

Trice Forgotten - Below Deck 6 – Decolonizing the Museum

Content warnings:

- Discussions of: human remains & death, animal remains & death, colonialism & racism
- SFX: distant creaking & waves

[Show Theme - Intro]

Announcer: Rusty Quill presents: Below Decks, a Trice Forgotten deep dive, Episode 6: Decolonizing the Museum

Nemo: Hello and welcome to the sixth episode of Below Decks where we dig into some of the research questions, stories, and generally tangential interesting things that went into making trice forgotten. I'm Nemo my pronouns are they them. And I'm the creator and lead writer of the series. This episode's coming out after episode seven of the podcasts. Shore Leave where we've just seen a treasure hunt, Love of all kinds, and some final goodbyes Today, on Below Deck, we're going to be talking about decolonizing the museum, which in my head is a part two to the conversation we had with John Adler in the previous episode. And to do so, I'm excited to be joined by Natalie Cooper, could you introduce yourself with your pronouns and tell us a bit about what you do?

Dr. Cooper: Yeah. I'm Dr. Natalie Cooper. My pronouns are she, her, I'm a senior researcher at the Natural History Museum in London. And so my job's a bit different from John's, so he was a, a curator, so he's in charge of the collections and keeping them safe and and using them. Whereas my job is more research focused, so I'm in charge of kind of using the collections and the data that we get from them to ask exciting questions in ecology, evolution and conservation and things like that.

Nemo: Yeah, it's really cool. Before I worked at the museum, I didn't know really that there were different groups of people and to have different jobs and the kind of distinction between curators and researchers and yeah, that there's kind of an ecology of museum workers behind the scenes.

Dr. Cooper: <laugh>, yes, there's like a taxonomy of us in the same way as we are doing this taxonomy and sort of ordering of things, but only weirdly at the Natural History Museum in London. So most other museums around the world, curators will do both jobs combined. So we're quite lucky that we get to split them out.

Nemo: That is really interesting. Is there a specific reason, do you know why in the Natural History Museum in London that it's so split

Dr. Cooper: <laugh>? It's probably just one of those things that was started in like 1881 and everyone's too frightened to change it. <laugh>.

Nemo: Oh yeah. Woo. Which is a kind of good way into this conversation about decolonizing the museum. And for our listeners' sake, I uh, feel like saying up front, like immediately before starting this recording call, I was like bottling it and being like, I don't know if I

want to talk about this <laugh>. Mostly because I was reading this really great article by Samaya Kasim called The Museum Will Not Be Decolonized, Where Samaya was basically arguing that institutions like the Natural History Museum, uh, impossible to decolonize in how we understand decolonization. I

Dr. Cooper: Mean, we, we could have a really quick up episode which would literally just be <laugh> burn it all down. That's

Nemo: The only

Dr. Cooper: Solution. Yeah. We're we're done. I think that's the conversation over

Nemo: <laugh>. Yeah, exactly. So, so maybe, um, other than burn it it all down, which I guess is the standpoint that I'm slightly coming from right now, I, I feel like people should go and read that article. It's a very good article and they say it better than I could. But Natalie, for you, what do you think we actually mean when we're talking about decolonizing museums and is there a difference in that between natural history collections versus places like the British Museum?

Dr. Cooper: Yeah, so I think it's one of those weirdly emotional subjects for people at the moment because people think about museums and think about their childhood and, and get very upset and, uh, sort of blaming, you know, the woke woke-irrate for coming in and stealing their childhoods and um, giving back their dinosaurs and things like that. But, you know, this is something that people have been talking about for a really long time. So one of the things I think most British people have as part of their kind of the cultural understanding is this whole idea of the path and marbles or the elgan marbles as they're, they're often called and thinking about sending those back to Greece and the, the fuss that that's caused. And I realized earlier that I must have known about this for a really long time because up until I was 14 and went to the British Museum for the first time, I thought they were actual marbles. Um, so like children's toys that

Nemo: Somebody had stolen. It's so cute. I love that so much for you. And I wish that was true.

