The Network Newsletter:
tackling social exclusion in libraries, museums, archives and galleries

Number 225, November 2019

(Formerly published as *Public Libraries & Social Exclusion Action Planning Network Newsletter*, issue 1, May 1999 – issue 29, September 2001)

The Network's Website is at www.seapn.org.uk and includes information on courses, good practice, specific socially excluded groups, as well as the newsletter archive.

Contents List

Did you see …?

Information Professional

The Dec 2019 issue includes:

- "The impact and response to Universal Credit in Welsh libraries", a news story which reports on recent research showing that "Public libraries in Wales have adapted well to the needs of users applying for Universal Credit, but could face increased pressure as implementation of the new benefit continues."[1] [p6]
- "Food for fines in Cornwall", which is a very brief note about Network member Cornwall's accepting food (for the food bank) instead of fines in the period leading up to Christmas [p8]
- "Benevolent fund is here to help", which briefly outlines the work of the CILIP Benevolent Fund[2] [p8]
- "Share your stories of 'everyday activism'", which is a call for case studies to add to the new CILIP strategy, *Libraries, information and knowledge changing lives*[3] [p12]
- Chris Garnsworthy "Reaching out: how home visits keep communities connected", in which Chris reports on the successful conference hosted in Hackney[4] [pp31-33]
- Steve Potash "Libraries: a case for support", which outlines the background to the launch of the new advocacy paper[5] [pp34-35]
- Rob Green interviews Alison Tarrant and Caroline Roche "A quality school library: every child's right", which brings us up-to-date with the Great School Libraries campaign[6] [pp44-45]

Museums Journal

The Dec 2019 issue includes:

- "MA focuses on decolonisation", a brief news-piece about the setting up of the MA's Ethics Committee working group which will produce guidance for museums[7] [p4]

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[1] Anoush Simon and Alyson Tyler. *Universal Credit and public libraries in Wales: a scoping study into digital inclusion and digital by default – report on initial findings*. Alyson Tyler Research, 2019. Available to download from: https://drive.google.com/file/d/15La4lCCyJ84QhPyNXTPIT9L4jLILSgTk/view.

[2] Further info at: https://www.cilip.org.uk/page/benevolent.

[3] There is more about the strategy at: https://www.cilip.org.uk/page/changinglives, and case studies can be submitted at: https://fs3.formsite.com/cilip/CILIPCaseStudy/index.html.

[4] Further info about the service at: https://hackney.gov.uk/community-library-service, and info about the conference at: https://www.cilip.org.uk/events/EventDetails.aspx?id=1239137&group=.

[5] *Public libraries: the case for support*. Office of Lord Bird, 2019. Available to download as a pdf from: https://www.librariesdeliver.uk/report. Assessed in *The Network Newsletter*, 224, Oct 2019, pp6-9.

[6] See: https://www.greatschoollibraries.org.uk/.

[7] Further info at: https://www.museumsassociation.org/news/06112019-ma-working-group-decolonisation.

- "Special-needs kids overlooked", which mentions briefly the recent research into heritage sites' treatment of families with children with special needs[8] [p5]
- Caroline Parry "Slow progress in increasing diversity of charity trustees", which looks at the broader charity picture and then focuses on some recent developments in museums [p11]
- Rebecca Gordon-Nesbitt <u>and</u> Damian Hebron "How have perceptions of creative ageing transformed in the past decade?" ("Comment" column), which highlights the change in attitude towards older people [p17]
- Mark O'Neill "Museums and slavery" ("Letters"), which raises a number of interesting points, and argues that "[… the key historical insights society needs now are about the entanglements of civilisation and barbarism." [p19]
- Eleanor Mills interviews Sally Shaw "Turning the tables", which looks at development at Firstsite in Colchester, especially their "Holiday Fun" activities which serve meals to children and families, and also their work to target young people and their increasing role in the community[9] [pp32-35]
- "Core functions: good practice for museum toilets", which looks particularly at accessibility, with a case study about a Changing Places toilet at Eureka![10],[11] [pp60-61, 63]

The December 2019 issue includes:

- Geraldine Kendall Adams "Repatriation gains traction", which looks at some recent developments:

    > "[…] Manchester Museum held a ceremony to return 18 items to the Gangalidda Garawa and Nyamal First Nations communities in Australia. A second ceremony will be held next month to repatriate 25 artefacts to the Yawuru and Aranda nations.[12]

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[8] There is a longer article at: https://www.museumsassociation.org/museums-journal/news/30102019-damning-survey-shows-heritage-sites-must-do-more-to-be-inclusive, and the press release from Ecclesiastical about the research is at: https://www.ecclesiastical.com/media-centre/inclusive-heritage/.

