



Forward Plan

Museum of Design in Plastics

Arts University Bournemouth



Research
England



ARTS UNIVERSITY BOURNEMOUTH

Name of museum:	Museum of Design in Plastics (MoDiP)
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Name of governing body:	Arts University Bournemouth Corporation
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Date on which this policy was approved by governing body:	22 March 2023
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Policy review procedure:	The Forward Plan will be published and reviewed from time to time, at least once every five years.
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Date at which this policy is due for review:	22 February 2028 for August 2028
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1. Introduction	2
2. Purpose, audience, and position	2
3. Review of the previous plan.....	2
4. Current situation	5
5. Key aims in the coming period to 2027	6
6. Specific objectives	6
7. Action and resources plan	7
8. Review date	7
Appendix 1: AUB Strategic plan.....	8
Appendix 2: Museums Association – Learning and Engagement Manifesto.....	25

1. Introduction

- 1.1. This forward plan is the result of assessing the previous plan, a review of MoDiP's service in light of the Arts University Bournemouth Strategic plan (Appendix 1) and the Museum Association's Manifesto for Museum Learning and Engagement (Appendix 2).
- 1.2. This plan covers the period 2023-2028, a period of five years. It will be reviewed 6 months before the end of the period, with a new plan ready to be implemented in August 2027.

2. Purpose, audience, and position

- 2.1. MoDiP's purpose is to use its Designated collection to develop understanding of the value of plastics within historical, contemporary, and sustainable contexts.
- 2.2. The museum's audiences include researchers and academics within and beyond the AUB, museum professionals, the design and plastics industries, and the wider public of all ages in the UK and elsewhere.
- 2.3. MoDiP:
 - Wants to show how valuable plastics, as a materials group, can be when used appropriately.
 - Acknowledges the negative impact the poor use and disposal of plastics materials has on the environment and health.
 - Believes that by learning from the past, manufacturers, designers, and consumers can make better informed choices.

3. Review of the previous plan

- 3.1. MoDiP's plan for 2016-2022 had three aims with associated objectives:
 - 3.1.1. **National recognition of MoDiP as a centre for object-based learning**
 - Developing MoDiP related curricula and learning resources linked to the creative industries.
 - Contributing to the physically and digitally connected campus.
 - Developing MoDiP's capability in support of scholarship.
 - 3.1.2. **International recognition of MoDiP as a learning resource for research in design in plastics**
 - Strengthening and enhancing MoDiP's research environment and capability to inform teaching and knowledge transfer.
 - Developing a plastics research group.
 - Exploring innovative approaches to museum practice.
 - Strengthening MoDiP's professional links with the design and plastics industries.
 - Responding with an entrepreneurial and innovative attitude in all that MoDiP does.
 - 3.1.3. **Designation of the MoDiP collection**
 - Exploiting MoDiP's academic leadership in its subject area.

- Fulfilling requirements for museum ‘accreditation’¹ with an eye to ‘Designation.’²
- Managing the Plastics SSN.³
- Fostering an understanding of the uniqueness of the collection.

3.2. The aim **to be nationally recognised as a centre for object-based learning**, and its associated objectives, has been fulfilled in the following ways:

3.2.1. Developing MoDiP related curricula and learning resources linked to the creative industries.

- MoDiP developed a CPD unit aimed at museum professionals wanting to learn more about the curation of plastics objects in their care. This has not yet been set up and run but has formed part of conversations regarding micro credentials and similar courses with AUB colleagues.
- During this period MoDiP has forged good relationships with the Knowledge Exchange department. Working with the Innovation Manager, MoDiP has been part of ‘Meet the maker’ sessions exploring manufacturing and design processes with external audiences.
- During the period MoDiP has offered activities and online resources to internal and external audiences on average per annum:
 - Physical visitors to the museum (pre-covid): 6,352
 - Website visits: 144,540
 - Blog visits: 20,030

3.2.2. Contributing to the physically and digitally connected campus.

- The MoDiP website has been redesigned to give it a responsive platform and thus work better on mobile phones and tablets; to enable it to hold more content in an accessible manner; and to enable users to develop lists of favourite objects.
- The museum uses social media in a number of ways to connect with internal and external audiences to promote the work of AUB students and staff, when appropriate, as well as the activity of the museum.
- MoDiP has developed strong relationships with TheGallery team to create both physical and digital content such as exhibitions and learning resources.

3.2.3. Developing MoDiP’s capability in support of scholarship.

- During the period the museum has moved to a larger space which has increased the number of students that can be accommodated to 30 for a lecture with screen and projector and up to 18 if tables and museum objects are required.
- This move has enabled the museum to provide better facilities for visiting researchers. These facilities have also been shared with colleagues who look after other collections across the campus to enable better access.
- Funding allowed the museum to employ a Fixed Term contracted Engagement Officer. This post enabled the museum to explore ways of working with the immediate community and with other organisations. This activity and the recent global pandemic have given the museum the opportunity to evaluate its offer and where resources should be prioritised or can be shared with other AUB departments.

¹ <https://www.artscouncil.org.uk/supporting-arts-museums-and-libraries/uk-museum-accreditation-scheme>

² <https://www.artscouncil.org.uk/supporting-collections-and-archives/designation-scheme#section-1>

³ <https://www.modip.ac.uk/projects/plastics-ssn>

- Exhibitions during the time period have reached internal and external audiences have included the following: Design for childhood, Polyphonic: music through plastics, See through, Revolution: environmentally conscious design in plastics, Output, Being me: plastics and the body, Friend and faux, Why Plastics?, and Endurance.

3.3. The aim to be internationally recognised as a learning resource for research in design in plastics, and its associated objectives, has been fulfilled in the following ways:

- 3.3.1. Strengthening and enhancing MoDiP's research environment and capability to inform teaching and knowledge transfer.
 - The new space has enabled the museum to offer a permanent display on the history and development of plastics in design alongside temporary exhibitions.
 - The Chief Curator has supervised two PhD students to completion. The Curator has completed a PhD and will continue to carry out research across the areas of plastics in design, and relationships between curators, visitors, and plastics objects.
 - The Chief Curator has edited a book⁴ which followed the 2015 Provocative Plastics conference.
 - The museum worked with the Knowledge Transfer Network (KTN) to create a workshop for an industry audience.
- 3.3.2. Developing a plastics research group.
 - A plastics research group was created at the AUB, this was amalgamated into a Materials and Design research group. AUB have since chosen to concentrate on research groups with significant outputs and as such this group has disbanded.
- 3.3.3. Exploring innovative approaches to museum practice.
 - MoDiP has worked with a number of different artists in residence to explore new ways of engaging audiences with the collection and the topic of design in plastics. These have included: Artist Mariele Neudecker with the *Plastic Vanitas* project, and composer Karen Wilmhurst with the w-Rap series of projects.
 - The museum has also worked with a number of students in residence from a variety of courses including fine art, textiles, animation, architecture, and illustration.
- 3.3.4. Strengthening MoDiP's professional links with the design and plastics industries.
 - The museum has worked with AUB knowledge Exchange and Innovation departments to reach external industry audiences.
 - Through an Arts Council England funded project, Symbiosis, the museum has worked with relevant industries to create guides for museums to work their own industries.
 - MoDiP has developed industry pages on the website displaying supporters of the museum.
 - MoDiP has forged a good working relationship with the British Plastics Federation through loan displays and seminars for members.
- 3.3.5. Responding with an entrepreneurial and innovative attitude in all that MoDiP does.

