

# Wessex Museums



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## Bridging the Gap

Final Report

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## Preface

We are now at the end of an ambitious programme of transformation with Wessex Museums and our four partner museums: Salisbury, Wiltshire, Dorset and Poole Museums. Over the last two and a half years we have faced numerous challenges during the delivery of this programme such as the COVID-19 pandemic, museum closures and large scale redevelopments. Our colleagues in Learning and Engagement have shown creativity and resilience in delivering and taking part in a wide range of programmes designed to bring inclusion into our museums.



The Bridging the Gap work programme was structured over three phases. Initially we began by building capacity, skills and knowledge in a range of areas such as working with communities, EDI and evaluation. The second phase of the project was marked by delivering projects where we could employ the skills and knowledge gained through targeted training. For example museums were provided with an Access and Inclusion Audit and training from Chloe Hixson (our Access and Inclusion consultant) to help them prepare for a placement with a disabled young person. The third phase of our programme focused on legacy; so identifying ways in which the LEX community could self-regulate and sustain the work of the network moving into the future.

During the programme, we have been carefully monitored by an independent evaluator, Helen Bown, against 6 outcomes that were co-designed with our LEX community. In this final report we will showcase how each programme of work has delivered against each outcome, the impact of that work on our museums and recommendations for Wessex Museums and its partners moving forward into NPO2 period. Some of the major outcomes which demonstrate this include:

- Effective EDI training has led to **behavioural change and enhanced confidence** to work with underserved audiences on a basis of trust and equity.
- Practical application of learning (as a result of this training) has helped to **change practice**. Staff are more intentional in how they work and deliver programmes with and for underserved audiences.
- More **young people are contributing to and engaging in museums** across Dorset and Wiltshire, through the opportunities that Bridging the Gap has provided
- Staff are working to strategic plans **with enhanced expertise in reviewing and evaluating evidence** against set outcomes.
- A range of resources are being used to support and guide colleagues towards a culture of inclusion.
- **EDI is now a top priority** which is recognised across the museum partnership.
- Closer **partnership working and collaboration across the museums** where LEX colleagues share expertise and support each other where possible.

As we close this chapter of work for Wessex Museums and begin to move forward into NPO2, I hope you will take time to reflect through this report on how we have made great strides towards achieving our vision:

**Our museums are inclusive spaces that welcome underserved audiences in ways that build trust, meaning and connection with our collections and programmes.**



Dr Anjana Khatwa  
Wessex Engagement Lead  
Wessex Museums



## Executive Summary

### 1. Signs of Change: Key Recommendations from Bridging the Gap

From extensive information collected through interviews with museum staff and volunteers involved with Bridging the Gap, we evaluated the impact of the programme against six outcomes set out in the Evaluation Impact Framework. This summary overview shares the headline lessons with examples of impact achieved from across the WMT partnership.

**Outcome 1: Our underserved audiences, especially children and young people (CYP), know they are welcomed and valued in our museum spaces**

#### Most significant change

- Greater understanding in how to engage and work with young people to ensure museums are welcoming spaces.

#### Key Recommendation

- Implement ways that share learning and celebrate success within museum teams and across the partnership.

**Outcome 2: Museum spaces and collections represent the voices of their communities and reflect their diverse interests**

#### Most significant change

- Museum staff adapt and respond to the needs and interests of underserved audiences to ensure exhibitions and programmes are relevant and engaging.

#### Key Recommendation

- Embed co-creation into museum development planning so that museum spaces and programmes continue to reflect multiple perspectives. Implementing a whole museum approach will spread the capacity needed to develop this time-intensive but critical work.

**Outcome 3: Staff and volunteers are confident, knowledgeable and inclusive in their approach**

#### Most significant change

- When colleagues have a greater understanding of their volunteer base, they use them more effectively.

#### Key Recommendation

- Provide opportunities for volunteers to be brought into the co-design and delivery of projects as well as opportunities for training especially training around EDI.

Outcome 4: Our museums are leaders for organisational change, embedding inclusion into our policies, frameworks and practice.

Most significant change

- EDI has a strengthened priority across the partnership due to Wessex Museums taking the lead.

Key Recommendation

- There is a need for a coherent, whole museum approach and ethos to promote inclusion which could be achieved through a shared understanding what good and unsatisfactory practice looks like.

Outcome 5: Learning and engagement is supported and enabled across all four partner museums

Most significant change

- As LEX colleagues engage and learn from each other, their sense of isolation has reduced, and they feel an immense sense of value from these connections.

Key Recommendation

- Ensure that LEX staff are given capacity to prioritise opportunities to develop skills, knowledge, and confidence within the partnership so that they can enhance projects and programmes within their own museums.

Outcome 6: Underserved audiences are working in and contributing to museums

Most significant change

- The placements have brought about transformational change in not only enhancing the confidence and skills of disabled young people, but also in guiding more inclusive procedure and practice for disabled people across the museum partnership.

Key Recommendation

- Incorporate learning concerning inclusive practice for underserved audiences into guidance for future placements at museums (See Appendix 3).

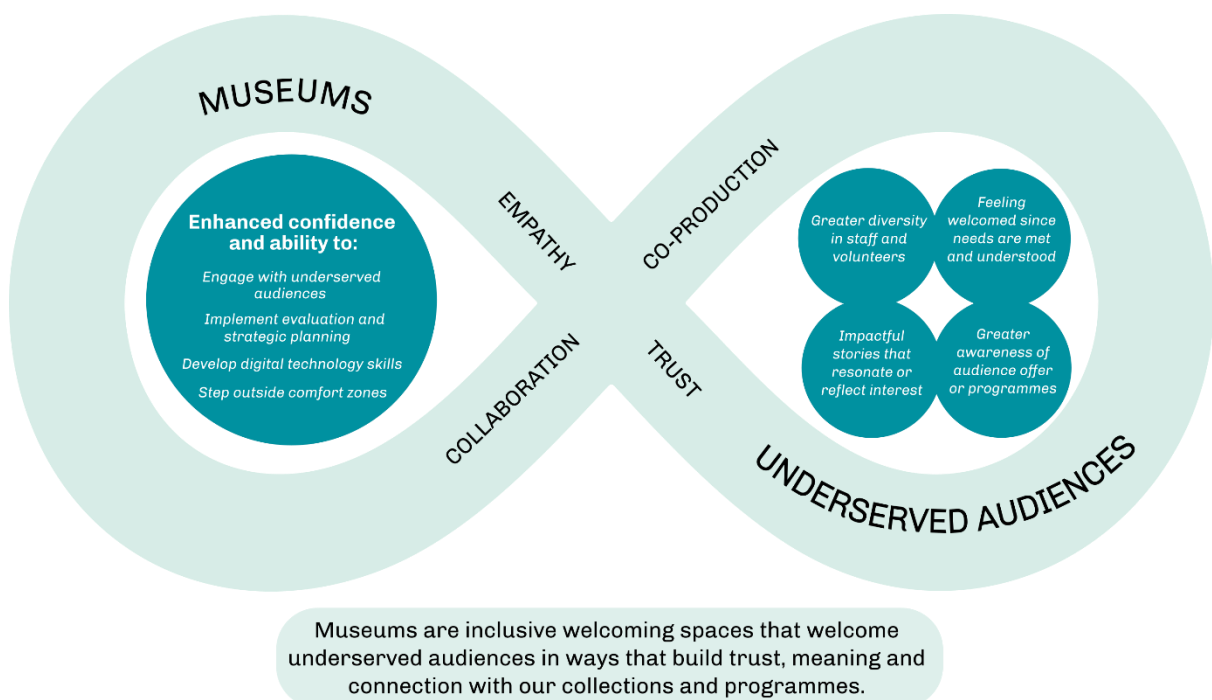
## 2. Important Lessons and Developments

Measuring programme delivery against the six outcomes illustrates the huge strides achieved in enabling the broad ambitions and aspirations of Bridging the Gap, whilst acknowledging that there is further action and learning to be done. The **fundamental changes** that stand out include:

- Shifting attitudes
- Increased confidence
- New approaches to engaging and working with underserved audiences.
- Increased skills, tools and techniques for building trusting relationships.
- Designing new programmes of work to reflect the diverse interests and lives of audiences.

Museum colleagues are more empathetic towards the needs of underserved audiences, recognising the time it takes to build trust to develop collaborative and co-produced projects.

As a result, underserved audiences feel welcomed and included in museum spaces and there is a palpable sense of pride and achievement in how their work contributes to the life of the museum. We have shifted our position from delivering *to* communities to *with* communities:



### 3. What has enabled this change to happen?

Bridging the Gap has enabled change to occur across all four museums and the Wessex Museums Trust as a whole, including:

- New dedicated roles of **Community Curators and the Wessex Engagement Lead** and project leads overseeing implementation of key developments.
- Bridging the Gap projects and activity plans **provided momentum and a structure** as well as a clear plan for engaging underserved audiences, in some cases for the first time.
- **Training, advice, coaching and mentoring** alongside this practical experience, provided through the Engagement Lead.
- **New relationships and strengthened partnerships** as a result of working intensively and collaboratively with communities to co-create new collections and exhibitions.
- **Redevelopment plans** at 3 of the 4 museums are **providing an opportunity for addressing some of the physical, structural as well as cultural barriers to inclusion.**

### 4. Strategic Priorities for Future Development

Bridging the Gap has shown the value in prioritising co-production approaches to how underserved audiences engage and work with museums. As we move forward into NPO2, we must remain conscious of championing equity in our relationships with underserved audiences. Museums need to shift from **doing** 'co-production projects' to a more progressive place where they are engaging underserved audiences in decision-making about their programming, so giving over power and agency. In summary:

- Maintaining relationships and partnerships
- Prioritise co-production
- Champion diverse representation
- Rethink museum capacity
- Encourage and support high quality data collection and evaluation
- Learning from effective and impactful practice



# 1. Overview of Phased Delivery Plan

In our Bridging the Gap (BtG) Delivery Plan, we set out three main phases for the work that would span the length of the project. After a 3-month scoping study conducted from Oct 2020 – Jan 2021, we identified 4 key areas of work that would be supported by the Engagement Lead across all four museums.