[9] "We work with our community to explore and address current issues within politics, economics and culture, addressing and exploring urgent themes such as housing, migration, inequality, regeneration and healthcare. Our ambition is that these help us shape who we are: a public site, open and accessible, diverse and inclusive and used by all.

Every part of our artistic programme is shared and co-authored." [Taken from: https://firstsite.uk/about-firstsite/what-we-do/]

[10] See: https://www.accessibilityguides.org/content/eureka-national-childrens-museum.

[11] There is more info about Changing Places toilets at: http://www.changing-places.org/the_campaign/what_are_changing_places_toilets_.aspx.

[12] Esme Ward, Director of Manchester Museum, has also written a letter, "Rethinking repatriation", which sets out why Manchester decided on this course [p19].

Soon after, the University of Cambridge announced that it would repatriate the Okukor, a bronze cockerel, to the royal family in Benin City, Nigeria."[13] [p6]

- Katy Ashton "Museums play a crucial role in healing divides" ("Comment" column), which looks at the work of the People's History Museum – and museums more generally – in co-creating programmes with diverse communities[14] [p14]

- Laura Elliott and Sandra Shakespeare "Do we need a Black British Museum?" ("Comment" column), in which the two writers explore the need to create a new museum – or to create galleries in new and existing museums [p17]

- Sharon Heal "Museums are needed more than ever" ("The policy column"), which briefly argues that the role of museums is now even more important: "After the cuts of the past decade museums are some of the few civic spaces left standing. That means we have a vital role to play as healing and convening spaces" [p17]

- John Holt "Myths and legends", which celebrates the 2019 Museums Change Lives awards[15] [pp26-29]. The winners are:

  o Overall winner: Jewish Museum, London for its exhibition, "Jews, Money Myth"[16]
  o Judges' Award for Environmental Sustainability: Leeds Museums and Galleries for the exhibition, "Beavers to Weavers"[17]
  o Radical Changemaker Award: Victoria Rogers (Museum of Cardiff)
  o Best Small Museum Award: Kirkleatham Museum, Redcar and Cleveland for its exhibition "Steel Stories"[18]

- Danny Birchall [review] "Black Cultural Archives on Google Arts and Culture", which is a brief review with a link to this new site (which is well worth exploring)[19] [p57]

GEM "Case Studies"

In a welcome move, GEM have decided to make their case studies available online from now on, which will build into an important resource.

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[13] See also: https://www.museumsassociation.org/museums-journal/news-analysis/12122019-momentum-for-repatriation-among-museums.
[14] See: https://www.museumsassociation.org/museums-journal/comment/03012019-museums-play-crucial-role-healing-divides.
[15] See also: https://www.museumsassociation.org/news/jewish-museum-london-wins-museums-change-lives-award.
[16] See: https://jewishmuseum.org.uk/exhibitions/jews-money-myth/.
[17] See, for example: https://www.leedsinspired.co.uk/events/beavers-weavers-wonderful-world-animal-makers.
[18] See: https://redcarcleveland.co.uk/enjoy/steel-stories-2/.
[19] See: https://artsandculture.google.com/exhibit/the-development-of-black-cultural-archives/NgJC8B5HTgpBLg.

The latest issue[20], "Access and inclusion", has:

- Holly Bee "Editorial", which includes: "Welcome to the first digital edition of the GEM *Case Studies*! We are excited to bring you some fantastic practice and advice in this new format, allowing us to reduce our use of paper and carbon emissions for a greener GEM. This edition of *Case Studies* is a special one, on a topic that has become very close to my heart in my time working with GEM: SEN/SEND-inclusive practice." [p2]

- Holly Bee interviews Joanne Briggs, "A parent's perspective", which looks at accessing culture and leisure with a child with SEND [pp4-5]

- Rachel Sharpe <u>and</u> Katherine Alker "Potter and Ponder", which looks at work at National Trust's Croome[21] [pp6-7]

