

# MAKING SPACE

Celebrating Women at the  
University of Birmingham

LIZ HINGLEY

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Rotunda, Aston Webb Building

# MAKING SPACE

## Celebrating Women at the University of Birmingham



*Portrait bust of Constance Naden, William Henry Tyler, 1890 from the Research and Cultural Collections – by Liz Hingley*

*Making Space* celebrates the achievements of inspiring women from the University of Birmingham, creating a positive platform for female figures today.

At the heart of the project is a series of group portraits photographed by artist and anthropologist, Liz Hingley. Liz worked with groups of inspirational women chosen to reflect the breadth of female contribution to the University of Birmingham and beyond which have broken new ground, pushed forward the boundaries of knowledge and had a huge impact on people's lives.

Alongside the photographic portraits, Liz documented a series of 'object portraits' comprising artefacts that represent the life and work of the subjects. Liz also appeared on campus dressed as a student from the 1900s. During the performance she used a field camera from the period, to photograph items from the University's rich cultural collections. These object portraits consider how women are represented through material culture, and reflect the tremendous contribution made by women associated with the University's history.

As the groups of women came together to have their portraits taken, the University Curator, Clare Mullett led a discussion about the title '*Making Space*' and what it meant to the participants. Some groups of women were already familiar with each other; some had met for the first time that day, but all embarked on discussion and debate that raised questions about representation, support, inspiration, achievement, balance, and teamwork.

Three weeks prior to the exhibition launch, disguised portraits of women and affiliated artefacts emerged in different forms and formats around campus; through computer screens, TV monitors, printed material, projections and performances. On *International Women's Day 2017*, the culmination of the project appeared in – and on – the Aston Webb building and Old Joe, at the very centre of campus.

*Making Space* serves as a starting point to consider what we need to achieve in order to make a better space for women on campus and beyond. Watch this space.... #UoBMakingSpace

# INTRODUCTION

Following traditions established by the oldest academic bodies, the University of Birmingham has immortalised its key protagonists since its foundation in 1900. The portraits, adorning public spaces, depict predominately male figureheads and academics. *Making Space* aims to place images of inspirational women associated with the University of Birmingham at the very centre of campus and create a lasting legacy for the future.

Whilst it is important to celebrate our heritage, it is equally important that we reflect the diversity of our current academic community. This diversity is an essential ingredient in making our University a contemporary global institution and an exciting, inspiring place to be. To this end, artist Liz Hingley has created a photographic series of group portraits of inspirational women who have worked or studied at the University. These new portraits will hang alongside our historical portraits to begin a lasting, more balanced legacy for the future.

Group portraiture reflects the ethos of this project – one of representation, support and collaboration. The interactions caught on camera were genuine and driven by moments of debate and discussion around the topic 'Making Space.' Women were invited to 'bring a thing' that had meaning to them and reflected their individual stories, the attributes and iconography of their life and work in some way. These ranged from an Olympic medal, to an origami swan, to a 3D printed Venus de Milo.

The atmosphere of the portraits is engaged and interactive, their composition is evocative of conversations around a hearth. Despite the starkness of the dark drapery, there is warmth exuded from the figures and their relationships. Although all portraits are inevitably contrived – the stage is set and the props are present – there is an air of informality about these photographs and the mood is convivial.

This commission is a creative response to the significant role that women play in shaping our University. So the exhibition is rightly celebratory – but it is also realistic. It is impossible to represent all female staff, students and alumni and the immense contributions they have made to our communities. This is a starting point, a platform to celebrate individual and collective achievement, but also a space for discussion, challenge and improvement.



*Girl in a Hat*, Bernard Sindall, 1972 from the Research and Cultural Collections – by Liz Hingley



L-R: Susan Hunston, Corinne Furness, Michele Aaron, Annie Mahtani, Sarah Macmillan



## WOMEN OF WORDS

Language, literature, music and film.

### SUSAN HUNSTON

*Corpora in Applied Linguistics and other books* by Susan Hunston

I am a researcher in Corpus Linguistics, so I research words and I write about words. People sometimes ask me what got me interested in Corpus Linguistics and I say 'I fell in love with concordance lines'. Concordance lines manipulate texts to show words in their context, and from them you can see the patterning of words that you don't notice otherwise. My books always have lots of instances of concordance lines in them. They represent who I am as a researcher.

### CORINNE FURNESS

*Montague and Capulet mug*

Somehow a lot of my work is summed up in my mug. As someone interested in Shakespeare's legacy, most obviously it proclaims its part in the Shakespeare industry. More importantly for me, however, is the fact that it represents how my research is inherently social – working with amateur performers I inevitably spend many a happy hour drinking tea and listening to their stories.

### MICHELE AARON

*Sweet Charity film poster*

My precious object is a poster from the film *Sweet Charity* (Bob Fosse, 1969), which hangs in my living room. My love of, and writing on, musicals has always provided an occasional counterweight to my principal focus on more harrowing topics and genres. The image conjures for me both the sheer joy of life, and film, but also the gendered and racial politics that always frames it: here three disenfranchised women (dance hall 'hostesses' to boot) are performing their hearts out for our entertainment.

