



CULTURE, HERITAGE AND MUSEUMS COMMITTEE

Meeting to be held on

Monday 1 July, at 2.00pm

OVPR Meeting Room (GO1), 2 Taviton Street

AGENDA

Chair: [REDACTED]

Attendees: [REDACTED]

[REDACTED]

UCL Culture: [REDACTED]

Note Taker: [REDACTED]

Apologies: [REDACTED]

Agenda:

Time

- | | | |
|---|---|---------------|
| 1. Chair's Welcome | ■ | 14.00 – 14.15 |
| 2. Minutes/review of the previous meeting | ■ | |
| 2.1 Minutes | | |
| 2.2 Matters Arising <u>3-01</u> | | |

Items for decision

- | | | |
|---|---|---------------|
| 3. Acquisition: Edward Allington <i>Aphrodite Debased</i> | ■ | 14:15 – 14:20 |
|---|---|---------------|

Items for information and discussion:

- | | | |
|----------------------|---|---------------|
| 4. [REDACTED] Report | ■ | 14:20 – 14:40 |
| 4.1 Verbal Update | | |
| 5. [REDACTED] | ■ | 14:40 – 15:00 |
| 5.1 Verbal Update | | |

- | | | |
|---------------------------------------|---|---------------|
| 6. Museums and Cultural Programmes | ■ | 15:00 – 15:20 |
| 6.1 Performance and Public Programmes | | |
| 6.2 Museums and Exhibitions | | |
| 6.3 Public Art | | |
| 6.4 Marketing and Communications | | |
| 7. AOB | ■ | 15.20 – 15.30 |



CULTURE, HERITAGE AND MUSEUMS COMMITTEE

Monday 4th March 2019

MINUTES

PRESENT:

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

In attendance: [REDACTED]

Apologies for absence were received from: [REDACTED]

[REDACTED]
[REDACTED])

Key to abbreviations

ACE	Arts Council England
CESB	Central Estates Strategy Board
CHMC	Culture, Museums and Heritage Committee
F&BA	Finance and Business Affairs
GEE	Genetics, Evolution & Environment
HEIF	Higher Education Innovation Fund
KEF	Knowledge Exchange Framework
KEIF	Knowledge Exchange and Innovation Fund
OBL	Object Based Learning
OVPA	Office of the Vice Provost (Advancement)
OVPR	Office of the Vice-Provost (Research)
PE	Public Engagement
REF	Research Excellence Framework

1. MINUTES

Approved

The Minutes of the meeting of the CHMC held on 3 December 2018, circulated previously, were confirmed by the Committee and signed by the Chair.

2. MATTERS ARISING

2.1

- 2.1.1 Update report on Collections Management is deferred to 2019/20 term one meeting.
- 2.1.2 Contact with the [REDACTED], to discussing adding the Bloomsbury Theatre into grant applications is an ongoing process with [REDACTED], Theatre.
- 2.1.3 [REDACTED] will inform [REDACTED] of the Knowledge Night event taking place in March 2019.

3. Culture, Heritage and Museums Committee Governance Review

- 3.1. A proposal by [REDACTED], [REDACTED], UCL Culture

Reported:

- 3.1.1 [REDACTED] introduced the proposal to review the governance and introduce sub committees as requested by the Chair of the CHMC at the meeting held on 3 December 2018.
- 3.1.2 The following subcommittee is already established: Public Art and Public Art East.
- 3.1.3 The model used for the proposal is informed by the approach taken by the Library Committee.
- 3.1.4 One of the impacts of the formation of sub committees to consider is the administration needed to serve them. There is no additional capacity within UCL Culture so this proposal would require the redirection of existing resources and impact on delivery. [REDACTED] asked for advice/views of the Committee as to how to approach this.
- 3.1.5 [REDACTED] had an introduction meeting with [REDACTED], [REDACTED], and both are keen to have student engagement with UCL Culture and the sub committee structure could provide opportunities for them to engage.
- 3.1.6 Following the Library Committee model, [REDACTED] proposed to also review the CHMC membership in light of the proposed sub committee structure to ensure a more balanced representation. The sub committees would provide space for departmental representation creating a wider stakeholder group / network for UCL Culture.
- 3.1.7 [REDACTED] proposed that the sub committee structure be discussed and agreed in the first instance before considering the membership of CHMC. The following were proposed and approved.

3.2 **Museums and Collections Sub Committee**

3.2.1 It was suggested that this proposed sub committee needs more depth of collections knowledge according to the agenda of each meeting.

3.2.2 **Proposed:**

3.2.3 The subcommittee will be called the Museums and Collections Sub Committee.

3.2.5 The sub committee will be chaired by an academic member of staff appointed by the Chair of CHMC

3.2.6 The Chairs of the four Advisory Groups will be members of the sub committee.

3.2.6 The sub committee will be convened by [REDACTED]

3.2.7 Four Advisory Groups would be created:

3.2.7.1 The UCL Art Collection Advisory Group

Chair: Academic member of staff

Convenor: [REDACTED], UCL Culture

3.2.7.2 The Grant Zoology and Science Collections Advisory Group

Chair: Academic member of staff

Convenor: [REDACTED], UCL Culture

3.2.7.3 The Petrie Egyptian and Sudanese Archaeology Collections Advisory Group

Chair: Academic member of staff

Convenor: [REDACTED],
UCL Culture

3.2.7.4 Collections Management Advisory Group

Chair: Academic member of staff

Convenor: [REDACTED]

3.2.4 Membership

3.2.4.1 [REDACTED] will contact Deans to invite nominations for membership of the Museums and Collection Sub Committee and the Advisory Groups.

3.2.4.2 The Advisory Groups will be chaired by an academic member of staff appointed by the Chair of CHMC.

3.2.5 The subcommittee and advisory groups may invite external and internal stakeholders as and when it is appropriate to the agenda.

3.2.6 The advisory groups will meet a minimum of once a term and dates will be set to enable reporting to the termly subcommittee meetings.

- 3.2.7 The sub committee will meet a minimum of once a term and dates will be set to enable reporting into the termly CHMC meeting.
- 3.2.8 A core set of Terms of Reference will be developed for sub committees and advisory groups that will define length of service for chairs, membership and so forth.

ACTION: ■ to write to Heads of Departments and Deans for stakeholder nominations. There does not need to be an equal representation across the institution due to the nature of the museum collections.

ACTION: ■ to produce core terms of reference for sub committees and advisory groups.

ACTION: ■ to appoint all Sub Committee chairs once nominations are received.

3.3 Public Engagement Sub Committee

- 3.3.1 The Public Engagement Sub Committee will ideally have members from across all faculties with the addition of both UCL East and Innovation and Enterprise representation.
- 3.3.2 The sub committee will be chaired by an academic member of staff appointed by the Chair of CHMC.
- 3.3.3 The sub committee will be convened by ■, UCL Culture

ACTION: ■ to write to Deans for stakeholder nominations. There does not need to be an equal representation across the institution; it will be for Deans to nominate Faculty staff who they feel can best contribute to Public Engagement strategy at UCL.

3.4 Theatre Sub Committee

- 3.4.1 The sub committee will be chaired by an academic member of staff appointed by the Chair of CHMC.
- 3.4.2 It was agreed that the Deans will be invited to nominate departments/academics to be on the sub committee.
- 3.4.3 It was suggested that when approaching the Deans to list the departments that use the theatre and include the potential positive impact for grant applications as a space to demonstrate student and public engagement.
- 3.4.4 It was agreed that a representative from the VP Innovation and Enterprise office is invited to be on the sub committee.
- 3.4.5 The number of student representatives is for the Theatre Sub Committee to decide
- 3.4.6 The sub committee will be convened by ■, UCL Culture

ACTION: ■ to write to Heads of Departments and Deans for stakeholder nominations for the Theatre Sub Committee.

3.5 Public Art Sub Committee

- 3.5.1 The sub committee will be chaired by an academic member of staff appointed by the Chair of CHMC.
- 3.5.2 It was agreed that the Deans will be invited to nominate departments to be on the sub committee.
- 3.5.2 The sub committee will be convened by [REDACTED], UCL Culture.

3.6 Public Art (East) Sub Committee

- 3.6.1 The Public Art Sub Committee is already established and working well.
- 3.6.2 The sub committee is chaired by [REDACTED]
- 3.6.3 The sub committee is convened by the [REDACTED], UCL Culture

3.7 Object Based Learning Laboratory Working Group

- 3.7.1 There is currently a working group in place to support the development of the OBL.
- 3.7.2 [REDACTED] and [REDACTED] to meet with [REDACTED] to agree operating model and formation of subcommittee, advisory group or similar.

3.8 Frequency of CHMC meetings and Sub Committee meetings

- 3.8.1 The following were proposed and agreed by the committee:
 - 3.8.1.1 CHMC meetings will continue to take place once a term.
 - 3.8.1.2 Sub Committees and Advisory Group meetings will be timed to enable them to report into the CHMC. (See organogram – Appendix One)

3.8.2 Current CHMC Membership

- 3.8.2.1 Amend the proposal paper to include [REDACTED] in the CHMC membership as she was unintentionally omitted.
- 3.8.2.2 [REDACTED] stated that she will be on leave next year and so will stand down from the CHMC for the 2019/20 academic year.

3.8.3 Future Membership of CHMC

- 3.8.3.1 Following discussion the [REDACTED] proposed the following membership of the CHMC:

Chair: [REDACTED]
Convenor: [REDACTED], UCL Culture

Ex Officio: [REDACTED]
[REDACTED]

Members Sub Committee Chairs x 6
Representative from each School x 4 (SLMS, BEAMS, SLASH, IOE)
Student Representative
VP Office Representative x 4 (OVPA, OVPE&SA, OVPGE, OVPI&E)
SRS representative

ACTION: ■■■ to circulate to the CHMC the written up proposal for agreement via email.

■■■ to contact Deans and Heads of Departments for stakeholder nominations.

4. UCL CULTURE ENGAGEMENT

4.1 ■■■s Report

A report by ■■■. ■■■, UCL Culture

Reported:

- 4.1.1 ■■■ presented her report [CHMC 2-04 (18/19)] to update the committee on progress against the four aims of the UCL Public Engagement Strategy.
- 4.1.2 There were 57 nominations for the Provost's Public Engagement Awards.
- 4.1.2 ■■■, chaired the panel. This is the first time a member of the academic community has done this and will continue from now on.
- 4.1.3 The Engagement team continue to work with the ■■■ to inform the institutional response to the KEF consultation.
- 4.1.4 The Evaluation team are working towards forming a community of practice for evaluation across UCL. They are working with colleagues from Grand Challenges and the Global Engagement Office on evaluation of internal funding schemes.
- 4.1.5 Round 2 of the 2018/19 Beacon Bursary was held in the autumn term. Six projects were funded, four of these are based in east London. [CHMC 2-04 (18/19) Annex 1]
- 4.1.6 ■■■ is waiting for the outcome of the UCL Culture Strategic Operating Plan to find out if there is funding to continue the work of the ■■■ role based in the Engagement Team whose focus is consultancy on REF Impact Case Studies.
- 4.1.7 ■■■ highlighted the Trellis: Growing Community University Partnerships work lead by the Community Engagement East team within UCL Culture

ACTION: ■■■ to circulate the link to the Trellis video to CHMC.

- 4.1.8 ■■■ introduced the Top Ten Targets for 2028 paper written for the Provost [CHMC 2-04 (18/19) Annex 2] and the in-depth paper [CHMC 2-04 (18/19) Annex 6].
 - 4.1.8.2 The paper seeks support from the Provost for institutional level commitment to working towards the targets identified on how to use public and community engagement to accelerate progress on UCL 2034 Principle Themes 4 and 5.
 - 4.1.8.3 The paper will be presented to the UCL SMT on 15 May 2019 with the expectation it will go to UCL Council in term one of 2019/20 academic year.

- 4.1.8.4 Target 8 was discussed and a hard copy of the Common Cause Research paper, referenced in [REDACTED]'s paper, was circulated: https://cpb-eu-w2.wpmucdn.com/blogs.bristol.ac.uk/dist/a/358/files/2018/09/CC_Enablers_Barriers_final_sp-2c2f4bh.pdf

5. UCL CULTURE OPERATIONS

5.1 [REDACTED] Report

A report by [REDACTED], [REDACTED] UCL Culture.

Reported:

- 5.1.1 [REDACTED] presented his report [CHMC 2-05 (18/19)] to update the committee on the operations areas of UCL Culture.

5.1.2 Petrie Museum Developments

- 5.1.3 The new air handling system is working well.
- 5.1.4 The office refurbishment is aiming to be completed over the Easter break.
- 5.1.5 The Petrie Museum's application to DCMS/Wolfson to upgrade the entrance was successful and aims to be finished by late January 2020.