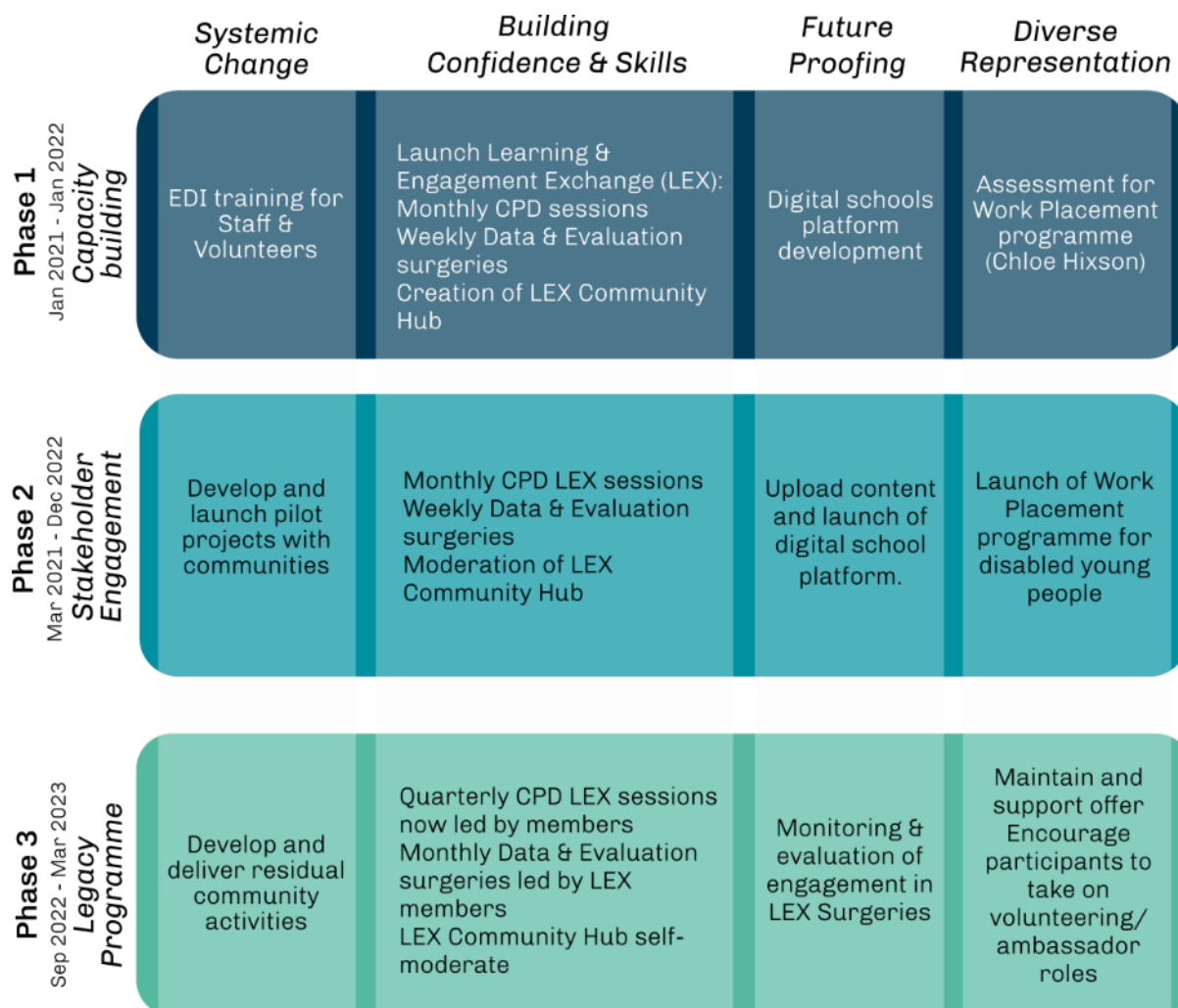


Figure 1: Phased delivery plan for Bridging the Gap programme.

The delivery of the work has been significantly impacted by the COVID-19 pandemic with museum closures, the furlough of staff, restrictions on social groupings and school closures (resulting in the home-schooling of children for some staff). Much of the work has been delivered alongside these challenges, embracing shifts in patterns of working such as virtual meetings. What follows is a summary of what has been delivered across the work programmes.

## 2. Evaluation Impact Framework

Our Evaluation Impact Framework was developed by independent consultant, Helen Bown, in consultation with the members of the Learning and Engagement Exchange (LEX) that spans the partnership of our four museums.

Our framework is based on:

- Identifying the change that is needed, for whom, and why it matters.
- Thinking about the best ways of achieving these changes.
- Suggesting ways of knowing what change has been brought about.
- The Impact Framework is designed to be used by LEX members, Senior Leadership Teams at each museum, the WMT Board and funders.

The Impact Framework is based around a long term vision for the Wessex Museums Trust and each of the four museums to become inclusive and welcoming spaces, where underserved audiences know they belong and can connect with each other, the museums, their collections and programmes. To help achieve this vision, six outcome areas set out the short-medium term changes that need to happen. These outcomes are broad, aspirational statements which embrace changes for underserved audiences as well as staff, volunteers and the museums as a whole.

Four major programmes lie at the heart of the BtG Programme and these are also included, as drivers for change and associated activities that staff, volunteers and audiences are collaborating on to achieve the outcomes and get closer to the vision. Each of the outcomes and programmes has corresponding signs of change that spell out what people will see, feel and experience differently, if these things are happening and making a positive difference. Signs of change are a combination of experiences and activities that are happening now as well as more ambitious impacts. We identify five sources of evidence that LEX colleagues can consider when determining whether the signs of change are happening and outcomes are being achieved. Figure 2 shows the structure of the framework, including the 6 outcomes that we will be measured against.

### Mapping the framework



Figure 2: Evaluation Impact Framework for Bridging the Gap

## 3. Systemic Change

### 3.1 Why does inclusion matter?

A phrase that was coined to highlight the lack of agency that disabled people felt when spaces were planned concerning their needs is now largely applicable to all minoritised groups recognised under the Equality Act 2010. Within organisational culture, most decisions impacting society are made within a very defined and limited construct of power. According to the Arts Council Equality, Diversity and the Creative Case Report 2018-19, museums have a long way to go to achieve equitable representation. The report showed that there is still much to be done to enhance the representation of Black, Asian and Minority Ethnic people and disabled people within the workforce and board structures of arts organisations. BAME people only comprised 3% of Board positions of museums receiving ACE funding. Within NPO funded museums, the report found that the workforce is comprised of only 6% BAME and 7% disabled staff.

As the sector moves slowly towards a culture of greater inclusivity, a key part of aiding that process is effective and impactful training for Board members and senior leadership teams.

### 3.2 EDI Training Course

We ran five blocks of online person-led EDI training over the course of Bridging the Gap. The training consisted of four 90 minute online workshops across the following themes:

Session 1: Impact of Unconscious Bias

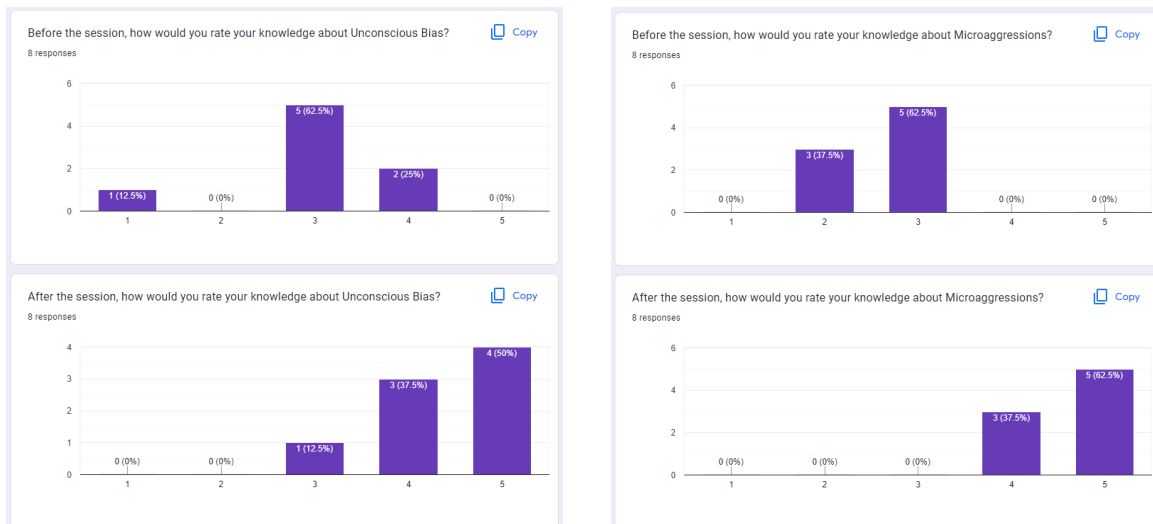
Session 2: Microaggressions

Session 3: White Privilege and Institutional Racism

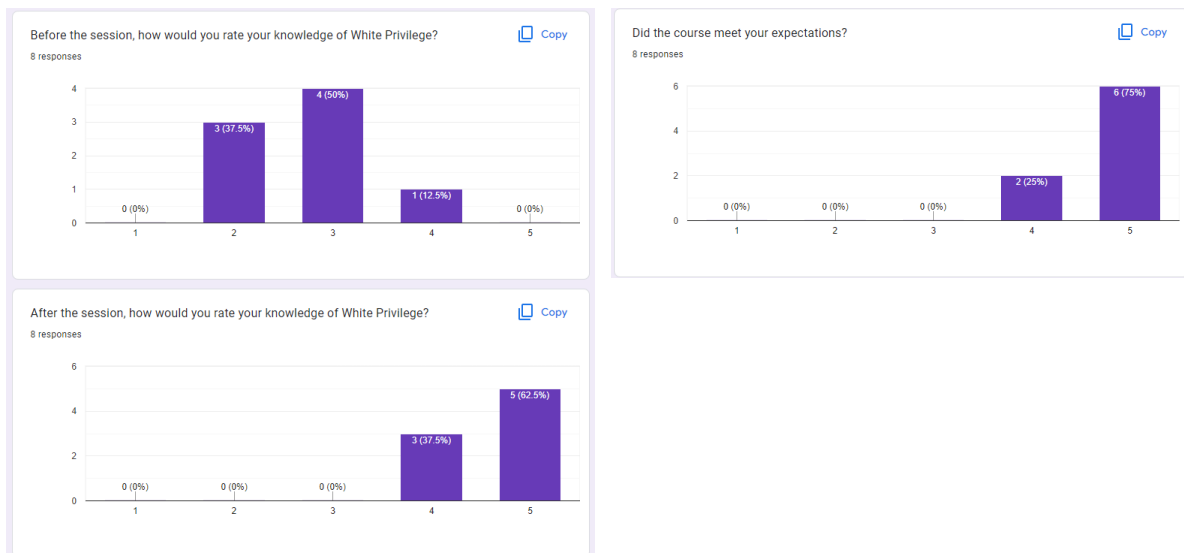
Session 4: Allyship and Systemic Change

We had a total of **40 participants** (ranging from volunteer managers to museum directors) across five blocks of training participating in online sessions. Our principal objectives were to enhance knowledge and understanding concerning the experiences of minoritised people in society and how this knowledge could be transferred to work within our museums. Our sessions were designed to be challenging and uncomfortable yet safe enough to express opinions and questions that needed asking about the issues at hand. We used a range of case studies, contemporary issues and lived experiences to bring a sense of context to the themes.

