop
- A series of luggage labels for students to draw/write on throughout the Bio-Robotics project

- Pre and post project questions to track pupils learning for the Bio-Robotics project
- Photographs and videos of the activities and workshops
- Workshop observation
- Written feedback from UCL students
- Discussions with teachers, UCL students and academics and pupils
- Reports on projects through the year
- Summative evaluation of first full academic year

Summary of Activities

Workshops

This section of the report provides a description of what happened in each of the four different workshops. The subject matter of the workshops was different; however, there were some common features throughout. All workshops/projects include:

- A museum workshop
- Object based learning
- A practical element
- Discussion and information about the undergraduate courses that are relevant to each workshop
- Led by UCL academics and/or PhD candidates and supported by UCL students.
- A campus tour as part of all Bloomsbury activities.

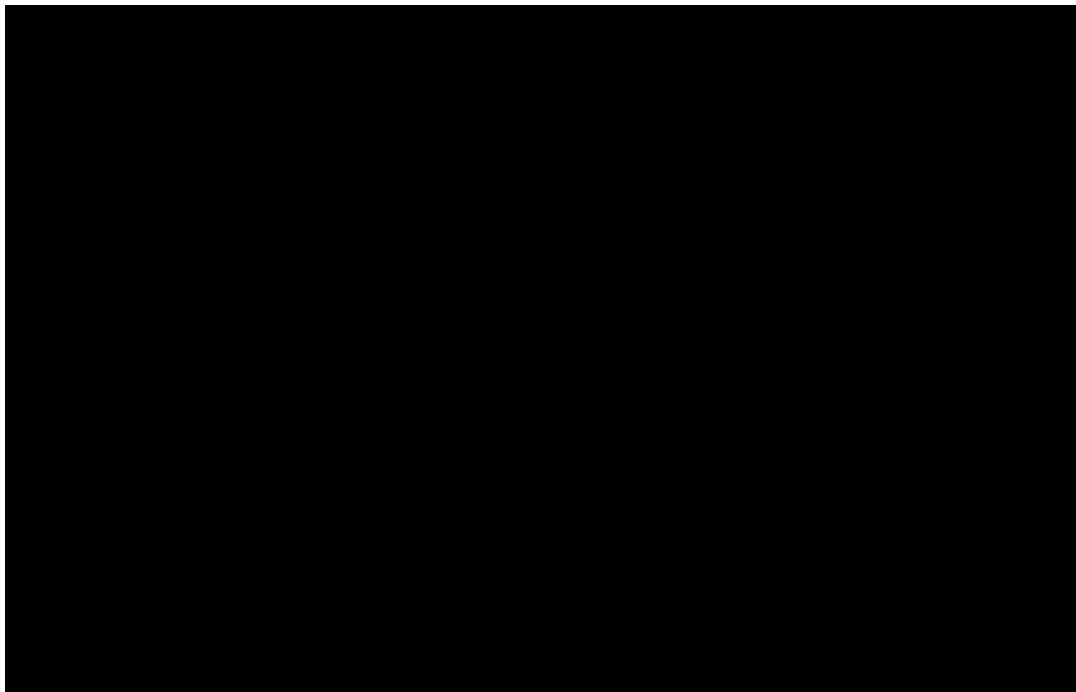
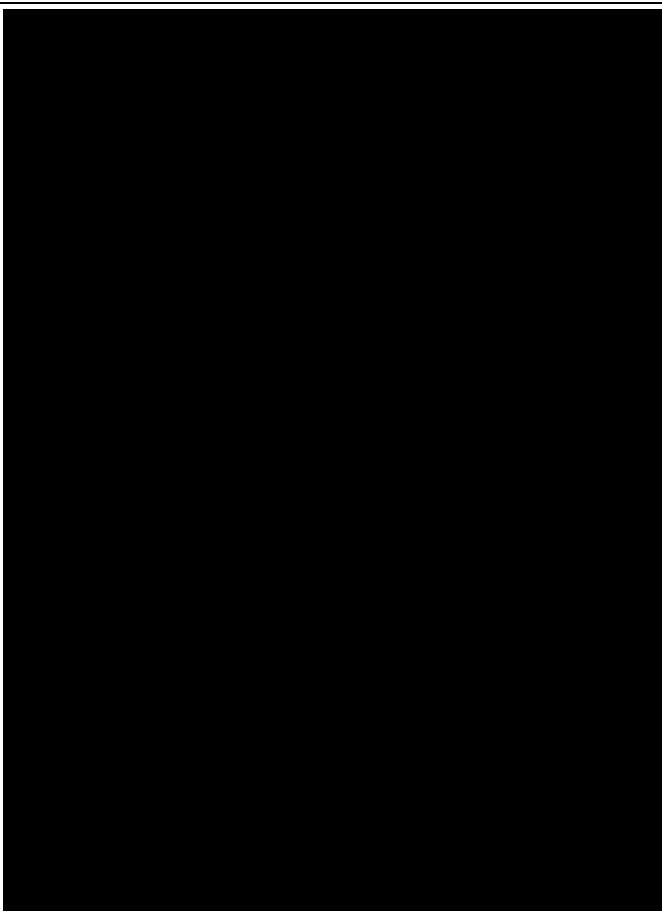


Figure 2 A [redacted] gives a tour of the campus for George Greens School

Printmaking- Experimentation, Arts and Technology

<p>This two-day workshop introduces pupils to the art of drypoint etching and gives them practical printmaking skills. They study and learn from original prints about technique, symbolism and composition.</p> <p>Day 1</p> <ul style="list-style-type: none"> • An art workshop at UCL Art Museum to study and draw from original prints • Visit the Slade Print Studio to meet art students, see printmaking techniques in action, create a communal etching <p>Day 2</p> <ul style="list-style-type: none"> • A printmaking workshop at school/ college with PhD candidate and/or Slade undergraduates • Materials and equipment, including a mini- etching studio brought to school • Pupils make and print a dry point etching 	
<ul style="list-style-type: none"> • Three schools during the Spring Term • Key Stages 4 and 5 • Curriculum links: Art and Design. 	<p><i>Figure 3 Pupils at [REDACTED] using the etching press</i></p>

Bio-robotics- Experimentation and Technology

This term-long, bio-inspired robotics project explores the links between robots, computer programming and animal movement, specifically that of snakes and caterpillars. Creatures large and small have adapted to their environments and evolved unique specialisations. Today's scientists and engineers are drawing inspiration from the animal kingdom in creating the next generation of robots to help us solve some of the biggest challenges facing humankind.

- A twilight CPD session for teachers
- An Animal Locomotion schools' workshop in the Grant Museum of Zoology
- Loan of a bio-inspired robotics kit with technical support from UCL students

- Three schools per term
- Animal Movement Workshop at the Grant Museum
- Outreach to school, minimum 2 visits
- Key Stages 3-5
- Curriculum links: Science (Physics and biology) IT and DT

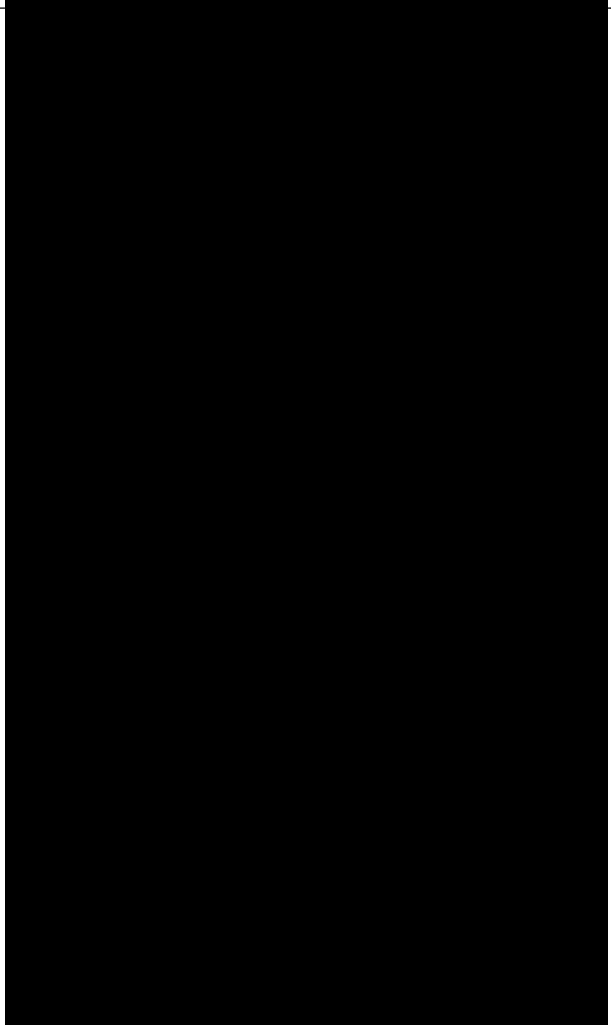


Figure 4 The Animal Movement Workshop at the Grant Museum

The robots in action



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IMG_0005.m4v film.m4v

Creative Writing: Poetry- Arts and Society

In this one-day workshop pupils work with poets from the UCL English Department. They gain inspiration from the objects in the Petrie Museum of Egyptian Archaeology and the poems of Al-Saddiq Al-Raddi, former poet in residence at the museum. A second extension workshop, building on the work done at the Petrie Museum, takes place at the UCL Art Museum in the summer term focusing on prints of London and two sonnets about Westminster Bridge by Wordsworth and Alice Oswald.

