

Programme Overview

09:30 - 10:30 Registration + Breakout Session Sign Up, Clore Foyers

10:30 - 10:45 Welcome, BP Lecture Theatre

10:45 - 11:20 Keynote + Q&A, BP Lecture Theatre

11:25 - 12:10 Breakout Slot 1

12:10 - 13:20 Lunch (Provided) + Drop-In Sessions

13:20 - 14:05 Breakout Slot 2

14:10 - 14:55 Breakout Slot 3

14:55 - 15:10 Refreshment Break

15:10 - 15:55 Breakout Slot 4

16:00 - 16:45 Breakout Slot 5

16:50 - 17:00 Plenary, BP Lecture Theatre

17:00 - 17:30 Close

Full Programme Details

Keynote: Bonnie Greer, OBE

Breakout Slot 1

Session 1

MAKING EVERYONE WELCOME

NATIONAL TRUST

BP LECTURE THEATRE

Tiger De Souza, The National Trust, Suzanne MacLeod, Richard Sandell & Dr. Corinne Fowler, University of Leicester

In November 2018, the National Trust launched *Everyone Welcome* – an ambitious organisation-wide programme of values-led change that seeks to embed a commitment to inclusion in all that it does. This marks a significant step change in activity for the UK's largest heritage organisation. Building on the learning from smaller scale, experimental practice over the past decade, *Everyone Welcome* aims to support transformation across the entire organisation – over 500 sites and 65,000 volunteers and staff – in order to:

- create a culture and environment where everyone feels welcome - to visit, work, volunteer and be themselves
- be more relevant to society, by telling diverse stories that reflect and connect with people's rich life experiences
- increase the diversity of the people who work for, engage with and support the Trust

Aware of the scale of the challenge, the Trust is working in partnership with the Research Centre for Museums and Galleries (University of Leicester) to support its work. One year on, this panel presentation reflects openly on the challenges that have been encountered, the strategies that have been deployed to overcome them and the importance of ethics, values and rigorous research in driving ambitious, sustainable and sometimes difficult change.

Session 2

TELLING LGBTQ+ STORIES

NATIONAL MUSEUMS LIVERPOOL & MIDDLESBOROUGH INSTITUTE OF MODERN ART STEVENSON LECTURE THEATRE

NML - Pride and Prejudice: Bringing Stories Out of the Closet, Charlotte Keenan & Kay Jones, Museum of Liverpool

Museum collections, displays and programmes do not typically well represent LGBTQ+ communities and audiences. Where this work does exist, it often takes the form of temporary exhibitions or events which have limited impact on permanent displays and core programmes.

Building on nearly 20 years of LGBTQ+ programming across its venues, National Museums Liverpool has sought to address this through several major initiatives in recent years. Our interdisciplinary research project *Pride and Prejudice*, funded by the Esmée Fairbairn Collections Fund, has allowed us to research and catalogue over 400 objects in our collections with LGBTQ+ significance, including fine art and social history items from across our venues. This research has been published online and informed the redisplay and reinterpretation of our permanent collections to ensure there is LGBTQ+ representation in our venues continuously, supplemented by an LGBTQ+ trail, regular events and ongoing projects with community partners.

Drawing on this project as a case study, our reflective presentation offered insights in to our processes and learnings, as well as our strategies and plans for the future

MIMA - Exhibition Case Study: Living Beyond Limits, Helen Welford & Claire Mead

Helen Welford, MIMA Assistant Curator and Claire Mead, MIMA Curator in Residence 2018/19 presented a case study of the exhibition *Living Beyond Limits* held at MIMA October 2018 to February 2019. The exhibition and its public programme engaged with representations of sexuality in the Middlesbrough Collection and was co-curated by MIMA, Claire Mead and local LGBTQIA+ communities. This democratised process and its radical approach to collection display represent an innovative approach to dismantling the patriarchal, colonial conditions and structures that sit behind the UK's public collections.

The project was developed through a public-facing process of workshopping terms, references and creative ideas with constituents. This method built on MIMA's constituent-led approach, in which the institution nurtures reciprocal relationships that shape its spaces, ethos and programme (see *The Constituent Museum*, Valiz, 2018, co-edited by MIMA's Senior Curator Elinor Morgan).

The exhibition presented works from the Collection by artists whose life or work deviates from perceived standards around gender and sexuality. In this context, queerness was articulated beyond sexual orientation and gender identity; the exhibition looked at intersecting themes including racism, sexism and class inequality. The public programme involved artists, activists, LGBTQIA+ charities and constituents through conversations, workshops and an in-depth Study Day.

The presentation focused on the following areas in relation to the exhibition and public programme:

- Democratising curatorial practice by working with LGBTQIA+ communities as co-curators
- Strategies used to uncover hidden or overlooked narratives in the Middlesbrough Collection
- Approaches to object display and interpretation and the inclusion of LGBTQIA+ lived experience
- The exhibition legacy and how it raised questions for how institutions recognise queer identities and experience
- How the exhibition engaged in decolonising practices

Session 3

OUTSIDE IN STEP UP: NEW NARRATIVES ON EXISTING COLLECTIONS

KATE DAVEY, OUTSIDE IN

CLORE ROOM A

Presentation

The Museum Association's 2015-16 report *Valuing Diversity: The Case for Inclusive Museums* noted that "museum collections are often not interpreted from diverse viewpoints... Often the good work that comes out of projects is not used or displayed in the long-term and therefore is

inaccessible to people who would be interested in engaging with narratives that are relevant to their lived experience.” Outside In’s training and professional development programme, Step Up, wants to challenge who is able to take up positions of authority in the art world, changing the way collections are researched, interpreted, and ultimately presented to the wider public. This presentation focused on Outside In’s Step Up: Exploring Collections course, which aims to give artists facing barriers to the art world for reasons including health, disability, social circumstance or isolation the opportunity to work closely with museums, galleries and archives. Course participants are supported in gaining news skills in research and interpretation, enabling them to bring new narratives to existing collections.

