

PIPPA LACEY, SEB FALK, AARON JAFFER, ALANA JELINEK

University of Cambridge Museums

## *Connecting with Collections: Research Internships promoting closer collaboration between University Museums*

### ABSTRACT

During 2013, the University of Cambridge Museums (UCM) introduced an innovative research internship initiative aimed at early career academic researchers. The Connecting with Collections (CwC) scheme offered six interns from British universities the opportunity to gain hands-on museum experience, while working independently on individual research projects within the collections of the UCM consortium.

This paper presents: 1. An Overview of Connecting with Connections Scheme: programme rationale, aims and funding, recruitment and project choice. 2. Training and Opportunities: group training sessions, as well as snapshots of individual experiences within the museums and 3. Internship Outputs: including an end-of-internship Symposium and other outcomes for interns. It briefly surveys the six internship projects before drawing some conclusions about the CwC programme and highlighting some of the debates around the future direction of the internship scheme for UCM.

**Keywords:** University of Cambridge Museums, Museum of Archaeology and Anthropology, Cambridge University Botanic Garden, Museum of Classical Archaeology, Fitzwilliam Museum, The Whipple Museum of the History of Science, Museum of Zoology, Early Career Researchers, Research Internships, Training, Internship Programme

During 2013, the University of Cambridge Museums (UCM) introduced an innovative research internship initiative aimed at early career academic researchers. *The Connecting with Collections* (CwC) scheme offered six interns from British universities the opportunity to gain hands-on museum experience, while working independently on individual research projects within the collections of the UCM consortium. The six doctoral candidates and post-doctoral interns were embedded within six Cambridge museums between January and September 2013. Candidates were able to choose between six months

full-time or nine months part-time placements during which time they were required to produce a range of academic and public engagement outputs.

This paper presents 1. **An Overview of Connecting with Connections Scheme:** programme rationale, aims and funding, recruitment and project choice. 2. **Training and Opportunities:** group training sessions, as well as snapshots of individual experiences within the museums and 3. **Internship Outputs:** including an end-of-internship Symposium and other outcomes for interns. It briefly surveys the six internship projects before drawing some conclusions about the CwC programme and highlighting some of the debates around the future direction of the internship scheme for UCM.

## 1. Overview of the Connecting with Collections Scheme

The University of Cambridge recognises that it has stewardship over world-class collections within its nine museums and that its academic research institutions are internationally acknowledged as leading in many fields. The impetus for the *Connecting with Collections* (CwC) internship scheme came from the University of Cambridge Museums' Arts Council England (ACE)-funded *Connecting Collections: Unlocking Excellence for All* programme, that runs between 2012 to 2015. This umbrella programme has three overarching aims: to provide an outstanding, diverse cultural offering in Cambridge; to widen public participation in the UCM, especially by individuals and groups with limited cultural opportunities; and to promote deeper public engagement with the UCM, thereby unlocking access to the wider research activities of the University.

An important milestone in the development of the UCM consortium was receiving its first external funding from the ACE Major Partner Museum Programme. Between 2012 and 2015, ACE, the national government development agency for the Arts in England, is providing almost £4.5 million to the UCM, as one of 16 Major Partner Museums across the country. Under this umbrella initiative, the *Connecting with Collections* (CwC) scheme was funded by the Arts and Humanities Research Council (AHRC), whose aim is to promote research and postgraduate training in the United Kingdom. The CwC scheme was spearheaded by Liz Hide, the University of Cambridge Museums Officer. Her role is to oversee the development and delivery of projects across the UCM consortium. With many years' experience of working in Cambridge's museums, Liz Hide's position allows her to take a broad overview across museums, rather than working within any particular one of them. The overarching *Connecting Collections* programme evolved from Liz Hide's experience of developing shared programmes and activities aimed at raising the collective profile of the UCM and to reaching new audiences.

An important component of the ongoing *Connecting Collections* programme is the *Connecting with Collections* (CwC) post-doctoral internship scheme. The scheme presented an opportunity to develop the identity of the UCM as a consortium of museums sharing expertise, opportunities and resources. Support for the CwC project came from the AHRC's Skills Development programme in conjunction with ACE; it was awarded to the UCM as a consortium group, rather than to individual museums. The day-to-day management of the CwC scheme was by Alana Jelinek, AHRC Creative Fellow in

Creative and Performing Arts at the Museum of Archaeology and Anthropology (MAA). Alana Jelinek has many years' experience both as a mentor and mediator. Her CwC role involved collaborating with the different UCM organisations to devise the overall direction and specific content of the programme. She played a key role in recruitment for the scheme, in addition to co-ordinating both the formal training and informal group sessions.

