

WHAT DO WE ALREADY KNOW THAT MUSEUMS NEED
FOR THEM TO WORK TOWARDS THEIR WORKPLACES AND
PUBLIC SPACES BEING **SAFER, MORE INCLUSIVE, ANTI-COLONIAL,
ANTI-RACIST AND ACCESSIBLE?**

Delivering Change
Museums Galleries Scotland

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EXECUTIVE SUMMARY

The purpose of this report is to answer the question *‘What do we already know that museums need for them to work towards their workplaces and public spaces being safer, more inclusive, anti-colonial, anti-racist and accessible?’*

By analysing multiple pieces of source material, the following principal conclusions emerge:

- The Scottish museum sector cannot demonstrate that it has a workforce that represents the diversity of the Scottish population. In order for audiences, especially typically under-represented groups, to feel that the museum is a culturally accessible and inclusive place, museums need to take deliberate steps to diversify the workforce, including staff that engage with audiences, technical staff, trustees and board members.
- The museum sector lacks adequate diversity monitoring of their paid workforce, governing body members and volunteer workforce. This may indicate, especially to under-represented audiences, an unwillingness to take any steps towards diversifying the workforce.
- Only 30% of museums in Scotland offer apprenticeships or internships. While this is often an effective route into the sector’s paid workforce it should be noted that the largely unpaid nature of these posts often excludes those who have no other sources of income and can be seen as inhibiting greater diversity and inclusivity.
- It is the stated experience of some members of under-represented groups that gatekeeping in the museum sector sometimes reflects structural

racism or class bias and this is clearly an issue that needs to be addressed deliberately and effectively.

- Museums need help from external organisations, that have meaningful and lasting relationships with communities, in order to connect with some communities.
- Despite an expressed willingness to address the legacies of colonialism and slavery in museums, many of the workforce make clear that they lack the information and confidence to do this. There is also a significant fear of being criticised for ‘not getting it right’ and not being assured of support from their organisation in the face of potential criticism or abuse.
- Museum staff express a need for training to understand the needs and perspectives of diverse audiences.
- A significant proportion of museum staff believe that specialised staff would assist them in making their museums more inclusive, anti-racist and anti-colonial although if such staff are temporary then ways of ensuring that their expertise is embedded in the museum’s work need to be found.
- The lack of funding specifically earmarked for EDI work and the need for easier access to appropriate resources are repeatedly stated as barriers to progress by museum staff.
- Many of the conclusions emerging in this report, as expressed by those working in museums, lead back to a lack of priority and commitment from those in museum leadership positions.

INTRODUCTION

The purpose of this report is to answer the question *‘What do we already know that museums need for them to work towards their workplaces and public spaces being safer, more inclusive, anti-colonial, anti-racist and accessible?’*

To do this, already existing project reports, survey and focus group reports, essays, and one conference have been collected and analysed in order to gauge and understand, from the perspectives of both staff and audiences, the current circumstances of museums and their staff and identify, on an individual and organisational level, the skills, knowledge and confidence levels required for both workplaces and public spaces to become more consistently safe, inclusive, anti-colonial, anti-racist and fully accessible.

The reports, essays, talk 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’.

The source material available focuses mainly (although not altogether exclusively) 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. The second section of the report presents each of the used source materials alongside information such as the organisation and author of the material, the type of text, the nature of the project

and its length, information on participants, and where this information is available, the amount of funding used to undertake the project and any project outcomes.

For the sake of clarity, and given that there is a degree of overlap in some of the terms used in this report, the following understanding of these terms is used:

What do we mean by *safer*?

In this report, making the museum safer means ensuring, as far as possible, that both staff and public recognise the space as hospitable and welcoming to them and that the collection is exhibited in a way that addresses their experience or collective memory of the past and in such a way that is sensitive to different perspectives and does not needlessly antagonise or traumatise any individual or group.

What do we mean by *more inclusive*?

A more inclusive museum is one that is physically, intellectually and culturally welcoming and accessible, in its ethos, practices, and policies, to every member of the community, including those who are under-represented and have in the past, been excluded and/or marginalised from public spaces.

What do we mean by *anti-colonial*?

A museum that is anti-colonial in its values is one that recognises that in the past many collections have been uncritical and over-sympathetic to the perspective of those who have exercised colonial power on behalf of the British Empire and that insufficient emphasis has been given to those who

have been the victims of colonialism through violence, oppression, dispossession, exploitation and the denial of basic human rights. An anti-colonial perspective is one that seeks to correct this imbalance by a fairer representation of the facts and by reflecting the different perspectives of those whose opinions, arguments and viewpoints have often been neglected, ignored or dismissed.

What do we mean by anti-racist?

An anti-racist museum is one that takes a clear stance against racism in all its forms, that recognises and opposes prejudicial viewpoints and opinions, and that challenges any collection or interpretation that uncritically reflects only a white or European perspective.

What do we mean by accessible?

A museum should be accessible physically, mentally and socially by all staff and visitors and it is the museum that should take on the responsibility of creating spaces, collections and interpretations that can be fully and readily accessed by everyone whatever their mental or physical ability.

Public space means all areas accessed by audiences and the visiting public.

Workplaces means the whole wider environment occupied by museum staff.

LIMITATIONS

When reading this report, four key limitations should be noted:

- Those taking part in the surveys and focus groups discussed in this report were largely self-selecting and this means that it is possible that they already had a deep interest in or strong views on the topics being addressed. It is the experience of this researcher that those who feel a degree of antipathy towards the topics are unlikely to attend focus groups but are more inclined to express their views in surveys.
- It became clear in the compiling of this report that there are many gaps in the quantitative data available for museums in Scotland and therefore, at times, data available either for the whole of the UK, or for England and/or Wales has been used, either as the nearest available data or for the sake of contrast. The limited data focussing on Scotland alone constitutes a major limitation in this report.
- The bulk of source material that includes input from museum staff about their needs, and their organisation's needs, focuses on issues that relate mainly to anti-colonialism and anti-racism rather than the issues of accessibility or inclusion.
- The main difficulty encountered when undertaking this research was finding relevant source material. Source material such as that used in this report is frequently not published or shared online. Websites of even major organisations often refer to projects they have funded but provide no links or easy ways to access the relevant reports. There is clearly work to be done in gathering and collating such material.

FINDINGS

A representative workforce

One of the most common themes raised by the source material is that all under-represented audiences want to see themselves, their cultures and their concerns reflected in not only the museum collections, but among museum staff. Source material indicates that a lack of representation in staff negatively impacts the nature and interpretation of collections and hinders under-represented audiences from viewing the museum as a safe place for them or as a place where they could work¹.

Numerous other pieces of source material that have gathered quantitative data also show that museums, as workplaces, lack diversity in the broadest sense and do not mirror the under-represented groups with which they want to develop engagement.

In 2017 the Creative Industries Policy and Evidence Centre (PEC)² found that in the UK those from a working class background made up 23% of the museum, gallery and library workforce, compared to 48% from a privileged background. In 2019, PEC found that an even lower percentage, 16%, of working class people were in any sort of creative occupation (a category that includes curators, archivists and librarians), compared to 52% from a privileged background.

Arts Council England's *Equality, Diversity and Inclusion Data Report 2020-2021*³ found that museums, out of all creative industries, have the lowest rate of workers

¹ In addition, the Museums Galleries Scotland *Workforce Focus Group Report* found that 45% of staff involved strongly disagreed, and 25% disagreed, that the workforce at their museum was sufficiently diverse.

² Heather Carey et al., "Getting in and Getting on: Class, Participation and Job Quality in the UK Creative Industries" (Creative Industries Policy and Evidence Centre, 2020).