Session 4

CRITICAL WHITENESS: CONFRONTING PERSONAL AND PROFESSIONAL PREJUDICE THROUGH COLLABORATIVE TRAINING

D/ECOLOGY & GLASGOW MUSEUMS

CLORE ROOM B

Presentation & facilitated discussion

Saaqib Afzal & Sequoia Barnes, D/ecology, and Laura Bauld & Pippa Stevenson, Glasgow Museums

How do we position ourselves in a society built on empire, colonialism and white supremacy? Does our personal stand point influence our professional? What are our intentions? Are we blithely complicit, or actively anti-racist?

D/ecology and Glasgow Museums invite an exploration of these questions and how we acknowledge that the buildings we work in, filled with artefacts not of this country, and the stories we tell continue a legacy of racism. Examining recent work-place training with museum staff led by D/ecology, we will look at how this collaboration came about, what it involves, and the impact it has had on individuals both in and out of the workplace.

A short interactive exercise, lifted from the training sessions, allowed participants a flavour of the work D/ecology, to consider how they position themselves in the processes of replicating power, and focusing their lens of critical whiteness.

Session 5

UNHEARD VOICES FROM HOLLOWAY PRISON

ROZ CURRIE, ISLINGTON MUSEUM

STUDIO

Holloway Prison has been an important landmark in Islington for over 100 years. Until summer 2016 it was the largest women’s prison in Britain. Many well-known prisoners have passed through the prison, but there are diverse voices which remain unknown and unrecorded.

This presentation will explore the Echoes of Holloway Prison project, supported by The National Lottery and led by Roz Currie at Islington Museum from 2018 to 2019. By centring lived experience and escaping ideas of curatorial objectivity the project has been able to engage and represent diverse project participants, valuing their voices and connecting with the wider public to tell their stories. Empathy has been a key tool both in working with hard-to-reach groups and in engaging audiences with difficult subjects. The session will also look at some of the methodology used to effect such connections and to evaluate how people's attitudes were challenged through the use of human stories.

Session 6

MUSEUM DETOX - SAFE SPACE

CLAUS MOSER ROOM

Melissa Bennett & Laura Hampden, Museum Detox

Conferences can be inspiring, positive experiences but can also be frustrating and overwhelming. Often in the conference environment it is hard to find a space to feel safe or to voice opinions without judgement. At the National Programmes conference Museum Detox therefore ran a space where people could gather, sit, reflect, chat, read, debate, or even hide, cry, and vent if needed!

Sessions throughout the day were responsive to delegates' demands and things that came up in the breakout sessions. However, our session in slot one could focus on responses to the keynote lecture and your hopes for the conference. Our session in slot 4 could perhaps focus on your experiences of your day at the conference as a whole and what you might take away.

In each session there was time and space to reflect and react to events at the conference and raise any suggestions for Museum Detox to take forwards for the future.

Session 7

COLLECTING BIRMINGHAM AND BEYOND: DEVELOPING, DELIVERING AND SUSTAINING AN ENGAGEMENT-LED APPROACH TO ACQUISITION

BIRMINGHAM MUSEUMS TRUST

CLORE WEST FOYER

Dr Rebecca Bridgman, Birmingham Museums Trust

Collecting Birmingham was an HLF-funded engagement-led acquisition project. Over three and a half years over 3,500 people, played a pivotal role in selecting 1800 new objects for Birmingham's collection. Through the project, staff asked the city's super-diverse audiences what they wanted to see in the collection that could tell the story of their lives. It gave people from outside the museum real agency in what developing the collection around the broader theme of growing up, living and working in the city. Acquisitions ranged from a booth from a curry restaurant to protest banners from a BAME LGBTQ group to a Somali Xeedho used in

wedding ceremonies and a set of photographs of Birmingham people by one of the most important British photographers, Vanley Burke. The methodology of consultation ranged from identification of key individuals whose lives should be represented to the definition of broader themes to individual objects themselves.

The project empowered the people of Birmingham to begin to take control of what objects are in the collection and how those objects are interpreted. In so doing, it transferred what has traditionally been a curatorial role to groups representing the city's super-diversity including Muslim, Afro-Caribbean, LGBTQ and Polish communities. The project has helped to change perceptions of Birmingham Museums, with people in the city now beginning to see it as a viable depository for their objects and histories and also developing trust with a group of new stakeholders and partners. In 2018, it was awarded the MA's 'Museums Change Lives' Award and in 2019 it won the Overall Excellence Award at the Charity Awards. Most importantly, since the project ended, Birmingham Museums' new Collections Development Policy is being developed to reflect its engagement-led approach, sustaining lasting change within the organisation.

Gallery Session

USING OBJECTS FOR RELATIONSHIP AND SEX EDUCATION

CHLOE COOPER & MELANY ROSE, BRITISH MUSEUM

MEET AT INFO DESK, GREAT COURT

Delegates were able to take part in a taster session of our internationally recognised RSE programme for KS3&4 students. Using objects from the collection and practical activities, Chloe and Melany discuss and reflect on the cultural discourses around gender, sex and relationships across time and back to the present day.

Lunchtime Sessions

Session 1

OUTSIDE IN: ARTIST-LED WORKSHOP

LISA MATYSIAK

CLORE ROOM A

Lisa Matysiak is a Dorset-based visual artist who is currently working on a project using creativity to explore the 5 ways to wellbeing for people experiencing anxiety and depression. She delivered a drop-in origami butterfly workshop, where delegates were able to come along and help her create a beautiful kaleidoscope of delicate butterflies as a visual interpretation of diversity and a contrast to the issues of authority and power.