The CwC programme enabled the UCM to increase research activity on its collections and, in particular, to introduce researchers from across disciplines to take new approaches to the study of the collections. By linking public outputs closely to these internships, UCM were able to engage audiences directly with current research, as well as stimulating debate about the nature of cross-disciplinary working.

### *Project Recruitment*

The selection of the early-career researchers was restricted to those in receipt of AHRC-funding for their postgraduate studies. A call for research proposals was circulated via British university arts and humanities departments. Candidates were invited to propose short-term research projects (six months full time or nine months part-time) based on collections within UCM institutions. Contributions were expected to align with the museums' drive to bring ongoing research closer to the public and to foster collaboration between the diverse museum institutions of the University of Cambridge. Individual projects were to be carried out in one or more of the UCM collections. These projects could be developed from candidates' own research interests or as a completely new project. The final selection was based on the 'innovation and excellence of the research proposal with priority given to inter-disciplinary scholarship, or research across disciplinary boundaries'.

The UCM institutions also had the opportunity to nominate research projects for consideration. As a result, the University of Cambridge Botanic Garden proposed a number of prospective research areas it was interested in exploring, relating to the history of its twentieth century half of the Garden. Other institutions welcomed research projects proposed by individual candidates. Candidates were either current Ph.D. candidates or had recently completed their doctoral theses. Each intern received a stipend, as well as a research allowance. In addition, there was a modest exhibition budget allocated for each project.

The scheme offered a range of benefits to the researchers participating in the internship scheme. The aim of the placements was to give early-career academic researchers a solid foundation of museum experience. For many of the cohort, it was the first opportunity they had to translate academic ideas into an exhibition and public engagement events. It allowed individuals to gain a better understanding of how museums work, as well as substantial experience to boost curricula vitae and employment prospects in academia or the museum sector.

The six selected research proposals were based across six UCM institutions: the Fitzwilliam Museum, the Museum of Archaeology and Anthropology, the Museum of Zoology, the Museum of Classical Archaeology, the Cambridge University Botanic Garden

and the Whipple Museum of the History of Science. Projects ranged from eighteenth century needlework samplers to digital public outreach.

## 2. Training and Opportunities

The criteria for internship candidates selection implied that the 2013 cohort were high-achieving, self-motivated academic researchers with a solid grounding in arts and humanities research skills. The internship programme offered a range of formal and informal learning and training opportunities, both working as a team and planning collectively, as well as project-specific training, according to individual needs. Each of the six interns was encouraged to identify additional learning necessary to complete their outputs and to build upon existing skills.

Formal seminars provided an introduction to aspects of museum practice and public engagement activities. These training seminars were an intrinsic component in the CwC programme as the scheme was specifically aimed at 'early career researchers with little or no museum experience'. Further, the conversion of research ideas into physical or virtual exhibitions and the experience of connecting with broad public audiences was something new to many of the cohort. Colleagues from different departments across the UCM institutions delivered six practical hands-on sessions on object handling, label writing and digital marketing, as well as ways of generating ideas when designing educational workshops.

These formal training sessions were delivered by museum professionals, in particular the staff from the Museum of Archaeology and Anthropology (MAA), who acted as the main host for the project, as well as the Fitzwilliam Museum and the Museum of Zoology. During these sessions, the cohort were introduced to the multiple priorities of different museum departments, as well as to some of the stages of exhibition development, including initial concept and aspects of exhibition planning.

The group were invited to stretch their imaginations in order to engage with audiences of all ages. For example, the MAA outreach organiser brought along her box of handling objects. She invited the group to create connections between disparate objects and to suggest ways in which these might be brought to life for young museum visitors. In the same session, the education and outreach officer at the Museum of Zoology unfurled her inspiring geological timeline used to conceptualise the vastness of time to all, from Cambridge professors to school children.

Rebecca Wade, who was based at the Museum of Classical Archaeology said: 'I think the training was particularly strong in the balance between academic, technical and commercial concerns, for instance the mechanics of marketing was an area I had never been exposed to in postgraduate training or professional practice. Coming from a making/museum studies background, some of the practical training (object handling, workshops, exhibition text) was familiar, but I had no experience of these practices beyond fine art and paper-based archives, so exposure to the priorities and processes of other disciplines was particularly useful'.