### ANNIE MAHTANI

*Plaster maquette of an ear by Sir Eduardo Paolozzi from the University's Research and Cultural Collections and a notebook*

My work involves intense listening and with all the fancy microphones and technology in the world I wouldn't be anywhere without my ears. Putting pen to paper enables me to capture thoughts, ideas and sketches of my compositions so my notebook goes everywhere with me and I'm never without one.

### SARAH MACMILLAN

*Postcard, Beata Beatrix* by Dante Gabriel Rossetti

This postcard is Rossetti's portrait of Elizabeth Siddall as Beatrice from Dante's *Vita Nuova*. Surrounding myself with prints, posters, postcards and using them as bookmarks always reminds me that art was more important than anything else in fostering my interest in the Middle Ages. You can't undervalue the importance of creative responses to literature, and you can't always approach a topic from a purely academic perspective.

"If you are a woman commemorated in some way, why do you have to be the first, best or only one!? I like the way this project talks of collaboration, in doing great things together."

"My work looks at making space for amateur performers and their place and space on the professional stage. Who owns the space? And what connotations does that have?"

"We need to be making space to talk about all of this! Then change the culture, don't just talk about it."





L-R: Beverley Maynard, Sonia Parnell, Caroline O'Mara, Jeevan Shoker, Sophia Tarr



## WOMEN OF ADITI

The Aditi network is developing the potential of aspiring black, asian and minority ethnic (BAME) leaders at the University of Birmingham.

**BEVERLEY MAYNARD**  
Books and portraits

The books represent the importance of knowledge and how it informed me as a young woman. The *Young Black Women* portraits represent my daughter's generation and the hope that they can be bold, assured and resilient.

**SONIA PARNELL**  
University of Birmingham MSc Certificate/1992 Degree Congregation programme and an 18 year-old Christening shoe of my daughter

These items represent the balancing role of being a Mum, a Chartered Biologist and a STEM Ambassador.

**CAROLINE O'MARA**  
Chanel lipstick in Rouge Allure red

It is not just a lipstick. It reminds me of the strong and brave women in my family, going back generations. It also reminds me that there is nothing wrong in having pride in your appearance. It may be a man's world but you don't have to be masculine. You can still be feminine and be successful, I don't think you should try and be something you are not – why compromise!?

**JEEVAN SHOKER**  
Mala beads

My Mala beads, which are sacred prayer beads made of noble but indestructible gems, were handed down to me by my Granny, a strong lady with integrity who exuded a calm, tranquil and positive energy. I encourage all women to be like these Mala beads: strong and noble in fulfilling their aspirations, irrespective of gender, race or religion.

**SOPHIA TARR**  
Music records

Music has always had a very strong place in our household and I brought some of our Vinyl Collection along because I love the influence music has in bringing people together regardless of Colour, Gender, Disability or Religion. My necklace is from a trip to Beijing and reflects my love of travelling around the world. Meeting different cultures, sampling various cuisines plus dealing with various highs and lows has helped to make me into the strong woman I am today. For that I'm truly grateful.

“What are we going to give our daughters and sons? We are just a step for them... to break the glass ceiling”

“My daughter is very outspoken. She says things without overthinking. She asked me recently, why should you question everything that someone does, just because they are a woman?”

“When I was younger, seeing a BAME or Asian person on TV was so exciting! And now it feels like that being on campus. Campus is not reflective of the outside world in that way.”

“Making Space as a title, it's exciting! At first I was concerned about a tokenistic element. Now I realise that it is about making space for change. If you don't try something, nothing will ever change.”

## WOMEN OF GOLD, SILVER AND BRONZE

Paralympian athletes and University alumni.

### ALISON PATRICK

Neon orange tether, goggles, blue cycling helmet, swimming cap, Olympic medal from Rio 2016

My items enable me to compete triathlon safely. I wear the tether for swimming with my guide. Other tethers aren't so close but this helps me to feel the rhythm of her body when swimming.

### LAURA SUGAR

Spike shoes and wellies

My spike shoe represents who I am now, my career and my passion. The wellies show that I'm not just an athlete. My childhood was spent outdoors with animals, and I still spend a lot of time outdoors today. When I'm not in my spikes, I tend to be in my wellies.

"We have some impressive multi-talented students who excel in both sporting and academic pursuits. Of the ten full sports scholars who graduated last year, six achieved firsts and the other four 2:1s. That's alongside competing at national and/or international level. These students are often the most sought after by leading employers because the skills and experience they acquire in their sport translate so well to the business environment. Our job is to create the right environment and support on campus to enable these students to achieve their potential in study and sport. Their achievements are what makes us tick, and why Birmingham's students and alumni have a very special pride for their alma mater."



L-R: Alison Patrick, Laura Sugar





L-R: Catherine Durose, Catherine Mangan, Catherine Needham



## WOMEN OF ACTION

The WIN: WIN network. The term 'Win: Win' recognises the mutual benefits – to both women and the University – of supporting women's presence and advancement. We are a network providing opportunities, primarily for women in the university to come together, share experiences, develop reciprocal support, and facilitate action on issues relating to employment, career development and leadership.