The evaluation from the 2021 training session has already been shared in our interim report, so here we share data from our most recent package of training delivered in the Autumn of 2022.



**Figure 3:** Feedback from Autumn 2022 EDI training sessions, Unconscious bias and microaggressions



**Figure 4:** Feedback from Autumn 2022 EDI training sessions, White Privilege and overall expectations.

We also collected anonymous feedback from participants after each session:

### 1. Did the course meet your expectations?

- Anjana has a great way of getting effective understanding of the topics and issues across so that a better awareness and confidence in allyship is created.
- It really highlighted areas of discrimination, microaggressions that I think that I was a little blind too. From session 1, I noticed and felt confident in asking questions around comments as to whereas I wouldn't have been before. Hearing Anjana's experiences was empowering but also sad that racism is still so prevalent.
- The course was very informative, I like the way it was presented as it worked really well for the group involved. It was easily accessible, explored things that



have happened very recently and used lots of visual resources and discussion/ reflection. It worked well for me and made me think about what we had learnt for hours even days afterwards!

## 2. What was the most valuable aspect/s of the course?

- Hearing of lived experiences that put the subjects into context. Sharing experiences across the group. Taking the time to focus on these issues.
- Being able to reflect through the course on how individual actions might change through the course learning.
- Understand the topics from a member of staff with lived experience and the openness and safe feeling of discussions throughout the course.

## 3. What were the least useful aspects of the course?

- Maybe a bit of repetition of subjects
- Would have nice to have the power point at the beginning as an aide memoire and to use for reflection between the course and to add own notes.

## 4. Are there any practical actions (at work or personally) you have / plan to take as an outcome of this course?

- Look at other organisation and how they recruit a mix of volunteers and consider this in any promotion and publicity.
- Remember that we all have different lived experiences, and they shape the way we think and behave, and this is not always positive.
- Working more closely with the Museum's diversity champions, reviving the Museum's Inclusion group, and thinking about putting better structure and support systems in place for colleagues from diverse backgrounds.
- The course has really helped me to think about things in greater depth and will help me to become an ally for others. I will be able to use this greater awareness both in my role and in my personal life both from a learning and community perspective but also with my family and friends.
- I have already taken steps personally - intervening in friends' conversations to explain, for example, white privilege. Just being aware in any situations of the issues and how my actions (unintentionally) could affect someone else negatively.

### 3.3 Bitesize EDI Videos

We also produced a series of videos designed to reach museum staff and volunteers who were unable to commit to the full online face to face course. Created in-house by the engagement lead, the videos complete a series of five 30-40 minute films spanning:

[Bitesize EDI 1: Critical Race Theory](#)

[Bitesize EDI 2: Beginners Guide to Diversity and Inclusion](#)

[Bitesize EDI 3: Microaggressions](#)

[Bitesize EDI 4: White Privilege](#)

[Bitesize EDI 5: Allyship](#)

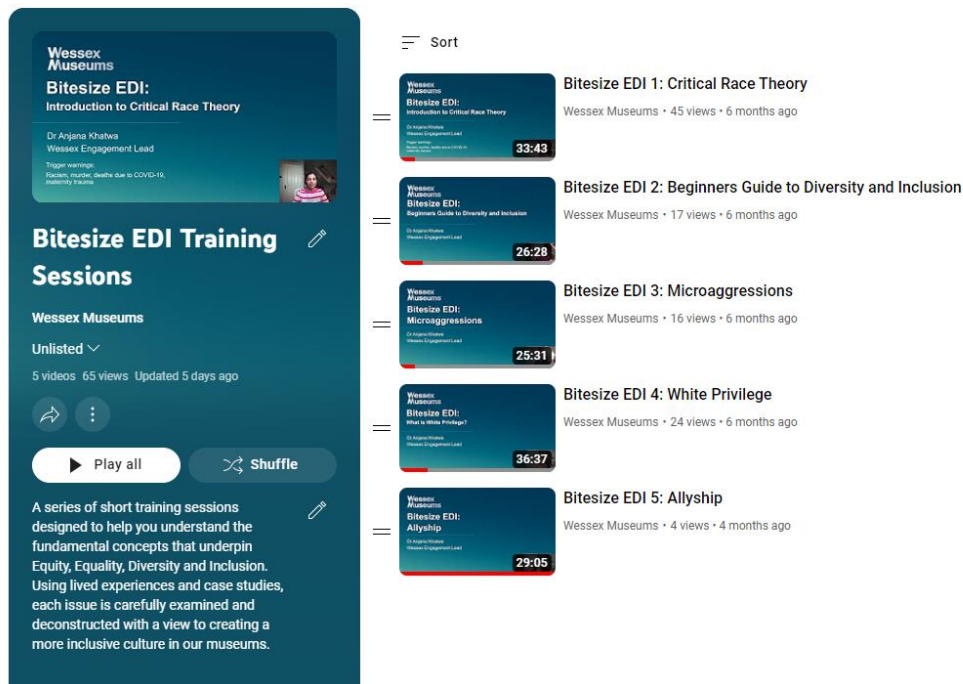


Figure 5: Thumbnails from Wessex Museum YouTube channel with Bitesize EDI Playlist

The Bitesize EDI films are PowerPoint presentations punctuated by video, lived experience and case studies. Uploaded onto an unlisted YouTube playlist, these videos are available to the whole partnership (staff and volunteers) (seen in Figure 5).

### 3.4 Pilot Projects with communities

In Phase 2 of our Bridging the Gap programme, we set out an ambition to develop pilot projects with our core audiences, which in this case were children and young people. However, we found that colleagues across the LEX were able to use the training and support they had received to develop and deliver projects as part of the wider Wessex Museums NPO programme funded by the Arts Council England.

#### 3.4.1 Create and Collect for Climate Change

Using the Wessex Museums Wildlife in the Red exhibition as inspiration, we decided to use the Climate Emergency as a narrative to engage children and young people with museum collections. Our objective was to approach recruiting children and young people for this program through an intersectional lens that not only engaged a younger audience but those children who perhaps had little opportunity to engage in such discussions due to their socioeconomic circumstances. Groups were recruited through organised groups such as youth clubs, the Scout Association and Girlguiding UK. We also encouraged our community curators to connect with children and young people through parents and carers via Facebook groups and community organisations such as the Dorset Race Equality Council.

Overall, our audiences for this project were as follows:

- Wiltshire Museum: Girl Guides group from Devizes
- Salisbury Museum: Harnham Scout Group and RISE:61 Youth Club
- Dorset Museum: Budmouth School, Weymouth
- Poole Museum: Dorset Goes Wild Facebook Group and Youth Empowerment Platform

The Community Curators led on the engagement with each community group with varying levels of success which were measured against our outcomes framework. The overall engagement programme took place from March 2021 to November 2021 encompassing multiple challenges brought on by the COVID-19 pandemic. However, it is a testament to the innovation, dedication and adaptability of the Community Curators that the programme achieved the outcomes that can now be seen in the Wessex Museums Digital Exhibition, [My World My Future](#).

### 3.4.2 NPO projects impacted by Bridging the Gap programme

The Engagement Lead role was critical in brokering relationships with underserved communities for LEX colleagues to work with. Community Curators have taken time and care to build trust and consult with how community groups wish to engage with the museum. As a result, a range of new projects have been co-produced that draw underserved audiences into our spaces.

## 4. Building Confidence and Skills

In our initial scoping study, we found that the Learning Working Group needed to evolve into a space that provided greater support, innovation and inspiration. The Learning and Engagement Exchange (LEX) was launched in the Spring of 2021 to connect colleagues across the four partner museums in a more innovative way. We proposed several mechanisms to support the professional and personal development of LEX colleagues. Some initiatives were more successful than others, but by listening and adapting our approaches, we have been able to support colleagues with great effectiveness and sensitivity.

### 4.1 LEX training programme

One of the major and unforeseen outcomes of the pandemic was a shift in the workplace towards remote working and virtual meetings. The development of new online meeting technologies such as Zoom and MS Teams enabled the LEX to connect and learn from each other in ways prior to 2019 that would not have been possible.

A survey was conducted with colleagues to ascertain where there was a skills and knowledge deficit. Through this consultation, a training programme was designed and resourced. Initially we had scoped that monthly (online) CPD sessions would provide a significant skills and knowledge injection into the LEX community. However, this was too ambitious and it did not provide time for colleagues to reflect and build their newfound knowledge and skills into their work programmes.

**Table 1:** Training courses offered to the LEX as part of the building confidence and skills programme in Bridging the Gap.

