Curating Cambridge

our city, our stories, our stuff

A collaborative arts and cultural programme
presented by the University of Cambridge Museums

Evaluation Report 2014

Elly Wright, University of Cambridge Museums
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Our celebration of culture in Cambridge invited collaborators and the public alike to explore, discover and enjoy the treasures and stories of the city.

“Opening up bits of Cambridge, very inclusive”
Introduction

Curating Cambridge: our city, our stories, our stuff was a collaborative arts and cultural season which took place over five weeks in October and November 2014. It was programmed by the University of Cambridge Museums as the culmination and celebration of the first three years of Major Partner Museum funding from Arts Council England.

People, stories and a sense of place were central to this exploration of the unique cultural richness of Cambridge. The programme welcomed children, young people and adults from across the city, county and beyond to explore arts, culture and human nature itself.

New partnerships brought fresh and diverse perspectives; and collaboration enabled us to reach and engage with new audiences. This approach has inspired our ongoing programming and built lasting relationships that are continuing now the programme has finished. Collectively this has contributed to the development of a relevant, responsive and growing cultural offer in Cambridge, as well as to the development of the University of Cambridge Museums consortium itself.

As one of only 21 Major Partner Museum services supported by Arts Council England, Curating Cambridge was a flagship project for the University of Cambridge Museums. It enabled us to emphasise our commitment to openness and accessibility, to highlight good practice, and to extend and expand the broader Arts Council-funded programme Connecting Collections which over the last three years has enhanced access to the collections and resources of the 8 University of Cambridge Museums for the benefit of the sector and audiences alike.

Thank you to everyone who played a part in Curating Cambridge, the first joint venture of this scale to be led by the University of Cambridge Museums. It has sown seeds for productive partnerships that we hope will grow and flourish over forthcoming years.

Liz Hide
University of Cambridge Museums Officer
58 partners
130 events
16,419 exhibition visits
38,887 exhibition visits
Programme Highlights from the University of Cambridge Museums

**Past Present, Somewhere: films and projects by Nina Pope and Karen Guthrie at Kettle’s Yard**

Pope & Guthrie, highly regarded for their socially engaged art practice presented a number of their recent films and documented their approach to public art, particularly their recent work in Cambridge.

**Our Cambridge Story**

Delivered in partnership with Cambridge BID and Independent Cambridge, 14 retailers shared their stories in relation to Cambridge, exploring the city’s history, the background of the businesses and the products for sale.

**The Campsite at Curating Cambridge**

This collective of local and London-based artists brought the museums to life, taking them into a public space in the form of a pop-up open air museum/performance venue.

**The Thing Is... at The Polar Museum**

An object from each of the University of Cambridge Museums and the Botanic Garden was placed alongside an object from the collections at The Polar Museum with the pairs of objects highlighting resonances and creating inter-disciplinary dialogues.

**SILENT PARTNERS Artist and Mannequin from Function to Fetish at the Fitzwilliam Museum**

A critically acclaimed exhibition that unveiled the secrets of the artist’s mannequin, or lay figure. It explored how, from being an inconspicuous studio tool, the lay figure became the fetishised subject of the artist’s painting, and eventually, a work of art in its own right.

**My Home is My Museum, Caroline Wright**

Through performance and online collections Caroline Wright took the themes of Curating Cambridge into domestic settings. Undertaking the role of ‘honorary curator’ of private homes, the public were invited to cross the threshold and delve into objects, stories and personal journeys of the homeowners.

**The Art and Science of Curation**

With input from curators across the museums and cultural sector this ongoing project investigates and explores ideas around the definition of curation and the role of the curator, identifying common ground and exploring areas of difference.
Curating Cambridge
University of Cambridge Museums and City-Wide Partners

Alongside the eight University of Cambridge Museums and Botanic Garden the programme was developed in partnership with Cambridge Festival of Ideas, cultural partners and community organisations. A team of fantastic volunteers was also integral to the success of Curating Cambridge, many of whom continue to support the University of Cambridge Museums.