³ "Equality, Diversity and Inclusion: A Data Report, 2020-2021" (Arts Council England, 2022).

who identify as BPoC, at 6%, and also have the lowest rate of workers who identify as LGBTQIA+, at only 4%. This report also found that 8% of permanent staff had a disability.

Using data from the Office for National Statistics, the report *Panic! (2018)*⁴ estimates that only 2.7% of workers in UK museums, galleries and libraries identify as BPoC.

*Equality in Progress: Research from a grassroots museum (2018)*⁵, the only report with a strictly Scottish focus, found that 98% of respondents who worked in the museum sector were white.

This data makes it very clear that museums in Scotland, as in the rest of the UK, do not have a diverse workforce - the workforce is overwhelmingly white, cis, straight, does not live with any form of disability and is from a middle to privileged socio-economic background - that represents the museum audience or the population as a whole. The most recent, 2022, Scottish Census has yet to be published but the 2011 Scottish Census⁶ found that 96% of the population identified as white, and 4% of the population identified as BPoC, 2% higher than BPoC staff in museums. In order for people, and especially the under-represented audience, to feel that the museum is a culturally accessible and inclusive place, museums need to take deliberate steps to diversify the workforce, including staff that engage with audiences as well as technical staff, trustees and board members.

⁴ Orian Brook, David O'Brien, and Mark Taylor, "Panic! Social Class, Taste and Inequalities in the Creative Industries" (Create London, 2018).

⁵ Adele Patrick and Rachel Thain-Gray, "Equality in Progress: Research from a Grassroots Museum" (Glasgow Women's Library, 2018).

⁶ "Scotland's Census 2011," Ethnicity, 2021, <https://www.scotlandscensus.gov.uk/census-results/at-a-glance/ethnicity/>.

Workforce diversity monitoring

Related to the previous finding, the source material available indicates that the majority of museums in Scotland do not engage in any form of workforce diversity monitoring, such as collecting the demographic characteristics (i.e. gender, age, ethnicity, sexual orientation or disability) of their staff, board members, trustees, governing body representatives or volunteers.

The *Survey of Scotland's Museums and Galleries*⁷ found that :

- **63%** of museums do not collect the demographic characteristics of their staff.
- **76%** of museums do not collect the demographic characteristics of board members, trustees or governing body representatives.
- **89%** of museums have not specifically recruited governing body representatives to address any diversity gaps. Of the 11% who have, 62% have recruited based on gender, 38% have recruited based on age, and 31% have recruited based on ethnicity.
- **86%** of museums do not collect the demographic characteristics of their volunteers.

The Ahmed Iqbal Ullah Education Trust⁸, whose report was limited to museums in England, found that (compared to Scotland) only 32% of respondents' organisations do not collect workforce ethnicity data. Yet the Ahmed Iqbal Ullah Education Trust still found this low percentage (32%) concerning, in that it shows a lack of concern to monitor and may mean a lack of concern to make any changes.

Although it is already known by many in the Scottish museum sector that the workforce is insufficiently inclusive and diverse⁹, the fact that there is so little measured data on diversity may signal to under-represented groups a lack of interest in addressing the issue and an unwillingness to do anything meaningful about it. However understanding the demographics, and by inference perhaps also the cultural perspectives of the workforce, could be seen as a first step towards more diverse and inclusive collections and interpretations.

⁷ DC Research Ltd, "Survey of Scotland's Museums and Galleries" (Museums Galleries Scotland, 2022).

⁸ Maya Sharma, Marta Riccardi, and Safina Islam, "If Nothing Changes, Nothing Changes: A Report Examining the Status of Anti-Racism, Equity, Diversity and Inclusion in the Heritage Sector across England" (The Ahmed Iqbal Ullah Education Trust, 2022).

⁹ Sheila Asante and Devon McHugh, "Empire, Slavery & Scotland's Museums: Report of Museum/Heritage Workforce Focus Groups" (Museums Galleries Scotland, 2021).

Safer workplaces and the issue of 'gatekeeping'

Some of the source material, including the Museums Galleries Scotland *Workforce Focus Group Report*¹⁰, includes testimony from museum staff that their museum, or a museum they have previously worked in, has had a negative workplace culture when it comes to diversity and inclusion. Staff who felt this stated that there were structurally racist or class bias elements in their workplace, discriminatory behaviour and ongoing denial that there was any issue with that behaviour, coming from their colleagues as well as those in a higher position. Therefore for them the workplace did not feel like a safe place.

'Gatekeeping' or 'gatekeeper syndrome' was either explicitly named or referred to in source material as a problem experienced by some museum staff or those wishing to work in the museum sector. This reflects similar experiences from under-represented groups working with the museum sector on co-produced projects. Gatekeeping can take many forms but most obviously it effectively controls access to employment and exercises power over museum outputs, may unreflectively assume a monoculture, making it difficult for certain groups of people to progress in their careers or to make more innovative, inclusive and diverse contributions to the museum's work. This can then contribute not only to a negative workplace environment, affecting people's mental health and general well-being, but it can also lead to a certain degree of stagnation in the museum's outputs.

¹⁰ Ibid

¹¹ MuseumX and Culture&, "The Impact of Ethnic Diversity Initiatives on Curatorial Roles in the UK Arts & Heritage Sector 1998-2021" (Art Fund, 2022).

¹² DC Research Ltd, "Survey of Scotland's Museums and Galleries" (Museums Galleries Scotland, 2022).

Entry to employment in the museum sector

Some source material, and specifically the Art Fund report¹¹ which focused on BPoC workers, made the point that workforce diversity policies need to focus not simply on employing more people from under-represented communities but on ensuring that the posts offered go beyond entry-level positions and offer clear, effective and attractive career development.

Apprenticeships and internships can be a way for early career workers, or those without relevant qualifications to enter the museum sector. However, only 30% of museums in Scotland have recruited apprentices in the last 5 years and only 30% of museums have offered any form of internships¹². Of those internships, 35% of museums only offer unpaid positions, 28% offer a mix of paid and unpaid, and 38% of museums only offer paid positions. This relative scarcity of positions means that competition is likely to be extremely high, and favours those who have been able to take on the burden of high student loans or who have been able to self-fund or benefit from family support. The Mendoza Report (2017)¹³ (on museums in England but likely to reflect the position in Scotland too) made the point that securing a paid position in the heritage sector is often the result of previously doing unpaid volunteer work in the sector over a long period of time. The result of all this is that many people from under-represented groups and less privileged backgrounds are, on balance, less likely to be able to afford to begin careers in museums through internships or volunteering. It is therefore clear that if the workforce in museums is to become more diverse and inclusive then more deliberate policies to effect this will need to be devised.

In addition, as referenced in *We Are Not All The Same* (2022)¹⁴, which offers guidance for more equitable recruitment practices, adjustments could be made in

¹³ Neil Mendoza, "The Mendoza Review: An Independent Review of Museums in England" (Department for Digital, Culture, Media & Sport, 2017).

¹⁴ Esther Fox and Emily Goff, "We Are Not All The Same" (Curating for Change, 2022).

order to make the application and interview process more accessible and inclusive. Examples of more equal and inclusive recruitment are giving interviewees the interview questions in advance of the interview in order to prepare responses, removing possible access barriers to the interview, offering video or audio recording options instead of a written personal statement, advertising entry level roles beyond museum sector websites, and only asking for qualifications and abilities that are necessary to the role.