Course	Training Lead
A History of Inequality	Anjana Khatwa
Demographic Data Analysis	Anjana Khatwa
Working with young people who have behavioural difficulties	Adam Coshan (external consultant)
Writing and Presenting digital content	Anjana Khatwa
Access and Inclusion in museums for disabled people	Chloe Hixson (project consultant)
Working with visually impaired people	Vocaleyes (external consultant)
Confidence at work (coaching)	Anjana Khatwa
Evaluation (3 sessions)	Helen Bown (project consultant)
Working with Focus Groups	Helen Bown (project consultant)
Beginners Guide to Co-Production	Helen Bown (project consultant)
Co-Production: A Multaka Study Day	Nicola Bird (Multaka, Oxford University Museums)
Makaton	Salisbury Museum

## 4.2 Building confidence and skills in evaluation

The appointment of our Project Evaluator, Helen Bown, helped us to build critical knowledge and skills about evaluation into the LEX community. We began with a lengthy consultation with LEX colleagues concerning:

- Their current approaches towards evaluation across community and formal learning programmes.
- Sensitive discussions concerning their confidence in collecting and analysing data and evidence.
- How they would like to conduct evaluation that was suitable and appropriate for their settings and work programmes.

Using the outcomes from these sessions, we created an evaluation impact framework that could be utilised by LEX colleagues in each museum. To accompany this toolkit, we also designed and delivered a series of LEX training sessions focused on building critical skills and confidence in our colleagues.

Our evaluation impact framework provides a clear and robust structure for how LEX colleagues can begin to sustainably embed evaluation into their programming. We measured our achievements against the six outcomes and this is shown in section 8.



## 5. Diverse Representation

Our work on this aspect of the Delivery Plan has been guided by Chloe Hixson, an experienced access and inclusion consultant. Chloe is a young person who has lived experience of disability and this was an important consideration when she was appointed to help us deliver this work. Over the course of Bridging the Gap, our relationship with Chloe was mutually beneficial. As we learnt from her expertise and knowledge about the experiences of disabled people, we provided one to one coaching and mentoring for enhancing her leadership and project management skills. We have seen Chloe grow in confidence through her work for Bridging the Gap where she can confidently host and chair meetings, write consultancy reports, and present outcomes of her work at strategic meetings with a range of partners she works with. This has been an unexpected and yet welcome outcome of our work to support young disabled people within the museums sector. Chloe conducted a detailed consultation with all four partner museums to establish the extent to which each museum would need support and training to welcome a disabled young person into a work placement role.

This work was published in a [Bridging the Gap Access and Inclusion Audit](#) which detailed:

- The objectives and outcomes of the work centred around welcoming disabled young people into work placements.
- The current challenges facing museums in becoming more accessible for disabled people.
- Identifying key areas of development to meet the programme outcomes such as specialist training and a greater awareness of language and behaviour.
- The creation of five role profiles for the work placements developed in consultation with museum colleagues.

## 6. Future Proofing

The COVID-19 pandemic illustrated the gap in provision of digital resources and learning across the museum sector. As part of the Bridging the Gap Delivery Plan, we proposed a series of digital resources focused on key objects across the partner museums that could deliver on a dual agenda:

- Enhance STEM storytelling through an object linked to the National Curriculum
- Engage a Key Stage 3 audience through an innovative curriculum connection to a museum object or specimen.

We conducted a digital learning review across all four museums to understand the current offer for face-to-face school workshops and resources (such as worksheets and videos) that were available online. This analysis can be found in Appendix 1 of this report. To support each museum in their quest to enhance their digital learning resources and marketing, we created object focused videos as part of a pilot that told a range of stories across STEM subjects and key stage areas. Working alongside LEX colleagues and some young volunteers, the videos focus on objects with fascinating stories that can be used to draw teachers into the museum website to explore the wider learning offer (Table 2).

**Table 2:** Digital learning offer: Pilot videos presented by young people

Wiltshire Museum		
STEM Story Secondary curriculum	<a href="#">Alfred Cunnington's telephone</a>	KS2 Science: Sound KS3 Science: Sound waves
Secondary curriculum	<a href="#">Amber necklace</a>	KS3 English: Creative writing
Dorset Museum		
STEM Story Secondary curriculum	<a href="#">Alfred Russel Wallace's bird collection</a>	KS3: Birds, Decolonisation KS2 Science: Inheritance KS3 History: Development of ideas from 1745 - 1901
Hero Object STEM Story	<a href="#">Fordington Roman Mosaic</a>	KS2 Maths: Geometric shapes KS2 History: Roman Britain
Salisbury Museum		
Secondary curriculum	<a href="#">Millicent Fawcett's Suffragette Cape</a>	KS3 and 4 History: Challenges for Britain, Europe and the wider world 1901 to the present day KS 3 & 4 PSHE: Sexual health
Poole Museum		
STEM Story Secondary curriculum	<a href="#">Log Boat</a>	KS1 Science: Everyday Materials KS3 History: A local history study focused on the Iron Age

## 7. Measuring impact and progress against our outcomes

Over the Autumn of 2022, Helen Bown, our independent evaluation consultant conducted a series of interviews with staff, volunteers and young people from across the museum partnership.

A total of **27 people** took part in interviews and small group discussions designed to address the three evaluation questions in the Impact Framework shown in Section 2. These evaluation questions were:

- What progress are we making towards each of the 6 Bridging the Gap Outcomes (below)?
  - Our underserved audiences especially children and young people, know they are welcomed and valued in our museum spaces.
  - Museum spaces and collections represent the voices of their communities and reflect their diverse interests.
  - Staff and volunteers are confident, knowledgeable, and inclusive in their approach.
  - Learning and engagement is supported and enabled across all four partner museums.
  - Underserved audiences are working in and contributing to museums.

- What are the important lessons and developments relating to building confidence and skills for reaching, engaging, and working with underserved audiences?
- How do you sustain relationships with these audiences and wider partners whilst juggling operational delivery with strategic decisions?
- What is helping to create and embed a culture and practice of inclusion?

Discussions were recorded anonymously and analysed using qualitative methods to draw out key themes and answer the above questions.

## 8. Signs of Change: Findings and lessons from evaluating our impact.

The extensive information collected through the interviews were mapped against each outcome in the Evaluation Impact Framework and recommendations have been drawn from this process.

### 8.1 Progress and impact analysis

We are most interested in what progress has been made towards achieving the outcomes, the evidence for that change and the lessons that museums can take forward for the future. These findings are set out in a series of tables.

The key themes and broader learning about building confidence, skills and a culture and practice of inclusion (Questions 2 and 3) follow these tables.

8.1.1 Outcome 1: Our underserved audiences, especially children and young people (CYP), know they are welcomed and valued in our museum spaces.

Delivery Programme	
<ul style="list-style-type: none"> <li>• Create and Collect for Climate Change (Wiltshire, Salisbury, Poole Museums).</li> <li>• Kids in Museums Takeover Days (Poole Museum and Dorset Museum)</li> <li>• My World My Future digital exhibition.</li> </ul>	
Change and Impact	Recommendations
<ul style="list-style-type: none"> <li>• Museum staff understand the importance of adapting their programmes according to the needs of their audience, especially for children and young people.</li> <li>• Museum staff recognise that building trusting relationships is a critical success factor for sustaining engagement with underserved audiences.</li> <li>• Working in close collaboration with underserved audiences enhances the confidence of museum staff to deliver effective and meaningful outreach work.</li> </ul>	<ul style="list-style-type: none"> <li>• Prioritise co-production approaches to sustain meaningful and trusting relationships with underserved audiences.</li> <li>• Ensure museum staff are given time, agency and capacity to work effectively with underserved audiences.</li> <li>• Implement multiple ways to share learning and celebrate achievements with museum teams across the partnership.</li> </ul>
Most significant change	
Greater understanding in how to engage and work with young people to ensure museums are welcoming spaces.	
Key Recommendation	
Implement ways that share learning and celebrate success within museum teams and across the partnership.	



## 8.1.2 Outcome 2: Museum spaces and collections represent the voices of their communities and reflect their diverse interests.

Delivery Programme	
<ul style="list-style-type: none"> <li>• Create and Collect for Climate Change (Wiltshire, Salisbury, Poole Museums).</li> <li>• Kids in Museum Takeover Days (Poole Museum and Dorset Museum).</li> <li>• Disabled Young People Placement programme</li> <li>• Coproduction challenge</li> <li>• Training, mentoring and coaching through AK role and LEX.</li> </ul>	
Change and Impact	Recommendations
<ul style="list-style-type: none"> <li>• Impactful training has led to greater empathy, awareness and patience for working with diverse individuals and communities.</li> <li>• Museum collections, exhibitions and the use of spaces are changing in response to specific projects and consultation with communities and underserved audiences.</li> <li>• Although some museums are ensuring that equity of engagement with underserved audiences starts at the beginning as content is developed, this approach needs further support.</li> </ul>	<ul style="list-style-type: none"> <li>• Develop more work with communities on the “doorstep” of the museum.</li> <li>• Prioritise co-creative approaches across the work of the museum, such as planning the nature of galleries and exhibitions.</li> <li>• Examine how objects are interpreted with a view towards decolonisation and ableism.</li> <li>• Adopt a <i>whole museum approach</i> which allows staff to share capacity to develop income streams and prepare plans for long term programming and engagement.</li> </ul>
Most significant change	
Museum staff adapt and respond to the needs and interests of underserved audiences to ensure exhibitions and programmes are relevant and engaging.	
Key Recommendation	
Embed co-creation into museum development planning so that museum spaces and programmes continue to reflect multiple perspectives. Implementing a whole museum approach will spread the capacity needed to develop this time-intensive but critical work.	

### 8.1.3 Outcome 3: Staff and volunteers are confident, knowledgeable and inclusive in their approach.

Delivery Programme	
<ul style="list-style-type: none"> <li>• Establishing the LEX</li> <li>• LEX Training and CPD (e.g. on EDI)</li> <li>• Guidance, advice and support alongside training from Engagement Lead and Access and Inclusion Consultant.</li> <li>• Coproduction challenge.</li> <li>• WMT events that bring LEX and partner museums together e.g. a Summer Learning Showcase event in July 2022 to share examples and evidence of projects in Bridging the Gap.</li> </ul>	
Change and Impact	Recommendations
<ul style="list-style-type: none"> <li>• Supporting LEX colleagues to develop and work to strategic activity plans enhances confidence and fuels motivation to seek out and work with underserved audiences.</li> <li>• Projects and programmes are enriched through conversations that are held in safe and supportive environments with honesty and empathy.</li> <li>• LEX colleagues know their volunteer base and using them effectively but there could be a greater drive to diversify this group of people.</li> </ul>	<ul style="list-style-type: none"> <li>• Disseminate skills and learning held by the LEX (such as co-production) to wider staff and volunteer teams in the museum, such as those working in retail, collections and exhibitions.</li> <li>• Create opportunities for volunteers to be brought into the co-design and delivery of projects as well as opportunities for training especially training around EDI.</li> </ul>
Most significant change	
When colleagues have a greater understanding of their volunteer base, they use them more effectively.	
Key Recommendation	
Provide opportunities for volunteers to be brought into the co-design and delivery of projects as well as opportunities for training especially training around EDI.	