The formal training seminars were interspersed with regular group meetings to discuss aspects of the programme and to plan the end-of-internship Symposium. The seminars and group meetings enabled the interns to work as a team, to develop the direction of the Symposium, to exchange ideas and to learn more about fellow organisations in the UCM consortium.

The interns initiated informal visits to colleagues' museums to attend talks and behind-the-scenes tours. These allowed further opportunities to encounter other UCM institutions within Cambridge. One of the highlights was the tour of the Museum of Zoology storage rooms, before they were packed away for a two-year renovation programme. Other informal events included a curator's tour and open-air concert at the Botanic Garden, colleagues' gallery talks and UCM exhibition openings.

Several of the projects required specific skills training. For example, Aaron Jaffer's medal project at the Fitzwilliam involved catalogue photography. Leena Rana explored working with children in order to develop and deliver a sewing workshop on samplers. Seb Falk was introduced to the mysteries of metal-working as part of his research into replica making, while Pippa Lacey's project involved learning oral history interview techniques, web design and basic sound editing.

By being embedded in the daily world of the UCM organisations and by working alongside museum professionals, the group informally acquired an understanding of some of the working practises of their individual museums. Individual experiences within museums varied considerably across institutions, depending on project aims, the individual's relationship with the host organisation as well as the host organisation's priorities and commitments. For example, Rebecca Wade managed her own project at the Museum of Classical Archaeology. Her main challenge was in the transfer of knowledge from past to present staff and the absent of ad hoc records that are yet to form a functional archive. She said: 'This did have useful consequences in that it became necessary to look to third-party repositories (V&A archives, British Library, Glasgow School of Art archives, British Museum archives) to build a body of primary material to draw from'.

Pippa Lacey's project at the Cambridge University Botanic Garden involved working with the Botanic Garden's Development Officer, Juliet Day, as well as with her host, Acting Director, Tim Upson. During 2013, Juliet Day co-ordinated an oral social history project funded by the Heritage Lottery Fund (HLF). While the two history projects were distinct from each other, there were aspects of each project that required close collaboration, including co-ordinating interviewing former employees, sharing archival photographic resources and delivering public engagement events. During her internship, Pippa Lacey benefitted from a volunteer training workshop for the *Voicing the Garden* project. In return, she interviewed several former staff members for Juliet Day's project. Pippa Lacey's oral history interviews for her *Changing Perspective* project have been deposited in the *Voicing the Garden* sound archive at the Botanic Garden.

### 3. Internship Outputs and Symposium

For the UCM, key outputs included high quality research but also public engagement with that research. They comprised: to produce academic journal articles and/or confer-

ence papers on research findings; to organise a virtual or object-based exhibition sharing their research findings with a wider public; to participate in public engagement events, such as talks, educational workshops or to produce podcasts; to co-organise the end of internship Symposium, as well as to maintain a presence online in the form of a blog and a Facebook page as outreach.

The range and breadth of outputs was devised to give focus to the internship experience and to prompt interns to experience a range of museum work. It was further hoped that producing a variety of outputs would provide experience valuable either to a future academic career or one based in the museums sector. The resulting outputs reflected the interns' research projects, the specificities of the placements and the interns' own personal career development interests. The generation of multiple outputs within a relatively short time frame played a part in shaping the range and scope of events. Events had to be planned and executed within the busy schedule of museums with time pressures on the availability of museum professionals and resources.

From the outset, the CwC programme placed an emphasis on digital public engagement and maintained a strong internet presence throughout. There was a broad spread of digital technology experience across the interns. For example, Lorna Richardson's Ph.D. was within the University College London (UCL) Centre for Digital Humanities. Some of the group had had experience of blogging or Google groups, while others were relative newcomers to digital engagement and social media. The CwC blog: [connectingwithcollections.wordpress.com](http://connectingwithcollections.wordpress.com) was a core group activity providing a digital forum to explore a range of themes over the course of the placements. The blog received over five thousand hits, providing a forum for researchers to disseminate their findings to wider audiences. The blog was cross-posted to a Facebook page: [www.facebook.com/pages/Connecting-with-Collections](http://www.facebook.com/pages/Connecting-with-Collections).

Several interns developed their public engagement activities for the general public. Others focused their educational events on UCM colleagues. The breath of outputs and public engagement activities generated by the group exemplifies the possibilities of research projects to engage with broad audiences from young school children, to special interest groups and to senior academic staff. As such, the internships were amply able to satisfy the three major aims of the *Connecting Connections* remit – to provide an outstanding, diverse cultural offering in Cambridge; to widen public participation in the UCM, especially by individuals and groups with limited cultural opportunities; and to promote deeper public engagement with the UCM, thereby unlocking access to the wider research activities of the University.