5.2 Adlib

- 5.2.1 The work on the back end of the system is complete and work has started on the front end which is what the researcher/public users see.

5.3 Object Based Learning

- 5.3.1 The detailed design process is underway.

5.4 Bloomsbury Theatre

- 5.4.1 The theatre has been hosting events since mid-November 2018 and has in that time has around 26,000 visitors to 70 events.
- 5.4.2 The official opening on 12th February was attended by the President and Provost and senior UCL colleagues and local stakeholders. The event was a great success and showcased the many uses of the theatre.

5.5 Collections Management Framework

- 5.5.1 The framework is important for the safety and security of the institute's collections.
- 5.5.2 A further report will be given at the CHMC term 1 meeting.

ACTION: [REDACTED] to report to CHMC on the Collections Management Framework at the term 1 meeting.

6. Object Based Learning

An update by [REDACTED], [REDACTED]

- 6.1.1 The OBL is being created in the space that was the Old Refectory in the centre of the Wilkins Building.
- 6.1.2 The building design is coming together and contracts are currently going out to tender.
- 6.1.3 The design of the space is an ongoing collaboration between academic staff and students.
- 6.1.4 The management of the space needs to be decided. This includes who timetables the use of the space, who decides which modules get priority, who manages the movement and care of objects, and who manages its use as an event space.

ACTION: [REDACTED] and [REDACTED] to meet with [REDACTED] to discuss operating model.

7. MUSEUMS AND CULTURAL PROGRAMMES

7.1 Museums and Cultural Programmes Report

A report by [REDACTED], [REDACTED], UCL Culture.

Reported:

- 7.1.1 [REDACTED]
[REDACTED] [REDACTED] has taken on the line management of the Museums and Cultural Programmes team in the interim.

7.2 DCMS/Wolfson Grant/Petrie Museum of Egyptian and Sudanese Archaeology

- 7.2.1 The reinterpretation of, and the orientation of, the entrance space is due to be completed by the end of January 2020.
- 7.2.2 The [REDACTED] has engaged the Director, [REDACTED] in a discussion around the inclusion of the renovation or relocation of the Petrie into the Estates Strategy.
- 7.2.3 [REDACTED] suggested that the possibility of the construction of a façade to improve the appearance of the building be investigated.

7.3 Ed Allington Exhibition

- 7.3.1 The opening reception for the exhibition was a great success as is the exhibition itself.
- 7.3.2 [REDACTED] expressed his thanks and congratulations to everyone who worked on the exhibition and hailed it as a great example of a co-produced work between academic staff, UCL Culture and external partners.

7.4 Octagon Exhibition – Moving Objects

7.4.1 The Institute of Advanced Studies is hosting the launch and a symposium on 14 March 2019.

7.4.2 As with the Ed Allington Exhibition this is a good example of co-production led by academics in partnership with creatives and community partners enabled and produced by UCL Culture.

7.5 Hedley Research Fellowship Award

7.5.1 [REDACTED], [REDACTED] UCL Culture, has been awarded a research grant to facilitate a research project looking at decolonising UCL collections.

7.6 Performance and Public Programmes

7.6.1 The formal opening of the Bloomsbury Theatre on 12th February was a huge success.

7.5.3 [REDACTED] tabled a paper detailing the excellent content for the first research weeks works coming up in the Theatre.

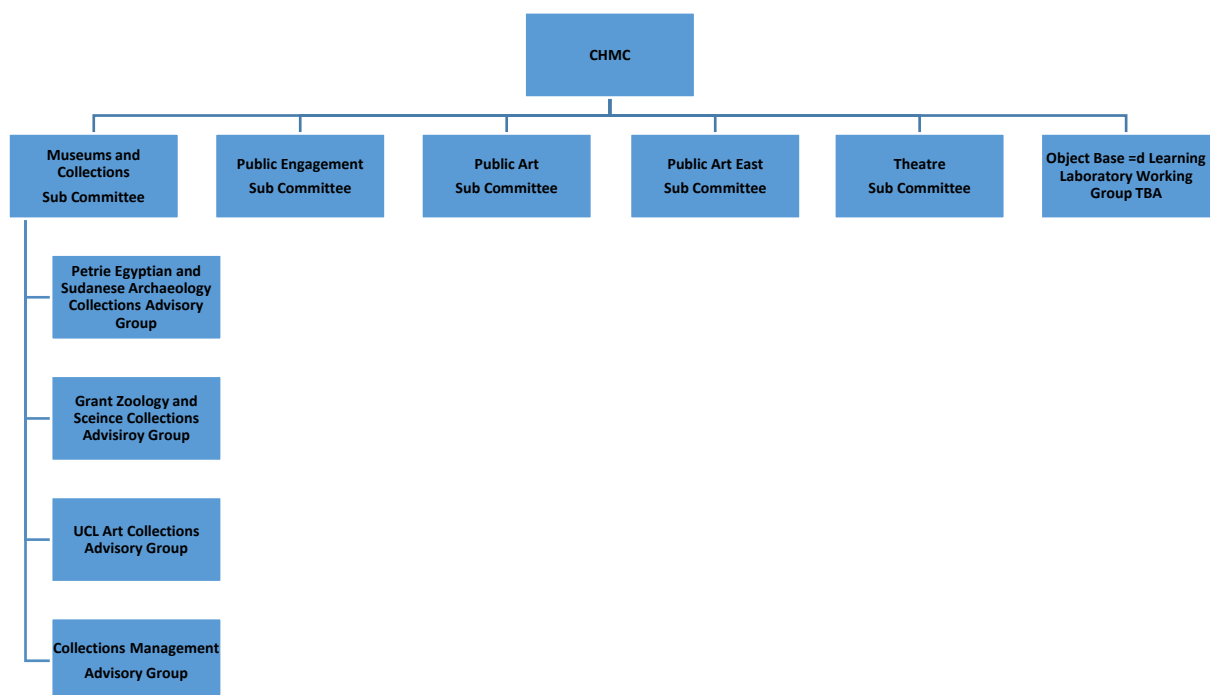
8. AOB

8.1 It was agreed that in future CHMC agendas space will be made for strategic topics and discussion.

8.2 A review of the sub committees will take place at the 1st July meeting. Progress on establishment and membership of the new sub committees will be reviewed at the 1st July meeting – with the aim of establishing the full set of sub committees, and the refreshed membership of the CHMC main committee in time for academic year 19/20.

8.2 The Chair thanked the committee for their input into the meeting.

Appendix One: Committee and Advisory Group Structure



CULTURE, HERITAGE AND MUSEUMS COMMITTEE

Monday 4 March 2019

SUMMARY OF ACTIONS ARISING FROM THE MINUTES

<i>Minute</i>	Action required	Person(s) responsible	Due date
23.07.18 4.2.7	Update report on Collections Management at the 4 March 2019 CHMC meeting.	■■■	1 July 2019
3.2	■■■ to write to Heads of Departments and Deans for stakeholder nominations for the Museums and Collections Sub Committee.	■■■	1 July 2019
3.2	■■■ to request the working groups for the collections not managed by UCL Culture to submit a report to each CHMC meeting.	■■■	
3.3	■■■ to write to Heads of Departments and Deans for stakeholder nominations for the Public Engagement Sub Committee.	■■■	
	■■■ to circulate to the CHMC the written up proposal with details convenors and chairs for each sub committee for agreement.	■■■	
4.1.7	■■■ to circulate the link to the Trellis video to CHMC.	■■■	
5.5.1	■■■ and ■■■ to meet to discuss concerns over the care and movement of objects.	■■■■■	asap
6	■■■ and ■■■ to meet with ■■■■■■■■■■ ■■■■■ to discuss funding and management of the space.	■■■■■■■	asap

3. Acquisition: Edward Allington Aphrodite Debased

Summary: This paper has been used in conjunction with the UCL Culture Acquisition Flowchart to present the case for the acquisition of former Slade Professor Edward Allington's sculpture Aphrodite Debased.

Action proposed to the Committee: For Committee approval

Author/Proponents: [REDACTED], [REDACTED]
[REDACTED]

UCL Culture Acquisition Form

To be used in conjunction with the UCL Culture Acquisition Flowchart

1. Nature of acquisition Please circle:

Purchase

2. Contact information

UCL Museum: UCL Art Museum	
Head of Collections name: [REDACTED] UCL Curator name: [REDACTED]	
Contact name (for person from whom object will be acquired): [REDACTED] on behalf of Allington Estate	Institution or organisation name: n/a
Contact address: [REDACTED]	
Contact email address: [REDACTED]	Contact telephone number:

3. Describe the object(s) selected for acquisition.

Object Name <i>Aphrodite Debased in Black 1/1</i> , by Edward Allington, wood, plaster, paint, painted marbelene figures (30.5 x 60.1 x 25.5cm)	
Object Registration Number Allington Estate Reference: EA.86.6	
Object Description Sculpture, painted black, with 12 small-scale Aphrodite figures set within rectangular classical base, by Edward Allington, made of wood, plaster, paint, painted marbelene figures, dated 1986, measuring 30.5 x 60.1 x 25.5cm. The sculpture comes with its storage crate.	

4. Fill in the Review Form for the object(s) below (refer to the UCL Collections Review Rubric, for example, has suitable storage been designated).

Object Name	Storage Security	Environment	Storage Space	Housing Materials	Condition	Documentation	Teaching	Research	Public Engagement	Historical	Uniqueness	Ownership
Aphrodite Debased	A	A	A	B	A	A	A	A	A	A	A	A
Drawing	A	A	A	B	A	A	A	A	A	A	A	A

5. Outline reasons for acquisition

Outline why the object(s) have been selected, giving more details based on the review ratings and any other relevant information

Object fills a gap in the collection YES	Object can be used in handling sessions NO
Object complements current collection YES	Object can be used in teaching YES
<p>Additional notes on reason for acquisition:</p> <p>Edward Allington (1951-2017), was born in Cumbria. He studied at Lancaster College of Art (1968-1971), Central School of Art and Design (1971-1974) and at the Royal College of Art (1983-1984). Associated with New British Sculpture, Allington's work was included in the group exhibition 'Objects and Sculpture' at the Institute of Contemporary Arts in 1981 and 'The Sculpture Show' at The Hayward Gallery in 1983. He has exhibited widely in America, Japan and throughout Europe. Allington was the winner of the John Moores Liverpool Exhibition Prize in 1989 and received a fine art award to work at the British School at Rome in 1997. He is represented in major public, private and corporate collections, including the Arts Council, Tate, Henry Moore Institute, Victoria and Albert Museum and The British Museum. Allington lived and worked in London and was Professor of Sculpture at the Slade School of Fine Art until he died in 2017.</p> <p><i>Aphrodite Debased in Black 1/1</i>, would be an important acquisition for UCL Art Museum:</p> <ul style="list-style-type: none"> Complements UCL Art Museum's Slade Collections, a renowned resource of Slade student and staff works, and as a result an important archive of arts education in Britain, with a sculptural work by Edward Allington, who was Professor of Sculpture at the Slade School of Fine Art, and an acclaimed British artist. Represents well-known themes of interest, including classical motifs such as Aphrodite, architectural forms, as well as the idea of sculpture's capacity to subvert its surroundings, with an interesting take on the notion of a stored collection. The work is made of plaster so would complement the Flaxman Collection, a studio collection of plaster models made by the influential John Flaxman (1775-1826), Professor of Sculpture at the Royal Academy of Arts. The work could be used for a number of teaching, research and exhibition purposes, ranging from its thematic resonances to its interesting use of materials. 	

This acquisition will be augmented by the donation of a drawing by Edward Allington. Drawing was integral to Allington's artistic practice as a sculptor and his ledger paper drawings from the 1980s are signature works. He maintained that drawing is sculpture.

This is a rare opportunity to acquire works by Edward Allington. This acquisition opportunity is enabled due to UCL Art Museum's collaboration on *Edward Allington: In pursuit of sculpture* (8 January – 7 June 2019), an exhibition in celebration of Allington's life and artistic work.

Aphrodite Debased will feature in *Edward Allington: In pursuit of sculpture* as it extends into Term 1 2019, to run alongside a major show of Allington's work at the Henry More Institute in Leeds.

Is there appropriate space to store the object? Does the object have special storage requirements?

The sculpture would require space within UCL Art Museum's painting store; there is space with the other small-scale sculpture on the bottom shelf of Unit 1. Conservators to advise whether there could be something to cover the work so as to protect from environmental factors. The work would fit neatly on top of print room cupboards during exhibitions, or amongst the back cupboard's 'sculpture garden' due to its relatively small-scale size.

The sculpture also comes with a bespoke packing crate, so it can optionally be retained in its crate. At least in the first instance we'd want to store it onsite in the painting-store so that it can be accessible for the exhibition in Autumn 2019 and immediately thereafter for research access.

