

Annual Review 2021-22

**HISTORY
OF SCIENCE
MUSEUM**





THE HISTORY OF SCIENCE MUSEUM MUST ENSURE IT REMAINS RELEVANT, OUTWARD-LOOKING AND SUSTAINABLE FOR THE FUTURE.

➤ RESEARCH, TEACHING & COLLECTIONS

➤ PUBLIC ENGAGEMENT AND PROGRAMMING

➤ OPERATIONS AND PLANNING

98 Years of the History of Science Museum

In 1683, the building on Broad Street which is now the History of Science Museum opened as the home of a new institution – the Ashmolean Museum.

Created to house Elias Ashmole's collection, it was more than just a display of objects. In the late 1600s, it became the centre of Oxford science, with teaching in the entrance gallery and a chemical laboratory and anatomical theatre in the basement.

By that time, experimental science was already flourishing in Oxford. Robert Boyle and Robert Hooke – leading lights in the early days of the Royal Society of London, founded in 1660 – carried out their famous research on the air pump in a house on the High Street.

In 1924, Lewis Evans donated his collection of historic scientific instruments to the University. Robert Gunther then campaigned to put them on display in the 'Old Ashmolean' building and together, Gunther and Lewis became the driving force behind the new Museum of the History of Science.

Like Noah's Ark, it was intended as a place of safety, preserving objects from the threat of destruction. Well-connected, and with an encyclopaedic knowledge of the history of science, Gunther rescued many historic scientific artefacts and transferred them to the Museum. The Lewis Evans collection provided the nucleus around which the Museum then grew.

Over time, Oxford colleges and departments – as well as major donors such as J A Billmeir (1957), C F C Beeson (1966), the Royal Microscopical Society (1968) and the Marconi Corporation (2004) – donated or loaned objects.

The History of Science Museum is now home to an unrivalled collection of early astronomical and mathematical instruments from Europe and the Islamic World, complemented by a rich archive of manuscripts and early printed books and photographs, portraits of scientists, and scientific prints. Our collections are still growing: in 2021, the History of Science Museum joined forces with the Bodleian Libraries to collect the objects and stories of the COVID-19 pandemic – and the extraordinary response to this challenge across Oxford University.

Cover image:

Visitors of all ages discovered the power and wonder of wireless technology when we turned the Museum into an amateur radio station for Marconi Day, with the help of the Oxford and District Amateur Radio Society

From the Director

Vision 2024, our ambitious strategy for complete transformation to celebrate our centenary, has continued to enable us to boldly go where the Museum has never gone before (with apologies to Captain Kirk!).

Every activity, every display, every recruitment that you will be able to read about in the following pages, has been underpinned by our new focus on inspiring curiosity, revealing beauty and highlighting ingenuity – bringing to life our mission to explore the connections between people, science, art, and belief, to give voice to our collections, and to share the stories of science in Oxford.

None of the achievements that we are proudly looking back on in this Review would have been possible without the extraordinary commitment of my colleagues in the Museum, across our division Gardens, Libraries and Museums (GLAM), and the University. The generosity of our supporters has been hugely encouraging and enables us to boldly go on.

THANK YOU!

Dr Silke Ackermann FSA
Director

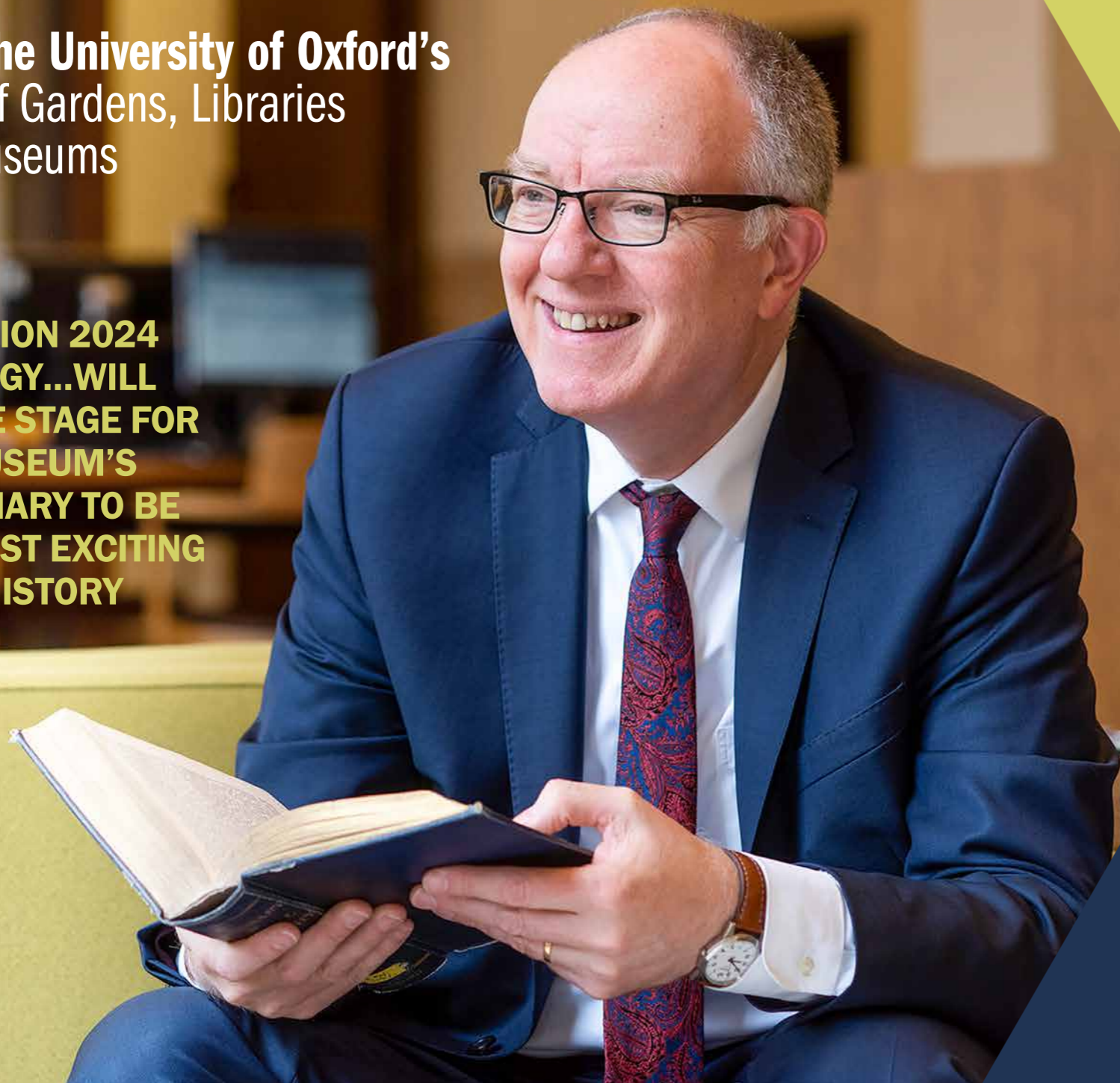


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From the University of Oxford's Head of Gardens, Libraries and Museums



THE VISION 2024 STRATEGY...WILL SET THE STAGE FOR THE MUSEUM'S CENTENARY TO BE THE MOST EXCITING IN ITS HISTORY



When I took up the post of Head of Gardens, Libraries, and Museums in February 2022, I thought I knew each of the six institutions well (having lived in the city, and worked in the University for almost twenty years). As I have had the opportunity to work even more closely with the institutions, I have been astonished at the breadth and depth of their work, and this is certainly been true of the History of Science Museum.

The Vision 2024 strategy is an extremely exciting herald of a new way of approaching this great, historic institution, in an even more historic building, and fittingly, the plans will set the stage for the Museum's centenary to be the most exciting in its history. The plans for the reconceived museum, with the focus on community-based approaches to the development of content and interpretation, have been heralded with some stunning pilot displays throughout the Museum and online as well (such as the collaborative *Making Waves: Marconi's Radio Revolution* and, *What would you do if you were asked to save the world?*, an innovative take on the pandemic in close collaboration with colleagues from around the University.)

At the same time as rethinking these intellectual approaches to the way the Museum works with its collections and its audiences, Vision 2024 reconceives the way the building itself can support these new approaches. The stunning proposals developed with Purcell Architects hold the promise of making the glorious seventeenth century building in which the Museum is housed (the oldest purpose-built museum still fulfilling the function it was originally designed for) fully accessible, and fit - in the broadest possible way - for the 21st century.