⁴ Lambert, S., 2021. Provocative Plastics : Their Value in Design and Material Culture. Palgrave Macmillan, Basingstoke.

- The museum has created projects such as Symbiosis, Synthetica, and Plastic Vanitas to extract value from the collection to engage with audiences in innovative ways.

3.4. The aim **to gain Designation**, and its associated objectives has been fulfilled in the following ways:

3.4.1. Exploiting MoDiP's academic leadership in its subject area.

- During the time period MoDiP gained support from HEFCE in recognition of the museum's 'unique and significant contributions to research into the care and future preservation of plastics.' This puts the museum in a group of 33 collections across 19 organisations receiving such funding.

3.4.2. Fulfilling requirements for museum 'accreditation'⁵ with an eye to 'Designation.'⁶

- Museum Accreditation status has been maintained throughout the period including an inspection in 2016.
- The museum's collection was awarded Designated status in January 2022. This recognises the collection as being of national importance.
- This accolade was celebrated through a large-scale exhibition, *Designated Design: a plastics collection of national importance*, and a seminar of the same name.

3.4.3. Managing the Plastics SSN.⁷

- MoDiP continues to manage the Plastics Subject Specialist Network supporting project content on the website, developing new projects such as a textile identification tool in collaboration with the Dress and Textile Specialists, and administering a JISCmail network.

3.4.4. Fostering an understanding of the uniqueness of the collection.

- All external activity has had design in plastics at its heart.
- The museum's exhibition programme has been varied and wide but always placing the collection at the centre of focus. The programme has enabled the development of collection where there are gaps.
- The museum has secured both HEMG funding and Designation demonstrating the collection's importance.
- The Curator's PhD thesis looked at the value of MoDiP and its collection.

4. Current situation

4.1. MoDiP is part of the Arts University Bournemouth and as such is governed by the University's strategic direction and values. As such the University's goals and values (see Appendix 1) will be reflected in the museum's goals and values.

4.2. MoDiP has resided in the Academic and Student Services department for part of the period. This has had a bearing on the focus and activity during this time. In 2022, MoDiP will become part of the newly created External Engagement Directorate and will therefore have new priorities and direction.

⁵ <https://www.artscouncil.org.uk/supporting-arts-museums-and-libraries/uk-museum-accreditation-scheme>

⁶ <https://www.artscouncil.org.uk/supporting-collections-and-archives/designation-scheme#section-1>

⁷ <https://www.modip.ac.uk/projects/plastics-ssn>

4.3. The museum has always worked with an eye on both internal and external audiences and partnerships and will continue to find an appropriate balance of activity.

4.4. Being part of a host University, MoDiP is affected by the Higher Education climate, and strives to play a part in the sustainability, equality, diversity, and inclusion goals.

5. Key aims in the coming period to 2028

5.1. The specificity of the museum makes it unique and focusing resources to this will create strength in the service that the museum offers to its stakeholders. All external activity will have design in plastics at the heart, however, the museum will support and engage with users who are interested in the collection for what they are and what they represent as well as their materiality.

5.2. As such the three headline aims for the period 2022-2028 are as follows:

- To be recognised globally as *the* go-to resource for knowledge and research into design in plastics.
- To be a leader in museum practice through innovation, collaboration, connectedness, and passion.
- To play a key role in the AUB's civic agenda as well as supporting teaching and learning.

6. Specific objectives

6.1. To be recognised globally as *the* go-to resource for knowledge and research into design in plastics.

- 6.1.1. Continue to develop the collection, filling gaps, keeping up with new developments, and rationalise as necessary.
- 6.1.2. Be a significant voice in the debate around the use of plastics in design and influence policy change.
- 6.1.3. Improve the material science and heritage conservation offer for internal and external activity.

6.2. To be a leader in museum practice through innovation, collaboration, connectedness, and passion.

- 6.2.1. Maintain and develop working links with external partners such as the Plastics Subject Specialist Network, Plastics Historical Society, British Plastics Federation, Plastics Heritage European Association, and others.
- 6.2.2. Develop and disseminate innovative projects to support museum colleagues in the curation of plastics.
- 6.2.3. Develop and disseminate innovative projects which explore new ways of working with participants and audiences.
- 6.2.4. Develop and provide interpretation in alternative formats for those with sensory impairments.

6.3. To play a key role in the AUB's civic agenda as well as supporting external and internal research, teaching, and learning.

- 6.3.1. Increase our understanding of current and potential audiences and their needs using the Civic Impact Framework⁸ to help us make assessments.
- 6.3.2. Work closely with External Engagement partners, including TheGallery and other AUB collections, to provide resources and activities to growing community audiences.
- 6.3.3. Collaborate with AUB colleagues to develop teaching and learning resources and activities for schools and potential students.
- 6.3.4. Support and supervise PhD students and promote access to the collection for external researchers at all levels.

7. Action and resources plan

- 7.1. The museum has an internal action and resource plan which can be viewed on appropriate request.

8. Review date

- 8.1. This plan runs to August 2028 and will be reviewed 6 months before the end date.

⁸ <https://civicuniversitynetwork.co.uk/resources/civic-impact-framework/>

Appendix 1: AUB Strategic plan

1 vision

A world-class arts, design, performance and media university working with professional partners to create excellence, relevance and impact.



AUB 2030: Creating our Future

Few universities in the world combine the range of specialist courses and skills that AUB has in its portfolio. The proven quality of our graduates and their impact on the professional worlds in which they prosper speaks of our distinctive strength and character. Our course structure promotes a depth of knowledge and practical expertise in specific disciplines, while also allowing for planned and spontaneous collaboration through innovative inter-disciplinary combinations of project- and studio-based learning.

Our academic staff and technical specialists are bedded in the practice of their professional disciplines: their research is designed to address industry needs and make a difference through creative collaboration and sustainable impact.

Our staff—academic, technical, and professional—are recognised as both the creators of specialist knowledge and the curators of materials that nourish and augment an holistic student experience. This experience is rooted in outstanding teaching and supervision, but it is buttressed by highly effective student support and services, and an access, inclusion and diversity plan that creates opportunity for all. Built on a foundation of outstanding alumni and staff drawn from across the widest range of creative professions, underpinned by our links to industry and a deep digital infrastructure, AUB thrives on a powerful sense of belonging—to place, communities and to each other.

Our 2030 Strategy endorses these values.





96% graduates in work or further study
(HESA 2016/17 graduates)

96% retention
(HESA 2017/18)

2 Queen's Anniversary Prize awards (1998 and 2017)

3747 students

1st named the UK's top specialist art and design university in *The Sunday Times Good University Guide 2021*

48th AUB in top 50 UK university 2021
The Complete University Guide

1885 Established

6th

55 countries from which students originate

5th in UK for Learning and Teaching, according to *The Sunday Times Good University Guide 2021*

2nd in the country for learning opportunities (NSS 2019)

88% student satisfaction



Our Goals

Goal 1

To enhance our standing as a globally-leading independent arts, design, performance and media university.