Session 2

WHAT A WAY TO MAKE A LIVING: MAKING MUSEUM JOBS MORE ETHICAL

FAIR MUSEUM JOBS

CLORE ROOM B

Catriona Wilson & Louise McAward-White from Fair Museum Jobs hosted a workshop exploring issues in museum recruitment and how they impact the sector. Delegates were able to drop-in to explore real stories of good and bad practice, challenge their own views, and give their opinions about what the sector could do better. Everyone was invited to make a commitment to change to take back to their organisation.

Session 3

MUSEUM DETOX - SAFE SPACE DROP-IN SESSION

CLAUS MOSER ROOM

Melissa Bennett & Laura Hampden, Museum Detox

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Breakout Slot 2

Session 1

BEING HUMAN: MAKING NEW NARRATIVES OF DISABILITY

RICHARD SANDELL & JOCELYN DODD, UNIVERSITY OF LEICESTER; TONY HEATON OBE; CLARE BARLOW, WELLCOME COLLECTION

BP LECTURE THEATRE

For many disabled people, medical museums and collections present a distinctly unappealing prospect. In many displays, physical and human differences are frequently presented as deviations from idealised norms; disabled people appear as 'less than' or lacking, deviant and in need of fix or cure. For many, medical museum are not simply unwelcoming or inaccessible but also, deeply offensive, even hate-filled, and entirely at odds with contemporary understandings of disability rights.

Within this context the Wellcome Collection approached RCMG to explore how their new permanent gallery – *Being Human* (which opened in September) – could engage with and address this significant challenge. How might *Being Human* be inclusive, welcoming and accessible to all whilst also challenging negative attitudes towards disability that pervade all aspects of our social and political world?

This session shares the approaches and methodologies that were used to transform the way in which an institution associated with medicalised ways of seeing, presented disability and difference in its permanent displays. It also invites participants to explore how these approaches might be used in museums and galleries of all kinds, to realise a step change in the way disabled people are portrayed in cultural institutions.

Session 2

CHARITABLE TRUSTS MANAGING MUSEUMS: HOW SUSTAINABLE PARTNERSHIPS CREATE USEFUL AND RELEVANT MUSEUMS

COMMUNITY LEISURE UK & CYNON VALLEY MUSEUM

STEVENSON LECTURE THEATRE

Jennifer Huygen, Community Leisure UK & Emma Hutchinson, Culture Warrington Charitable Trust; Charlotte Morgan, Sara Maggs & William Tregaskes, Cynon Valley Museum

The first part of this session introduced the position of charitable trusts managing museums. Community Leisure UK, joined by Culture Warrington, introduced the work of their member trusts who combined manage over 40 museums across Scotland, England, and Wales. Trusts reinvest all profit back into their organisation to deliver services adapted to the needs and characteristics of their communities. Different community narratives are given a platform, through changing exhibitions, and through strategic partnerships and collaborations. This

challenges the notion of what a museum can be, and how the museum as a physical space is interpreted and used to serve local communities' needs.

The second half of the session discussed the work of an independent, charitable trust in more detail. The Cynon Valley Museum Trust works closely with Rhondda Cynon Taf Heritage Service to redisplay the collection and support local groups to access the collection. The Trust continues to redefine who and what the museum is for, embedding sustainable income streams and practices which will ensure the museum remains relevant and useful to the community who saved it. It is a canvas for the community to define.

The session ended with a panel discussion between Culture Warrington and Cynon Valley Museum to openly discuss the in's and out's of how charitable trusts change the function of museums through partnerships and adapted programming.

Session 3

“YOU BETTER WRITE!” - CREATING LGBTQ+ INCLUSIVE TEXT INTERPRETATION

LAURA BAULD, BURRELL RENAISSANCE PROJECT

CLORE ROOM A

The words that museums use in object displays have power to include and to exclude. When it comes to writing labels, do the words museums use provide representation and respect of LGBTQ+ individuals and their history?

In this workshop, participants will explore the techniques and methods used by the Burrell Collection to create LGBTQ+ inclusive text interpretation and language across the new object displays developed for their 4 year refurbishment project.

Participants will examine Burrell text interpretation and how best to make object labels inclusive of diverse sexual and gender identities. In groups, participants will get the chance to write their own object label that reflects the LGBTQ+ history of a museum object. Participants will be supported to write creative and playful labels that are engaging for visitors. There will be opportunities to share labels to the wider group and reflect on personal experiences of writing LGBTQ+ inclusive text.

Session 4

PUTTING THE PURPOSE INTO PARTICIPATION

NEW CITIZENSHIP PROJECT

CLORE ROOM B

Katie Dunstan & Jon Alexander, New Citizenship Project

Over the last year, six institutions - Wellcome Collection, Tredegar House, Royal Pavilion and Museums (Brighton), Fountains Abbey, The National Archives and York Minster - have worked together with New Citizenship Project to explore what it *really* means to think of people as

participants in shaping cultural heritage, and institutions as places for that to happen. This session invited and equipped attendees to start the journey towards “purposeful participation” in their institutions.

A mix of theory and practice, this session introduced the concept of purposeful participation; introduced the three properties we have identified as core to the distinction between “purposeful participation” and “participation for its own sake” (dominant in the sector to date, we argue); and equipped delegates with some surprising case studies and practical tools to really get going with this way of working.

Session 5

CREATING NEW ROUTES INTO THE MUSEUM SECTOR

BRITISH MUSEUM, NORFOLK MUSEUMS SERVICE & ROYAL ALBERT MEMORIAL MUSEUM

STUDIO

This session brought together three museums which are taking proactive steps to create new, more inclusive routes into careers in the museum sector.

The British Museum: *Museum Futures Programme*, Naomi Salinas-Burton & Tasha Brown

Museum Futures is a programme giving a diverse group of young people aged 18-24, who do not have a degree or prior museum experience, the chance to receive paid vocational training for a year at museums across the country. As well as receiving on-the-job training in digital skills, they work towards a Level 3 diploma in Cultural Heritage.