- A workshop in the English department about the formal aspects of writing poetry
- A workshop in the Petrie Museum and using objects to inspire poetry
- Ideas and inspiration to take back to school to develop poems and creative writing
- Meet students and academics to find out what it is like to go to UCL and to study English

- One school per term
- Key Stages 4 and 5
- Curriculum links: English

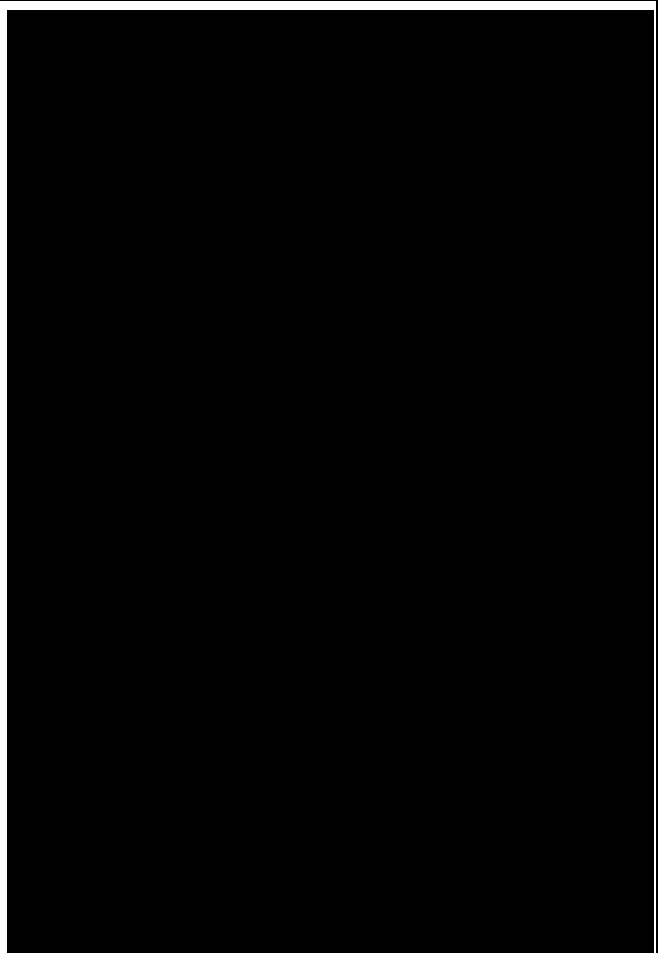
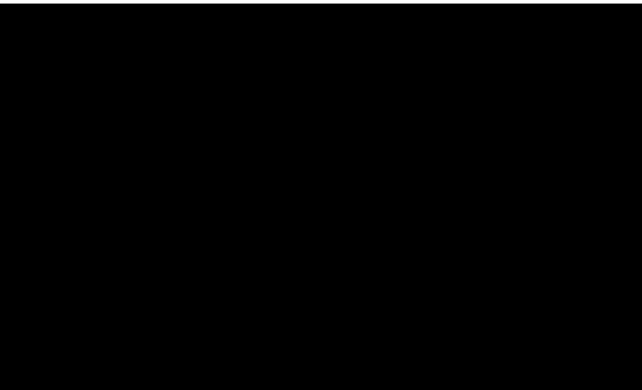
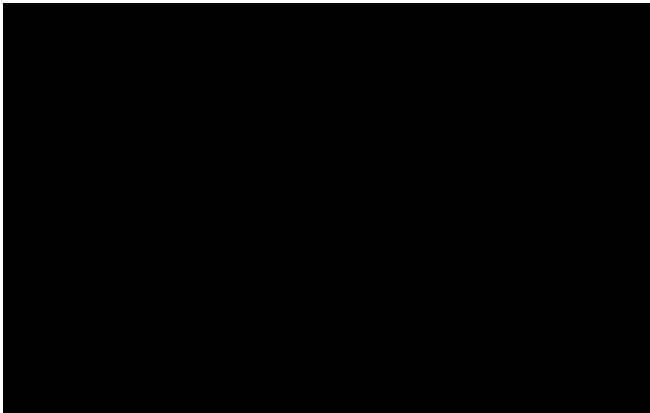
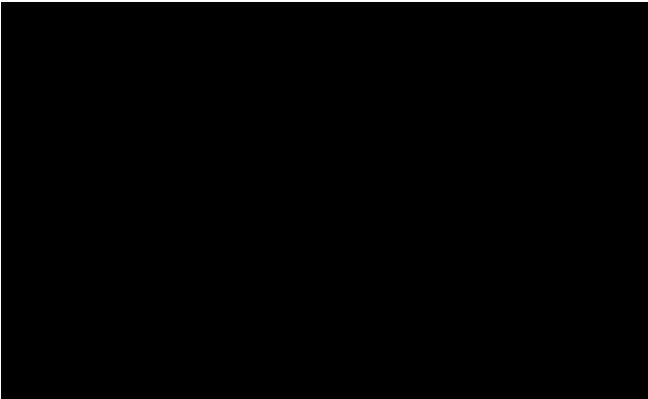


Figure 5 Pupils inspired by objects in the Petrie

Creative Writing for Non-Fiction- Arts and Society

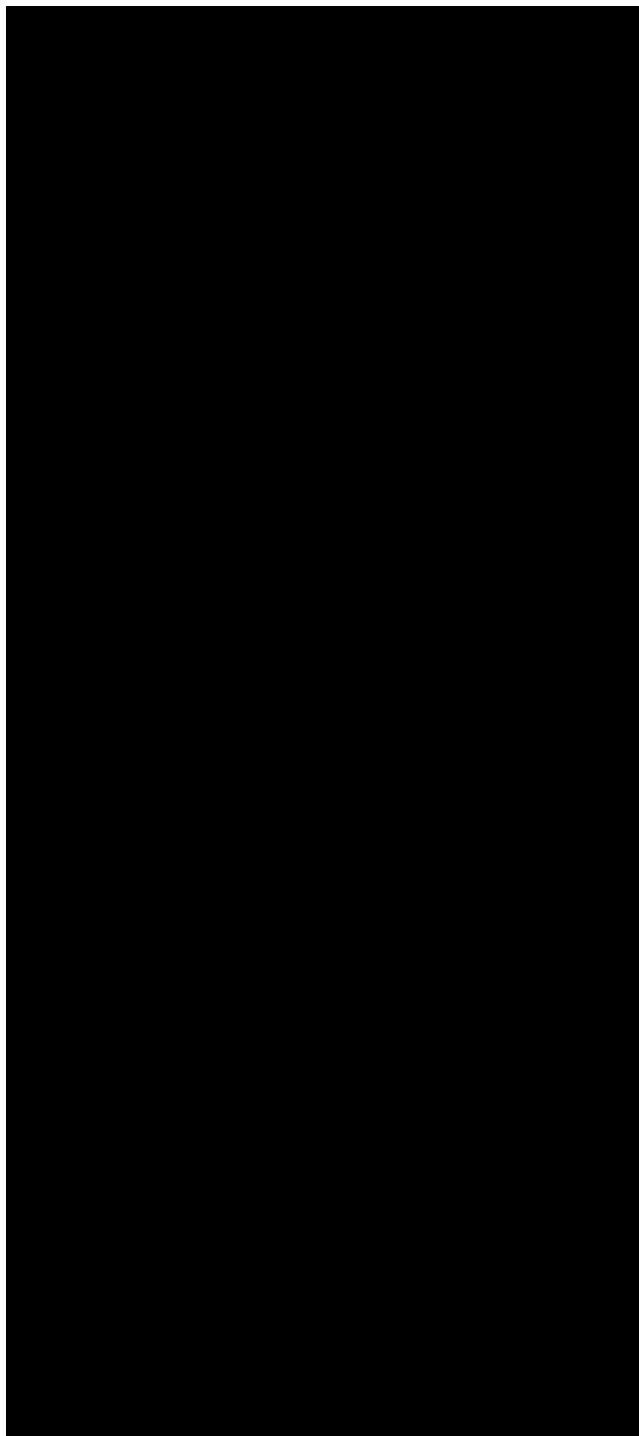
<p>In this one day workshop pupils work with a writer from the UCL Arts and Sciences (BASc) Course in this creative writing workshop at the Petrie Museum.</p> <ul style="list-style-type: none">• Explore the basic principles of successfully writing and reading creative non-fiction• Examining objects at the Petrie Museum during to inspire writing, and to encourage thinking about what the lives of others in ancient times might have been like.	 <p><i>Figure 6 Workshop in the BASc common room</i></p>  <p><i>Figure 7 Examining objects in the Petrie Museum</i></p>  <p><i>Figure 8 Creative writing</i></p>
<ul style="list-style-type: none">• Summer term• Key Stages 4 and 5• Curriculum links: English, History	

Mathematical Biology: A day at the Grant Museum of Zoology and the Maths Department-
Experimentation and **Technology**

From the stripes of a zebra to the spots on Dalmatians, Alan Turing came up with equations that describe the formation of these patterns. And last year an interdisciplinary research group found that it is possible to model the patterns formed on the skin scales of lizards using Cellular Automaton. Mathematics has been applied to biology since the 19th century then the 1960s' advances in computer science were a game changer for the field of mathematics known as Mathematical Biology.