8.1.4 Outcome 4: Our museums are leaders for organisational change, embedding inclusion into our policies, frameworks, and practice.

Delivery Programme	
<ul style="list-style-type: none"> <li>• Diversity Working Group</li> <li>• EDI training</li> <li>• Disability Access Audit</li> <li>• Disabled Young People Placement programme</li> <li>• Supporting Diversity Champions in each museum.</li> <li>• Aspirations to diversify Boards of Trustees</li> <li>• Vision and outcomes framework for BtG</li> </ul>	
Change and Impact	Recommendations
<ul style="list-style-type: none"> <li>• Aspirational leadership from WMT on embedding EDI into museum culture and practice has enhanced the confidence of some staff to work more inclusively.</li> <li>• Young people are confident and bold in our museums, using their ideas and work to shape and shift attitudes towards inclusive engagement.</li> </ul>	<ul style="list-style-type: none"> <li>• Ensure through appropriate training and resources that all staff and volunteers understand and embrace the commitment made by the museum to build an inclusive culture.</li> <li>• Create consultation groups with underserved audiences from the community where the museum can continue to be questioned on its purpose and activities.</li> <li>• Create a new Engagement Lead uplift role, internally recruited from the museum community, to continue the legacy of strong leadership for the LEX with a priority on inclusion.</li> <li>• Ensure any partnership led inclusion projects (e.g. funded by WMT but delivered by a museum) have clearly defined relationships and processes that state who is accountable and responsible for specific actions.</li> </ul>
Most significant change	
<p>EDI has a strengthened priority across the partnership due to Wessex Museums taking the lead.</p>	
Key Recommendation	
<p>There is a need for a coherent, whole museum approach and ethos to promote inclusion which could be achieved through a shared understanding what good and unsatisfactory practice looks like.</p>	

8.1.5 Outcome 5: Learning and engagement is supported and enabled across all four partner museums.

Delivery Programme	
<ul style="list-style-type: none"> <li>• LEX management of engagement within and by museums</li> <li>• Coproduction challenge</li> <li>• Expanding the digital learning offer e.g. recording/sharing digital videos with young people at each museum</li> <li>• Outreach work with schools (e.g. in Salisbury)</li> </ul>	
Change and Impact	Recommendations
<ul style="list-style-type: none"> <li>• The LEX partnership is a place of support that reduces isolation for museum staff and where opportunities and achievements can be shared and celebrated.</li> <li>• Opportunities for the LEX to cross fertilise ideas and approaches have enriched projects and exhibitions.</li> <li>• Although formal learning programmes have been slow to change, there have been examples of innovative work led by young people which has challenged traditional approaches.</li> </ul>	<ul style="list-style-type: none"> <li>• Create capacity for LEX staff to engage with CPD opportunities to develop skills, knowledge, and confidence that enhances their ability to reflect on and evaluate their work.</li> <li>• Recognise that co-produced work requires long lead in times and that LEX colleagues need support and guidance in relationship building, especially with underserved audiences.</li> <li>• Actively share resources (such as activity plans) through digital platforms and in person events that will build and enhance work across the partnership and inform future learning offers.</li> </ul>
Most significant change	
<p>As LEX colleagues engage and learn from each other, their sense of isolation has reduced, and they feel an immense sense of value from these connections.</p>	
Key Recommendation	
<p>Ensure that LEX staff are given capacity to prioritise opportunities to develop skills, knowledge, and confidence within the partnership so that they can enhance projects and programmes within their own museums.</p>	

### 8.1.6 Outcome 6: Underserved audiences are working in and contributing to museums.

Delivery Programme	
<ul style="list-style-type: none"> <li>Disabled young people placement programme.</li> </ul>	
Change and Impact	Recommendations
<ul style="list-style-type: none"> <li>Museum staff recognise how the importance of partnerships and networks (such as families and colleges) that support the young person are critical for their success in the role.</li> <li>Some young people had transformational experiences through learning new skills that contributed to the work of the museum and made them feel “work ready”.</li> <li>Some young people felt valued and welcomed into the museum space and this reflects on the lived experiences of participants has created change to procedure and practice.</li> </ul>	<ul style="list-style-type: none"> <li>Ensure that all staff managing and supporting disabled young people are fully trained and aware of ableist approaches, language, and behaviour.</li> <li>Schedule regular check-ins and support sessions for the young person throughout the placement to assess any needs or concerns that might arise.</li> <li>Recognise the importance of establishing what is working well and what isn’t working from everyone’s perspective. If there are concerns to address, ensure there is clarity about where accountability lies for ensuring this happens, and that this is communicated clearly to everyone involved.</li> <li>Conduct or refer to the museum Access and Inclusion Audit to ensure that that any needs are recognised (such as wheelchair access, lighting, noise) and reasonable adjustments are made where necessary.</li> <li>Ensure that the recruitment and selection processes for placements are focused on what is the right fit and match for the disabled young person, not for the ease or benefit of the museum.</li> </ul>
Most significant change	
<p>The placements have brought about transformational change in not only enhancing the confidence and skills of disabled young people, but also in guiding more inclusive procedure and practice for disabled people across the museum partnership.</p>	
Key Recommendation	
<p>Incorporate learning concerning inclusive practice for underserved audiences into guidance for future placements at museums (See Appendix 3).</p>	

## 8.2 Important Lessons and Developments: What is helping and what is getting in the way of these changes?

Measuring programme delivery against the six outcomes illustrates the huge strides achieved in enabling the broad ambitions and aspirations of Bridging the Gap, whilst acknowledging that there is further action and learning to be done. As one museum director acknowledged “we’re on a journey”.

The **fundamental changes** that stand out include:

- Shifting attitudes
- Increased confidence
- New approaches to engaging and working with underserved audiences.
- Increased skills, tools and techniques for building trusting relationships.
- Designing new programmes of work to reflect the diverse interests and lives of audiences.

These changes have seen a significant shift in how museums now engage with underserved audiences as a result of work delivered through BtG. Figure 5 displays observations made during a scoping study (and detailed in BtG Delivery Plan, January 2021) in late 2020 which highlighted the position of museums delivering engagement programmes *to* audiences rather than *with*. Much of this stemmed from museums colleagues lacking skills and confidence to work with underserved audiences, and audiences feeling marginalised or ignorant of museum programmes.

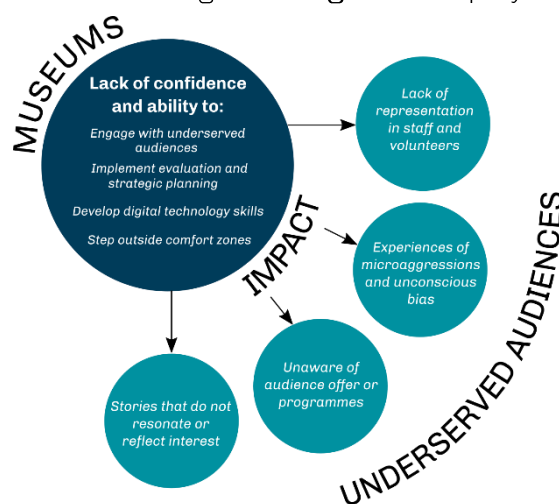


Figure 5: Scoping study observations across partner

On completion of the programme and as shown through independent evaluation against the Evaluation Impact Framework (Figure 2), there has been a shift in the position of the museum partners towards a more equitable relationship with underserved audiences. Museum colleagues are more empathetic towards the needs of underserved audiences, recognising the time it takes to build trust in order to develop collaborative and co-produced projects. As a result, underserved audiences feel welcomed and included in museum spaces and there is a palpable sense of pride and achievement in how their work contributes to the life of the museum. Figure 6 displays how the dynamics of how this relationship has changed and how it has impacted on both museums and audiences.



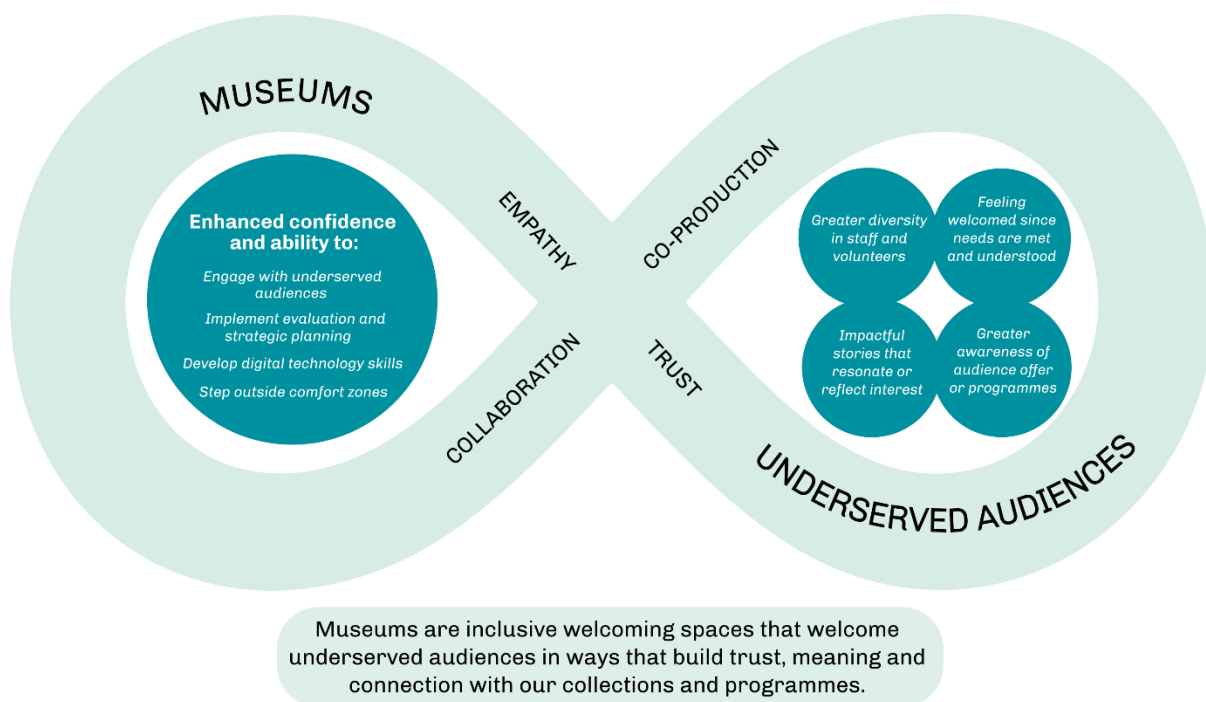


Figure 6: Collaborative engagement model showing impact of BtG programming on partner museums and their relationship with underserved audiences.

