Where we are...
Evaluation report
2022–23

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Evaluation Consultants
Creative workshop with young people from Hackney:

Where we are...

The programme is a UK-wide national programme for young people aged 16–24 that co-designs and co-delivers local cultural projects with them. It is managed by the British Museum and funded by the Paul Hamlyn Foundation.

The programme aims to engage with young people who are facing different forms of disadvantage and who are disengaged from their local cultural offer. The programme recognises that this disengagement stems from the presence of multiple barriers that face young people, and from the lack of a relevant and meaningful local cultural offer that engages and inspires young people. To overcome this, it proposes working collaboratively with young people to identify barriers to engagement and to support them in a participatory co-design process, which makes them equal decision makers to local partners and the British Museum, in order to create relevant and meaningful cultural projects.

The co-designed projects are unique to their locality, each responding to a local need identified by the young people. They are delivered through a partnership between a local museum (or more broadly a cultural institute), a third sector organisation and young people. The young people will take the lead in identifying the need and in designing a project to address that need with the support and mentorship of a local partner and the British Museum. This requires working in new ways with partners and with the young people, so the programme adopts an iterative process of experimentation, reflection, and learning that puts young people at the heart of each and every project.

The programme aims to:

• Remove some of the barriers to engagement that young people face within the cultural sector
• Create a sense of agency in young people that can be reflected into their communities
• Build coronavirus resilient youth groups

This last aim relating to coronavirus resilience became less relevant to young people when Year 2 of Where we are... began and it has not been included in the evaluation.

Paul Hamlyn Foundation is rightly recognised for its work in supporting projects in the cultural sector which target inclusion and where there is a significant degree of risk.

What has this project meant to you?

“It has helped me understand we are all in this together.”

“First space where I can use my chosen name.”

“My identity is seen and accepted.”

Young participants, Where I am Project, Bury, Greater Manchester.

Where we are...
Purpose

The purpose of this report is twofold:

• To summarise evaluation of the Year 2 project
• To outline recommendations for Year 3

Where we are...

at the point where briefing for new partners is being planned.

The British Museum brief was to engage with young people aged 16–24 from any background or experience who are under-served by the cultural sector. This included, but was not limited to, young people who defined themselves as:

• LGBTQIA+
• From working class backgrounds
• Neurodivergent
• Disabled
• Having a migrant or refugee experience
• From African diaspora
• From South, East and South East Asian diaspora
• Ethnically diverse

Young people would need to be able to commit for approximately six months (an approximate participation time of 40 hours) for the co-production of local arts or cultural projects.

Three projects were funded in Year 2 of the project. These were:

• Bury Art Museum working with The Sunnywood Project
• Barnsley Museums working with Jolly Good Communities
• Museum of the Home (Hackney) working with Voyage Youth

What did you learn from failing?

“Try again, try something new.”

Young participant, Dreams Project, Barnsley, South Yorkshire.
Evaluation

2021–22 saw the first year of operation of Where we are... An evaluation report was commissioned and completed for this year and the British Museum sought to appoint new evaluators for Year 2 – 2022–23. Following an initial difficulty in appointing consultants, consultants were chosen who were not able to start their work before some of the projects had already started. Evaluation materials were therefore not available at project initiation. The evaluation team had to leave the project, for personal reasons and we (Catherine Hearne and Iain Watson) were appointed to take over the evaluation.

We began work in December 2022 by which point all projects had started and one was almost complete.

We are pleased that we were able to spend time with the young people and project partners across the three locations and at the British Museum, and would like to express our thanks to all the staff teams and young people who universally made us welcome.

The original evaluators for Year 2 created a team where each of the three projects was evaluated by a different individual each using the same methodology. They created a theory of change and logic model for the evaluation as well as a variety of evaluation resources.

When we joined the project at the end of November 2022 the original evaluators were not available to speak to us, so some assumptions have had to be made in this evaluation. Detailed and thorough preparation was clearly carried out by the initial evaluators, and we have received copies of these documents. However, we believe that the evaluation methodology was not developed in partnership with the project partners and that there were gaps of understanding and communication between the evaluators and the project teams.

The materials developed by the original evaluators were not all available to the teams as they started their projects, with the exception of Hackney.

The original evaluators developed a theory of change for the programme as follows:

IF
the Where we are... programme works with young people in an asset-based co-production model, with cultural organisations and community partners...