It has been a real pleasure to work with Dr Silke Ackermann and her team on the development of Vision 2024, but also on the more immediate current work of the Museum. Some of this includes bringing additional support to the Museum through philanthropy and research grants, and it has been wonderful to see the energy, skill, and commitment with which the Museum has engaged with supporters who have brought additional resources to bear on their important work. As my role is shared with being Bodley's Librarian, one particular project, *Collecting COVID*, which focusses on preserving the record of Oxford University extraordinary contributions to addressing, and experience of dealing with the COVID-19 pandemic, run jointly between the Museum and the Bodleian, is a wonderful signpost to the collaborative spirit that exists in the Museum.

The wider work that Oxford's Gardens, Libraries and Museums are undertaking, especially the initiatives for shared storage of collections in the Collections Teaching and Research Centre (due to open as part of the Reuben College development, in the middle of 2023) and the development of the Collections Storage Facility in Swindon (due to be completed at the end of 2024) will enable the History of Science Museum to benefit from the investment made by the University in its cultural and scientific collections. In many other ways, the Museum is a full and active partner in the wider work of Gardens, Libraries and Museums, and helping to make the University and the City of Oxford a more intellectually engaging place to live, work, and study.

Richard Ovenden
OBE, FRSA, FSA, FRHistS, FRSE

Headlines 2021-22

Major Acquisition from the family of Henry Moseley

An exceptionally generous gift from the family of Henry Moseley (1887-1915) has enriched the Museum's collections with papers and objects shedding light on the life and death of the young English physicist who provided a new basis for the Periodic Table of the elements. Acquisitions include Harry's correspondence with his mother and sister and his posthumous Matteucci medal.

Landmark funding for the MultakaOxford project

Thanks to a generous donation from Alwaleed Philanthropies, the History of Science Museum and Pitt Rivers Museum are able to develop this project which brings to the Museum the rich and diverse knowledge of people settling in Oxford – many through forced migration – for a further 5 years.

Winner of the Museums + Heritage Awards: Visitor Welcome

In a glittering ceremony on 12 May 2022, the Museum's Front of House team became the first-ever winners of the Museums + Heritage Award for Visitor Welcome. These awards are the Oscars of the heritage sector, and our team are extremely proud to be distinguished among a field that included Beamish, the London Transport Museum, Derby Museums' Museum of Making, and Bristol Culture and Creative Industries.



Innovative displays on site and online

Making Waves: Marconi's Radio Revolution - telling the human stories behind Marconi's devices and wires

Between Earth and Air: The Marconi Collection - working with artist Hermeet Gill to tell the hidden stories about ten iconic objects from the Marconi Collection

Mirror of the Stars: a dedicated online display demystifying the astrolabe, telling its story and how it works

HRH Princess Lamia Al Saud (Secretary General of Alwaleed Philanthropies) and Professor Louise Richardson (Vice-Chancellor of the University of Oxford)

© John Cairns

Facts and Figures

Offered engaging museum experiences ...

1,963 students aged 5-18 years took part in **79** teaching sessions, in person and online

8,297 Newsletters were opened **6,258** times by **950** subscribers (**87** new this year)

Our team ...

30 the number of people in the Museum team, including part-time and fixed-term contracts, which is **15** full-time equivalent (FTE).

564 hours donated by **51** volunteers, including MultakaOxford, across project teams, events, online projects and displays.

164 student teachers took part in training in the Museum

540 adults brought **336** children (0-16) to enjoy family activities in the Museum

94 students in Higher Education and training took part in facilitated sessions

14 volunteering opportunities at family events

183,911 visitors experienced our stories and services online across **515,780** website pages

And our visitors gave back ...

£60,000 spent in the shop on souvenirs – **£0.67 per visitor** – a **72% increase** on 2018-19

£33,100 donated by visitors – **£0.37 per visitor** – a **42% increase** on 2018-19

28,592 social media followers liked, shared and commented on our stories **19,993** times

Collections

Acquisitions

Mosely Family Papers

Significant acquisitions sometimes come out of the blue, as a hitherto unknown object appears on the market. But they can also have deeper and more complex roots. This year we were able to formally accept an exceptionally generous gift which emerged gradually from an earlier project: in 2015-16 the Museum staged “Dear Harry... Henry Moseley: A Scientist Lost to War”, an HLF-supported exhibition which explored the life and death of this exceptionally promising young English physicist in the years immediately before and during World War I. The exhibition featured not only research apparatus which came to the Museum in 1935 from the Oxford Physics department, but also papers which had been deposited with us in the 1970s. As a result of the display, we were able to reconnect with the descendants of the Moseley family and this has led to a major donation of papers from the family. Those previously on loan to us (such as the diaries of Harry’s mother Amabel) have been converted to gifts. They are now joined not only by those that were transcribed and published in John Heilbron’s 1974 biography, but also by much other new and unpublished material, shedding particular light on Moseley’s family and circumstances. This major acquisition even includes some objects which had remained with the family such as his posthumous Matteucci medal. The Museum is enormously grateful to Will le Fleming for his key role in assembling and arranging the donation of this collection from the le Fleming and Ludlow-Hewitt families. We also thank Clare Hopkins, Archivist at Trinity College, for her vital help in the early stages of the process, which has finally come to fruition after the many interruptions caused by COVID.

Will le Fleming with Silke Ackermann and Stephen Johnston



Van Heurck Type Binocular/ Monocular Microscope with case and accessories by W. Watson & Sons, London, c. 1900. Presented by Lady Christine Louise Baldwin at the bequest of Jack Edward Baldwin.

Philips Pitch Calculating ‘Word Processing Systems’ Ruler, c.1970s, presented by Susan Hallett.

Brass and cast iron Clitograph apparatus for levelling and measuring angles, by J. Lefebvre, Paris, c.1862-1900, presented by Roger Bettess.

Display binder of ‘Graph Papers’ samples, by W. Batchelor, Oxford, presented by Trudy Watt.

Major Projects



Collecting COVID

The project has now collected over 60 objects and stories that are visible in our online Collections database and have been used in a number of teaching and public engagement sessions. On 27 September 2022 our first exhibition will open in the Museum, telling the personal stories of individual scientists who worked on the vaccine through objects and testimonials.

The project team have so far completed almost 40 oral history interviews with key staff members including Professors Andrew Pollard, Sarah Gilbert, John Bell and Peter Horby. These will shortly be available online in Podcast form.

Sarah Gilbert
Barbie



Highlights of the collection so far include:

- Lab equipment used in the making of the Oxford AZ vaccine
- A Barbie doll made in the likeness of Professor Dame Sarah Gilbert, the maker of the Oxford AZ vaccine, to celebrate the role of women in STEM
- Artwork produced by diabetes sufferers, describing their pandemic experiences
- A large collection of 'thank you' letters and cards sent by members of the public to the vaccine team
- A VIP ticket to the 2021 Pride of Britain Awards Ceremony donated by a member of the vaccine team who attended
- Stories and experiences of staff members who played a variety of roles including researchers, those who were furloughed, and disabled members of staff

Collecting COVID acquisitions

Pride of Britain Award ceremony ticket and program booklet, presented by Dr Carina Joe

Framed child's drawing of Sarah Gilbert and Heartfelt Thankyou plaque, presented by Professor Dame Sarah Gilbert

Vaccine vial with lid, presented by Professor Dame Sarah Gilbert

Barbie doll in the likeness of Professor Dame Sarah Gilbert, presented by Sarah Gilbert

Thermo Scientific Holten 2010 Safe Biological Safety Cabinet
Owner: Michael McLeod

Artwork reflecting the experiences of people with Diabetes during the COVID-19 pandemic, created by Yejeong Mutter. Presented by Jamie Hartmann-Boyce

Crocheted rainbow, created and presented by Catarina Vicente

Front Line Teddy with rainbow jumper, Oxford Science Team badge and mask, with certificate and pin, presented by the Jenner Institute

Handmade face coverings and pattern, created and presented by Mathilde Daussy-Renaudin

UK/France travel forms from summer 2021, presented by Mathilde Daussy-Renaudin

Letters and thank you cards, presented by the Jenner Institute

Disposable mask and empty hydroxychloroquine box with handwritten statements, presented by Jasleen Jolly