### *Six Early Career Researchers, Six Projects*

The quality and range of individual outputs from the CwC scheme was both high and varied. Some are detailed in this survey of the six interns individual projects below:

**Seb Falk** is a Ph.D. student in the Department of History and Philosophy of Science at the University of Cambridge. His CwC research focused on the production and transmission of astronomical ideas and instruments in late medieval Europe. His project entitled: *King Arthur's Table: Learning from a replica scientific instrument* was based at the Whipple Museum of the History of Science. As a result of Seb Falk's archival re-



search, Derek Price's twentieth-century replica of a medieval planetary equatorium has been brought out of long-term storage and is now on display in the Whipple Museum. The replica is accompanied by a panel explaining its history and connections, together with Seb Falk's own explanatory model. During his internship, Seb Falk organised a gallery talk and public engagement events during Cambridge's *Science Festival*, as well as presenting papers at the Biennial History of Astronomy Workshop (Notre Dame, USA), the International Congress in the History of Science, Technology and Medicine (Manchester, UK) and the Lives of Objects Conference (Oxford, UK). His research has been published in *Notes and Records: The Royal Society Journal of the History of Science* (DOI: 10.1098/rsnr.2013.0062) <http://rsnr.royalsocietypublishing.org/content/early/2014/01/31/rsnr.2013.0062.full>. Seb Falk also contributed to a digital replica of the equatorium for the Cambridge Digital Library. <http://cudl.lib.cam.ac.uk/>

**Aaron Jaffer's** doctoral research at the University of Warwick explored violent shipboard uprisings amongst lascars employed aboard British sailing vessels. As part of his CwC project, he curated the *Images of Empire* display of medallic artwork at the Fitzwilliam Museum, Cambridge. His exhibition explored the ways in which medallic artwork was used as a vehicle for British imperial propaganda. Highlights of the exhibits included the Hong Kong Plague Medal, the Royal Asiatic Society Medal and the famous Seringapatam Medal. In association with his exhibition, Aaron Jaffer organised a gallery talk and viewing session entitled *Searching for Sikh Soldiers on British Medals*, aimed at members of the local Sikh community. His session prompted a lively discussion amongst veterans, students and worshippers from the local Gurdwara about the themes depicted in the commemorative medals. Aaron Jaffer presented a talk on imperial iconography of British Medals at the British Art Medal Society (BAMS) annual conference.

**Pippa Lacey** studied archaeology, anthropology and art history at the Sainsbury Institute for Art (SifA), University of East Anglia. Her Ph.D. thesis focused on the seventeenth and eighteenth century East India Company trade of Mediterranean red coral, *corallium rubrum*, and the beliefs attached to this mysterious natural material at the Qing imperial court in China. Her project at the Cambridge University Botanic Garden, *Changing Perspectives: a Garden through time*, investigated the development of the mid-twentieth century half of the Botanic Garden. It explored how the Garden's plantings and landscapes reflect our shifting ideas about botany, horticulture and the environment since the 1950s. Pippa Lacey teamed up with colleague Juliet Day's oral history project, to participate in the annual *Festival of Plants* at the Botanic Garden, as well as at a staff association annual meeting. Exhibits of archival images from the two history projects were displayed at both events. These also served as prompts for personal stories and memories from those who had visited, or worked in, the Botanic Garden. Pippa Lacey previewed an interactive digital timeline of the history of the Garden, which is now part of her online exhibition. In July 2013, Pippa Lacey presented a paper on the two projects at the Oral History Society annual conference, *Corporate Voices* in Brighton. Her online exhibition is: [agardenthroughtime.com](http://agardenthroughtime.com)

**Leena Rana** completed her doctorate in music at the University of Southampton. Her Ph.D. thesis examined the social and cultural history of domestic music making in two late-eighteenth century English country houses, now owned by the National Trust. Leena Rana's internship project: *Stories behind the Stitches: Schoolgirl Samplers of the*

*eighteenth and nineteenth centuries* examined samplers in the Fitzwilliam's collection. In addition to a lunchtime talk at the Fitzwilliam Museum, Leena Rana devised and ran a children's workshop based on her research, together with the Education Department at the Fitzwilliam. Activities included a talk on sampler making, motif drawing and learning to sew a small sampler. Logistical constraints meant that it wasn't possible for Leena Rana's samplers to be placed on display, due to their size and fragility. Leena Rana's project on the samplers is now available as an online exhibition: [www.fitzmuseum.cam.ac.uk/gallery/samplers/](http://www.fitzmuseum.cam.ac.uk/gallery/samplers/). Her project featured in an article by Alex Buxton, University of Cambridge Communications Officer: <http://www.cam.ac.uk/research/features/sewing-stories-unpicking-the-reality-of-young-lives>