- Gemma Wright "Collaboration and partnership", which looks at "providing meaningful employment opportunities for artists with learning disabilities" via Camden Arts Centre's Special Educational Needs Schools Programme [pp8-9]

- Kerrie Suteu "Creative Bridges": "Only 6% of people with a learning disability are in paid employment; Creative Bridges seeks to change this statistic and enable neurodiverse people to develop fulfilling professional lives. Creative Bridges, Culture Coventry, uses culture to engage young people (16–25) with a learning disability or barrier to learning to aid transition to independent adult life." [pp10-11]

- Helen Cook "Make it to market", which describes how "[…] the River & Rowing Museum worked with students with disabilities on the Henley College Pathways Course to develop art skills and use students' designs on products for retail."[22] [pp12-13]

- Hannah Smith <u>and</u> Melissa Whittaker "Post early: relaxed mornings at the Postal Museum for autistic and neurodiverse visitors"[23] [pp14-15]

- Miranda Millward <u>and</u> Clare Cory "Jeff Koons and the Iffley Academy Project: the Ashmolean Museum, Oxford", which looks at how "Oxford University Gardens, Libraries and Museums (GLAM), which includes the Ashmolean Museum, have been developing an in-depth partnership with the Iffley Academy, a community special academy for children and young

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[20] GEM "Case studies", vol.24, 2019. Available to download as a pdf from: https://gem.org.uk/wp-content/uploads/2020/01/GM156-Gem-Case-Studies-24_WEB-AW2.pdf.
[21] See: https://www.nationaltrust.org.uk/croome/features/potter-and-ponder-a-sensory-experience.
[22] There is a write-up of this project (and others showcased at the "SEND in Museums" conference, part of the SE Museum Development Programme) at: https://southeastmuseums.org/resource-library/send-in-museums-project/.
[23] See, for example: https://www.postalmuseum.org/event/post-early-relaxed-mornings/.

people up to the age of 18 with complex special educational needs and disabilities." [pp16-17]

- Alison Bowyer "Three steps to get started with SEND", which looks at […] small, low-cost changes that you can make and projects you can pilot that will help to overcome barriers to access and make your organisation more inclusive for everyone." [pp18-19]

- Sam Bowen "SEND in Museums: meaningful engagement, long-lasting advocacy", which outlines one piece of work to increase engagement with children with SEND [pp20-21]

- Morgan Salisbury "Sensory accessibility", which describes the author's experiences of contacting Lancashire County Libraries (who set up a "Quieter Hour") and the British Museum (which led to their involvement in some consultation to shape the BM's future work) [pp22-23]

- Becky Lyddon "Creating awareness of Sensory Processing Difficulties", which briefly (and helpfully) describes what SPD is: "Sensory Processing Difficulties (SPD) is said to impact 1 in 20 people. That's a huge percentage, which means that you are more than likely to have visitors who process sensory information in such a way as to respond to the environment differently. Some might wear head phones or noise cancelling headphones, some people love to touch everything or get messy, and others may be sensitive to light, among other expressions of SPD like covering ears and speaking loudly, squinting a lot, avoiding busy environments, moving constantly, rocking or chewing on things." [pp24-25]

- Emma Crew, Elisabeth Zick and Kirsten Warner "Access for all trolleys", which outlines how, recognising that there are a lot of visitors with SEND to the Jewish Museum: "We decided to create two Access Trolleys, one for each of our main teaching spaces. Each trolley would contain a mix of resources to cater to different needs. There would also be tote bags which students could put resources in to carry with them whilst they explored different areas of the museum." [p26]

- Paul Morrow "The Inclusive Access Plan", which recommends that every institution develops a Plan which should include issues such as parking and access, public transport, staff training and development [p27].

ARC Magazine

The January 2020 issue[24] includes the following items of particular interest:

- Karl Magee "Opening Lines" column, in which the ARA Chair outlines plans to continue with their push to increase diversity and representation in the sector [pp5-6]

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[24] *ARC Magazine*, 366, Jan 2020.