Knitted scientist and viruses, created and presented by Marion Watson

Virus-shaped biscuit and cookie cutter, presented by Dr Federica Cappucini

Vaccine participant label ball, presented by Jamie Fowler

Rainbow painting, created by Maya Cehovin, daughter of Dr Ana Cehovin

Mobius CellReady 3L Bioreactor, presented by Dr Sean Elias

#Red4Research placard, presented by Professor Sir Andrew Pollard

Alvital GM 600 Series Fingertip Pulse Oximeter, presented by Trisha Greenhalgh

Vaccine development and testing equipment and ephemera, presented by The Jenner Institute and the Clinical Biomanufacturing Facility



Mobius
CellReady 3L
Bioreactor



Vaccine vial with lid, presented by Sarah Gilbert

CTRC and CSF

The major capital programme to rehouse collections storage across all four University museums has made significant progress this year. Construction is well underway at the Collections, Teaching and Research Centre (CTRC), shared with the new Reuben College and Bodleian Libraries in the Radcliffe Science Library building in central Oxford. The Museum has been engaged in extensive planning for the movement and housing of collections to the new CTRC, planning the spatial distribution of collections by object category, size, and access needs. Additionally, collections staff have contributed to GLAM-wide discussions on hazard storage and conservation needs, staffing of the new space, and anticipated demand for research and teaching at the new space.

The second off-site storage site, the Collections Storage Facility (CSF) in Swindon, will provide modern high bay and palletised storage methods for GLAM collections while still allowing access to collections staff and visiting researchers. In addition to the largest objects in the Museum's collection, the CSF will house the Museum's clocks, telescopes, and the Marconi and Elliott Brothers collections.

Preparing for these two new sites, as well as the decant of the Broad Street building ahead of Vision 2024 renovations, has presented a significant challenge for collections staff. We have been supported throughout by the GLAM Move Project Team and have used the opportunity to update key aspects of collections documentation.



Right, Crucifix Dial before conservation, and left, detail after



Conservation

Since August 2021, our Conservator Cheryl Wolfe progressed with a number of projects managing the long-term care of the collections. Many of the objects in the galleries have been on display (and exposed to dust and light) for twenty years, so eight of these were removed, cleaned, and packed for return to the reserve collection. In addition to this preventative conservation, Cheryl implemented a treatment plan for a highly corroded piece of apparatus from the mid-20th century Florey Collection. The object was placed in a low relative humidity environment for a long period to help reduce wet corrosion, then stabilising the corrosion and consolidation of the nickel plating, which had suffered losses and was peeling away from the heavily corroded base metal.

We received a special request from Dr Stephen Johnston, Head of Research Teaching and Collections, to conserve the Crucifix Dial (Inv. No. 37004) which forms a major object of study in his sabbatical research project. The gilt metal cross and drawing instruments were in fundamentally good condition but ingrained dirt and cleaning fluid residues had built up in the detailed areas. The silvered figure of Christ was quite tarnished, with patches of corrosion, and required very careful cleaning under magnification. The cleaning produced a dramatic change in appearance.

Other areas of activity included the conservation, completion of loan-out condition reports, and packing of the objects requested for local, national, and international exhibitions; and the successful implementation of an Integrated Pest Management plan to reduce the number of Common Clothes Moths within the Museum.

Research and Teaching



Tina Eyre (above left), who was appointed Curator of the Collecting COVID project in November, presented some of her early findings around the complexities of contemporary collecting at a symposium on Collecting in the time of COVID at the Science Museum, London.

Federica Gigante engaged in several cross-Oxford collaborations, most notably with the Oxford Mathematical Institute and Goldsmiths University, London, on a virtual reality reconstruction of a 17th century Lahore astrolabe workshop.

Dr Tina Eyre, Collecting COVID curator, showcases objects from the project at the launch of the Pandemic Sciences Institute in July 2022

Research

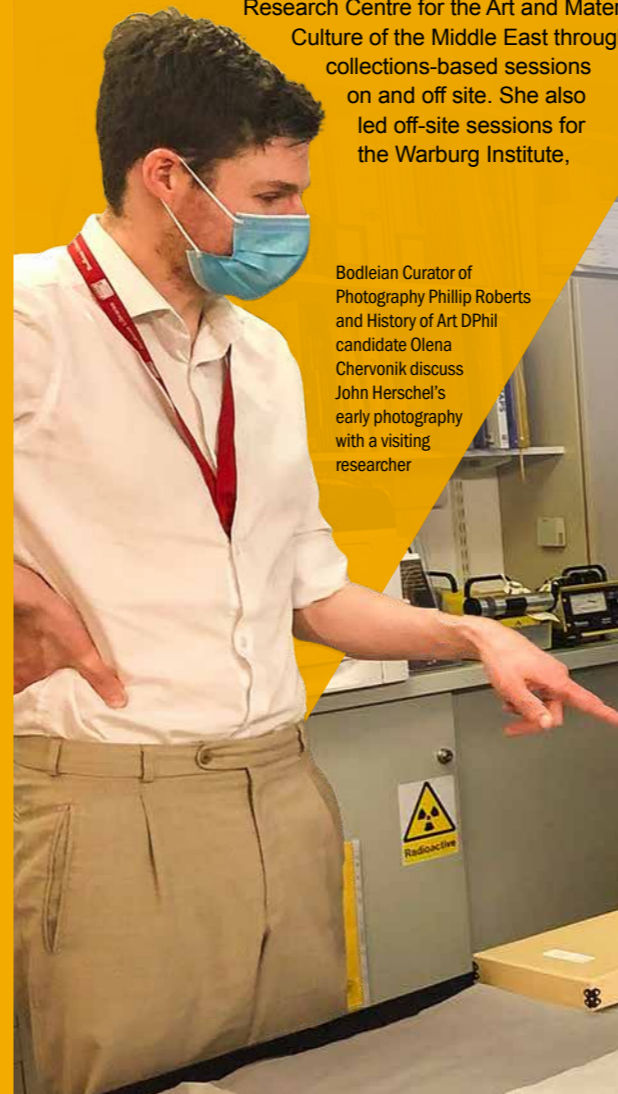
The Museum's Research-active staff enjoyed a return to sharing their research in person at several conferences and seminars, with topics ranging from the challenges of the COVID pandemic for museums to the potential for decolonising the founding collection of Islamic instruments. The Museum has been successful in securing funding for a research position to explore the latter topic from the John Fell Fund, and a new Research Fellow, Dr. Sumner Braund, will be investigating the provenance of Lewis Evans' Islamic instruments beginning in autumn 2022.

Stephen Johnston began a year of sabbatical leave in January 2022, working on time and astrology in the Renaissance. The Museum continued to benefit from his expertise through research and collections support for the Moseley and Manusek collections, and as a contributing curator for *Making Waves*, our new display on Marconi's wireless technology. He will return to the Museum as part-time senior research curator in 2023.

Teaching

Museum staff were glad to return to on-site teaching in 2021, hosting Oxford courses on early photography, Islamic art, and museum studies. Though Dr Johnson's usual MSc History of Astrology and undergraduate Nature and Art classes were not listed, new instructor Georgiana Hedesan brought the Nature and Art students to the Museum for a gallery tour and object-handling session. Dr Gigante continues to deepen the Museum's relationship with the Khalili Research Centre for the Art and Material Culture of the Middle East through collections-based sessions on and off site. She also led off-site sessions for the Warburg Institute,

Bodleian Curator of Photography Phillip Roberts and History of Art DPhil candidate Olena Chervonik discuss John Herschel's early photography with a visiting researcher



the University of London's Islamic Art program, and the V&A Museum Academy. Interim Head of Research, Teaching and Collections, Dr Anne Tiballi, welcomed visiting students from Middlebury College's Museum Studies programme and presented on textiles to the Archaeomaterials Group. Collections staff continue to support first year History of Art students in a museum-based placement, this year focused on cataloguing and rehousing the Atkins and Herschel collections of early photography.

We supported the MPLS Division's second year of the Diversifying STEM Curriculum Project by hosting both the students' first meet-up with a museum tour and the final project presentations. For 2022, there were 6 STEM undergraduates, 3 of whom were from Oxford.