THEN
some barriers to engagement with the cultural sector will be removed, enabling young people to gain knowledge, skills, and confidence, creating a sense of agency in young people that can be reflected back into their communities.

We tested these original materials with the project partners to check whether they believed they would work for the groups of young people they were working with. It quickly became clear that there was not buy-in to the approach developed by the original evaluators. We explored a revised theory of change to test whether the partners were open to these models in general, and the response was positive. This indicates that a refreshed theory of change discussed with Year 3 partners from the earliest stage of Year 3 is likely to attract commitment and buy-in to participate in a “shared learning journey” of effective project evaluation with all stakeholders, including young people.
We are grateful to all the stakeholders for their generosity in supporting our late arrival on the project. We have undertaken desk research using documentation from the previous evaluators and the teams. The most valuable data emerges from our conversations during and after the project and much of that is reflected in this report. Despite the challenge of co-production of the evaluation during this period, we did not abandon our ambition to participate in a “shared learning journey” with the partners.

The original evaluators were working as some of the projects started and ran evaluation sessions with all three projects before they left the project. In each case they offered valuable insight from these sessions.

Overall, the project teams had little confidence in the original evaluation materials provided and didn’t use them as designed. We are therefore relying heavily on the qualitative data for this evaluation. Whist the teams did, with the agreement of the British Museum Project Manager, introduce some alternative measures which could produce quantitative data these were not used consistently.

Where recommendations were made by the original evaluators for follow up work these were largely not implemented.

There was variability across the projects as to how diligently evaluation materials were collected, documented and made available.

When we joined the project, it was already clear that there were differences both in the nature of the young people recruited for each project and in the nature of the projects. The young people in Bury mainly had some connection to art and creativity, the Barnsley young people did not, by and large, have creative experience but had connections with the early intervention service and the young people in Hackney were working on programmes with Voyage Youth and generally appeared more confident than and better connected (though not to culture) than those in the other two groups. Whilst in Bury and Barnsley there was a general intention to work towards a display or exhibition in the museum, in Hackney there was a specific project goal to reinterpret the statue of Robert Geffrye, an English merchant who made part of his money from his investment in transatlantic slavery (money from his estate funded the construction of the building now occupied by Museum of the Home).

**What impact has being in the Bury Art Museum had on the project?**

“Without this we would be more limited in ideas – objects and collections could end up in private collectors hands and not be accessible to the working classes – here they are free to access.”

Young participant, Where I am... project, Bury, Greater Manchester.

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**Theory of change**

**Impact**

Young people’s skills and confidence will be enhanced through a creative programme developed in partnership with a community organisation and using an asset-based approach. This confidence will help support young people to be active in their communities

**We are working with young people who face barriers to engagement with the cultural sector**

**Young people can reflect their agency into their communities**

**We are working with museums and community organisations**

**We aim to support young people to develop confidence and to develop a sense of their own agency**

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Motivation

It was clear that the young people in Bury all seemed to have an interest in arts and creativity from the outset which meant they found *Where we are...* attractive. It also seemed that the facilitator’s emphasis on creating a safe space motivated them to attend each time. The extent to which payment was a motivation for joining is not easy to assess in retrospect although payment came up in discussion with them at both Derby and Bury. Partners feel the young people would have joined regardless because it was an opportunity to work with like-minded people with similar experiences in a supportive, creative environment. Now that payment is expected by the young people, partners are unsure whether they will continue to attend a follow-up less well-funded project. The network of friends has been a motivator for the young people, but partners have concerns it might become a clique.

In Barnsley, where it was felt motivation among young people in the town was very low, the museum team were very keen to use this project to engage young people with culture. Established and trusting relationships between museum staff, community organisations and young people were key to motivating young people to join *Where we are...* The young people were paid to attend but that seems to have had limited impact on motivation to join or remain in the group. In contrast to our experience in Bury, there was limited discussion about the money. Museum staff were motivated to work on *Where we are...* because the additional resource allowed them to deepen their work with young people facing barriers.