> "One key issue we will examine as part of our governance review is how we can ensure our Board is inclusive and fully representative of the sector, providing the skills, expertise and experience required to function effectively. Initiatives to confront and tackle issues of diversity and inclusion are currently happening across the record-keeping sector. The Archives and Records Association welcomes the sector-wide concern to make our profession more open and inclusive." [p6]

As well as working with Future Learn on diversity and inclusion training for the Board, the ARA will ensure that:

> "Diversity is one of the key daily themes of our 2020 conference, which will be held in Chester from 2-4 September. The conference will look at how we can increase diversity and representation in the records we keep and what role record-keepers play in this process. The other main conference themes tackle the key issues facing our profession of advocacy and sustainability." [p6]

- Katie Proctor "The Anne Lister diaries", which looks at West Yorkshire Archives' involvement with the TV series, and the benefits – including assistance with preservation and what that involved, as well as outreach work including the creation of new social media and other resources [pp20-23]

Open Shelf

In the Nov 2019 issue[25] of this magazine of the Ontario Library Association, Amanda Wilk and John Vincent look at the role of professional bodies in supporting LGBTQ+ library staff and library provision[26].

Climate emergency – Libraries, Museums, Archives and Cultural and Heritage Organisations

Sustaining Great Art and Culture: environmental report 2018/19

This important assessment[27] by Julie's Bicycle[28] and ACE has just been published by ACE.

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[25] *Open Shelf*, Nov 2019. Details of all articles in this issue are at: https://open-shelf.ca/191105-whats-new-in-open-shelf-november-2019/.
[26] See: https://open-shelf.ca/191105-lgbtq-organizational-support/.
[27] *Sustaining Great Art and Culture: environmental report 2018/19*. ACE, 2020. Available to download as a pdf from: https://www.artscouncil.org.uk/sites/default/files/download-file/14-01-20%20Arts%20Council%20Environmental%20Report%20201819%20FINAL_3.pdf.
[28] "[…] a charity supporting the creative sector to act on climate and environment and Arts Council England's environmental programme delivery partner" [p3] See also: https://juliesbicycle.com/.

As Alison Tickell, Director of Julie's Bicycle, says:

> "Culture has a carbon footprint, and data matters. This report shows why. It also highlights, through the range of responses, that there should be no opposition between what art is and how art does: reducing emissions prompts creativity and activism, and vice versa." [p5]

The background to this report is that:

> "Arts Council England's Environmental Programme launched in 2012, when it became the first cultural body in the world to make environmental reporting, policies and action plans part of funding agreements for NPOs. In partnership with Julie's Bicycle this pioneering policy has helped to develop the sector's understanding, agency and leadership on environment and climate." [p6]

The aims of the Programme are:

1. "support NPOs in meeting their funding requirements on environmental reporting, policies and action plans
2. demonstrate what positive environmental change the sector can achieve and the value this brings
3. develop the Art Council's own capacity to support and drive positive environmental change" [p6]

This latest assessment looks at the changed National Portfolio Organisation landscape:

> "There are currently 828 organisations in the 2018-22 portfolio, 20% more than in 2015-18, including 184 new organisations" [p6]

and the other developments that are taking place:

- "**'Beyond carbon'**: a new online option for organisations to report on environmental practice beyond their carbon footprint
- Plans to develop a **Green Print** from 2022: a roadmap for sustainability drawing together expertise and innovation pioneered by the sector
- **Spotlight**: a new programme focused on building energy management and carbon reduction for 30 of the Arts Council's biggest NPOs
- **Accelerator**: a new programme to advance sustainable practice through two cohorts of 10 sector-led projects
- A new focus on diverse voices within the environmental and cultural sectors, demonstrated in 2018 through **the Colour Green podcast** and **Common Ground symposium**" [p6 – emphases theirs]

The report then goes on to assess progress, including:

- Developing understanding and skills
- Taking action
- Increasing collaboration
- Signs of a new creative ecology
- Creative opportunities.

Each of these areas also includes brief case study examples.

This is a very important report – just a pity that, although libraries are mentioned as being part of the ACE 'portfolio', they are not actually included in any of the examples; much of the coverage is of galleries and arts/theatre work.

Tackling social and digital exclusion – Other Agencies

Together in the 2020s: twenty ideas for creating a Britain for all ages by 2030

This new report[29] from United for All Ages[30] looks at the increasing divide between groups in the UK, especially older and younger people, and makes a series of recommendations for overcoming this.