Presentations and Publications

Silke Ackermann

Crisis as Opportunity. Keynote address at the UMAC-ICOM University Museums and Collections Annual Conference, September 2021.

People, Science, Art and Belief: Transforming a museum for the 21st Century, St Margarets Institute, Oxford, March 2022.

New Approaches to Islamic Art, Museum für Islamische Kunst, Berlin, May 2022.

Patterns in the Night Sky, Wadham College, Oxford, May 2022.

In the Eye of the Beholder – Decolonising (the History of) Science (Museum), UNIVERSEUM Conference Brussels-Leuven July 2022.

Stephen Johnston

The Astrolabe: Stars, Sun and Time. Online workshop When the Stars Tell Time: Astronomical Timekeeping Practices at Night in Comparative Perspective, FAU Erlangen-Nürnberg, July 2022.

Equating the Heavens: Astronomical Practice, Computation, and Instruments of Planetary Theory in Early Modern Europe. Kassel & Dresden, August 2021.

Federica Gigante

Persian Scientific Instruments from the History of Science Museum in Oxford. Tabriz University of Medical Sciences, December 2021.

Slaves, merchants, and scholars: Italian “Turks” and the pursuit of knowledge in the 17th century. St. Edmund’s Hall, Oxford, May 2022.

The Collectors’ Sources: Collecting and Studying Ottoman Artefacts in Early Modern Italy. Comité International des Études Pre-Ottomanes et Ottomanes, Thessaloniki, June 2022.

Celestial globes from the Islamic world. Max Planck Institute for the History of Science, Berlin, July 2022.

The rediscovered Islamic manuscripts of the Cospi Museum in the University Library of Bologna, in *Journal of the History of Collections*, Oxford University Press, 2022.

Elizabeth Bruton (Honorary Research Fellow)

The Industrial heritage of Chelmsford: a walking tour at the British Science Festival, Chelmsford, UK, September 2021.

James Robinson and the Stenode Radiostat in the 1930s, Oxford & District Amateur Radio Society (ODARS), Oxford, UK, September 2021.

Top Secret: From ciphers to cyber security, Reading and District Amateur Radio Club (RADARC), UK, September 2021.

Top Secret: From ciphers to cyber security, Oxford Intelligence Group, Nuffield College, Oxford, UK, November 2021.

Gendered networks and communities of women in engineering in Ireland in the twentieth century, 2022

Women’s History Association of Ireland (WHAI) virtual conference, University of Limerick and Mary Immaculate College, Ireland, April 2022.

(with Jeremy McCarthy and Dermot Turing), **Zygalski sheets: Polish codebreaking and the role of reconstruction in the Top Secret exhibition at the Science Museum in Science Museum Group Journal Issue 17** (Spring 2022).

URL: <http://dx.doi.org/10.15180/221702>

Paul Trafford (Honorary Research Fellow)

Cultivating Sila Online: The Use of Cognitive Interventions in Systems Design. Virtues in the Digital World, Jubilee Centre for Character and Virtue ninth annual conference, Oriel College, Oxford, September 10th-12th 2021.

<https://www.jubileecentre.ac.uk/2964/conferences/virtues-in-the-digital-world>

Copernican Planetarium, Attributed to John Rowley, English, c.1700



Armillary Sphere, Italy, c.1500



National and International Impact

Loans

The Museum regularly supports exhibitions in the UK and abroad, requiring collections staff input on facilities and logistics as well as conservation and the preparation of detailed loan-out condition reports and packing for transit. The following went out on new loans this year:

Museum Leuven, Inclusion in Origins: Imagining the Universe, 22 October 2021–16 January 2022.

Inv. no. 12765 Armillary Sphere, Italy, c.1500

Inv. no. 95065 Orrery with Globe, by Fortin, Paris, 1773

Inv. no. 68353 Ptolemaic Planetarium, Attributed to John Rowley, English, c.1700

Inv. no. 19978 Copernican Planetarium, Attributed to John Rowley, English, c.1700

Inv. no. 49884 Planetarium Orrery, by Giovanni Savoj, Florence, 1779

The Fitzwilliam Museum, University of Cambridge, Inclusion in David Hockney in Perspective, 15 March–29 August 2022.

Inv. no. 78618 Reflex Camera Obscura, c.1820

Inv. no. 92218 Large Folding Camera Obscura, Early 19th Century

Science Museum Group, Inclusion in Injecting Hope, travelling to multiple venues 30 November 2022–April 2025.

Inv. no. 18543 Holten 2010 Biological Safety Cabinet with Stand, by Thermo Scientific, c.2007



Large folding camera obscurer, early 19th century

Advisory Bodies

The Director, Dr Silke Ackermann, served as follows: Member of the Research Advisory Boards of Deutsches Museum Munich, External Advisor for Eton College Collections Committee on outreach and access.

The Head of Research, Teaching and Collections, Stephen Johnston, served on the Thomas Harriot Committee.

Rete

The Museum continues to administer Rete, the international mailing list on the history of scientific instruments. The membership of the list was stable this year, with a slight increase to 762 subscribers. Rete’s coverage is genuinely global, reaching at least 43 countries in Europe, the Americas, Asia and Africa. Through the mailing list the Museum not only serves and connects a worldwide community of individual researchers, academics and museum professionals, but also provides the principal means of communication for the Scientific Instrument Commission of the International Union of History and Philosophy of Science.

Embedding the History of Science Museum's new vision and mission

During 2021 Public Engagement led a programme of strategic workshops to understand and embed the Museum's new vision and mission.

With both Museum and other colleagues in the Gardens, Libraries and Museums division (GLAM), we facilitated conversations about what it means to become a meeting place for people, science, art and belief.

To achieve this, we need to represent the three intersecting elements that make our museum meaningful and compelling for audiences – our heritage and museum building, our collections, and our communities.

Our objects answer questions human beings across all cultures have asked for millennia; they represent what connects rather than divides us.

That is why our ambition is to reimagine the Museum as a meeting place that breaks down traditional categories and topics, focusing instead on our core values – revealing beauty, highlighting ingenuity and inspiring curiosity – through new, innovative interpretation and displays.

This approach is reflected in the initial brief for new exhibition spaces, and embedded in our public engagement programmes which celebrate the value of interactions between science and belief, art and experiment, research and audiences.

Our new vision – **to reveal beauty, highlight ingenuity and inspire curiosity** – will come to life through the building, new gallery spaces, digital experiences, learning programmes and community engagement.

- The capital project (Vision 2024) will create a **unique visitor experience** celebrating the beauty of our objects and of our historic building. Objects and stories will have room to breathe, and the stories will reveal connections between design and function, allowing audiences to connect through their imagination and emotions
- Interpretation will **encourage audiences to ask questions** and take part in the museum experience, highlighting the ingenuity of inventors, makers and users

- New gallery spaces will **reveal how human curiosity drives progress in science and art** across time, geographies and cultures, giving visitors agency as they actively ask questions during their museum experience. We will also take a curious approach to our work, asking challenging questions of ourselves, our partners, and our audiences.

Our mission puts people at the heart of everything we do – every project plan, event, display, or research proposal. This year we invested time and expertise in our Audience Development Plan, working with consultant Kayte McSweeney to review data, discussed priorities, and develop a strategic plan to nurture, diversify and grow our audiences. For example, visitor insights have revealed an opportunity to convert one-time visitors into a loyal local audience, who value the Museum as a meeting point and return regularly for new displays, events and stories of science in Oxford. The Audience Development Plan will guide our next steps as we evolve new learning and participation, interpretation, and communications strategies for Vision 2024.

New ways of working

To embed our Vision and Mission, we are trialling new ways of working, revising and refreshing our project-planning and decision-making frameworks. The Public Engagement team is supporting colleagues to consider all new projects with specific audience needs in mind, framing their thinking, design and planning within the principles of our vision and mission. To achieve this, we have thought differently about roles and responsibilities, clarifying how each team member contributes to creating work which is truly visitor-focused. This process has helped us to identify current gaps and additional resource needed to deliver Vision 2024 and meet our ambition of offering public engagement which is inclusive, diverse and relevant for all our visitors.



New Displays

Mirror of the Stars

In our ongoing mission to demystify our collections and reach new audiences, curators Dr Federica Gigante and Mathilde Daussy-Renaudin combined their passion for all things astrolabe with our Marketing team's digital storytelling skills to create *Mirror of the Stars* – our first-ever dedicated online display.