**Lorna Richardson's** Ph.D. research focuses on the impact of internet technologies on archaeology and cultural heritage, public archaeology and the politics and sociology of community participation and social and participatory media. Lorna Richardson studied at UCL Centre for Digital Humanities. Unlike her fellow interns, Lorna Richardson's CwC project was not concerned with researching a historic collection or specific objects. Instead, her *Strategically Digital* project explored the forms and methods of digital technologies for public engagement used by museum professionals at the Museum of Archaeology and Anthropology and the Museum of Zoology. She investigated how to extend the public reach of the Museums' collections through the use of Wikipedia and blogging. Lorna Richardson initiated the *Animal Bytes* blog at the Museum of Zoology to capture stories behind the collection from scientists, staff and visitors. In addition, she led 'in-reach' workshops at her two host museums to help staff develop strategies for developing audiences using digital media. [animalbytescambridge.wordpress.com](http://animalbytescambridge.wordpress.com)

**Rebecca Wade** is an art historian with a Ph.D. on nineteenth century teaching collections for art and design education from the University of Leeds. Her project, *Casting Brucciani: Death Masks, Tigh trope-Walkers, Boxers and Murderers* followed the story of around fifty plaster casts created by Domenico Giovanni Brucciani, an Italian-born cast-maker whose work was supplied to the major British, North American, Indian and Australian museums and schools of arts. Rebecca Wade produced a series of new exhibition interpretation panels for the Museum of Classical Archaeology, together with a general introduction and a timeline. She gave an art historical gallery talk on Brucciani and his craft at the museum, which is part of the University's Classics Department. In her paper for the CwC Symposium, Rebecca Wade reconstructed the wider cultural context of Brucciani's objects and activities and considered the ways in which they operated across social, geographical and disciplinary boundaries.

### ***Connecting with Connections Symposium***

The culmination of the pilot internship scheme was the one-day *Connecting with Collections* Symposium held on 27th September 2013, at Cambridge. The Symposium provided a end-of-project focus and a showcase for individual projects. In addition, the task enabled the group to co-organise the event from its conception and planning stages to its co-hosting; to present their work to a specialist audience and to gain an overview of each other's final projects. The concluding roundtable discussion drew together some common methodological issues raised by the different projects. Ninety seven delegates registered to attend the event, including academics, museum professionals and postgraduate students.



The keynote speaker at the Symposium was Sam Alberti, Director of the Royal College of Surgeons of England, including the Hunterian Museum, London. Sam Alberti's paper *Objects of Knowledge: Using Material Culture in Twentieth-Century Museums* examined the ways in which we use collections of science, natural history and medicine have changed significantly over the past hundred years. He asked questions such as: When and why do objects move from active use to reverential display? How did the relationship between museums and their universities change over the century? What role did material culture play in science, medicine and their histories in post-war Britain. Sam Alberti argued that such questions help us to understand the use (and disuse) of museum objects in the contraction, perpetuation and professional identity of disciplines.

A final CwC public event was held in October 2013, during the University of Cambridge's *Festival of Ideas*. *Museum Mixology* was a panel discussion, chaired by Kate Carreno, Assistant Director of the Fitzwilliam, at the Museum of Classical Archaeology. The panel discussed the meaning, categorisation and classification of objects and collections.

## Conclusions

*The Connecting with Collections* scheme proved to be highly successful in fulfilling its goals in several different areas:

- each researcher significantly broadened the understanding of their host's collection based on archival, oral or demographic research;
- each researcher introduced their host's collection to new audiences through displays, talks, workshops or digital media;
- each researcher was given training and experience invaluable for the museum sector and the wider academic world;
- the CwC scheme forged new links between the university museums in Cambridge by encouraging greater communication and collaboration between researchers working at different institutions.

The success of the CwC internship scheme 2013 and the CwC Symposium was acknowledged by Liz Hide, *Connecting Collections* co-ordinator and Alana Jelinek, group mentor. In her end-of-project report, Alana Jelinek said: '*The Connecting with Collections* 2013 cohort produced a remarkable range of outputs of the highest quality that were derived from their individual research projects'.