Museum Futures is the fourth Skills for the Future programme run by the British Museum and supported by The National Lottery. One year into the programme, we reflected on how radical shifts in recruitment practice and support structures for trainees can - and can't - create new inroads into the sector for a more diverse group of people.

Norfolk Museums Service: *Norfolk Teaching Museum*, Sarah Gore & Paula Murphy

Norfolk Teaching Museum was established in 2012 with the aim of offering a more inclusive entry route into careers in museums and the heritage sector. Current trainee, Paula Murphy will talk about how she found her way to the programme and why it was the perfect fit for her (and vice versa). Teaching Museum Manager, Sarah Gore presented an overview of the Teaching Museum; where it succeeds and where it still struggles to make a difference. This session was aimed at anyone considering offering a traineeship in their museum and who would like to discuss how it should be structured, or who is reflecting on the make-up of their workforce and what they can do, when it comes to recruitment, about making it more representative.

Royal Albert Memorial Museum: *The Diversity Challenge: Working towards developing a fairer, more inclusive and ethical museum workforce*, Sophie Harbour

It's no secret that museums need to diversify their workforces. Having a more democratic, inclusive and equal workforce better reflects the diverse society that we live in. The more

diverse the workforce, the better-informed the museum is to engage with a broader range of audiences.

Sophie Harbour looked at two innovative new placement schemes that the Royal Albert Memorial Museum & Art Gallery (RAMM) took part in in 2019 in order to address some of this inequality and to offer work placements to students from a broader range of backgrounds. Industry Placements and Supported Internships enabled RAMM to offer meaningful work placement opportunities to a much more diverse group of young people to include a profoundly deaf student, a student with autism and a transgender student.

The aim of this session was to consider and reflect on the achievements of these placements but also to discuss the associated challenge of how to change our employment practises in order to provide employment opportunities for a more diverse group of young people in the face of shrinking budgets, fewer openings and a vast army of very well qualified graduates who are often prepared to work for nothing in order to gain valuable experience or to get a 'foot in the door'.

Session 6

TRANSFORMERS: RADICAL CHANGE IN THE MUSEUM SECTOR

MUSEUMS ASSOCIATION AND THE UNIVERSITY OF LEICESTER

CLORE WEST FOYER

Dr Nuala Morse, University of Leicester & Mark Barrett, MA Transformers Programme

Values-led practice is central to transforming the museum sector and addressing issues of diversity, inclusion and representation. But what exactly do we mean by 'values-led practice'? How can we identify and articulate our values, and enrol others to create wider network for action? Where do we start? And what can we do when our values do not align with our organisations and we hit roadblocks?

This workshop was led by *Transformers* who have led initiatives focused on equality and diversity issues. Activities helped delegates to explore their own personal values and how these fit within their current role and explore some influencing tactics for change.

The activities were delivered in small groups and delegates left with some actions to implement in their own organisations.

Transformers is the Museums Association's workforce development programme for mid-level career museum professionals. Since 2014, the programme has supported individuals to develop values-led practice in their institutions. The workshop also presented key findings from the external report from the University of Leicester. This report identifies some of the key challenges facing those who are trying to activate change in resistant institutions, and poses some wider questions about how we imagine 'change' in the sector.

Gallery Session

DESIRE, LOVE, IDENTITY: AN LGBTQ TOUR OF THE BRITISH MUSEUM

MEET AT INFO DESK, GREAT COURT

Delegates were able to join a 45-minute version of the British Museum's volunteer-led LGBTQ themed tour, focussing on a selection of highlight objects. Those unable to make this session were invited to follow the self-guided [audio commentary tour](#) exploring LGBTQ histories in the Museum's collection. The print leaflets for this recently-launched tour were available to collect throughout the day.

Breakout Slot 3

Session 1

RIGHTS OF REPRESENTATION: MAKING THE INVISIBLE VISIBLE

NATIONAL MUSEUMS NORTHERN IRELAND & BLACK COUNTRY LIVING MUSEUM

BP LECTURE THEATRE

NMNI: *Queer of the Year - Curating LGBT+ Experiences at the Ulster Museum, Belfast*, Hannah Crowdy & Karen Logan

With the *Troubles and Beyond* project our approach has been to involve a diverse range of groups representing different sectors of the community who can inform and oversee inclusivity. As a result we have developed close links with local LGBT+ representatives and established a strong and supportive network.

Our initial focus was on developing the collection and we received numerous donations. We have also produced pop up displays, recorded oral histories and hosted community events. In 2018 the Ulster Museum was awarded the 'Queer of the Year' award in recognition for its engagement with LGBT+ communities and work to collect, preserve and share the positive contribution LGBT+ people make to society.

This presentation outlined the process by which we were able to build reciprocal relationships with LGBT+ communities through a genuine commitment to representation, authority and power, and using museological resources and skills to support others in curating and interpreting their own history.

BCLM: *Forging Ahead – Difficult Histories of the 1940s - 1960s*, Simon Briercliffe & Glenis Williams

The 1940s-1960s brought a rise in prosperity and a concurrent rise in migration from around the world into the Black Country, changing its demographic and sparking some of the most infamous political rhetoric of the period, including Wolverhampton MP Enoch Powell's "Rivers of Blood" speech. As a result, difficult histories abound, and BCLM faces the challenge of interpreting sensitive narratives from this time period, involving communities that, up until this point, haven't been represented in the Museum's story. As a chargeable visitor attraction, as well as a museum, it is imperative that visitor offer is enjoyable as well as educational and informative. This presentation reflected on the approaches that have been taken in involving and engaging our local and diverse communities, their ongoing support in informing the interpretation of the research, as well as new research and interpretation methods as BCLM's story embraces more recent and challenging history.