### CATHERINE DUROSE

**Manchester Worker Bee pin and daughter Edie's yellow fisherman's jacket**

The Manchester worker bee symbolises industriousness, creativity, civic pride and collective action; all resonant themes in my research and practice. It is also a symbol of where I am from and live. As the portrait session took place during my maternity leave I brought along my daughter Edie. By chance, she was wearing a little yellow fisherman's jacket, which matched the colours of the worker bee. The arrival of Edie presents a challenge and opportunity to think about the balance I strike between my work and life and brings important concerns about mothering in the academy to the fore in my career.

### CATHERINE MANGAN

**Training kit and 'You had me at woof...'**

For me the temptation is to allow work to become all encompassing, with the pressure to achieve and deliver. My items reflect how I try and create a balance between work and other aspects of my life. I train hard (usually at 6.45 in the morning) in order to carve out time for myself before I start work, because once I'm in 'work mode' I find it very hard to switch off. My rescue dog represents my home life– he doesn't care about the chapter I need to write, or the problems I've had that day – he just wants to curl up next to me on the sofa – so he provides me with the mental space I need in order to re-charge my batteries ready for the next day.

### CATHERINE NEEDHAM

**1, 2, 3 toy compartments**

My 1, 2, 3 compartments were a representation of how I approach motherhood in the academy. I have conformed to the idealised image of an academic (male and unencumbered), by keeping my work and family life bracketed off from each other. I don't talk about my children at work, or have photos of them on my desk. The converse of this is that I rarely work outside work hours or think much about work when I'm not there. This could be interpreted as a healthy work-life balance although I recognise that it is in some ways problematic as reinforcing rather than challenging the maleness of the academy.

“The title [of this exhibition] could be seen to imply that the position and advancement of women in the university is contingent on the actions of men 'making space' for women. Whilst this may be part of story, we could also think of 'sharing space' or women 'claiming' or 'taking space' to suggest different ways to approach this issue.”





L-R: Tatjana Stankovic, Julie Moore, Deirdre Kelly, Sarah Pontefract, Zania Stamataki, Kate Thomas



## WOMEN OF MEDICINE, WOMEN OF SCIENCE

Women of Academic Medicine and Science (WAMS) supports and nurtures the careers of female academics in the College of Medical and Dental Sciences.

**TATJANA STANKOVIC**  
Paper and pen

As a professor of Cancer Genetics I spent my days teaching, mentoring and generating ideas for various projects. A scrap of paper and a pen help me record all my ideas as they spontaneously emerge. These pieces of paper are forever undergoing transformation, additions and removal of text, and contain sentences and notes that are comprehensible to me only.

**JULIE MOORE**  
NHS logo, emblem of the Queen Elizabeth hospital, tea mug

I have worked in the NHS throughout my life and believe it is the best healthcare system in the world and one of the things the UK should be most proud of. We need to guard and maintain it.

I have been at QE since the new building deal was signed and the first digger started on site, through to completion, opening by HM the Queen and full occupation. The logo was one of the first things my partner made when she began making stained glass, so it reminds me of her too. Tea fuels my day and this mug was given to me by some dear American friends. It is covered with eloquent insults used by Shakespeare in his works. So, when I am feeling frustrated, I only have to think them to have a secret smile.

**DEIRDRE KELLY**  
*Diseases of the Liver and Biliary System in children.*  
Edited by Deirdre A. Kelly

My defining object was an advance copy of my latest book. I chose it because it encapsulates what I have tried to do all my professional life – learning about what causes liver disease in children, how best to diagnose and manage it and then teach others what I have learnt so I can help children all over the world.

**SARAH PONTEFRAC**  
The BNF pharmaceutical reference book

My defining object is the *British National Formulary* (BNF). This reference book is the pharmacist's bible, containing a wide spectrum of information and advice on prescribing and pharmacology. I use this book on a daily basis to review the clinical appropriateness and effectiveness of medicines prescribed for patients.

**ZANIA STAMATAKI**  
Model of a human liver

As a senior lecturer at the Institute for Immunology and Immunotherapy, I teach and research liver biology in health and disease. I brought along a model of the human liver, because I couldn't bring a real one! I use this model to teach about liver physiology, both at University and online in Massive Open Online Courses free for everyone. We use real human livers in our lab, donated from patients with end stage disease that undergo transplantation in the QE hospital.

**KATE THOMAS**  
Stethoscope

My stethoscope represents my identity as a doctor. I am a graduate of this University and now I teach medical students here, but being a doctor runs through all I do personally and professionally. I still use my stethoscope as a doctor, so it is a tool as well as a symbol.

**“60% of students are female but the number of female academics and senior academics is very small. This is a silent message that speaks volumes, really... We need to have a space where the female students can see people more like them. The time is coming...”**





L-R: Victoria Heath, Anne Fletcher, Ditte Hedegaard, Lorraine Harper, Christine MacArthur, Mel Grant, Beck Taylor, Una Martin



**VICTORIA HEATH**

**Culture flask**

My 'thing' is a tissue culture flask containing the medium in which we grow cells. Throughout my career I have used cells in vitro to study immunology, cellular communication and most recently blood vessel formation.