Internship hosts from the UCM consortium added their approbation. Vicky Avery, Keeper of Applied Arts at the Fitzwilliam Museum was enthusiastic about Leena Rana's *Stories behind the Stitches* project and the way in which Leena Rana had become assimilated into the department during her time there. Tim Upson, Acting Director of the Cambridge University Botanic Garden, who hosted Pippa Lacey said that with her arts and humanities background, Pippa Lacey had introduce fresh ways of viewing the Botanic Garden's history. Katie Dow, the external evaluator noted that Liba Taub, Director of the Whipple Museum, hosting Seb Falk, described the CwC training as 'perfect' for their needs.

As with any pilot, the CwC research internship scheme generated areas of debate across the UCM consortium. In her report, Alana Jelinek said that these debates centred around the relationship of the intern with the host organisation, the length and scale of future internships and the generation of ideas for future research projects. The ever-present issue of limited funding raised questions about the duration of future internships and the potential for expanding the scheme's intake. It was noted that the fact that researchers were able to choose projects that fit with their own research agendas meant that they were able to introduce new, previously overlooked directions of research with the host collections. For the future, there was a concern that shorter schemes and/or larger cohorts of interns would reduce the opportunity for original research and reduce the quality and quantity of the outputs accordingly. Further, it has been argued that if research areas are prescribed by host organisations, it would limit the possibility of 'unexpected, yet beneficial research' emerging from the programme. At the same time, busy departments with finite resources require that interns are able to fit into organisations both intellectually and as colleagues for the duration of their internship.

The CwC scheme actively hoped to promote opportunities to those who study at British universities outside Cambridge. This enabled access to the Cambridge collections from a broad group of applicants. All the interns were in favour having flexibility of choice between a full-time or part-time internship. This fitted with their personal circumstances, as most lived some distance from Cambridge. Half the group opted for full-time working and half for part-time. On the other hand, some of the broader opportunities available through the scheme, such as assisting as a museum volunteer and attending Cambridge's arts and humanities additional lectures were curtailed by commuting times and the cost of accommodation in Cambridge.

In her external evaluation report, Katie Dow noted that the internships were seen as being valuable for career development, especially the opportunity to have access to what Kate Carreno, Assistant Director at the Fitzwilliam, calls 'the Cambridge Magic'. At the same time, there was a query about the use of term 'interns' for the scheme. Rebecca Wade noted that this broadly-used term carried the implication of an entry-level, unwaged position, rather than 'a funded scheme which provides specialist training and experience for (post-)doctoral researchers'.

From the perspective of the interns who participated in the 2013 scheme, the experience of this prestigious early-career training programme is seen to have had a broad range of benefits and to have enhanced individual curricula vitae. The short, focused research projects provided each intern with museum-skills training, hands-on practical experience as well as team working and networking skills. Furthermore, Liba Taub of the Whipple Museum said: 'Many people have a fantasy of what working in a museum is like; the internships give people a chance to test out the fantasy of doing museum work'.

The individual learning curves of the six interns depended on each one's previous experience, the opportunities offered by their projects, on the host institutions and the enthusiasm and time of individuals within these organisations. At the end of the programme, the group had jointly and individually learned a great deal through formal training, observation and networking. Pippa Lacey said: 'As a group, we are aware of the privileged opportunity that hands-on access to the University's broad collections has given us. We have each garnered a new set of skills and experience to take us forward into an increasingly competitive jobs market'.

## Web Links

*Connecting with Collections* Programme:

<http://camunivmuseums.wordpress.com/connecting-collections-our-role-as-a-major-partner-museum/>

<http://connectingwithcollections.wordpress.com>

<http://camunivmuseums.wordpress.com/tag/connecting-with-collections/>

<http://connectingwithcollections.wordpress.com/2013/10/02/symposium-keynote-address/>

Seb Falk, The Whipple Museum:

<http://camunivmuseums.wordpress.com/2013/01/22/king-arthurs-table-from-cavendish-to-whipple/>

<http://rsnr.royalsocietypublishing.org/content/early/2014/01/31/rsnr.2013.0062.full>

<http://cudl.lib.cam.ac.uk/>

<http://astrolabesandstuff.blogspot.co.uk>

Aaron Jaffer, The Fitzwilliam Museum:

<http://camunivmuseums.wordpress.com/2013/02/27/images-of-the-british-empire-on-nineteenth-century-medals/>

Pippa Lacey, The Cambridge University Botanic Garden:

<http://camunivmuseums.wordpress.com/2013/02/04/changing-perspectives-a-garden-through-time/>