Volunteers

A related but separate issue is that of the huge role volunteers play in the museum sector. In Scotland, 93% of museums use volunteers and 26% only use volunteer staff to run the organisation¹⁵. It is clear that without volunteers many museums would struggle to run, some would close indefinitely and others would face an extreme lack of resources. But, when aiming to create a museum sector that is inclusive, accessible, anti-colonial and anti-racist, the reliance on volunteers does not necessarily take the sector in the direction of greater diversity. In fact, the Mendoza Report¹⁶ suggests that volunteers are even less likely than paid staff to be culturally or socio-economically diverse and may not always be aware of the cultural issues confronting museums today in terms of inclusion, accessibility and training. However given that much of the sector could not operate without volunteers two obvious steps could be implemented. First, museums could purposefully push for greater diversity among their volunteers. And second, more effective training could be given to volunteers to make them more aware of the anti-colonial, anti-racist and accessibility principles behind many of the current changes being effected in the modern museum sector.

¹⁵ DC Research Ltd, "Survey of Scotland's Museums and Galleries" (Museums Galleries Scotland, 2022).

¹⁶ Neil Mendoza, "The Mendoza Review: An Independent Review of Museums in England" (Department for Digital, Culture, Media & Sport, 2017).

Interest, Understanding and Implementation

Source material highlights that overall museum staff are interested in creating anti-colonial, anti-racist, inclusive museums. However there is a gap between interest and knowledge of concepts and implementation.

The Museum Galleries Scotland's *Workforce Focus Groups* report¹⁷ found that 75% of participants agreed or strongly agreed with the statement '*I am comfortable making connections between my museums and empire/colonialism/slavery.*'

When asked if they understood what '*decolonisation*' meant, 16% strongly agreed and 41% agreed, while 34% indicated neutrality.

When asked about their ability to integrate their knowledge of '*decolonisation*' into their practice only 23% agreed or strongly agreed that they would have the knowledge to do this.

These findings, and accompanying comments from participants, indicate a gap between understanding and implementation when it comes to any process of '*decolonisation*' in workplaces and outputs. This covers an additional finding in the focus groups concerning uncertainty about the practicalities of implementing anti-racism and inclusion in practice.

Source material indicated that conversations with colleagues allowed their confidence to grow and suggested the possible benefit of group meetings and/or some form of networking platform (but not social media) to share ideas and examples of good practice and to learn about other projects.

¹⁷ Sheila Asante and Devon McHugh, "Empire, Slavery & Scotland's Museums: Report of Museum/Heritage Workforce Focus Groups" (Museums Galleries Scotland, 2021).

Progress and embedding policy

When the Ahmed Iqbal Ullah Education Trust¹⁸ asked their survey respondents how they rated their EDI progress, no organisation out of the 59 respondents described themselves as ‘progressing well’¹⁹. They also found that only 24 out of 59 respondent organisations had concrete EDI action plans and that only 8 (14%) had dedicated EDI budgets.

This lack of interest was further backed up by *Equality in Progress: Research from a grassroots museum* (2018)²⁰ finding that 10% of museums avoid equality issues and do not address or engage with them, 20% engage with them for compliance reasons only, and 27% of museums stated that equality issues are dealt with on an ad hoc basis.

In Scotland the same point is further reflected in a lack of embedded policies addressing anti-colonial and anti-racist issues. For example, the *ESSM Empire and Colonialism* survey²¹ found that 55.6% of organisations do not have a restitution or reparation policy, with 15.6% stating that they plan to have one in the future although comments indicated that they would need some guidance to do this. The same survey found that 47.8% of respondents are not making changes to exhibition or event policies in the light of their own or public concerns about the legacies of empire and colonialism. Such findings suggest that the lack of progress towards more effective equality, diversity and inclusion is not unrelated to the paucity of policies embedding these values in museum life.

¹⁸ Maya Sharma, Marta Riccardi, and Safina Islam, “If Nothing Changes, Nothing Changes: A Report Examining the Status of Anti-Racism, Equity, Diversity and Inclusion in the Heritage Sector across England” (The Ahmed Iqbal Ullah Education Trust, 2022).

¹⁹ Ibid

Help connecting with community groups

Some source material indicated that museums initially struggle to reach out to communities, especially those classed as under-represented, and then struggle to maintain and develop contact. Museums need help from external organisations that have meaningful and lasting relationships with communities. Deeper, more effective relationships with under-represented communities, by museums that are genuinely open to new perspectives, could contribute to making museums more inclusive and accessible.

Community responsiveness

A related but separate issue is the need for museums to learn to be responsive, in a timely manner, to community needs in order to build lasting relationships and to allow communities to view the museum as a safe, listening, inclusive and accessible space. Source material points out that museums should focus on evolving into places that respond to multiple voices, rather than the original voice of the static, monocultural, traditional museum. The point is also made that museums should permit communities to use the museum for their needs, rather than only allowing communities to feel welcome in museum spaces when it suits the museum and its purposes.

²⁰ Adele Patrick and Rachel Thain-Gray, “Equality in Progress: Research from a Grassroots Museum” (Glasgow Women’s Library, 2018).

²¹ Rachel Forrest, “Empire, Slavery & Scotland’s Museums: Empire and Colonialism Survey Summarised Report and Analysis” (Museums Galleries Scotland, 2022).

Funding

Not unexpectedly, source material found that a lack of funding was frequently given as a reason for not carrying out EDI work, community engagement or co-production, reinterpretation or research related to anti-colonialism, anti-racism and increased accessibility.

The Ahmed Iqbal Ullah Education Trust²² stated that each of their research strands indicate that the majority of organisations used targeted project funding to deliver and develop much of their EDI work, and did not build the costs into their core budgets. This was further backed up by other source material stating organisations' community outputs, such as co-production projects, were entirely dependent on the availability of external grant funding.

In findings solely based on Scottish data, the *ESSM Chattel Slavery survey*²³ found that when asked 'what would help your organisation engage further with the issue of links to chattel slavery', 58.6% of respondents selected 'funding'. Then in the *ESSM Empire and Colonialism survey*²⁴ when asked 'what would help your organisation engage further with the legacies of empire and colonialism?', 43.5% of respondents selected 'funding'.

Although funding is always going to be an issue - and more so in current times - the importance of EDI work, and its centrality to museums' future engagement with the whole of the wider public, means that a commitment to more progressive EDI policies will need to come out of the bracket of 'things to do when funds are available' and become embedded in day-to-day budgets as part of museums' core work.

²² Maya Sharma, Marta Riccardi, and Safina Islam, "If Nothing Changes, Nothing Changes: A Report Examining the Status of Anti-Racism, Equity, Diversity and Inclusion in the Heritage Sector across England" (The Ahmed Iqbal Ullah Education Trust, 2022).

²³ Rachel Forrest, "Empire, Slavery & Scotland's Museums: Chattel Slavery Survey Summary Report" (Museums Galleries Scotland, 2021).

Embedding co-production

Museum Galleries Scotland's *Workforce Focus Groups* report²⁵ found that only 13% of focus group participants agreed or strongly agreed that their museum works with diverse communities. Working and engaging with diverse communities tended to be seen as project-based work, not core to the museum, and outside urban areas participants tended to see this as an issue for central belt museums only.

It is clear from certain source material that some museum staff have personal barriers to making their museum *safe, inclusive, decolonial, anti-racist and accessible*, preferring to stay within their personal and professional comfort zone in terms of audience engagement, power sharing and reinterpretation.

Source material also reflected frustration among under-represented audiences, and lower-level museum employees working with them, that co-production is not sufficiently embedded within the work of museums and they used the terms 'tokenism' and 'box ticking' to describe their experiences in work that has often felt short-term and ineffective.