If No, appropriate action must be taken to find a suitable location prior to acquisition.

What is the suggested method of acquisition 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 UCL Culture as whole, to the broader UCL community and public use and enjoyment of collections?

Aphrodite Debased - The method of acquisition is purchase from the Allington Estate. This is a rare opportunity to acquire a work by Edward Allington, and is being offered by the Estate due to UCL Art Museum's collaboration on *Edward Allington: In pursuit of sculpture* (8 January – 7 June 2019), an exhibition in celebration of Allington's life and artistic work. It will also feature in the Autumn exhibition 2019 of the same title which will be a continuity of *In pursuit of sculpture*. The benefits of the acquisition would be far reaching, as the work would be a natural fit within the Slade Collections, and would be enjoyed by the broader UCL community and public for its important thematic resonances to its novel use of materials. It is a stable object and would raise no issues for its future care.

What is the potential for use of the item?

Teaching, research, public engagement, exhibition (both in-house & loan)

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

None identified

Are there any pre-existing conditions which may govern the acquisition of the object(s), e.g. the object(s) were purchased with the assistance of external funds.

None identified

6. Conservation - Assess the condition of the object(s)

Condition Assessment:

The sculpture is believed to be in display condition as it is in a bespoke create unopened since its last exhibition and assessment. It will be preliminary reviewed by curator on the 1st July and then subject to UCL Culture conservators' inspection on site at UCL in line with acquisition policy.

Acquisition is dependent on good condition or reasonable remedial/cleaning work with no major extra costs. Should there be an additional cost, UCL Art Museum will cover this cost.

Does the object require treatment?

No

☐ Yes

Recommended treatment: None

Estimated costs:

£5,800.00 (Slade Alumni Acquisition Fund)

Ongoing requirements (*please detail below any anticipated future conservation requirements and costs, taking into account condition and material in relation to storage, handling, display and packing*)

None anticipated. The sculpture is stable. Made of plaster.

Storage recommendations:

The sculpture has its own bespoke crate. A new storage solution can be created should we wish to store it on the sculpture shelves in the painting store. It would also fit in plastic box.

The drawing will be mounted and stored in the print room.

Handling recommendations:

Handling recommendations: same as for all plaster sculptures. Requires two people. Gloves.

Display requirements:

Display requirements: sculpture requires no bespoke plinth and is adaptable to its display environment. Requires flat surface suitable to its dimensions – eg the cupboard tops in UCL Art Museum.

Packing recommendations:

Sculpture comes with bespoke crate.

6. Establish ownership of the object(s)

Is Donor the legal owner of the object(s)?	
	<p>Can you demonstrate ownership? Has the owner provided proof of ownership or purchase.</p> <p>See Artist's Estate inventory and pdf of artist's archive. See EA.Sculptures.1981-86.pdf page 38 for Aphrodite Debased.</p> <p>If Yes, please attach a copy.</p>

Other background documentation

Are there other documents regarding the object background?	
<p><i>Aphrodite Debased</i> was one of the works shown in Prospect 1986 and also one of the works illustrated in the exhibition catalogue:</p>	
<p>Prospect 86: Eine internationale Ausstellung aktueller Kunst, ed. Peter Weiermair (Frankfurt-am-Main: Frankfurt Kunstverein and Schirn Kunsthalle, 1986), 22–24 (photo by Edward Woodman)</p>	
<p>Key exhibitions include:</p> <ul style="list-style-type: none"> - Prospect 86, Frankfurt Kunstverein, 1986 - British Art. Künstler Haus Vienna, 1986 - 7th International Small Sculpture Exhibition, Budapest, 1987 - Diane Brown Gallery 1987 	<p>Aphrodite Debased is part of a group of works that utilised the idea of a box, such as <i>The Room As A Box</i>, 1985 exhibited at Louisiana Museum, Denmark in 1986 <i>9 Artists From Great Britain</i>. This show together with Prospect 86 were hugely instrumental in situating Allington within the context of New British Sculpture movement. (Room With a Box is also featured in the Artist's Estate Archive PDF included).</p>
If Yes, please attach them.	

7. Reason for not accepting object

Please circle all reasons:

Object falls outside the museum's collection policy	Item is deteriorated or damaged beyond the museum's ability to repair
Duplicate item/other examples in collection	Uncontextualised or unprovenanced object
Museum cannot provide adequate storage space, care or curation	Donor cannot demonstrate legal ownership
No evidence of legal exportation	Not sufficient background records (eg excavation records)
Additional notes on reason for not acquiring object:	

8. Consultation and Sign-off: UCL Culture Curator/Museum Manager

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



9. Consultation and Sign-off: UCL Culture Conservator

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

Conservators will have access to the sculpture when it arrives to UCL on the 1st July.

Signature of Conservator:

Date:

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

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

Signature of Chair of UCL Culture CAG:

Date:

The UCL Culture CAG **rejects** this application for acquisition for the following reasons:

Signature of Chair of UCL Culture CAG:

Date:

11. 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:

12. Enacting and documenting the acquisition process.

Choose from one of the following methods of acquisition and tick off each of the recommended steps listed.

Any documentation, e.g. correspondence, terms and conditions, transfer of title and entry forms, export licence/permits, sellers invoice or customs documentation 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.

Bequest

- ☐ A legal copy of the relevant section of the will
- ☐ Agree terms and conditions of the agreement of the executor (signature confirming transfer of title). Ideally, the organisation should obtain a legal copy of the full will
- ☐ Arrange for the transport of the object(s) and enact the transfer
- ☐ Ensure a UCL Culture recipient signs a museum entry form

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

- ☐ The signed offer of an object from the donor, including any terms specified - although any gift with attached conditions is strongly discouraged. (A signature confirming transfer of title is preferable, although a signed entry form would give evidence of the reason for deposit where a gift was intended.)
- ☐ 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).
- ☐ The signed acceptance of the object by the organisation, including any agreed terms. Information about all gifts must be accessible by donor name
- ☐ Arrange for the transport of the object(s) and enact the transfer
- ☐ Ensure transfer of legal title
- ☐ Ensure the recipient signs a museum entry form

Field Collection

- ☐ A reference to collection site and other field collection information

- ☐ Evidence of right of title as appropriate
- ☐ Evidence of internal and external justification for the collecting
- ☐ Proof that the collecting is both legal and licit
- ☐ Evidence of external responsibilities i.e. compliance with Memoranda of Understanding between the organisation and other organisations/countries/governments
- ☐ Evidence of CITES (The 'Washington' Convention on International Trade in Endangered Species of Wild Fauna and Flora) plus export and import permits where applicable
- ☐ Arrange for the transport of the object(s) and enact the return
- ☐ Ensure transfer of legal title
- ☐ Ensure the recipient signs a museum entry form

Purchase

- ☐ A signed statement from vendors stating that they are the legal owners
- ☐ A signed statement of the provenance of the object (if known)
- ☐ If appropriate, agree terms and conditions of purchase (such as any potential future contact or access to the object(s), or the details and conditions of any grant aid received for the purchase Exchange)
- ☐ The original invoice and receipt identifying the goods purchased
- ☐ Arrange for the transport of the object(s) and enact the transfer
- ☐ Ensure transfer of title to the object for which exchange was made
- ☐ Ensure the legal owner/original collector signs a museum entry form for the object(s)

Treasure

- ☐ A record of the treasure inquest, including any expert report submitted as evidence.
- ☐ All original documents supporting title should be located in a secure fire proofed area as a core part of the long-term documentation about the collection
- ☐ Ensure transfer of legal title
- ☐ Ensure the purchaser signs a museum entry form

Transfer Copyright

- ☐ In all relevant cases establish and record the owner of the copyright and other rights associated with the object and its use.

4. Report by the [REDACTED], UCL Culture

Summary: This report updates the Committee on activity within the Engagement team Mar 2019 – June 2019

Action proposed to the Committee: To note the report

Author/Proponent: [REDACTED], [REDACTED]

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

1.1 In collaboration with the Global Engagement Office, the [REDACTED] presented to a delegation from Paris Sciences Lettres in May on the work of the Engagement team and the context of public engagement in the UK.

1.2 The Director of Engagement hosted a visit in April from [REDACTED], [REDACTED] [REDACTED] at the University of Melbourne, to discuss and compare strategic approaches to embedding public and community engagement across large and complex institutions.

1.3 In light of growing international interest in the work of the UCL Centre for Co-production in Health Research (from Toronto, British Columbia, Perth and Sydney), we will be exploring potential links in collaboration with the Global Engagement Office over academic year 19/20.

1.4 Members of the Evaluation team presented at the UK Evaluation Society Annual Evaluation Conference on their approach to embedding evaluation into our strategic work. They also contributed to a seminar looking at the future of the Research for All, an open-access, peer-reviewed journal focusing on research that involves universities and communities, services or industries working together and co-sponsored by the UCL Institute of Education and the National Co-ordinating Centre for Public Engagement (NCCPE).

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

2.1 With advice from [REDACTED] [REDACTED] the CHMC Public Engagement Sub-Committee membership has now been established (although there remain a few faculties without representation). Please see Annex A for details. Dates have been set for three meetings in academic year 19/20. The [REDACTED] [REDACTED] will meet with [REDACTED] (interim Chair) and [REDACTED] (Deputy Chair) this term to agree how the group will work over academic year 19/20 with a particular focus on development of the UCL Public and Community Engagement Strategy before updating sub-committee members on the plans.

2.2 The Provost's Public Engagement Awards 2018/19 were celebrated in style on 15 May. Seven awards were presented with good representation across career stages, Schools and Faculties. (see Annex B for full details and watch films about each awardee at the link below).



https://www.youtube.com/watch?v=1TUsffl6D00&list=PLmR-JZVheI8roMuf_gHxYLne9gSGO8GVC

2.3 The UCL Centre for Co-production in Health Research continues to go from strength to strength. With the support of [REDACTED], [REDACTED], we presented on 19 June to UCL SMT on the Centre's progress and asked for their input as advocates to help the Centre reach its full potential and develop a sustainable business model post September 2021 when its Wellcome Trust ISSF3 funding ends. The presentation was very well received and there was general recognition that the Centre could significantly aid UCL's status as a sector leader in co-production within research and aid the generation of health research with the potential to impact on a diverse society and address complex issues such as multi-morbidities. We have received 24 applications (double the last round) for our Phase 2 Pilot funding round (£10,000-15,000 per project) and will make awards, drawing on input from the growing coproduction network, by the end of June. Please see Annex C for a copy of the paper and PPT slides that went to UCL SMT.

2.4 The Community Engaged Learning Service – designed to support UCL staff to embed collaborations with local and global community organisations into their work - is up and running and has been successfully embedded as part of the PMAP process. [REDACTED], [REDACTED] [REDACTED] working across the Engagement Team and UCL Arena, is working closely to support the development of East curricula and also ran a workshop with Student Volunteering, bringing together Students, Teaching Fellows and Community Groups to co-design curriculum content.

2.5 The UCL Public Engagement Network has held two events; one with the Community Engaged Learning program entitled *Enhancing student experience through public engagement* and another

entitled *Teaming up – better research by working with partners* run by the SLMS Community of Engagers in collaboration with the UCL Centre for Co-Production.

2.6 In May, the Schools Engagement team ran a successful Year 8 Being Human summer school programme exploring the idea of what makes us human through the interrogation of museum objects and archives. Head of Schools Engagement has also been involved in running twilight sessions for teachers in collaboration with the Slade and the Institute of Making.

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

3.1 We delivered Train and Engage, our flagship postgraduate student focused training, via the Doctoral Skills Training Programme, March and April. 72 students attended (BEAMs 15, SLMS 44, SLASH 7, and IoE 6). We have had 10 applications for follow-on Train and Engage funding (max £1k) with awards to be made by the end of July.

3.2 In April, the P [REDACTED] worked with Culture colleagues to host an Edinburgh International Film Festival – Wellcome Funded Ideas Lab designed to encourage collaboration between UCL researchers and professional screenwriters, hosted at the Pathology Museum at the Royal Free Hospital.

3.3 UCL Culture contributed to this year's Festival of Culture event "Engage and Enrage" by funding and facilitating the collaboration between [REDACTED], [REDACTED] and cross-cultural theatre company ZU-UK. The event explored the changing face of women's participation in Brazilian politics in an evening of game-making sessions and interactivity against the landscape of politics in Latin America.

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 Engagement team is continuing to strengthen its links with Camden Council in a number of ways. The Evaluation Team, funded by a KEIF grant, is running a stand-alone version of the Evaluation Exchange to involve UCL researchers in the evaluation of on Camden Council's pilot Community Champions Programme. We are also exploring, in response to demand from Camden Council, the potential to undertake an evaluation of Camden Council's Citizens' Assembly taking place in autumn 2019 (focused on exploring participative and democratic processes in relation to sustainability).