Dr. Cooper: It was so confusing to me and I was like, oh, right, there's statues and actually brilliantly, I went to Athens a few years ago and in their beautiful new museum where they've got the other marbles, there's actually a sign on the wall that says we don't have these. They were stolen by the British. Like, Yes, go. You just like straight in there <laugh> don't sugarcoat. Yeah. So I think that's part of the problem is people hear decolonizing and they start thinking about, you know, giving stuff back. But I think in a natural history museum's context, it's maybe even more complicated cuz of course they are colonial institutions and perhaps more so than places like the British Museum in some ways. But actually how we go about dealing with that is I think a little bit more complicated than this kind of debate of do we send it back or not

Nemo: With the, like, do we send it back or not? I feel like there are different understandings of like how you can, whether you can't just send things back or how you send things back, or I mean the, the idea that it would be easy to slash simple to slash possible to slash all

of these questions about repatriation. Do you have thoughts about how that is different between like natural history museums versus other collections?

Dr. Cooper: Yeah, so I think part of the problem with natural history collections, and that's not to say that we shouldn't send stuff back, and I should have said at the start, these are all my opinions, none of this is the opinion of the Natural History Museum in London. You know, there there's a debate about whether things should be returned to the countries they were taken from, but some of it is newer and was done with permits. And as, as John mentioned in his episode, you know, we do still do collecting now, but we work with local people and we get permits from the countries that we're working in to collect specimens. And often we'll either leave those specimens in country or we'll kind of split it. So there are duplicates that that come back with us and we leave the originals in the country that we're working in. So some of it kind of is not quite so bad as all that. The, the funny thing often with the, what most people come to use our collections for, so this is the stuff that's behind the scenes that we use for research is people are coming to use it for taxonomy. So taxonomy is the naming of things. Uh, so, you know, when we're trying to discover new species, and I can be rude about taxonomists because I'm not one, I love them

Nemo: <laugh>,

Dr. Cooper: But the joke I have with my taxonomist friends is that essentially they turn up a collection and they take all the specimens out that they want to look at, uh, they line them up and they just look at them. Uh, so you come into the office and you just see them with this little parade of species like, Oh, hello, doing some taxonomy today,

Nemo: Basically don't like spot the difference. It

Dr. Cooper: Really is, I mean it's cool, it's the kind of differences as well there as an untrained person, I just can't see those differences, but they're really clear to the taxonomists. But yeah, so one of the issues there is that when you name a new species, you have to deposit what's called the type specimen in a museum.

Nemo: Mm-hmm. <affirmative>.

Dr. Cooper: And so this is like the perfect example of that species. So then if you want to come back and name another species, you have to compare it to all the other types. And so in many ways it's easier if many of those types are in the same place, rather than you having to travel to a hundred different museums to look at them all

Nemo: mm-hmm. <affirmative>.

Dr. Cooper: So in some cases it's almost easier if they're on in one place, uh, at a time. But again, of course that that's a, a really colonial attitude too. So, you know, maybe we're just back to burning it all down again. <laugh>.

Nemo: Yeah, I was going round in circles in my head with that because part of my job was digitizing. And so the idea of like not having to have people come to one place and they can access high quality photos or scans or all of these things, but then does that mean then that if fish or snails or whatever were like repatriated to the places that they were caught in or belonged to, are there places that can hold onto it? How granular do you get, I guess is maybe another question that I would have. If there's two or three museums, do you send it to the closest one? Do you send it to the place of the best ability to hold those fish?

Dr. Cooper: Yeah, it, it's, it's really complicated, but I think you're right in the, I think eventually technology is gonna save us in, in this circumstance. I think some of the problem at the moment is we're kind of in that in between stage where the technology is not quite good enough because the digitization that you were doing, for example, was incredible, but it took a huge amount of time and effort to get, you know, I can't remember how many species you ended up sort of covering.

Nemo: Not very many <laugh>.

