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

Number 236, October 2020

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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

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Did you see …?

ARC Magazine

The Nov 2020 issue[1] has a special focus on diversity and inclusion. It includes:

- Safina Islam (Head of the Ahmed Iqbal Ullah RACE Centre and Education Trust) "Diversity is not a once-a-year special issue" ("Opening Lines" column) [pp5-6], which raises important challenges:

    "I used to think that diversity issues of magazines and industry journals were a pro-active way of getting likeminded people together; a way to fuel progress by sharing experiences and solutions within a group or sector. But 20 years and several sectors later, I think they're actually part of the problem." [p5]

  She continues:

    "Tackling structural inequality isn't neat or linear or a social media hashtag. It's messy and challenging and requires people to acknowledge uncomfortable truths. It's hard work.

    How do we do it, on a personal level? We all need to do the reading, do the listening, do the learning and the unlearning. We need to understand the context of privilege within structural components of organisations, accept that it exists and not be overwhelmed by it – everyone can do their part.

    We should ask ourselves, "What can we do in our space?" […]

    Rather than only talking about diversity once a year, we should create an environment where people feel comfortable enough to talk about issues that affect them as they happen. There are many organisations and sectors leading the change, with experienced diversity and inclusion specialists doing innovative work. And as the archiving sector becomes more inclusive, the people represented in the archives and records we keep will naturally follow." [p6]

- "#BAMEOver: a statement for the UK", which notes: "Throughout August more than 1,000 people took Inc Arts' #BAMEOver survey, and on 4th September 2020 over 250 people came together to reset the terms of reference for people with lived experience of racism.

    We set out to answer the question, 'What do we want to be called?'

    Through our discussion we've come up with a guide to terminology, for use by everyone who wants to be an effective ally and wants to avoid

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[1] *ARC Magazine*, 375, Nov 2020.

causing further harm through the use of casual and inaccurate language." [p6][2]

- In the "Professional Development news" column, Chris Sheridan "[…] outlines the main pathways to diversifying the archives sector workforce, and highlights lessons learned and experiences that can be applied to other areas of the wider recordkeeping sector." [p7] This includes looking at routes into the profession, and also "The Bridging the Digital Gap" programme[3] which "[…] aims to increase digital skills in archives by bringing in new people from different backgrounds to create a more diverse, inclusive, and skilled workforce." [p7]

- Jenny Moran "ARA: driving change" [pp8-10], which "[…] outlines current plans to embed inclusivity and diversity firmly as day-to-day roles and responsibilities both within the ARA and across the wider record-keeping sector" [p8] This piece also mentions the setting-up of the Diversity Allies …

- … "ARA UK & Ireland Diversity Allies" [pp10-12], which introduces the group of volunteers "[…] who are undertaking diversity training with a view to supporting other members to broaden their understanding of the issues and effect real change in the sector." [p10]

- In the "Backchat" column, Maria Castrillo talks to Rachael Minott (Inclusion and Change Manager at The National Archives) [pp13-14]. To move things forward, Rachael suggests:

  > "This is a sector that is very detail oriented, full of thinkers and persons who are very thorough. I think a lot of what's holding people back from acting is that there are so many unknowns that cannot be answered purely in theory and so each of us wants case studies and examples of practice to follow or learn from, but it can be very lonely to be the one who is experimenting while others wait to learn.
  >
  > So I think what's missing is more collaborations, where we can work together, learn from each other, continue to talk and process thoroughly what's going on but finding answers through actions." [p14]

- Victoria Cranna and Leila Sellars "Decolonising the London School of Hygiene and Tropical Medicine archives" [pp15-17], which outlines work started at the LSHTM: "[…] the histories preserved within our collections are generally those of white, male, colonial explorers, researchers and medical professionals" [p15] and, whilst recognising the value of these records, it is important to recognise just how far the views reflect those of the colonial era in which they were produced.

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[2] See: https://www.whatnextculture.co.uk/wp-content/uploads/2020/10/BAMEOver-A-Statement-for-the-UK-2.pdf.
[3] See: www.nationalarchives.gov.uk/archives-sector/projectsand-programmes/bridging-digital-gap-technical-traineeships-archives/.