²⁴ Rachel Forrest, "Empire, Slavery & Scotland's Museums: Empire and Colonialism Survey Summarised Report and Analysis" (Museums Galleries Scotland, 2022).

²⁵ Sheila Asante and Devon McHugh, "Empire, Slavery & Scotland's Museums: Report of Museum/Heritage Workforce Focus Groups" (Museums Galleries Scotland, 2021).

Lack of confidence

It is evident from a significant amount of the qualitative data in the source material that many museum staff do not think that their museum offers an inclusive picture of Scottish culture and do not believe that they or their organisation are doing enough to create an anti-colonial or anti-racist environment.

One reason is a lack of confidence. It is clear that individual museum staff often feel that they do not have adequate information to be able to make confident connections between their collections and slavery, empire or colonialism, whether this has to do with the provenance of objects, an understanding of the history of the period or an object's place within the period or within its culture.

Staff also revealed a fear of criticism, both from those who disagree that museums should change and from those who think the museum is not being radical enough with its changes. This criticism can come from their colleagues, co-production participants, the public and from newspapers and social media. The source material also makes clear that staff are hesitant to overstep their position within their organisation for fear of upsetting their superiors, stakeholders or Board members.

Notably, the Museum Galleries Scotland's *Workforce Focus Groups* report²⁶ reflects the fact that there exists a personal and organisational lack of confidence, and a fear of getting it wrong, and some of this fear and uncertainty, the report concludes, is tied to the lack of clarity of their organisations' priorities. Source material informing this current report also indicates that staff feel overwhelmed, and often struggle to know how to start addressing these issues. Not only are they unsure what to do but they are also unclear of their organisations' aims, vague

²⁶ Sheila Asante and Devon McHugh, "Empire, Slavery & Scotland's Museums: Report of Museum/Heritage Workforce Focus Groups" (Museums Galleries Scotland, 2021).

about the resources available to them, and nervous about getting something wrong.

Accessibility of collections

Data collected in the *ESSM Chattel Slavery*²⁷ and *ESSM Empire and Colonialism* surveys²⁸ show that the majority of museums, both small and large, have less than 20% of their collection on display. However, few have all of their collection catalogued on a Collections Management System and over one-third do not make their CMS information remotely available to the public at all, with others making only a limited selection available.

Traditionally, the museum has been solely a physical space but most have increased their online footprint recently, mainly during the Covid-19 pandemic. Building on this new approach to enabling audiences to engage with museum collections, and having more collection information and more interpretation available online, could be understood as an extension of museum space and could be a way of making more museums even more accessible in the future.

In addition, travelling exhibitions and/or travelling objects not necessarily part of a whole exhibition, would increase the accessibility for audiences normally unable to see them due to geographic location or an unwillingness to visit a museum space for other reasons, while also increasing the visibility of museum collections. Nomadic exhibitions or objects could help the museum connect to a wider range of communities, form new relationships, begin new conversations about the meaning of museums and their spaces, and broaden accessibility and inclusivity of the museum.

²⁷ Rachel Forrest, "Empire, Slavery & Scotland's Museums: Chattel Slavery Survey Summary Report" (Museums Galleries Scotland, 2021).

²⁸ Rachel Forrest, "Empire, Slavery & Scotland's Museums: Empire and Colonialism Survey Summarised Report and Analysis" (Museums Galleries Scotland, 2022).

Specialised staff

In the *ESSM Chattel Slavery* survey²⁹ 41.4% of respondents stated that specialised staff would help their organisation to engage further with the topic. And in the *ESSM Empire and Colonialism* survey³⁰ survey 30.4% of respondents stated that specialised staff would help them engage further with the topic. This was supported by textual comments where staff stated that they lack the training, knowledge, understanding and skills to engage with this topic, whether by research, re-interpretation or co-production, and they expressed the view that specialist staff are needed to undertake this work.

Both surveys also found that ‘staff time’ was frequently stated as an issue regardless of the size of the organisation or collection, or the number of existing staff, with respondents indicating that they do not have enough time to undertake work that engages with empire, colonialism or slavery. It can be assumed that they also do not have the extra time to engage with inclusion and diversity work.

As mentioned above, one issue with the retention of specialised staff is that these staff members are usually on shorter term contracts. On an individual level, this means that such staff are not offered a discernible career path and at an organisational level it makes it more difficult for the museum to embed a more diverse workforce. Another issue is that when specialised, but temporary, staff leave the museum there is a risk that the expertise they have developed leaves with them and is also therefore not embedded in the organisation.

²⁹ Rachel Forrest, “Empire, Slavery & Scotland’s Museums: Chattel Slavery Survey Summary Report” (Museums Galleries Scotland, 2021).

³⁰ Rachel Forrest, “Empire, Slavery & Scotland’s Museums: Empire and Colonialism Survey Summarised Report and Analysis” (Museums Galleries Scotland, 2022).

³¹ Rachel Forrest, “Empire, Slavery & Scotland’s Museums: Chattel Slavery Survey Summary Report” (Museums Galleries Scotland, 2021).

Training

In source material that asked museum staff what they require to improve their own practice and that of their organisation, training was constantly one of the most sought after resources.

The *ESSM Chattel Slavery* survey³¹ and *ESSM Empire and Colonialism* survey³² recorded 50% and 39.1% of respondents, respectively, stating that training would help them to engage further with the topics. This is further backed up by source material finding that training was also requested for help with accessibility and inclusion practices, and how to make the museum anti-colonial and anti-racist.

In source material, under-represented audience groups spoke of unwelcoming barriers they faced in the museum, for example discriminatory microaggressions or a lack of understanding about the access needs of physically and/or neuro-diverse people. Therefore, training to help staff understand the needs and perspectives of a diverse audience would go a long way to create a safer and more inclusive environment.

In addition, as such a high percentage of museums in Scotland (93%) rely on volunteers³³, they should also be included in any training initiatives.

³² Rachel Forrest, “Empire, Slavery & Scotland’s Museums: Empire and Colonialism Survey Summarised Report and Analysis” (Museums Galleries Scotland, 2022).

³³ DC Research Ltd, “Survey of Scotland’s Museums and Galleries” (Museums Galleries Scotland, 2022).

Access to resources

Source material makes clear that a major barrier for staff is a lack of available, and easy to find, resources, such as academic papers, essays or reports about anti-colonial, anti-racist, inclusive museum practices, material detailing project outcomes, practical 'how to' style guides and glossaries of inclusive terms or relevant history.

Less conclusively, Museum Galleries Scotland's *Workforce Focus Groups* report³⁴ found staff split over whether their organisation had the information needed to understand how their collection connected to empire and colonialism, with 25% agreeing or strongly agreeing and 38% disagreeing or strongly disagreeing.

The *ESSM Chattel Slavery*³⁵ and *ESSM Empire and Colonialism* surveys³⁶ had similar and related findings. As an example, 57.8% of respondents stated that they have objects in their collection, either on display or stored, that are linked to the British Empire and/or colonialism. But when asked if these links are mentioned in the objects' interpretive text, labels or CMS information only 4.4% of respondents selected 'yes, all such objects', 46.7% selected 'some' and 37.8% selected 'none'. The majority of respondents, 60%, stated that their collection might have objects linked to empire and colonialism but that research would be required in order to find out.

With this data it is possible to see a disconnect between the awareness of objects potentially connected to chattel slavery and colonialism and the public display of that information, with the main reason being a lack of research and resources to carry that out. Textual comments make clear that most small and medium organisations lacked the access to research material that large and university organisations had available to them.