Goal 2

To create opportunity for our students, alumni and staff through a passionate belief in collaboration, creativity and innovative practices.

Goal 3

To impact positively on society, industry and our stakeholders through the excellence and relevance of our practice and research.

2nd year BA (Hons) Dance cohort 2018-2021,
performance, *What's Your Superpower?*, staged
December 2019 at Pavilion South-West.



Our Values

Innovative

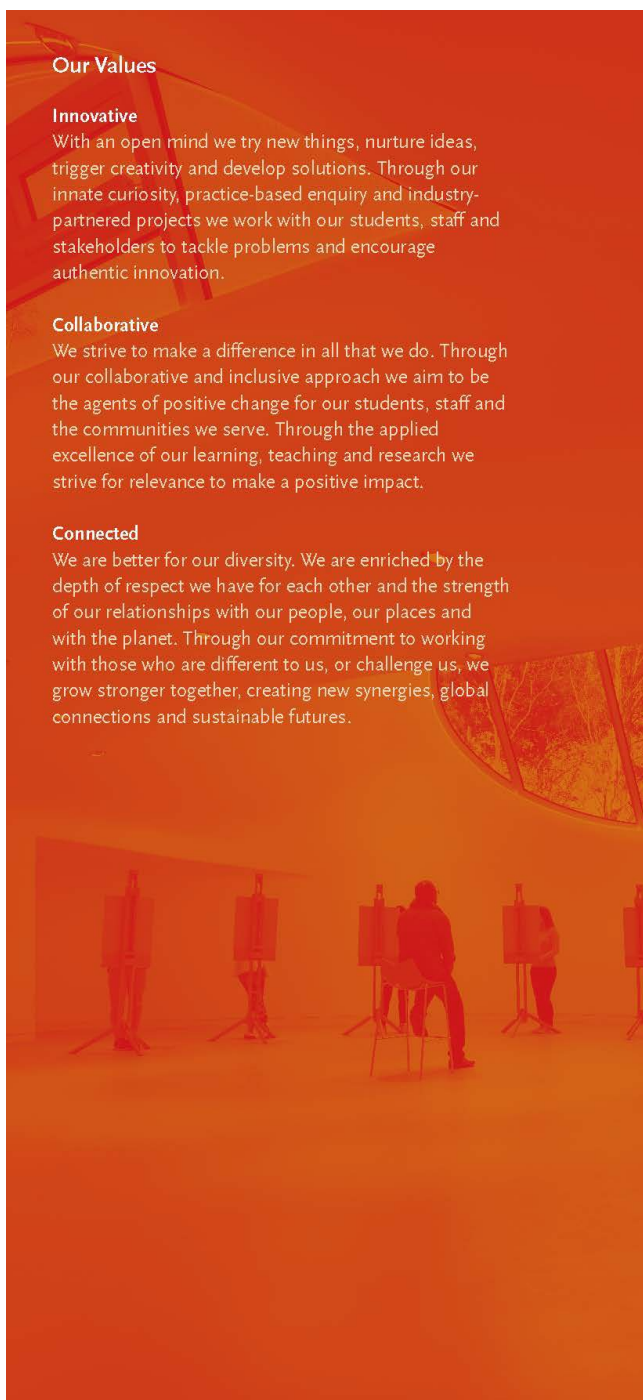
With an open mind we try new things, nurture ideas, trigger creativity and develop solutions. Through our innate curiosity, practice-based enquiry and industry-partnered projects we work with our students, staff and stakeholders to tackle problems and encourage authentic innovation.

Collaborative

We strive to make a difference in all that we do. Through our collaborative and inclusive approach we aim to be the agents of positive change for our students, staff and the communities we serve. Through the applied excellence of our learning, teaching and research we strive for relevance to make a positive impact.

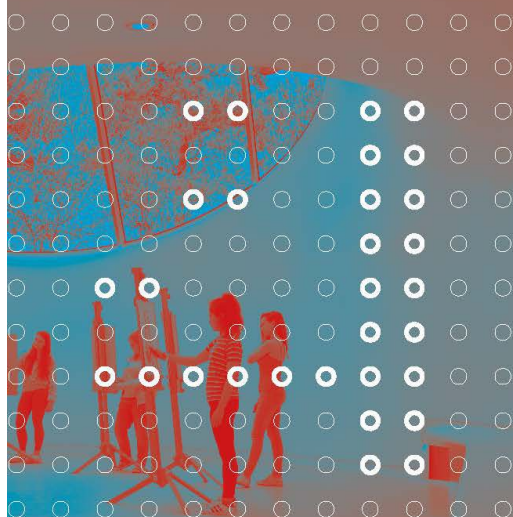
Connected

We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and with the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures.



Passionate

Education transforms lives: a creative education transforms society. Through our sense of purpose and determination for the best education, research and partnering with industry, we empower our people to learn, grow and connect. We care about the work we do, the respect we have for each other, and the powerful sense of inclusivity and belonging that characterises everything we do.



AUB Strategy 2030

Over 140 Years Of Achievement

Established 140 years ago as the Bournemouth Government Art School, the institution was originally created to match demand for art and design and to meet the government priority for encouraging better design schooling in England.

Over the coming decades, through acquisition, growth and diversification it was transformed into schools of Science and Art, merging in 1964 with sister institutions to become Bournemouth and Poole College of Art and Design. In 1998, Arts Institution Bournemouth (AIB) came into being, earning taught-degree awarding powers ten years later. In December 2012, at a ceremony hosted by HRH Prince of Wales, Arts University Bournemouth (AUB) was formally recognised as a higher education institution.

Renowned globally as a professional arts university, AUB is dedicated to turning creativity into careers. Our culture of making, performing, and shaping cultures is at the heart of our learning, research and engagement. Our values speak of collaboration, connectedness and innovative practice, underpinned by a passion for our academic disciplines and extensive partnerships with industry, professions and communities.