- Explore applications of mathematics to ecology and evolutionary biology at the Grant Museum of Zoology
- Learn about mathematical Biology, the 'Game of Life' and WolframAlpha
- Learn how to model the changes of the skin scale patterns of a lizard throughout its life using Cellular Automata
- Mathematics, patterns and matrices in the Maths Department

- Summer term
- Year 12 pupils studying A level Maths [predicted grade A or above] with an interest in science.
- Curriculum links: Mathematics, Applied Mathematics, Biology





*Figure 12 Drawing in the Art
Museum*

Figure 13 Robotics at [redacted]

Long Term Projects

The initial planning and making contacts for two long-term projects took place during the 2017-18 academic year. They will both start in 2018-19.

Creating Aspirations: Making Early University Connections through UCL Museums- **Experimentation, Arts and Society**

It is widely recognised that aspirations can be formed early in a child's life, so to broaden university access, this project will introduce children to UCL in an exciting and innovative way from primary school and into secondary school.

Museum and Galleries in Education MA students from UCL Institute of Education are working with [redacted], to forge long term and meaningful connections between the university and this all-through school. [redacted] has a high WP rating and is the first school from the borough to join the programme.

The project, initially running for 2-years, will build an in-depth and lasting relationship with children from year 5 (aged 9-10), UCL Culture, and the broader university. The project will run on a participatory ethos, with the school and pupils working with the students to design it and to decide what happens. It will introduce pupils to the world of work, increase their confidence, and support core curriculum subjects.

Art and Faith: A Celebration of Urban Belief- **Arts and Society**

Throughout history, humanity has used art to explore and define faith and spirituality. The project will explore the faiths and beliefs embedded in the community to uncover and learn about the culture, identity and heritage of both individuals and groups.

The art and objects in the museums will stimulate discussion on cultures and beliefs embedded within the world we all inhabit in this participatory project.

The aim is to identify 15-20 students from schools in the London boroughs of Hackney, Newham, Tower Hamlets and Waltham Forest. They will have an interdisciplinary partnership with UCL academics and students. Together the school students will share their expressions of belief through material culture. The final outcome will be a community-curated event in 2020.

Schools Participation

293 pupils attended onsite activities led by UCL staff, PhD candidates and students, 272 attended offsite activities, 565 in total. The average size of the groups was 22 pupils and 3 teachers/support staff. Schools used the robotic kits independently. Six out of the nine schools completed the log, they ran 33 lessons and/or afterschool clubs for 34 hours in total.

Table 1:

Name	Borough	WP rating	Workshops/projects	CPD
	Hackney	High	1	1
	Hackney	High	1	1
	Hackney	Very high	1	1
	Hackney	High	3	
	Hackney	High	1	
	Hackney	Very high	1	1
	Hackney	Very high	2	
	Hackney	High	2	1
	Newham	tbc	1	1
	Newham	High	1 + pilot July 2017	1
	Newham	Very High	1	1
	Tower Hamlets	High	1	
Total				
12	3	N/A	16 +1	8

Individual students from [redacted] came to the Mathematical Biology workshop.

UCL Academics and Departments

Eighteen academics contributed to the programme. Twelve ran workshops at UCL, two of whom ran workshops in schools as well. Two members of staff gave a tour of the Institute of Making, and the Printmaking Technician from the Slade organised the workshop in the print studio. The five remaining academics were consulted about developing the offer. The Creative Writing Poetry Workshop is part of the 'Poet's Poets' REF Impact Case Study.

Table 2:

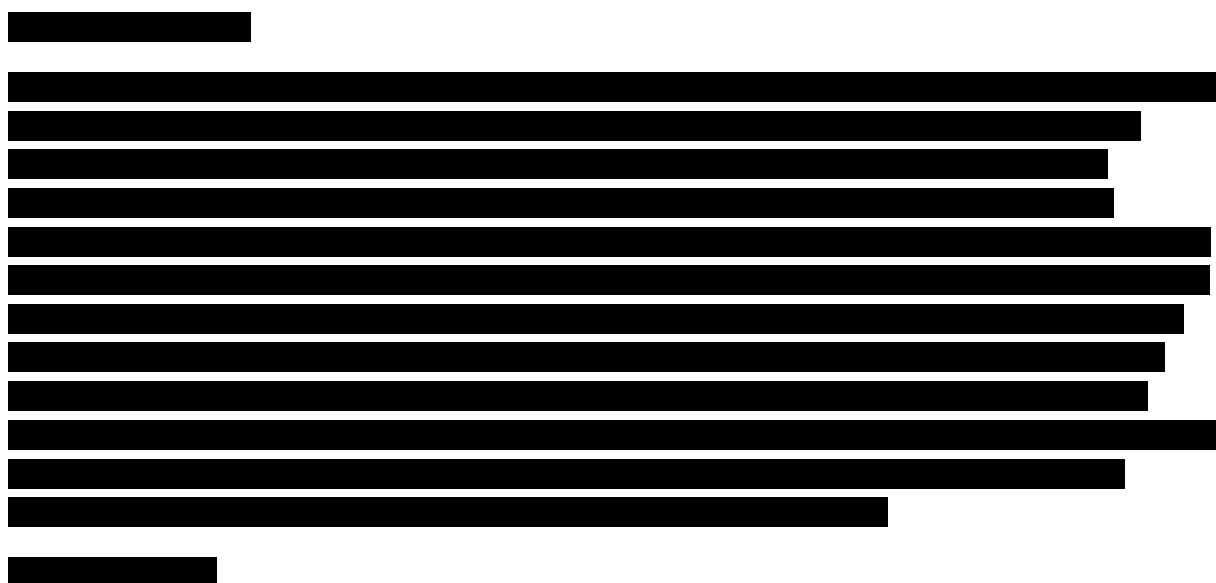
Department or UCL institution	Project	Academics	Other staff
English	Creative Writing	4	
BASc	Creative Writing	1	
Engineering Sciences	Bio-robotics	4	
Centre for Biodiversity and Environment Research (CBER)	Bio-robotics	1	
Medical Physics	Bio-robotics	2	
Slade School of Fine Art	Printmaking	1	1
Institute of Making	Printmaking		2
Mathematics	Mathematics	1	
Institute of Education	Creating Aspirations	2	
Institute of Advanced Studies	Art and Faith	1	
Geography	Art and Faith	1	
Total	N/A	18	3

UCL Students

Table 3:

Project	Students	PhD candidates
Bio-robotics	6	1 + 1 Erasmus Scholar
Printmaking	2	1
Mathematics	1	3
Creating Aspirations	3	
Total	12	5 +1

UCL Student feedback



Additional students, the Student Ambassadors trained by UCL's Widening Participation unit, also met pupils and gave tours of the campus.

Key Findings

The collated comments were analysed: a process of interpreting the comments, identifying similar phrases whilst searching for commonalities and differences. The themes that emerged from the analysis are summarised below.

Raise awareness of UCL

An aim of the programme was to raise awareness of UCL within East London. We achieved this through the following ways:

- 293 pupils came to UCL and:
 - Met academics
 - Met students
 - Toured the campus
 - Found out about relevant degree courses and entrance requirements
 - Learnt about unfamiliar degree subjects
- Pupils regarded the best features of the tour:
 - The students who conducted the tours

- They were enjoyable
- They encouraged them to consider higher education by informing them about university life.
- What could be better
 - Teachers' comments
 - The involvement of UCL undergraduates would have been beneficial but recognised the difficulty of this due to the time of year, i.e. before exams.
 - Pupils' comments
 - When reaching out to students give examples of potential university courses to apply to, not just maths and biology
 - Longer tour
- 92% of pupils surveyed stated that because of attending a workshop and the campus tour they were more likely to apply to university.
- Pupils reported that one of their main learning outcomes was finding out about UCL as a higher education institution
- Teachers reported that the immersion in a university environment was beneficial to their pupils.
 - Responses to the question 'Is the tour of the University College London campus and Slade School an effective way of giving students an insight into university life? Please explain.'
 - *Most definitely – exposure to equipment and processes at Slade and the Institute of Making.*
 - *Yes. Students really enjoyed walking through the campus, especially through the sculpture/print studios.*
 - *Really informative and inspiring – great for the students to observe University and Studio life and think about future plans.*
 - *Yes, in a short tour we were given an insight into the diversity of the students and their studies.*
 - *There was a parents' evening last night and parents of some of the students involved in the workshop said that it was a wonderful experience for them.*

Increase skills and knowledge

All the workshops increased pupils skills and knowledge, and in the case of Bio-Robotics, teachers skills. Each workshop included different approaches to learning including looking, touching, discussing, writing or drawing and most importantly object based learning in the museums.

