WHAT DO UNDER-REPRESENTED AUDIENCES WANT FROM MUSEUMS?

Delivering Change
Museums Galleries Scotland

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INTRODUCTION

The purpose of this report is to answer the question *'What do under-represented audiences want from museums?'* To do this, project reports, survey reports, essays, and one conference from organisations that have worked with typically under-represented audiences have been collected and analysed in order to understand their experiences when engaging with museums and what they would, and would not, like from future engagement.

The reports, essays and conference used to inform this report can be placed into two categories. First, those which contain information that has been gathered through surveys or focus groups; these reports give both qualitative and quantitative data. Second, those which present the results of dialogic museum practice. Typically, this is a co-production project which has involved a group of people who do not work in a museum setting working with museum professionals on a project with an outcome such as an exhibition. For the purpose of brevity, all reports and essays used in analysis will be called 'source material'.

This report focuses on three main under-represented groups of people: Black People and People of Colour (BPoC), young people aged between 11 and 25, and people with a disability. The report is split into two main sections. The first section contains the results of an analysis of each of the source materials, and is made up of five sub-sections: findings from reports focussing on BPoC, young people, people with a disability, findings from additional source material (which does not focus on one group of people), and common themes which emerge. The second section of the report presents each of the used source materials alongside information such as the organisation and author of the material, type of text, nature of the project and its length, information on participants, amount of funding to undertake the project and any project outcomes, where this information is available.

The main limitations of this report arise from the fact that the available source material did not include all under-represented groups of people, for example, members of the LGBTQIA+ community, women, refugees, the traveller community, people with experience of homelessness, people with experience of care, or those of a working-class background.

Although there is evidence, via museum and funders websites, that projects involving these other under-represented groups of people have been funded and have taken place, very few reports or essays are produced after these projects. Of those that are produced, their focus is solely on outcomes of a project, and the opinions of museum staff. For example, where a project has sought to co-produce an exhibition, the source material may include the stages of development between staff and co-producers, how staff recruited co-producers, the final outcome and often museum staff's opinions on whether the project was a success, and what they would like to change in the future. But importantly, these source materials omit any opinions from the co-producers, about whether they enjoyed the experience, if they learnt anything, or if they would like to see changes in future engagement. Due to this lack of participant reporting it is not currently possible to conclude what these other under-presented groups would, and would not, like from future museum engagement, so they have not been included in this report.

Therefore three key limitations of this report should be noted:

- First, the reports used to inform this analysis only focus on three groups of under-represented people: Black People and People of Colour, young people aged between 11 and 25 and people with a disability.

- Second, it is important to be aware that those speaking for the under-represented groups cannot be assumed to be speaking on behalf of everyone in those groups.

- Third, the source material is predominantly written by museum staff that do not belong to the under-represented groups of people. This does not in any way invalidate the findings but it is a caveat that should be borne in mind.

FINDINGS

BLACK PEOPLE AND PEOPLE OF COLOUR (BPoC)

Building trust from distrust

The source material evidences a strong sense of distrust towards the museum sector from the BPoC group. This has emerged for multiple reasons, including but not limited to: the collection and display of stolen and looted objects, repatriation issues, eurocentric interpretation of objects, eurocentric interpretation of empire and slavery, institutional racism, the lack of consultation or inappropriate consultation with BPoC communities, and ineffective 'diversity and inclusion' programmes and protocols that result in no tangible change.

Although distrust is strongly felt, the source material indicates that Black People and People of Colour do want museums to rebuild trust from a damaged relationship. They want permanent and tangible structural change to the museum sector and for museums to commit to building long-term trust with BPoC communities.

No More Tokenism

The word 'tokenism' and examples of tokenism shown towards BPoC is repeated throughout all the source material. People are tired and discontented of feeling that the museum sector is using them, their knowledge and input in a purely perfunctory manner which only seems to be of benefit to the museum sector's image as inclusive and diverse, e.g. in social media, funding applications, and box-ticking exercise. The source material consistently shows that the BPoC community wants the museum sector to stop seeing them as a symbolic resource and for their involvement to be embedded and meaningful.

Ownership

A recurring theme in the source material is the lack of ownership BPoC communities feel in ostensibly co-produced projects, despite the projects being impossible without the people who were asked to be involved. This group wants museums to share ownership and power in these projects and related narratives and to acknowledge their contributions. Museums should recognise that peoples' lived experience should be central to the shaping and content of co-produced projects. BPoC want museums to relinquish some control or be more willing to negotiate when it comes to working together on research and interpretation.

Safe Space

The source material frequently highlights the fact that many BPoC museum visitors do not feel that the museum sector is providing safe spaces for them. The reports suggest that space is needed where BPoC communities feel respected both as visitors and, beyond tokenism, as experts and contributors. An obvious culture of inclusion in curation and interpretation would help to build stronger bonds and foster positive relationships with the museum sector.

At the same time the museum sector should recognise that asking BPoC to be involved with projects, to share their lived experience and personal knowledge can at times be stressful, mentally draining and even traumatic for participants. Employing appropriate staff and ensuring that all staff are trained to appreciate the current and historical complexities of the issues surrounding collections and exhibitions would go a long way towards making museums feel like safer spaces for people from BPoC communities. Engagement with BPoC visitors and staff should be within a culture where all views are clearly heard and respected and difficult topics can be discussed freely and compassionately.