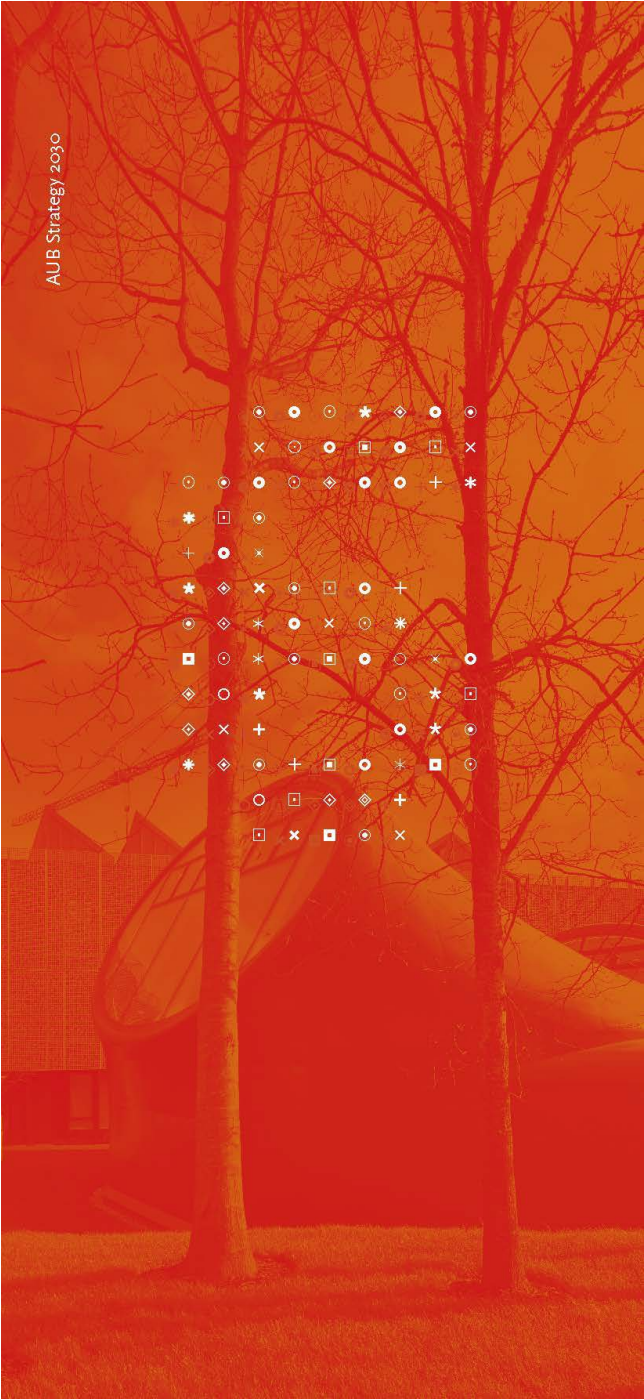
Thirty years ago, we won our first Queen's Anniversary Prize for Industry, in recognition of our global credits in leading education in the film industry. In 2017 our international excellence in costume design was recognised once again by a Queen's Anniversary Prize. A year earlier we opened the CRAB Drawing Studio designed by architecture alumnus Sir Peter Cook. His prize-winning design has the distinction of being the first purpose-built drawing studio in the UK for a hundred years. In 2018 our pre-degree Foundation course was rated as 'Outstanding' by OFSTED, and a year earlier the university earned the accolade of Gold in the national Teaching Excellence Framework, which means that the AUB has 'demonstrated the highest-quality teaching standards and is consistently outstanding'. During the 2020 global

40

pandemic AUB mobilised its creative technologies in 3D printing, rapid prototyping and customised workwear to manufacture many thousand items of PPE [personal protection equipment] to meet urgent front-line needs across the national health sector. By accelerating our cross-disciplinary expertise, we are proving ready to grasp the potential of Industry 4.0, to encourage convergence, embrace disruption and make the once unimaginable very possible.

Under the inspired stewardship of many staff and students, the university has continued to excel as a specialist and independent university across the arts, design, media and performance. In 2020 AUB moved into the top 20 UK universities as measured by the National Student Survey, and in the *Complete University Guide 2021* it rose 17 places into 48th position as a Top 50 UK university. AUB was named UK's top specialist art and design university in *The Sunday Times Good University Guide 2021*, and ranked in the top 5 UK universities for Teaching Quality and Student Experience.

AUB is a truly innovative place: set in a beautifully designed studio-based location underpinned by a deep digital infrastructure, it is a creative community of ideas, images, events and magical moments, nurtured by inspirational people, unified by a powerful sense of belonging. Our 2030 Strategy endorses these values.



Our Six Operational Plans

As a university, AUB converts creativity into careers. Through our operational plans we commit to promoting our identity as an innovative learning organisation, a university that creates exciting student experiences, premises disruptive thinking and nurtures cross-disciplinary practices. Underpinning our Strategy is a core commitment to diversity and inclusivity, and an environmentally sustainable future. Having already achieved platinum status as an Eco-Campus, during the lifetime of this strategy we will embrace the spirit and practices of the United Nations *Sustainable Development Goals* across all aspects of AUB's teaching, research and engagement. Our historically close relationship with the AUB Students' Union and our collaborative association with workforce representatives will act as an effective platform to curate and deliver the objectives embedded in each of these plans.

Our **Portfolio Plan** will ensure we retain the rich diversity of our academic courses and will see strategic growth in selected disciplines in which AUB has long led the industry. Our suite of programmes that constitute the *AUB Bournemouth Film School* is renowned for its excellence in cross-disciplinary integrated practice and production. Augmented by our leading position in animation, make-up, visual effects, screenwriting and costume for performance, we will continue to pursue global renown in these collaborative disciplines.

Across our long-established design and media disciplines we will deepen our expertise in photography, building upon decades of excellence in documentary and commercial photography, and we will link our prowess in key academic disciplines—from animation to architecture, from make-up to model-making, from fashion to fine art—through an enhanced Graduate School linked to our research strengths and augmented by a distinctive digital design. To further enrich the academic coherency of our courses, we will develop a suite of AUB units that address and enhance core skills to address business, social, political and environmental challenges at a local, national and international level—within the creative industries, but also far beyond.

As part of our Graduate School growth we will devise a suite of microcredentials to help underpin our student's appreciation of the core skills in demand from global industry—creativity, communications, team-work, environmental responsibility. We will provide the learning environments—spatial, theoretical, virtual—to equip our students and graduates for life and work. We will deliver greater sharing across our courses, new common units of learning, a more coherent use of time, space and technical resources, so that we enhance and strengthen the excellence of our bespoke courses of study. The Covid-19 Crisis has proved to us that we can radically innovate our practices without compromising academic excellence.

In our **Progression Plan** we will devise sustainable models of collaboration with local, regional schools, colleges and communities by shaping our Access, Participation and

Partnership programme towards supportive *rapprochement* and co-designed pathways. Mindful of the marginalisation of the arts, performance and media in many school curricula, AUB will remain a university that creates opportunity for all, supporting students as they grow and progress to become the best version of themselves across a wide range of creative careers and further study.

Working with a federation of pre-degree organisations in the UK and overseas, we will enrich and expand our preparation for all our courses through a comprehensive menu of short courses, summer schools and foundation routes as part of AUB *Open Campus* that creates sustainable articulation routes from diploma to doctorate.

A Sense of Belonging is a powerful emotional concept for all who work and study at AUB. We will augment our renowned approach to experiential learning through an ambitious **Place Plan** by enriching and extending our physical footprint on campus and into the region, and accelerate deep sharing through our digital infrastructure. As one of Europe's leading specialist arts organisations we will demand the highest design standards in our real estate and our digital service provision for students, staff and our global stakeholders. We will accelerate the activities and actions that have already seen us achieve platinum status as an Eco-Campus. By embracing the UN *Sustainable Development Goals* we will target a net-zero carbon commitment, predicated on renewable energies, decarbonisation, and green building practices.