**ANNE FLETCHER**

**Lymph node cake**

I brought a model of a lymph node made out of cake, because it combines two passions in my life. This symbolises my current ethos, where the only way I manage to make space for work, marriage, raising a young family, and extracurricular hobbies, means bringing them all together. For example, my beautiful newborn attended work with me and slept through many meetings, because running a laboratory really doesn't stop when you are on maternity leave. I also regularly practice my cake-making on work-mates, and my husband and I juggle not just childcare, but lab work, as we jointly run the laboratory together.

**DITTE HEDEGAARD**

**Multi-channel pipette**

I am still very active in the lab, where I will do many experiments using pipettes. Usually you see single pipettes, but the pipette that I brought is multi-channelled, which essentially means that there are 8 pipettes in one. I use this pipette in my research at the Center of Liver Research, which involves developing a stem cell therapy for patients with immune mediated liver disease.

**LORRAINE HARPER**

**Laptop computer**

The laptop allows me to do the large variety of jobs, which make up my working day, despite the peripatetic nature of my working life. I have three offices – or with home, four offices. The laptop's my life in one place.

**CHRISTINE MACARTHUR**

**Small sculpture of a mother and baby and an old calculator**

My research is about maternal health and a very close colleague gave this sculpture to me when I was promoted to my chair which is 'Professor of Maternal and Child Epidemiology'. I also brought an old

calculator to show that I work with numbers and that for many of my early career years we did not have the technology that is available today and a pad of paper – I still often do the first draft of an article with a pen and paper – other drafts of course on a computer.

**MEL GRANT**

**Scooter and toy train**

I brought my scooter. This small multifunctional item allows me to halve my commute between my two offices on campus and at the Dental Hospital. It folds and can live in my car or offices and it can take my daughter too – meaning I can even do the school run without getting stuck in traffic. It has given me hours of pleasure whizzing along the pavements but also precious minutes in a crazy busy schedule. Additionally I had a small toy train in my pocket. I always have some toy about my person scooped up from the floor/car/out of sticky fingers. It represents another side of my life – I am a mother, a wife, a researcher, an artist... like many parents I have many hats and roles.

**BECK TAYLOR**

**From Here to Maternity by Ann Oakley**

I read this book while preparing for the birth of my first child in 2010, and it presents a key turning point for me where my professional and personal lives collided, giving me a new perspective on maternity as a patient, not just as a doctor or researcher. I was fortunate to have fantastic maternity care with good outcomes, and want others to have the same. Following these experiences, I have taken a professional path with a central focus on working with women and professionals to improve maternity services in the NHS, and ultimately improve health and wellbeing for women and babies.

**UNA MARTIN**

**Blood pressure cuff**

I chose a blood pressure cuff because my main clinical interest is in treating people with high blood pressure which is a major risk factor for heart attack and stroke. As a Clinical Pharmacologist I am particularly interested in treating patients who cannot tolerate their blood pressure lowering tablets or whose blood pressure remains high despite treatment. Factors affecting blood pressure measurements and treatment of special groups such as the elderly are the research areas that interest me.



L-R: Anisah Ali, Halimah Yasin, Jenny Marshall



## WOMEN OF INSPIRATION

Students and Staff from Widening Participation and Access to Birmingham (A2B) Programme.

**ANISAH ALI**  
‘Dance as if no one is watching...’

This quote resonates with me as it is a reminder to seize the day, take hold of it, and make it whatever I want – as some opportunities don’t come twice!

**HALIMAH YASIN**  
Intricately designed scarf

My scarf is a representation of my religion, my modesty and my character. With it, I feel comfortable and liberated. The bright and dark colours of the scarf represent the successes and failures in like that one may experience, and just as easily as a scarf can be changed, a person’s experiences can change their mindset and perception of life.

**JENNY MARSHALL**  
p1000 pipette

This is my p1000 pipette. It can accurately dispense between 1/5000th and a thousandth of a litre. I use my pipettes every day, and they are the most important tools I have. They let me be precise, validate my science, and, in turn, validate my work. They validate me. In every lab I’ve worked in I’ve always claimed a set of pipettes and hidden them. The closest comparison I can think of are chef’s knives, or artists’ brushes – don’t touch my pipettes!

“I like the powerful title of this exhibition – there is space for everyone together.”

“I feel that there are lots of times where women are trained to take up less space than men; trained not to speak over people for example. The medical school has loads of women who are great teachers and scientists but very few women are high up institutionally. We have to make space for ourselves – we have to take that space.”

## WOMAN OF WORDS

Language, literature, music and film.

### RUTH GILLIGAN

#### Origami swan

My fourth novel, *Nine Folds Make a Paper Swan*, took over five years to research and write. When it finally came out in July 2016 my mother presented me with this jar which she had had specially made by an Irish origami artist. The colours of the swan match the cover of the book. It sits pride of place on our bookshelf at home, next to the novel itself! My next book is called *The Butchers*, so I probably won't get such glamorous gifts...



\*Absent from group photograph so was captured separately. See page 7 for more Women of Words.

“When considering the title ‘Making Space’, it occurred to me that we can make space in terms of teaching and the conversations that we have there. I looked at nine short stories that I had set my students and realised that I had only included three women. This is funny – being a feminist I thought I was sensitive to such things! But it is up to us – there are different ways that we can expose students to women of the profession and to starting conversations about the space being male-dominated...”