> "As a starting point, we have developed a set of 'Principles for Decolonising the Archives' and an Action Plan' to provide us with practical steps to achieve the principles. The principles cover five areas: cataloguing practice; archival practice; dissemination; education and inclusion. These were created through research from the increasing number of resources available to archivists and though team discussions." [p17]

- James Lowry "Where are your records from?", in which the author "[…] highlights the connections between displaced archives and the current conversation about race, and calls upon archivists to take action and return records which belong elsewhere." [pp18-20]

- Karen Macfarlane "Making a statement: taking personal responsibility for action on structural racism" [pp20-21], which "[…] outlines the instrumental value of taking personal responsibility for action on ending structural racism in archives and records as the founding stone to effect meaningful change." [p20]

- Jass Thethi "Understanding privilege in cultural spaces", a "[…] rapid quiz that focuses on the different experiences people from different backgrounds may have in cultural spaces, specifically race, gender identity and sexual orientation" [p22]

- Nicola Waddington "What is diversity?" [pp23-24], which asks: "How does 'diversity' relate to 'equality'? If we are being 'diverse', what does that really look like?" [p23]

Black Lives Matter

Young and Black: the young Black experience of institutional racism in the UK

This important new report[4] has just been published by YMCA.

> "The narrative of this report shows the shocking, depressing and frank nature of what it is like to be young and Black. Over 500 people shared their experiences with us and it is safe to say that society has not progressed as far as what the activists that came before us would have hoped.
>
> The report highlights that this is not just the action of individuals but it is institutions themselves that are perpetuating a culture of prejudice, discrimination and exclusivity." [p2]

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[4] *Young and Black: the young Black experience of institutional racism in the UK*. YMCA, 2020. Available to download as a pdf from: https://www.ymca.org.uk/wp-content/uploads/2020/10/ymca-young-and-black.pdf.

Key findings include:

1. "Young Black people experience racism both in school and work.

    "95% of young Black people report that they have heard and witnessed the use of racist language at school, and 78% of young Black people reported hearing and witnessing racist language in the workplace. Young Black people said that they expect to experience racism because of the colour of their skin.

2. Young Black people feel the need to change to be accepted in society.

    70% of young Black people have felt the need to change their hair to be 'more professional' at work or school. Policies or implicit standards at schools and workplaces risk causing cultural erasure for young Black people if they feel prevented from being their authentic selves.

3. Young Black people feel racial stereotypes could negatively impact their academic attainment.

    49% of young Black people feel that racism is the biggest barrier to attaining success in school, while 50% say the biggest barrier is teacher perceptions of them – e.g. being seen as 'too aggressive.'

4. Young Black people feel that employer prejudice affects their chances of getting a job.

    54% of young Black people feel bias or prejudice at the recruitment stage (e.g. their names on CVs) is the main barrier to going into employment. 50% of young Black people feel that the lack of diversity was a barrier to gaining employment, while 52% feel it is because of a lack of diversity in leadership.

5. Young Black people said they do not trust the police to act fairly towards them.

    64% of young Black people worry about being treated unfairly by the Police, and 54% do not trust the Police to act without prejudice and discrimination. 55% of young Black people worry about being falsely accused of a crime.

6. Young Black people said they distrust health services.

    27% of young Black people report a lack of trust in the NHS as a barrier to maintaining good physical health. They also felt health professionals invalidate their need for mental health support as a result of the racism they encounter.

7. Young Black people feel they face financial instability because society is exclusive and prejudiced.

41% of young Black people attribute housing instability to the lack of employment and unstable employment. They felt that their ability to get a job was linked to their financial stability but this was hindered by employer bias and experiences at the Job Centre." [pp7-8]

The report looks at each of these areas and makes a series of recommendations.

Education:

1. "We recommend that school trusts, governing bodies, headteachers and school staff should review their policies through the lens of race and ethnicity, to ensure that they are inclusive, especially where it relates to image and presentation.
2. We recommend that schools embed anti-racist education throughout a student's academic journey to proactively combat racist language in schools. School leaders should consider opportunities across the curriculum, and not just standalone lessons, assemblies or celebration of Black History Month.
3. We recommend that the Department for Education incorporate Black writers and academics in the National Curriculum to ensure young Black students have inspirational academic role models.
4. We recommend that school leaders provide unconscious bias training for all staff at all levels." [p17]

Employment:

5. "We recommend that employers should actively review their recruitment practices at advertising, application, shortlisting and interview stages to assess the diversity of candidates. They should also regularly assess the retention and experiences of current Black members of staff.
6. We recommend that employers should introduce work events that celebrate and educate staff on diversity and culture.
7. We recommend that where possible, 'blind' CV selection should be used by employers across all workplaces. Details of employee names, race and/or ethnicity should not be seen by prospective employers.
8. We recommend that where this is not already in place, employers introduce mentoring and development schemes for young Black people that encourage and prepare them for leadership roles.
9. We recommend employers have a zero tolerance policy on racial discrimination in the workplace which is regularly reviewed and assessed for effectiveness of people to confidently report incidences.
10. We recommend that employers encourage unconscious bias training for all leaders and recruiting managers." [p25]

Crime:

11. "We recommend that the Police work with other agencies to monitor use of Knife Crime Prevention Orders and Stop and Search Powers, to ensure they are not disproportionately used against young Black people.