Bridging the Gap has been an important catalyst for the change seen in Figure 6, providing direction, focus, training and support, leadership and guidance as well as dedicated resources. One interviewee explained that this has been “an external influence for shifting our approach”.

Several important enablers were also identified across all four museums and the Wessex Museums Trust as a whole, including:

- New dedicated roles of **Community Curators, Wessex Engagement Lead** and in some museums, project leads overseeing implementation of key developments (e.g. outreach and co-curation work with schools in Salisbury and Poole).
- Bridging the Gap projects and activity plans **provided momentum and a structure** as well as a clear plan for engaging underserved audiences, in some cases for the first time (e.g. working with gypsy and travelling communities in Poole, working with young Black people in Bournemouth, working with specific geographic communities who felt museums were not for them).
- **Training, advice, coaching and mentoring** alongside this practical experience, provided through the Engagement Lead.
- **New relationships and strengthened partnerships** as a result of working intensively and collaboratively to co-create new collections and exhibitions e.g. with primary and secondary schools, girl guides, local colleges, Wiltshire race Equality Council, community organisations e.g. Dorset Blind Association.
- **Redevelopment plans** at 3 of the 4 museums are **providing an opportunity for addressing some of the physical, structural as well as cultural barriers** to

inclusion e.g. changing physical access and having an increased focus on community outreach work whilst buildings are closed.

## 9. Strategic Priorities for Future Development

Discussions with staff, volunteers and senior leadership teams across the museums and WMT have been open and reflective. As well as celebrating significant progress relating to these six outcomes, it is recognised there is more to do in terms of the broader ambitions encapsulated by the Bridging the Gap Vision. The following summarises the key areas for ongoing development and attention:

### ➤ Maintaining relationships and partnerships

The relationships and partnerships developed or strengthened through this programme are typically project based. Maintaining and sustaining these relationships is key, especially with those audiences or groups for whom this connection is new and/or where trust is in its infancy. For example, Wiltshire Museum have spent 2 years working in partnership with Wiltshire Race Equality Council to develop and deliver **Lest We Forget**, an exhibition showcasing the contribution of Black soldiers during WWII.

### ➤ Prioritise co-production

The coproduction work that each museum is taking forward is one example of how genuine partnership working and collaboration with communities can be embedded into daily practice.

### ➤ Champion diverse representation

Prioritise on diversifying staff and volunteer teams within and across museums and WMT.

### ➤ Rethink museum capacity

Embrace opportunities to rethink museum “capacity” in how outreach work and face to face projects are delivered beyond the small core group of LEX staff who have so far led and delivered this work. This includes further training around EDI, coproduction and engagement with underserved audiences among wider museum staff and volunteer teams.

### ➤ Encourage and support high quality data collection and evaluation

Build confidence and practice around data collection, evidence generation and evaluation methods that reflect the Vision and Outcomes set out in the Evaluation Impact Framework (Figure 2). There is a lack of data driven understanding about who underserved audiences are, their interests and priorities to inform museum and WMT programming and investment plans. There is a shared sense across the WMT that both the data sources and people’s confidence in using them need to be reviewed as part of a wider approach for thinking more creatively about impact and reach. This could mean less focus on activity plans and more on outcomes, less focus on numbers and more on experience. As one interviewee put it: *“there’s too much focus on delivery and the treadmill of school visits etc. There is no time to reflect, analyse or evaluate, or to use the evidence we collect”*.

### ➤ Learning from effective and impactful practice

Recognising and celebrating achievements is a key part of driving forward progress towards inclusive practice. Events that focus and draw upon “what works” as well as addressing what doesn’t work helps to establish a series of guidelines for good practice.

## 10. Acknowledgements

We are grateful to The National Lottery Heritage Fund for an award that made this work possible. Our thanks also go to Arts Council England for providing additional funding to support this project which included the Engagement Lead and community curator posts.

Our independent evaluation consultant, Helen Bown, has provided exceptional support in not only helping museum colleagues to develop and expand their skills for working with underserved audiences but also in her work with the Wessex Engagement Lead to evaluate the programme.

We owe a great debt to our access and inclusion consultant, Chloe Hixson, for her courage and sharp insights that have helped us to transform our museum culture so it is more welcoming for disabled people.

We are also extremely grateful for the generosity, honesty and willingness of all of our museum colleagues and partners to participate and engage with this ambitious and challenging programme of work.

## Appendix 1: Digital learning offer review

Learning offer (in person and online resources) reviews for partner museums.

SALISBURY MUSEUM										
	WORKSHOP	FACE TO FACE	ONLINE RESOURCES	HISTORY	SCIENCE	MATHS	ENGLISH	GEOGRAPHY	ART AND DESIGN	MUSIC
KEY STAGE 1 (EYF5*)	Pottery - Archaeology and Art	Y	<a href="#">Workshop guide</a>	x	x				x	
	Surviving the Stone Age	Y	<a href="#">Workshop guide</a>	x	x		x	x		
	Romans	Y	<a href="#">Workshop guide</a>	x		x			x	
	Toys*	Y (Outreach only)	N	x					x	
	Dinosaurs*	Y (Outreach only)	<a href="#">Online video (fossils)</a>		x				x	x
	Old Sarum and The Normans*	Y	<a href="#">Workshop guide</a>	x				x	x	
	General Pitt-Rivers	Y	N	x						
	Great Fire of London*	Y	N	x	x				x	
	Museum Study	Y	N	x	x		x		x	
	Mini Museum	Y	<a href="#">Online video</a>	x	x		x	x	x	
	Arty medieval birds	N	<a href="#">Online video</a>	x					x	
	Salisbury Charter Fair	N	<a href="#">Online video</a>	x					x	
	Make a Castle	N	<a href="#">Online video</a>	x					x	
	Cathedral Collage	N	<a href="#">Online video</a>	x					x	
	Nature crowns	N	<a href="#">Online video</a>		x				x	x
KEY STAGE 2	Pottery - Archaeology and Art	Y	<a href="#">Workshop guide</a>	x	x				x	
	Surviving the Stone Age	Y	<a href="#">Workshop guide</a>	x	x		x	x		
	The Amesbury Archer	Y	<a href="#">Workshop guide</a>	x	x					
	Romans	Y	<a href="#">Workshop guide</a>	x		x			x	
	Saxons	Y	<a href="#">Workshop guide</a>	x					x	
	Old Sarum and The Normans	Y	N	x				x	x	
	General Pitt-Rivers	Y	N	x						
	Museum Study	Y	N	x	x		x		x	
	Mini Museum	Y	N	x	x		x	x	x	
	Origins	Y	N	x					x	
KEY STAGE 3 (KEY STAGE 4*)	Origins	Y	N	x			x		x	
	History of Art *	Y	<a href="#">Art class sheets</a>	x					x	
	Archaeology*	Y	N	x					x	
	Ceramics and textiles*	Y	N						x	

WILTSHIRE MUSEUM											
	WORKSHOP	FACE TO FACE	ONLINE RESOURCE	HISTORY	SCIENCE	MATHS	ENGLISH	GEOGRAPHY	ART AND DESIGN	MUSIC	
PRIMARY	Stone Age life	Y	Online workshop	x	x				x		
	A journey through Prehistory - Neolithic, Bronze Age and Iron Age	Y	Online workshop	x	x						
	Roman Wiltshire	Y	Online workshop	x		x			x		
	Saxons and Vikings (Invaders and Settlers)	Y	Online workshop <a href="#">Online worksheet</a>	x					x		
	Archaeology and Materials	Y	Online workshop	x	x	x			x	x	
			<a href="#">Online video (Make your own archaeology di)</a>	x	x	x			x	x	
	Fossil Discoveries	Y	Online workshop	x	x	x			x	x	
			<a href="#">Online video</a>	x	x	x			x	x	
			<a href="#">Article (Mammoth tooth)</a>		x	x			x	x	
	Toys from the Past	Y	Online workshop	x	x	x	x			x	
	Tudor and Medieval Life	Y	Online workshop	x					x		
	Victorian Devises and local history	Y	Online workshop						x		
			<a href="#">Online video</a>	x					x		
	Victorian House and Homes	Y	Online workshop	x	x			x			
	Wiltshire Landscape	Y	Online workshop	x							
			<a href="#">Online video (Landscape of the megaliths)</a>	x				x	x	x	
	Bat Sounds	N	<a href="#">Online worksheet</a>			x			x		
			<a href="#">Online sounds</a>			x			x		
	Museum Connect: Plants	N	<a href="#">Online video</a>		x				x	x	
	Museum Connect: Ancient Egypt	N	<a href="#">Online video</a>	x						x	
Museum Connect: Look Again at the Assize Court	N	<a href="#">Online video</a>	x					x	x		

DORSET MUSEUM										
KEY STAGE	WORKSHOP	FACE TO FACE	ONLINE RESOURCE	HISTORY	SCIENCE	MATHS	ENGLISH	GEOGRAPHY	ART AND DESIGN	MUSIC
KEY STAGE 1	We're going on a mammoth hunt	Y	N	x	x		x			
	Dinosaur Tracks and Trails	Y	N		x		x			
	Dinosaur Tracks	Y	N		x	x		x		
KEY STAGE 2	Stones, Bones and Metals	Y	N	x	x			x		
	Durnovarian Dorset	Y	N	x				x		
	Dorset Art Detectives	Y	N						x	
	The Roman Townhouse	Y	N	x				x		
	Gold Lozenge	Y	N	x	x	x			x	
Marvellous Roman Mosaics	Y		Learning Showcase Video	x		x			x	
KEY STAGE 3	Theory of Evolution	N	Learning Showcase Video	x	x					