Through an ambitious **People Plan** we will simplify our management structure to empower and reward academic leaders, and create programmes of development across our technical, administrative and professional staff teams. By embracing contemporary ways of working we will encourage flexible, family-friendly and inclusive practices to ensure we design and sustain an effective working environment centred around employee well-being and engagement, and which nourishes a powerful sense of belonging, physical, digital and through remote working. We will accelerate our commitment to creating an inclusive workplace, embracing innovative practices to drive equality and embrace diversity to add value to the university and to the employee, throughout the employment journey. A refreshed program of professional development for staff across the university will ensure that the widest spectrum of colleagues – from site operations to student services, lighting technicians to librarians—are set up for success in their place of work.

As a Civic University, AUB will develop a **Partnership Plan** that faces fully into the local and regional community, accelerating our commitment to work with industry, professions, and communities to create formal alliances with business, schools and colleges. Through our access and participation programmes, our research and knowledge exchange, we will play a leading part in regional economic and societal regeneration. As a university renowned for academic excellence we remain deeply committed to a

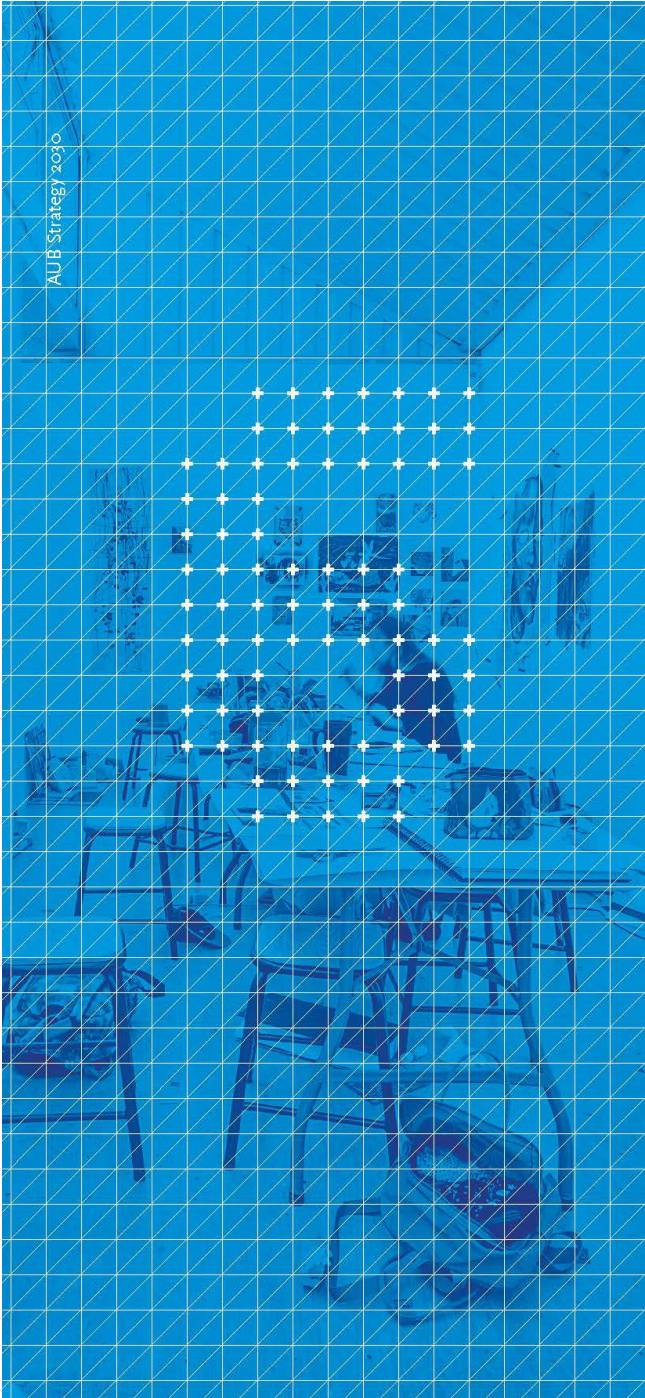
global future. Through staff and student exchange, through articulation with our global collaborators, we will offer opportunities to applicants in all our partnered programs. By setting sustainable international targets we will deepen our collaborations with academically aligned organisations, enriching our students' experiences as global citizens while investing in the alumni networks that characterise AUB as a university that cherishes its graduates and is rewarded through loyalty and lifelong commitments.

Through our **Research and Knowledge Exchange Plan** AUB will expand and deepen research with relevant aligned professions and industries in the UK and overseas. Our international renown in the application of specialist technical knowledge in model-making, future fashion technologies and diverse modern materials will be developed through adventurous schemes of knowledge transfer and exchange. Drawing on our unique archives and collections in materials such as plastics we will accelerate interaction with material scientists, environmentalists and industrial designers.

Drawing on our unique assets as a Maker Culture underpinned by hi-end, hi-impact infrastructure and equipment, and informed by the disruptive possibilities of Industry 4.0, we will create a *Lab 4 Creative Technologies* (L4CT) that physically and conceptually fuses our workshop expertise and other spatial assets with the ERDF Innovation Studio to create a Creative Technologies House, which will aim to accelerate our collaborative works across design, innovation and technology

Incremental, planned growth in higher degree supervision and timely completion will lead us during the lifetime of this strategy to gain research degree awarding powers (RDAP). We will accelerate the growth of the AUB Graduate School, nurturing postgraduate projects with our selected partners in China, India, Scandinavia and USA. A rolling program of Vice-Chancellor Research Fellowships and Collaborative Doctoral Scholarships will be based in the L4CT and accelerate our work with collaborators and selected stakeholders.

Underpinning these objectives will be a robust business plan, which will be shaped around an annual operating plan (AOP), integrated reporting, and 5-year plans that set out selective and incremental growth in student numbers and revenue by a minimum of 25% during the lifetime of this new strategy. This growth will be devised and monitored against three overarching indicators – quality, viability, and relevance – underpinned by sound market intelligence and the implementation of our access and participation plan. Furthermore, we will aim to allocate annually 5% of revenue towards innovative, creative edge practices and incentivised performance targets, so that we can deliver a suite of six Strategic Initiatives.



Our Six University Initiatives

1

AUB Bournemouth Film School

Expand and deepen a global ambition for the AUB Film School through our excellent programmes of study, practice and research.

2

AUB Open Campus

Refresh, reshape and grow our pre-degree, short course, future franchise and global pathways with an expanded portfolio of executive, progression opportunities, summer schools and micro-credentials.

3

Creative and Digital Dorset

As a civic university, maximise our regional relevance through innovative programmes of business development, knowledge exchange and work-integrated learning for students and alumni.

4

AUB Lab 4 Creative Technologies

Accelerate our advantage in creative technologies to develop research, doctoral study and industry impact through partnership projects in the new Innovation studio.

5

AUB Global

Enhance our global standing through student activities, research projects and industry partnerships with leading arts, design, media and performance institutions worldwide.

6

AUBiTaL: Innovation in Teaching and Learning Lab

Maximise AUB's prowess in L&T excellence, DELTA and pedagogic innovation to realise the step change in hybrid learning, teaching and exchange.