The overarching goal for this evaluation exercise will be to evaluate the processes and impacts of the Citizens' Assembly, and create an evidence base for learning.

4.3 Community Engagement Seed Fund: Future Living Institute

The Community Engagement team funded 4 projects (max £4k) aimed at catalysing relationships with East London community partners and entities from the Future Living Institute. Please see Annex D for details. The team is providing ongoing support for the projects which run from now until September 2019.

4.4 Trellis: Growing Community University Partnerships

The Community Engagement East team is leading on Trellis, 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. A key element has been the awarding of four commissions for the Trellis artist/researcher partnerships. These four groups will work together to create art works that will be displayed on the QEOP on October 2019 (likely to be 18-27th).

- [REDACTED] (Bartlett School of Architecture)
- [REDACTED] (Bartlett School of Planning)
- [REDACTED] (Dept of Electrical and Electronic Engineering)
- [REDACTED] (Bartlett Centre for Advanced Spatial Analysis)

Annex D contains full funded collaborative project details. There is a news announcement and more details on the UCL East site <https://www.ucl.ac.uk/ucl-east/news/2019/jun/four-artistresearcher-commissions-announced> and a video explaining the project and the commissions in more detail <https://www.youtube.com/watch?v=rxeyYbjwF8g&list=PLmR-JZVheI8pYvpYRwUVoYTbnLmSNt005&index=2>.

4.4 The Schools Engagement team has continued to build relationships with East London-based schools through delivery of East London secondary school workshops in Biorobotics with the Grant

Museum, Printmaking with UCL Art Museum (resulting in a high quality exhibition of the prints created shown in South Cloisters), and creative writing with the Petrie Museum, plus Maths in the Grant Museum. They have also led on a project entitled “Creating Aspirations” at George Mitchell school focused on making a museum in school. Ogden-funded also linked Hackney and Indonesian schools around conservation and Grant Museum. Please see a film produced with children introducing the museum <https://www.youtube.com/watch?v=YiMZiWpx7cU&feature=youtu.be>. The Head of Schools Engagement has also been working to help coordinate UCL-input into the LLDC summer school working with the V&A and UCL Anthropology.

[REDACTED]

[REDACTED]

[REDACTED]

4.6 UCL Culture is delivering “The Memory Safe” in collaboration with researchers from UCL CASA and east London based organisation Dash Arts as part of the Great Get Together event on QEOP on 23 June. The activity focuses on stories of the lost and found and inspired by a related UCL research project.

4.7 Supporting Community University Networking events:

For the last 5 years we have run a regular networking event in Newham called [Creating Connections East](#). This is an opportunity to start conversations between those inside and outside of the University around a series of themed conversations, followed up by more informal networking. In June, we piloted the first Creating Connections event based in Tower Hamlets in association with the UK2070 Commission and Oxford House (a Tower Hamlets-based arts organisation. We are also supporting the delivery of a number of knowledge exchange events through [the Trellis Programme](#). Each of these has a defined audience or partner and looks to start conversations which will then hopefully lead onto ongoing work. The two most recent events included: a) Making Community Buildings Work (the Bartlett Real Estate Institute brought together community building managers with academics to explore the important issues and difficulties that those responsible for community buildings face; b) Heritage Science Hackathon – SEAHA researchers brought together UCL and east London stakeholders to work on creatively solving issues faced by small-to-medium sized heritage institutions in east London. The two themes addressed were digitisation, and heritage science curation.

CHMC Public Engagement Sub-Committee representatives	Members
UCL Culture	
UCL Culture	
OVPR	
OVPESA	n/a - oversight through UCL Culture preferred
OVPA	
OVPE	
Professional Services (COO)	
Arts and Humanities	
Laws	
Institute of Education	
Social and Historical Studies	
Engineering	
Brain Sciences	tbc
Medical Sciences	tbc
Population Health Sciences	
Life Sciences	tbc
Mathematical and Physical Sciences	
Built Environment	
UCL East (Paola Lettieri)	
UCL Library	
UCL Library	
SSEES	
UCL CAM	

Provost's Public Engagement Awards Winners 2018/19

Community Engagement Award - Albert McEyeson Action Youth Boxing Intervention

Albert is the manager of Action Youth Boxing Intervention a Real-Talk programme which supports Camden-based young people at risk of, or who are already excluded from school to re-engage, through a combination of non-contact boxing training and rational emotive/cognitive behavioural therapy techniques. He has worked with UCL (specifically Charlotte Woodhead from Institute of Epidemiology & Health) to evidence the impact of the programme through a successful grant from the UCL Centre for Coproduction in Health Research as one of their pilot projects.

This project has encouraged the contribution of local young people who might not otherwise have got involved in UCL-related research. This includes local young people from black and minority ethnic groups, young people at risk of school exclusion, whose behaviour can be challenging or who have been involved in criminal behaviour, and/or young people who are experiencing social isolation and low self-esteem. As part of the pilot Albert coordinated and led three steering group meetings and six workshops with young people. At the end of the pilot project he co-produced a theory of change and a research plan that will be used to bid for additional research funding.

Albert has also been actively involved in additional UCL Centre for Coproduction activities which aimed to gather the learning around the coproduction process from the pilots and coproduce an evaluation framework for the Centre's work. Albert took part in these in his own time, bringing his perspective as a local community organisation leader and member of the local community.

Early Career Researcher Award

Dr Briony Hudson, Pathway and Marie Curie Palliative Care Research Department, Division of Psychiatry

Briony's research and public engagement activities are based around challenges faced by homeless people with advanced ill health. The engagement work has included developing and delivering training for people working in homeless hostels and health care professionals around palliative care alongside other researchers and the homelessness charities St Mungo's and Pathway. Additional funding from The Oak Foundation has now been secured to continue this work.

Briony also co-produced a video with homeless hostel staff and residents to share some of the challenges of being homeless and ill with health care providers which is used in the above training. She also led a successful bid to the UCL Knowledge Exchange and Innovation Fund to create a free to access website to host information and resources developed through the research. The website has received almost 7,000 views from around the world. Staff from homelessness services, hospices and a range of health care professionals are accessing the site.

Both the community of people with lived experience of homelessness and those supporting them have been engaged in all stages of her research, leading to research recommendations that have been then been embraced by said communities. This has had considerable impact on attitudes towards palliative care and support for homeless people. This work has contributed to the growing recognition of the issue in the media and UK Parliament

Established Career Award
Prof. Bob Mills, History of Art Department

Bob developed the Hide & Seek project, an innovative walking tour of Bloomsbury designed to throw light on the peoples and places that have contributed to the area's rich and diverse LGBTQ+ heritage. Bob devised the itinerary, format, content and publicity materials. He also recruited, coordinated and trained a group of LGBTQ volunteer guides to recount stories and anecdotes connected with specific locations along the route. The format proved very popular and the walks were a 'sell out' success, being reprised three times in 2018.

The walks started with a talk delivered by Bob where he reflected on UCL's own LGBTQ+ histories. Walkers were then issued with route maps, and set off on a 'queer' exploration of the neighbourhood. Walkers encountered a diversity of voices and perspectives on the tour and were encouraged to share their own stories. He is currently working with UCL Urban Laboratory to turn Hide & Seek into an audio tour with additional content, potentially also collaborating with Ramble London based in UCL Geography.

This project grew from Bob's significant and sustained public engagement in the field of LGBTQ histories and equalities. Highlights include organising Art + Activism: Queer and Feminist Visibilities, a conference featuring a line-up composed mainly of artists, performers, activists and curators; advising on a history display and trail at the British Museum; participating in the steering group for the 'Pride of Place' project on England's LGBTQ heritage, launched by Historic England; and giving numerous public talks at festivals and events programmes, several of which have been successful online (including the most watched UCL Lunch Hour Lecture on YouTube, with more than 1.2 million views to date.)

Institutional Leadership Award
Research For All team: Sandy Oliver (UCL Institute of Education), Pat Gordon-Smith (UCL IOE Press), Sophie Duncan (National Coordinating Centre for Public Engagement) & 30 international associate editors.

Research for All is an open-access peer-reviewed journal that 'has quickly established itself as one of the most highly regarded academic spaces on a global level for those involved in the co-creation of knowledge amongst university and community-based intellectuals' (Rajesh Tandon & Budd Hall, UNESCO Co-Chairs in Community-Based Research and Social Responsibility in Higher Education). It is a public engagement project in its own right, bringing together academics and communities from across the world to share expertise. Launched in 2017, it has published five issues (two per year) containing 70 articles, achieving over 11,000 article downloads. The editors are now receiving a steady stream of unsolicited contributions.

The journal publishes authors less often heard in academia, including partners in NGOs, theatre, local TV, commercial enterprises, NHS, museum and government, teachers in schools or further education, students, and freelance participation practitioners. Almost half of the published articles model academics and community partners writing together. Editorials explore synergies between knowledge held by academics and their community partners, to enhance the credibility of each to the other. The journal provides a focal point for debate and thinking about the challenges of designing, delivering and leading engaged research in any area of study, articulating the case for engaged scholarship and contributing to culture change.

Professional Services Staff Award
Anouchka Sterling, Institute of Cognitive Neuroscience

Anouchka was responsible for running the “Mind The Brain” event for the Institute of Cognitive Neuroscience on 12th May 2018, following on from the 2016 event. She conceived the event as an opportunity to showcase a diverse range of research in the Cognitive Neuroscience and related fields and to help embed Public Engagement at the Institute.

She was also responsible for the online promotion through social media and targeted online advertising which led to a sell-out. As the event was live-streamed she organised an online system to capture questions from the audience (both online and in the room) for the speakers during the panel discussion session, allowing for more open and interactive discussion with the audience. This was implemented following recommendations from the 2016 showcase. The event was recorded and is still available online.

Anouchka used the event to develop public engagement skills within the Institute. She worked with Masters students from the ICN and members of her professional services team to shape the day, select the speakers, set the topics and manage more practical issues such as setting up the web site, selling tickets, and helping with those last minute tasks on the day. This event has led to these staff members, both students and professional services to continue on their engagement journeys, many of whom have since taken part in additional public engagement opportunities in the institute.

Student Award, Helen Greaves, Pond Restoration Group, Department of Geography

Helen is the co-founder of the UCL Pond Restoration Research Group (PRRG) and the Norfolk Ponds Project (NPP), a partnership between UCL, Norfolk Farming & Wildlife Advisory Group, local farmers, and other interest groups. Her work centres on engagement of farmland pond restoration research.

Helen has been the NPP secretary since its initiation running over 20 events including several field-based farm pond restoration workshops for farmers, agri-environment & conservation professionals, the local community and school children (which involved Helen dressing up as a frog and arranging innovative pond games in the farm yard). The farm pond workshop events have typically taken place at the NPP’s demonstration pond landscape in Briston, Norfolk. These events allow for both formal and informal engagement opportunities. In addition she has also been instrumental in organising pond restoration events aimed at local volunteers, resulting in some 50 ponds being restored; leading to huge measured biodiversity benefits. She has also given advice to many farmers via phone calls, e-mails and field visits.

To add to her public engagement portfolio, in 2016, Helen conceived, applied for and was awarded a British Ecological Society project called the “Great Twin Pond Dig” which twinned small groups of citizen scientists in a Norfolk village with a Lancashire village. Both groups of locals are monitoring ponds in their respective villages before and after restoration. In each case citizen scientists have helped to restore their own village ponds. They have taken part in Bioblitz days where UCL and local natural history experts have gathered to record as many species as possible. These events have enabling much knowledge-transfer and learning about pond biology.

Team Award

Dr Lena Ciric (Civil Environmental and Geomatic Engineering) & Dr Tse-Hui Teh (The Bartlett School of Planning)

Lena and Tse-Hui have been working together for a number of years to engage the public around the topic of sustainable sanitation. Their work started in 2016 when they collaborated with a number of London allotment societies who had installed composting dry toilets. During this project they worked with the allotmenters to better understand their motivations and concerns about the composting toilets. Since then, they have showcased their work to the public through a series of events including workshops at UCL and the Bethnal Green Nature Reserve.

They are now working with Spitalfields City Farm where they have run a number of workshops with different groups (including city professionals, the local Bangladeshi community, teenagers who have been excluded from education and primary school children) to better understand views on composting toilets. Together with the farm, they have installed a composting toilet on site and used what they learned from the workshops to design artwork inside the composting toilet cubicle. The artwork will serve to engage with toilet users about the nutrient cycle and more sustainable sanitation solutions in the urban setting. The toilet is now open to the public and their work will continue by gathering opinions from toilet users as well as making measurements of the compost quality and feeding these back to both the farm and the public.