'So what is an astrolabe – and how does it work?' – it's one of our most frequently asked questions from visitors. After introducing the astrolabe and putting it into historical context, Dr Federica Gigante breaks the astrolabe apart, demystifying each different piece and what it does.

Then Mathilde Daussy-Renaudin's stylish animation brings the astrolabe to life, showing how the finely engraved circles and lines represent the stars and horizons we can see from Oxford. Armed with the knowledge of how to tell the time using an astrolabe, online visitors can move on to discover *What did Astrolabes do?* and *Who used Astrolabes?*, before exploring the different types of astrolabe in our collection.

And finally, we created an Astrolabe Gallery where anyone can review at a glance all the astrolabes featured in *Mirror of the Stars* – and move seamlessly into Collections Online to discover more.

In addition to featuring on our website, *Mirror of the Stars* is also available on an iPad for all visitors in our Top Gallery needing answers to their astrolabe-related questions. During 2021-22, over 1,600 digital users looked at *Mirror of the Stars*, enjoying over 43,000 clicks and plays to find out more (that includes people coming back more than once).

The single most popular page is our Astrolabe Gallery, which shows that *Mirror of the Stars* has successfully built a bridge of discovery from wondering what an astrolabe is – to being curious to find out more.



Making Waves: Marconi's Radio Revolution

Telling the human stories behind Marconi's devices and wires, our brand-new *Making Waves* display was a highlight of our Marconi Day celebrations in April 2022.

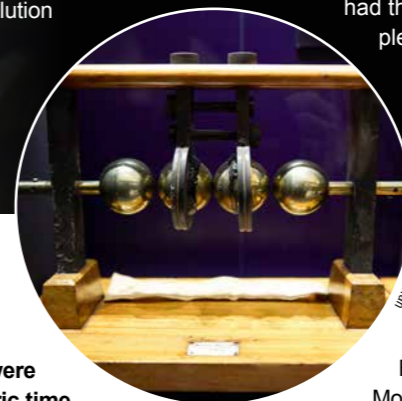
Each of the three sections – *Titanic and Wireless*, *Send and Receive*, and *London Calling* – reveals the human stories, and breath-taking ambition, behind Marconi's simple vision: to connect the world through wireless technology.



Starting with a simple but evocative summary of the science, *Making Waves* shows how Marconi's hands-on experiments explored the unseen world of radio waves.

As our Marconi Collection fascinates specialists and non-specialists alike, we pioneered adding "technical labels" for *Making Waves*. Thanks to the expertise of Ken Taylor (Museum tour guide, volunteer and Chair of the Oxford and District Amateur Radio Society), we provided an additional folder full of detailed background information about the inner workings and individual history of each object on display.

Through each of the stories – from wireless operators on the Titanic through the first transatlantic radio transmission to the founding of the BBC – the ground-breaking objects in *Making Waves* reveal how Marconi's radio revolution transformed the way the whole world stays connected.



Between Earth & Air: The Marconi Collection

In spring 2022, we started a collaboration with artist Hermeet Gill to create a fresh storytelling approach for one of our most prestigious collections.

Designed to be used rather than admired, the Marconi Collection includes some of our most significant – and intriguing – objects. That is why we put out an Open Call for a partner to work with us on an imaginative visual treatment which would reveal their innate beauty and ingenuity – and unlock a deeper exploration of the human stories they represent.

As Hermeet worked with us, we had the privilege – and pleasure – of seeing our precious 'black-box' objects through an artist's eyes.

Between Earth & Air is the result: hidden stories about ten iconic objects from the Marconi Collection, framed by wave images visualising the development of radio from Marconi to the present day.

The dynamic storytelling defines where science meets art: a compelling written narrative and stunning photography combined with the raw, delicate beauty of radio waves made with light and some playful graphics which bring the science stories alive – and a smile to your face.

Published in June 2022, *Between Earth & Air* attracted over 2,500 clicks, scrolls and interactions over the summer. We are looking forward to more visitors discovering the histories our Marconi Collection can tell through the hands-on beauty of his visionary devices.

Because the story of radio is not just 'history': it truly is the foundation of our modern life.

Photo Oxford: Vaccine Trials in Science and Art

In October 2021, we hosted artist Fran Monks' exhibition *Vaccine Trails – in Science and Art*, part of the Photo Oxford festival. During 2020 and 2021, Fran – an Oxford-based artist and photographer – made portraits over Zoom of the pandemic's unsung heroes: vaccine trial volunteers. While taking their photographs, she gathered their stories: tales of ordinary people driven by a desire to save lives and bring us out of lockdown. For Fran, photography became a gateway to celebrating the extraordinary stories of 'ordinary' people:

"At the start, I was just photographing people who were in lockdown, because I realized we were living through an historic time.

There were lots of great pictures of the doctors and scientists, but just staying at home is harder to capture – because everyone was at home!

So I wanted to make those images and tell that story. And the vaccine trial participants just came to mind.

Without them, we wouldn't know how good these vaccines are – but a lot of them hadn't really had the opportunity to talk about it. It was interesting to find out why people had taken that step."

Fran Monks also took part in our *In Conversation* event chaired by journalist and broadcaster Tim Harford. Together with Professor Sir Andrew Pollard (Director of the Oxford Vaccine Group), Dr Helen Salisbury (vaccine trial volunteer) and our own Director Dr Silke Ackermann, she shared her experience of exploring the extraordinary stories of vaccine trial volunteers through science and art.



New initiatives

As the nights drew in during autumn 2021, we decided to lighten the darkness with a new video bringing our vision and mission to life for our visitors.

Working with digital agency Angel Sharp, we recreated a day in the life of the Museum in 90 seconds, revealing the beauty and ingenuity of our stories and collections seen through the eyes of curious visitors.

With over 1,400 views, it has proved a popular invitation to join us at the History of Science Museum, where science meets art and belief.

MultakaOxford

The multi-award winning MultakaOxford project was relaunched in November 2021 with the development of an exciting and ambitious new partnership with Alwaleed Philanthropies, along with the Pitt Rivers Museum.

Multaka, meaning *meeting point in Arabic*, is a project which brings people together for intercultural learning, understanding and celebration. It uses the Museums and collections as a meeting point for people to share experience, knowledge and skills and works in partnership with local organisations that support people settling as refugees and asylum seekers, creating space to develop a sense of belonging and personal growth.

Since it's relaunch in November 2021, we have recruited the project team and started by running a three months consultation to reconnect and listen to ensure the project

responds to the current climate and need. Starting with a party, we reconnected and celebrated the community of volunteers who have been part of Multaka since 2018. We have developed new pathways for people who have recently settled in Oxford to collaborate, get involved and become part of the team. The project has also successfully reconnected with partner organisations and projects over Oxfordshire, the UK and Europe to ensure the project supports and grows in alignment with the local area and people involved. The project is now steered by the newly formed Multaka Community Advisory Board which comprises the project's volunteers, the Museums' directors, local partner organisations and Oxford City Council. The project board has recently formed the UK Multaka network with Multaka North East to

start supporting similar projects all over the UK.

More locally, we've been having a lot of fun meeting nearly 2,000 children and adults at our Multaka Family stall, and welcoming families that have only recently arrived in the UK into the Museum for fun activities in school holidays. The project has been working with eight active partners and are working together with volunteers from Afghanistan, Ukraine, Syria, China, Iran, the UK, and Iraq to plan an exciting year ahead.



HRH Princess Lamia Al Saud (centre) with MultakaOxford volunteers

Decolonising the History of Science Museum: the Chardin portrait

HSM has long been aware of the legacy of British colonialism in its collections and the stories they tell or fail to tell. We are committed to readdressing the imbalance and are actively engaged in a long term strategy to support the decolonising of the Museum's collections. We are working collaboratively with a wide range of people to reappraise the collections and challenge whose value system was used to make these choices and whose stories have been either misrepresented or erased.

This ongoing work has been focused most recently on the removal of a portrait of Sir John Chardin, which is prominently displayed within the museum. The painting, dated to 1711, actually depicts two figures, a seated Chardin and a young black boy standing at his side who appears to be shackled in a slave collar.

In spring 2022, a team of Museum staff and the Gardens, Libraries, and Museum's Community Connectors began work on both the removal of the painting and the development of a public engagement programme to consider what should take its place, encouraging conversations about the legacy of colonialism and developing new narratives around our collections as we move forward.