> "Britain is one of the most age segregated countries in the world. People of different ages are unlikely to mix with each other outside their own families. In its policy papers, United for All Ages has catalogued how this 'age apartheid' has led to divisions within our communities and across our country – evidenced not least by recent elections and the continuing Brexit debate and the focus on intergenerational fairness." [p4]

The report begins with an outline of why we need "a Britain for all ages", identifying some of the key social issues: wealth; housing; loneliness; ageism; location.

It then looks at:

- "Action for all ages in every community": "Imagine what could be if hearts, minds and doors were opened in every care home, school, nursery, children's centre, sheltered housing scheme, library, gym, pub, college, community centre, health practice, extra care housing scheme, faith organisation, sports club, community organisation, estate, local authority, high street, public space, new development …" [p5] This section also includes:

  > "Making Britain a country for all ages could be achieved by incorporating a variety of public services into care homes across the UK. Whilst this is already being done in relation to the incorporation of nurseries, this could be extended to include other public facilities such as libraries, post offices and community centres within the grounds of care homes." [p5]

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[29] *Together in the 2020s: twenty ideas for creating a Britain for all ages by 2030*. United for All Ages, 2020. Available to download as a pdf from: https://efeea61d-ae40-4f75-bfce-8a7be79f7237.filesusr.com/ugd/98d289_3f3291f2d4094c2793a3acf8ffaae58c.pdf.
[30] "United for All Ages is a 'think and do' tank and social enterprise that brings younger and older people together to build stronger communities and a stronger Britain." [p1]

- Social and economic policy, urging particularly the development of an intergenerational strategy

- Culture, media and sport, including:

  > "Age segregation and ageism are rife in our society, affecting all our lives every day and running through our cultural and sporting lives and throughout the media, on and offline. Britain is one of the most age segregated countries in the world and the consequences are manifold, not least in underpinning division and ageism. But it doesn't have to be this way if we use the positive power and influence of the media, culture and sport.
  >
  > The Older People's Commissioner for Wales' pioneering campaign to end #EverydayAgeism should be rolled out across the UK. Ending ageism is a fundamental building block for a country for all ages where stereotyping and myths about age and ageing are eradicated. That needs to start as early as possible in life, with regular interactions between children and older people promoted in nurseries and primary schools.
  >
  > The media also has a huge role to play in ending ageism and the use of stereotypes about young and older people throughout its coverage. A national awards scheme could recognise best practice – and shame offending media organisations.
  >
  > Building connections and relationships in our communities will strengthen our society as well as fostering mutual understanding. This culture shift needs to be reflected in the way our public services and community facilities are designed and provided." [p13]

The twenty ideas include:

1. "**Ending ageism** extending the Older People's Commissioner for Wales' campaign to end #EverydayAgeism across the UK
2. **Policies for all ages** making economic and social policies work at all stages of life and assessing their intergenerational impact
3. **National positive ageing strategy** ensuring that we make the most of the opportunities of our ageing society for all generations
4. **Designing a new 'twin economy'** using the longevity dividend more effectively as individuals and for our communities and society
5. **Legislating for the long term** rising to the challenge of the big issues facing all our futures by planning for generations to come
6. **A Department for Connection** creating a government department to join up and support intergenerational action nationally and locally
7. **An intergenerational curriculum** starting young and shaping children's and young people's learning, development and citizenship
8. **A bond for all ages** helping families pay for care or learning by extending salary sacrifice tax breaks for all generations
9. **Care homes as community hubs** opening up care homes to become centres for community activities, services and facilities

10. **Centres for all ages** supporting the development of 1000 centres for all ages by 2030 as places to mix and share activities and experiences
11. **Schools as community spaces** opening schools longer – at evenings, weekends and holidays – as shared community spaces for all ages
12. **Streets for play** using residential streets as spaces for play, fun and togetherness, while making high streets work for all ages
13. **Intergenerational living** designing housing and shared spaces to bring older and younger people together through meaningful mixing
14. **Homesharing** scaling up homeshare schemes and providing tax breaks for older people to use empty rooms to house younger people
15. **Training and learning together** planning for a future of mixing by enabling students to train together on intergenerational projects
16. **Community planning by and for all ages** encouraging local authorities to involve people of all generations in shaping communities together
17. **Online mentoring** supporting young people through life-shaping decisions by using cost-effective technology they are comfortable with
18. **Sport for life** using the power of sport and football to promote intergenerational interaction, fitness and health for all ages
19. **Co-producing social innovation** working with residents of all ages to improve their communities through intergenerational innovations
20. **National day of unity** designating a bank holiday to help promote understanding, trust and interaction between generations all year round"
[p3 – emphases theirs]

Interesting and important report – recommended.[31]

Diversity in books and other materials for children & young people

Time for change: Black and minority ethnic representation in the children's literature sector

This important new report[32] goes behind the stark figures about children's books and other materials to explore in more depth what leads to this.