Acknowledgements & thanks

The *AUB 2030 Strategy* was developed and designed between January and July 2020 through open engagement with staff, students and stakeholders. AUB Board of Governors played a significant part in helping critique the components of the Strategy, as did the AUB Students' Union, and I would like to extend particular thanks to sabbaticals Jordan Verdes, Stella Kajombo, Louise Hall, and Kamila Dowgiert, for their support and commitment to enriching the strategy and AUB's campaign Black Lives Matter. Thank you to all colleagues, alumni and external supporters who contributed in many important ways to this strategy.

Professor Paul Gough, Vice-Chancellor

Appendix 2: Museums Association – Learning and Engagement Manifesto

A MANIFESTO FOR MUSEUM LEARNING AND ENGAGEMENT

MA Museums
Association



MUSEUMS LEARNING & ENGAGEMENT MANIFESTO 02

Over 20 years ago David Anderson's report, *A Common Wealth: Museums in the Learning Age*, was published. The report was based on extensive research and called for learning to be placed at the centre of the development of museums.

We now live in a very different world from when that report was published. Digital technologies are embedded in every aspect of our life and work. Scotland, Wales and Northern Ireland have their own governments and culture is a devolved responsibility.

Now, in 2020, the coronavirus pandemic has sharply revealed the realities of contemporary inequality, in ways that can no longer be evaded or concealed.

It has disproportionately impacted people from the African Diaspora, those from South, East and South East Asia and those that are ethnically diverse, those who live in overcrowded accommodation or have no permanent home, and those who experience poverty and the consequential harm that poverty brings. It has widened the gap in educational opportunities for learners of all ages in our society.

The murder of George Floyd and the Black Lives Matter movement have laid bare the racism that still impacts society and our museums. Museum partnerships, collections, programmes and exhibitions do not represent the diversity of society.

Those from the African Diaspora, South, East and South East Asia and those that are ethnically diverse make up under 3% of the workforce in museums and libraries – and almost all of these are in the lowest paid jobs.

The origin and spread of the coronavirus crisis is intimately connected to the way humans treat each other, but also to the way we treat the environment. The climate crisis poses a serious threat to the future of the planet and museums must play their part in protecting the precious resources that we have left.

These crises are interrelated. They make it imperative that we make a transformational change to the role of museums in society. This is a time that requires radical social innovation.

Until now, arts and culture have had only a minor role in the process of civil renewal and social change, but we should commit to them being central to the rebuilding of our societies.

This manifesto has been built on two years of research, engagement and consultation with those that work in and with museums. It provides a framework for all museums, whatever their history, scale, funding or model of governance, to reflect on their purpose and develop their practice.

01 CULTURAL RIGHTS AND CULTURAL DEMOCRACY

Access to and participation in culture is a basic human right. Everyone has a right to representation and agency in museums, and communities should have the power to decide how they engage.

The UN Declaration of Human Rights states that "Everyone has the right freely to participate in the cultural life of the community". This is based on the principle that citizens are not just consumers of cultural capital created by others; we have agency and the right to contribute through culture to the wider good of society.

The most significant function of museums is as centres for cultural democracy, where children and adults learn through practical experience that we all have cultural rights. Having the opportunity to create, and to give to others, may be one of our greatest sources of fulfilment. Culture is everywhere and is created by everyone.

02 SOCIAL JUSTICE

Museums have a responsibility to work with their communities to overcome the challenges of poverty and exclusion and to achieve equality of outcomes.

Social justice in museums is based on the principle of the right to equality of access and participation for all. It means that the whole of the public can benefit from the collections and resources of museums and that everyone can participate and contribute equally.

Social justice means museums working with their communities to enhance health and wellbeing, create better places to live and work, and provide opportunities for debate and reflection.

Meaningful participation and volunteering can promote self-confidence and improve the life chances of participants, including overcoming social isolation and providing opportunities to develop skills and improve employability.

03 ACTIVISM

Museums are not neutral. Museum activism should be based on listening, acting and delivering with our communities.

Museum activism is about taking positive action to make the world a better place. Museums are part of the fabric of society and are impacted by and can have an impact on events outside their walls.

Museum activism can mean supporting campaigns that our communities care about in an open and collaborative way. This could be working on issues where museums, through their collections, interpretation and programming, can add understanding, knowledge and perspectives on issues such as anti-racism and the climate crisis.

04 COMMUNITY PARTICIPATION

Museums should develop innovative models of engagement which represent the cultural context of their communities and nations and that are brave and challenging. Community groups should be valued and fully engaged with all functions of the museum.

Communities are complex, multi-layered and fluid and their participation in museums is not passive or static. Participation should challenge institutions, staff, the communities we work with and our visitors.

The challenge can sit just as much with what a school group expects of its workshop, as with an exploration of the food and drink served on site with a under-represented group.

The uncertainty of the journey of community participation is a sign that it is true in its intent. Community participation has no end date, and there is always more that can be done.

05 COLLECTIONS

Collections belong to communities and without people museums are just storage warehouses. Collections are for public use.

Collections matter to many people, and for them to be a source of understanding and empowerment, people need access to them. Museums should work with their communities to ensure that collections are empowering, relevant and dynamic.

This means adopting a proactive approach to the democratisation and decolonisation of collections; reinterpreting collections with communities; and supporting partnerships and knowledge sharing.

Museums should be transparent about the objects they hold and work with communities to understand, interpret and rationalise collections.

06 RESEARCH AND EVALUATION

Museums should support people-centred research that responds to the challenges in society and leads to positive change.

Museums are a way of thinking, and these ways change over time. Research – purposeful, public-focused and meeting contemporary needs – is essential if museums are to be effective as centres for social justice and transformation.

Museum research is not undertaken only by specialists focusing on museum collections. New knowledge developed with the support of museums may be created and led by activist researchers using cultural resources in their own localities. This research and new understanding can be used by communities to achieve change in society.

07 PARTNERSHIPS

Partnerships should bring communities together and be based on the principle of equity. Museums should work with a diverse range of partners and think beyond traditional partners and audiences.

Partnerships between museums and communities, and the organisations that represent them, can bring fresh perspectives and insight to all areas of museum work. Partnerships that are forged equally with communities will enable us to engage with new ideas, networks and people.

Strong partnerships can help museums to understand the issues their communities are facing, support collaborative community participation, and bring them into contact with new networks of people that can then become new audiences, volunteers and staff.

08 WORKFORCE

Museums need a workforce that represents their communities, is respected and rewarded equally, and delivers and supports the ambitions of this manifesto.

When people from under-represented backgrounds enter institutions, their rise to decision-making positions is often rare or short-lived because of systemic issues and unsupportive environments.

Museums must implement fair recruitment practices, create development and progression for the under-represented staff they already employ, and ensure safe spaces and support for these staff when entering the workforce and arriving in leadership roles.

A representative, creative, and supported workforce is an essential foundation for this manifesto, and is critical to achieving its goals.

This Manifesto was written by David Anderson, director-general, Amgueddfa Cymru – National Museum Wales, Dhikshana Pering, head of engagement and skills, Somerset House, and Sharon Heal, director of the Museums Association, after extensive consultation and engagement with museum workers throughout the UK. It has been produced in collaboration with Engage and the Group for Education in Museums, and with support from the Art Fund.