Printmaking

As illustrated by the quote below from a teacher at the printmaking workshop:

- *Excellent workshop, all students (pupils) were totally engaged and enjoyed the experience. They were treated as artists.* [REDACTED]
- *Students were challenged during day 1, and looked at work that they "would normally not look at". They deeply analysed the work of Rembrandt and former Slade students, making a series of drawings – this informed their designs for day 2 – all students completed the homework.*
- *Excellent range and scaffolding of skills and processes.*
- *Perfect planning and step-by-step scaffold of learning.*

The printmaking project in Pictures

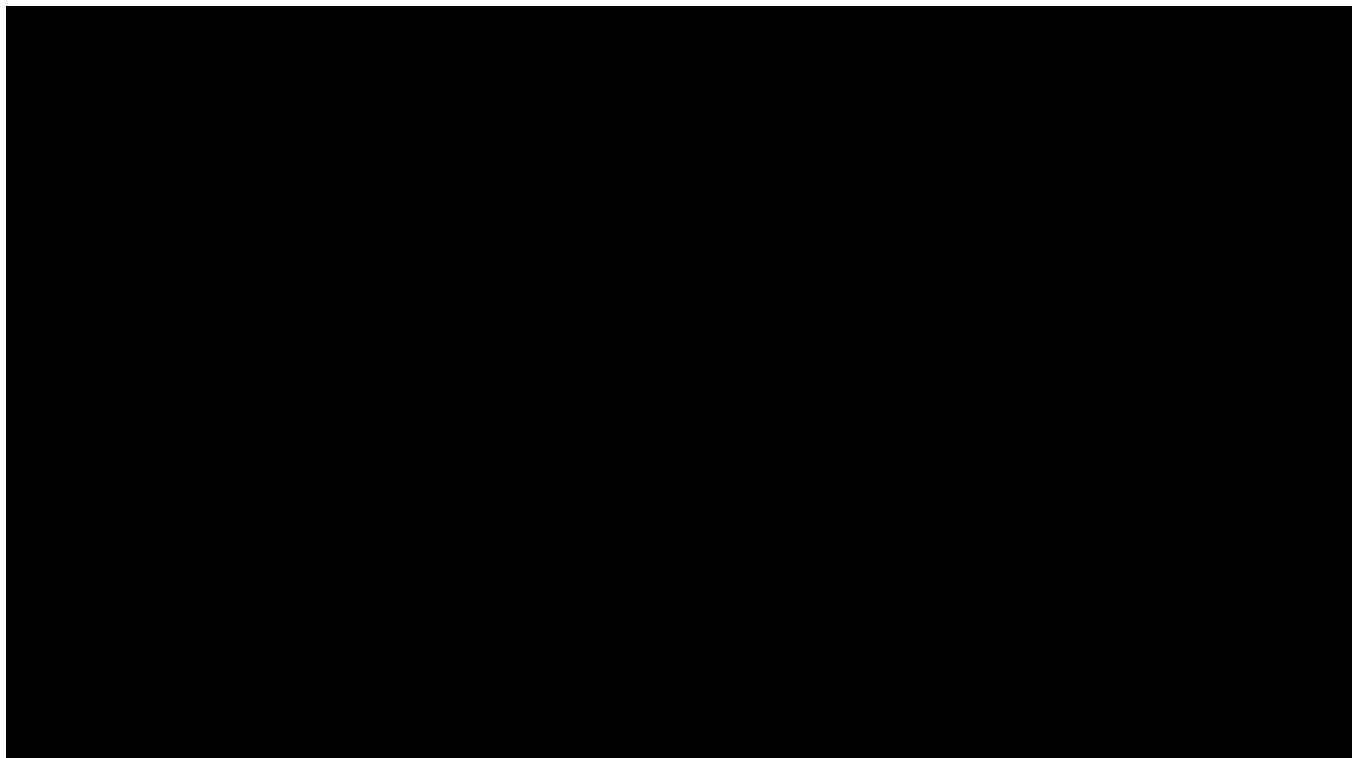


Figure 14 Drawing in the Art Museum

Figure 15 Seeing the Slade Etching Press in action

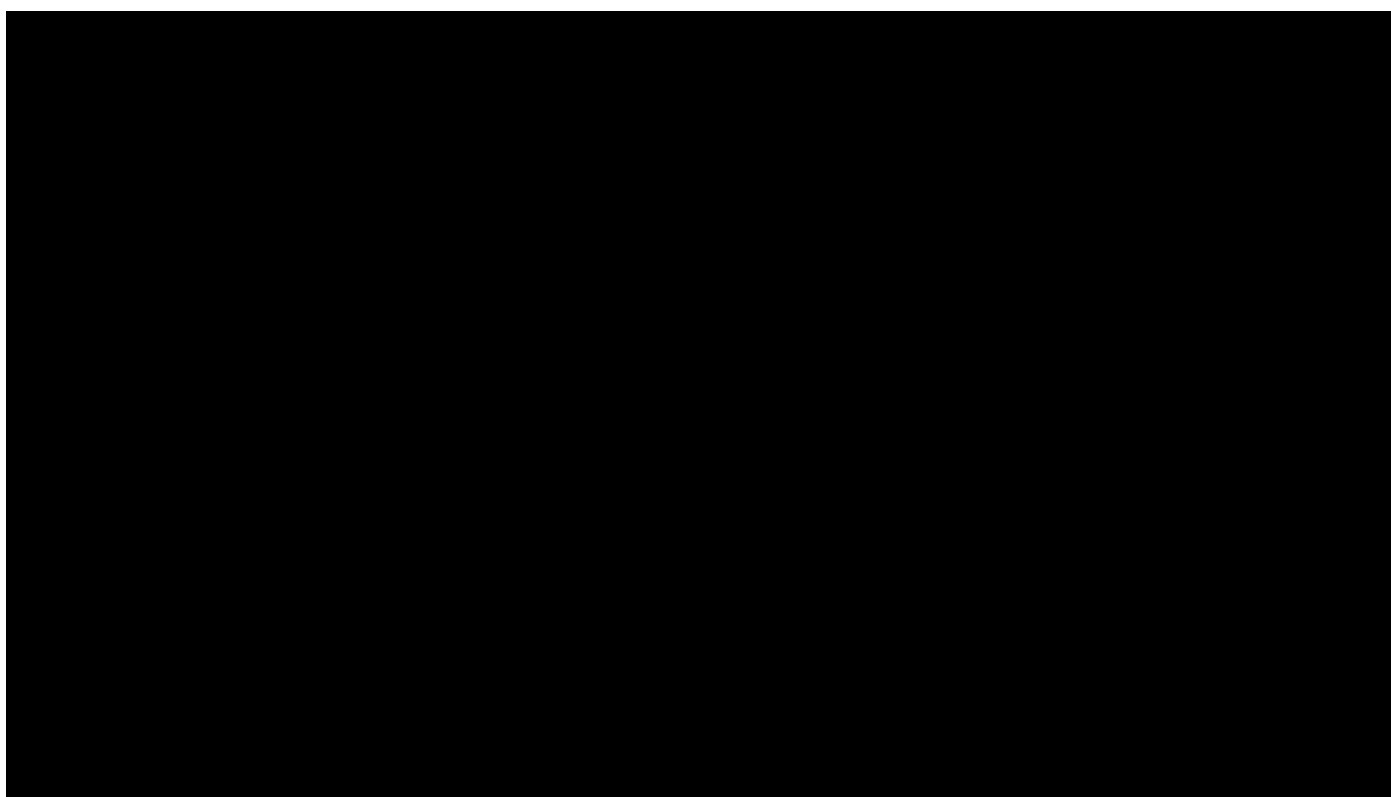
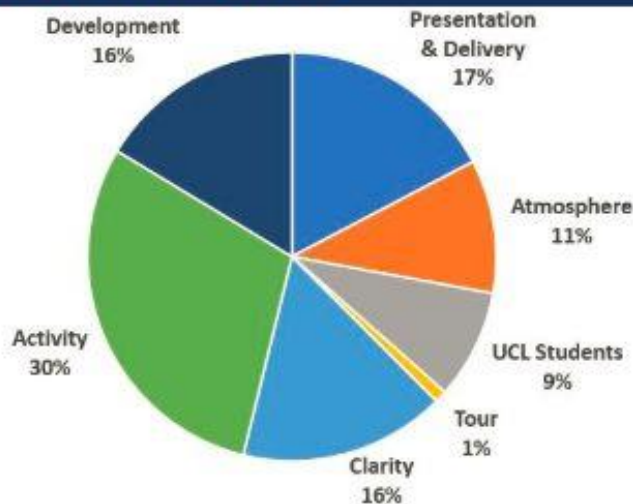


Figure 16 Printing workshop at school led by the PhD Candidate

Figure 17 Plenary at school led by Slade students

UCL Printmaking Project Widening Participation Spring Term 2018



Positives of the Project

Certain elements of the project proved to be particularly popular. Participants gave feedback, reporting that they enjoyed the printing, the quality of teaching, and the presence of UCL students.

Things to improve upon...

The student feedback identified key aspects that they could be changed in future, which are shown in this word cloud:

Creative Freedom
More Practical
Shorter **Equipment** Delivery
Timekeeping Longer
Self-Development

Printmaking was popular



The most popular aspect of the day by far among students was the chance to engage in printing, with over 58% of positive feedback referring to this activity. When taking into account that feedback mentions a desire for more practical sessions and supplies, this helps to outline areas for updating the activity in future sessions.

Bio- Robotics

The teachers believed that the project linked to both biology and computer science in the curriculum as animal locomotion and coding were integral and discussed throughout.