Curating Cambridge Team, University of Cambridge Museums Office
Liz Hide - University of Cambridge Museums Officer
Elly Wright - Curating Cambridge Coordinator
Liz Hughes - Partnerships Consultant
With Jo McPhee, Susan Miller and Verity Sanderson
Curating Cambridge: our city, our stories, our stuff

Overview

Presented by the University of Cambridge Museums, Curating Cambridge took place between 20 October and 23 November 2014. Working with partners across the city a broad, accessible and inspiring programme was developed including major exhibitions, commissioned initiatives, and creative community-based events. Curating Cambridge was devised to coincide with Cambridge Festival of Ideas, building on the museums’ established contribution to the festival and developing opportunities for cross promotion.

Curating Cambridge aimed:

- To connect the public with the University of Cambridge Museums’ collections, focussing on the local population
- To develop a broader, more fluid audience base through highly inclusive and participatory programming
- To contribute to developing a stronger and more joined up Cambridge cultural offer, creating partnerships that extend beyond the programme
- To provide a collective platform for high profile University of Cambridge Museums’ exhibitions and an opportunity to showcase digital initiatives

Partnerships

Curating Cambridge was developed through consultation with the University of Cambridge Museums staff and city-wide cultural providers. Views, feedback and ideas from this consultation phase were an essential aspect of programme development. As a city-wide celebration of culture, it extended museum-based concepts and conversations to the wider community, to be interpreted, understood and enjoyed in a multitude of ways.

“I loved that lots of local businesses were involved... and that the history of the city was a strong focus.”

Organisations, companies, groups of varying sizes and individuals took part in diverse and exciting ways, for example:

- Through a partnership with Cambridge Junction interdisciplinary lines were blurred, merging performance, art, museology, sociology, history and everything in between. Co-commissioned with Cambridge Junction, Things of Cambridge: A Pub Quiz allowed us to playfully dip into museum collections and Cambridge trivia through a ‘show-cum-quiz’ hosted by Tom Rodin of New Art Club. Whilst with artist Amy Sharrocks, Cambridge Junction presented a thought provoking take on the world in which we live, as well as museum practice with Museum of Water.
- A collaboration between Centre for Computing History, Cambridge Museum of Technology, Cambridge Science Centre and the Whipple Museum resulted in the Tech Trail. This family-friendly self-led resource, which continues to be used, took exploration of science and technology across the city.

Programming

“an extensive range of opportunities and enticements”

Curating Cambridge themes:

- Our relationships to the things and places that surround us
- The stories and connections that add value and understanding to these things and places
- The stories of Cambridge and its treasures, looking to the past and to the future
- The process and forms of curation

The themes provided a freedom and openness that was positively received by partners and public and that resulted in an exciting breadth of subjects with a wide range of approaches.
Local industry past and present was explored with exhibitions such as Science and Industry in Cambridge at the Whipple Museum and Micro Men: A Cambridge Story at the Centre for Computing History.

Local agenda was a strong feature. Issues that affect the everyday life of Cambridge residents were openly discussed between politicians, planners and the general public at events including Collusion’s Could Cambridge Be a Smarter City? and Kettle’s Yard’s The (New) Public Art in Cambridge.

The local art scene, a rich asset of the city, was highlighted through the inclusion of initiatives such as Cambridge Arts Salon’s Risky City: Makers of Contemporary Cambridge and Art Language Location, an innovative, multi-venue exhibition. Many early consultative connections with individual artists have since developed into separate programming opportunities with the University of Cambridge Museums.

A digital platform was provided with experimental and innovative projects such as Culture Finder, Museum of Archaeology & Anthropology’s Cambridge Wall App, and Collusion’s Cambridge Invents; and online projects such as My Home is My Museum online collection by Caroline Wright (see page 15).

Experimenting with visitor experience was enabled and encouraged through the scope of the programme. Events skipped from the fun and social (Big Game Night with Museum of Zoology and The Polar Museum, and Sedgwick Museum’s Escape Game) to the cerebral and provocative events (But is it Art? Redefining ‘Folk’ and the culture of collections at the Museum of Cambridge and What can plaster casts tell us about 3D printing? at the Museum of Classical Archaeology).

Centrally coordinated programming also provided a strategic approach to engaging audiences; a different way for partners to get involved; and a centralised response to the themes of Curating Cambridge (see Case Studies on page 12).

In addition to the strength of the programme the bold, fresh and highly visible campaign reached out to people and played an important role in Curating Cambridge attracting over 55,000 visits. With these visits came a great range of perspectives, backgrounds and interests from a predominantly local population. Hands-on activities and behind the scenes experiences were highlights for our visitors, but they also enjoyed how the programme contributed to a sense of place, community spirit and seeing the city in a new and different way.