Session 2

CAMPAIGNING FOR WOMEN IN MUSEUMS AND HERITAGE

SPACE INVADERS

STEVENSON LECTURE THEATRE

Melissa Strauss, Babs Guthrie, Sara Wajid & Polly Richards

Space Invaders is a campaign for change for women in museums and heritage. We are claiming equal space for women.

We want:

- Equal power and influence, with more women leading our institutions
- Fair conditions, with day-to-day working life designed to meet our needs
- Our stories told, with real representation in collections, narratives and displays

Since March 2016, Space Invaders has drawn hundreds of women together to talk about the change we want to see. We've written a manifesto with demands for equality. Now, with help from across the UK, we are taking action!

This session outlined some of the key issues around women's equality in museums and heritage in relation to power, conditions and content. We introduced the manifesto and the actions we have planned to inspire change. Some of these are already in progress. This includes a partnership with Dr Nirmal Puwar at Goldsmiths University and the Global Grace Project, with research on the experiences of women leaders in the sector. We are also recording podcasts interviewing feminist leaders about their values and work. Recognising the power of knowledge and data in influencing change, we are looking at how we can all share information about the representation of women in exhibitions and interpretation, as well as the conditions in our workplaces.

The session also involved facilitated discussion in small groups, considering the barriers to equality that we face and identifying actions for achieving gender equality that we can take forward – individually and together.

Session 3

SELF-ADVOCATE TO CURATOR, SUPPORT WORKER TO FACILITATOR: HOW WE MADE CURATING AN INCLUSIVE AND ACCESSIBLE PRACTICE

JADE FRENCH, UNIVERSITY OF LEEDS & LEAH JONES, POSITIVE YOU

CLORE ROOM A

Recipe for a Good Life (2019) was an arts exhibition at The Brindley that explored what it means to live a 'good life' for learning disabled people. Curated by Leah Jones, the exhibition featured artworks created by self-advocates, SEND schools, disability professionals, families, carers and visitors came together to share their different visions of what living a good life meant

to them. Significantly, Leah has a learning disability and is a person with Down Syndrome whose 18-years' experience as a self-advocate and disability activist informs and shapes her practice as a curator. Leah was supported to curate this exhibition by her support worker of six years Jade French, who is also a museum professional and practice-led researcher. This presentation shared the process of inclusively curating this exhibition, considering the impact not only 'inside' the gallery through interpretation, display and visitor experience, but also 'outside' on local disability services and advocacy.

Session 4

ARTS AND CULTURE FOR SOCIAL WELFARE

DULWICH PICTURE GALLERY & WAKEFIELD MUSEUMS AND CASTLES

CLORE ROOM B

Dulwich Picture Gallery - *Together through art: using co-production to inform arts and wellbeing*, Kelly Robinson, Lucy Ribiero, Jo Bodley, Jules Dawton, Premila Trevedi, Christine Andrews & Jonathan Weller

The Together through Art (TTA) programme at Dulwich Picture Gallery supports adults with lived experience of mental health and aims to reduce the stigma which surrounds mental health. Working in partnership with the South London and Maudesley (SLaM) Mental Health Trust Recovery College the Gallery piloted a paid training and development programme for 5 older adults aged 55 and over who have lived experience of accessing secondary mental health or addiction services. The project aimed to equip the participants with tools and experiences to use creativity to support their wellbeing and enable them to use their life experiences and skills to support other audiences through delivering co-produced wellbeing programming at Dulwich Picture Gallery as creative peer facilitators.

This presentation discussed the following areas:

- How health-based co-production models can be used in a Gallery setting
- How lived experiences at any age can inform the design and delivery of programming
- The impact and challenges of running a co-production model in a non-co-production organisation

Wakefield Museums and Castles: *Working in the UK Refugee Heritage Project*, Esther Graham & Tali Krikler

'Working in the UK: Refugee Heritage Project' was a partnership project between World Jewish Relief (WJR), Wakefield Museums and Castles and Horton Housing Association. The framework was developed as part of WJR's Specialist Training and Employment Project, supporting refugee communities to learn more about the history and heritage of work and employment in their new local area.

Historically low in the UK, refugee employment presents a complex problem. In addition to language and skills barriers there is often the broader difficulty of cultural isolation. WJR's Specialist Training and Employment Project for refugees recognises the importance of heritage as part of the programme for refugee resettlement. In addition to English Language and skills development where needed, heritage and culture is considered the other essential ingredient for the wellbeing, integration and effective settlement of refugee communities.

This project was framed as a series of engagement workshops culminating in creative outputs. It both supported refugees to understand more about the working history of their new home and ensured the museum service can meaningfully capture and represent narratives of refugee communities. The project sought to build the confidence of participants, enhance their knowledge of the working lives of the local community and provide a safe forum for discussion; supporting their efforts in paving the way to employment.

This presentation discussed the context of this project, the methodology for the heritage engagement and the challenges we encountered along the way. We explored the project outcomes, both those we aimed for and those we did not expect.

Session 5

OPEN TO ALL? CLASSED INEQUALITY IN MUSEUM WORK

SAMANTHA EVANS, UNIVERSITY OF LONDON

STUDIO

"I have worked in Museums for 30 years ...as a sector we have managed to avoid discussion of class as part of our make-up" - Museum Director

"Some people have no idea what it's like to truly run out of money ... to not afford to go to an interview for a great job" - Interviewee

"There are many stereotypes of who people should be...museum Boards seem to be composed of the famous, titled and rich" - Interviewee

In this session Sam outlined findings from her PhD research exploring classed inequality in museum work. Drawing on interview and focus-group data she highlighted what people are expected to "do", "have" and "be" in order to get in and get on and considers how this leads to classed inequality. She then facilitated a discussion of your ideas to address this; helping individuals affected, challenging assumptions and considering who's responsible for change. All contributions were welcome!