In Hackney young people outlined why they were keen to take part. This ranged from wanting to make an impact to it being good for the CV, to getting paid, to improving communication skills, to making a difference, and exploring being brown in a post-colonial England. The young people were recruited by Voyage Youth and although retention seemed low, Voyage Youth felt it was in line with their projects because the young people have so much going on in their lives. The core group remained motivated throughout and celebrated that commitment at the celebration event in May. There was a real sense that the young people felt motivated to continue the work they’d begun. They were also now motivated to visit other museums. Voyage Youth was motivated to join the programme because they wanted to extend their working relationship with the heritage sector, Museum of the Home wanted to work with young people in creative ways. They wanted to build on existing programmes, addressing the *Geffrye Statue* project with young people from the community.

Across the projects some of the adult teams were motivated to apply for their roles to broaden their experience working outside of their own sectors, to work collaboratively and to work on a longer-term project, as well as wanting to make a difference.
Confidence

There is significant evidence of increased confidence both as individuals and as a group in the Bury Where we are... project. Even in week one, diagrams showed that overall, the young people felt significantly more confident, more excited, happier and more creative at the end of the session than at the beginning. The young people were part of a learning agreement which ensured a safe space was created, which it seems led to them feeling comfortable to express their views and opinions. From the outset the facilitator invested time in creating an accessible safe space where a group of young people from diverse and sometimes challenging backgrounds could work together – and where it was possible to evidence growing awareness of overcoming barriers to participation in Bury Art Museum and having agency locally. Jumping to the end of the relatively short project, the young people had the confidence and motivation to campaign against the closure of the museum where they demonstrably felt comfortable.

The development of confidence was a major success of the Barnsley project. A number of the young people lived in environments where it seemed choices were all made for them, and it appeared they had no or limited experience of autonomy. We noted the work the adult team had invested in supporting the young people to express their voice at least with each other, and this indicated a real sense of promise that creative work might be developed with a longer programme despite the challenges the young people were facing outside. This work had not been easy, and a key lesson was the importance of understanding the group before developing the sessions – an initial very open and facilitative approach did not work with this group who craved more structure albeit with less challenging art kits and without artists in the room. It seemed their confidence grew when structure and familiar adult faces were provided.

In contrast the four young people who attended evaluation training in Hackney were described by the initial evaluator as “articulate and highly intelligent”, suggesting a degree of confidence in what must have been a formal setting. Some young people told us they were not confident working in creative ways, although we observed significant confidence and creativity in their work. They were sometimes more confident writing or debating to express themselves rather than using the design processes developed with architectural consultants appointed to work with the young people on plans for the Geffrye statue (POoR Collective). The young people initially apparently regarded museum visits as something you did with school at best. That changed for these young people during the Where we are... project, and they said they now felt confident about accessing other museums in future to use their collections. Museum of the Home was initially not confident about working with a small community organisation on this in-depth and challenging project. By the end of the project all the adults commented on wanting to continue the work and feeling confident to move onto a similar project.

The facilitator in Hackney used a range of techniques praised by colleagues to encourage young people to have the confidence to express themselves in the group and to challenge one another courteously. Voyage Youth staff knew the young people and watched their confidence grow in expressing their views about a sensitive, political subject even if that meant disagreeing with their peers. We saw that confidence not often evident in young people in the sessions we attended.
Creativity and skills

In Bury there was evidence that the young people were influencing the creative programme. They were working with a photographer at their request when we visited.

Even though the facilitator’s background was in drama she had accepted none of the young people wanted to explore that dimension of the arts. The young people talked animatedly about combining arts and media forms: photography with street interviewing was new to them. While it was not a prerequisite for the group to produce an exhibition with the gallery, we were struck by their enthusiasm to plan for this which demonstrated not just that barriers to engagement had been overcome, but that they also believed that creatively they had found their voice to share with audiences in their own town.

In Barnsley the team was keen to recruit young people they knew to Where we are... to give them fresh opportunities to experience new creative skills. They told us how little opportunity there is now, compared to pre-2008, to give disadvantaged young people cultural and creative experiences. Equipment, such as a screen-printing press, which they might have from the past is in a locked cupboard because staff don’t have the capacity to bring in expertise to use it with young people. While we didn’t see evidence of high-level creative activity in Barnsley, there was a real sense that the museums and Barnsley Children’s Services Early Help teams plan to work together in future to develop this area more fully to help young people break down barriers to participation and develop their own sense of agency. The team told us that they would have preferred to work with the young people at the youth club in the first instance to build motivation and confidence before introducing them to new creative activities around the museum collections. They did try various creative approaches before finding a way of working that suited the needs of their particular group.