New ways of working were inspired by Curating Cambridge many of which remain, allowing new and existing audiences to engage in a continuously developing and innovative programme.

Joint funding opportunities have been successfully pursued, enabling work achieved through Curating Cambridge to develop and extend.

Case studies are being shared with other organisations, putting culture in Cambridge on a national and international platform.

Stronger partnerships have contributed to strengthening Cambridge’s cultural voice through organisations such as Cambridge Arts and Cultural Leaders.

Now in the second round of Major Partner Museum funding from Arts Council England, we are very excited that another collaborative venture is planned to take place in 2017/18. Alongside audience evaluation, detailed feedback from partners has provided important information that will help to shape Curating Cambridge #2.

Curating Cambridge has significantly opened up culture in Cambridge to new audiences whilst providing the opportunity for existing visitors to extend their knowledge and engage in new and playful ways. It was the first museum-led initiative of this size in Cambridge and encouraged innovative, experimental, and (at times) risky programming which was not only engaging but also mirrored the very nature of Cambridge – the place and the people.
Case Study - The Campsite at Curating Cambridge

THE CAMPSITE is a pop-up venue: a collection of vintage campervans, caravans and tents, all of which become tiny venues for theatre, music gigs, puppet shows, poetry, film and art installations.

This collaboration between the University of Cambridge Museums and The Campsite inspired new ways of seeing and interpreting our collections and took our museums to different spaces and different audiences.

This project aimed:
- To connect local and national artists with the 8 University of Cambridge Museums and Botanic Garden
- To create individual responses inspired by the museums that would be suitable for a family audience
- To direct visitors to the museums to see the performances in situ throughout half term week

The outputs of the project included 9 bespoke new and diverse pieces of intimate work, celebrating the unique qualities of each museum and exploring some of Curating Cambridge’s core themes; a school outreach project; further pop-up events in each museum; and LEAP - a behind-the-scenes film (see Appendix 1).

Facts & Figures
- Location of open-air weekend event - Christ’s Pieces park, between two major shopping areas
- 2000 visitors attended
- 25% of visitors had never been to any Cambridge museums before
- The event attracted passers-by many of whom reported being fairly unaware of Cambridge’s cultural offer. Postcode data indicated attendance from areas of low cultural engagement (see Appendix 1, Visitor Statistics)
- Visitors enjoyed using one of the city’s outside spaces, experiencing different art forms and discovering new things whilst having fun

The different elements of the project flowed into one another successfully. Children from the schools outreach project brought their families to the event, with many then going on to explore the museums later in the week. One of the core principals of The Campsite is that the performances offer a high level of engagement, with everyone having a meaningful exchange that is guided by their curiosity. As a result, some visitors stayed for one piece and others remained for over an hour, attending more than one. The location meant that though some visitors had planned to come, many stumbled across the event, interrupting their planned activity with an adventure into The Campsite. This ‘phenomenon’ was enhanced by Lost Campers going out and about, inviting shoppers to join in the fun. The environment was friendly and accessible and as a result people were bold and willing to try something new.
Case Study - *My Home is My Museum, Caroline Wright*

“From the curious to the fascinating, the quirky and the valuable, things with emotional significance and everyday objects on the mantelpiece, we create family histories through memorabilia, keepsakes and heirlooms.” Caroline Wright

Through *My Home is My Museum* Caroline Wright invited us to explore and celebrate the domestic, private museums of Cambridge householders.

**This project aimed:**
- To provide a platform for the everyday, domestic collection
- To engage people in the life and meaning of objects
- To respond to the *Curating Cambridge* themes (page 10) in a personal, domestic way

*My Home is My Museum* performances invited us to cross the threshold as people opened up their homes, encouraging audiences to explore and celebrate the objects displayed in their houses, with Caroline Wright taking on the role of a Museum Guide.

Objects and stories belonging to Cambridge residents were ‘donated’ to form an online museum collection. Accompanied by the stories that make them precious and treasured things, a ship in a bottle, a small house and toy, dogs’ ashes and a ceramic relief were amongst an eclectic range of objects displayed. An exhibition of some of these objects was also hosted by the Museum of Cambridge.