Dr. Cooper: Yeah. So the, the museum has, um, over 80 million specimens in its collections, which is just an insane number. And actually it's probably more than that because nobody's really actually ever gone and counted 80 million things. It's just a kind of guesstimate. So I think eventually if we can digitize everything to a standard whereby we have all the information that we need to be able to designate different species or do other kinds of research, then yeah. That, that sort of won't be a problem anymore. But then, you know, you get into these arguments of whether you even need a, a museum, I, I think you do still, I think it would, it's still cool to have these physical objects and I think part of that is we don't know what they're gonna be used for in the future. So it's been really cool chatting to one of my colleagues and and your colleague as well, Nemo, Ollie Crimmon. So he's been at the museum for 50 years, which is incredible. And he talks about how things have changed a huge amount in the time he's been there and that the specimens are being used now for the kinds of studies that he would never have even considered doing 50 years ago. Mm. And so holding onto those physical objects I think is a sensible plan, but again, that there's gotta be equity and there's gotta be consideration of, of the histories of those objects as well.

Nemo: And I feel like some of the conversations that I had with the people who are doing loads of DNA testing on specimens who wish that other museum staff handled the specimens in certain ways and stuff like that, like everyone has different desires for the handling of museum specimens. <laugh>, like I feel like I remember some people talking about how they wish that in the 19th century preservation techniques have been different because it's really hard to get DNA samples from wet specimens I think.

Dr. Cooper: Yeah. So basically anything preserved in formalin, so the really old stuff we have, you can get DNA out of, but then anything that is there after the point that they discovered you could use formalin is useless because formalin degrades dna, it's, it's one of the main things that it does. It's, it's why we don't use it anymore because it's also carcinogenic. Woo. But that means that there's this whole sort of time period of

specimens that we can't get any DNA information out of. Whereas new stuff we preserve them in, in a hundred percent in ethanol. So you can get DNA out of those. But yeah, it's definitely interesting cuz there's specimens now where we can do surface scanning or we can take beautiful photographs where somebody in like the early 18 hundreds just sliced it up because they wanted to see what his stomach looked like and so you then can't use the external thing. So yeah, there's, there's a lot of like cursing Victorians that goes on in the museum. <laugh>

Nemo: I remember a lot of like things stuck to boards and things like rotting in my hands and just loads of gross oil coming out of places and I'm like, those Victorians

Dr. Cooper: <laugh>. Yeah, I mean that basically sums up the museum gross oil coming out of things in weird places. <laugh>.

Nemo: So you mentioned briefly about still kind of going on expeditions, still going and, and getting local involvement. Do you think there are better practices that museums can be doing is institutional racism and stuff like that and, and it's linked to science still having an effect on how science is being done now?

Dr. Cooper: So yeah, I, I think despite the, the government liking to tell us that, you know, there is no institutional racism, <laugh> unfortunately science is institutionally racist either overtly and you know, we're seeing this frightening resurgence of race science in the last sort of five, 10 years. Um, so you know, if you've read Angela San's book Superior, which is incredible. Mm. And so if you haven't read that, I would definitely recommend, uh, taking a look if you're interested in how that's sort of coming back into the mainstream and it's sort of a horrible way, but it's also racist in these really sort of small ways. So, you know, people having research sites where they go out there and they maybe don't involve local people in the way that they should do. So there's, you know, a lot of issues with what people refer to as either parachute science or helicopter science.

So this idea of somebody from the global north sort of coming in with their research team and doing this research project and then just disappearing off and getting all these amazing scientific papers and discoveries but not really contributing to anything that's going on in countries. So you get a lot of local people being acknowledged as, you know, field techs or research assistants, but the projects aren't really being led by people from the local area. And so this is just, you know, Neuvo colonialism really, which is, uh, slightly disturbing. So I know there's, there's definitely been quite a few, few efforts recently to do something about this. Yeah, as I always say, you've have to, you have to know it's a problem before you can do things. So a lot of uh, scientific journals for example are asking now for an inclusivity statement. So explaining how everyone is involved and especially if you're doing work in the global south and you are not from the global south, there's also been lots of discussions about sort of things which perhaps seem minor, but one of the ways that a scientist we get judged is by who reads our papers and then who cites our papers in other papers.