Representation in the museum sector

Related to the previous finding, the source material indicates that BPoC museum visitors feel that the noticeable under-representation of BPoC communities among museum professionals has impacted the nature and interpretation of museum collections. BPoC museum visitors indicate that they want to see more diversity in the museum profession to allow them to feel that the sector offers plausible careers for people from BPoC communities and to ensure that collections address the interests and concerns of a greater breadth of visitors. One report specifically, the Art Fund report, made the point that workforce diversity policies need to focus not simply on employing more people from BPoC communities but on ensuring that the posts offered go beyond entry-level positions and offer clear, effective and attractive career development.

Recognition of personal labour

Several of the source materials provided evidence that when people from BPoC communities were invited to be involved in forms of co-production this was often on a voluntary basis and some of those who did volunteer, while doing so gladly, sometimes felt that their efforts and input were taken for granted or even felt a sense of exploitation. This was an issue that was recognised by one organisation, Intercultural Youth Scotland, that paid all participants who took part in their focus groups the equivalent of the real living wage.

Less talk, more action

Across the spectrum of the source material it is clear that BPoC who have been involved with one or multiple projects, or those who are solely visitors, have felt weariness and frustration that despite the numerous surveys, discussions, re-written policies and public statements there has often been little actual change in museums themselves.

Truth and perspective

The source material makes clear that BPoC communities want their experience, both visiting and working with museums, to be empowering, informative and enjoyable. For this to happen they want museums to be honest about what objects their collections hold, where those objects came from, how those objects were acquired and for the interpretation to be as full and truthful as possible. The point was also made by BPoC that museums should not focus solely on the legacies of slavery and colonialism but also reflect the whole breadth of their histories and cultures. However it was strongly felt that when stories of slavery and colonialism were told they should be told from the perspectives of the victims of those events and their descendants and not simply through a white, eurocentric lens.

Accessibility and hospitality

Cultural discomfort in museum spaces is sporadically discussed in the source material. Museum sites typically cater for a white Western, culturally-Christian audience and do not meet the basic needs of a more diverse audience. Black People and People of Colour want to feel like museum buildings cater from them too, by including prayer spaces (as in airports and hospitals), better food options in cafes to meet dietary needs, celebrating festivals other than Christian festivals, and having translations of museum text (interpretation, maps etc.) in other languages other than English.

FINDINGS

YOUNG PEOPLE

Effective staff engagement

The source material makes clear that the nature and quality of staff engagement with young people has a huge effect on their feelings towards the museum sector, the enjoyment they get from the experience and the likelihood of them returning or getting involved in any projects. Young people say that they are unlikely to return if staff are unwelcoming. Young people would also like to know that museum sector staff respect their opinions and contributions despite their age.

Although many young people have positive experiences of visiting museums when younger, they also mention negative experiences of museums being places of forced silence as they grew older.

The importance of purpose

The evidence suggests that young people are far more engaged with the museum sector, either as visitors or co-producers, when they feel there is a clear purpose to their involvement. In short, there needs to be a point. Young people would appear to respond better to engagement when they feel there is a genuine current reason for them being involved beyond the often stated reasons of their own education or future career development.

Engagement that involves any form of training, hands-on experience, or working towards an event, exhibition or other form of tangible outcome appears to be received positively by young people. Feeling that their engagement is purposeful makes young people feel valued, increases the chance of them being willing to be involved in co-production in future, increases the probability of them continuing to visit museums as they get older and allows them to explore the possibility of a future career in the sector.

Community

It is also clear that young people greatly enjoy the community aspect of co-production projects. They enjoy both meeting and working with other young people with similar interests and engaging with museum professionals who take them seriously.

Museum engagement = higher grades

Although the source materials make clear that young people would like some aspects of their museum engagement to change, two pieces of source material indicated that, even currently, young people's engagement with museums and museum collections can improve their performance at school and enrich their learning experience. The Research Centre for Museums and Galleries (RCMG) reports entitled *Engage, learn, archive* and *A Catalyst for Change* make clear that young people's teachers see an improved interest in subjects and higher grades when part of their learning is achieved through a museum visit. 78% of school pupils surveyed after a museum visit which corresponds with a topic they were studying in the classroom, agreed that their visit had made their school work more inspiring, 85% stated that their visit had given them a better understanding of the subject and 90% stated that a museum is a good place to learn in a different way than they do in school. Higher attainment can be seen across all ability levels. Lower ability young people especially benefited from a change in learning environment, immersive and multi-sensory learning, less writing, a memorable learning experience, and having discussions in mixed-ability groups, rather than being split into ability level classes while in a school environment.

Comprehension issues

On the other hand, each of the other source materials analysed pointed out that young people can find traditional museum interpretation difficult to engage with. This is mainly for two reasons. First, where interpretation is solely text-based this can be off-putting and difficult for young people whose comprehension and reading skills have not yet fully developed. Second, young people can find it difficult to relate to periods and concerns of history which are far removed from their own lives and worldviews. In order to communicate more effectively with young people some of the source material suggests the integration of more interactive elements into permanent and temporary exhibitions. Multi-sensory experiences, quizzes, games, virtual reality experiences, tactile handling experiences, workshops, art and design activities, discussions (online and in-person), things to do in groups and opportunities to take photographs are all mentioned. The young people cited in this source material felt that it is counterproductive to their learning experience when museum engagement is largely passive and that incorporating interactive elements would allow their learning to be memorable, enjoyable and something worth repeating.