- *Understanding of research as primarily a process of problematizing, and tweaking earlier beliefs and assumptions in the process of researching*
- *KS3 science: classification & adaptations; skeleton structure; movement. Problem-solving skills such as python programming errors, which is part of KS3 computer science.*
- *Discussion of animal locomotion naturally linked to our students studying biology. We also had computer science students who used the JavaScript side of the coding interface very effectively.*
- *How to make robots move.*
- *The ability to code and learning basic code. Understanding how code works & how caterpillars have adapted to walk.*
- *To understand the structure and bodies of animals.*
- *To see robots in the shapes of animals and understand what can be learnt from animals and then applied to robots.*
- *An understanding of bio-robotics and how subjects are interlinked.*
- *All the activities allowed the students to build upon their scientific knowledge and analyse/apply it to different scenarios.*

Pupil's comments

- *I enjoyed learning about how different animals move depending on how their bodies are*
- *This is really fun, so this is programming*

Creative Writing

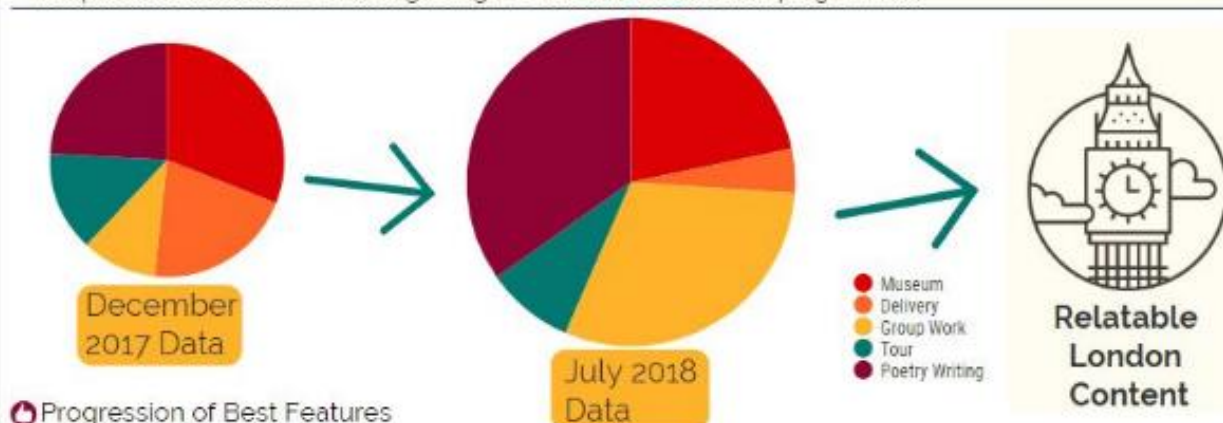
The teachers at all schools felt that the project was both engaging and enjoyable, especially the museum visit. They commented on how willing the students were to participate due to how well the sessions were organised and delivered. *It supports the curriculum by dealing with unseen poems, context for writing, using discussion to tease out ideas and the experience of being in a university.*

- *Stretched students by increasing knowledge of literature.*
- *Excellent advice on improving writing.*
- *It helps improve literacy and learning beyond the curriculum.*
- *This has allowed them to be really be creative and imaginative with the different language techniques used for their poems.*
- *Thought the students were really engaged, museum was awesome and the tour [of the campus] was brilliant. I also thought the concept of blending the concepts of fiction and non-fiction was an intelligent approach; it challenged them.*

UCL Creative Writing Workshop Continuity 17/18

Cardinal Pole School Case Study

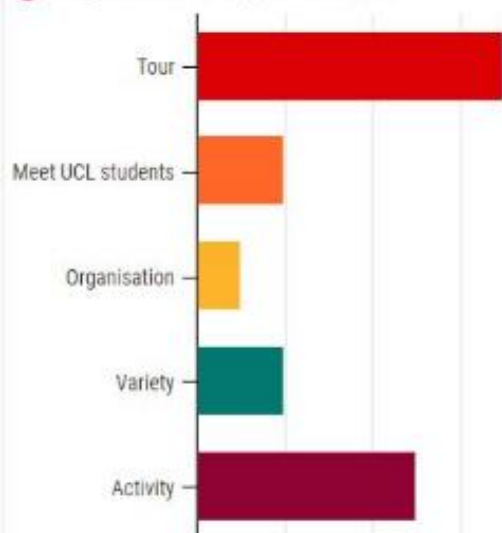
The Cardinal Pole Catholic School participated in a primary December 2017 and secondary July 2018 poetry workshop, facilitating an analysis of progression between the sessions. By collating data from both sessions, it is possible to ascertain trends regarding the effectiveness of these programmes.



Progression of Best Features

The pie charts above demonstrate shifts in the positive aspects of the workshops reported by students. While previously the museum had been the most popular aspect and the group work the least popular, feedback from the July workshop demonstrates how dramatically this changed, with the elevation of the group work's importance. This was due to an increase in relevance of content, with 50% of positive feedback celebrating the relevance of the London theme and how this improved group work compared to the December workshop.

Progression of Improvements



The tour was still the main area for improvement between the 2017 and 2018 workshops. However, the variety of poetry and writing activities received greater attention, with 41% of participants requesting a greater variety of poems to assess, more poetry writing time and more advice from academics.



N.B: Students Ambassadors were unavailable to give tours for either workshop. Pupil satisfaction rates are higher when they do so.

Maths

Pupil's comments:

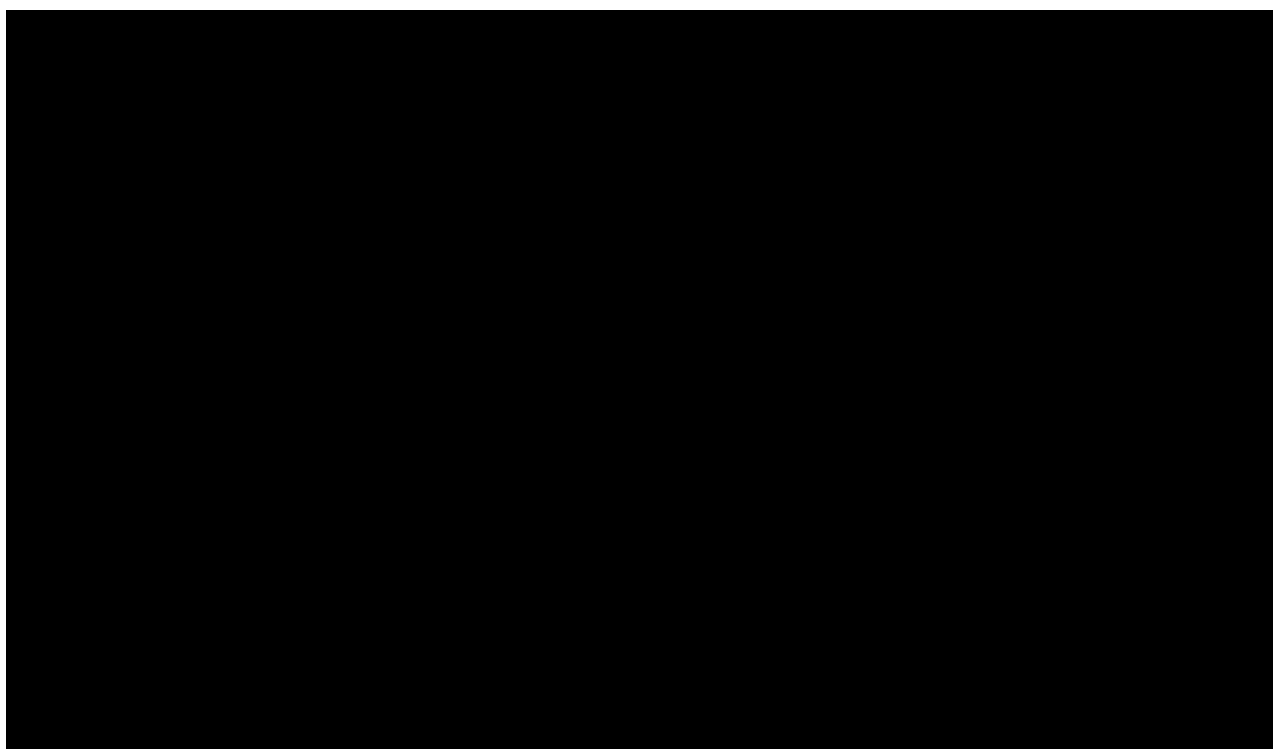
- *Learnt about differential equations and how patterns are modelled using maths*
- *John Conway's maths*
- *How maths can be applied to predicting patterns*
- *Nice to draw i.e. cellular automata, better than just listening*

Teacher's comments

- *Nice linking further maths curriculum with matrices*
- *Good amount of thinking and reasoning*

Provide an understanding and knowledge of opportunities to children and young people.

The pupils on joining this programme are mainly, but not exclusively, either from lower socio-economic groups, or from the first generation to consider higher education, or attending schools of low progression. They are less likely to have an understanding or knowledge of opportunities open to them as young Londoners than their middle-class peers.