And there's lots of research that suggests that's again, massively biased towards citations of researchers from the global north and particularly our, our favorite straight

white man norm in the global north seems to be the person who gets all the citations even now, which is, uh, pretty depressing. Uh, so again, burn it all down <laugh>.

Nemo: Yeah, I feel like from that it's probably likely that also papers that are written in English are probably privileged over other Languages.

Dr. Cooper: Definitely a hundred percent. Um, that's, that's another really tricky problem. So there's some papers by a researcher who's based in Argentina called Martin Nunez. And so he's been really angry about this on Twitter, which is, uh, always entertaining <laugh> and he's been trying to push for people not complaining so much about English language and publishing in different languages. So a lot of journals will now let you translate your abstract into another language, but it's still, you know, it's difficult I guess to get a PhD student in the UK or the US to learn, you know, 20 different languages in order to read all of the research. So again, hopefully this is a place where technology will save us. Yeah. And then hopefully people will start reading these papers and these translations and then we'll have a much better sort of global science undergoing.

Nemo: Mm.

It's interesting, I remembered that this is a Trice forgotten podcast and was like, oh yeah, I should probably be making links to Trice Forgotten. But that was a really interesting link in that thinking about the characters of Trice Forgotten and the fact that they speak English, all of them speak English. And when I was looking at what characters I was going to be making for this show, picked places where Britain has had some colonial power. So there is some feasible like reason why they're speaking in English and they are speaking in English. And it was something that Morgan and Raf and I talked about in like, are we going to have these characters be speaking like a different language? But as a listener we are hearing it in English because it's how we hear it. But actually like, you know, if if anyone else came across them they'd hear Arabic or Spanish or any other language and we decided that no, actually they are all speaking English unless they're not speaking English.

So, you know, there is some Arabic, there is some Bengali and Tamil and hokkian in there, but the only reason that I'm able to write this show is because I'm writing it in English <laugh> and not in a different language. And the only reason that anyone is listening to it is because it's in English and not in a certain other language. And, and the way that even that is a colonial feature of the show, like they are not "free," I guess quote unquote in scare quotes, heavily scare quoted <laugh>, they are not free to talk in native languages or indigenous languages. And then on the upside that does mean that they can communicate with each other. They have found a language that they can communicate with each other, which has great. But it's always been a slightly messy feeling for me as well with, with that. Yeah,

Dr. Cooper: Yeah, that's, that's really interesting actually cause I'd never thought about that. Cause I think you kind of, we've gotten used to watching TV programs where people speak different languages to each other and you just understand via subtitles and how you do that with the podcast. Yeah, yeah, that's, that's a really interesting point. Yeah,

Nemo: It's, it's even come into the, like the script and the transcripts. I believe the decision was for transcripts, if there is another language outside of English, it's actually translated in the transcripts for you. Whereas that's not something that is translated on the podcast. So when Nani is singing, obviously we don't hear that in the English translation. We just have to go and look up what those lyrics are. But if you are reading the transcript then you get translations.

Dr. Cooper: Yeah, I, I think so Miranda Low, I, I saw her give a talk recently about all this decolonization stuff and then she was saying, you know this, the problem with a lot of this is there aren't any easy answers to any of it. Yes. It's all just super complicated. But if there are any easy answers I guess, uh, you know, phone in and let us know <laugh> cause that would be awesome.

Nemo: Yeah, literally one person's just like, Oh, it's easy, you just go A, B and C and then it's fine.

Dr. Cooper: Which would be great

Nemo: <laugh>. So other than things like repatriation, other, other things that can really be considered under the bracket of like decolonization. Yeah.

Dr. Cooper: So I think, again, this is written about really beautifully in Miranda Lowe and Saadia Das paper, which again you mentioned with John, their idea is that really a lot of this is about investigating the specimens that we have, finding out more about their histories and sharing that with people. So making sure that we have this context. So I think again, in one of your earlier one of these shows, I've been learning huge amounts from these below deck episodes. By the way, somebody was talking about how a lot of these narratives, it's not that they weren't known about, they deliberately got wiped out because people wanted to be important and they wanted it to be this kind of narrative of these incredible explorers. So yeah, this, this idea of all these stories that we've kind of hidden and actually having that information on the museum labels and in our catalogs and on our websites.