A discursive event took place at The Museum of Cambridge with Caroline Wright, Dr Rachel Hurdley, social scientist and Research Fellow at Cardiff University and Lotte Juul Petersen, curator at Wysing Arts Centre. A small booklet with texts written by the discussion contributors has also been published.

*My Home is My Museum* brought diverse audiences together in terms of interests, ranging from general curiosity to academia, live art to social history. This project explored not only the stories and memories we hold within our treasured possessions, but also concepts behind museums - the process of curation, museological structures, visitor experience.

Unexpected outcomes included the feeling of validation through personal objects being on display in a museum setting, illustrating that the donators’ objects and stories were important and worthy of celebration.

Dr Rachel Hurdley, Cardiff University, will be working in partnership with Caroline Wright on further research into archives, social history and the object; a direct continuation from their work together on *My Home is My Museum.*
Case Study - *Our Cambridge Story*

In partnership with Cambridge Business Improvement District and Independent Cambridge, 14 retailers across the city took part in *Curating Cambridge* by sharing their stories with the public. From products and premises to founding fathers, shop owners told their tales through creative displays in their shop windows.

**The aim of this project was:**

- To make a connection to the city centre
- To respond to the core themes of Curating Cambridge, taking museum concepts into non-museum environments
- To increase high-street visibility

Retailers were provided with a *Curating Cambridge* poster displaying their story to integrate into their window design; all participating companies were listed online; and a Twitter campaign raised additional awareness, also developing conversations between retailers.

> “While the University of Cambridge Museums and partners are bringing museums to our shopping centres and parks this autumn, many of our businesses are turning their shop fronts in to mini-museum displays. We have been delighted by the creativity of local businesses who will be telling their stories as part of this truly city-wide celebration.”

**Becky Burrell, Cambridge BID**
www.cambridgebid.co.uk

> “The local independent businesses of Cambridge are a crucial element in keeping the city unique and provide a huge economic as well as cultural contribution. Through Curating Cambridge they are able to tell their story – part historical, part living history – but always individual and always a fascinating insight in to the ever-changing face of the high street.”

**Anne Prince, Independent Cambridge**
www.independent-cambridge.co.uk
Marketing and Communication

We wanted the diverse programme, ranging from academic conferences to public events in open spaces, to be accessible and inclusive to all. Marketing material was developed in response to this, from the bold design to the language and tone.

To provide a view of the spectrum of events, and to encourage audiences to explore and try new things, the programme was divided into five areas:

- Exhibitions: from the mini to the mega
- Performance: Music, film, shows, art and a spot of Shakespeare
- Talks and Tours: Discussions, walks, talks and a cycle ride
- Hands On: Interactive games, creative workshops, trails and apps
- Families: Arts, crafts, storytelling, exploration and a weekend extravaganza

“Welcome to Curating Cambridge: our city, our stories, our stuff. Read on, have a browse, explore and enjoy – you’ll find tiny performances in people’s homes, ground-breaking exhibitions, trails that will take you on journeys of discovery, silly show that will split your sides, great big outdoor fun for families and lots more besides.”

Local, bold visibility

With the key objective for Curating Cambridge being to engage local audiences, the approach of the marketing and communication plan and delivery reflected this (see Appendix 2).

Strong visibility was essential to reaching new and diverse audiences as well as providing partners with the profile-raising benefits of a collaborative project. This was achieved through:

- Close liaison with the press
- A media partnership with Cambridge Edition
- Railway and bus advertising, taking the message across the city and extending it to the surrounding area
- A range of local listings were utilised alongside the the University of Cambridge Museums and University of Cambridge What’s On e-newsletters
- A two-phase distribution to coincide with the programme going live and the programme opening
- Targeted and general distribution via Cambridge City Council, Culture Calling, door-to-door delivery, promotional events and community distribution displays
Website

CuratingCambridge.org.uk provided an online platform that was a step away from the University of Cambridge Museums central website, continuing the city-wide, collaborative message of the programme. It was developed specifically for Curating Cambridge and included an events system and space for online projects.

The website attracted 30,523 page views. To contextualise this figure the University of Cambridge Museums website received 17,227 page views and Cambridge Festival of Ideas receives 36,772 in a similar period of time in 2013.