Online engagement

Although in recent years the museum sector's online engagement has seen a huge expansion, young people still feel that the museum sector lacks an understanding of how to engage productively with them online. The source material shows that young people find it difficult and cumbersome to access basic information such as workshop programmes, events and opening times on websites rather than on social media. It is clear that social media is crucial to any sustained and meaningful engagement with young people. Young people would like museum sector professionals to learn how to make proper and effective use of multiple social media platforms if they wish to communicate and engage with young people, both before and after their visit to a museum.

Diverse interests

The source material makes clear that young people have very diverse interests and they want the museum sector both to understand and reflect this in their collections policies, exhibitions, events and workshops. Young people would also like more temporary exhibitions and for exhibitions to change more frequently, as currently they feel the museum sector is stagnant and that it does not keep up with their interests.

Interests that young people discussed in the source material included, but were not limited to, BPoC inclusion, LGBTQIA+ inclusion, disability inclusion, colonialism, protests, mental health, housing, youth employment and unemployment, and contemporary collecting. The museum sector creating spaces that are fully inclusive and accessible, where everyone can feel safe and heard, was a repeated overarching theme for young people, and that events and exhibitions should be inclusive no matter what the topic is.

Contemporary collecting

Young people want the museum sector to understand that it is often difficult to engage with objects in collections that have no obvious relationship to their lives and they want the museum sector to reflect the ongoing social and political changes that do affect them. Young people cited in source material were especially interested in current collecting as a way to engage with and understand the social and political changes occurring in their lifetimes. They also felt that current collecting could be used to help them better engage with historical collections if the two were used side-by-side and interpretation focused on pointing out the changes and similarities. An example would be the way that some museums - such as Museums and Galleries Edinburgh and the Smithsonian in Washington DC - collected placards and posters used during contemporary BLM protests and were then able to connect, in exhibitions, the current concerns and the historical events to which these were related.

FINDINGS

PEOPLE WITH A DISABILITY

Accessibility (in the widest sense)

The main theme that emerges from the source material is that people with various disabilities want full access, in every sense, to be the norm. This includes assurance about physical access prior to their visit and equal physical, sensory and intellectual access when in the museum space.

It is clear from the source material that people with a whole range of disabilities often find it difficult to obtain information on accessibility from museum websites, such as the number of blue-badge parking spaces, accessible routes from public transport to the museum building, information about special-access times (such as autism friendly hours), booking a free carer ticket, and booking special equipment for their visit. It can also be difficult to find out if the museum has alternative formats to text prior to their visit, such as audio description, braille, enlarged text, easyread text, tactiles and subtitles. The *Museum and Heritage Access* survey found that 52% of respondents had changed their plans about visiting a museum because support and access facilities had not been mentioned in pre-visit information.

Source material also made clear that even when information about access facilities had been found online, or people had made specific arrangements with staff prior to their visit, on arrival they found that this information had not been passed on and visitors were left without the support or facilities they required. The above-mentioned survey reported that *'46% of respondents have arrived to find that an access facility that they required was not available'* and *'46% of respondents have arrived to find that staff are not aware of the existence of an access facility that they required.'*

It is also evident that people with a disability want museums to take into account the full range of disabilities that people live with, for example, people with sensory issues, those who are blind or partially-sighted, those who are Deaf or hard-of-hearing, people with learning difficulties and those with conditions such as autism (ASD). Full accessibility for this whole range of people with disabilities does not simply mean getting them to or from the exhibition but ensuring that they have full and equal access to the exhibits and their interpretation.

Spectrum of needs

The source material makes clear that people with a disability want museums, and society as a whole, to realise that people with a disability are not one single, unified group of people. People with different disabilities saw themselves as distinct in regard to their needs, had different views about how their varied needs should be addressed and, at the same time, wished to be treated as naturally as those who do not identify as having a disability.

Staff awareness

Following on from the issues surrounding access, the source material points out that people with a disability would like staff to be trained further in understanding the wide range of disabilities that visitors may live with, especially those which are not obvious. Staff being aware of the types of support, assistance or facilities visitors may require - both to access exhibits and to be able to engage with them fully - would ensure that people with a disability feel like the museum sector is a safe and welcoming space for them to visit and enjoy.

Disability in history

The source material also identified an interest among people with a disability to see themselves represented in the events and exhibitions they visit. This would allow people with a disability to feel fully included in the culture and heritage which the museum purports to re-present in exhibition form and would also show the wider public the role people with disabilities have played historically and the contributions they have made to society in every age.

FINDINGS

ADDITIONAL SOURCE MATERIAL

Two pieces of source material, the book *Failures in Cultural Participation* authored by Leila Jancowich and David Stevenson and the report *A Catalyst for Change* authored by the University of Leicester and funded by Heritage Lottery Fund, were used as additional evidence when complying this report. These sources do not focus solely on any under-represented group but offer.

Learning from 'failure'

The book *Failures in Cultural Participation* is a helpful resource when planning or undertaking any sort of museum and community engagement policy or project, and when reviewing the reports which follow. The book makes clear that within the cultural sector there is unwillingness to disclose the failure, or even partial failure, of a project or policy. For example, 'failure' could mean anything from an objective not being met yet without fundamentally damaging the overall outcome, or a project being unable to recruit enough participants to engage in a project, to no outcomes being achieved. There are two main reasons for not wanting to disclose a 'failure': those on temporary contracts fear that 'failure' will hinder further employability, while large organisations fear reputational damage, and both fear losing future funding.