12. We recommend that the Police should engage proactively with outreach programmes to build trust with communities, utilising Local Community Safety Partnerships, youth workers and Violence Reduction Units.
13. We recommend that funding into youth services in high crime areas is increased to ensure all young people have a safe place to go and a trusted adult to speak to.
14. We recommend unconscious bias training should be built into the induction process of new police officers and refreshed on an annual basis.
15. We recommend that Her Majesty's Inspectorate of Constabulary and Fire & Rescue Services gather data on individuals targeted by Stop and Search. This should be reported to the Home Office on an annual basis and investigated to continually monitor the potential disproportionate impacts of Stop and Search on communities.
16. We recommend that the Home Office develop Statutory Guidance on the use of Stop and Search, Knife Crime Prevention Orders and the proposed Serious Violence Reduction Orders to ensure that the police force understand the correct application of these powers." [p31]

Health:

17. "We recommend that the Department of Health and Social Care increase funding into the research of conditions disproportionately affecting Black people.
18. We recommend that the NHS commissions a review that looks at the outcomes and experiences of Black people within health services.
19. We recommend that the Department of Health and Social Care creates specific funding for targeting public health messages into Black communities.
20. We recommend that the NHS ensures that medical standards include knowledge and understanding of ailments that specifically affect Black people.
21. We recommend that all patient-facing NHS workers undertake cultural competence training.
22. We recommend that funding for both preventative and crisis mental health services is increased and targeted towards young Black people." [p38]

Finance:

23. "We recommend that the Department for Education develop financial education as part of the National Curriculum. In addition to this, we recommend that the Department should run an awareness campaign aimed at increasing financial education of young people.
24. We recommend that the Ministry of Housing, Communities and Local Government commission a review on housing instability within the Black community.
25. We recommend that all Job Centre frontline staff are encouraged to attend unconscious bias training." [p43]

This is an important report. It concludes with a powerful quotation from one of the research focus groups, which expresses exactly why this is all so important – and needs to change:

> "Experiencing institutional racism as a young Black person in the UK feels like being attacked from all directions, from everything you belong to. In all areas of your life, and for reasons outside of your control, you feel like you're constantly losing." [p45]

Recommended.[5]

Tackling social and digital exclusion – Libraries, Museums, Archives and Cultural and Heritage Organisations

"A manifesto for museum learning and engagement"

The MA is coordinating a series of campaigns[6] at the moment, including: Advocacy; Museums Change Lives; Decolonising Museums; Collections; Ethics; Workforce; Climate Crisis – and now also Learning and Engagement.

The MA has just launched "A manifesto for museum learning and engagement"[7]:

> "This manifesto has been built on two years of research, engagement and consultation with those that work in and with museums. It provides a framework for all museums, whatever their history, scale, funding or model of governance, to reflect on their purpose and develop their practice."

and:

> "It has been produced after extensive consultation and in partnership with the Group for Education in Museums, Engage, and the Art Fund."[8]

It begins by putting museums in their current context, linking the impacts of, for example, the coronavirus pandemic and its effects on specific sections of society; the murder of George Floyd and Black Lives Matter; and the climate crisis.

It then outlines the following key areas:

- Cultural rights and cultural democracy, which includes: "The most significant function of museums is as centres for cultural democracy, where children and adults learn through practical experience that we all

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[5] Source: *The UoP Equality & Diversity Newsletter*, 19 Nov 2020.
[6] See: https://www.museumsassociation.org/campaigns/.
[7] See: https://www.museumsassociation.org/campaigns/learning-and-engagement/manifesto/.
[8] Taken from: https://www.museumsassociation.org/campaigns/learning-and-engagement/.

have cultural rights. Having the opportunity to create, and to give to others, may be one of our greatest sources of fulfilment. Culture is everywhere and is created by everyone."

- Social justice: "Museums have a responsibility to work with their communities to overcome the challenges of poverty and exclusion and to achieve equality of outcomes.

  Social justice in museums is based on the principle of the right to equality of access and participation for all. It means that the whole of the public can benefit from the collections and resources of museums and that everyone can participate and contribute equally.

  Social justice means museums working with their communities to enhance health and wellbeing, create better places to live and work, and provide opportunities for debate and reflection.