Learning

Learning

The Museum's learning team has been back in business this year but with a difference: meeting the challenges of the pandemic with the Virtual Classrooms project funded through the Art Fund's *Reimagine* programme. This innovative approach has enriched our learning offer, and we will continue to provide virtual, hybrid and in-person programming.

Online learning

The Virtual Classrooms project also gave us the opportunity to rekindle our long-standing relationship with the Langley Academy. Based in Slough – an area with higher-than-average ethnic diversity and a target area for the Government's levelling-up programme – Langley had been struggling with the dual challenges of distance and rising transport costs even before the pandemic. As a result,

they eagerly embraced our offer of virtual facilitated workshops – including the Science and Islam workshop and a new workshop on Disease and Vaccination – which successfully reached over 600 pupils on their Key Stage 3 (11-14 years) science programme.

Our virtual programme has also extended our reach outside the local area. In addition to virtual workshops for primary and secondary schools, we collaborated with Trinity College's outreach programme to schools in the Northeast by offering *Zodiac: Science or Superstition*, an online event for young people.

Learning in the Museum

As the team re-established partnerships with local schools, teachers and students have also relished the return to teaching and learning in the Museum. We have re-

engaged with local partnerships, including the Highfield Unit for adolescents with acute mental health issues. The Museum has also continued building on its partnership with the Iffley Academy for students with special educational needs, delivering a series of sessions on *Maths Around the World*. In addition, the Iffley Academy students have co-curated their first exhibit in the newly loaned display case which features some unusual calculating devices from our handling collection. This co-curation project gave students a unique opportunity to get involved with the end-to-end process of choosing the objects, creating the narratives and arranging the displays. Our Director was delighted to attend the students' celebrations at the ceremonial opening of their display.

The wide variety of other projects the team has supported this year include Cheney School's annual Museum project for Year 9 students with behind-the-scenes visits to the Museum, bespoke workshops for NVQ Art and Design students at Oxford City College and contributing to a new programme of study days across the Gardens, Libraries and Museums (GLAM) with Magdalen College School and Brackley's Year 7 History students.

The Museum is well-placed to open doors to the University, which both enables students to learn about cutting-

Silke Ackermann visits students at Iffley Academy who co-curated their first exhibit in a loaned display case

© Ian Walman



PUPILS SEEMED TO ENJOY LEARNING ABOUT SOMETHING THAT THEY DON'T USUALLY IN SCHOOL. LOTS OF PUPILS RELATED TO THE RELIGION LINK. THERE WERE LOTS OF OPPORTUNITIES FOR PUPILS TO THINK, PAIR, SHARE AND ENGAGE WITH TASKS.

Teacher from Langley Academy on Science and Islam virtual workshop



THE SESSION WAS EXCELLENTLY LED, EXPLAINED AND DESIGNED, AND THE TASKS HAD A REAL COHESION TO THEM THAT BECAME CLEAR OVER THE MORNING – ONE TASK LED NICELY INTO THE NEXT.

Maths teacher from King Alfred's Academy

edge Oxford science and can inspire the next generation to pursue a career in science. The achievements of Oxford's researchers in developing the first available vaccine for COVID-19 presented an opportunity for collaboration with the Jenner Institute and Oxford Vaccine Group. We successfully delivered two popular study days for schools – one each for GCSE and A-level students. Providing remarkable opportunities to hear first-hand from researchers on the front line of vaccine development, these sessions also offered students hands-on activities handling historical objects – and access to a workshop on vaccine concerns at the Bodleian Library.

We remain committed to encouraging young people from a diverse range of backgrounds to consider careers in the museums and heritage sector. In July we took part in a cross-GLAM pilot scheme to provide work experience for local Year 10 students via the River Learning Trust of academy schools. As a member of the GLAM partnership, the Museum is well placed to offer opportunities like this – and to benefit from the critical insights of these young people can offer us.

Higher Education

We have continued to build on our strengths in engaging students from higher education and initial teacher training. Over a hundred teachers from Oxford and Oxford Brookes Universities, along with the Cherwell School Initial Teacher Training partnership, engaged with introductory sessions in museum learning. Groups of MA Designer-Maker students from Camberwell College of Arts, MA History of Art students from the Courtauld Institute – as well as students from Notre Dame and Brigham Universities on the US study abroad schemes – took part in facilitated enrichment visits to the Museum.



Family events

Families were also eager to come back to the Museum this year. Mindful of COVID public health measures, we started offering a family programme again, both in the Museum and around Oxford. These well-attended events included a revival of our ever-popular annual Marconi Day celebrations, Oxford



Maths Festival in Templars Square Shopping Centre in May, and July's Oxford-wide Alice's Day celebrations.

Alice's Day

Our annual Alice's Day event saw the Museum filled with families enjoying storytelling, Alice-themed gallery trails – and even a "selfie" spot. Visitors had fun choosing from props and costumes to create their own photographs inspired by Lewis Carroll's original photographic recreation of the legend of Queen Eleanor and Fair Rosamund.

Marconi Day

On 23 April 2022 we celebrated Marconi Day in style. Joining forces once again with our friends from ODARS (Oxford and District Amateur Radio Society), our Museum became an amateur radio station for the day.

Marconi Central buzzed in the Basement with live demos of vintage radio equipment; in the Top Gallery families and friends joined forces to send and receive Morse code messages; and Mission: Morse Code challenged budding sleuths to solve coded clues in our first combined print and online adventure trail.

With the Institute for Digital Archaeology's Marconi Van attracting lots of interest outside the Museum, it was a fun way for the local community to reconnect after so many months in lockdown.



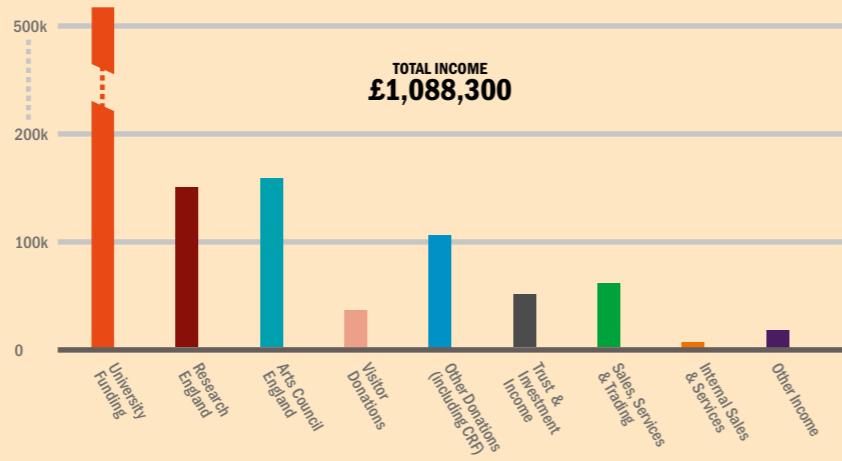
I THINK IT WAS INCREDIBLY INFORMATIVE, VALUABLE AND INTERESTING FOR THE STUDENTS

Teacher at KS5 Vaccines study day



Income

The COVID-19 Pandemic has continued to have an impact on the Museum's commercial income for the financial year 2021–2022. In line with the sector, the Museum has experienced reduced visitor numbers as visitor confidence remained low during the early quarters (August – December). Thanks to our award-winning Front of House Team donations and spend remained high with our shop experiencing its best ever month of sales in July 2022. Last year, the Museum was forced to pause its Events and Venue Hire business due to COVID-19 and this year it was compelled to remain closed due to the access lift being out of commission since November 2021. Unfortunately, the University Estates Service has experienced multiple lengthy delays in achieving a successful fix and at the time of writing the lift is still out of action, resulting in some very angry comments from members of the public.



The Museum received a majority of its income from the University of Oxford with additional income from Arts Council England and Research England all of which supported the delivery of the Museum's core activities and roles.