The evolution of their work is evidence of their commitment to public engagement as a two-way process. Lena and Hui continue to gather data and develop research publications from these collaborations. The projects provide data and interdisciplinary case studies of sustainable sanitation, which is a global challenge for cities.

Appendix 1: UCL SMT Meeting 19 June

UCL Centre for Co-production in Health Research – Internal Relationships Map

BEAMS

Key
Established internal relationships
Possible areas to progress further with in the near future

Engineering Exchange

Department of Medical Physics and Biomedical Engineering
Wellcome/EPSRC Centre for Interventional and Surgical Sciences (WEISS)

Urban Lab

Institute for Innovation & Public Purpose –

EXCITES – Extreme Citizen Science (Dept. of Geography)

Dept. of Science, Technology, Engineering and Public Policy

Dept. of Science & Technology Studies
SISCODE EU co-creation project

Research Co-ordination Office

SLASH & IOE

Social Science Research Unit –

Centre for Research into Autism Education (CRAE)

Department of Information Studies

Research for All

Research Development Team

Other collaborations
Collaborations for Leadership in
Applied Health Research and Care
(CLAHRCs)
North Thames and Northwest London

UCL East
Global Disability
Innovation Hub

Biomedical Research Centres (BRCs)
UCLH
Moorfields
GOSH
UCL Partners

SLMS

Institute of Mental Health
Dementia Research Institute

School of the Health of the Public (SHOP)

Research Co-ordination Office

Medical School(Appointed contact person to liaise with us)

Collaborative Centre for Inclusion Health –

Department of Primary Care and Population Health (PCPH) - Researcher in Residence

Dept. Applied health Research (DAHR)

School of Pharmacy
Behavioural Pharmacy

Centre for Behaviour Change

Institute Health Informatics
About ME

Eastman Dental Institute

Africa Health Research Institute (AHRI)

Institute of Health Equity –

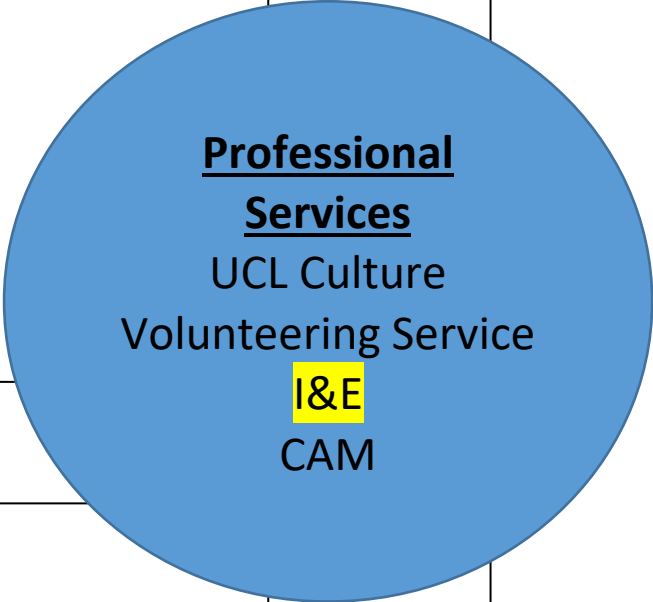
Division of Psychiatry
Service Users Research Forum (SURF)

Institute Child Health
Population Policy & Practice

Evidence Based Practice Unit (EBPU)
Child Outcomes Research Consortium (CORC)

Wellcome Trust Centre for Neuroimaging
Sainsbury Wellcome Centre for Neural Circuits and Behaviour

UCL Wellbeing



PAPER NUMBER 1: UCL SMT Meeting – 19 June 2019

UCL Centre for Co-production in Health Research

Executive Summary: This paper seeks to share with UCL Senior Management Team our progress to date and plans for the development of the UCL Centre for Co-production in Health Research. It asks for guidance and support in taking the project from a small self-contained initiative to a scaled up, integrated and embedded programme within SLMS and UCL more widely.

Action proposed to the Committee: The paper seeks support and advocacy from the UCL Senior Management Team for institutional level commitment to working towards a sustainable model for the future of the UCL Centre for Co-production in Health Research. To take this project from small and self-contained to sector leading, scaled up, integrated and embedded across SLMS (and other UCL schools over time) and to gain recognition for co-production as a valid way of working when conducting research.

Authors: [REDACTED], [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

1.0 Where does the project originate from?

UCL Culture's Engagement team and colleagues in SLMS are working in collaboration, in line with both the UCL Public Engagement Strategy and SLMS PPI frameworks, to develop the UCL Centre for Co-production in Health Research, the first of its kind nationally. The work, funded by the Wellcome Trust Institutional Strategic Support Fund (ISSF3) (£510,000) is developing innovative approaches to involving a diverse range of people in research design, particularly seldom listened to voices. The Centre work is closely aligned to the increasing focus of Government, funders, communities and researchers on co-production as a way of addressing current and future health and social care challenges. For example, the Nature journal recently had a special edition on co-production¹.

2.0 What have we done so far?

A group of patients, carers, members of the local community, researchers, professional services staff and healthcare practitioners are working together to make decisions collaboratively to ensure that the end result is a Centre that works for everyone. The development work to date has involved over 150 collaborators, we have funded four pilot projects and supported a fifth pilot (funded directly by Moorfields BRC) to learn about what works and what doesn't in relation to co-production. We are currently reviewing applications for a second phase of pilot projects to run from July 2019 to February 2020 with funding in the region of £10,000-15,000.

We have also co-created an evaluation framework and strategy, training course and supporting resources for the Centre. A significant amount of partnership work is already ongoing with the

¹ Nature Special Edition: Co-production <https://www.nature.com/collections/nngkvnytr1>

INVOLVE / NIHR (production of a guidance document, a series of webinars, 2 conferences), the BRCs (delivering various workshops, a pilot project collaboration), NIHR CLAHRC North Thames (sharing of learning) and UCL Partners (work with their patient involvement group, production of an infographic).

In addition, we are working with other national organisations (Co-production Wales and Scotland, Co-create, Co-creating Welfare, Social Care Institute of Excellence and more), local community organisations (in Somers Town, Camden and beyond) and across SLMS and UCL more widely. A few examples of the many internal partnerships (see Appendix 1 for full details) include the SISCODE EU Co-creation Project, Collaborative Centre for Inclusion Health, Social Development in Practice Unit, Medical School, Eastman Dental Institute, Division of Psychiatry, IOE Centre for Autism Education).

3.0 What is next for the Centre?

The plan is to formally launch the Centre in mid to late-2020 having secured significant funding and or partnerships to ensure the sustainability of the Centre in the long-term. See Appendix 1 (Relationship Diagram) which outlines our current internal relationship development work and future plans.

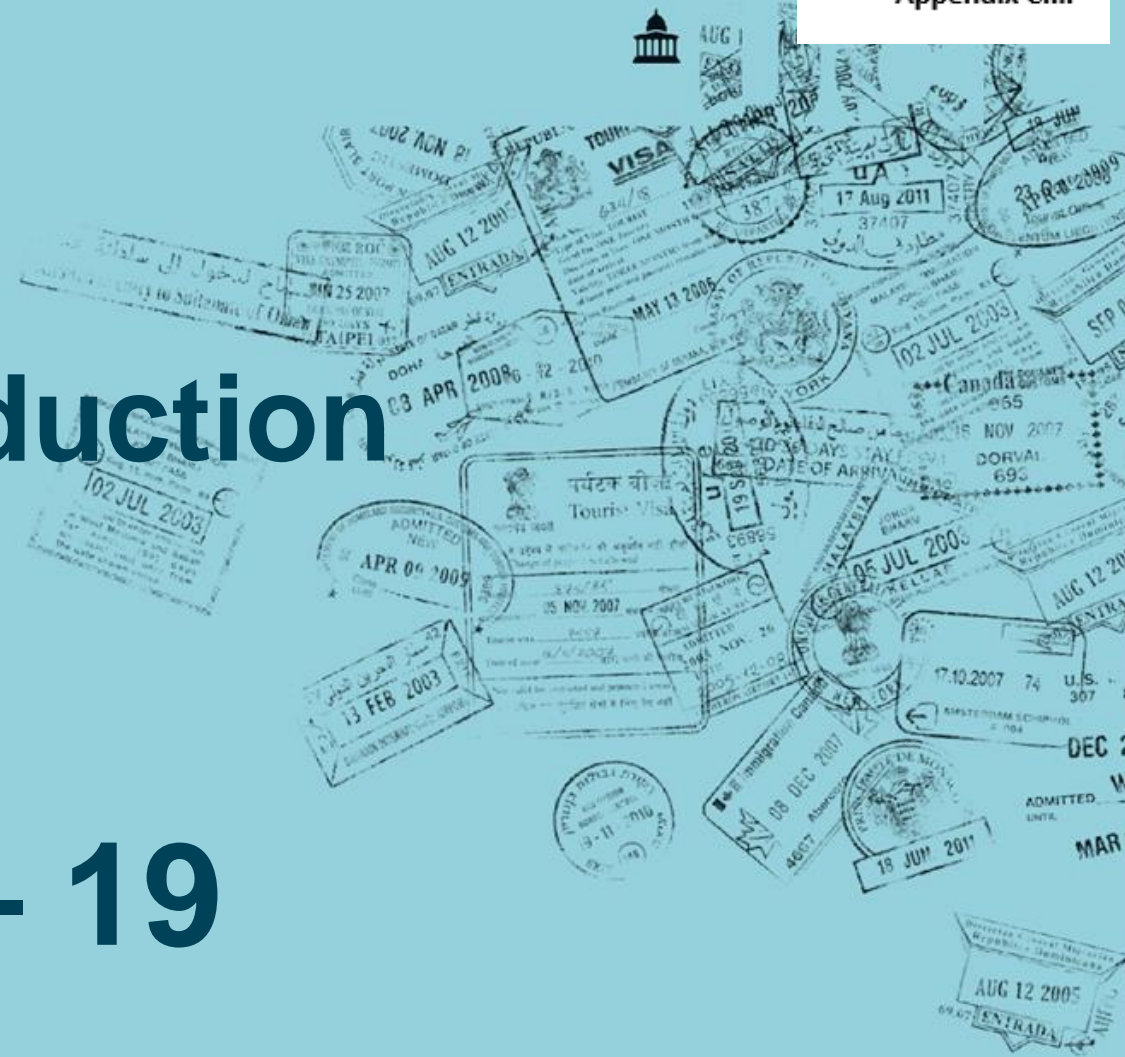
4.0 Recommendations to the Senior Management Team

Our request of the Senior Management Team is that you:

- Advocate for UCL Centre for Co-production in Health Research
- Consider what role the Centre could play in Major Research initiatives?
- Encourage research grant applicants to name the Centre as co-investigators/co-applicants

UCL Centre for Co-production in Health Research

UCL SMT Meeting – 19 June 2019

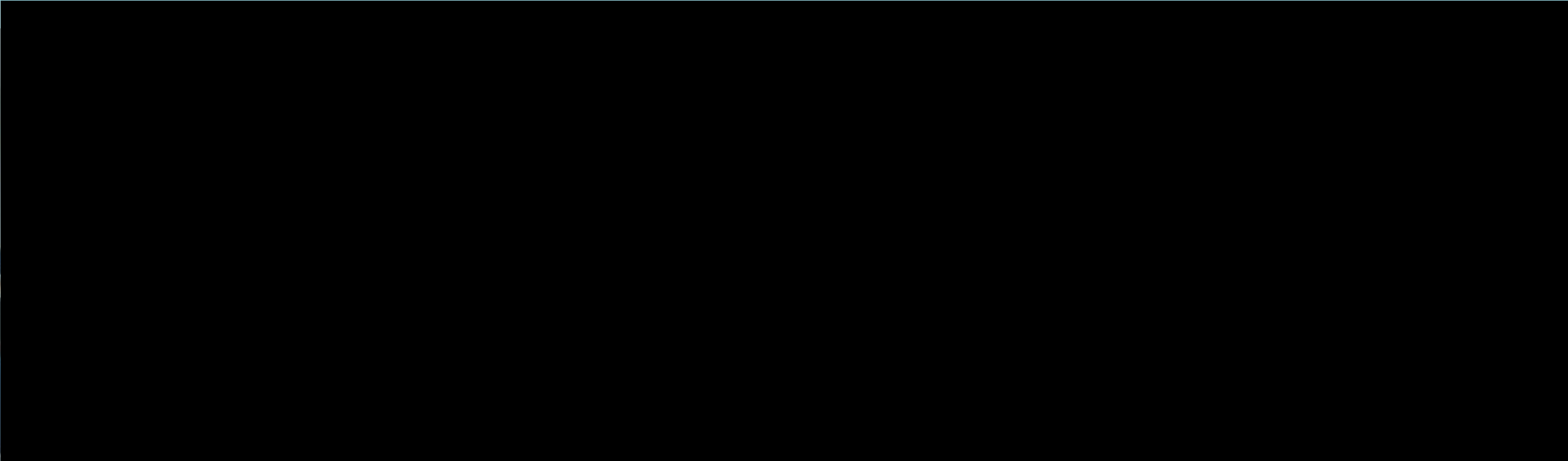


Government Chief Scientist, Dr Patrick Vallance (former Head of Medicine at UCL)