> "People from black or minority ethnic (BME) […] backgrounds are poorly represented in the children's literature sector in the UK. Research by Equal Approach in 2018 found that BME people are underrepresented in the workforce of the publishing industry, and a report by Chartered Institute of Library and Information Professionals (CILIP) and the

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[31] Source: John Harris "The gap between young and old has turned Britain into a dysfunctional family", *The Guardian*, 12 Jan 2020, https://www.theguardian.com/commentisfree/2020/jan/12/old-young-gap-britain-generation-dysfunctional-family.

[32] Cathy Harris, Bernadette Stiell and David Leather. *Time for change: Black and minority ethnic representation in the children's literature sector*. ACE, 2019. Available to download as a pdf from: https://www.artscouncil.org.uk/sites/default/files/download-file/04-11-19%20Time%20for%20Change%20-%20Research%20Report%20FINAL_0.pdf.

Archives Records Association [sic] (ARA) in 2015 showed that this lack of diversity is even more pronounced in the libraries and information services professions. Research commissioned by BookTrust found that only 2% of British children's book creators (i.e. authors or illustrators) published in the UK from 2007-2017 were from a BME background. Furthermore, Centre for Literacy in Primary Education (CLPE) found that despite 32% of UK school-age children being from a BME background, only 1% of books for 3-11 year olds published in 2017 in the UK featured a BME main character." [p1]

It goes on to say that:

"Arts Council England commissioned this research in order to more fully understand the factors influencing this lack of representation, and to help bring about positive change as the sector works towards better reflecting the diversity of children in the UK today." [p1]

Key findings include:

- "Participants from all backgrounds provided numerous examples of their experiences of racism and microaggressions […] in the form of inappropriate, ignorant or stereotypical attitudes, assumptions and behaviours. For people from BME backgrounds, this resulted in feelings of frustration and a sense that they were not welcome or did not belong in the industry." [p2]

- The need to address unconscious bias in the sector

- Inequality of access to the sector: "[…] over half of survey respondents disagreeing that publishing processes were equally challenging for all new authors regardless of their background. Falling incomes for authors was highlighted as a particular issue which made access to the profession prohibitive for those from lower income demographics. Traditional routes into publishing, for example through degrees from Oxbridge, private school education and unpaid internships, resulted in the exclusion of many from opportunities in the sector. The London-centric nature of the industry was also highlighted as a barrier to improving representation; those based elsewhere face practical and financial difficulties in accessing opportunities and roles in the sector." [p2]

- The lack of role models

- Expectations of BAME people: "Participants from BME backgrounds working in the children's literature sector reported that they are often expected or pressured to promote or comment on diversity issues because of their ethnicity, rather than because of a specific professional interest in being involved in this area." [p2]

- Continuing perception that there is a limited market for diverse books

- Continuing reliance by publishers on submissions, rather than their reaching out to find new writers/illustrators

- Lack of communication in the supply chain, "[…] meaning that diverse books, even if they are available, are not reaching bookshop shelves, and therefore children and families." [p3]

- "Authentic representation of diverse characters in children's books is an important but complex issue where authors would benefit from more guidance and support." [p3]

- "[…] the importance of inspiring children and young people through engagement with schools and libraries in encouraging all children to aspire to careers in the sector. Schools and libraries were praised for their recognition of the importance of representation and their commitment to providing diverse books for children. However, budget cuts for schools and public libraries could threaten progress and even have a negative effect on diversity in the children's book market in future, as they are forced to utilise more cost-effective mainstream suppliers, rather than those focusing on diversity, and may have to keep books featuring inappropriate depictions of diversity on their shelves for longer." [p3]

- Recognition that "A wide range of organisations and initiatives were reported to be doing well in providing valuable support for people from underrepresented groups in accessing and progressing in careers in the children's literature sector […]" [p3]

- The importance of continuing commitment and partnership-working

- Awareness raising and campaigning by influential organisations

- The important role of small presses and self-publishing in increasing access

- The value of having evidence from recent research and the need for continued monitoring of progress and practical actions.