The book tries to show that in the cultural sector 'failure' is seen in the wrong light. By dishonestly portraying a project or policy as successful the authors of such reports fail the participants, their communities and the sector the project was part of by hindering much needed learning and development. When participants learn that a project or policy is portrayed differently than the way they experienced it they feel used, let down and feel that their involvement was a waste of their time.

The book gives examples of language that is often used when a report is not completely honest about the outcome of a project or policy. This is useful since even some of the source material used in this report potentially falls into this category.

Those interviewed in *Failures in Cultural Participation* felt that a lack of open discussion about the success or otherwise of a project not only made it difficult to learn from 'failure' but also failed to distinguish between failures that can be learnt from and failure which cause real harm to participants. The book's authors also recognised that participants were often in a better position to identify failure than the professionals. They further acknowledged *that 'participants placed more importance on honestly reflecting on success and failure than either group of professionals'* they were discussing and *'also had a more nuanced understanding, from the outset, that success and failure are complex concepts, which mean different things to different people. They were far less likely to see success and failure in binary terms or as final judgements.'*

These observations suggest that it should be seen as good practice for reports and analysis of projects to be written, where possible, in partnership with participants in an atmosphere of open discussion. Additionally, with an acknowledgement from all those involved that as much, if not more, can be learned from 'failure' as from success, and that complete openness in evaluation better serves the whole sector.

Museums in the community

As stated in sections above, the source material makes clear that under-represented groups of people generally do not feel comfortable in the museum space for a number of reasons. The report *A Catalyst for Change*, about Glasgow Museums' The Open Museum, examines how a different museum model, of taking objects out of the traditional museum and into the community either as individual objects or compiled kits and boxes, can impact people who may not feel the museum is a place for them. By the Open Museum making parts of their collection available in this way, the barrier of an uncomfortable museum space was removed, people were able to experience objects in places they already felt as a safe space such as schools, nursing homes, community centres etc. The Open Museum found that this new model changed people's perspectives on museums, with people even surprised that they now wanted to engage with the museum and that the museum and its collections could be relevant in their lives. Engagement with the Open Museum was reported to increase participants' confidence and self-worth, and made them feel that they and their community were less marginalised, insignificant and unheard. Engagement with the Open Museum also enabled people - through a growth in confidence, meeting new people, increased enthusiasm and energy, and new found interests - to seek new opportunities, for example, creating their own artworks and exhibitions or educational involvement.

The Open Museum is important in that it offers numerous examples of good practice but perhaps most of all because it shows the value of providing a 'safe space' within which participants can engage with museums and their collections.

FINDINGS

COMMON THEMES AMONG ALL GROUPS

- The most common, and serious, theme among all three groups is that people who are currently under-represented in the museum want to see themselves, their communities, their histories, their cultures and their concerns permanently reflected in the museum collection, among the museum staff and in the focus and interests of events and exhibitions, and not just as temporary special events.

- All three of the groups, Black People and People of Colour, young people and people with a disability, stated in the source materials that the cost of visiting museums is off-putting and they would like it to become more affordable in order to remove this barrier.

- All three groups stated that they often feel the museum sector is an unwelcoming space for them and that staff or the composition of staff adds to this feeling. Those with a disability sometimes felt that staff did not fully appreciate their needs, Black People and People of Colour, and young people too, did not see themselves reflected in the diversity of staff, and young people further felt that their opinions and interests were not always understood or respected.

- The source material makes clear that in order for the three groups to feel welcomed, long-standing structural sector change, rather than small piecemeal change, is needed.

- In terms of participation all three groups referred to the value of being able to build lasting and trusting relationships with members of staff. Although not specifically mentioned by any of the groups, it was clear in studying the source material that the projects that were most successful were those that involved a stable and consistent staff group and projects with higher staff turnover were more likely to see participation and engagement diminish.

- Source material that reported on co-produced activities between under-represented groups and the museum sector evidenced that projects that took place over a longer period of time were generally more successful. Longer time frames allowed co-producers and museum staff to form an understanding and respectful relationship which helped co-producers to feel valued for their input and lived experience. Longer projects are also useful exercises by allowing for training, broader discussions, the development of ideas and the refinement of any issues which help people to feel a sense of ownership in a project rather than feeling tokenised or used.

SOURCE MATERIAL

This section provide details of the 18 separate source materials used to inform the report. The source material included has been selected on the basis that it is informed by the perspectives of people from the three main under-represented groups which this report focuses on. As stated in the introduction to this report, there were other source materials available but they were excluded for use in this report due to them being informed solely by museum staff rather than project participants or people from under-representation groups.

BLACK PEOPLE AND PEOPLE OF COLOUR (BPoC)

Organisation: Intercultural Youth Scotland (IYS)

Type of text: Report

Title: Museums (Re)told: The Legacy Report

Authored by: Five IYS Youth Researchers and supported by IYS Staff and Lead Researcher Miura Lima.

Nature of project: To gather perspectives, through focus groups, on the approach of museums and galleries to the telling of stories related to empire, slavery and colonialism, to gauge support for a museum focused on these topics, to explore people's relationships with the museum sector.

Participants: People aged between 12 and 74 belonging to the BPoC community, including women and non-binary people, LGBTQIA+BPoC, BPoC over 60, and BPoC from rural and urban areas of Scotland.