When he appeared before the Lords Science & Technology Committee on 19 June 2018 he said:

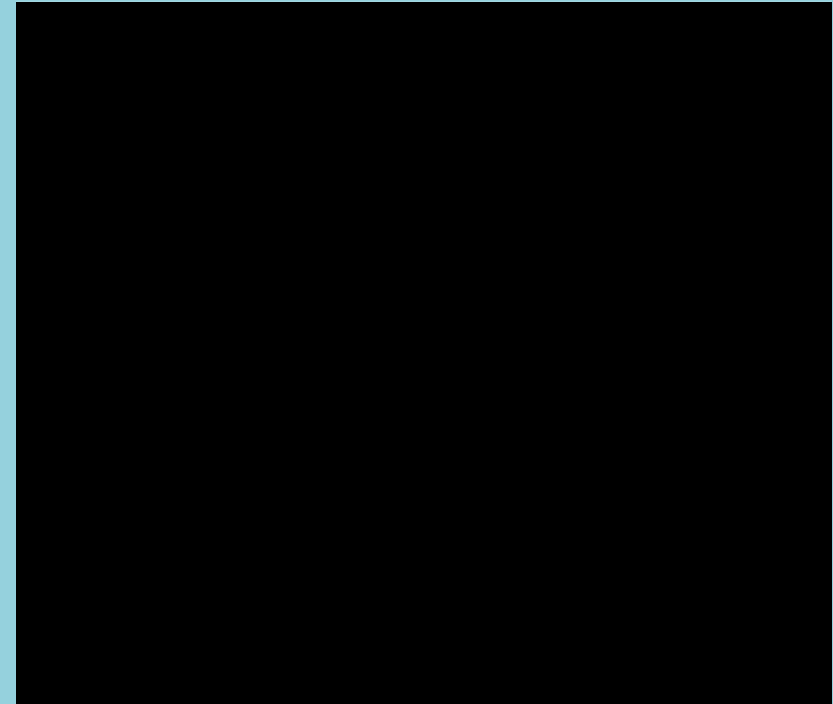
“It is incredibly important that science is not seen as separate and done only in laboratories by people wearing white coats but is seen as relating to everyday life and where citizens can think of themselves as both participators in science and demanders of science”.

How can UCL ensure that its world leading health research relates to the everyday lives of a diverse society?



Inclusiveness – founding principle of UCL (1826)

- Education in England for the first time to students of any race, class or religion and women (1878)
- This commitment extends to our public and community engagement today
- **UCL Centre for Co-production** engages with diverse groups in society and uses methods that allow these groups to truly inform our research and teaching. This results in:
 - Greater positive societal impact
 - Ability to tackle complex challenges e.g. multi-morbidities, use of technology, homelessness



UCL Centre for Co-production in Health Research

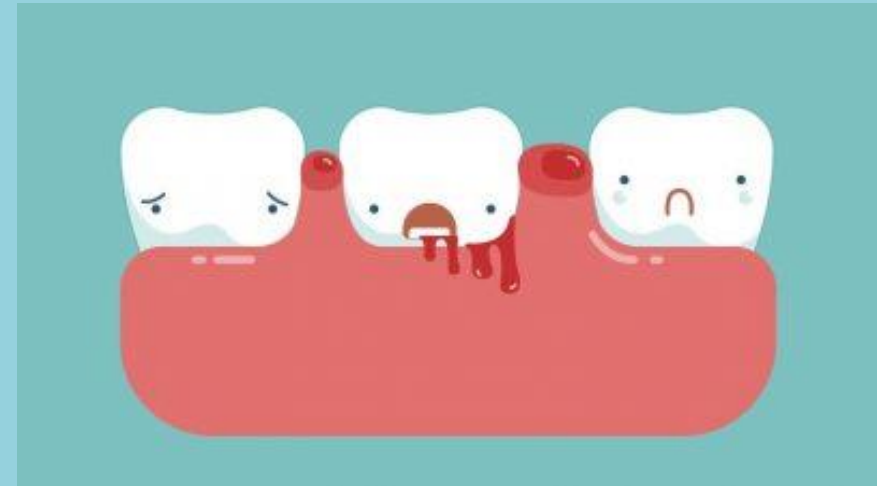
- Wellcome Trust ISSF3 funded 2016 – 2021
- Over 150 collaborators to date
- National (universities, projects) & international interest (Toronto, BC, Perth and Sydney)

Pilot:

[Redacted text]

[Redacted text]

[Redacted text]



Centre Pilot projects

£5000 funding – Phase 1 Pilots Sept 2018 – Dec 2018

- **Young people at risk** in Somers Town, Kings Cross
- **Uncommon cancers**, support at diagnosis
- Communication challenges of **those with hearing loss**
- Bleeding gums, diabetes and heart disease
- **Young people and sight loss**
(Moorfields BRC funded)

- 3-5 Phase 2 Pilots to be funded
Jul 2019 – Feb 2020
(£10,000-15,000)



Funding strategy

Proposed business model – multiple methods

- Centre included in **grant proposal development** & subsequent work if awarded
- **Additional grant funding** through Wellcome and others
- Key **partners** – internal and external
- **Consultancy** arm

Partnerships – impact & sustainability

Natural alliance with:

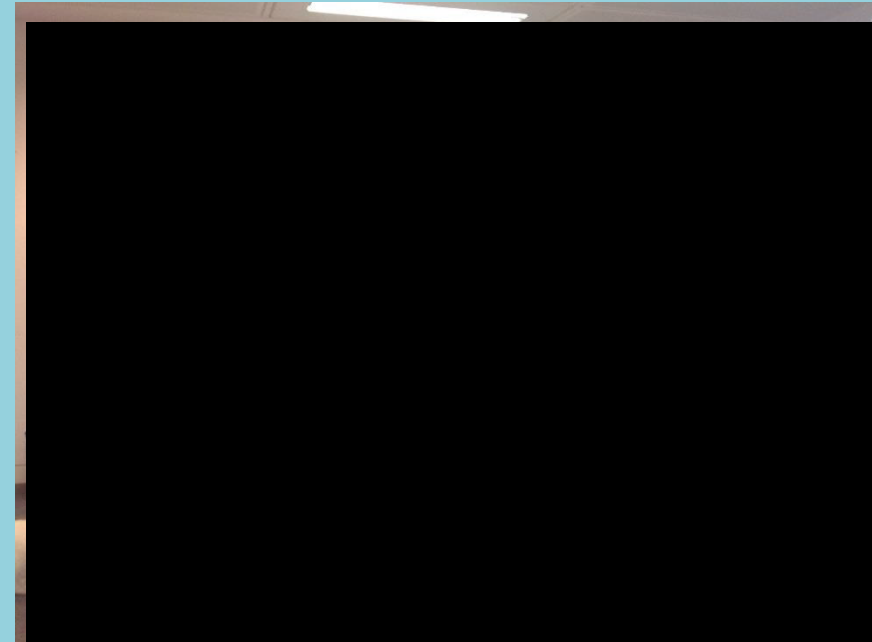
- Collaborative Centre for Inclusion Health [REDACTED]
 - Dementia Research Institute
 - Institute Mental Health
 - School for the Health of the Public
-
- NIHR
 - English Co-production Network
 - NHSX



See Appendix 1 -
the Relationships
diagram

How can SMT act as advocates for the UCL Centre for Co-production in Health Research?

- UKRI research councils are increasingly calling for co-production
- Consider what role the Centre could play in Major Research initiatives?
- Encourage research grant applicants to name us as co-investigators/co-applicants



Community Engagement Seed Fund: Future Living Institute funded projects

SOAR: Schools Outreach in Autonomy and Robotics

The project will seek to develop a working relationship with East London Science School by delivering a series of workshops around sensing and robotics which look at exploring pollution and weather monitoring. These will be designed to develop key skills in the young people involved and in broadening horizons. This will support the enrichment agenda of the school

Slade School Pop-up

The Slade school of art will be looking to partner with organisation in east London to create a pop-up where it will prototype the space and teaching methodologies that it seeks to utilise in the Slade foundation course in art and making. The two week residency (14 days – two weeks or over three weeks to include weekends) will host artists, urbanists, scientists and engineers working with community groups, schools and families near to the Olympic park to enable and test the aims, strategies and learning that will be located at UCL East.

The Building Exploratory (The Groundbreakers: Exploring the Heritage of Queen Elizabeth Olympic Park)

This project will work with both the Senior BEEs (a group of people between 65 and 85 living in and around Hackney) and youth group in east London. This will host an expedition around the new heritage hotspots on the Groundbreakers trail to uncover hidden histories of the Queen Elizabeth Olympic Park (The Park). This will be followed by two half day workshops with several artists specialising in mapping techniques, which will enable participants to collectively create their own story map, reflecting their experiences and memories of the area as part of an intergenerational dialogue.

Connected Environments-Nature Smart Cities 'Living Lab' workshops (title TBC)

The Nature-Smart Centre and Connected Environments at The Future Living Institute plan to understand how to build and deploy new sensor technology to monitor and manage the environment by developing a 'Living Lab' in Queen Elizabeth Olympic Park (QEOP). However, there is a lack of knowledge of how these environmental data could be used to manage the environment in QEOP. The project will host a day long workshop with community members from QEOP to look at the environmental monitoring interests of the local community, how existing activities meet community needs and how monitoring interests change across the QEOP landscape. This will allow the entities to develop community links and plan future engagement activities that reflect the needs and cares of the local environment.

Trellis artist researcher collaborations funding awarded

We are excited to announce the four commissioned partnerships between UCL researchers and east London artists to be part of an exhibition on the Queen Elizabeth Olympic Park in October 2019. Funded by the Engineering and Physical Sciences Research Council (EPSRC) Trellis is a project exploring how to create opportunities for knowledge exchange between UCL researcher and east London artists.

All parties were part of a matchmaking event in December 2018, which brought together researchers from UCL and artists based in or linked to east London and nine partnerships were funded for initial project exploration.

Lucy Harrison (artist) working with Efstathia Kostopoulou (Bartlett School Architecture)

Lucy Harrison and Efstathia Kostopoulou are investigating the past industrial history of the Park and exploring how this can be made more visible in the present. Using archive research and oral history interviews they are mapping the site and the history of the industries that were previously there, focussing on liquids (oil, paint, perfume, and syrups) and using the waterways as a navigation. They will investigate the materials and processes themselves as well as the memories of those who experienced them. Their collaboration will result in interventions on the site which will bring these industries back to the surface.

Amanda Lwin (artist) working with Tse-Hui Teh (Bartlett School of Planning)

Dr. Tse-Hui Teh (Lecturer in Urban Design and Planning) and Dr. Lena Ciric (Senior Lecturer in Microbiology) are working with artist Amanda Lwin on a project that seeks to change people's feelings about urine. As a society we've forgotten that urine is an incredible, free source of nitrogen – pee is regarded as a waste product and flushed down the drain, along with litres of drinking-quality water. Rather than consuming fossil fuels (in the production of ammonia) to fertilise our fields, while wasting both water and urine, the project proposes ways to celebrate urine as a useful, natural product linking our bodies to fertility, water infrastructure and the landscape.

The project involves the production of watering cans that double as (female) urinals which are, over the summer, distributed to allotment holders and community garden volunteers in the boroughs that surround the Olympic Park. In the autumn, the participants in the project gather at the Park to witness their vessels being festooned on a frame, which converts into a water fountain. A kind of temporary water fountain that disappears after two weeks, as the participants retrieve their vessels. The artwork becomes an ephemeral celebration of water, so essential to our cities yet so strangely invisible.

'Beyond Sight Within Grasp' is a collaborative project developed by Tony Kenyon, Professor of Nanoelectronic & Nanophotonic Materials at UCL, and the artist David Rickard for 'Trellis Public Art'. Nanotechnology is a relatively new field of research that was first established in the 1980's following advances in microscope technologies. With one nanometre equal to one billionth of a metre, approximately 1/100,000 the width of a human hair, this remarkably small scale is considerably smaller than the wavelength of visible light. Therefore, things at a nanoscale are literally impossible to see with any optical microscope. Instead scientists build up images using a variety of tools such as the Atomic Force Microscopes (AFM) which measure movements in a very fine tip that gently hovers above, touches or taps the sample surface. Visualising matter at nanoscale is much like seeing in the dark, as we are all blind at this scale. For Trellis Public Art we will be working in collaboration with London Vision East to engage with the local visually impaired community to create a new art work which considers our relationship to nanotechnology, whilst inverting the visual dominance typically found within public art by engaging touch as a primary mode of sensory perception.