There is also a lack of awareness of free and publically available online resources, and how to use them, and this is an issue that training and/or how-to-guides could help resolve.

It is likely that staff would benefit greatly from a mix of training alongside colleagues and from access to a range of resources that allow them the freedom to develop their practice in a way they feel comfortable.

³⁴ Sheila Asante and Devon McHugh, "Empire, Slavery & Scotland's Museums: Report of Museum/Heritage Workforce Focus Groups" (Museums Galleries Scotland, 2021).

³⁵ Rachel Forrest, "Empire, Slavery & Scotland's Museums: Chattel Slavery Survey Summary Report" (Museums Galleries Scotland, 2021).

³⁶ Rachel Forrest, "Empire, Slavery & Scotland's Museums: Empire and Colonialism Survey Summarised Report and Analysis" (Museums Galleries Scotland, 2022).

Priorities, commitment and leadership

Source material that includes input from museum staff points to a lot of issues arising from the lack of clear priorities and commitment from museum leadership.

The responses from museum staff indicate a general willingness to engage with the agenda of anti-racism and anti-colonialism but express at the same time a frustration that their organisations are slow to recognise the need for change or implement change. 30.8% of respondents to the *ESSM Empire and Colonialism* survey stated that this work was not currently a strategic priority for their organisation³⁷. This issue is reflected more within larger organisations. Similar frustrations are expressed by under-represented audiences.

In most of the responses from staff the blame for this tends to be directed towards those who are above them in the organisation although the evidence is thin on the specific problems they encounter. It is also unclear at times if it is managerial commitment or funding which is the basic issue.

However the source material repeatedly evidences that it is structural, rather than individual, change that is needed in the museum sector. And clearly no matter how much individual training staff receive, without embedded structural transformation it is unlikely much progress could be made.

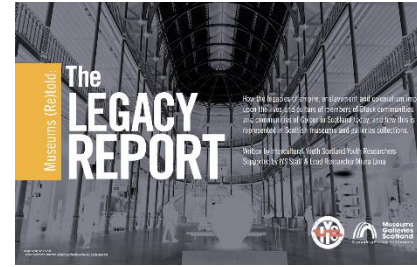
What seems to be clear is that EDI needs to be treated as essential and core to museum work, not an afterthought or something that can only be affected when

there is time or money to do it. Yet in the first instance it would be useful to clarify what is actually holding back change: is it money or is it commitment?

³⁷ Rachel Forrest, "Empire, Slavery & Scotland's Museums: Empire and Colonialism Survey Summarised Report and Analysis" (Museums Galleries Scotland, 2022).

SOURCE MATERIAL

This section provides details of the 33 separate source materials used to inform the report. The source material included has been selected for three different reasons. It is informed by people from typically under-represented groups and reflects on what museums need in order for them to improve; or it is informed by museum staff on their needs; or it includes data that gives an overview of a part of museum practice to inform the current situation.



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.



Common Cause Research

Building Research Collaborations between Universities and Black and Minority Ethnic communities

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.

September 2018



Finding Common Cause:

Building research collaborations between universities and Black and minority ethnic communities

Race equality or Black and minority ethnic (BME) organisations are a key part of civil society in Britain and have a strong history of contributing to our country's economic, cultural and political institutions. Recently, funding for this work has become more scarce and complicated, with many BME organisations facing the prospect of closure and consequent effects on equality and inclusion.

At the same time, universities forming collaborative research projects with local community groups has emerged as a steady feature of the UK funding landscape. This briefing gives an introduction to collaborative research partnerships with universities and offers some practical guidance for BME practitioners about establishing such partnerships. After providing a brief background to the Common Cause project, we first outline five key themes particularly for BME groups considering partnerships with universities. The next sections focus on some 'dos and don'ts' for academics, universities and funders considering such collaborations, with a concluding section outlining some principles for fair research.

Universities have recently emerged as places where resources can be accessed, projects initiated and the visibility of BME voluntary and community groups developed. They have added to the funding infrastructure BME groups can contribute, providing a funding option distinct from government or local authority contracts, business venture capital, funding through trusts and foundations, or the more ad hoc, project based funding available for arts and heritage. Find funding through a university, and the focus is likely to be research and knowledge exchange.

Research can enable BME led voluntary and community work to become much more sustainable and a more permanent force for change in British society. Through improving knowledge and skills, practitioners can better support BME groups and make more compelling arguments for and about their work to funders. Undertaking research has a role in providing evidence, practice, building confidence and allowing those engaged in BME led work to better understand and articulate what their work is about, further underpinning their primary goal of social change.

There are acknowledged gaps in the existing information about BME Third Sector that present comprehensive national picture being drawn. This in turn diminishes the voice of the sector and the role it can play in building a cohesive civil society in the future. (www.change.org.uk/2018)

Key themes
The themes below summarise some of the key issues that BME community organisations must navigate as they consider and develop partnerships with universities.

Power
BME groups need to acknowledge and consistently work with the fundamental economic, cultural and social inequality that underpins the relationship between a large well-funded organisation such as a university and smaller community organisations (Common Cause, 2018). There may be some of "Good and Gold" in such partnerships, but BME groups can also partner work with the media, because within university campuses there are academics and other university staff who are allies for them and their work, indeed, a common cause can be discovered or can emerge between them and their work.

Background
This briefing draws on the fuller report *Common Cause: Building Research Collaborations between Universities and Black and Minority Ethnic Communities*, published by Bristol University and the Arts and Humanities Research Council (AHRC) Connected Communities Programme (2016). A groundbreaking two year research project looking at BME community-university partnerships has been completed, and is full of opportunities between Bristol, Nottingham and Liverpool Universities, management consultants Arup Ltd, and the race equality firm Link the Runnymede Trust. The AHRC funded project contextualises findings from a nationwide survey, mapping of good and current collaborative BME community-university partnerships, primary data from a series of six nationwide workshops, and detailed case studies of 19 individual case studies. The final report encourages but at the same time advises caution to BME groups contemplating this new funding source.

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 Iqbal, 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: 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, Beatfreaks 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

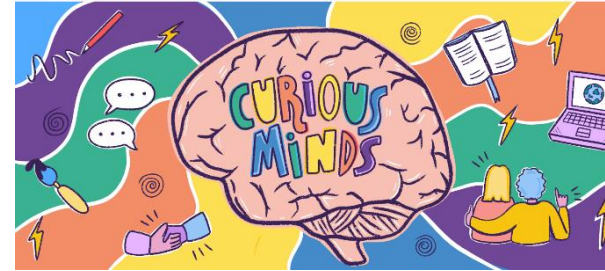
No. of participants: Total number not available, 40 young people involved in The Festival of Hope

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.

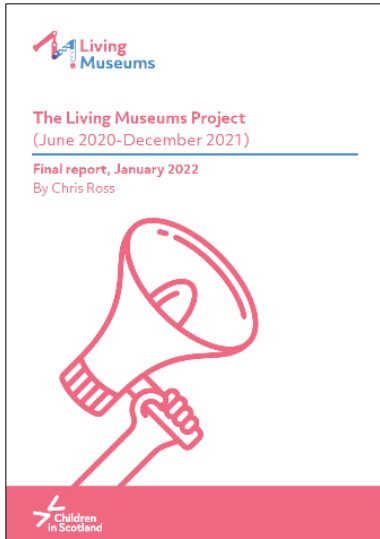
Funding: £1.15m total, £749,600 from the Heritage Lottery Fund.

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

surveys and 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: 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.