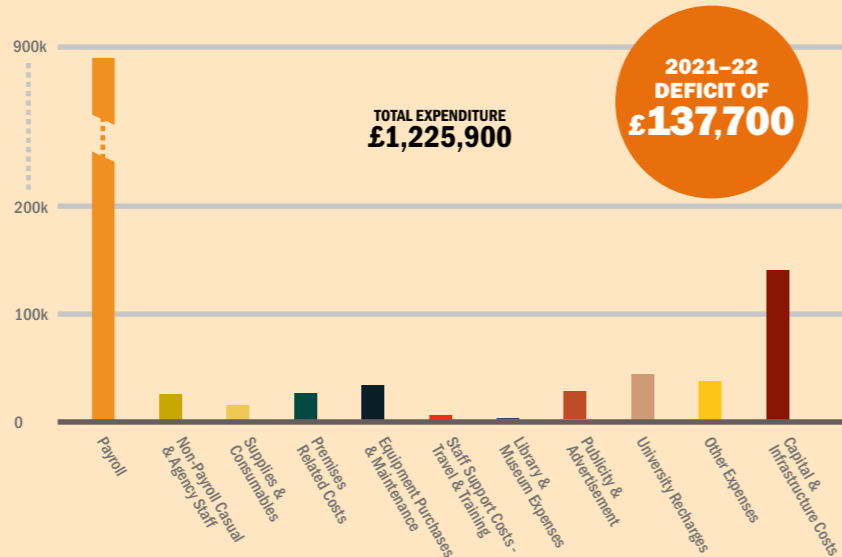
The Museum also received grants and donations from a number of individuals and organisations, this included **£24,000** from the Cultural Recovery Fund (CRF) grant awarded to the University Garden's

Libraries and Museums division to help off-set low visitor numbers in the first half of the year.

Throughout 2021-22, Museum staff explored new methods to increase income whilst managing to be keep costs to a minimum. For instance, huge efforts were made to improve the programme of visitor giving and the visitor experience by utilising new training approaches and exploring new stock ranges within our shop.

Expenditure

The financial year concluded with an approved financial **deficit of £137,700**. This is due to the reduction in visitor numbers throughout the financial year following the COVID-19 Pandemic. Payroll overheads represented a significant proportion of the overall operating costs at **74%**. The Museum successfully operated within a strict equipment and consumables budget, however additional funds have been spent to enable 'Hybrid Working' as most staff continued to work from home and at the Museum. The Museum also saw an increase in energy costs due to the current energy crisis. Additional funding from donors enabled experimentation and delivery of new displays both physically and digitally.



2021-22 DEFICIT OF £137,700

Front of House, Visitor Giving & Commercial Activity

Front of House: national award winners!

This has been a year of sustained achievement and excellence, which culminated in winning the inaugural Museums + Heritage Award for Visitor Welcome. These awards are the Oscars of the heritage sector, and our team are extremely proud to be distinguished among a field that included Beamish, the London Transport Museum, Derby Museums' Museum of Making, and Bristol Culture and Creative Industries.

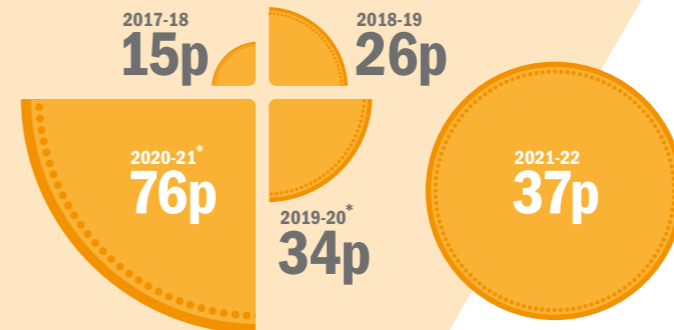
The Museum's ambition is to be one of the world's small museums leading the way on big thinking. Inspired by our experiences of COVID lockdown and isolation, our Front of House team embraced and developed their storytelling skills to create more personal, participative and collaborative experiences with our visitors. The success of this project was felt throughout the Museum. Our visitor feedback evaluation showed that visitor experience was profoundly and positively impacted by the storytelling programme;

our visitor income channels were significantly higher than our pre-pandemic levels; and the team's content has been integrated into other areas of Museum activity including social media.

We have been delighted to welcome back our Welcome Volunteers, who have rejoined us following the easing of COVID restrictions. We recognise that the strength of our Museum experience lies with our Front of House and Volunteer team. We are so proud to be represented by our ambassadors, who introduce our guests to the amazing stories that our building and collection can tell.

Visitor Giving & Onsite Retail

Donations Per Visitor (DPV) - in pence



DONATIONS PER VISITOR HAVE INCREASED BY 42% COMPARED WITH THE LAST AVAILABLE FULL OPERATING YEAR (2018-19), RISING FROM 26P TO 37P.

*(not representative - partial closure, COVID-affected)

Quality of Visitor Welcome



FRIENDLY AND INFORMATIVE STAFF. WE WERE ENCOURAGED TO ASK QUESTIONS AND FOUND STAFF KNOWLEDGE TO BE A GREAT ADDITION TO OUR EXPERIENCE.

THE GENTLEMAN IN THE BASEMENT WAS BRILLIANT WITH MY GIRLS, AND REALLY INFORMATIVE!

THE WELCOME WE HAD WAS BRILLIANT AND THE MUSEUM IS VERY INTERESTING AND NICELY LAID OUT. THE TEAM WERE ALL VERY WILLING TO HELP AND DISCUSS ITEMS WITH US. THANK YOU SO MUCH.



Sales per visitor have
INCREASED BY 72%

compared with the last available full trading year (2018-19), rising from

39p TO 67p.

This meant that overall turnover kept pace with our last full trading year (2018-19), despite a **44% reduction in visitors.**

RECORD-BREAKING MONTH IN JULY.

The Museum's onsite retail activity ended the year by recording a record-breaking month in July. The hard work and dedication of our team meant that we surpassed the £10k mark for the first time ever, achieving

SALES OF £10,600.

This represents an **increase of 15%** on our previous July best.

We have continued to redevelop our ranges in order to appeal to previously underserved segments of our visitor demographic, and are working to ensure that our shop plays an integral role within our visitors' museum experience.



2021-22	Onsite Retail	2018-19
£0.67	Spend Per Visitor	£0.39
£11.67	Average Transaction Value	£9.31
55.8%	Average Margin	51.3%
5.74%	Customer Conversion	4.2%
5,139	Total No. Transactions	6,646
£60,000	Turnover	£62,750

Museum Staff and Volunteers

Directorate

Dr Silke Ackermann FSA
Museum Director

Suzy Gooch
Executive Assistant to the Director

Dr Stephen Johnston
Head of Research, Teaching and Collections (on sabbatical from January 2022)

Dr Anne Tiballi
Head of Research, Teaching and Collections (Sabbatical cover from January 2022)

Rhiannon Jones
Head of Public Engagement and Programmes (to July 2022, maternity leave until Feb 2022)

Jessica Bradford
Joint Head of Public Engagement and Programmes (to March 2022)

Anna Starkey
Joint Head of Public Engagement and Programmes (to March 2022)

Lynda Knill
Senior Development Manager

Cai Marshall
Operations and Commercial Manager

Liam Nash
Administration and Finance Manager

Andrea Ruddock
Marketing and Communications Manager

Research, Teaching and Collections

Federica Gigante
John Ellerman Curator of the Collection from the Islamic World

Lucy Blaxland
Collections Manager

Melanie Howard
Collections Manager (to July 2022)

Dr Giles Bergel
Digital Projects Officer (to June 2022)

Cheryl Wolfe
Conservator

Owen Shaw
Display Technician

Public Engagement and Programmes

Nicola Bird
MultakaOxford Project and Volunteer Coordinator

Chris Parkin
Learning Producer

Helen Pooley
Learning Producer

Operations and Planning

Chris Bentley
Front of House Supervisor

Rebecca Brown
Front of House Supervisor

Marie Chapman
Gallery Assistant

Phoebe Clothier
Gallery Assistant

Manfred Driver
Gallery Assistant

Peter Ells
Gallery Assistant

Chris Humphrey
Front of House Supervisor

Karen Humphrey
Gallery Assistant

Rana Ibrahim
Gallery Assistant

Silvia Pinna
Gallery Assistant

Izzy Treyvaud
Front of House Supervisor

Gardens, Libraries and Museum (GLAM) Front of House Pool

We would like to thank our colleagues in the GLAM Front of House Pool for their unstinting support throughout this year. The Pool has been developed during COVID to help support staffing resilience across GLAM sites. We are very fortunate to work with such brilliant colleagues.