With a very different group in Hackney the work involved a greater focus on creativity, albeit working within the framework of architectural design. Some of the young people did not see themselves as creative and even for those who did, they found the opportunity to work with different media rewarding. They were appreciative of learning lino printing in a session led by one of their peers. Design upskilling with POoR Collective was equally valued. Development of creative skills was the area young people commented on most in their reflections. It seemed significant to them that a creative approach was affording them the opportunity to voice their concerns about injustice and to make change in the community legally.

The staff teams developed their skills in working collaboratively during the project. They recognised the challenges around how to work together at the beginning, and worked through to reach a stage where they are willing and eager to use and hone these new found skills to build high quality working relationships to benefit communities for the long term. This collaboration has led to the development of a work experience programme for Voyage Youth young people at Museum of the Home.

“… it has been vital to have a place where they can feel accepted, and explore these aspects of their identity while also not feeling completely defined by them.”

Lauren Maile-Wilson, Creative Project Facilitator, Where I am... project, Bury, Greater Manchester.
Networks and recruitment

The group in Bury was established for the purposes of this project with recruitment supported by the museum and community group. Bury is a relatively small town and some of the young people had known each other by sight previously. The young people told us the creative approach gave them common ground from the outset to build relationships or new networks. Some of the young people had faced challenges to acceptance elsewhere, but thanks to the skills of the facilitator strong bonds were formed among the group. There was something poignant about the statement, “I’m not alone”. New friendships were established among the Bury group and some of the group also established relationships with the other project group members in Derby – not least the young people from Barnsley. The age range in Bury was quite wide, and the young people welcomed the opportunities that gave them. The other surprise from the project was the networks the young people were creating with working artists. They were discovering new ways of earning a living such as freelancing.

In Barnsley, the initial failure of the open call to recruit young people drove JGC and the Museum to seek out different networks to recruit a full complement of young people for Where we are... There is now an established and trusting link between the Museums and Early Help within Children’s Services which would not have happened without Where we are... This shows real promise for the future to support some of the most disadvantaged young people in Barnsley.

Whilst the team in Barnsley valued the networks that they had been able to develop through this project, there was a sense that mutual understanding might be improved across these networks leading to high quality practice in improving access and increasing agency. Perhaps a chance was missed this year to develop the relationship between the partners across the UK. It was clear the adult team had worked hard to establish trust among the young people again and they’ve said they will involve young people again and listen to them. It is satisfying that the British Museum and the Museum of the Home are listening to young people. They wanted to know more from us, and they’ve said they will involve young people again and listen to them.

“… I have witnessed firsthand how some of the young people have gone from barely saying a word to confidently expressing themselves.”

Lauren Maile-Wilson, Creative Project Facilitator, Where I am... project, Bury, Greater Manchester.
Facilitation in a co-production setting can be challenging. In Bury we saw evidence of a facilitator who was able to listen effectively and respond appropriately to the needs, motivations, and ambitions of a group whose common ground was creativity. We would hesitate to assess the extent to which the young people were co-producing the programme, and yet there is evidence that their voices were heard. We did not have conversations with the Sunnywood Project, the voluntary sector organisation in Bury, due to capacity issues so evaluation of co-production from their point of view isn’t possible. There is substantial evidence that Barnsley Museum and Jolly Good Communities were collaborating from the outset, and they do feel this was a co-produced project between two very different organisations and the young people. The collaboration was demanding in terms of time to ensure that all assumptions were tested at every stage to avoid upset and error.

The supportive role of the British Museum Project Manager was acknowledged repeatedly by all stakeholders.

While it is the stated ambition of Where we are... to embrace co-production it was not a term used by staff teams or the young people. In Barnsley we saw one example of co-production in the dance work where the young people clearly had a leading role. This was encouraging and if pursued with skilled and experienced dance artists there is real promise.

In Hackney they referenced collaboration regularly – both the challenges and the opportunities it offered. Co-design is at the heart of POoR Collective’s work. Their definition of co-design is to upskill young people so that they can work with professional architects. Young people did value collaboration across the network of peers and adults in the project and believed it let to high quality outputs.

In both Barnsley and Hackney, it was suggested that a mixed group of young people with more varied assets would have offered opportunities for a different kind of collaboration or co-production where the young people might learn from each other. There was limited evidence of this at Museum of the Home when lino printing was shared by one young person with his peers to huge acclaim.