Session 6

RE-CLAIMING AND RE-ANIMATING OUR ARTEFACTS: HOW DO YOU THINK YOUR ANCESTORS GOT THESE?

STELLA ODUNLAMI, UNIVERSITY OF HULL

CLAUS MOSER ROOM

Far too many artefacts from the global south after being stolen have subsequently been held within British collections and lauded as spoils of Empire: ceremonial garments, instruments, weapons and in the some of the darkest instances human remains. This system of collecting, ordering and presenting of indigenous cultures in which artefacts are suspended in the superficial void of the silent museum, has often led to their inaccurate and incomplete representations.

These objects have the potential to be used as tools to educate and empower members of the British diaspora. This hands-on workshop will be an exploration of the tools developed out of Stella's research into making of performative memorials. Using carefully chosen artefacts, participants will explore how we might reanimate them in order to celebrate the histories of those to who they belong; to create space for meaningful dialogue about Britain's colonial past in its ongoing legacy.

Session 7

CHILD-LED PUBLISHING FOR THE ARCHIVE - PRESENTATION AND ZINE-MAKING WORKSHOP

BEN MESSIH & SADIE ST HILAIRE, SOUTH LONDON GALLERY

CLORE WEST FOYER

The Big Family Press is a child-led risograph printing press hosted at the South London Gallery (SLG) and established in 2017 with artist collective OOMK and Oliver Goldsmith Primary School, Camberwell (OGPS). The Big Family Press sits at the core of the SLG's critical heritage programme, Evidence of Us, and enables the gallery to hand over the tools of production to children and their communities, to redress their invisibilities in our archive, to take ownership of their narratives and assert their lived experiences in the histories of Peckham and Camberwell.

The Big Family Press invites contemporary artists to develop long-term heritage-focused projects with a closed group of children from OGPS on a weekly basis, in addition to hosting monthly publishing sessions for children and their families, in which children are supported through the process of publishing their own DIY magazines (zines) and learning how to use the risograph printer. Supporting these collage-based sessions, we commission artists and illustrators to contribute to an alternative collage library of resources that are more reflective of the lived experiences of children and young people in South London. The zines developed by participants in these workshops are then added to the SLG's public archive on the ground floor of the Fire Station.

By embedding community archival practices into the SLG's institutional archive, the Big Family Press is driving crucial change at an institutional level and challenging issues of representation within the gallery's archive and audiences.

Gallery Session

USING OBJECTS FOR RELATIONSHIP AND SEX EDUCATION

CHLOE COOPER AND MELANY ROSE, BRITISH MUSEUM

MEET AT INFO DESK, GREAT COURT

Delegates were able to take part in a taster session of our internationally recognised RSE programme for KS3&4 students. Using objects from the collection and practical activities, Chloe and Melany discussed and reflected on the cultural discourses around gender, sex and relationships across time and back to the present day.

Breakout Slot 4

Session 1

RE-IMAGINING (Y)OUR MUSEUM

PAISLEY MUSEUM & MANCHESTER MUSEUM

BP LECTURE THEATRE

Re-imagining Paisley Museum, Katy Wilson-Scott, Kairos Women's Space & Sarah Cartwright

Delegates gained an insight into how the curatorial team at Paisley Museum are currently developing collections knowledge through co-production by collaborating with local groups to enable ownership of stories through their voices, telling the stories that need to be told. Starting a dialogue with [Kairos](#), a women's space set up in 2018 in the town of Johnstone, resulted in a mutually beneficial relationship through shared ideologies and outcomes. Focussing on their work on one of the female centred stories, delegates had the chance to explore, through a visual, storytelling method, the development of the museum's journey with Kairos... so far.

Co-curating Manchester Museum's South Asia Gallery, Stephen Welsh, Nusrat Ahmed & Yusuf Tai, Manchester Museum & Kayte McSweeney, The British Museum

The need for alternative perspectives is inspiring the creation of the South Asia Gallery at Manchester Museum, part of a £13.5 million transformation hello future, due to open in Autumn 2021. The South Asia Gallery is a landmark partnership with the British Museum and co-curated with members of Manchester's South Asian diaspora communities; a South Asia Gallery collective has emerged consisting of over 40 activists, artists, researchers, residents, community workers, historians, politicians, scientists and more. It will be the UK's first permanent gallery to explore the stories, experiences and contributions of South Asian diaspora communities. At its heart will be a unique performance space, dedicated to showing the very best live music, dance and performance from and inspired by South Asia.

An anthology-based approach will enable multi-disciplinary perspectives on the shared attributes and histories of South Asia. We are working with communities of South Asian heritage – regionally, nationally and internationally – to share their stories, knowledge and values, and encourage younger generations to learn much more about South Asian heritage and culture. Equally, the new Gallery will inspire visitors who have no personal connection to the region to find out more about South Asia and its incredible impact on life in the UK. It will offer unprecedented opportunities for the Museum to build awareness and intercultural understanding, at a time when this is more important than ever.

Session 2

MUSEUM REMIX

UNIVERSITY OF CAMBRIDGE MUSEUMS

STEVENSON LECTURE THEATRE

Dr Hannah Price, Jasmine Brady & Lucian Stephenson

How do you change minds in an 810-year-old institution? Museum Remix is a workshop format developed by the University of Cambridge which aims to bring fresh perspectives on to our historic collections.

In this presentation we shared learning from our pilot collaboration with Museum Detox, and our 2019 workshop which developed the content from our Bridging Binaries LGBTQ+ volunteer tours into a pop-up exhibition.