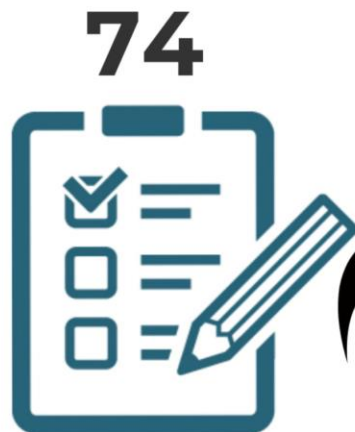
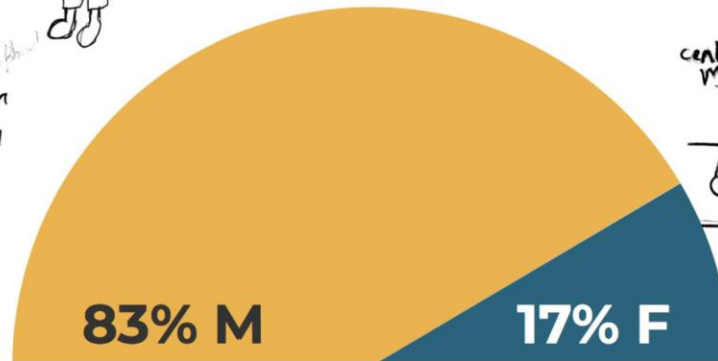
The workshops and projects all seek to raise aspirations by:

- Discussion of unfamiliar subjects i.e. biodiversity and the environment, medical physics
- Information about unfamiliar degrees i.e. BASc
- Students and PhD Candidates sharing of career/study paths i.e. Sharing stories about their indecision not knowing what they wanted to do, starting studying one subject and changing to another, helping pupils understand that there is more than one way to achieve goals and that those goals may shift.
- Encouraging pupils to ask questions and giving time and space for pupils to talk to academics and students about possibilities
- Challenging stereotypes of who scientists are [and what a robot is] as part of the Bio-robotics project and encouraging pupils to think of themselves as scientists.

UCL Bio-Robotics Project Widening Participation 2018

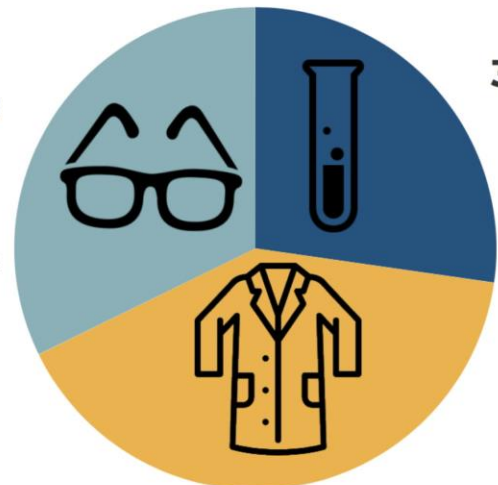


Gender Ratio:
Analysis showed that the ratio of females (17 %) to males (83%) was biased towards a male-centric conception of a "scientist" at the start of the project.



74

39



33

49

Preconceptions:

Of the 74 respondents to feedback, 49, 39 and 33 perceived scientists as wearing lab coats, wearing glasses and using test tubes respectively. This overlooks the diversity of real occupations within the scientific field.

UCL Bio-Robotics Project Widening Participation 2018

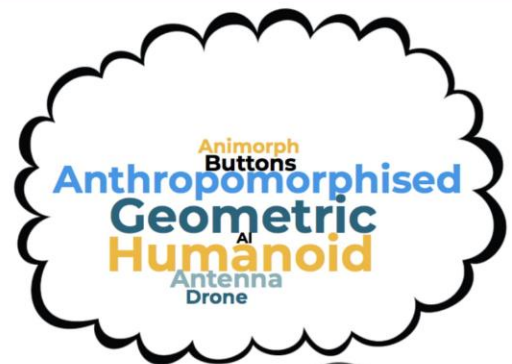
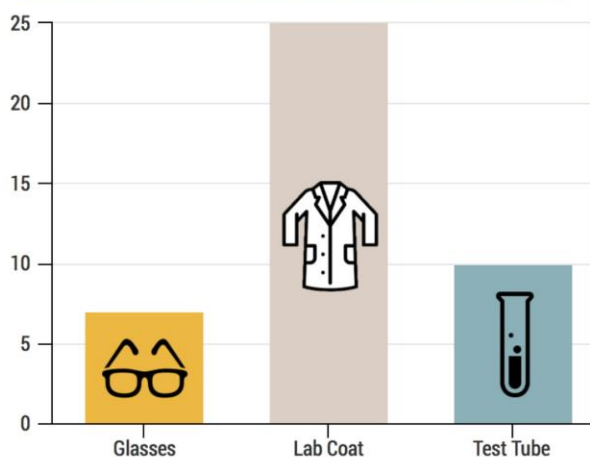


Gender Ratio Change

Drawings taken after the session demonstrated a clear shift in perceptions of scientist gender. Females represented a majority of perceptions at 51%, compared to the of 17% female scientists representation of the pre-session drawings.

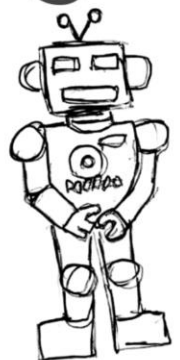
The Archetypal Scientist?

Despite changes in gender perception, the final scientist drawings produced by the students reinforced the stereotypical elements from the drawings. Students envisioned lab-focused scientists with none demonstrating awareness of the range of scientific applications, such as field work and policy advisory roles. Out of the labels produced, there was a particular emphasis on lab coats, test-tubes and glasses.



Robot Preceptions

Ideas about robots resumed their original state at the end of sessions, with students emphasizing anthropomorphised, humanoid style robots with a largely geometric form. While forms and functions changed after the Grant Museum, these renewed views were not sustained beyond the workshops.



Teacher's comments

- *Inspire them to take science/technology further and study it further.*
- *It [the project] demonstrates the interdisciplinary nature of subjects through bio-robotics,*
- *It [the project] can help students further appreciate science.*
- *Our year 9s and 10s felt comfortable sharing their thoughts and questions.*

- *Developed an appreciation of how animal adaptations/movement can be used to inspire design and creativity.*

Pupil's comments

- *Opportunity to ask questions*
- *The staff/students were so helpful and friendly- N.B. this comment was frequently by pupils made across the entire programme*
- *Not only was I able to enrich my knowledge about locomotion and bio-robotics, but I did so through interactive activities and amazing company*

Lessons Learnt

Challenges and Solutions

The projects have been challenging to coordinate logistically as there are so many agencies involved each with their own timetabling restrictions

Agency	Challenge	Solution
Schools and colleges	A huge pressure to perform and produce ever increasing higher results in exams and tests therefore can be reluctant to release pupils from lessons	Build relationships with schools and teachers Make sure the activities support and enrich the curriculum and exam specifications Run a high quality offer that is evaluated in response to teachers feedback
	Have tight budgets so find it hard to provide cover in order to release teachers for the day	Have a flexible approach to timetabling workshops at UCL with schools Include outreach visits in programming
Museums	UCL academics and students have priority making it tricky to book in school groups	Discuss space/time needs with museums and plan well in advance
	Workshops can inadvertently put extra pressure on museum staff i.e. Animal Movement workshop overrun due to late arrival of school	Inform the museums well in advance about which objects will be used, particularly if not on display, stick to the timetable, ensure the museum is left as found
	After hours activities mean a staff member has to stay late	Minimise after hours activities, for example the Bio-robotics CPD will now take place in Engineering not the Grant Museum
Academics and departments	Struggle to find time to run school workshops particularly Creative Writing	Deliver workshops at the beginning/end of school term and during reading week
	There is a lack of space during university term times	As above. Design workshops as museum based activities.
Students	Can be over enthusiastic and commit to too much	Inform students from outset that their academic work comes first, clearly state

		duties and expectations, state that it is fine for them to reduce the time they can allocate to a project as long as they let the team know
	Are not available during exam times, particularly the summer term; highlighted with the CC Collab Grant as it was difficult for students to meet the commitments they'd made in the application	Plan with this in mind for 2018-19 to avoid adding extra stress to students.
	Expectations i.e. sending students to schools	Ensure thorough support and training; give clear guidelines as to their role. Inform teachers of this. Consider enrolling them onto the STEM training initiative.
UCL Culture-Schools team	The team all work part-time so re-scheduling of the working week is required	Plan ahead, keep calendar up to date
	Last minute issues can be difficult to resolve as no one is in the office i.e. Last minute cancellations and inclement weather	Ensure colleagues know what cancellation procedures are.

Going forward

Existing Programme

The programme will continue for the next two academic years, building on the work done in 2017-18 and revised as the result of evaluation. Fifty percent of the schools and colleges who took part in the first year have signed up for 2018-19 [at the time of writing].

The printmaking Project will run in both the autumn and spring terms, doubling the number of schools taking part.

As part of the 'Poets' Poets' REF impact case study an extra Creative Writing Poetry Workshop is planned.

Ambitious plans for the Bio-Robotics Project are in the process of being finalised and funding applied for which will:

- Extend and enrich the project by creating partnerships with schools in Hackney with schools in areas with threatened gibbon populations. Working in collaboration to develop ideas for a bio-robot to help with research in the field.
- Work with one school for the next year to develop and improve the robotics kit, the school will then share the knowledge with other local schools in the following academic year.
- The students in the team have applied for a UCL Changemakers grant for the autumn term

Across the programme:

- Improvements to the individual workshops will continue in the light of feedback.

- Creation of a tool-kit to support students, particularly when visiting schools
- Develop strategies for improving communications and information sharing.

New Projects

The two longer term projects 'Art and Faith: A Celebration of Urban Belief' and 'Creating Aspirations: Making Early University Connections through UCL Museums' are planned.

The MA students working on the Creating Aspirations have applied for a UCL Changemakers grant. They have devised an introductory activity to introduce the pupils to the museums and the school are coming to UCL in September. During the visit students, pupil and teachers will discuss initial ideas for this participatory project.

Evaluation

Evaluation in the next academic year will focus on the partnerships, both within UCL and with schools and other agencies working in the Eastbank area. Teachers will be approached to discuss how to collect data about the attainment and confidence of their pupils taking part in the programme.

Evaluation will take into account the development of the overall evaluation strategy for UCL East.

