

Speakers' bio and abstracts

Mark Carnall

Title

Inside the black box: the Grant Museum at UCL.

Abstract

As a UK university, zoological collection the Grant Museum has a number of roles within a variety of contexts. With a clear strategy, transparency and flexible approach the museum has been successful in engaging with multiple target audiences and key stakeholders at the same time. This paper looks at the UK context the museum is operating in and the museum and wider UCL departmental approach to meeting the challenges of being a successful hybrid museum.

Biography

<http://www.ucl.ac.uk/museums/about-us/staff-profiles/carnall>

Suggested Reading

These are a selection of articles that articulate why we did what we did and the context in which we did them as well as some of the examples of how we use our position to advocate sector wide change or thought.

Articles

Carnall, M., Ashby J. and Ross, C (2013) Natural history museums as provocateurs for dialogue and debate. *Museum Management and Curatorship*. (Available [here](#))

Ashby, J. 2012: How Museums can Support Higher Education: Engaging Universities with Museums. **NatSCA News** - The Journal of the Natural Sciences Collections Association: 23

Ashby, J. 2011: Order from Chaos: The new Grant Museum of Zoology, University College London. **NatSCA News** - The Journal of the Natural Sciences Collections Association: 21

Carnall, M. A. McEnroe, N (2011) Relocating the Grant Museum of Zoology and Comparative Anatomy, UCL. *Collections A Journal for Museum and Archives Professionals*: Volume 7 Number 2 Pages 123-144

MacDonald, S. & Ashby, J. 2011: Campus Treasures. **Nature**: 471, 164–165 (Available [here](#))

Blog Posts/Websites

Social media and the museum: integrated social media at the Grant Museum. Social Media Knowledge Exchange. [Blog here](#)

Culture 24 2011 Appeasing ethical karma: A look at the new home of the Grant Museum of Zoology. [Article here](#)

Katja Lindqvist

Redefining the museum as experience and service

The speech will address issues relating to the increasing political and economic demands on museums to show “value for money” to their stakeholders. Although cultural experiences are increasing in numbers, many museums struggle with redefining their experiences and services offered to fit an increasingly mediated and consumption-oriented society. In a cultural policy context where public subsidies are seen as a sign of weakness and dependence, how can museums redefine their societal function as places of education, joy and experiences? Without delivering any quick fixes, possibilities will be explored.

Katja Lindqvist, PhD, is Associate Senior Lecturer at the Department of Service Management, Lund University. She wrote her doctoral dissertation on the realization of exhibitions, and conducts research on artists as entrepreneurs and on the governance of the arts and culture. She was a founding member of the board of the International Curatorial Master’s programme at Stockholm University running since 2003.

Suggested reading for doctoral candidates:

Lindqvist, Katja (2012) Museum finances: challenges beyond economic crises. *Museum Management and Curatorship*, 27(1), 1-15.

Possibly also:

Lindqvist, Katja (2012) Effects of Public Sector Reforms on the Management of Cultural Organizations in Europe. *International Studies of Management & Organization*, 42(2), 9-28.

Gayle McPherson

Professor Gayle McPherson holds a Chair in Events and Cultural Policy within the School of Creative and Cultural Industries at the University of the West of Scotland (UWS). Her research interests revolve around the interventions of the local and national state in events and festivity of all types and the social and cultural impacts of events on communities. She was cultural advisor to the Glasgow Commonwealth Games 2014 bid team and conducted the major piece of UK research on charging in museums 'To charge or not to charge for the Museums and Galleries Commission. She has just finished the Evaluation and Impact of London's 2012 Cultural Programme in Scotland for Creative Scotland. She was on the Board of Creative Scotland for 2 years and currently sits on the board of 2 arts and cultural organizations.

She has published widely in the events, culture, museums and festivals area as well as Mega-events, including: as a co-editor 'Research themes in Events' (2013), Cabi; as co-author of Capturing the Cultural Olympiad in Scotland: The case for multi-criteria analysis' (2013); 'Policy Pragmatism: Qatar and the Global Events circuit' (2012); Mega-Events: Neoliberalized Vehicle or Opportunity for Strategic Global Leadership (2012); Event Policy: From Theory to Strategy' with Routledge (2011) and as a co-editor of *National Days: Constructing and Celebrating National Identity*, Palgrave MacMillan (2009)

Consuming the Museum: the digital visitor experience

This keynote paper problematises the role of museums and the experiences of their users in the early 21st century. It starts by subverting the primacy of the object at the heart of the museum function and, considers an alternative possibility; i.e., that the experience of the visitor has become the key responsibility of those working in museums. By contextualising the concepts of production, consumption, regulation and reproduction in the sector, it argues that education and entertainment are not now the uneasy bedfellows that they may have been considered in the late 20th and the early 21st centuries. In this regard, it suggests that a contemporary museum can offer visitors the chance to embrace culture through the lens of augmented reality, digital engagement and instant feedback. To the extent that this contemporary visitor is engaged in the production of their own experience and can control the space and time elements of their 'visit', it will explore the implications for state intervention, museum professionals, cultural policy makers and visitor managers. As users increasingly embrace digital connection the paper will propose possible models of the museum of the future.

Pia Bech Mathiesen

Universe – sjov leg og læring

Oplevelsesparken Universe er en ægte hybrid – en blanding mellem en forlystelsespark og et Science center. Universes formål er at begejstre børn og unge, for naturvidenskab, teknologi og iværksætterier.

Pia vil i sin præsentation, fortælle om hvordan Universe tager det bedste fra forlystelsesparker og blander med det bedste fra Science centre, for derved bedst muligt at kunne opfylde Universes formål.

Pia er uddannet arkitekt med speciale i Industriel design fra Kunstakademiets arkitektskole, og har en HD i Organisation fra CBS.

Hun var med til at opbygge Experimentarium, hvor hun var Design- og produktionschef. Pia var i mange år Designchef i DSB, hvor hun siden blev CSR chef. I april 2011 blev Pia direktør for Danfoss Universe, der i foråret 2013 blev omdannet til en selvstændig fond, med et almennyttigt formål, og som driver oplevelsesparken Universe.

Pia sidder i bestyrelsen for Designskolen i Kolding, Design Museum Danmark og Dansk Design Råd.