Session 3

FOOD FOR THOUGHT - FINDING CREATIVE PURPOSE IN ANSWERING COMMUNITY NEED

FIRSTSITE

CLORE ROOM A

Sally Shaw & Emma Reeve

At £28million Firstsite's award winning building was the most expensive building in Colchester when it first opened in 2011. 3 years later Firstsite was on the brink of closure, removed from the Arts Council National Portfolio and audience numbers were bottoming out.

Today, Firstsite is back in the portfolio, achieving record numbers, has just become an Arts Council Collection National Partner and has totally diversified its audience, board and team. This has been achieved by placing equality at the centre of everything we do. We read our local environment, listen to our communities and use their intelligence to inform the shape of our programme.

Firstsite has a smashing, but un-used, restaurant. It has failed three times due to lack of footfall and being too expensive. We decided to turn the restaurant into a school canteen for the summer holidays as a trial in 2017. Since that time, over 66 days of school holidays, we have now fed 705 children over 1,500 meals 11.2% of the children living in poverty in Colchester.

Session 4

MAKING THE FUTURE – WOMEN IN THE ARCHIVES

PUBLIC RECORD OFFICE NORTHERN IRELAND

CLORE ROOM B

Dr Laura Aguiar & Lynsey Gillespie

Making The Future is a cross-border cultural programme in Northern Ireland which empowers people to use museum collections and archives to explore the past and create a powerful vision for the future. It brings together leading cultural organisations including The Public Record Office of Northern Ireland (PRONI) and is supported by €1.82m of EU funding under the PEACE IV programme, managed by the Special EU Programmes Body (SEUPB).

PRONI are leading on a strand of the programme named Women in the Archives which seeks to challenge perceptions about women and women's history, and also the history of 'the other'. Through a series of exhibitions, events and community engagement programmes they are highlighting the importance of public and personal archives in the preservation, curation and dissemination of plural experiences and interrogating what kind of history we are leaving to future generations. This presentation outlined how they have brought together participants from different communities, cultural and religious backgrounds and given them an opportunity to get involved, to have their voices heard, to tell stories relevant to their lives, to be creative and gain new skills.

Session 5

BRITISH IMPERIAL HISTORY, PUBLIC ENGAGEMENT AND OUTREACH

THE NATIONAL ARCHIVES

STUDIO

Iqbal Singh, The National Archives; Ajay Chhabra, Nutkhut; Fin Kennedy & Hassan Abdulrazzak, Tamasha Theatre Company

This session shared with delegates some of the ways in which The National Archives' Outreach Team are collaborating to explore the difficult, messy and complex nature of British colonial history. Embracing the challenges and opportunities of retelling this story, using for example themes of loyalty and dissent, as a way of both stimulating and provoking debate and learning, the presentation will focus on some of the projects that the Outreach team have worked on.

The session included short presentations from partners who have worked with The National Archives to explore archival material from Britain's colonial past relating to the First World War and The Partition of British India. Delegates saw how, through an investigation of records held at The National Archives, a varied programme of activity was produced including site specific work, play readings and audio dramas. Delegates were invited to engage in debate and discussion on the approaches adopted between those bringing out the more uncomfortable parts of the colonial story and others highlighting shared histories.

Session 6

MUSEUM DETOX - SAFE SPACE

CLAUS MOSER ROOM

Melissa Bennett & Laura Hampden, Museum Detox

Conferences can be inspiring, positive experiences but can also be frustrating and overwhelming. Often in the conference environment it is hard to find a space to feel safe or to voice opinions without judgement. At the National Programmes conference Museum Detox therefore ran a space where people could gather, sit, reflect, chat, read, debate, or even hide, cry, and vent if needed!

Sessions throughout the day were responsive to delegates' demands and things that came up in the breakout sessions. In each session there was time and space to reflect and react to events at the conference and raise any suggestions for Museum Detox to take forwards for the future.

Session 7

WORKING CLASS TEA PARTY

MUSEUM AS MUCK

CLORE WEST FOYER

PARTY INVITATION! Museum as Muck hosted a party - a tea party - and delegates were cordially invited. UK society is 35% working class whereas museums are made up of only 21% of working class employees. Delegates were able to hear from lived experience and find out how Museum as Muck is working to address workforce diversity and representation. Attendees were able to join the table to share knowledge or learn how class creates barriers, how these barriers can be mitigated and how to take this knowledge back in the museum workplace. All whilst drinking tea and eating (broken) biscuits.

Gallery Session

EGYPTIAN GALLERY TOUCH TOUR

MEET AT INFO DESK, GREAT COURT

Delegates were able to join for a Touch Tour in Room 4: Egyptian sculpture. The session was presented by: Stuart Frost, Head of Interpretation and Volunteers; Fiona Slater, Equality & Diversity Manager; Jess Starns, Volunteer Coordinator (Access, Equality and Young People); and Touch Tour volunteers.

The Egyptian Sculpture Touch Tour (Room 4) consists of nine ancient Egyptian sculptures and is available for blind and visually impaired visitors. It is available in several format including Braille & raised drawings, audio-description and as a volunteer-led experience. The Touch Tour won an Association for Heritage Interpretation award in 2017 for Best Interpretation for a Target Audience. The volunteers were soon to begin training for a new Touch Tour in the Parthenon galleries, using casts in Room 18b, to start in early 2020.

Breakout Slot 5

Session 1

EMBEDDING COMMUNITY-LED PRACTICE

ROYAL MUSEUMS GREENWICH & PEOPLE'S HISTORY MUSEUM

BP LECTURE THEATRE

Royal Museums Greenwich - *The community-led project model: working for change*, Navjot Mangat & Ros Croker

What happens when all decisions for a museum project are made democratically by those that have been historically underrepresented and often misrepresented? This presentation explores the effect that community-led project models can have on hierarchies of power, knowledge and guardianship in museums, using the National Maritime Museum's community-led research project as a case study.