Analysing web traffic (see Appendix 2) has played a part in understanding our online audiences but also how we can develop ongoing partnership work in terms of reciprocal digital visibility.

Social Media

Cambridge University Museums

@Camunivmuseums

camunivmuseums.wordpress.com

A platform for both promotional and ‘fringe’ activity was provided through the University of Cambridge Museums’ Facebook and Twitter accounts.

- Family events had the strongest impact on Facebook
- Curating Cambridge hashtag #OurCam saw over 350 tweets (within five weeks of programme)
  - 36% of these tweets were generated by @Camunivmuseums
  - 64% were primarily generated from delivery partners and their partners
- ‘Fringe’ social media activity included My Home is My Museum online collection; photographs and interactions from Our Cambridge Story retailers; and a Twitter tour based around the Voicing the Garden project, curated by Cambridge University Botanic Garden.
Audiences

As part of Curating Cambridge our museums and partners welcomed visitors from across the globe and the UK, but the main body of our audiences came from in and around Cambridge and the East of England.

Alongside a targeted marketing campaign, Curating Cambridge programming played an essential role in engaging new audiences in these areas. Projects such as I come from a place at Kettle’s Yard, saw young women living in Arbury working with social-documentary photographer Katherine Green to explore the personalities who make the estate into the vibrant community that it is today. The localised geographic spread also reflects the strategic partnerships with schools and community groups in North Cambridge and other areas of the city that we have developed as part of the broader Major Partner Museum funded programme.

A closer look at audience data indicates that Curating Cambridge moved away from traditional cultural activity, engaging audiences with interests in more mainstream, contemporary and culturally diverse offers. A shift was also seen in attracting more people for whom culture plays a small role in general.

Our audiences enjoyed: a programme that was broad, open and accessible; opportunities to learn more about collections and curation; children and young people being given the chance to lead and have fun; the benefits of hands-on learning; community cohesion; and the importance of participatory activity.

What our audiences said:

“Opening up bits of Cambridge, very inclusive”

“Really great to meet other like-minded people in my new neighbourhood”

“The event listing is very engaging and impressive!”

“What an extensive range of opportunities and enticements of people to make use of the museums and discover their richness”

“Really great night out. Really different. Light-hearted and educational”

“The different activities were all excellent - varied and equally engaging”

“Interesting to see ‘behind the scenes’ i.e. Conservation Lab”

“We had a lovely time drawing objects and imagining we were creating our own museum!”

“I loved asking questions and handling skulls”

[Hands-on trail was] “a brill idea - this trail was better than a museum in London offers”

“Enjoyed special opportunities to speak to Curators/behind the scenes access to collections/specialist knowledge - a brilliant and quite personal tour”
What our partners said:

“Nice to see collaboration between University and City organisations that highlighted the curating of culture and therefore the cultural opportunities that there are around the city.”

“I liked the quirkiness of some of the content - Cambridge events can be very academic/lecture based and here was a lightness of touch which was very refreshing.”

“Curating Cambridge was a very effective way of linking the many art/museum collection projects happening across the city”

“The wide range of activities and the unusual locations employed for them.”

“I loved that lots of local businesses were involved too and that the history of the city was a strong focus.”

 “[We’ve made] New contacts and opportunities.”

 “[Curating Cambridge provided] access to a wider audience, excellent publicity and part of a large event.”

 “[Curating Cambridge provided] opportunity to try new ideas.”

 “[Curating Cambridge provided] credibility when I was approaching the artists with whom I wanted to work. Fun and excitement, as an academic working with a professional arts organisation.

 “Higher visibility through being part of a successful marketing initiative.”

 “Worked well for us on social media. Made us change our display and think about our core business.”

 “Curating Cambridge worked brilliantly to highlight the city’s cultural offerings and to highlight the history of the city to locals and visitors alike. It definitely worked to bring a focus on the city’s museums brilliant offerings!”

 “For the first time I have been able to showcase my work on the city ‘stage’ - great benefit to my work. Being involved with the festival attracted interest from participants and from audiences.”
Curating Cambridge made connections between cultural organisations, creative practitioners, businesses and the public. It consolidated the work of the University of Cambridge Museums, providing a legacy of new opportunities and partnerships, increased understanding of diverse audience engagement, and the valuable benefits of working together. This ambitious programme was achieved through the creative programming, varied perspectives and the generosity of every organisation and individual that contributed to Curating Cambridge. It was this collective nature of the programme that inspired all that took part to explore the city around us and discover the hidden stories that exist behind our belongings, our collections, our stuff.