Organisation: Create London

Type of text: Report

Title: Panic! Social Class, Taste and Inequalities in the Creative Industries

Authored by: Dr Orian Brook, Dr David O'Brien, and Dr Mark Taylor

Nature of project: The report forms part of the *Panic! It's an Arts Emergency* project. The project also saw Create London deliver a cultural programme around the themes of the report and public resources delivered by Arts Emergency.

Participants: People who work in a creative industry (i.e. heritage, visual arts, film and television, publishing, museum or performance)

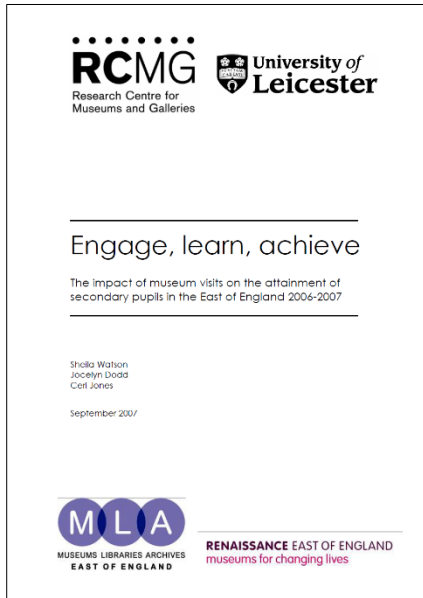
No. of participants: Panic! survey received 2,487 individual responses and 237 follow up interviews were conducted

Funding: Funded by the Arts and Humanities Research Council

Participants paid? No

Length of project: Information not available, undertaken in 2015

Project outcome(s): Through the gathered data, the report shows that the cultural and creative sectors in the UK are significantly excluding those from working class social origins, women and BPoC.



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.

Museum and Heritage Access

2020 survey

Matthew Cock Claire Madge Melanie Sharpe

“As bars, the office and museums are slowly reopening across the world, it would be easy to go back to business as usual – to forget what society has learnt, to abandon the minority now that the majority are catered for. Major theatres have already stopped their online showings. Employees working from home are starting to feel insecure about losing their jobs. But if we all have to go through this crisis, society may as well make some gains along the way. The new normal could be more accessible than the old.”

Frances Ryan, 14 August 2020¹

VOCAL EYES >> StageTEXT



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

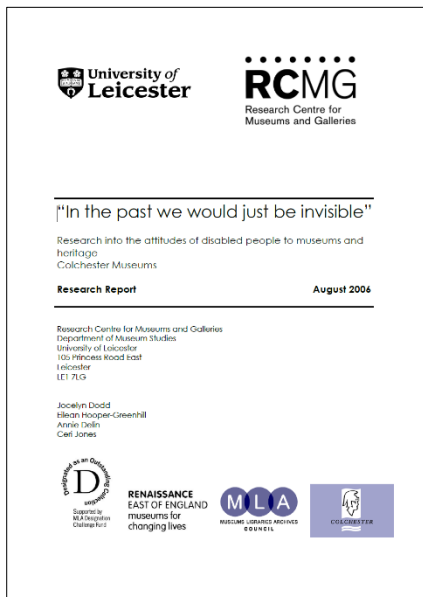
No. of participants: N/A

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.

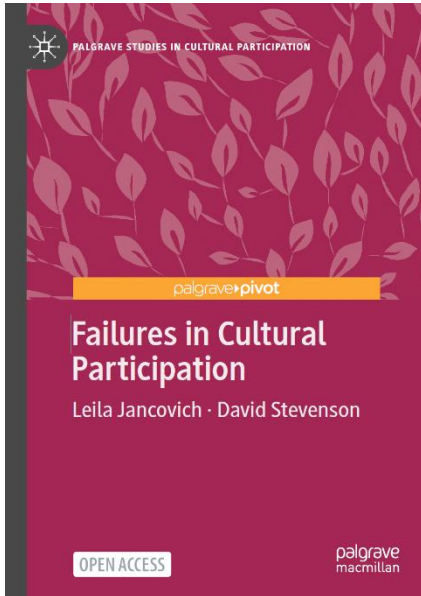
No. of participants: Separate focus groups were held for each group and included eight members of PORTAL, four young people, and seven older people. Two people who work with the Deaf community were interviewed.

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.



Organisation: N/A

Type of text: Academic publication

Title: Failures in Cultural Participation

Authored by: Leila Jancovich 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

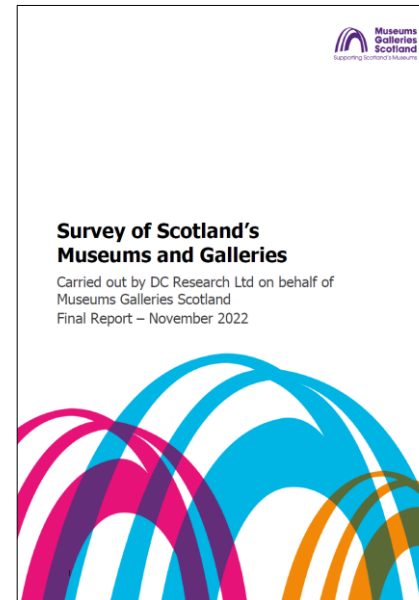
No. of participants: N/A

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.



Organisation: Museums Galleries Scotland

Type of text: Report

Title: Survey of Scotland’s Museums and Galleries

Authored by: DC Research Ltd.

Nature of project: To distribute a sector-wide survey which sought to gather wide ranging data on the current state of the museum sector in Scotland.

Participants: Museum staff

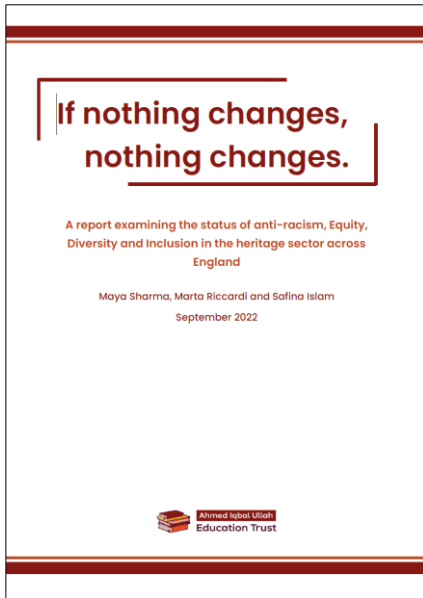
No. of participants: 177 survey responses covering 271 different museum sites

Funding: Information not available

Participants paid? No

Length of project: Survey open for 3 months

Project outcome(s): The collected survey data informed the report, which looked at museum finances, governance, the paid workforce, volunteers, museum visits and visitors, the impact of climate change and sustainability, museum collections, social impact and the priorities and challenges of the museum.



Organisation: The Ahmed Iqbal Ullah Education Trust

Type of text: Report

Title: If nothing changes, nothing changes: A report examining the status of anti-racism, Equity, Diversity and Inclusion in the heritage sector across England

Authored by: Maya Sharma, Marta Riccardi and Safina Islam

Nature of project: To investigate whether the heritage sector, after many organisations acknowledged their links to slavery and colonialism and/or publically stated their intent to improve the diversity

of their workforce and audiences, has brought about any meaningful change.

Participants: Those working in the heritage sector, representatives of community groups, representatives of sector networks and funders.