Engage
Bringing people
and art together

Gem
the voice for
heritage learning

Art Fund

Further resources

Museums Association: Museums Change Lives	OF/BY/FOR ALL
Museums Association: Ethics	Runnymede Trust and CLASS: 'We Are Ghosts': Race, Class and Institutional Prejudice
Museums Association: Empowering Collections	Creative People and Places: Power Up
Museums Association: Power to the People	Paul Hamlyn Foundation: Asset-based Work with Young People – Findings from the Youth Fund evaluation
GEM: Resources	Durham University: Durham Commission on Creativity in Education – final report recommendations
Engage: Resources	
Culture, Health and Wellbeing Alliance: Resources	

CASE STUDIES

CULTURAL RIGHTS AND CULTURAL DEMOCRACY

Access to and participation in culture is a basic human right. Everyone has a right to representation and agency in museums, and communities should have the power to decide how they engage.

01

01 A case study from Amgueddfa Cymru – National Museum Wales

The Universal Declaration of Human Rights (Article 27) states that everyone has the right to freely participate in the cultural life of the community and to enjoy the arts.

Simply being free to people of all backgrounds is not enough on its own to eliminate barriers and inequality. At Amgueddfa Cymru, we have adopted a rights-based approach to our work, challenging inequality and championing social justice. This work focuses on three strategic areas: participation, representation and agency.

An important example of this work is the exhibition *Who Decides? Making Connections with Contemporary Art* – a large-scale exhibition at National Museum Cardiff. The exhibition was created with clients from the Wallich – a Welsh charity supporting homeless adults.

Over nine months, a group of ten Wallich curators worked with colleagues across the museum. A series of workshops empowered the group to lead on all aspects of *Who Decides?*, including selecting and interpreting objects, marketing the exhibition and delivering public programmes.

The project aspired to be an honest and open partnership of equals, questioning established values and structures. Many of the Wallich curators had never previously visited a museum, so their lived experiences brought new knowledge and skills.

The curators changed the way we see and understand contemporary art. For example, they challenged traditional interpretation approaches by writing object labels describing personal connections with the art displayed. Together we delivered an accessible, welcoming and powerful exhibition, visited by over 40,000 people.

Following the exhibition, the Wallich curators took on wider volunteering roles at the museum. Their contribution signalled new ways in which museums can become active civic spaces in our communities.



SOCIAL JUSTICE

Museums have a responsibility to work with their communities to overcome the challenges of poverty and exclusion and to achieve equality of outcomes.

02

02

A case study from National Museums Liverpool

Following the killing of George Floyd, National Museums Liverpool (NML) released a statement condemning his racist murder and calling for change. Beyond words, NML set up a steering group with colleagues from across the organisation, to ensure Black Lives Matter activity is embedded in everything we do.

As our museums and galleries reopened, a visible statement about the organisation's stance on Black Lives Matter was displayed across all sites. We set up an email address dedicated to Black Lives Matter, encouraging visitors to get in touch if NML's interpretation, collections or language should be changed.

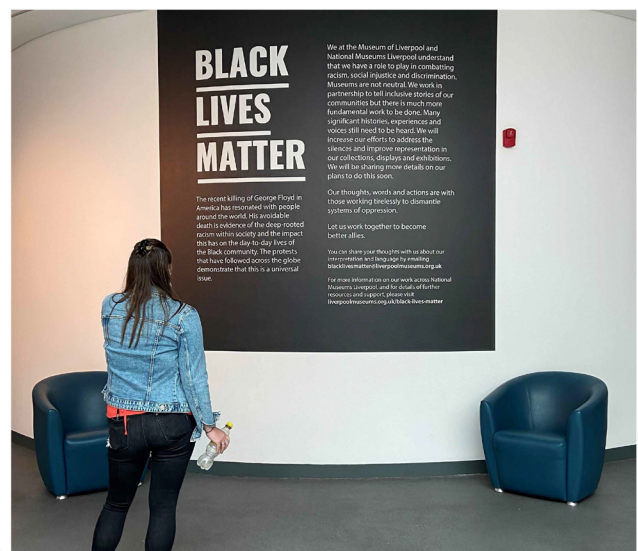
A Black Lives Matter resource webpage has been created, platforming Liverpool's Black experience, sharing relevant literature and podcasts, and providing information on how to support the movement locally.

The ongoing activity of the International Slavery Museum continues to be a vehicle for social justice at the forefront of museum activism, community engagement and inclusion. For many decades, NML has worked with Black communities and organisations to collaborate, engage and co-create.

Communities are taking part in recent online events and discussions, and NML has joined a city-wide education partnership addressing the lack of Black British history in the national curriculum. The World Museum's World Cultures gallery is moving away from displays that segregate peoples into distinct cultures, towards displays addressing global issues and ideas.

NML is working in collaboration with Black-led creative industries, including educators, poets, artists, filmmakers and comedians, to change which stories are told and how they are shared.

The recent appointment of a Historian in Residence represents a significant step to ensuring we embed an understanding of the history and legacies of slavery across all our museums and galleries. We're also establishing a repatriation policy that recognises the importance of returning objects, which can heal and revitalise community relationships and trust.



ACTIVISM

Museums are not neutral. Museum activism should be based on listening, acting and delivering with our communities.

03

03

A case study from the Museum of Homelessness

Covid-19 is a huge risk to the homeless and vulnerably housed population who we work with daily.

In March, as museums closed their doors and the streets of London emptied, day centres, food banks, handouts and other homelessness services were cancelled on masse. Faced with silence from the authorities, we took action to save lives.

We repurposed all resources to campaign and directly support our community. Ahead of the government, we published a plan, later adopted as national strategy, to utilise empty hotel accommodation for homeless people.

We successfully lobbied the Secretary of State to reopen the closed Mildmay Hospital and provide specialist Covid care for homeless people.

We worked with homelessness health teams, the government's Rough Sleepers initiative, local partners and UK-wide grassroots groups. We formed the Covid-19 Homeless Taskforce, teaming up with Streets Kitchen, the Outside Project, Simon Community, Union Chapel, Greenpeace, Mutual Aid groups and many others.

With our cultural activity firmly on the back-burner, we borrowed a vacant council community centre to launch a seven-days-a-week operation, even repurposing our museum shelving for dried goods and cans.

All of this happened in three short weeks, and throughout the summer over 50 volunteers helped dispatch almost 9,000 meals to people in temporary accommodation and on the streets.

We continued lobbying and coordinated with the migrant rights sector to campaign (unsuccessfully) for the government to waive 'no recourse to public funds' rules. We also submitted evidence to select committees and worked with Liberty to challenge the coronavirus bill.

The council has since asked for their borrowed community centre back. But, with the pandemic continuing and a second wave looming, our activism continues. Until we get our own building, you can find us on the streets every Thursday at Highbury Corner, between 12 and 2.



COMMUNITY PARTICIPATION

Museums should develop innovative models of engagement which represent the cultural context of their communities and nations and that are brave and challenging. Community groups should be valued and fully engaged with all functions of the museum.

04

04

A case study from Jon Sleight, Learning Officer and Learning Curator

Are practitioners as brave as the collections we represent? Recognising our limitations of lived experience and where this starts in others is at the heart of community participation.