Shared Services within GLAM and central University support

Nicola Bird
Outreach

Nicole Cunningham
Finance

Karen Gent
Finance

Antony Green
Development

Julia Iball
Development

Catherine House
Development (to November 2021)

Hayleigh Jutson
Volunteering

Miranda Millward
Arts Engagement Officer

Caroline Moreau
Volunteering

William Courtney
Volunteering

Carl Parker
Gardens & Museums IT

Joy Todd
Volunteering

Spiro Vranjes
Gardens & Museums IT

Alex Duta
Gardens & Museums IT

Daniel Pull
Gardens & Museums IT

Honorary Research Fellows

Dr Elizabeth Bruton

Dr Paul Trafford
(to December 2021)

Students working closely with the History of Science Museum

Collaborative Doctoral Award student, **Mathilde Daussy-Renaudin**

GLAM Volunteer Services

The last year has seen the return of volunteers to many more on-site activities at the Museum. We welcomed back and recruited new Visitor Hosts to support the Visitor Services Team; we also worked with a local school to give two students with extra support needs some front-of-house volunteering experience. 37 volunteers from the GLAM Volunteer Service's Activities and Events team gave 160+ hours to supporting events and visitor evaluation. Volunteers also helped behind the scenes, transcribing visitor comments and contributing to an exciting, new Virtual Reality project aimed at recreating a scientific instrument workshop in 17th century Lahore and animating a celestial globe, which was created there.

Board of Visitors

Professor Roger Davies (Chair)
Chair of Visitors, Professor emeritus Philip Wetton Chair of Astrophysics

Dr Erica Charters
Associate Professor of Global History and the History of Medicine (Faculty of History), Director of the Oxford Centre for the History of Science, Medicine and Technology (2018–2022), and Co-Director of the Oxford Centre for Global History and Fellow of Wolfson College, University of Oxford

Imam Monawar Hussain MBE DL FRSA
3rd Chairman and Founder, The Oxford Foundation; Imam of Eton College

Professor Robert Iliffe
Professor of the History of Science and Fellow of Linacre College, University of Oxford

Mr Henry Kim
Associate Vice Provost and Director of the Michael C. Carlos Museum at Emory University, Atlanta, USA

Professor Zoltán Molnár
Professor of Developmental Neurobiology (Medical Sciences Division) and Fellow of St John's College, University of Oxford

Richard Ovenden
Head of Garden's Libraries, & Museums and Bodley's Librarian, University of Oxford (from January 2022)

Awards and Accolades

Museum + Heritage Awards 2022 – Visitor Welcome Award

These are the pre-eminent awards within the heritage sector, and our team are extremely proud to be distinguished among a field that included Beamish, the London Transport Museum, Derby Museums' Museum of Making, and Bristol Culture and Creative Industries.



Professor Mark Pollard
Edward Hall Professor of Archaeological Science (Social Sciences Division), Vice-Principal and Fellow of Linacre College, University of Oxford

Dr Venetia Porter
Assistant Keeper, Islamic and contemporary Middle East art, the British Museum

Professor Sally Shuttleworth
Professor of English Literature (Humanities Division), Fellow of St Anne's College, University of Oxford

Professor Anne Trefethen
Pro-Vice-Chancellor People and GLAM, Professor of Scientific Computing and Fellow of St Cross College, University of Oxford (to December 2021)

Professor John Wheeler
Professor of Physics (Mathematical, Physical and Life Sciences Division), Fellow of University College, University of Oxford

One of the Proctors or the Assessor of the University of Oxford

Vision 2024: Transforming the History of Science Museum

The History of Science Museum took a major step towards its transformation in spring 2022, with the confirmation of a grant award from the E P A Cephalosporin Fund. This important investment will allow the Museum to progress plans for *Vision 2024*, its ambitious programme of activity to mark its centenary. This will see the Museum refurbish its public spaces, reinterpret its world-class collections, and re-engage audiences with the extraordinary stories of how science shapes the world.

Underpinned by its strategic vision to inspire curiosity, reveal beauty and highlight ingenuity, the proposed transformation and refurbishment of the Museum's Grade-I-listed building will ensure it becomes fully accessible in every sense. Crucially, this will enable the Museum to continue to explore the connections between people, science, art, and belief, give voice to its collections, and share the stories of science in Oxford – well into its second century and beyond.

The generous grant award from the E P A Cephalosporin Fund will enable the development of an imaginative design for the building leading to the award of planning permission and fund work to develop a strategy for interpretation and display of the Museum's collection.

Over the past year the Museum's activities have been sustained and progressed by the generosity of its existing donors and partners. We will build on this tangible and much-valued support with a major fundraising campaign running alongside the further development of the *Vision 2024* project. This will be focused on creating, or further deepening, partnerships with organisations and individuals who share the Museum's ambitions.

Through its collection and programme, the History of Science Museum has already firmly established itself as a place which shines light on the heritage of science. It engages with its audiences by being relevant today. With support from new and existing donors the Museum will realise its vision for the next 100 years. It will move forward to create the spaces which show objects in the best possible environment, bring their stories alive and facilitate programmes and activities to reach and engage diverse audiences. The Museum will continue to thrive into its second century.



John Leighfield CBE
Chair of Director's Circle
Distinguished Friend of Oxford



Roger Davies
Chair of Visitors, Professor emeritus
Philip Wetton Chair of Astrophysics

Thank you for your support in 2021-22

We are enormously grateful to all our visitors, donors, friends and volunteers who have supported the History of Science Museum over the last twelve months, in particular:

Alwaleed Philanthropies, whose major endorsement of the MultakaOxford project through a five-year funding commitment, is already supporting the work of the History of Science Museum and its partner, the Pitt Rivers Museum. The establishment of a new team is now allowing recruitment of volunteer participants, enabling deepening of cross-cultural understanding.

The John Ellerman Foundation, whose continuing generous support has enabled the Museum's first Curator of the Collection from the Islamic World to continue in their post for a further twelve months, focusing on working more intensively with the collections and enhancing their interpretation both online and in-gallery.

ACE (Arts Council England) Cultural Recovery Fund

Art Fund, which awarded a grant to the pilot Virtual Classrooms project with the Bodleian Libraries in 2020-21, allowing the Museum to build on its delivery of interactive sessions during lockdown and launch and market its hybrid programme of delivery formats.

The Institute for Digital Archaeology continued the presentation of its display, Heartbeat of the City/Watches that tell Stories, into the late autumn 2021 lending watches from their private collection.

The Museum was delighted to begin user testing of the prototype digital showcase screen developed by the Hong Kong-based **Maxson Network Limited** who are generously investing in new digital display screen technologies offering innovative engagement with audiences.

Donations from members of the **Museum's Director's Circle** enabled the Museum to continue its series of public engagement experiments, transforming the physical presentation and interpretation of its Marconi collection in the new display *'Between Earth & Air'* and creating the accompanying digital art online installation *'Making Waves'*, as well as providing multi-layered interpretation for the Museum's Lunar Mansions Astrolabe.

The Museum is particularly grateful to the Trustees of the **EPA Cephalosporin Fund** for their generous grant award for the next phases of *Vision 2024* as outlined in the previous section. The Fund also supported the Museum's collaborative 'Collecting COVID' project, enabling the appointment of the project's Curator who has been working with colleagues at the Bodleian Libraries to collect the artefacts and stories of the University's response to the pandemic for sharing with audiences.

Support received from individuals, trusts and charitable foundations and other organisations is critical to enabling the Museum to deliver its wide variety of projects and activities. Our deep gratitude goes to the above donors, and to the following: **ACE** (Arts Council England), **Professor Hagan Bayley FRS**, **Dr James Dodd**, **Professor Raymond Allen Dwek CBE, FRS** and **Mrs Sandra Dwek**, **The Institute for Digital Archaeology**, **Mr John P Leighfield CBE** and **Mrs Margaret A Leighfield**, the **le Fleming** and **Ludlow-Hewitt families**, **Research England**, and all our anonymous donors.

Be part of making the History of Science Museum a museum for the future

To find out more about how you, or your organisation, can become involved in supporting the History of Science Museum, and *Vision 2024* to help the Museum fulfil its potential, please contact:

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Lynda Knill
Senior Development Manager
History of Science Museum
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Art Fund



John Ellerman
Foundation





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