Over the past 18 months, National Maritime Museum staff have been working with communities on a community-led research pilot project. The project's direction, process and outcomes rely solely on decision of our community researchers. The community-led project models transfers decision making powers from the institution to the stakeholders and, most importantly, allows for the institution to develop projects and deliver outputs that are directly relevant to their community partners and their needs.

This presentation explored all facets of the community-led process, and how it can shift our understanding of hierarchies of power and knowledge - making the case for the democratisation of other museum processes such as collecting and policy-making, and challenging more traditional methods of co-curation by questioning their reach, scope and purpose for the stakeholders involved.

People's History Museum: *How can museums open up their spaces to communities?* Mark Wilson

People's History Museum in Manchester is the national museum of democracy and the home of ideas worth fighting for. Over the last seven years, the museum has taken a community-focused approach to how it shapes its exhibitions, collections and programme. Re-examining its relationship with the audiences and communities it seeks to represent. Moving away from a singular curatorial voice, opening up the museum's spaces and processes through collaboration and co-creation.

This presentation focused on some recent projects including Never Going Underground: the fight for LGBT+ rights (2017), Represent! Voices 100 Years On (2018) and the ongoing Nothing About Us Without us. Reflecting on the successes and failures of each project. It also looked at how the museum continues to address issues of representation and community access to curatorial and economic power, within the museum's structure.

Session 2

LEGACIES OF IMPERIALISM: NEW APPROACHES TO CURATION AT THE BRITISH MUSEUM

ALEXANDRA GREEN, NIK PETEK-SARGEANT AND THOMAS KIELY, BRITISH MUSEUM

STEVENSON LECTURE THEATRE

Alexandra Green, Henry Ginsburg Curator for Southeast Asia: *Raffles in Southeast Asia*

Nik Petek-Sargeant, Project Curator: Endangered Material Knowledge Programme - *Collecting, sharing and representing material knowledge from across the globe*

Thomas Kiely, A.G Leventis Curator for Ancient Cyprus - *Meet the locals! Cypriot archaeological agency in a 19th-century 'colonial' context*

Session 3

NEURODIVERSITY MUSEUM WORKSHOP

JESS STARNS, THE BRITISH MUSEUM

CLORE ROOM A

Jess Starns talked about her MA Neurodiversity Museum and invited delegates to take part in creating an accessible protest.

During her MA Inclusive Arts Practice, Jess collaborated with eight participants over seven weeks through arts-based research. Together they answered her research question, 'How should we interpret and curate the history of labelling people with neurodiversity? Looking at charitable, medical, educational, media and personal narratives, the group looked at objects within the Wellcome Collection Library, and studied newspaper articles and neurodivergent characters in TV and film to see how neurodiversity is being portrayed today and in the past. The group wanted to explore accessible activism, highlighting the negative language and portrayal still being used by the media and society.

Session 4

WHERE ARE THE WOMEN? DOCUMENTATION AS A POLITICAL STATEMENT

JESSIE PETHERAM, NATIONAL MUSEUMS LIVERPOOL

CLORE ROOM B

Documentation is a political activity. It unites the work and the context of museums because it both enables and records what they do. And if documentation underpins a museum's work, then it also underpins its injustices, its silences and its misrepresentations. It is therefore a potent tool of power, information and representation.

Drawing on practical work documenting the Walker's collection of works on paper, this presentation examined the opportunities and challenges in foregrounding the work of women

artists, by examining existing documentation, gallery files and record cards, incorporating new research and interrogating hierarchies of art history.

This presentation sought to answer the following questions: How does documentation maintain traditional imbalances of power [eg: through taxonomies/hierarchies; cataloguing systems with inherent biases]? How can we redress these imbalances? How should we embed equitable documentation in best practice? How can documentation unify disparate collections and audiences?

Session 5

INTERSECTIONAL INCLUSIVE RECRUITMENT AND RETENTION OF TALENT IN THE HERITAGE SECTOR - WHAT WE CAN LEARN FROM OTHER SECTORS?

DISABILITY COLLABORATIVE NETWORK & THE NATIONAL MUSEUMS OF THE ROYAL NAVY

STUDIO

Becki Morris, Disability Collaborative Network; Liz Porter, The National Museum of the Royal Navy; Sarah Simcoe, DMS (Wirral) & EMBED

Everyone who engages with museums will require adjustments and support throughout their life's journey. For the Heritage Sector, currently 4% of disabled people work in museums and it is currently unknown how many disabled people and neurodivergent people work within the sector.

In this call for action style presentation, delegates learned:

- The importance of intersectional inclusive practice in the workforce to remain relevant as part of a changing society
 - An introduction and opportunity to hear about EMBED, a new consortium that is creating partnerships between the Corporate Sector, Public Sector and the Heritage Sector. EMBED will share inclusive recruitment techniques from other sectors, which will be reflective of current budgets for all museums and stakeholders.
 - An opportunity for delegates to share some of their own good and bad experiences and put forwards suggestions for sector change.
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Session 6

DEVELOPING CRITICAL AND INCLUSIVE PRACTICE AT WELLCOME COLLECTION

HELEN WAKELY, SOL SZEKIR-PAPASAVVA & TERESA CISNEROS, WELLCOME COLLECTION

CLORE WEST FOYER

Wellcome Collection is in the early stages of putting our [Access, Diversity and Inclusion strategy](#) into action. We are working to reduce barriers, embed critical and inclusive practice in our content and work, and enable colleagues to initiate change.

In this session we reflected openly on three questions:

- How can we instill an internal culture of critique to empower staff to critically engage with our organisational collecting history and its impact on current practice?
- How can we best support external collaborators to turn a similarly critical lens on our collections? What are our ethics of behaviour and what do our values look like in practice?
- How can we make AD&I sustainable for the long term?

We explored these questions through a selection of short case studies. There was plenty of time for questions and discussion, and we invited participants to share insights and experiences from their own practice.