And I think that's probably part of it that we're doing a little bit better on kind of telling those stories. So maybe that's one thing. And another thing that Miranda talks about a lot is that we need to decolonize the kinds of people that work in museums. Meaning that if you look at the workforce, it's still predominantly white, middle class straight people. So how do you make sure that you are creating not only an equal environment, but an environment that people feel that they can bring their whole selves to. And again, I think sometimes the museum does a good job at that and sometimes it does a terrible job of that. I think as an institution it might not always do a great job. The people I work with face to face tend to get on really well with. And we have these kinds of conversations, which is great. This idea of just trying to diversify the workforce, that it's, it's ridiculous that, you know, Miranda, who's one of the very few black curators, is doing so much of this work on top of her normal work. Mm.

Nemo: I mean, to be quite open, there is a reason why I asked John and you Natalie, both white people because I feel like it, it's all of our responsibilities. And I've said this over and over again at this podcast, even though I would class myself as a person of color, I still have two very imperial backgrounds, Japan and the UK. And so I always feel like I also have to specify, I also have to do a lot of decolonization. And so a lot of this research that I've been doing has been because of interrogating my own background, interrogating my own upbringing, the people that I've always been surrounded by. I mean, that's what decolonization is, right? It's like having a colonial mindset because of the way that you're educated. I've always been educated in the UK and to Decolonize that is to go and like self-educate yourself and do Research.

Dr. Cooper: Yeah, no, I'm glad you brought that up actually about John and I both being white, cisgendered straight people in that it is, it's really tricky cuz I wanted to come on here and to be, you know, part of the conversation, but at the same time really anxious about not centering my experience in that. So definitely had this conversation with a few other people at work about whether it was appropriate for me to come and talk about this. But I think, like you say, if white people don't get involved in the conversation, then we are just perpetuating the problem.

Nemo: Yeah. I've always been very frustrated with change, not coming fast enough, <laugh>, I I've always been a person who has been okay to do consultancy and to talk of other people and to genuinely be quite open about myself in order to educate other people. And you know, that's also why I write this podcast. I do want people to learn from it, but when it's only people of color talking about decolonization, then that's not decolonization because it's not really the people of color who have to learn about it. It is white people and it's white people who have to, and not just white people, again, Japanese people, other imperial forces, Europe, blah blah blah. Everyone needs to decolonize themselves. And that has to be something that you kind of just have to get the energy to do even though everything is awful all the time, <laugh> and there's always so much to learn that hopefully being filtered through <laugh> podcast medium is, is a slightly more accessible way of doing

Dr. Cooper: That. Yeah, I mean I think one thing that's somewhat a po I'm gonna take it as a positive take in that actually if we think about decolonization, it really beautifully wraps up with all of the other things that we want to do in the museum. So like you and I have had conversations about this idea of queering the museum and, and what is a museum in the 21st century and how do we make sure there's space for LGBTQ plus communities as well as, as people from ethnic minority communities, but also how do we do that in a sustainable way, in a green way, in a way where we've got this climate crisis and this biodiversity crisis. And I think you can either be completely overwhelmed by the fact that there's all these problems that we're trying to deal with all at the same time and, uh, half of of Europe's government seems to be fascist at the moment. Woo. Woohoo. Or you can take it as like a really positive opportunity and meet lots of really amazing young people through work like young activists and you know, they're bringing together all of this knowledge and all of this good practice to try and tackle all these things at the same time. And so yeah, whilst we're burning it down, maybe we're building it back up, uh, into something different, something better. Yeah,

Nemo: It really reminds me, I mean that was such a positive point and then I'm immediately gonna do it down, but hopefully we can come back up again. <laugh>, that's just what this is. It's just that highs and lows burn it down, bring it back up again. Um, so in the burning it down, it was really reminding me of the recent death of the Queen and the fact that like during all of those conversations that were happening, like just after she died and into her funeral when people were saying I think quite rightly that we should be on picking how like her imperialism really affects everyone in the UK and abroad versus people who are saying things like, she's like my grandmother who's just died. Now's not the time. So when is the time to talk about decolonization? If not now it, it is kind of interesting because in Trice forgotten, it's not the Natural History Museum of London that William works for. He works for the Queens Museum of London <laugh>.