No. of participants: 80 across 14 focus groups

Funding: Information not available

Participants paid? Yes, participants were paid the real living wage

Length of project: Roughly 11 months, July 2021 - June 2022

Project outcome(s): This report and its recommendations were used as part of the ESSM project and given to the Scottish Government.

Organisation: University of Bristol and the Arts, and Humanities Research Council

Type of text: Report

Title: Common Cause Research: Building Research Collaborations between universities and Black and Minority Ethnic communities

Authored by: David Bryan, Katherine Dunleavy, Keri Facer, Charles Forsdick, Omar Khan, Mhemooda Malek, Karen Salt and Kristy Warren.

Nature of project: Uses 19 case study projects to examine the nature of collaboration between universities and BPoC communities.

Participants: Academics and community partners involved in co-production projects

No. of participants: Roughly 88: 50 initial interviewees, 2 contacts for each of the 19 projects investigated

Funding: Information not available

Participant paid? Information not available

Length of project: Roughly two years, October 2016 - September 2018

Project outcome(s): The report gives a detailed insight into the difficulties that can arise within university and BPoC community collaborations, the benefits of those partnerships, steps that could be taken to extend partnerships and concludes with comprehensive recommendations for universities, funders, national bodies and civil society groups.

Organisation: Runnymede

Type of text: Report

Title: Finding Common Cause

Authored by: Carol Sidney, Project Manager for the Common Cause project at Runnymede

Nature of project: A briefing-style report, taking its findings from *Common Cause Research*, detailing collaboration between BPoC groups and universities, with information for institutions, academics, funders and community groups.

Participants: No participants involved directly with this report. Previous full report looked at 19 case studies working with BPoC community groups.

No. of participants: N/A

Funding: Information not available

Participants paid? N/A, this report is based off a previous report and had no direct participants

Length of project: Roughly two years

Project outcome(s): The report gives a brief version of the recommendations detailed in *Common Cause Research*, with useful *dos* and *don'ts* for universities, academics and funders.

Organisation: Birmingham Museum and Art Gallery

Type of text: Essay detailing the part of the leadership and development programme *Change Makers*

Title: Detoxing and Decolonising Museums

Authored by: Sara Wajid and Rachael Minott (of Museum Detox)

Nature of project: A leadership and development programme for BPoC and disabled museum workers, whose main outcome was a temporary exhibition. The authors, involved as a participant and employed project curator respectively, detail their experiences on the project.

Participants: Museum workers who identify as BPoC and/or disabled. Participants involved were: Abeera Kamran, Aliyah Hasinah, Mariam Khan, Sara Myers, Shaheen Kasmani and Sumaya Kassim.

No. of participants: 6

Funding: Information not available

Participants paid? Information not available

Length of project: 16 months, October 2016 - January 2018

Project outcome(s): The temporary and co-curated exhibition *The Past is Now: Birmingham and the British Empire*

EDI in Scottish Heritage – Focus Groups

Organisation: Strathclyde University (lead partner), Museums Galleries Scotland, Chartered Institute for Archaeologists, and Society of Antiquaries of Scotland.

Type of text: Interim report on focus group findings

Title: Equality, Diversity & Inclusion in Scottish Heritage

Authored by: Focus groups conducted by Nathar Iqubal, analysis by Audrey Scardina

Nature of project: The project intends to help the largest and most prominent heritage organisations to address EDI issues (especially race) by working with partners in the sector, community organisations and young people.

Participants: Predominantly people belonging to the BPoC community

No. of participants: 40 focus group participants and 4 placement holders

Funding: AHRC funded

Participants paid? Information not available

Length of project: 1 year

Project outcome(s): So far the project has produced focus group findings and 4 placements - more is likely to follow.

Organisation: Art Fund, Museum X, Culture&

Type of text: Report

Title: The impact of ethnic diversity initiatives on curatorial roles in the UK arts & heritage sector 1998-2021

Authored by: Unnamed author(s)

Nature of project: A culmination of two pieces of work by Museum X in 2021 and Culture& in 2022, and a commission by Art Fund to assess the impact of ethnic diversity initiatives on the curatorial workforce in the UK arts and heritage sector.

Participants: Museum practitioners based in the UK

No. of participants: Interviews and focus groups with 58 practitioners, 40 survey respondents

Funding: Information not available

Participants paid? No

Length of project: Roughly 2 years

Project outcome(s): The report highlights key initiatives in the UK that have targeted the diversity and diversification of curatorial staff in the arts and heritage sector. This research is supported by qualitative data from interviews, focus groups and survey findings involving individuals working in the sector. The report ends with recommendations for the future.

SOURCE MATERIAL

YOUNG PEOPLE

Organisation: The National Lottery Heritage Fund

Type of text: Report

Title: The National Lottery Heritage Fund's Kick the Dust Programme: Year 1 Report

Authored by: Information not available

Nature of project: Kick the Dust was launched in 2016 to give £10 million worth of pilot grants to organisations developing projects which aim to make heritage relevant to the lives of young people, aged 11-25. Decision-making in the programme, grant awards and advocacy about young people and heritage has been informed by 15 young Heritage Ambassadors, called the Dust Kickers, recruited by the Heritage Fund. Grants of £500,000 to £1m were awarded to twelve projects, led by a consortium of heritage and youth partners, who will be funded between 2017 and 2023.

Participants: Young people, known as Dust Kickers, involved in decision-making and advocacy; heritage and project staff surveyed to inform this report; four projects were used as case studies.