Alison Turnbull is a visual artist using found materials as starting points for the production of abstract paintings and drawings; Elsa Arcaute is a dancer and theoretical physicist working with processes in urban systems. Their collaboration is founded on a shared interest in pattern. Elsa studies the emergence of patterns from the perspective of complexity science and Alison uncovers the invisible from visual patterns. For this project, Alison is responding to Elsa's research into the fractal geometry of cities – London, in particular - in a series of drawings that become graphic scores; these, in turn, are interpreted through sound and movement. A process of conversion is taking place. Using methods of mapping, coding and transcription that, in very different ways, are common to both their practices, they are searching for means of transferring ideas from one realm to another.

Working with filmmaker Hugo Glendinning, this 'fractal' encounter between dance and drawing will be further explored in a film - or constellation of video sketches – in which London itself will have a leading role.

5.0 Report from the [REDACTED], 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], [REDACTED], UCL Culture

1 Business as Usual

1.1 These committee reports tend to focus on current strategic issues. I wanted to take the opportunity to remind the committee that the Operations Directorate manage a vast swathe of functions and delivery every day.

1.1.1 The Administration and Finance team continue to manage our budgetary and HR processes supporting work across the department.

1.1.2 The Venue Hire and Bookings Team have managed to increase their expected income at both forecast points in the year and have worked hard to develop business in the theatres and the museums, we recently took our first commercial payment for use of the paint frame for at least 25 years.

1.1.3 The Visitor Services team continue to ensure that our three public museums and two theatre spaces are open, safe and welcoming to our 100k+ visitors a year. The ticketing service has sold/issued tickets for many of our events and also for the Festival of Culture and other UCL events.

1.1.4 The Collections Management team continue to care for our collections, update policies, consider the safety and security of our objects and ensure that they are physically available during the teaching terms.

1.1.5 The Technical Theatre team have delivered a huge number of events in our theatre spaces ensuring safety and a professional output whilst also dealing with the task of identifying snags in the theatre.

1.2 It is a joy to work with this fantastic group of enthusiastic and capable professionals.

2 Estates Strategy

2.1 UCL is developing a new Estates Strategy. UCL Culture Operations colleagues have attended a number of events and discussions in order to raise the profile of the needs of our cultural assets as part of this process.

2.2 Of particular note are two areas:

2.2.1 Petrie Museum – we have at all points noted the wholly inappropriate building that this important collection is housed in (a former stables!). An appropriate building would increase the opportunities around teaching, research and public programme events as well as providing a more appropriate environment for the objects and a better visitor experience.

2.2.2 UCL Arts/Culture Centre – many universities with less important collections and lower specification theatre spaces achieve greater impact by co-locating their assets in a single arts or cultural centre. There is a huge opportunity around co-locating our public museums with the theatre spaces – this would provide operational efficiencies, but would also become a focus of UCL’s engagement with the local community and publics more widely. Simply put, Art/Culture centres are understood by the public and by creating a familiar facility, UCL research could then be disseminated in every output of the facility.

2.3 It should be noted that although we have raised these issues, the pressure on the estate in terms of both space and cost of development mean that we are competing with a myriad of other development proposals but the issues we have raised around the housing of the Petrie and the value that an Art/Culture Centre would deliver for UCL have been heard are presently included as options for the updated strategy.

3 2019-22 Budget

3.1 In March it was announced that the previously agreed budgets for 2019-20 onwards would be revised down as a result of pressure on the faculty contributions and the need to generate a surplus on budget. A process was run which considered options for cuts and this led to percentages being agreed with each PS division. UCL Culture needed to cut just over 2%. This challenge was made more difficult by additional factors:

3.1.1

[REDACTED]
[REDACTED]
[REDACTED]

3.1.2 The vast majority of UCL Culture’s cost is permanent staff (around 75%) and reducing these would result in reduction of service/provision. This means that cuts like this disproportionately affect non-staff budgets.

3.2 The decisions that were made to meet the budget include:

- 3.2.1 Raising commercial income targets
- 3.2.2 Reducing various operational budgets across the department
- 3.2.3 Pausing the paid student engager scheme in the museums
- 3.2.4 Reducing the number of weeks allocated to research work (Performance Lab) in the theatre
- 3.2.5 Making many non-staffing budgets flat-cash (i.e. no inflation adjustment) for the next three years.

4 OBL

- 4.1 Our collections management team have continued to work with the academic group on the delivery of this project. The contractors are now on site and this incredibly high-spec space will be delivered in the Autumn.
- 4.2 Working with the academic community we have been identifying which objects need to move into the space.
- 4.3 [REDACTED] ensuring that the space will be appropriately managed in a way that will ensure the safety and security of the objects, the long-term stewardship of the space and that the needs of the academic community are at the heart of how the space works.

5 Research Ethics Review Policy

- 5.1 As part of this process (led by OVPR) the UCL Culture Collections Management team are considering any implications on Human Tissue. There was a UCL-wide policy on this (owned by UCL Museums) between 2007 and 2012.
- 5.2 This policy was discontinued in 2012, there is an opportunity to include this area in work being undertaken.
- 5.3 Discussion around this will be ongoing with CHMC updated as required.

6 NASA Archive and Regional Planetary Image Facility (RPIF)

- 6.1 This collection (the first established outside of the USA) has been at UCL since 1980. Until 2016 it was housed in a dedicated facility in Earth Sciences. It consists of images and 3D imaging equipment.
- 6.2 The collection was used in teaching (UCL and Birkbeck) and was also of cultural significance as a representation of the history of planetary exploration.

6.3 Following loss of the dedicated space the collection has been stored off-site (at a cost). A small selection are currently loaned to Birkbeck.

6.4 The collection (now entitled 'NASA Archive' will be based in the OBL facility from October 2019.

7 Collections Management Framework

7.1 Work has not progressed on this as much as had been hoped. The team responsible have been involved in delivering other project such as the OBL facility, Collections Management System upgrade and Collections Online.

7.2 The work around OBL and Collections online has highlighted the need for this work and also laid the groundwork so this can be developed in the future.

7.3 The Collections Management Team are undergoing a minor change in personnel and we expect this work to continue once the OBL facility is open.

8 Current projects.

8.1 A number of smaller projects have been worked on recently too including:

8.1.1 The Petrie office project has now delivered with staff back in the space.

8.1.2 A number of operations colleagues are involved in the DCMS/Wolfson funded project to deliver an updated Entrance gallery in the Petrie Museum

8.1.3 A new 'Collections Online' interface for the collections management system (allowing academics, students and the public to look up our collections objects from the live database) will launch over the summer.

8.1.4 We are deploying a new technical solution to assist us in venue management and booking.

[REDACTED], June 2019

6. Museums and Cultural Programmes

Summary: A report covering events and updates from the museums, Public Programming team and the Bloomsbury Theatre.

Action proposed to the Committee: For Information

Author/Proponent: [REDACTED], [REDACTED], UCL Culture

Museums and Cultural Programmes: Consolidated Report

As we are currently in an interregnum with regards to the Director Museums and Cultural Programmes and the Head of Collections for the Petrie roles I have asked the team to produce reports of activities in their respective areas. I am pleased to report that we will have interviewed a strong short list for the Director role by the time that we hold the Committee and we have successfully appointed [REDACTED] to [REDACTED].

I have not included a report for the Petrie but I can report that operations have continued to run smoothly albeit at a reduced level while we have been recruiting. The major activities that are reported relate to our public programmes as this has been a particularly busy and successful period for the team as you will read.

[REDACTED], [REDACTED]

Highlights from Public Programming, February to June 2019

Summary:

The first phase of the newly constituted Public Programming team has been a period of research and developmental thinking at the same time as some significant programme delivery, namely the reopening of the Bloomsbury Theatre and the launch of Performance Lab, our new model for presenting research through performance.

The current events programme has been analysed in the context of the new staffing structure and considerable ambition for the Public Programme going forward, uniting the Museums, Bloomsbury Theatre and wider site into an integrated public offer; the collections and unique buildings acting as both content generators and venues. Systems are being developed in tandem with the wider changes to streamline planning within UCL Culture.

The vision for Public Programming is to provide a reputationally significant cultural platform for broadcasting UCL's work in surprising, thought-provoking and entertaining ways. And in doing so, to support the research itself, creating a dynamic bridge between the university and a diversity of external communities. To achieve this, we have begun a renewed assessment of the enormous cultural potential provided by the context of UCL, setting the future tone of the department, building trust and furthering internal connections. Meeting external partners has been equally important to raise the profile of the programme and to ensure we will be able to attract artists and collaborators of an equal calibre to our academic teams.

Over 4 months UCL Culture Public Programmes have delivered 38 events, collaborated in detail with 124 UCL academics and involved an audience of 3,500.

Reopening the Bloomsbury Theatre, February 2019:

The official opening of the venue attracted interest and excitement and a large turnout from important internal and external stakeholders within a celebratory atmosphere. The evening needed to deliver on a number of levels which we successfully achieved through a stimulating and enjoyable event. The audience were taken from formal thanks and a ribbon-cutting, through a whole building tour involving 13 research-inspired artistic projects occupying dressing rooms, stairwells, front of house and back stage. The evening was curated to celebrate the architecture, highlight the technical facilities and set the tone for the future use of the space as a flexible and inspiring creative laboratory.

Artist Marcus Lyle revealed his collaboration with neuroscientist James Kilner, encouraging us to use our own pulse rate to generate an audio-visual experience drawing on Jeremy Bentham's writing; celebrated spoken word artist and UCL alumni Bridget Minamore performed a poem illustrating her experiences as a young person journeying to central London; Laura Wilson presented her meditative performance inspired by her work with conservators and the Petrie Museum's papyrus collection; dancer Saloni Serif duetted with a kinetic installation designed by MA students as part of the Design for Performance & Interaction course at UCL Bartlett's School of Architecture, and members of the student Opera, Jazz and hip-hop dance societies performed site-specifically.



Dancer with Kinetic Sculpture



Poet Bridget Minamore Performs



Shakespeare in the Dressing Rooms



Opera in the stairwell

Performance Lab, February – June 2019

We launched our new strand through a **symposium, 12 public performances and 4 work-in-progress sharings** exploring how live performance can animate research and how research can inspire art. We have been inundated by positive feedback about this programme and its potential to create a unique profile for UCL's work. **Audience figures were strong at 1,500 including 6 shows at 70% -100% sold out.** This was a particular achievement given the short lead in time and the fact that we were launching a new brand. TV, Radio, digital and print press coverage (led by Deborah Goodman PR) was especially impressive, with journalists excited by the innovative collaboration of exceptional artists with cutting edge academic research. Broadway World, London Live, The Stage, BBC Radio

London, The Upcoming, Opera Magazine featured the programme with significant items in The Guardian, Jewish Chronical, Observer, the Times of Israel and on BBC's the One Show.

Highlights from the programme that demonstrated different ways to present research in innovative, vivid and interactive ways included:

The Tsar Wants His Photograph Taken

UCL Hebrew and Jewish Studies with Composer/Translator Leo Doulton.

An extremely rare satirical opera by Kurt Weill presented by an orchestra and chorus of 30 drawing on the latest research into the cosmopolitan Jews who developed photographic techniques in the early twentieth century.

"I really enjoyed the evening – unexpectedly so. I liked the interaction between the experts and each other and the audience. I wouldn't be confident enough to ask a question myself but could learn from what others asked." Audience Member

file:///ad.ucl.ac.uk/GroupFolders/UCLCULTURE_M&CP/Marketing/2%20Press/Coverage/2018-19/Performance%20Lab%20May-June/Tsar%20Wants%20His%20Photograph%20Taken/Observer%20-%2028%20April%202019/Observer%20online.html

Deconstructing the Dream

Professor Antonia Hamilton, UCL Social Neuroscience Lab and Flute Theatre

Cutting edge brain-scanning techniques were demonstrated for the first time live on actors performing reimagined excerpts of Shakespeare's A Midsummer Night's Dream to explore the relationship between emotion and the brain. This work directly feeds into Flute Theatre's specialist techniques working with children with autism as well as advancing Professor Hamilton's research outcomes. <https://www.thestage.co.uk/opinion/2019/antonia-hamilton-were-going-to-wire-up-actors-brains-and-find-out-whats-going-on/>

Vigil

Helen Chatterjee, UCL Professor of Biology with theatre makers Mechanimal

Performer Tom Bailey inhabited the Grant Museum giving audiences a wild encounter with a selection of internationally threatened animals inspired by the museum's zoology collection and the International Union for the Conservation of Nature Red List.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]



Tom Bailey Performs Vigil in the Grant Museum

The Science of Laughter

Sophie Scott, UCL Professor of Cognitive Neuroscience and comedians Tim Key, Maawan Rizwan and Stuart Goldsmith.