POOLE MUSEUM											
KEY STAGE	WORKSHOP	FACE TO FACE	ONLINE RESOURCE	HISTORY	SCIENCE	MATHS	ENGLISH	GEOGRAPHY	ART AND DESIGN	MUSIC	PSHE
KEY STAGE 1 (SEND*)	Museum Takeaway	Y	N	x			x	x			x
	Harbour Life*	Y	N	x	x			x	x		
	Fears and Foes	Y	N	x	x	x			x		
	Pirates	Y	<a href="#">Video &amp; worksheets</a>	x			x			x	
KEY STAGE 2	Museum Takeaway	Y	N	x			x	x			x
	Setting Sail	Y	N	x			x	x		x	x
	Iron Age Poole (taster session)	Y	N	x	x			x			
	Evidence in Action: Maritime Archaeology taster session	Y	N	x	x						
KEY STAGE 3 (KEY STAGE 4*)	Evidence in Action: Maritime Archaeology taster session	Y	N	x	x						

## Appendix 2: Co-Production Guidelines

### 1. Introduction - what was the Coproduction Challenge?

The Coproduction Challenge was a WMT learning opportunity for LEX members that ran from November 2022 until March 2023. It was designed to provide ideas, examples and resources for LEX members to learn about coproduction and how to “make it happen” in their projects, programming, teams and museums.

A key feature of the challenge was the opportunity to visit and learn from people and initiatives in other places - about how they approach the concept and practice of coproduction, and what these collaborative approaches enable them to achieve or do differently. Each LEX member had a small, personal budget to cover travel to another place / museum / heritage organisation which they identified is actively coproducing their local offer(s) and programmes.

The challenge involved:

- An initial, introductory workshop at Salisbury Museum in November 2022, which explored definitions, current understanding and confidence in as well as the principles and practices of coproduction in action. This included hearing about examples of coproducing collections and the use of museum spaces, with case studies provided from Jen Kavanagh, a freelance museum curator who shared her experiences of working with the London Museum of Water and Steam in partnership with Brentford Football Club, The Museum of London and Milton Keynes Womens Football Club as part of Women’s EUROs 2022
- Virtual follow up sessions during December 2022 and January 2023, both for those unable to make the initial workshop and to provide an opportunity to discuss ideas, experiences and challenges so far and thoughts about what next.
- A final, face to face workshop in February 2023 at the STEAM museum in Swindon, to regroup, share experiences and lessons arising from visits, hear more about plans for applying individual and collective learning, and explore common successes and challenges.

As part of the introductory workshop, participants were asked to share their definitions and understanding of “what is coproduction”, reflected in the following comments.

### 2. What is coproduction and why does it matter?

There are many definitions and examples of what can be achieved through genuine coproduction. Myths and legends also abound! In its simplest form, coproduction is [a way of thinking and working, where everybody works together on an equal basis to create a service, product, event \(anything!\) or come to a decision which works](#). The most important thing is for everyone involved in a coproduced endeavour to agree, together, what is essential about the way they connect, work together and their shared focus whilst recognising all the contributions and perspectives that make it happen. In a heritage context, the following definition is helpful:



Co-production aims to break down the barriers between 'experts' and 'the public' by changing the hierarchical relationships between them. If academics are popularly viewed as knowledge producers and the public as knowledge consumers, then the purpose is to take the creation of knowledge out of the 'ivory tower' of academia and to encourage more collaborative forms of creating and knowing<sup>1</sup>.

Being clear about the purpose, aims and desired outcomes of any collective effort is key. It is also helpful to be able to cite the arguments for investing the time, energy and resources into coproducing what you do.

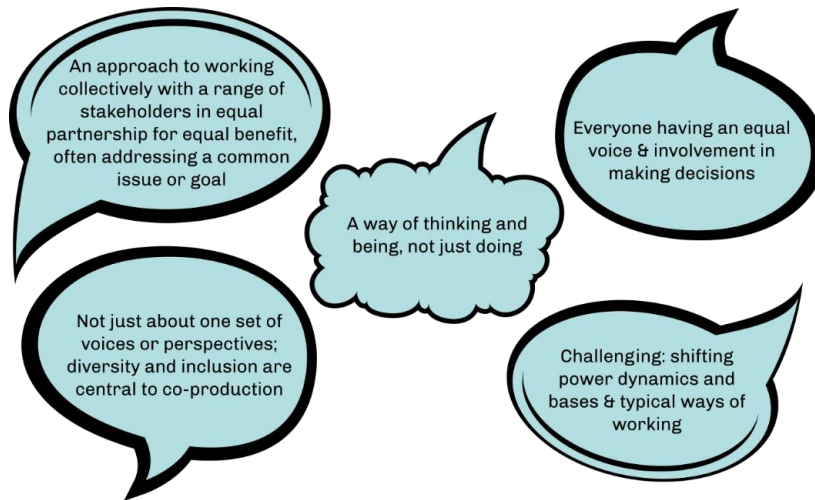
### Evidencing the impacts of co-production:

The Coproduction Collective, a coalition of partners from University College London (UCL), Gobby, People's Voice Media and the Institute of Community Reporters, have done a huge amount of work on exactly this issues, in relation to a wide range of services and supports. As a result of their work, they have produced a wonderful range of resources including an [interactive toolkit](#) in the process. They analysed the experiences of over 700 people with diverse characteristics and backgrounds, completed a systemic review of 59 academic studies, reviewed 31 other studies, talked with over 100 storytellers, analysed 573 survey responses, and commissioned 9 coproduction pilots. Across all of these sources of evidence, they found that when people with lived experience work as equal partners alongside those commissioning, designing and delivering services and supports, the following outcomes and experiences are achieved:

- People using those services and supports have better experiences.
- They also benefit from better outcomes, as a result of everyone having a greater focus on what matters to people (rather than "what's the matter").
- People's skills and talents are explicitly recognised and valued as contributions rather being regarded as "having problems".
- As a result, confidence and aspiration among participants increases.
- Changes made as a result of coproduced efforts are more sustainable, as the focus is on the longer term rather than short term agendas.
- Programmes that are coproduced are more efficient and effective over time, reducing un-necessary costs and avoiding the reinvention of many wheels.
- The approach or processes adopted build stronger connections, generating a sense of ownership and belonging.
- Such experiences are transformative, leading to changes in the way that people and organisations work, being reciprocal and based on doing 'with' not 'to'.

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*Exploring co-production in community heritage research: Reflections from the Bennachie Landscapes Project*, Oliver, J., Armstrong, J., Curtis E., Curtis, N. and Vergunst, J. [Journal of Community Archaeology & Heritage](#) Volume 9, 2022 - Issue 3



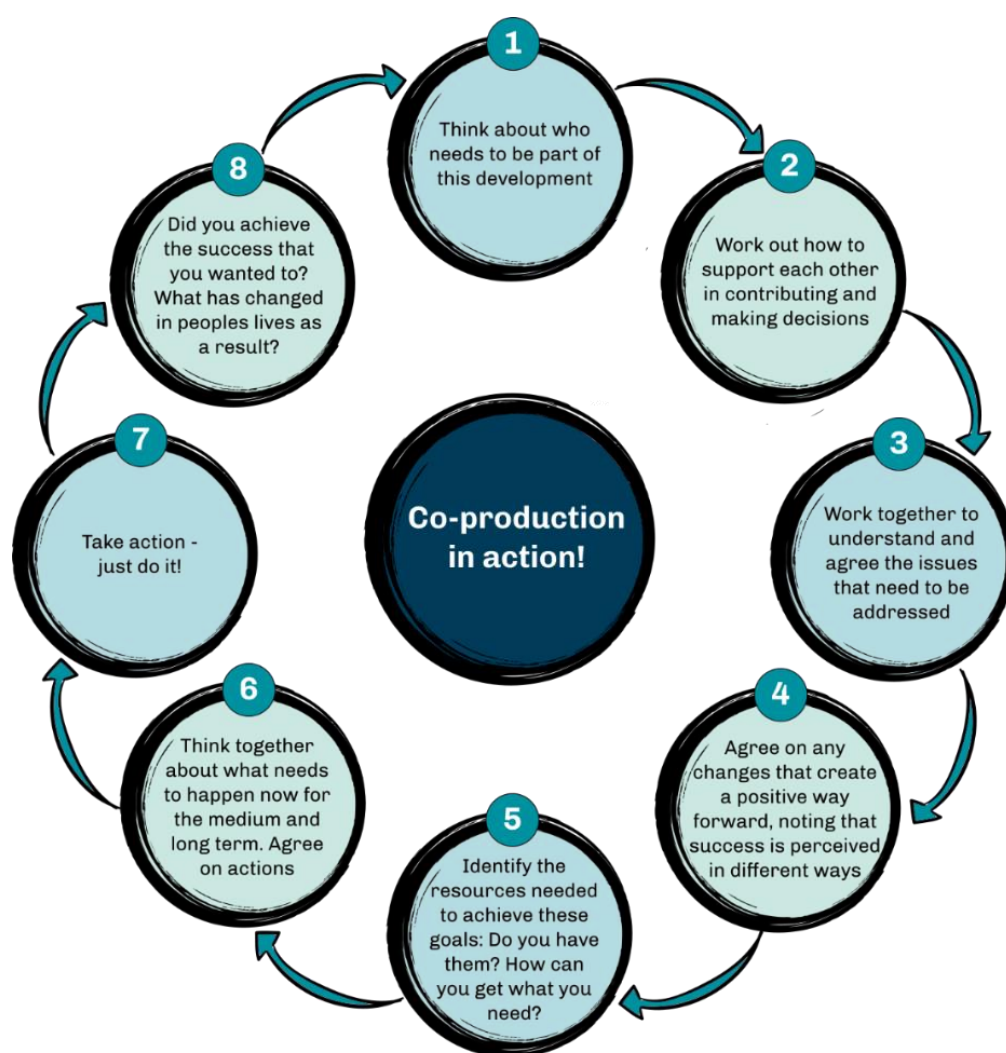
Ultimately, coproduced developments are strength based, with an explicit focus on recognising and using all the skills, talents, assets, values and gifts available across everyone involved. No-one person can ever hold all the answers or solutions but together this is possible.

