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- 0945 - 1045      **Registration and coffee**
- 1045 - 1100      **Welcome and scene setting from the chair**  
Lucy Harland, Lucidity Media
- 1100 - 1130      **Architecture not interior decoration: keeping your prose clear**  
**Rhian Tritton, director of museum, conservation and education, SS Great Britain**  
Rhian Tritton shares her clear, no-nonsense approach to text and how it is used to interpret Isambard Kingdom Brunel's famous steamship, and its role in the new Being Brunel Museum. She advocates using a clear structure for writing, focusing on the key messages that visitors need to understand at each stage of their visit.
- 1130 - 1200      **Writing about other people's stuff: ownership and authorship**  
**Helen Adams, project curator and engagement officer, VERVE - Pitt Rivers Museum**  
As the Pitt Rivers Museum changes its interpretive focus to concentrate on the story of pre-industrial peoples, Helen Adams has been looking at how text can play a part in interpreting world cultures and bridging the gap between contemporary visitors and the collections on show. Helen shares the challenges of writing about world cultures such as avoiding generalisations, using unintentionally pejorative language and adopting a consistent approach.
- 1200 - 1230      **Unlocking texts for speakers of other languages**  
**Sabirah Ali, Setu Initiative**  
Sabirah Ali is director of the Setu Initiative, a specialist language and intercultural training consultancy that has recently started advising on texts in the museum sector. In her session, Sabirah will examine sample museum texts, revealing how the choices we make about language in museum text have the power to welcome or exclude visitors.
- 1230 - 1300      **Q&A**  
Morning speakers
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- 1300 - 1400      Lunch and writing challenges**
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- 1400 - 1430      **How not to let text get in the way of a good time**  
**Natalie Mills, associate curator, Science Museum, London**  
Wonderlab is the Science Museum's brand new interactive learning space designed to encourage everyone to think scientifically - questioning, hypothesising and testing ideas. Moving away from the conventions of science centre interpretation, the Science Museum team has been exploring how text can prompt and support interactivity without being intrusive and find the right balance between asking questions and providing answers.

1430 - 1500

**'Writing about music is like dancing about architecture'. Interpreting Edward Elgar's birthplace.**

**James Grasby, curator, National Trust**

The National Trust has recently acquired the composer Edward Elgar's birthplace just outside Worcester. Curator James Grasby has been tackling the question of how to write about the musician, raising issues of how to use text in a relatively small historic property, give a voice to a well-known person and use words to write about music.

1500 - 1530

**Voices from the Workhouse**

**Megan Dennis, curator, Gressenhall Farm and Workhouse**

Megan Dennis led a three-year project to find and tell the stories of people who lived and worked in this Norfolk workhouse. Dennis reveals how the team collaborated with descendants of workhouse inmates, dealt with sensitive and emotional subjects and used text to make links between the workhouse and contemporary issues, as well as finding ways to use words creatively in this historic building.

1530 - 1600

**Q&A**

Afternoon speakers

1600-1645

**How to tackle tone of voice & Chair's summary**