**What impact has being in the Bury Art Museum had on the project?**

“High prices stop people from going to art and cultural spaces. This is one of the few free places we can go to in Bury – and a place where you don’t need to spend money, unlike cafes and shops.”

Young participant, Where I am... project, Bury, Greater Manchester.
The group of young people in Bury did have experience of working creatively in school and college and were pleased this project gave them an opportunity to learn new creative skills which they could then practise at home. Some of them did engage with culture (both the museum and the theatre/arts centre). The museum lead said that when she first opened the doors of the museum to the young people, they looked nervous and shy but by the end of the project that had gone. While it was a real pleasure for her to bump into one of the young people in the gallery on a non-project day, the real surprise had been that not only were the young people overcoming any barriers to engagement at Bury Art Museum she witnessed them feeling comfortable on their visit to Derby Museum. She would not have expected them to get so far so fast and she said she believed that they feel any gallery is now their space thanks to the Where we are... experience.

Some of the young people had already had experience of working with Barnsley Museums and Where we are... offered an opportunity to extend that. One young person is now considering a career in the cultural sector which would not have happened without this programme. The young woman who instigated the dance work has now asked for signposting to dance workshops in Barnsley which again wouldn’t have happened without this programme. The Barnsley team would like to seek funding to develop this work and would like to extend membership of the group to benefit more young people in Barnsley.

In Hackney the young people were not regular visitors to museums and had not seen the heritage sector as a career option. Voyage Youth suggested that was because people of colour are generally not represented in the heritage sector. Museum of the Home described themselves as a “white museum” and staff felt this added to the complexity of the project which was dealing with the move of a statue regarded as racist.

Non-museum staff began to understand the barriers facing Museum of the Home to engage fully with their communities while mindful of other stakeholders’ opinions. There was praise for the British Museum’s aim to engage with smaller institutions and the voluntary sector and recommendations were made to help them overcome barriers to engagement for the longer term.

While Where we are... centred on supporting young people to overcome barriers to engagement with the cultural sector, other barriers emerged for staff teams and that is a rich area for discussion.
Sense of agency

In Bury we saw an example of agency where at the end of the relatively short project the young people had felt the confidence and motivation to campaign against the closure of the museum where they demonstrably felt comfortable. Other conversations with them however suggested they were less optimistic about making changes in other parts of their town.

In Barnsley there is some evidence that an increase in motivation, confidence, skills and networks has helped this group of young people to create a sense of agency that can be reflected into their communities. The young people have co-curated showcases in their workspace which will be seen by the museum staff and others using the space.

The display is relatively simple and more could have been done with the group to develop principles of display. One young person told us that Where we are... has enabled him to see Barnsley in a new way and he is now motivated to join other cultural activities and be active within them sharing his voice and experiences with others in the community.

Working with this group in an asset-based way had proved challenging but we did see examples of how this worked – for example discussing with one young person how his skills at playing pool could be seen as mathematical skills, as pool is all about forces and geometry. It is also true that for these young people their challenges can also be seen as assets – sharing with each other some of their ups and downs gave some validation to group members.

In Hackney there is also evidence that an increase in motivation, confidence, skills and networks has helped this group of young people to create a sense of agency which can potentially be reflected into their communities. The celebration event offered a chance for everyone to commit to showcasing their ideas for the Geffrye statue in a community consultation which they were invited to join. We have now also seen adverts for consultation staffing. Young people initially said that media coverage of the Geffrye statue project would indicate they had achieved ambitions to raise awareness. It is too soon to judge that. Voyage Youth staff suggested the young people might not be fully conscious of their sense of agency on this project until they were “old and grey”, when the approach developed in Where we are... might be “the norm”.

It was clear from our observations and interviews that the staff teams were building on the young people’s assets which offered a bedrock to this complex project. While one of the staff team said they didn’t feel any need to revisit the asset building exercise from the evaluation training, it was said this did inform the development of the project and its aims to empower the young people with a sense of agency that could be reflected into their communities.

“I knew nothing about the Geffrye statue. We’ve just got to get it down… it presents such a negative aspect of London. I don’t understand how the opposing views can think it’s a good idea to keep these statues.”