## WOMAN OF INFLUENCE

Authenticity, leadership and communication.

### SALLY BOURNER

#### vw Camper van colour-changing lamp

I have chosen this lamp as my object for three main reasons. Firstly, it represents leadership as a journey and not a destination, just like life. Secondly, it represents the value and importance of creating time and space to slow down and focus on who matters the most – my family and friends. Finally, it's about authenticity. The lamp glows in the colours of the rainbow and represents how I cherish the influence and impact I bring as a gay woman in a senior leadership role. We perform best when we can be ourselves.



“It's about making the space and the time to care, and realising that life is about the journey of helping and caring about others (having fun and bringing ‘camper van calm’ along the way!)”



## WOMAN OF INFLUENCE

Authenticity, leadership and communication.

**ALICE ROBERTS**

**Life-size, 3D print of my own skull**

My object is a life-size, 3D print of my own skull, made from data taken from an MRI scan. I'm an anatomist, so this skull represents my subject, as well as being an intensely personal object, a strange sort of portrait. It also shows the astonishing ability of medical imaging to reach inside the human body and reveal its hidden details.

"I'm keen to promote the idea that science is for everyone. It's part of our culture, and a source of wonderful, enriching stories as well as the material benefits that come to us through the application of science, as technology. It's quite shocking that there's such a gender disparity in the take-up of some science subjects, especially physics and engineering, at school and at university. I'm also dismayed by the lack of women at a senior level in scientific careers. But I think that universities can play an important role in helping society to change, to become more equal. And perhaps making women who work in science more visible can help with that."



## WOMAN OF INFLUENCE

Authenticity, leadership and communication.

**MYRA NIMMO**

**Olympic Torch 2012 and picture of sons**

The Olympic Torch is very special to me as I was nominated by friends and colleagues to be Torchbearer in Bracknell as part of the London 2012 Olympics torch relay. Of course, the photograph of my sons illustrates the enormous pride I have in their achievements.





## WOMEN OF MAKING SPACE

Creating, curating and campaigning.

**JO KITE**  
Pen

I write things down as part of work, observations, funny things, lists – the quality of pen and paper matters less, I'll write on a napkin! I'm always jotting things down, transferring my thoughts or the comments of others onto paper – often in a non-linear way, which makes sense to me but to others may look chaotic.

**ANNA YOUNG**  
White Curatorial Gloves

I picked gloves as my curatorial role in a small museum is often a very hands-on job: it frequently means rolling up my sleeves and getting on with it. The gloves also represent so much more, in particular our duty of care to the collections which are held by us on behalf of society. You can also read an extended metaphor about diplomacy in a university environment – perhaps having to keep the gloves on. Maybe it's time for them to come off though, especially for women!

**ELLIE KEILLER**  
Campaign sign and 'Agnes' *Dispicable Me* figure with 'NoBanNoWall' Statement

This sign was part of my campaign for President of the Guild of Students. It survived the week of rain and snow (as did I) and it now sits on the shelf in my office. It's a really important reminder for me of the fact that my role is to represent students. It's fun, it's colourful but it's really robust.

The figure sits on my desk; it's cute and makes me smile. The reason she has a placard with her is because I couldn't attend anti-Donald Trump protests, due to work and student commitments. Giving her this placard was a tiny way for me to feel empowered and speak out against something I could not stand by and let happen without comment. Making sure that there is a platform for all students to be heard is vital to my role – and to the experience of students!

**HARRIET EVETTS**  
Pencil and hard drive

These objects may seem generic, but they enable me to produce creative one off pieces for my professional and private lives. As a keen artist, designer and writer – using a pencil is where it all starts for me. It's the perfect solution to get my ideas out into the world. And from there it ends up on the portable hard drive. Not only does it act as a sort of second brain, but it enables my creations to move almost fluidly between home and work, and stores all my thoughts and creations for reference.

**ERICA ARTHUR**  
Globe paper weight

This paperweight is shaped like a globe and etched with the shape of countries of the world. It was a gift from the Chronicle of Higher Education in America – the equivalent of the Times Higher – and represents my work in the International Office in terms of relations between higher education institutions globally.

**EMILY HARGREAVES**  
Notebook

My job involves talking to a lot of people, making connections and building relationships. In this context I find tapping on a laptop too impersonal so I always use a notebook to jot down notes, prompts and reminders to do things. I would be lost without it – my memory is shocking!

“It is naive to say that challenges are the same for men and women – they're not.”

“Making Space is also about being more mindful and making space for yourself. I practice ballet terribly for that reason.”



L-R: Jo Kite, Anna Young, Ellie Keiller, Harriet Evetts, Erica Arthur, Emily Hargreaves





L-R: Clare Mullett, Fiona Woolston, Laura Milner, Sheena Griffiths, Deborah Walker, Susan Franklin



**CLARE MULLETT**  
*Study for Theme and Variation by Peter Randall Page*

This is a study for the frieze of the Bramall music building mural; the commission was one of the first responsibilities that I took on as University Curator. Peter is an important international artist and Royal Academician – I spent time with him and his team at his studio in Dartmoor and we became friends. My job is personal to me and is interwoven with my life and interests. This piece of art is about jazz music and the importance of learning scales – and appreciating their formal structure – and then playing between the lines to create the music. I like this approach to life and think that it's a good way to consider how we 'make the space' our own.