Thank you to all who played a part.

Elly Wright
Audience Development and Engagement
University of Cambridge Museums
ew363@cam.ac.uk
01223 761486
Appendix 1
The Campsite at Curating Cambridge

Artists and Artworks

Georgie Grace
Journey to Mars for Whipple Museum of the History of Science

“I am responding to the globe collection at the Whipple, in particular the Mars globes. The Mars controversy arose from the simple fact that Mars was very hard to see. The best scientific representations of Mars at this time (1870-1900 ish) were drawings. So there was also a controversy around visual perception, fact creation, objectivity, etc. I am planning to create the experience of trying to see Mars, through a telescope, in a tent, and also have the possibility of drawing what you see, if you want to. Through the use of a monitor and a projector, the audience should see Mars floating in the dark space.”

Helen Arney
For all in tents and porpoises for the Fitzwilliam Museum

“Two interactive songs and a game. One song about the Dutch beach scene where the whale was painted out, one song about animal shapes recruited as household objects (crab candleholders, pig jugs, carp tureens), and a giant wordyconsequences game, starting with a fish image from the collection and ending with a Leviathan.”

John Hinton
Six trees and a water lily for Cambridge University Botanic Garden

“Seven individual plants (six trees and one water lily) from Cambridge University Botanic Garden tell us their stories through the medium of comic singer-songwriter. The 20-ish-minute show will feature a wide range of musical styles and an eclectic mix of instrumentation, and even a bit of abstract art.”
Lily Johnson  
*Lump* for Kettle’s Yard

“I would like to respond to an object in Kettle’s Yard House called *St. Edmund*. This is a burnt piece of wood which was found and given to Jim Ede because, strangely, it resembles a saintly figure. I am thinking about how I can develop a costume based on the figure that would inhabit a light brown tent.”

Laura Mugridge  
*Den* for Museum of Archaeology and Anthropology

“My piece lasts 8 minutes and 17 seconds as that is exactly the duration of the *Back To The Future* overture. Audiences will be climbing into my den (which will be very dark), where, over the course of the 8 minutes 17 seconds they will be shown tiny bits of history that are important to both myself and others whilst listening to the overture as loud as possible on headphones.”

Rachel Mars  
*Peace and Science* for The Polar Museum

“Based on the process of the Antarctic treaty, participants will be invited to assume a nation, get together around a (very) small table and play a game of ownership, negotiation, science and silliness to see if we can end in agreement and peace.”

Katy Schutte and Tom Adams  
*Repopulation Earth 2135 AD* for Museum of Zoology

“Past and future zoologists meet in this immersive audio piece. You are the actor as your lines and stage directions are given to you via a set of headphones. Explore the theme of extinction on a time travel adventure with puzzle solving, drawing and an original soundscape.”
Flora Marston and Grace Gibson (Two Front Teeth)
*Just a Rock* for Sedgwick Museum of Earth Sciences

“The dominant thread emerging is of the human effort - the volume of walking, and the process and feeling of discovery. We are aiming to find the personal in relation to these incredible artefacts. We are particularly interested in trace fossils: addressing the objects themselves, movement and the stories behind them.”

Catherine Ireton
*Everything is done by ordinary people* for Museum of Classical Archaeology

“Musical Statues is a 5-7 minute audio performance, listened through headphones as you stand still in the bustling city. Inspired by the Museum of Classical Archaeology which celebrates the stories and legends of Greek and Roman gods and goddesses of past millennia, this musical recording celebrates today’s unsung gods and goddesses of Cambridge.”

LEAP film by Tony Harris

“An artistic activity that will connect the entire project as each of the museums will be represented through the individual participants. Museum staff recorded three seconds of each working day for a week on their camera phone, the result - a fascinating insight into the varied activities that exist in the museum world, leaping from one moment to the next.”

Schools outreach project - Will Ewart

This outreach project enabled *The Campsite at Curating Cambridge* to make a connection to children and their families via schools. Storyteller Will Ewart worked with local primary schools inviting students to bring an object to school that could be incorporated into a brand new story that would play a part at *The Campsite* event.