In 2018, I had the privilege to work with Birmingham Museums Trust, the Arts Council Collection and the Precious Trust, which works with young women at risk of violence and exploitation, on a project that changed my life.

I faced a major engagement barrier – an artwork in the exhibition 'Women Power Protest' made using a real gun that talked about violence against women. How could I honour this narrative with integrity and for a meaningful purpose?

My answer was to build a collaboration with The Precious Trust. Every day the team hear first-hand accounts of girls and young women being exploited for criminal purposes and forced to become a form of sexual currency.

The reality of this hidden abuse is that girls often suffer in silence. The Precious Trust's mission is to fight on their behalf and enable the young women to keep safe, rebuild their lives, and enjoy a more positive future.

The Trust's founder, Marcia Shakespeare, used the artwork on violence as a practical tool in advocating for change. In the gallery, some of Birmingham's most vulnerable residents claimed space for powerful and emotive sharing. The girls reinterpreted the exhibition in their voice, connecting challenging lived experience to visitors.

Following this, the Precious Trust joined me in Parliament to meet MP Jess Phillips and tell their story. Their testimony fed directly into Jess's work advocating nationally for women's safety. A private tour of parliament completed our journey.

Starting with a deficit of lived experience, we used community participation as a tool for



change and amplified this to influence national politics. This all started with true intent, a willingness to face the challenge, bravery and a cup of tea.

COLLECTIONS

Collections belong to communities and without people museums are just storage warehouses. Collections are for public use.

05

05

A case study from the Pitt Rivers Museum

The Pitt Rivers Museum's collections have a wealth of stories to reveal. We're passionate these stories should be told from different perspectives, in all their complexity.

We actively build partnerships and establish relationships of trust with stakeholders across the globe, but also with our local communities. In past years, this has brought a great range of people into the museum to activate and mobilise the collections in new ways, including indigenous knowledge keepers, researchers, students, and a wide variety of community bodies.

One example is the Maasai Living Cultures project started in 2017, when Samwel Nangiria visited the Museum as part of NGO Insightshare's Indigenous Leadership programme. Maasai representatives from Kenya and Tanzania visited three times over three years.

During these visits, the delegates expressed concerns about the presence of five of the 188 objects and indicated that without spiritual intervention their continued presence in Oxford would cause great anxiety.

We are awaiting further guidance from the Chief Laibon (spiritual leader) of the Maasai, Laibon Mokompo Ole Parit, to find ways forward with the Maasai community. Conversations have also started about how the museum speaks about the Maasai in displays, databases and education programmes.

These partnerships offer creativity and learning, but are also complex and challenging. Facing this complexity is integral to ensuring we welcome everyone and tell honest, multi-voiced stories fit for the 21st century.

The nature of our collections makes decolonisation an urgent priority, with curatorial authority to be shared and/or handed to Indigenous curators, knowledge keepers and artists. In programming we prioritise community members over curatorial voices and in our interpretation we aim to include epistemologies of the South.



By offering more meaningful understandings, we can work towards a more hopeful future that will keep the museum and its collections relevant for generations to come.

PARTNERSHIPS

Partnerships should bring communities together and be based on the principle of equity. Museums should work with a diverse range of partners and think beyond traditional partners and audiences.

07

07

A case study from the Cornwall Museums Partnership

The Rural Diversity Network was initiated in 2017 by Cornwall Museums Partnership (CMP) and freelance curator Tehmina Goskar, as part of the Arts Council England-supported Change Makers leadership programme.

The network is a method of trying to tackle geographic exclusion through partnership work. Rural geography impacts many; it can intensify the effects of race, socio-economic deprivation, sexuality, gender, disability and access to services and opportunities.

Cultural policy around diversity has often centred on the visible diversity of cities. The network aims to balance this by providing another view and campaigning for equity across rural regions.

Cultural investment in rural regions has often been biased towards creating an offer for tourists, resulting in inclusion challenges for organisations engaging with local communities. The network is helping to challenge, inform and develop new practice.

The aims of the network are:

- Representation/advocacy to policy-makers and stakeholders (including communities)
- A place to put diversity into practice – training to help apply practical diversity in businesses and programmes
- Networking with colleagues and each other's organisations to find common cause
- A safe space to challenge and be challenged, including having difficult conversations without giving/taking offence
- Use of Cornish diversity as action learning that others can draw understanding from, particularly how the Cornish National Minority intersects with other categories of diversity

The network enacts a rights-based practice that depends on recognising the agency of those most impacted by issues, believing they are able to articulate their own 'priorities' and make change happen.



Working in partnership with organisations offering expertise in the chosen subject and coordinated by CMP, monthly Twitter 'takeovers' pose questions to CMP's followers and spark discussion.

Topics explored to date include homelessness, mental health, older people, volunteering, young people, arts education and LGBTQ+ support, and the role museums and galleries can play.

WORKFORCE

Museums need a workforce that represents their communities, is respected and rewarded equally, and delivers and supports the ambitions of this manifesto.

08

08

A case study from Museums and Galleries Edinburgh

When a pandemic shuts down a museum service three days before your traineeship starts, what do you do?

This was the situation faced by trainees Susie and Thessa, who joined Museums and Galleries Edinburgh in the middle of the Covid-19 crisis.

The NLHF-funded Inclusive Museums Heritage Project, in partnership with social enterprise Next Step Initiative, creates opportunities for people of Black and minority ethnic heritage to access the Scottish museum sector.

We know a diverse and representative workforce directly increases participation with under-represented communities. As a sector we must commit to real and sustainable improvement in this area.

The trainees quickly built relationships with new colleagues and adapted to the challenges of a collections engagement role with no collections, venues or people. Embracing digital opportunities, they produced a podcast examining our relationships with objects in the home, influenced by lockdown.

Susie created a digital resource collecting individuals' histories from a photography collection of a fishing community in north Edinburgh. Thessa is exploring different perspectives on dolls from Asia, within the Museum of Childhood collection, contributing to the [Empire Museum online](#).

Both are working with the city's library service to create online exhibitions exploring Edinburgh's development in the 1920s, and contemporary collections of protest material.

With the Black Lives Matter movement rightly dominating the public agenda, our trainees have challenged the museum service on programming, interpretation, collections classification and recruitment practice.

Our service needs their creativity, enthusiasm and skills. Increasing diversity in museums and heritage is long overdue. At Edinburgh museums service, our experience with the trainees has cemented our commitment to creating a pipeline of opportunities for people of colour to join, and remain with, the service.



We aim not just to attract short-term placements, but to develop a more diverse staff, structurally reshaping our workforce and becoming more representative of the people of Edinburgh.

Photography credits

Wallich Curators, opening
night of Who Decides exhibition
by Amgueddfa Cymru
– National Museum Wales

Museum of Liverpool, Black Lives
Matter statement by Sahar Beyad

COVID 19 Homeless Taskforce
June 2020 by Matthew Turtle

Women, Power, Protest exhibition
by Jon Sleigh

Maasai Representatives at Pitt Rivers
Museum by John Cairns

LAIC Badge Collection from Lesbian
Archive at Glasgow Women's Library

Wadebridge memory café,
Cornwall Museums Partnership

Susie Cavill, Museums &
Galleries Edinburgh Trainee

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