No. of participants: 15 young people, unknown number of heritage and project staff

Funding: £10 million available to the 12 projects

Participants paid? Information not available

Length of project: Total length of project, from launch to end of funding will be 4 years, 2016 - 2023

Project outcome(s): 12 projects have been funded: Norfolk Journeys, Norfolk Museums and Archaeology Service; Y Heritage, The Y, Leicester; Keeping it Wild, London Wildlife Trust; Future Proof Parks, Groundwork, England-wide; Our Shared Cultural Heritage, The British Council, Manchester, Glasgow and international (India, Bangladesh, Pakistan); Shout Out Loud, English Heritage, England-wide; Reimagine, Remake, Replay, The Nerve Centre, Belfast; Hope Streets, Curious Minds, North West England; Scotland 365, National Museums Scotland; Don't Settle, Beatfreeks Arts Ltd., Birmingham; Ignite Yorkshire, IVE, Yorkshire; and Hands on Heritage, National Museum Wales.

Some of the projects, like Scotland 365 and Hope Streets, have come to an end and have released their own evaluation reports, whereas some projects are still in development or ongoing.

Organisation: Curious Minds

Type of text: Project outcome publication

Title: The Festival of Hope

Authored by: Information not available

Nature of project: A project called Hope Street aims to create partnerships between heritage and youth organisations in the North West of England by testing, refining and embedding new models of youth engagement and leadership. The project sees young people discovering the history of their local 'Hope Street.' The project has five museum partners: The Atkinson, Southport; Bolton Museum; Lancashire Museums; Tullie House Museum and Art Gallery, Carlisle; and West Cheshire Museums.

**Participants:** Young people aged 11-25

No. of participants: Total number not available, 40 young people involved in The Festival of Hope

Funding: £998,800 received from the Heritage fund

Participants paid? Information not available

Length of project: 5 years, 2018-2023

Project outcome(s): The project produced The Festival of Hope, which took place online due to lockdown. It was composed of 40 youth-led commissioned and programmed pieces, including interviews, visual art and installations, music in the form of open mic events and an EP and short films to allow young people to celebrate and explore heritage.
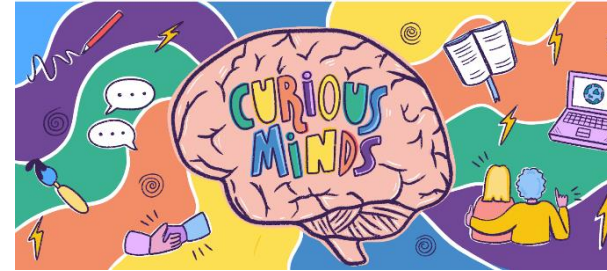
Organisation: Curious Minds

Type of text: Conference (video)

Title: Hope Evolves - A Guide to Youth-Led Change in Heritage

Authored by: Multiple speakers

Nature of project: A conference presenting projects working with young people in the museum sector including the Curious Minds project *Hope Streets.*

Participants: N/A

No. of participants: N/A

Funding: N/A

Participants paid? N/A

Length of project: N/A

Project outcome(s): N/A

Organisation: National Museum of Scotland

Type of text: Five separate reports

Title: NMS 365

Authored by: Katy MacMillan, WAVEParticle and other unnamed authors

Nature of project: A multi-strand project that aimed to increase the engagement of young people with National Museums Scotland and the wider heritage sector, and to inform approaches to youth engagement.

Participants: The WaveParticle strand of the project worked with primary and secondary school-aged young people. The other strands of the project focused on young people aged 16-25.

No. of participants: In total, around 1,185. Approximately 500 were involved in the first phase of work and 685 in the second phase.

Funding: £1.15m total, £749,600 from the Heritage Lottery Fund.

Participants paid? Three youth evaluators were paid the living wage for 6 days of work, 32 Youth Engagement Team (YET) members not paid (890 volunteer hours), information on other participants is not available. There were also 2 part-time paid traineeships for young people aged 16-25.

Length of the project: Roughly 3 years, August 2018 - 2022

Project outcome(s): *Meaningful Engagement* developed a youth manifesto and a zine; *National Museum of Flight* developed 3 concepts for engaging with young people uncomfortable with museum spaces, including an escape room; *Community Engagement and Interpretation* examined how to empower young people to shape policy and allowed young people to co-write object labels; *Youth Focused Marketing* worked with an advertising agency to target young people who are not motivated to visit the museum sector; *Dedicated Visitor Experiences* worked to create an engaging experience for young people based around fashion, inclusion, and digital engagement; *National Museums Collection Centre* was a 10-week photography project run with young people from Granton Youth (the young people used cameras from the collection to photograph other collection items and the local area); and the *Schools* project ran focus groups and interviews with school children, teachers and NMS staff to produce recommendations.
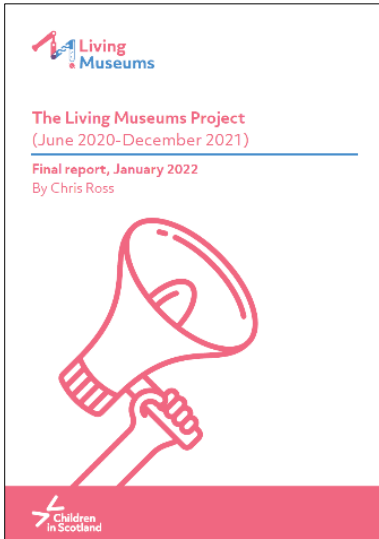
Organisation: Children in Scotland

Type of text: Report

Title: The Living Museums Project

Authored by: Chris Ross

Nature of project: The project takes a participatory approach to support museums to work in partnership with young people.