“There was a genuine buzz surrounding the activities today as the children became engrossed in them.”

This project highlighted the potential that exists within schools, with not only the children but governors, staff and parents getting involved.
The Campsite Visitor Statistics

Breakdown of East of England-based visitors to The Campsite (Cambridgeshire districts and surrounding counties)

<table>
<thead>
<tr>
<th>Location</th>
<th>Visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cambridge City</td>
<td>72%</td>
</tr>
<tr>
<td>South Cambridgeshire</td>
<td>15%</td>
</tr>
<tr>
<td>Huntingdonshire</td>
<td>6%</td>
</tr>
<tr>
<td>East Cambridgeshire</td>
<td>3%</td>
</tr>
<tr>
<td>Fenland</td>
<td>0</td>
</tr>
<tr>
<td>Surrounding counties</td>
<td>4%</td>
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</tbody>
</table>

Breakdown of Cambridge-based visitors to The Campsite (City wards)

- West Chesterton: 13%
- Arbury: 13%
- Newnham: 11%
- Trumpington: 10%
- East Chesterton: 10%
- Abbey: 8%
- Coleridge: 7%
- Romsey: 6%
- Petersfield: 6%
- Castle: 6%
- Cherry Hinton: 5%
- Kings Hedges: 5%
## Appendix 2
### Marketing and Communication

<table>
<thead>
<tr>
<th>Campaign materials</th>
<th>Details</th>
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<tbody>
<tr>
<td>Postcards</td>
<td>March 2014 – Science Festival event <em>The Art and Science of Curation</em></td>
</tr>
<tr>
<td>Brochure, 52 page, 45,000 copies</td>
<td>16 September – wave 1 distribution</td>
</tr>
<tr>
<td>Postcards</td>
<td>10 October – wave 2 distribution</td>
</tr>
<tr>
<td></td>
<td>Targeted door-to-door distribution took place in areas of low engagement (identified via previous research). Key areas of distribution included: Cherry Hinton, Queen Edith’s and Chesterton Road South.</td>
</tr>
<tr>
<td>Posters A4, A3, A2, A1</td>
<td>14 October – Cambridge City Council posterboard campaign</td>
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<tr>
<td>Window stickers</td>
<td>General distribution and part of <em>Our Cambridge Story</em> campaign</td>
</tr>
<tr>
<td>Letterhead</td>
<td>Partner communication</td>
</tr>
<tr>
<td>Posters - <em>Our Cambridge Story</em> campaign</td>
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<tr>
<td>Flyer – <em>The Campsite at Curating Cambridge</em> campaign</td>
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<table>
<thead>
<tr>
<th>Major advertising</th>
<th>Detail</th>
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<tbody>
<tr>
<td>Cambridge Edition (magazine)</td>
<td>September, October, November - full page plus editorial</td>
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<tr>
<td>Cambridge Edition (website)</td>
<td>6 week web campaign</td>
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<tr>
<td>East Life magazine</td>
<td>October, November</td>
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<tr>
<td>Bus adverts</td>
<td>Superside – 6 October to 20 October</td>
</tr>
<tr>
<td></td>
<td>Lower rear – 13 October to 10 November</td>
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<tr>
<td></td>
<td>Streetliners – 13 October to 10 November</td>
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<tr>
<td>Railway Station billboard</td>
<td>48 sheet – 20 October to 3 November</td>
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<td></td>
<td>6 sheet – 6 October to 16 November</td>
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<tr>
<td></td>
<td>6 sheet – 3 November to 16 November</td>
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<tr>
<td>Park and Ride buses</td>
<td>September, October, November - flash advertising</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Media coverage</th>
<th>Detail</th>
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<tr>
<td>Cambridge News</td>
<td>27 August</td>
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<td>Cambridge News</td>
<td>28 August (Programme overview)</td>
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<td>Cambridge Edit</td>
<td>19 September (Bookings open)</td>
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<tr>
<td>Museums Association e-Newsletter</td>
<td>19 September</td>
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<tr>
<td>Cambridge Edition</td>
<td>October – Front Cover and double page</td>
</tr>
<tr>
<td>Cambridge Junction</td>
<td>October – e-news (The Campsite event)</td>
</tr>
</tbody>
</table>
### Media coverage continued