Conclusions

Pupils and teachers greatly appreciated the access to knowledge, facilities and equipment not readily available to them. They recognised how object based learning in the UCL Museums enriched their studies, and provided inspiration for creative work. Pupils enjoyed meeting UCL students and staff, and this was one of the most universally positive aspects of their feedback.

UCL staff and students embraced developing and working on the various projects, and the evaluation. Students put in a lot of time and effort, they suggested improvements, were supportive and thought of solutions when issues arose. Academics, PhD candidates, and other staff, gave up their time to attend planning meetings, visit the museums, and develop lesson plans, as well as deliver numerous workshops. They gave whole-hearted support despite this being a new programme with no prior record of accomplishment and unknown outcomes.

UCL museums staff provided invaluable knowledge and advice about the collections, which informed academics developing the content of workshops. They also ran sessions in the museums sharing their expert knowledge with pupils and teachers.

Report from the Director of Operations, UCL Culture

Summary: This report updates the committee on a number of key projects within the Operations area of UCL Culture.

Action proposed to the Committee: To note the report

Author/Proponent: [REDACTED]

1 Petrie Museum Air-Handling System

- 1.1 Over the last 12 months there has been significant investment by UCL Estates in replacing the air-handling system for the Petrie Museum galleries.
- 1.2 At time of writing, the new system is installed and awaiting some final modifications to allow full operation. I hope that by the time the meeting happens the system will be fully operational. Even without the full system operational, good stability on the temperature has been achieved.
- 1.3 Expertise within UCL Culture has been used extensively by Estates colleagues and design consultants to ensure that the new system is fit-for-purpose given the collection. The result is a system that is designed to have considerable control over both temperature and relative humidity.
- 1.4 UCL Culture staff have worked extensively with the broader project team on delivering this key piece of infrastructure.

2 Petrie Museum Office

- 2.1 The Edward's Room office adjacent to the Petrie Museum galleries is the second largest of the office spaces used by UCL Culture. This heavily used office has had little or no investment over recent years.
- 2.2 UCL Culture have developed a proposal to upgrade the office space in terms of furniture, finishes, network infrastructure and the kitchenette facility. The proposal envisages rolling out the 'agile' workspace standards already in use across many professional services areas including the entirety of Bidborough House.
- 2.3 We have been successful in an application to Central Estates Strategy Board to obtain funding (100%) for this work.
- 2.4 Subject to further planning, we are hoping to have the work complete by the end of the academic year.

3 Adlib upgrade

3.1 UCL Culture use a Collections Management system called 'Adlib'. This was procured in 2001 and was subsequently heavily customised. The result of the customisations was that the supplier of the software could no longer support it and it was impossible to keep up with the upgrades which also provided new features.

3.2 UCL Culture developed a proposal to install an 'off-the-shelf' Adlib system and then (with support from the vendor) move our data into it, in so doing, resolving the customisations.

3.3 This project ran throughout 2017-18, with funding secured from the Administration, Education and Research domains within Information Systems and from UCL Culture itself.

3.4 The project required significant collaborative working from curatorial staff within UCL Culture, under the direction of the Collections Management team.

3.5 The new system was signed off as complete in October 2018.

3.6 The next step in this project is to upgrade the Adlib online catalogue, making the collections management system accessible to all staff and students and available in the public domain.). In October 2018 we secured funding from the Administration and Education domains for this project and hope to have the system operational by the end of the academic year.

4 Object Based Learning facility

4.1 As has been previously reported at CHMC, an object based learning facility in the main building has now received funding from the capital programme.

4.2 This is an academically led project with [REDACTED] (member of CHMC) as the chair of the academic group driving the project.

4.3 The old refectory is the space that has now been formally identified for this facility. UCL Culture staff have begun the process of working with the designers/UCL Estates to ensure that the design understands the needs of the academic group and the outcome can be efficiently and appropriately operated once delivered.

4.4 The current project programme sees this facility operational for academic year 2019-20

5 Bloomsbury Theatre

5.1 The theatre (capital) project achieved 'practical completion' at the end of October. This was around 7 weeks later than originally expected.

5.2 UCL Culture staff have worked extremely hard to make the theatre ready for the first scheduled show (the SU Drama Society) in mid-November – squeezing an 8 week re-occupation programme into about 2 weeks.

5.3 The quality of the build is very high with favourable comments already received from students, UCL staff and external hirers alike.

5.4 At time of writing, the first show is about to happen! By the time of the meeting many events will have taken place.

5.5 We have so far seen a buoyant market in terms of hire which is pleasing given the circumstances around the sudden closure in 2015.

5.6 In line with their request, the student usage of the space now includes training time in addition to time allocated for events. We hosted a week of training in November which covered basic/safety training, lighting, sound and stagecraft. As capabilities among the student body increase it is envisaged that this training will develop further.

5.7 At the last meeting some information was requested regarding the theatre operating model. The table below indicates the usage arrangements and projected financial details of the first full year of operation.

	2019-20
Programme	
Student Show Weeks	15 weeks
UCL Research/PE	14 weeks
Commercial Hire Weeks	20 weeks
Operating Costs	
Overheads	£238,972
Staff (including show-staff)	£778,811
TOTAL	£1,017,783
Income	
UCL contribution	£502,626
Income from non-commercial sources (research councils etc.)	£50,000
Commercial Income	██████████
TOTAL	██████████

5.8 As indicated at the last meeting, key roles have continued to be filled with the theatre now fully staffed across visitor services, technical, ticketing and the venue hire areas.

██████████ November 2018

Director's Report: Museums and Cultural Programmes

Summary: This report provides an overview of the UCL Culture cultural programme (exhibitions, events, performance and public art) and a marketing and communications update.

Author/Proponent: [REDACTED]

PERFORMANCE

The Bloomsbury Theatre will officially re-open on 12 February 2019. For the opening week, UCL Culture is producing performances that will show the range of activity that the theatre will offer in its new refurbished space. This will include *The Future is Now*, a show hosted by [REDACTED] animating UCL engineering research through short films, presentations and music. Reconnecting with the theatre's comedy roots, [REDACTED] has agreed to host Bright Club. In addition, the Students' Union is producing a showcase of performances featuring work of student societies.

In May, UCL Culture will deliver its first set of research-based performance events. Interest from the academic community has been strong, with all May dates allocated. We are currently allocating time in October 2019. Among the projects being developed for May are:

- [REDACTED] (**Cognitive Neuroscience**), **Neuroscience of Theatre**: This project aims to merge the science of psychology and brain imaging with Shakespeare in order to find new ways to understand human social experiences. Objectives are: (1) to use state-of-the-art functional near-infrared spectroscopy (fNIRS) brain imaging and motion capture technology to record neural activations in actors rehearsing and performing a deconstructed version of Shakespeare's *Midsummer Night's Dream*; (2) to create a public performance which gives audiences insight into these brain activation patterns; (3) use these data & experiences to understand the transformative power of theatre and its therapeutic use with children with autism. The project is being produced in collaboration with the Flute Theatre and Goldsmiths.
- **Curious Directive with** [REDACTED], [REDACTED] (IOA) and [REDACTED] (**Cognitive Neuroscience**), **Refrain from Dreaming**: This work centres around 37,000 year old cave paintings in France, following tangential stories of a graffiti artist duo (brother and sister), a primary school teacher and a graphic linguist who is deciphering a newly discovered cave, along with her 18 month baby. The work looks at our need and desire to make a mark and ultimately our ability to leave advice, guidance and blueprints for future generations.



- [REDACTED] **(Neuroscience)**. Dance inspired by the neuroscience of touch. The performance will explore our perception of the body and how we conceive identity through the body. Commissioned piece followed by 20-min talk by Whitehead on what happens when touch is processed inappropriately (e.g. neurological disorders).

UCL Culture is actively working to support UCL Enterprise and Innovation creative industry initiatives, including providing theatre time for Quest Lab, a research-based dance project with Studio Wayne McGregor.



MUSEUMS & EXHIBITIONS

Each of UCL's public museums have a dynamic programme of project, exhibitions and events for Terms 2 and 3.

Petrie Museum: An application has been submitted to the DCMS/Wolfson (£110k) fund for the refurbishment of the entrance of the Petrie Museum and the development of a new introductory gallery. The aim of the project will be to give visitors background on William Flinders Petrie, as UCL's first professor of Egyptian Archaeology, and Amelia Edwards, the Museum's founder and funder.

In celebration of the opening of the Bloomsbury Theatre in Term 2, the **Petrie Museum** will present a display of musical instruments called *Sounds of Egypt* and feature 3D replicas of ancient instruments produced as part of a collaborative research project with the University of Kent. In Term 3, it will explore the subject of migration through the display of an ancient Egyptian ship model that reflects the migration of people and ideas in and out of the city of Gurob.



UCL Art Museum: The Museum will hold a major exhibition of the work of Slade sculpture professor, the late Ed Allington. In this exhibition, the Museum will explore his interest in objects' ability to instigate change, to transform and to be transformed by their surroundings.



Grant Museum: In keeping with the theme of sculpture, the museum will host Slade sculpture season in Term 3, where students will produce works inspired by the collection. Over the next two terms, it will be preparing for a major exhibition of decolonising natural history.

Octagon

Damage to the Octagon showcases that caused the delay in the opening of *Disruptors & Innovators* (exhibition to mark the anniversary of the Representation of the Peoples Act/Vote 100) have been repaired and the exhibition opened in September and will run through February 2019.