The techniques used by comedians to generate laughter and control audience response were deconstructed through live comedy sets integrated with Sophie Scott's commentary giving insight into the multiple reasons why humans laugh. Live analysis of the audience's reaction fed back into the show. <https://www.theguardian.com/commentisfree/2019/apr/15/scientist-studying-laughter-funny-comedy>



Professor Sophie Scott and comedian Tim Key

Highlights from the Zoology and Science Collections, February – June 2019

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Highlights from the Grant Museum include involvement in two student exhibitions. In April, [REDACTED] installed objects from the Grant Museum in 'The Power of Colour' exhibition in the Leventis Gallery, created as part of the UCL Museum Studies MA. In May, the exhibition "Skulpture" opened. This was the result of a longstanding collaboration with the Slade School of Fine Art. Five student artists created artwork in response to the Grant Museum collections and had the opportunity to exhibit this in the museum space.

Collections highlights for the zoology collections include [REDACTED] hosting a Digital Humanities Masters student placement, [REDACTED] gained experience in curatorial and archiving work as part of his assessed course work and created over 400 digital scans of various archival material including our most precious documents – Robert Grant's handwritten specimen lists.

A major ongoing project in the Grant Museum is the assessment and redisplay of specimens stored in higher level cabinets. The results of this project will be more logical arrangement of specimens, better use of space in the museum, new and refreshed displays and the identification of specimens with untapped teaching and display potential. UCL PhD student [REDACTED] has been recruited as temporary Museum Project Assistant to work on this project alongside the rest of the team.

Highlights from the UCL Art Collection, February – June 2019

Research: A number of research visits have centred on the theme of Slade Women artists, inspired by multiple research-exhibitions *Prize & Prejudice* and *Disrupters and Innovators*, examples include:

- Katie McCabe, freelance writer and timeout editor, for Quadrille Books, about female artists, writers, musician and filmmakers who were overshadowed by more famous male partners. Chapter focus on Slade.
- Mengru Wu, a Phd candidate from China on the Heidelberg-Getty foundation dissertation workshop, writing a thesis on a modern Chinese female painter and researching the early history of the education of oil paintings for British women as part of a comparative study with modern China.

Teaching/Student experience: 300 students have experienced learning with the collections since February. UCL courses included: BASC, Institute of Archaeology – Museum Studies, Scandinavian Studies – Nordic Landscapes, Science and Technology Studies – Science, Art and Philosophy, Institute of Cardiovascular Science – Cardiovascular Diseases, Geography – Cultural and Historical Geography and externally Christie's Education, MSc Art Law & Business, highlights include:

- Collections Curatorship, MA Museum Studies with Art Museum curator.

■ [REDACTED]
[REDACTED]
[REDACTED]

Exhibitions and acquisitions:

Edward Allington: In pursuit of sculpture that launched UCL's Year of Sculpture in January attracted nearly 2000 visitors and has been well received in critical circles earning a stellar review in *Apollo Magazine*.

The exhibition presents the opportunity to acquire a seminal work by Edward Allington for the collection and receive a drawing as a donation (see acquisition proposal)

The exhibition has been so well received that we are extending it in term 1 to coincide with an Allington exhibition at Henry More Institute in Leeds. So successful has the curating of [REDACTED] [REDACTED] been that the HMI will be loaning from this exhibition and adopting the interpretation strategy that highlights the artist's voice. The exhibition at UCL will be refreshed with new work.

Witnessing Terror: French Revolutionary Prints, 1792-1794, due to run from January-June 2020.

R&D is underway for this exhibition that draws on a significant collection of around 600 visual satires, gifted to UCL by Emeritus [REDACTED] and acquired through the Cultural Gift Scheme. The gift will be augmented as a result of this second exhibition that draws on this valuable collection.

It is linked to two research projects at QMUL and UCL, funded respectively by the Leverhulme Trust and the British Academy and other printed images from this period in UCL's collection, supplemented by loans from private collections, the Wellcome Collection, and the Institute of Historical Research, among others.

We hope to include contemporary works by [REDACTED], an artist with a long-term preoccupation with the French Revolution, and the Terror in particular.

Two student placements accompany this project [REDACTED]
[REDACTED]

Highlights from Public Art and Exhibitions, February – June 2019

This has been an intensive and productive period for our commissioning and exhibition programming with a number of key highlights including, but not limited to, the opening of the New Student Centre and its two associated public artworks by Rachel Whiteread and Thomson and Craighead and the launch of the New Donor Wall.

The Student Centre artworks represent the first permanent contemporary art commissions for UCL and both commissioned where offered to Slade alumni and / or teaching staff at the Slade School of Fine Art. The works have been well received and teaching opportunities relating to the artworks are growing. The History of Art Conservation MA course have been to see the works and had a discussion with us about conservation issues around contemporary public art and [REDACTED] and [REDACTED] in term 2, 2020 will be developing a small number of talks and discussions around the issues of Ethics and Data Collection, Cultural Identity and Public Art and Digital Technologies.

We have also been able to programme a launch event and a free talk by Rachel Whiteread. This event on June 10th was well attended in the Bloomsbury Theatre and was supported by Tamar Garb and Briony Fer. The Launch event was attended by over 100 guests and the talk brought the theatre almost to capacity.

Dr Sarah Fortais' (Slade PhD graduate), work Donor Wall was launch with the appropriate pomp at the end of May. The work acknowledges the commitment of UCL's Circle of Benefactors. The work is now complete and installed in the Wilkins Terrace. The Donor Wall will continue to evolve as new benefactors join the Circle. The project has taken over 12 month to complete and for the artist has represented a period of intense activity as she personally cast the hands of each of the Donors. This came as a surprise to us all as we anticipated only 10% of the donors would want to particulate directly.

Technically the artwork, though it looks simple on the wall, was technically challenging and the team working with Sarah were tireless in their endeavour to work with UCL Culture to resolve the complexities.

Public Art elsewhere is flourishing with a strategy paper being prepared and submitted as part of the planning stage of the IoN/DRI. An Art Committee has now been established with senior representatives from IoN, DRI and UCLH forming the committee. This programme of work is now a priority area for development.

UCL East Public Art is under development and the first activities will include an annual programme of Artist in Residencies where students will be invited to work as part of the UCL East team. The artists appointed will be students from the Slade School of Fine Art. Priority commissions under development are an artist to work in collaboration with the architects for Pool Street and four residency commissions to be developed with the Academic Task Group. [REDACTED] also sits on the Living Landscape and Look and Feel Groups for UCL East.

As part of the work of the Public Art at UCL Culture there are ongoing small scale research projects including a partnership project for a temporary artwork with Co-Lab, artist [REDACTED] will be making a work exploring women making sculpture. An exhibition supported by the Art Museum and the Department of Art history will be created for the South Cloister alongside this exhibition.

[REDACTED] is developing an R& D project to explore intimate methods of recording and interpreting conversation between academics and researchers and individuals.

Public Art and Public Programming and Public Engagement are continuing to develop our programmes to ensure cross disciplinary work and shared visions which will be reflected heavily in delivery of UCL East and IoN/DIR.

Exhibitions

The exhibitions team, working alongside colleagues from across UCL Culture and other departments within UCL have delivered a programme of exhibitions and displays throughout the 'public realm' areas of UCL and within its museums also. The following are some of the exhibitions and displays which have been shown across UCL in the last four months:

February - Moving Objects – Stories of Displacement, Octagon Gallery

- The Queer Tapestry – LGBT History month, North Cloisters
- Education Awards - calls for submissions, South Cloisters – *a record number of submissions were received following the display within the South Cloisters

February/March

- The Scientist and the Firebrand – Behavioural Science and Health, North Cloisters

March/April

- Health Creatives, South Cloisters
- Make an Impression – Prints by East London Schools, North Cloisters

April/May

- Winners of the Education Awards

May/June

- Skullpture, Grant Museum of Zoology
- Migration Journeys: Gender, mobility, and settlement, North Cloisters

[REDACTED]
[REDACTED]
[REDACTED] The end of the 6 month internship culminated in the
production of the Make an Impression – Prints by East London Schools exhibition. [REDACTED]
[REDACTED]
[REDACTED]

Marketing and Communications

In February UCL Culture launched a major campaign to raise awareness of the new Performance Lab programme inside and outside the university, through media coverage, advertising and core UCL communications channels.

Working with an external PR agent, we secured national digital, print and broadcast coverage including BBC's *The One Show*, the *Observer*, the *Guardian* and Talk Radio as well as local coverage on BBC Radio London and London Live, and arts press such as *The Stage* and *Opera Magazine*.

Further national press coverage since February included features on the reopening of the Bloomsbury Theatre in *Arts Professional*, *The Stage* and a double-page spread in *Lighting & Sound International* magazine; a piece for BBC News Online about Dr Seirian Sumner's research into wasps, which was the subject of this year's annual lecture at the Grant Museum; and a glowing review of UCL Art Museum's current exhibition of works by Edward Allington in *Apollo Magazine*.

This year we also produced a series of promotional films about the winners of the 2019 Provost's Public Engagement Awards which were widely shared on social media by UCL departments and individual researchers: <https://bit.ly/2XrEGJH>

The latest edition of the What's On guide was published in April with 7,000 copies distributed across UCL and to cultural venues around London. We also launched the internal UCL Culture e-newsletter, which is sent directly to 126 Faculty Heads, Deans and VPs each term.

Marketing materials: What's On



What's On guides:

- two editions for spring and summer 2019
- print run of 7k each term
- 4.5k distributed to London cultural venues
- 2.5k distributed across UCL
- plus copies sent directly to Faculty Heads, Deans and VPs

Marketing materials: Performance and public art



Student Centre:

- fold-out leaflet complements two new artworks by Rachel Whiteread and Thomson & Craighead
- available at the Student Centre and at the launch event with the artists in June 2019

Bloomsbury Theatre:

- fold-out leaflet created for theatre reopening in February
- available at the theatre and UCL museums

Performance Lab flyer:

- promoting events in the Bloomsbury Theatre and Grant Museum of Zoology
- 5k distributed to London cultural venues
- 8k distributed across UCL
- 2k used for exit flyering at ten external events

Advertising campaign: Performance Lab



UCL Culture used a mixture of digital and print advertising to launch the new Performance Lab programme:

- Guardian Guide
- London Review of Books
- Time Out online
- Run Riot online
- Popbitch mailout
- OffWestEnd mailout

News about the programme was also advertised on social media and shared across UCL accounts.

Press coverage: Performance Lab



Performance Lab featured in high profile national newspapers, online and broadcast media.

Highlights included:

- The Science of Laughter in the Guardian, Talk Radio and BBC's The One Show
- The Tsar Wants His Photograph Taken in the Observer
- Positive reviews of The Tsar, MUSO and Deconstructing the Dream in The Upcoming
- Cities Imaginaries on BBC Radio London

Press coverage: Wider programme



UCL Culture featured in national newspapers, online and broadcast media. Highlights included:

- Reopening of the Bloomsbury Theatre in The Stage and Lighting & Sound International
- Grant Museum in the Evening Standard and The Biologist
- Ed Allington at UCL Art Museum in Apollo
- Dr Seirian Sumner's wasp research on BBC News Online, subject of this year's annual lecture at the Grant Museum

Plus recommendations by the Londonist for the Petrie Museum, Grant Museum and Portrait of Jeremy Bentham by artist Marcus Lyall.

UCL Culture e-newsletter



Welcome to the first UCL Culture newsletter, which we will be publishing every term. Our aim is to share some of the highlights of the work made possible by the UCL Culture team. We'll include some of our 'big stories' but we also want to share some of the less well-known, but equally important aspects of what we do.

We hope you'll join us at one or two of our forthcoming events and exhibitions over the summer. Look out for our new What's on guide for more details.

Simon Carr
Executive Director

UCL Culture highlights



New internal e-newsletter:

- two editions distributed spring / summer 2019
- featuring news from three directorates, from Bloomsbury Theatre opening to Trellis in east London
- sent directly to 126 Faculty Heads, Deans and VPs

Audience development



Public audience evaluation launched in January 2019, devised with The Audience Agency and delivered by MVSAs and volunteers.

Wider UCL Culture staff took part in the second audience development workshops in March and May 2019.

More than 550 surveys completed so far.

Visitor data is available online via Audience Finder: <https://audiencefinder.org/>