No. of participants: 59 separate survey respondents, 30 one-to-one interviews and three focus groups

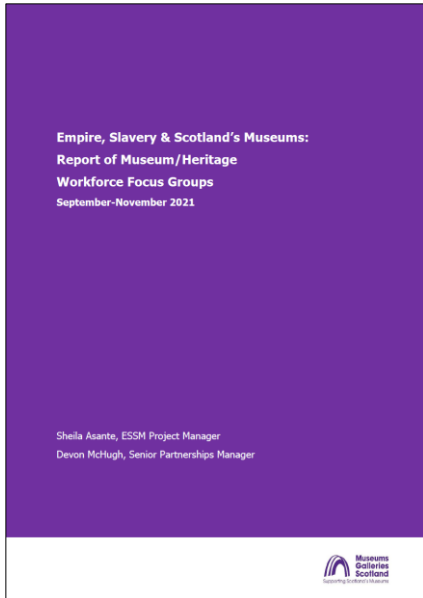
Funding: Information not available

Participants paid? No

Length of project: 4 months, September to December 2021

Project outcome(s): The report finds that overall museums lack EDI action plans, EDI budgets and embedded EDI work, with staff seeing it as 'extra'. The report also finds that overall the heritage sector has poor relationships with BPoC communities, that its unrepresentative workforce creates an uncomfortable environment for BPoC staff and visitors, and that there is a lack of cooperation and

coordination between museums, funders and networks. The report ends with a list of recommendations based on their findings.



Organisation: Museums Galleries Scotland

Type of text: Report

Title: **Empire, Slavery & Scotland's Museums: Report of Museum/Heritage Workforce Focus Groups**

Authored by: Sheila Asante and Devon McHugh

Nature of project: To gather information from a cross section of the museum workforce in order to inform the recommendations from the Empire, Slavery & Scotland's Museums Steering Group, on how Scotland's museums can better address the legacies of empire, chattel slavery, and

colonialism through their spaces and programming. The focus group sessions sought to understand where participants are in terms of addressing the legacies of slavery, empire, and colonialism in their spaces and through their collections, and to explore what training, systems, standards, or other supports might need to be put into place to help museums to embrace anti-racist practice.

Participants: People who work in the museum sector, on a paid or voluntary basis

No. of participants: More than 250 participants over 22 focus groups

Funding: Information not available

Participants paid? No

Length of project: 3 months, September to November 2021

Project outcome(s): The focus group sessions found that the museum workforce has mixed comfort levels, and a mixed understanding, of working with the topics of the legacies of slavery, empire, and colonialism. The workforce wants to engage with these topics but lacks confidence, training, support and leadership. The focus

groups also found that the cross section of the workforce involved recognise that both the staff and visitor demographic profile is not representative of the Scottish population.



Organisation: Glasgow Women's Library

Type of text: Report

Title: Equality in progress: fair access, representation and inclusion in museums

Authored by: Adele Patrick and Rachel Thain-Gray

Nature of project: The project sought to analyse the status of EDI in the museum sector in Scotland; conduct an audit of needs for the sector in relation to EDI; scope methods of involving 'community critics'; produce a report that captures current research on EDI in the UK museums sector, and show the effectiveness of GWL's participation framework; and finally to conduct research and critical conversations with partners and collaborators in order to bring change in EDI in the Scottish museum sector.

Participants: Museum sector professionals

No. of participants: 242 survey respondents in total; also held a Senior Managers' focus group.

Funding: Funding received from the Scottish Government and the European Social Fund; further information not available

Participants paid? No

Length of project: 6 months, January to June 2018

Project outcome(s): The project culminated in this final report and sharing the final analysis of the project, and approaches to equality in the Scottish museum sector, at the *Equality in Progress: Disrupting the Sector* Research Launch. The report details GWL's participatory framework, which includes shared leadership, transparent practices and fully embedded EDI.



Organisation: Arts Council England

Type of text: Report

Title: Equality, Diversity, and Inclusion

Authored by: Information not available

Nature of project: An overview of EDI data within the cultural sector in England over a 12-month period.

Participants: N/A

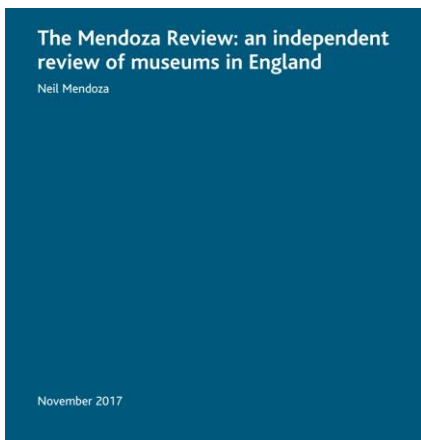
No. of participants: Data gathered from other sources, further information not available

Funding: Information not available

Participants paid? N/A

Length of project: 1 April 2020 to 31 March 2021 (report covers this period)

Project outcome(s): The report outlines the diversity of the workforce and boards in Arts Council England funded organisations, the diversity of organisations who used the emergency response and recovery funds during and after the pandemic, the diversity of grant funded projects, the diversity of audiences and finally the diversity of Arts Council England itself.



Organisation: Department for Digital, Culture, Media & Sport (UK Government)

Type of text: Report

Title: The Mendoza Review: an independent review of museums in England

Authored by: Neil Mendoza and unnamed others

Nature of project: To answer the question *'What can government do to assist in creating and maintaining a thriving, sustainable and effective museum sector in Britain?'*

Participants: No direct participants

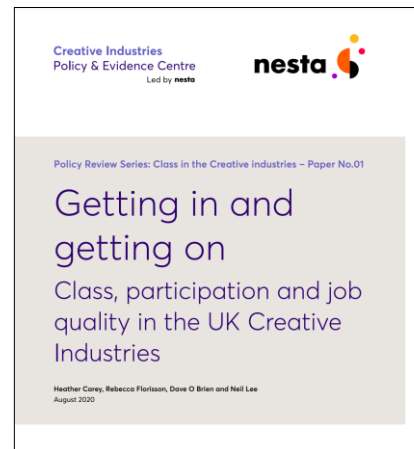
No. of participants: The review primarily focused on the 1,312 Arts Council England (ACE)-Accredited museums, but also considers the wider context of the sector, which encompasses approximately 2,600 museums in England.

Funding: Information not available

Participants paid? N/A

Length of project: 2017, further information not available

Project outcome(s): The report outlines how the Government can support the museum sector. Nine key points were identified by the review team: adapting to today's funding environment; growing and diversifying audiences; dynamic collection, curation and management; contributing to place making and local priorities; delivering cultural education; developing leaders with appropriate skills; diversifying the workforce; digital capacity and innovation; and working internationally.



Organisation: Creative Industries Policy and Evidence Centre (PEC)

Type of text: Report

Title: Getting in and getting on Class, participation and job quality in the UK Creative Industries

Authored by: Heather Carey, Rebecca Florisson, Dave O'Brien and Neil Lee

Nature of project: To examine the role of class in the creative and cultural sector in the UK.

Participants: N/A

No. of participants: N/A

Funding: Amount not specified. Supported by Arts and Humanities Research Council, UK Research and Innovation, and Industrial Strategy

Participants paid? N/A

Length of project: Information not available

Project outcome(s): The report found widespread and persistent class imbalance. Those from privileged backgrounds are more than twice as likely to gain employment in a creative occupation, experience greater autonomy and control over their work, have supervisory responsibility, progress into managerial positions, and shape the future of the industry. The report ends with recommended steps to take in order to create a more diverse industry.



Organisation: Museums Galleries Scotland

Type of text: Report

Title: Empire, Slavery & Scotland's Museums: Chattel Slavery Survey Summary Report

Authored by: Rachel Forrest

Nature of project: The project was undertaken as part of a University of Glasgow MSc Applied Dissertation and was part of the MGS Empire, Slavery & Scotland's Museums project. The survey aimed to investigate the work that museums and galleries in Scotland are doing, or have recently done, in relation to the historical impact and lasting legacy of Scotland's links to the transatlantic trade in enslaved Africans (chattel slavery).