**FIONA WOOLSTON**  
*Degree Certificate from the University of Cambridge, 2014*

None of my family had an academic background and during my early years of secondary school, some teachers predicted that I would fare poorly in my GCSEs, but a Teach First teacher (Chris) encouraged me to apply for university. When I began to tell people that I was applying, I faced a degree of objection to my plans; mainly focused on my class and intelligence in contrast to those who 'normally' went to Cambridge. I buckled down, completed my A-levels and was accepted to University of Cambridge, Trinity Hall. Before I went to Cambridge I was not a confident person, but due to inspirational mentors, teachers and friends I now speak up and lead. I try to live my life with the mantra 'do what you want to do'. We must take ownership of our own lives and decisions to be content. Education is a fundamental part of who I am and where I am going.

**LAURA MILNER**  
*Arts and Science Festival brochures*

I've worked at a number of arts festivals in the region and have really enjoyed putting my experiences to task with the development and delivery of the University's Arts & Science Festival, which is now in its fifth year. I still feel that there are areas where I could own more space and so these brochures represent where I have come from, and where I want to be and will work towards.

**SHEENA GRIFFITHS**  
*Paper weight and police ribbon*

I was presented with a paper weight and Police ribbon by the Italian Police after I organised a series of European policing seminars, when I worked for the Police Force. The paperweight represents my journey, as I grew up in a world where women were discouraged from working to becoming a woman who worked and achieved. I have done many different jobs in my career and this object also reminds me of the fun and opportunities that I have had along the way.

**DEBORAH WALKER**  
*House of Commons Lobby Pass*

This card entitles the owner access to the corridors of power. The 'L' in the middle, literally denotes access to the Members Lobby, where MPs and Minister gather outside the Commons chamber to chat, collect their Order Papers and messages. It is an extremely privileged entitlement that allows you to approach and talk privately to MPs and Ministers on all sides of the House on any topic you wish. There are only around 250 accredited Lobby journalists in the UK, and of those, fewer than 50 were women. During my time as a Lobby Correspondent I set up and ran the Women's Lobby Lunch Group, which improved access to Cabinet and Shadow Cabinet Ministers for female correspondents, and led to the Sun newspaper appointing a Women's Lobby Correspondent for the first time.

**SUSAN FRANKLIN**  
*Prosthetic leg with shoe and sock from Research and Cultural Collections*

Having come from a corporate background, my object is an artificial leg which I think sums up the often random nature of my role as administrator in Collections here at the University. No two days are the same and the range of work is so broad it's hard to predict what is coming up next.

**"Making Space' is about change. It's about receiving acknowledgement at a senior level."**

**"Stop being modest. Take opportunities when they arise."**



# WOMEN OF MATTER, WOMEN OF MATERIALS

Women in engineering, physical and environmental sciences and sport.



L-R: Alison Davenport, Zena Woolridge, Natalie Rowley, Nicola Wilkin



## ALISON DAVENPORT

**Magnox fuel can, Dislocation model, Synchrotron x-ray cell, Laser Alloy Shell**

The Magnox fuel can was given to me by Dr Dave Stratford, magnesium metallurgist, when he retired. He had showed it to me when I spoke to him about a PhD project I had with BNFL looking at corrosion of Magnox swarf in nuclear waste silos.

Dislocation model – I use a magnetic construction toy in small group tutorials to illustrate how metals can be permanently deformed by local rearrangement of atoms around a defect in the crystal structure called a dislocation. It helps the students to visualise what is happening in 3D.

Synchrotron x-ray cell – I do many experiments at synchrotron facilities that have high intensity x-ray beams, such as Diamond Light Source near Oxford. I study the chemistry in tiny corrosion pits that grow into metal surfaces using a very low-tech cell (made from UPVC window frame material) which is a great contrast to the high-tech facility.

Laser Alloy Shell – I've started to look at possible new alloys for dental implants. We make new compositions by feeding wires of different elements into a laser beam, and collect the sample as a column made from molten metal blobs. The outside of the column often has a slightly different composition to the rest of the alloy, so we use an electron beam to cut the middle out for corrosion experiments. I keep the shell that was left behind as a souvenir in my office.

## ZENA WOOLRIDGE

**Squash racket and pen**

The squash racket represents my leadership roles in national and international sport, for which I carve out space around my paid job. My international role in squash is particularly challenging in the context of trying to modernise the governance in many world sport bodies.

The pen – I love pens. For me they are practical 'things' of design, style and personal communication. This is currently my favourite pen, mainly because it writes so smoothly. Writing is a creative antidote to spending much of our time communicating through a keyboard.

## NATALIE ROWLEY

**Plaque and Curling Stone**

These items represent the two main areas of interest to me as an educator – (evidence-based) innovative teaching approaches and technology-enhanced learning.