Participants: Young people aged 14-25

No. of participants: 10 in phase 1 activities, 15 core project group members, 76 in additional activities, 17 in pre-project evaluation activity and 12 in post-project evaluation activity.

Funding: Information not available

Participants paid? No

Length of project: 19 months, June 2020 - December 2021

Project outcome(s): Temporary co-produced exhibitions: *Our Lockdown Journey: Facing the Unknown through Creativity* at Perth Museum, which focused on mental health, and the development of a sensory room at the museum; an exhibition focusing on youth employment and unemployment at Dumfries Museum, which also included storytelling and activity days, and the development and delivery of a youth survey; and *Generation Change* an exhibition at the Battle of Bannockburn Experience focused on contemporary collecting and protest.

Organisation: Tyne and Wear Archives and Museums

Type of text: Essay

Title: Developing dialogue in co-produced exhibitions: between rhetoric, intentions and realities

Authored by: Nuala Morse, Morag Macpherson and Sophie Robinson

Nature of project? *Stories of the World* was the 3-year museum strand of the *London 2012 Olympic and Paralympic Games: the Cultural Olympiad,* a national government initiative. It aimed to engage young people, aged 14-24, to explore and reinterpret world cultures collections, while working with curators and originating communities.

**Participants:** Young people aged 17-23

No. of participants: 12

Funding: Information not available

Participants paid? Information not available

Length of project: Less than 1 year, 2012

Project outcome(s): An exhibition *The Curious Case Of …* was open for 3 months. It was divided into 3 spaces: objects in cases, a discussion area and a contemporary cabinet of curiosities. The interpretive panels were written by the young people, and invited visitors to actively respond through comment cards and iPads connected to an online comments platform.
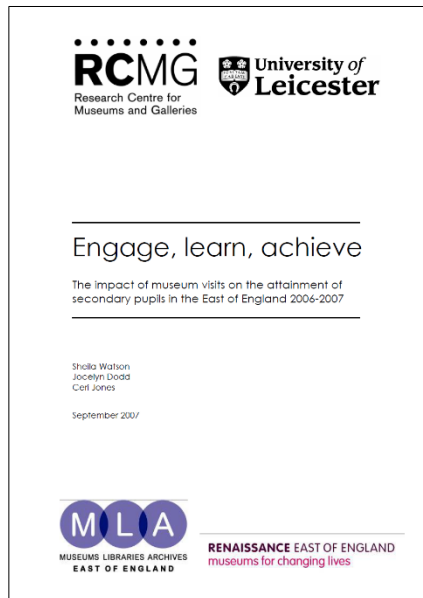
Organisation: Research Centre for Museums and Galleries (RCMG) at the University of Leicester, Renaissance East of England, and Museums, Libraries and Archives Council East of England

Type of text: Report

Title: Engage, learn, achieve

Authored by: Sheila Watson, Jocelyn Dodd and Ceri Jones

Nature of project: Renaissance East of England and Museums, Libraries and Archives Council East of England commissioned this research project from the Research Centre for Museums and Galleries (RCMG) at the University of Leicester to investigate the impact that museums in the East of England region have on the attainment of secondary-age pupils when completing an assessed piece of work as a result of their museum visit.

Participants: Secondary-age school pupils and their teachers from nine different schools

No. of participants: The grades of 762 pupils were provided by the schools for this research and 451 pupils completed a questionnaire

Funding: Received from Renaissance East of England; funding amount not available

Participants paid? No

Length of project: 1 year, 2006-2007 academic year

Project outcome(s): The report found that engagement with museums and museum collections can improve young people's performance at school, enrich their learning experience, increase their grades, help young people to learn about difficult topics, and can provide a positive alternative learning model.

SOURCE MATERIAL

PEOPLE WITH A DISABILITY

Organisation: VocalEyes, Stage Text and Autism in Museums

Type of text: Report

Title: Museum and Heritage Access, 2020 Survey

Authored by: Information not available (for main body of text)

Nature of project: To survey people with a disability who use access services, facilities and events in museums, as well as their personal assistants and companions in order to discover their opinions about the accessibility of the UK museum sector.

Participants: People with a disability, personal assistants and companions.

No. of participants: 106 people. 60% were people who use access facilities or support, 38% were companions, carers or personal assistants to someone who uses access facilities or support, and 11% were both.

Funding: Information not available

Participants paid? No

Length of project: Survey live from 6 April 2020 to 30 June 2020

Project outcome(s): A report producing both qualitative and quantitative findings about peoples' access to information when planning their visit and their access while visiting the museum space.

Organisation: Longmore Institute

Type of text: Essay

Title: Access as Activism: Bringing the museum to the people

Authored by: Catherine Kudlick and Edward M. Luby

Nature of project: To develop an exhibition telling the story of the *504 Occupation* that was fully accessible to a wide range of people with disabilities, and to share an important piece of US disability history with the wider community.