<table>
<thead>
<tr>
<th>Publication</th>
<th>Detail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cambridge Junction Zine - adjunct</td>
<td>October</td>
</tr>
<tr>
<td>Cambridge Magazine</td>
<td>October</td>
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<tr>
<td>Linton News</td>
<td>October</td>
</tr>
<tr>
<td>Radio Cambridgeshire</td>
<td>16 October</td>
</tr>
<tr>
<td>Cambridge News</td>
<td>17 October Double page (Programme overview)</td>
</tr>
<tr>
<td>Cambridge Edit</td>
<td>17 October</td>
</tr>
<tr>
<td>Cambridge News</td>
<td>17 October (Programme overview)</td>
</tr>
<tr>
<td>Cambridge News</td>
<td>20 October (Programme launch)</td>
</tr>
<tr>
<td>Radio Cambridgeshire</td>
<td>20 October (Programme overview)</td>
</tr>
<tr>
<td>Cambridge News</td>
<td>22 October (Art Language Location article)</td>
</tr>
<tr>
<td>Local Secrets</td>
<td>22 October (The Campsite event)</td>
</tr>
<tr>
<td>Cambridge Edit</td>
<td>24 October (The Campsite event)</td>
</tr>
<tr>
<td>Cambridge News</td>
<td>25 October (Museum of Classical Archaeology)</td>
</tr>
<tr>
<td>Radio Cambridgeshire</td>
<td>25 October (The Campsite event)</td>
</tr>
<tr>
<td>Radio Cambridgeshire</td>
<td>27 October (Half-term family activities)</td>
</tr>
<tr>
<td>Cambridge News</td>
<td>28 October (Cambridge Invents article)</td>
</tr>
<tr>
<td>Local Secrets</td>
<td>29 October (Build a Day of The Dead Altar)</td>
</tr>
<tr>
<td>Cambridge Edit</td>
<td>31 October (Museum of Water)</td>
</tr>
<tr>
<td>The Guardian</td>
<td>3 November (My Home is My Museum)</td>
</tr>
<tr>
<td>Museums and Heritage Advisor Newsletter</td>
<td>4 November (Museum of Water)</td>
</tr>
</tbody>
</table>

### Promotional stands

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Cambridge Library</td>
<td>October and November</td>
</tr>
<tr>
<td>University of Cambridge Freshers’ Fair</td>
<td>7-8 October</td>
</tr>
<tr>
<td>Grand Arcade and The Grafton with Cambridge Festival of Ideas</td>
<td>11 October</td>
</tr>
<tr>
<td>Castle Hill Open Day (community launch)</td>
<td>18 October</td>
</tr>
</tbody>
</table>
Web traffic
- Most viewed pages were the home page and What’s On section, with My Home is My Museum also attracting high traffic
- The highest number of referrals came from search engines (see below)
- University of Cambridge Museums generated online content played a large part referring browsers to the site

Top 10 referrals to Curating Cambridge website
- 47% Search engines (Google being the highest)
- 12% Facebook
- 10% Twitter
- 7% University of Cambridge Museums’ website
- 3% Cambridge Festival of Ideas’ website
- 2% The Art & Science of Curation website
- 2% The Fitzwilliam Museum website
- 2% Website of artist interested in a specific Curating Cambridge project
- 2% Kettle’s Yard website
- 1% Local Secrets

This top 10 list was followed closely by The Polar Museum website, University of Cambridge Museums’ blog, and The Polar Muse website.

Top 10 most viewed pages
- Home page (peaks on 21 and 24 October)
- What’s On page
- My Home is My Museum page (peaks 20 October and 3 November, the latter correlates to the Guardian article)
- About Us page (peaks on 20 and 24 October)
- David Parr page (peaks on 13–15 November, correlating to the events)
- The Campsite page
- Get Involved page (peaks 20 and 24 November)
- Museum Escape: The Crystal Room page (interest continues beyond the end of Curating Cambridge)
- Public Art in Cambridge page (peaks 13–15 November, correlating to the event)
- Build a Day of the Dead Altar page (peaks 29,30 October, correlating to the event and Local Secrets article)

Most viewed day was 24 October with 1943 views. On this day:
- Main referrals from Twitter, Facebook, University of Cambridge Museums’ blog, and Cambridge Festival of Ideas’ website
- Event and marketing activity indicates that this peak is due to family/half-term programming