Participants: Museum professionals working in Scottish museums and galleries, in a paid or voluntary role.

No. of participants: 58 completed surveys

Funding: Funded via MGS

Participants paid? No

Length of project: 1 month, the survey opened and was distributed on the 30th June 2021 and closed on 21st July 2021

Project outcome(s): The survey collected quantitative and qualitative data from survey respondents in six main sections: general organisational information; collections; founding and funding; reinterpretation; exhibitions and events; and outreach. The findings and recommendations from this report helped to inform the ESSM Steering Group recommendations to the Scottish Government.



Organisation: Museums Galleries Scotland

Type of text: Report

Title: Empire, Slavery & Scotland's Museums: Empire and Colonialism Survey Summarised Report and Analysis

Authored by: Rachel Forrest

Nature of project: The project followed on from the *Empire, Slavery & Scotland's Museums: Chattel Slavery Survey*. The survey aimed to investigate the work that museums and galleries in Scotland are doing, or have recently done, in relation to Scotland's links to empire and colonialism.

Participants: Museum professionals working in Scottish museums and galleries, in a paid or voluntary role.

No. of participants: 49 completed surveys

Funding: Funded via MGS

Participants paid? No

Length of project: 1 month, the survey opened and was distributed on the 12th January 2022 and closed on 7th February 2022

Project outcome(s): The survey collected quantitative and qualitative data from survey respondents in six main sections: collections; restitution and repatriation; founding and funding; reinterpretation; exhibitions and events; and outreach. The findings and recommendations from this report helped to inform the ESSM Steering Group recommendations to the Scottish Government.



Organisation: The Liminal Space

Type of text: Report

Title: Science and Discovery Centre Future: Missions and Opportunities

Authored by: Liv Taylor

Nature of project: The

Liminal Space was invited by Wellcome to create a piece of work for science and discovery centres based on their *Mindsets for Museums of the Future* work.

Participants: Science centre professionals, academics, and consultants, cultural practitioners and members of the public.

No. of participants: Over 141 - 13 senior science centre professionals, academics and consultants based in the UK and US were interviewed; 130 survey responses were received from cultural practitioners and members of the public; and 2 workshops were held with science centre staff.

Funding: Information not available

Participants paid? No

Length of project: Information not available

Project outcome(s): The project acted as a starting point to begin to identify, and give recommendations on, the ideas, tools and resources that will help take Science and Discovery Centres forward into their next decade.



Organisation: The Liminal Space

Type of text: Report

Title: Mindsets for Museums of the Future

Authored by: Liv Taylor & Sarah Douglas

Nature of project: The

project was commissioned by UKRI to highlight good practice examples, examine how museums may be able to develop in the future, and identify areas of future research. Research included in-depth interviews, online surveying and research of current practice.

Participants: Museum practitioners and members of the public

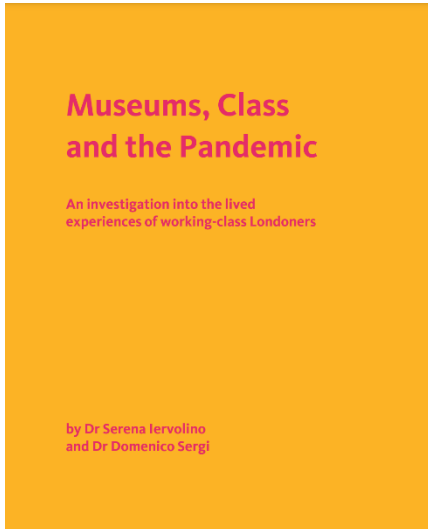
No. of participants: Over 120 - 20 interviews with practitioners and over 100 survey responses practitioners and members of the public

Funding: Information not available

Participants paid? No

Length of project: 2020, further information not available

Project outcome(s): Their research found that there is a desire to change current museum practice, by moving away from thinking of the museum as a building with assets (collections), and towards creating meaningful and sustained interactions with people and communities. The report offers five 'mindsets' that museums could utilise in order to stay relevant, innovative and meaningful to audiences now and in the future: plural perspectives; nomadic and accessible; community connection; meaningful experience; and alive and responsive.



Organisation: Museum of London and King's College London

Type of text: Report

Title: Museums, Class and the Pandemic: An investigation into the lived experiences of working-class Londoners.

Authored by: Dr Serena Iervolino and Dr Domenico Sergi

Nature of project: During the pandemic working-class people from low-paid jobs were interviewed in order to understand how museums can document, collect and interpret the stories and experiences of working-class people during the pandemic,

and how this learning can inform museums' future engagements with class divides in the UK.



Participants: Low-paid, working-class people in London, in occupations such as supermarket workers, cleaners, carers, bartenders, retail, teaching assistants or food delivery riders. Participants age, nationality and ethnicity was diverse.

No. of participants: 15

Funding: Information not available, provided by Arts Council England

Participants paid? Research participants were compensated for their time, in recognition of the loss of income incurred by taking part in the research. Further information is not available.

Length of project: 6 months

Project outcome(s): The report found a number of themes that specifically related to low-paid, working-class people who worked during or soon after the pandemic. These themes included inequalities in the job market following mass redundancies,

lack of capability to socialise, vulnerability of those in customer facing roles, housing vulnerability, emotional labour and the deterioration of mental health. The report concludes with a set of recommendations on how museums can research, document and collect the socio-economic inequalities and class differences in the UK. The report also calls for a number of initiatives that museums need to undertake in order to better care for working-class communities, from research and curatorial practice to recruitment and governance.



Organisation: UKRI and Clore Leadership

Type of text: Report

Title: Democracy at the top

Authored by: Melissa Strauss

Nature of project: This report looks at how, and the extent to which, museums are embedding participation in strategic decision-making and governance.

Participants: Those interviewed were museum and heritage staff, directors and trustees, community partners, and academics and consultants with an overview of participation in the sector.

No. of participants: 35 interviewees

Funding: Provided by the Arts and Humanities Research Council and a Clore Leadership fellowship (funded by the National Lottery Heritage Fund).

Participants paid? No

Length of project: 1 year, September 2020 to September 2021

Project outcome(s): The report provides an overview of how museum staff, trustees and partners view the role of the museum in the community, the participatory work of museums and their ambitions for change. The report also outlines the barriers and enablers to better participation, and the factors that have influenced change within museums and heritage organisations. The report recommends that for participation to succeed it needs to become permanent (continuous with lasting legacy), strategic (participants involved make the decisions and determine the projects and scope), embedded (funded by to core budgets, linked to all museum work and all staff are responsible), and powerful (participants have direct involvement in the leadership and governance of the museum).



Organisation: Accentuate, Screen South and Curating for Change

Type of text: Report

Title: We Are Not All The Same

Authored by: Esther Fox and Emily Goff

Nature of project: The guidance and reflections outlined in this report are based on research undertaken by the Accentuate programme during the development phase of Curating for Change, and by the recruitment process employed by Curating for Change with 20 Museum partners from February – June 2022.

No. of participants: Information not available

Funding: Provided by Art Fund and Heritage Lottery Fund, further information not available

Participants paid? Information not available

Length of project: Information not available

Project outcome(s): The report offers guidance and actions that organisations can take to encourage more equitable recruitment practices. Changes to the recruitment process include advertising entry level roles beyond museum websites, not asking for unnecessary qualification or abilities, providing all recruitment materials in accessible formats, allowing flexibility and adjustments to the application and interview process, and providing interview question in advance.