Dr. Cooper: Which is very different. It's

Nemo: Super different and it's not the same museum Bizarre everywhere. <laugh>

Dr. Cooper: Well yeah, I mean the, the patron, our official patron is, uh, Catherine Princess of Wales. Is that the right title? Check me out with My Royal Knowledge <laugh>. Um, so I mean we have some kind of remit there. I think it's, it's a little confusing to me. I'm not really sure what a patron does other than occasionally turns up and shakes people's hands.

Nemo: Sure, sure, sure.

Dr. Cooper: I would prefer it was David Attenborough, but you know, <laugh>, what can you do?

Nemo: The only true royalty

Dr. Cooper: <laugh>. Yeah, I mean it's, it, it is really horrifying when you look back on, you know, the museum and, and the history of it and, and how it all started and how really incredibly built upon enslaved people it is. Like that's where the money came from. That's where the specimens came from. I mean, Han Sloan, who the collection is, is originally based on his stuff. You know, he literally sent enslaved people out into his plantations to collect things. So, you know, we, we have this sort of pretty horrifying legacy and it does seem like we do need to talk about it more because every time you talk about it, people go, Oh really? I didn't know that when actually if you looked it up on the internet, there's tons of stories on the Nhm website and things like that. Like this is not hidden anymore. It just seems to be something people don't wanna think about. They wanna think about dinosaurs and dippy versus the whale. You know, that's the big controversies of our time. Yeah. Rather than some of those pretty horrific stories as to where we got those specimens from. Mm.

Nemo: Yeah. It seems like every time I write anything about like, you know, and I have fairly surface level as surface level as in I've only really known about these things for the last four years-ish. And every time I write about something I'm like, surely somebody's got to have written something about this before because like, there's so much, and it's so like, I mean you don't have to look very hard to find, uh, at least the things that, you know, we, we've talked about so far and, but no <laugh> and every time I'm surprised that

institutional racism does exist and, and, and that people are scared of tainting something that is like you say this childhood memory of like going to the museum, but for some people it can't be a nice happy childhood memory. And so that is also an inequality.

Dr. Cooper: Yeah, I mean the one good thing about our, well there are many good things about our museum. One of the good things about our museum is it's free <affirmative> so you don't have to pay to go in. Yeah. If you live somewhere in London, if you can get there, you can go in for free. But I think there's still a demographic of people that go to the museum more regularly than others in that is that kind of middle class sort of contingent. And so, you know, we're not really reaching lower income families perhaps. And unless we're able to do that and we're able to, you know, give them a reason that they want to come to the museum, then yeah, we're failing at that kind of, you know, this mission to engage and inspire people about the natural world and to create advocates for the planet. I think we're doing a reasonable job with the people we get in the door, but there's so many people that just never come in the first place. And I think that's, that's the trick is how do we make those people feel like they're welcome and they wanna be in that space.

Nemo: Mm-hmm. <affirmative> and, and not just in the space, but like building the space behind the scenes. We talked about how like a lot of people don't know that behind the scenes in the museums there are curators and researchers and I, when before I worked there didn't know that, didn't know that that was a job that could be done until I watched it happen to watch a YouTube channel about it from someone in America. And you know, like you don't see, I mean if you think about natural history and, and natural programs, you do think of David Attenborough, you think of scientists who go on TV and they do skew white ci male, now female. I feel like there's a slight gender balance now in, in who you see on tv, but it still does skew middle class and white. And so if you don't see yourself talking about natural history, then obviously you don't know how to get into those industries and then you don't know how to Yeah. How to change things and how to, how to be there as a human being, not just as someone who is a decolonial tool. <laugh>. Uh,