The plaque was presented to me by a conference organiser after I delivered my first plenary lecture at the European Conference in Chemistry Education (Eurovariety) in Limerick 2013. The quote, "Docendo Discimus" (by teaching, we learn) resonates with me as someone who is passionate about teaching and working with students to enhance the learning experience – it now hangs on the wall in my office. The curling stone was presented to me after delivering a (flipped!) presentation on lecture flipping by the organisers of a Standing Conference for Heads of Media Services (SCHOMS) conference in Aberdeen in 2013. I use the technique widely in my teaching and this interactive presentation was a fantastic opportunity to illustrate the teaching technique first hand to Heads of Media Services from around the UK.

## NICOLA WILKIN

**Laptop computer and pearl necklace**

I brought along my laptop which I don't leave the house in the morning without. Currently it holds so many facets of my life – research, teaching and the education strategies I am developing for the College of Engineering and Physical Sciences. It backs up my life! The pearl necklace was inherited from my beloved grandmother, a German refugee to Switzerland. I wear it often, and for 'moral support' when I know I will have tricky meetings.

**"I saw 'Making Space' in my diary and I thought that my PA was trying to make space in my diary..."**



L-R: Jenny Phillimore, Kiran Trehan, Kerrie Holland, Christalla Yakinthou, Kate Nichols, Deborah Cadman



## WOMEN OF CHALLENGE

Agents of change in our society.

**JENNY PHILLIMORE**  
**Travel pack**

My travel pack contains the few things I need to travel, as I frequently do, around Europe for work whilst managing my family and working life on the road. With the pack on my back I feel that anything is possible. It's a symbol of the confidence that I have finally gained as an academic and as a parent.

**KIRAN TREHAN**  
**Quotable Shakespeare – “We are such stuff as dreams are made of”**

The book captures my sense of curiosity, wonder and imagination, making impossible dreams, possible. There is something intriguing about the way in which the book brings to life the complexity of words, language and emotions. The stories resonate with the ‘lived experience’ of being a researcher, the political intrigue, the joy, the despair and the constant search to make a difference over time and space but never quite knowing where the journey will start or end.

**KERRIE HOLLAND**  
**Trainers**

Between work, family and everything else, running is the thing in my life which is just for me. I've run nearly two thousand miles on the streets, canals and parks of this brilliant city over the last couple of years and it gives me the space to breathe and think.

**CHRISTALLA YAKINTHOU**  
**Sculpture, Koitazontas – While Watching and a crochet flower**

For me, this sculpture represents my being an outsider/insider – most obviously in England, but also because being an outsider/insider across my professional lives and my personal lives has cultivated my most important skills: my empathy and my multiperspectivity. It's been ‘while watching’ (while watching myself as a practitioner and as an academic, while watching the landscape of my field) that I've evolved my ways of thinking about my field and my place in it. The flower was a gift

from a group of genocide survivors called the Mothers of Srebrenica and Zepa. It reminds me to be accountable for my work, and to stay away from climbing ladders that lead nowhere.

**KATE NICHOLS**  
**3D printed Venus de Milo and Pride flag**

3D Venus de Milo is representative of my research, showing that supposedly ‘elite’ subjects (like Greek and Roman art) have long been part of everyday life. This ties into one of my core values as an academic; the importance of encouraging a diverse array of students of all backgrounds – especially in humanities subjects which are often regarded as posh or exclusive.

The Pride flag lives in my office, in my desk tidy. Lots of academics talk about the fact that they don't really have a work/life divide. But for a long time I had a stark work/life divide: I wasn't ‘out’ in the work place. Now I'm older and more sure of myself, I'm able to be out at work. I see this flag as one way of letting students and colleagues who visit my office know not just who I am, but that I'm proud of my queer identity. Since arriving at Birmingham I've been very keen to use my privileged position to help encourage and mentor LGBTQ students.

**DEBORAH CADMAN**  
**When Tomorrow Comes report on the future of local public services and charm bracelet**

This report is the outcome of the first UoB Policy Commission which I chaired. We identified the roles of a 21st Century public servant which have now become the common currency across Local government and other public sector bodies. The new roles resonate with those that come so easily to Women. I'm proud to have been part of something that continues to have a profound impact on the way in which we lead our people. My charm bracelet was given to me by the Commissioners, it has Old Joe, the UoB crest and a mortar board as charms, to reflect my history with the University.

**“It's about finding a space that we can all reside in but also understanding that there will be conflict.”**



## WOMAN OF CHALLENGE

Agents of change in our society.

**SURINDAR DHESI\***

**Dried flower**

The flower was given to me in July 2015 when I visited the Calais refugee camp. The aim of the visit was to research the environmental health conditions and any associated health effects. I met an Egyptian fisherman in the camp and we had a long conversation about how the conditions were impacting his physical and mental health. He was distressed about the state of his teeth and inability to keep clean. I returned the following day with a toothbrush and some toothpaste and he said 'I wish I had something to give you, but the only thing I have is this flower'. As a researcher, I try to remain objective; however I saw many sad things in the camp, and this person really touched me. I think of him often and hope that he is safe, well and happy. The camp has been demolished now, and I don't know his name, so the chances of our paths crossing again are very small.