The next exhibition will be *Moving Objects: Voice of Displacement*. This Grand Challenge-funded exhibition brings together academics from three departments (IOA, Migration Unit, Biosciences) and UCL Students with refugee groups to consider the impact and implications of migration. Four key themes are:

- *Being in Place*: Habitat destruction, climate change and altering land use affect humans and animals. These challenges can force us to reconsider indigenous notions of being in place; these objects represent ongoing global pressures which can impact human and animal rights, values, conflict, trade and what is the impact of losing a sense of place.
- *Challenging Views*: The Helen Bamber Foundation photography group will challenge stereotypes of identity and displacement. Their series of photographs of everyday objects displayed alongside valuable relics from the Victorian, ancient Egyptian and the present shines light on how context changes the value given to an object or person and our perception of them. In addition, their work aims to illustrate the importance of cultural exchange that migration brings.
- *Out of Place*: Conflict, migration and displacement can uproot humans, animals and things. In this context, they can all become strangers that are out of place. These objects challenge us to explore how peoples and animals are made to move, but also how 'out of place' artefacts speak to diverse histories of migration and displacement.
- *Talking Objects*: Empowered by magical and divine forces objects have the capacity to move us and move with us in complex, intimate ways. They 'speak' to and of experiences of displacement, marginalisation and conflict. In this context just as people preserve, protect and care for empowered objects they reciprocate by acting as significant loci for repair and revitalisation of persons and 'lost' worlds.

The exhibition will run from mid-February to September 2019. The first exhibition of the 2019/20 academic year will be FLOP:

Admitting to failure can be very uncomfortable. However, failure is clearly a normal and regular part of everyone's experience. FLOP will instigate discussion, across UCL and beyond, on what failure means to us individually and as a society. Bringing together a selection of material objects (from UCL's museums and collections), FLOP will examine the inevitability of failure in the past, present and future. Through putting failure in the spotlight, FLOP rejects the idea that failure is only interesting if considered as a stepping stone towards success. Instead, failure is interesting, important and worthy of exploration in its own right.

PUBLIC EVENTS

The programming team is working in collaboration with UCL Culture colleagues and academics to develop events that engage audiences with exhibitions and other major UCL events. Each term, the programming team will deliver a large-scale 'anchor' event (e.g. collaborative festival or public salon) in addition to 10-12 smaller scale events.

Year of Sculpture

With 3 major exhibitions dedicated to sculpture and the launch of new public art commissions, UCL Culture will celebrate its first *Year of Sculpture* with events exploring the language and materiality of sculpture as well as the contemporary sculpture scene. The programme of events will attract new audiences to campus to engage on many levels with sculpture whether novice or professional drawing on the skills of both students and academics to illuminate and equip with knowledge and elicit reaction and opinions.

Knowledge Night

In Term 2 (2018/19), the programming team will produce *Knowledge Night* in the Cloisters. The premise is to explore the idea that if we all had researchers and experts available to consult whenever we have important decisions to make, would the outcome of our decision-making be different? This idea will be explored through the topic of migration and mobility of people and feature academics from across UCL including (to be confirmed):

[REDACTED]

The programming team plans to work in collaboration next year with OVPD to deliver *Its All Academic Festival* and SLASH's *Festival of Culture*.

PUBLIC ART

Three major public art commissions will be completed in Term 2 this year:

New Student Centre

- **Rachel Whiteread's works titled *Untitled (Slade Pinboard)* 2018** is a work inspired by her time as a student at The Slade School of Fine Art. The work is a resin and plaster artwork which captures the ghosts of the notices on the board through the plaster cast and finished with a layer of Rachel's signature resin. The work is completed and will be installed in February 2019. The notice board in the Slade will be protected and information about the work at the NSC presented in the Slade to establish a clear link between the notice board and the artwork for the future. A discussion session between Rachel Whiteread, [REDACTED] (Art History) and [REDACTED] (IAS) is currently in planning.
- **Jon Thompson (Professor of Fine Art at the Slade School of Art) and Alison Craighead are creating a two screen LED installation entitled *Here not Here*.** The piece uses animations that simultaneously display nationalities represented and not represented by the UCL student and academic community at any given time.

Both information streams are presented side by side in identical decorative grids providing a hypnotic framework within which to contemplate and re-see the meaningfulness and meaninglessness of national designations -an endless silent song of togetherness and differentiation. The work has been developed with the support of ISD who have written the new programme to extract nationality data from security cards and the registration system whilst ensuring anonymity.

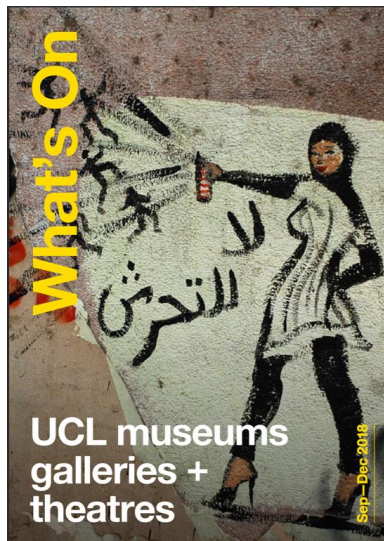


Donor Wall

- This commission, run as a student competition, was awarded to Slade alumnus Sarah Fortais. The Donor Wall will be populated by in excess of 60 hands on armatures of varying lengths. Some bronze and some aluminium, the hands have been cast from a one day event in the Wilkins Terrace where student, academic and professional staff volunteered their hands but also and primarily through OVPA. Donors have been invited to participate in the project. The number of Donors who would want to be cast has far exceeded our expectations with Donors such as Bill and Melinda Gate, Emma and Chris Nolan, one Donor visited UCL to have their hand cast during a 2 days trip from UCL. OVPA and UCL Culture have been overwhelmed by the professionalism of [REDACTED] who has committed days far exceeding our expectations. The project budget is being reviewed accommodate additional hands for the wall due to the demand and also to pay [REDACTED] for her additional work.


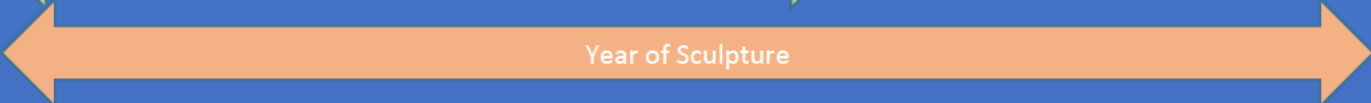
The UCL Culture is also working actively with the East team and LLDC to ensure UCL meets property development requirements for public art as well as develop public art initiatives that engage local communities with UCL and East Bank partners.

COMMUNICATIONS AND MARKETING



UCL Culture produced its first integrated *What's On* leaflet containing listings from all areas of the department (museum, theatre and engagement) and will continue to consolidate marketing collateral and align its work with CAM campaigns and sub-branding initiatives (e.g. UCL Minds sub-brand).

UCL Culture has commissioned The Audience Agency to help us better understand and evaluate the people who enjoy our spaces and collections. The first training sessions with staff will take place in December, when we will begin to survey audiences visiting Bloomsbury Theatre, the museums and special events across the university campus. This data will be collected and benchmarked against organisations around the UK on a rolling basis, and will be reviewed every three months.

Term 2 Jan-March 2019		Term 3 April – June 2019		Term 1 Sept – Dec 2019		Term 2 Jan – March 2020	
							
				A Sense of Place (Movement/Migration)		Year of Sculpture	
Octagon/Cloisters		Octagon/Cloisters		Octagon/Cloisters		Octagon/Cloisters	
Moving Objects (Migration Stories)		Moving Objects (Migration Stories) Migration Journey: Gender Mobility (Cloisters)		FLOP		FLOP	
Art Museum		Art Museum		Art Museum		Art Museum	
Ed Allington (Part 1: Objects in Contexts)		Ed Allington (Part II: Sculpture Practice/Social Sculpture)		Slade Residencies (Theme TBD)		Terror (thru Term 3) (mass production of prints)	
Grant Museum		Grant Museum		Grant Museum		Grant Museum	
Gibbons and Animal Displacement (TBD)		Sculpture Season with Slade		Decolonising the Museum		Replication (TBD)	
Petrie Museum		Petrie Museum		Petrie Museum		Petrie Museum	
Sounds of Roman Egypt (musical instrument display)		<i>From Gurob to the Getty: The Voyages of an Ancient Egyptian Ship-cart model</i>		When things go wrong (papyrus project)		Replication/Mass Production/Copies (TBD)	

	CSM exhibition: Movement/boats/ migration(TBD)		
Bloomsbury Theatre	Bloomsbury Theatre	Bloomsbury Theatre	Bloomsbury Theatre
Ribbon-cutting performance	May Research Month	Research Weeks (TBD)	Research Weeks (TBD)
Public Art	Public Art	Public Art	Public Art
Thompson and Craighead Movement Data Installation Bentham's Head (Marcus Lyll) South Quad Wrap	Rachel Whiteread event Donor Wall	Women Make Sculpture Somerset House UCL Public art commission Drawn Together (East) Trellis	Bouke de Vries
UCL-wide/Anchor Event	UCL-wide /Anchor Event	UCL-wide/Anchor Event	UCL-wide/Anchor Event
Knowledge Night	Festival of Culture Great Get Together (EAST)	Its Academic Festival	TBD (EAST?)