<http://agardenthroughtime.com>

Leena Rana, The Fitzwilliam Museum

<http://camunivmuseums.wordpress.com/2013/10/02/stories-behind-the-stitches/>

<http://needleprint.blogspot.co.uk/2013/10/stories-behind-stitches-schoolgirl.html>

<http://www.cam.ac.uk/research/features/sewing-stories-unpicking-the-reality-of-young-lives>

Lorna Richardson, The Museum of Archaeology and Anthropology/The Museum of Zoology

[animalbytescambridge.wordpress.com](http://animalbytescambridge.wordpress.com)

<http://www.slideshare.net/aretaki/richardson-uff>

<http://vimeo.com/70961037>

Rebecca Wade, The Museum of Classical Archaeology

<https://connectingwithcollections.wordpress.com/author/rebeccawade/>

*A shorter version of this paper was co-presented at the University Museums in Scotland (UMIS) conference held in University of St Andrews on 31st October and 1st November 2013. The focus of this eighth biennial conference was the role of museums in academic research and how it can be fostered and managed.*

The poster is a grid of six images with captions below each. The top row includes: 1) 'Rebecca Wade, Museum of Classical Archaeology' showing classical busts; 2) 'Leena Rana, Applied Arts Fitzwilliam Museum' showing a historical document titled 'CHARITY'; 3) 'Aaron Jaffer, Coins and Medals Fitzwilliam Museum' showing a coin. The bottom row includes: 4) 'Seb Falk, Whipple Museum of the History of Science' showing a globe; 5) 'Lorna Richardson, Museum of Archaeology and Anthropology Museum of Zoology' showing scientific equipment; 6) 'Pippa Lacey, Cambridge University Botanic Garden' showing a field of grasses.

**Connecting with Collections Symposium**  
 Friday 27th September 2013  
 MILL LANE LECTURE ROOM 1  
 10.00 AM - 4.00 PM  
 (REGISTRATION FROM 9 AM)

• 6 museums • 6 projects •  
 • 6 early career researchers

with Keynote: Dr Sam Alberti  
*Objects of Knowledge:  
 Using Material Culture in  
 Twentieth-Century Museums*

For further information:  
[connectingwithcollections.wordpress.com](http://connectingwithcollections.wordpress.com)

FREE - BOOKING ESSENTIAL


UNIVERSITY OF CAMBRIDGE MUSEUMS | Arts & Humanities Research Council | ARTS COUNCIL ENGLAND


Connecting with Collections Symposium poster featuring all six UCM projects



Left to right: Alana Jelinek; Seb Falk; Rebecca Wade; Leena Rana; Pippa Lacey; Aaron Jaffer; Lorna Richardson.

Connecting with Collections  
AHRC Projects with University of Cambridge Museums


About Symposium  Subscribe to RSS



Tag Archive | medals

**February 12, 2013**  
by connectingwithcollections  
Leave a Comment

## Images of the British Empire on Nineteenth-Century Medals



The Fitzwilliam Museum holds over four hundred medals acquired by an

SEARCH


**RECENT POSTS**


- Symposium Video: King Arthur's Table
- Exhibiting Brucciani
- Symposium Keynote Address
- Stories behind the stitches: workshop
- Behind the Scenes at the Museum

**ARCHIVES**

- October 2013
- August 2013
- July 2013
- June 2013

Connecting with Collections  
AHRC Projects with University of Cambridge Museums

About Symposium  Subscribe to RSS



## Symposium

Friday 27th September 2013  
10.00 am – 4.00 pm  
Mill Lane Lecture Room 1  
8 Mill Lane  
Cambridge CB2 1RX  
United Kingdom

**Keynote Speaker:**  
Dr Sam Alberti, *Objects of Knowledge: Using Material Culture in Twentieth-Century Museums*.  
Sam Alberti is Director of Museums and Archives at the Royal College of Surgeons of England, which includes the renowned Hunterian Museum.

• 6 Museums • 6 Projects • 6 Early Career Researchers •

Six post-doctoral researchers will present their new research projects at a one-day symposium. Between January 2013 and September 2013, the six researchers have led individual AHRC-funded internship projects at six Museums and Collections across the University of Cambridge Museums.