Young participant, Hackney: Where we are... project, Hackney, London.
Conclusion

The major challenge with evaluating Year 2 of Where we are... has been the lack of consistency in recording of evaluation material. It is our view that the disconnect between the project team and the initial evaluators, coupled with the fact that evaluation materials were not co-produced with the team, have created a particular difficulty in the evaluation.

We are very grateful to the British Museum Project Manager and the teams in all three locations for their openness and for giving us access to all the materials that they did collect. We’d also like to thank the young people who, almost without exception, treated us as equals and talked freely to us about their problems, successes, challenges, hopes and aspirations.

In Barnsley we saw that a group of young people who faced very significant changes in their lives developed social skills and confidence from engagement with the project. Whilst in Barnsley the ups and downs that the young people were facing were very much a part of the project dialogue, in Hackney this was not the case. We have no evidence as to whether one or other route is a preferred option but simply observe that the approaches taken seemed to work for the young people involved. Evidence confirms that the young people’s motivation, confidence, creativity, skills and networks have increased during Where we are... In Hackney we broadened our analysis of available qualitative data to evaluate the changes in staff team’s motivation, confidence, creativity, skills and networks and approaches to recruitment. There were significant positive shifts which may well have contributed to a legacy programme being underway before this evaluation was completed.

The qualitative evidence does suggest that barriers to engagement with the cultural sector were broken down during Where we are... in Hackney and there are positive indicators that the Geffrye Project has and will create a sense of agency in young people that can be reflected into their communities both in the near future and in the longer term.

In summary the aims of the project were:

• Remove some of the barriers to engagement that young people face within the cultural sector.
• Create a sense of agency in young people that can be reflected into their communities.

The evidence we have gathered has shown that both of these aims were achieved, albeit in different ways and with varying degrees of consistency. We clearly saw young people (and staff teams) feeling the benefits of engaging in the project and whilst it is difficult to evidence long term impact from projects individually lasting less than six months, the changes in attitudes, behaviour and confidence suggest that the desired ‘sense of agency’ can and will be reflected back into communities: this could be within their own peer groups and networks or wider society.

“I’m excited to start the project and see what it’s like, what it’s going to involve.”

“My takeaway is work as a group and like working together to do the ideas and teamwork.”

Young participants, Dreams Project, Barnsley, South Yorkshire.
Our recommendations for Year 3
Where we are...

1. The evaluation programme should be developed and designed with the project teams in the museums, galleries, and community organisations at an early stage recognising their experience (or lack of it) in this area and giving an opportunity to build on their assets and enthusiasms – not least for orderly data gathering and sharing. The concepts of co-production and informed consent and their place in the project should be developed in evaluation training sessions.

2. The theory of change should be flexible enough to build on the assets of the specific group of young people participating in Where we are... The baseline should not change the sense and spirit of the theory of change but may affect how developed the outcomes are.

3. The evaluation process must be simple and straightforward and must not be a barrier to the creative programme. That said, with the confidence and trust of the Where we are... team, we anticipate it will be carried out consistently. We suggest monitoring of the evaluation delivery might be linked to grant payments and led by the British Museum Project Manager. Agreeing with the partners not only what the evaluation methods are but how they will be integrated and assessed is essential.

4. Session planning needs to allow for the co-production process and be appropriate to the individual group working on the project.

5. There is a clear need for signposting, advice, guidance and support (Information, Advice and Guidance – IAG) as the projects develop. The nature of this will depend on the needs of the particular young people. Like all time-limited projects with community groups, there is a question as to what happens to the group and the individuals when the funding and project comes to an end.

6. Museum and community leads should be closely involved with the whole programme including all discussions between British Museum project manager and Where we are... facilitator.

7. The commitment and involvement of senior leaders in both the cultural and voluntary sector organisations affords an opportunity to plan the legacy at an early stage and at speed. We recommend the British Museum engages with senior staff and even board members to ensure maximum impact across the organisations and wider community for the longer term.

8. Recruitment of freelance creative staff should include young people in writing adverts, shortlisting and/or interviewing. If facilitators are recruited ahead of young people, it might be possible to involve young people from the previous year as advisors on the process.

9. Include some form of ‘accomplishment text’ – ideally digital to show examples of young people’s work. These should be developed with the young people who should be involved in decision making about any sharing and publication.

10. Seek to bring two-way learning into the British Museum. We would recommend an event by, for and with 16–24 year olds at the British Museum involving their own staff. Perhaps by an event for young people at the British Museum, involving British Museum staff?

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