### 3. Introducing the Coproduction Cycle – a framework for WMT

A tried and tested, practical process for coproducing events, projects, change programmes and services was shared with members of the WMT Coproduction Challenge<sup>2</sup>.

Through exploring examples in the heritage sector, we adapted this framework adding suggestions, ideas and tips as well as lessons from LEX members' experiences of coproduction in action.

The resulting, WMT Coproduction Framework is shown on the following page, followed by the lessons shared by LEX members from their Coproduction Challenge.

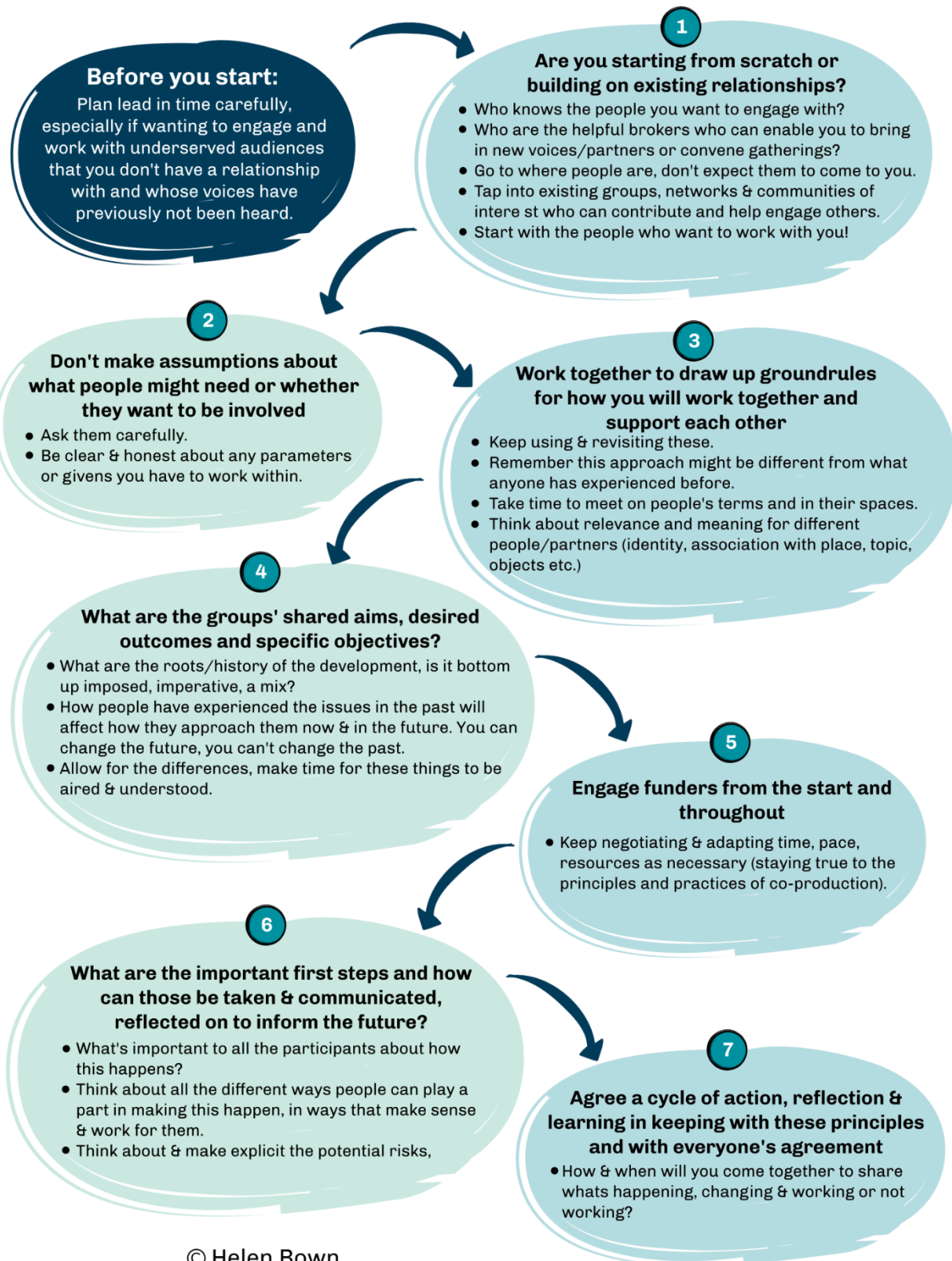


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<sup>2</sup> The Coproduction Cycle (adapted from *A Guide to Coproduction With Older People*, 8 principles & practices for effective coproduction)  
<https://www.scie-socialcareonline.org.uk/a-guide-to-co-production-with-older-people-personalisation-dont-just-do-it-co-produce-it-and-live-it/r/a11G0000017zwIAA>

# Co-Production Framework for Wessex Museums



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## 4. LEX Members Coproduction Lessons

- The importance of [welcome and belonging](#) - think about your invitation(s) to engage and get involved, be generous, open and warm in your approach, is this invitation reinforced in other experiences, spaces, opportunities?
- This is linked to identity/ies, and connecting with communities through an [intersectional lens](#)
- Take time to [build and sustain relationships](#) and partnerships that are meaningful to the communities you are seeking to engage and coproduce work with.
- [Listen to and capture stories](#) that illustrate what's important and what is changing for people. Stories are a powerful vehicle for engaging with and learning from different communities, and can be shared (with people's permission) with wider (and more diverse) audiences to extend engagement further.
- [Be mindful of mutuality](#) - What is in it for them, what is in it for you?
- [Be bold, mix it up](#), bring the outside in and take the inside out in your creative, inclusive use of museum spaces and galleries
- Co-curation of events, exhibitions, content means that visitors from diverse audiences can see themselves [reflected and represented](#), which is more likely to increase their engagement and participation in other opportunities you develop with or without them
- Think about your [outcomes](#), short medium and longer term and be prepared to coproduce these , expect the unexpected, and keep an open mind as to what may come out of the process
- Pay as much attention to [coproducing outputs](#) as you do to coproducing processes - does the content reflect the voices, experiences and stories of the people that this is about?
- Who are your [allies](#) within your organisation as well as externally? Who do you need to bring on board or convince that coproducing what you do is worth the effort, time, resources and potential changes of direction?
- If the content and process is likely to be sensitive, difficult, triggering or traumatic, then coproduction needs to start way back before you even get off first base. Plan accordingly and think together about who needs to be involved, [work collaboratively to resolve problems](#), conflicts and bring in facilitation skills if necessary to help work these issues through.
- Use this [coproduction challenge group as a peer group](#) to pick each other's brains, support each other and provide moral, emotional as well as practical support and encouragement. Some of your ideas are new in the heritage sector (e.g. coproducing learning offers with children and young people), so you may not find clear examples of these approaches elsewhere, you are the pioneers. So support each other and celebrate what you are doing including with the people you are coproducing with.



## Appendix 3: Guidelines for implementing placements for disabled young people.

### Before/Inception

- Plan for full lead in time to reach out, advertise and recruit.
- Be clear about who is doing what and how you will select a candidate.



© Jon Ralphs



- Focus on matching not meeting criteria or specification.
- If there is an existing relationship, how will this be acknowledged, built on and developed?
- What does each person need to take up the placement and succeed?
- Explore this with the young person and whoever is supporting them outside of the museum.




- Draw up a clear agreement/statement and share with the person, their supporter(s) and the museum.
- Draw up a clear orientation and induction process based on the placement and the person's priorities and needs.
- Check those responsible for placement success at the museum are prepared and experienced in the above.




## During...

- Who is the person's support outside of the museum? If no-one is available, who can take up this role?
- Consider how the young person is connected & integrated into museum life, such as lunch breaks & team meetings.

- Who should the young person relate to (each day & week)?
- Who do they "report" to for progress and feedback?
- Who is their support within the museum if they need this?




Think about your "welcome", not just at the beginning but every time the young person is in the museum.





Ensure there are clear channels for relating, reporting and responding.

- Draw up a clear agreement/statement and share with the person, their supporter(s) and the museum.
- Set out a clear orientation and induction process based on the placement and the person's priorities and needs.
- Check those responsible for placement success at the museum are prepared and experienced in the above.

- What should be the focus and nature of the placement?
- What areas of expertise & skills do they want to develop where they will feel pride and learning.
- How can they contribute to museum collections, spaces & exhibitions?
- Can the placement be linked to educational objectives?



Understand the passions, skill & interests of the young person.



Schedule regular check-in and support sessions to talk about whats working and not working.

- Maintain regular contact with the young person & their supporters within & outside the museum.
- If there are concerns ensure these are addressed and actions communicated to everyone involved.
- Take a person centred approach to these sessions using established tools and guidance (see Preparing for Adulthood from NDTi)


# Ending well




Be open & honest about the degrees of flexibility for extending the placement.

- Be clear about how & when each placement will end, ensuring this is flexible & reviewed on a regular basis.
- This should be informed by what is working/not working for the young person.

- Ensure that end of placement arrangements and outcomes of feedback sessions are clearly communicated to the young person & their supporter(s).
- Hold a final feedback session with the young person to recognise their contribution.



Acknowledge & celebrate the achievements, learning and outputs of the young person.



- Is there an opportunity to share or showcase the young persons achievements and contributions more widely in the museum(s)?
- Think about how each young person can link with other young people on placements in the museums or in the partnership.



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NAME:  
DATE:

WHAT PEOPLE LIKE ABOUT ME

WHAT I'M GOOD AT

WHAT MATTERS ISLAND

WHO CAN HELP AND SUPPORT ME?

WHAT HELP DO I NEED?

WHAT DO I WANT TO DO?

IF I COULD I WOULD...<sup>then</sup>

WHAT I WANT IN THE FUTURE

WHAT NEEDS TO HAPPEN

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# Wessex Museums



Learning Showcase Event  
July 2022

For further information please contact us at  
[hello@wessexmuseums.org](mailto:hello@wessexmuseums.org)

Visit us at [www.wessexmuseums.org](http://www.wessexmuseums.org)

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