SEARCH

**RECENT POSTS**

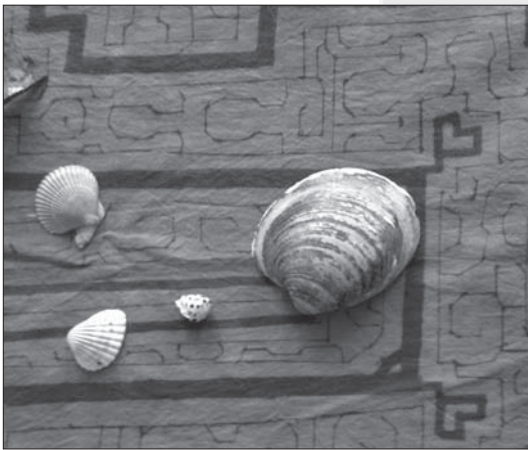
- Symposium Video: King Arthur's Table
- Exhibiting Brucciani
- Symposium Keynote Address
- Stories behind the stitches: workshop
- Behind the Scenes at the Museum

**ARCHIVES**

- October 2013
- August 2013

Digital Engagement: The *Connecting with Collections* blog was a core group activity providing a digital forum to explore a range of themes over the course of the placements.





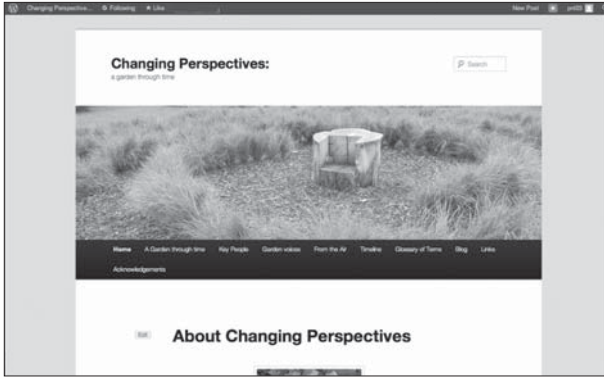
Interns visited colleagues' museums to attend talks and behind-the-scenes tours.  
Seb Falk in the Museum of Zoology stores



As a result of Seb Falk's project, a twentieth-century replica of a medieval planetary equatorium has been displayed in the Whipple Museum of the History of Science together with a panel explaining its history and connections.



Aaron Jaffer curated the *Images of Empire* display of medallic artwork at the Fitzwilliam Museum. His exhibition explored the ways in which medallic artwork was used as a vehicle for British imperial propaganda.



*Changing Perspectives: a Garden through time* follows the history of the late-twentieth century Cambridge University Botanic Garden.

Pippa Lacey teamed up with her colleagues at the Cambridge University Botanic Garden to participate in the *Festival of Plants*. Archival images were displayed as prompts for personal stories and memories from those who had visited or worked in the Botanic Garden.



Pippa Lacey previewed an interactive digital timeline of the history of the Garden (left)



Leena Rana examined eighteenth and nineteenth century samplers in the Fitzwilliam Museum's collection. Below: Leena Rana devised and ran a children's workshop based on her research, together with the Education Department at the Fitzwilliam.

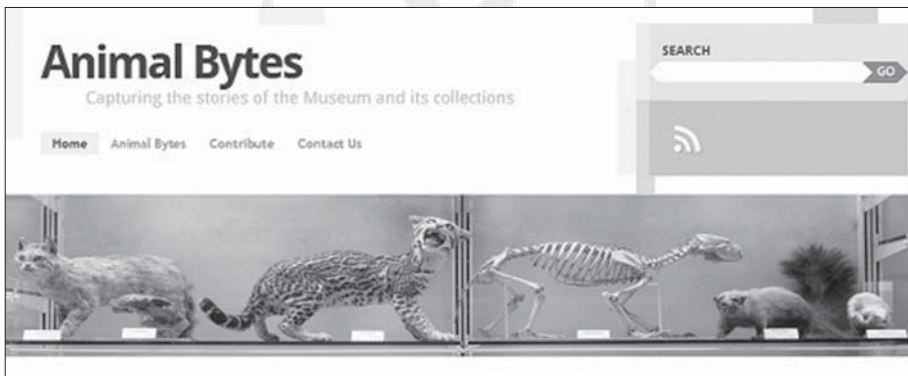




Lorna Richardson's *Strategically Digital* project explored the forms and methods of digital technologies for public engagement at the Museum of Zoology (left) and the Museum of Archaeology and Anthropology.







Lorna Richardson initiated the *Animal Bytes* blog at the Museum of Zoology to capture stories behind the collection, from scientists, staff and visitors





Pippa Lacey interviewed several former Directors of the Botanic Garden and leading scientists about the shifting ideas about plant science and our environment since the 1950s. (Above) Peter Sell, Assistant Curator, Cambridge University Herbarium (1972–1997), and co-author of numerous *Flora of British and European plants*.