\*Absent for group photograph but sent object

## FURTHER QUOTES

"Who came up with the title? Sounds like finally women are being squeezed in and or 'accommodated' which is all too true of course yet over-optimistic at the same time."

"It's about not taking space violently – but creating space gradually, with your identity."

"For me it's about an intellectual, mental space. We are getting busier all of the time. We need to be allowed to think freely and not be constricted. It's about time we had space!"

"It's about trying to make space. There isn't enough time and you can't keep everything separate."

"It is important that this is called Making Space, not Taking Space. We are not replacing – there is room for everyone. This space has to be permanent."

"Men achieve and get somewhere. When we achieve there is a question, a vulnerability. Do we deserve it? Do we have this just because of being a woman?"

"The space is male."

"We need to be making space to feminise the University and make it less macho."

"Apparently there are more women 'stepping up'. Stepping up to what? We need to own our leadership and what should that look like?"

"Making space in my life doesn't happen very often and I don't really have a divide between work and life. It flows from one to the other."

"I'm watching this space."

"It is exhausting being the minority."

"'Making Space' is about changing the space. You can't make more but you can change how people see the space we're in."

"I am mentoring in local government and young women in the system need to claim the space. We have all been there, in a meeting, when you are ignored and then ten minutes later someone else repeats your words. Address it – 'didn't I say that ten minutes ago!?' – Claim the space back!"

"The really important thing about leadership is that people need to be prepared to follow you. You need to continue to work really hard for people to follow you. Keeping true, keeping integrity and trusting yourself."

"Making spaces. There are different space needs, shapes and sizes. We don't need to replace one set of spaces with another."

"There is space on campus – women should make space for other women. Let's continue to not settle for what space we have."

"Space is there in the form of a role, an organisation... 'Making Space' is about taking the opportunity to take that space and do what you want with it."

"Lean in and claim the space – do it! We need to get in there!"

"The Sport department is very unusual at the University of Birmingham in that the Senior Management team (campus-based team) are all female – apart from Norman based in the Lake District. This is very unusual in sport. It is also an unusual Birmingham trend that female students have generally out-performing our male students over the last 15 years. We don't know why."

"For a number of years I was the only female member of staff in the School. Now that number is growing and just over a quarter of the Staff are female. Typically about 40% of the undergraduate students in Chemistry are female."

Liz Hingley is a British photographer and anthropologist. Migration, home and urban religion are ongoing themes in her diverse practice. Between 2013 and 2016 she was based in China as a Visiting Scholar of the Shanghai Academy of Social Sciences. Liz is currently artist in residence at the Human Geography Department of University College London and an Honorary Research Fellow of the University of Birmingham School of Philosophy and Theology. She previously held posts at the University of Texas at Austin, the University of Sussex and FABRICA, a creative research centre in Italy.

Liz's publications include *Under Gods, Stories from Soho Road* (2010), *Shanghai* (2013), from the *Portraits De Villes* series, and *Home Made in Smethwick* (2016). Her most recent work *Shanghai Sacred* will be published in 2018. Liz's writing and images regularly feature in international magazines and academic journals. She has received numerous awards including The Photophilanthropy Award, Prix Virginia and the Getty Editorial Grant.

[lizhingley.com](http://lizhingley.com)

Text and exhibition curation by Clare Mullett, University Curator and Head of Research and Cultural Collections.

#### **The Women of Making Space working group are**

Erica Arthur  
Harriet Evetts  
Susan Franklin  
Sheena Griffiths  
Jo Gane  
Emily Hargreaves  
Liz Hingley  
Jo Kite  
Una Martin  
Laura Milner  
Clare Mullett  
Minnie Steggall  
Deborah Walker  
Fiona Woolston  
Anna Young

#### **Related websites**

Making Space:  
[birmingham.ac.uk/making-space](http://birmingham.ac.uk/making-space)  
[#UoBMakingSpace](https://twitter.com/UoBMakingSpace)

University of Birmingham Equality and Diversity:  
[birmingham.ac.uk/university/about/equality/index.aspx](http://birmingham.ac.uk/university/about/equality/index.aspx)

WIN:WIN network:  
[birmingham.ac.uk/university/about/equality/winwin.aspx](http://birmingham.ac.uk/university/about/equality/winwin.aspx)

Widening Participation & Access to Birmingham (A2B)  
[birmingham.ac.uk/strategic-framework/Education/a2b.aspx](http://birmingham.ac.uk/strategic-framework/Education/a2b.aspx)

Women of Academic Medicine and Science  
[birmingham.ac.uk/university/colleges/mds/wam](http://birmingham.ac.uk/university/colleges/mds/wam)

Culture and Collections  
[birmingham.ac.uk/culture](http://birmingham.ac.uk/culture)

## MAKING SPACE:

Celebrating Women at the University of Birmingham

8 March – 21 July 2017

Rotunda, Aston Webb Building

#UoBMakingSpace

[birmingham.ac.uk/making-space](http://birmingham.ac.uk/making-space)

Access information:

Campus maps: [tinyurl.com/q55d5lf](http://tinyurl.com/q55d5lf)

Disability access details: [tinyurl.com/jj24uxze](http://tinyurl.com/jj24uxze)



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