Participants: Information not available

No. of participants: N/A

Funding: Information not available
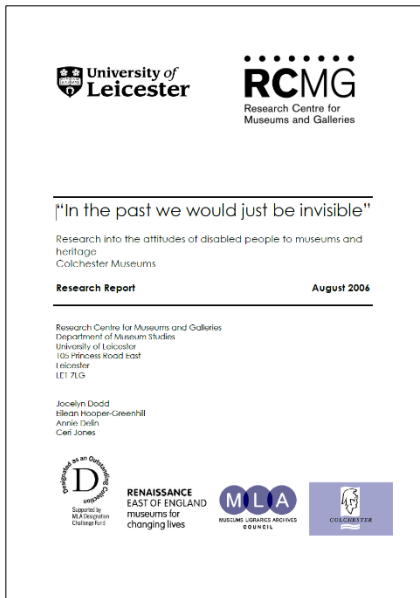
Participants paid? N/A

Length of project: Information not available

Project outcome(s): Exhibition *Patient No More: People with Disabilities Securing Civil Rights* in Berkeley CA, 2015, told the story of the *504 Occupation*.

Organisation: Research Centre for Museums and Galleries at the University of Leicester and Colchester Museums

Type of text: Report

Title: 'In the past we would just be invisible': Research into the attitudes of disabled people to museums and heritage

Authored by: Jocelyn Dodd, Eilean Hooper-Greenhill, Annie Delin and Ceri Jones

Nature of project: Commissioned by Colchester Museums, the research was designed to explore the perceptions and attitudes towards the heritage and history of disabled people who live in and around Colchester. It sought to answer the questions 'How far is the relevance of history and the past shaped by their experience of disability?' and 'What part do disabled people feel museums can play in the representation of disabled people in the past and today?'

Participants: Teenagers and young people (14–25 years) with a disability, older people (60+ years) who did not identify as having a disability but did have impairments, members of the Deaf community, and the PORTAL group, a museums access advisory group.

No. of participants: Separate focus groups were held for each group and included eight members of PORTAL, four young people, and seven older people. Two people who work with the Deaf community were interviewed.

Funding: Funded by the Museums, Libraries and Archives Council (MLA) through the Designation Challenge Fund and the East of England Museum Hub Specialisms Fund. Colchester Borough Council also contributed to the funding.

Participants paid? Information not available

Length of project: Information not available

Project outcome(s): Among its findings the report concluded that it is disability campaigners, charities, governments and museums who have defined disabled people as a distinct group, whereas individual people with a disability will not automatically relate to these definitions. The report also found that it was a difficult and complex process to make contact with groups of people, the link between disability and identity is complex and mainly related to individual experience, and that people with a disability feel under- and misrepresented in museums, with museums too often using stereotypes.

SOURCE MATERIAL

ADDITIONAL SOURCE MATERIAL
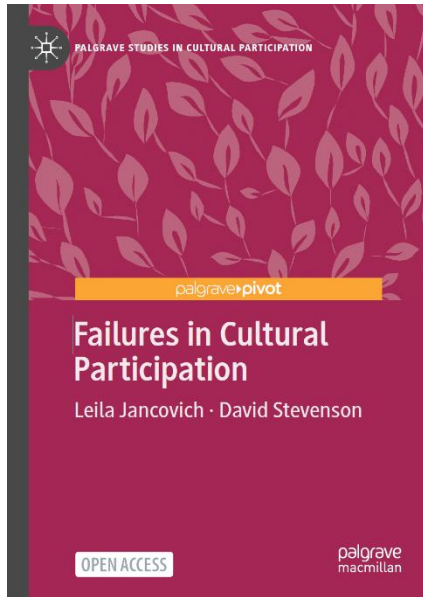
Organisation: N/A

Type of text: Academic publication

Title: Failures in Cultural Participation

Authored by: Leila Jancowich and David Stevenson

Nature of project: The project examined how and why the UK's approach towards increasing cultural participation has largely failed to address social inequality in the subsidised cultural sector despite long-standing international discourse on this issue. It further examines why meaningful policy change has not been more forthcoming in the face of this apparent failure.

Participants: Policymakers, staff from cultural organisations, artists, and cultural participants

No. of participants: Over 150 people took part in workshops, 127 people responded to the survey and over 80 people were interviewed.

Funding: Arts and Humanities Research Council-funded; funding amount not available

Participants paid? Information not available

Length of project: 2 years, 2019-2021

Project outcome(s): Among its findings the research determined that museum staff did not want to disclose a 'failure' in project or policy due to it hindering further employability, damaging the reputation of an organisation, or causing the loss of future funding. Lack of open discussion about the success, or otherwise, of a project not only made it difficult to learn from 'failure' but also failed to distinguish between failures that can be learnt from and 'failure' which cause real harm to participants. The authors also recognised that participants were often in a better position to identify failure than the professionals, and that analysis of projects done in partnership with participants would provide the most beneficial and truthful accounts.

Organisation: The Open Museum, by the University of Leicester and supported by the Heritage Lottery Fund

Type of text: Report

Title: A Catalyst for Change: The Social Impact of The Open Museum

Authored by: Jocelyn Dodd, Helen O'Riain, Eilean Hooper-Greenhill, Richard Sandell

Nature of project: To examine the founding of The Open Museum and the social impact on the people who engage with it. Report also includes case studies.

Participants: N/A

No. of participants: N/A

Funding: Information not available

Participants paid? No, those who engage with The Open Museum are visitors rather than co-producers.

Length of project: The Open Museum is ongoing

Project outcome(s): The Open Museum continues to make its kits and boxes available to be taken into the community and continues to add new themed kits and boxes. They also develop projects in partnership with communities and offer talks and activities in community venues. Overall the report is very positive about the Open Museum's model of engaging with communities outside the traditional museum space.