Dr. Cooper: So, so one thing that is new at the museum, which is this incredible, um, program called the Natural History Museum Explorers Club. Mm. Which is designed to help black minority, um, ethnic group students and um, mostly aimed at younger people get careers in natural history and natural sciences. So if anyone listening to this podcast is interested or knows of anyone who's interested, they should definitely check that out on our website and sign up because they do lots of really cool events, get to meet awesome people like Miranda Low and, and find out about her career as a curator at the museum. Also, Patrick is involved Patrick Campbell, who's, uh, my officemate who's again been at the museum forever and works on reptiles and is super cool. And so you get to meet, uh, the slightly more diverse end of our staff, which is great to, to kind of hopefully inspire people to want to do these jobs in the future. And like you say, Nemo just like to know that these jobs even exist. Cause I don't think I knew any of this existed until I was doing a PhD. I didn't, I didn't really know what a PhD was until I was doing a PhD, which was a interesting experience. <laugh>.

Nemo: Yep. Mood. Same, same, same. <laugh> <laugh>. I hope that more people have this curiosity about museums and at the same time as deeply, deeply desiring to burn them down and repatriating things do also come out of this episode and, and do more research I guess like for themselves about museums and all of these conversations. Obviously they do track to other institutions as well, universities and banks and literally everything needs to also be thinking about these kind of conversations. So hopefully if you are in any kind of institution, you will also be having these conversations and knowing that now is the time to be having them because we need to continually be having them and we're not gonna reach an end point where we're like, well we've decolonized. So <laugh>, great job everyone <laugh> the end. Um, yeah.

Dr. Cooper: Yeah. I mean, again, on a more positive points, I feel like I've been very negative <laugh>. I love the museum. It is my favorite place in the whole world. And somebody once told me what I think is a, a really good way of thinking about people who work at the museum is that we all love it and we all want to save it. We just have different ideas about how we should save it <laugh>. So that's why, I mean these are my opinions, not necessarily the opinions of my colleagues and definitely not the opinions of the museum as a whole. But it is an amazing place. If you haven't been, I urge you to come and have a look around and check out some of the, the exhibitions and try and see some of the behind the scenes stuff if you can. It is a really, really cool place with issues, um, like every other place like you said. So it's, it's not just the museum, this is my attempt to be sort of pull it back from just museum bashing <laugh>.

Nemo: Mm. And I'm sure if you don't live in London UK <laugh>, your nearest museum listener will also be doing very similar things or different things and, and I, I've learned about loads of different museums across the world, lot of nautical museums that are doing loads about whaling, histories of whaling and stuff like that, which is something that is briefly touched upon and tries, forgotten loads of things about Aboriginal people, First Nations, people from First Nations and Aboriginal people. And I do intrigue you to go and look at what programs people are running at museums cuz usually they do have workshops and free events and stuff like that run by own voice people as well as museum stuff and experts.

Dr. Cooper: Yeah. And I think a lot of places as well have things on YouTube now. So certainly, yeah, we've done a bunch of recent behind the scenes tours on YouTube. So if you wanna see stuff, you know, just look up museums you're interested in and see if they have a YouTube channel and you can see stuff that way you don't have to physically go to a museum. Yeah,

Nemo: My, that's how I got my interest started through museum YouTubes. So I feel like that's a slightly hopeful, not quite as Bernie it down ending, uh, in parallel I can contain multitudes and the multitudes are burn it down while also going on YouTube and looking at museums. So thank you so much Natalie for joining us. It's been a delight to talk to you as ever and also to learn more. I love learning all the time.

Dr. Cooper: <laugh>. Cool. Yeah, thanks for having me. It's great to be on the show and I'm really excited to hear the rest of the episodes

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Nemo: <laugh>, as of I, So that's it from me, Nemo, and goodbye from Natalie. Bye. We'll see you next time below decks.

[Show Theme - Outro]

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Today's episode featured:

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Natalie Cooper

And was edited by Lowri Ann Davies, and Catherine Rinella

Trice Forgotten is produced by Ian Geers, Lowri Ann Davies and production manager Natasha Johnston with executive producers Alexander J Newall and April Sumner

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