The report also makes a series of recommendations, including:

- "Addressing unconscious bias and racism in the sector.
- Supporting underrepresented groups at all stages of their career, enabling fairer access and progression.
- Funding further research and monitoring to inform and guide actions.
- Providing guidance and support for including diverse characters in books, promoting authentic representation and encouraging creative freedom and confidence.
- Supporting more role models to inspire children and young people.
- Increasing accessibility to diverse books." [p4]

This is an important report, on which action needs to be taken. Recommended.[33]

Disability issues – Libraries, Museums, Archives and Cultural and Heritage Organisations

Hi-VIS Fortnight, 1-14 June 2020

Share The Vision have just announced that Make A Noise In Libraries fortnight has been re-named and re-launched for 2020.

The press release is attached as an appendix.

Abbreviations and acronyms

ACE = Arts Council England
ARA = Archives and Records Association
CILIP = Chartered Institute of Library and Information Professionals
CLPE = Centre for Literacy in Primary Education
GEM = Group for Education in Museums
MA = Museums Association
NPO = National Portfolio Organisation
SEND = Special Educational Needs and Disability

This Newsletter was compiled by John Vincent, and all items are written by him, unless otherwise stated. Please send any comments or items for the next issue to:

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[33] Source: CILIP Youth Libraries Group *Newsletter*, Jan 2020.

Appendix

Hi VIS Fortnight 1-14 June 2020
celebrating the word in all its formats

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A change of title
Following feedback from partners, we are changing the name of 'Make A Noise in Libraries' Fortnight to 'Hi VIS' - The emphasis of this initiative has shifted over the years, from being originally forged largely as a campaigning vehicle, to something that latterly has predominantly sought to highlight the excellent work that is going on in libraries, for visually and print impaired people. We thought that the title should change to reflect this shift, and 'Hi VIS' seemed to be a good fit.

Purpose and theme
The core aim of the Fortnight is still to raise the profile of the various services and activities that exist re. accessible libraries and reading – to highlight and celebrate them; and to connect visually and print impaired people with libraries, reading and other readers.

With developments such as the BBC's Novels That Shaped The World and the theme for this year's Libraries Week, there is a welcome (re-)emphasis on books and reading in 2020, and we are looking to build on this. The provision and availability of alternative and accessible formats is critical to visually and print impaired people being able to access reading and literature, and the general theme of this year's Fortnight will be celebrating the word in all its forms and formats.

What can libraries do?
We would like, during Hi VIS Fortnight, for libraries across the UK to highlight and celebrate all that you do to help people access and connect to the reading services and formats that best suit them, and to engage with reading and related activities

Share the Vision are specifically hoping that Libraries will:
- Promote accessible reading formats and services (their own and other organisation's); and related local activities;
- Organise their own events, ideally (but not necessarily) building on this year's theme; and
- Actively post on social media about these services, activities and events

Actions and available resources
- As in previous years, Share the Vision are in the process of producing some promotional materials and will share these nearer to the time.
- Resources will be available via Reading Sight (www.readingsight.org.uk).
- RNIB are going to be leading on the social media side of things - establishing the hashtag #HiVIS2020 on Twitter, and we would like all involved to use this to help spread the word.
- Alerts will be sent out to Six Steps Champions across the UK, and Heads of Service will be made aware through Libraries Connected.

Ideas for activities

- Promote the accessible stock that you have - spoken work/talking books, Braille, tactile, e-book/audio/magazine collections
- Highlight 'Novels That Shaped The World' in alternative formats
- Feature accessible libraries, such as Calibre, Clearvision, RNIB Library – making local staff and volunteers aware of the wider provision that is available
- Run or raise awareness of an accessible book group
- Invite local 'sight loss' or disability groups and partner organisations to visit the library to discuss and demonstrate all that you offer/could offer
- Offer accessible or sensory activity sessions – maybe poetry, or craft or singing… using/celebrating words in different ways
- Deliver an ICT/digital session introducing people to online/e-services and/or new equipment that makes reading and information more accessible

Visit www.readingsight.org.uk for more information

Join in and engage on Twitter - @readingsight / #HiVIS2020