  Meaningful participation and volunteering can promote self-confidence and improve the life chances of participants, including overcoming social isolation and providing opportunities to develop skills and improve employability."

- Activism, which includes: "Museums are not neutral. Museum activism should be based on listening, acting and delivering with our communities.

  Museum activism is about taking positive action to make the world a better place. Museums are part of the fabric of society and are impacted by and can have an impact on events outside their walls."

- Community participation, which includes: "Museums should develop innovative models of engagement which represent the cultural context of their communities and nations and that are brave and challenging. Community groups should be valued and fully engaged with all functions of the museum."

- Collections, which includes: "Collections belong to communities and without people museums are just storage warehouses. Collections are for public use.

  Collections matter to many people, and for them to be a source of understanding and empowerment, people need access to them. Museums should work with their communities to ensure that collections are empowering, relevant and dynamic."

- Research and evaluation, which includes: "Museums should support people-centred research that responds to the challenges in society and leads to positive change.

  Museums are a way of thinking, and these ways change over time. Research – purposeful, public-focused and meeting contemporary needs – is essential if museums are to be effective as centres for social justice and transformation."

- Partnerships, which includes: "Partnerships should bring communities together and be based on the principle of equity. Museums should work with a diverse range of partners and think beyond traditional partners and audiences."

- Workforce: "Museums need a workforce that represents their communities, is respected and rewarded equally, and delivers and supports the ambitions of this manifesto.

  When people from under-represented backgrounds enter institutions, their rise to decision-making positions is often rare or short-lived because of systemic issues and unsupportive environments.

  Museums must implement fair recruitment practices, create development and progression for the under-represented staff they already employ, and ensure safe spaces and support for these staff when entering the workforce and arriving in leadership roles.

  A representative, creative, and supported workforce is an essential foundation for this manifesto, and is critical to achieving its goals."

Supporting the Manifesto is a number of case studies, including:

- Cultural rights and cultural democracy: A case study from Amgueddfa Cymru – National Museum Wales

  "Simply being free to people of all backgrounds is not enough on its own to eliminate barriers and inequality. At Amgueddfa Cymru, we have adopted a rights-based approach to our work, challenging inequality and championing social justice. This work focuses on three strategic areas: participation, representation and agency.

  An important example of this work is the exhibition Who Decides? Making Connections with Contemporary Art – a large-scale exhibition at National Museum Cardiff. The exhibition was created with clients from the Wallich – a Welsh charity supporting homeless adults."[9]

- Social justice: A case study from National Museums Liverpool

  "Following the killing of George Floyd, National Museums Liverpool (NML) released a statement condemning his racist murder and calling for change. Beyond words, NML set up a steering group with colleagues from across the organisation, to ensure Black Lives Matter activity is embedded in everything we do.

  As our museums and galleries reopened, a visible statement about the organisation's stance on Black Lives Matter was displayed across all sites. We set up an email address dedicated to Black Lives Matter,

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[9] Taken from: https://www.museumsassociation.org/campaigns/learning-and-engagement/cultural-rights-and-cultural-democracy/.

encouraging visitors to get in touch if NML's interpretation, collections or language should be changed.

A Black Lives Matter resource webpage has been created, platforming Liverpool's Black experience, sharing relevant literature and podcasts, and providing information on how to support the movement locally […]"[10]

- Activism: A case study from the Museum of Homelessness

"COVID-19 is a huge risk to the homeless and vulnerably housed population who we work with daily.

In March, as museums closed their doors and the streets of London emptied, day centres, food banks, handouts and other homelessness services were cancelled en masse. Faced with silence from the authorities, we took action to save lives.

We repurposed all resources to campaign and directly support our community. Ahead of the government, we published a plan, later adopted as national strategy, to utilise empty hotel accommodation for homeless people. We successfully lobbied the Secretary of State to reopen the closed Mildmay Hospital and provide specialist Covid care for homeless people.

We worked with homelessness health teams, the government's Rough Sleepers initiative, local partners and UK-wide grassroots groups. We formed the Covid-19 Homeless Taskforce, teaming up with Streets Kitchen, the Outside Project, Simon Community, Union Chapel, Greenpeace, Mutual Aid groups and many others.

With our cultural activity firmly on the back-burner, we borrowed a vacant council community centre to launch a seven-days-a-week operation, even repurposing our museum shelving for dried goods and cans.

All of this happened in three short weeks, and throughout the summer over 50 volunteers helped dispatch almost 9,000 meals to people in temporary accommodation and on the streets […]"[11]

- Community participation: A case study from Jon Sleigh, Learning Officer and Learning Curator

"Are practitioners as brave as the collections we represent? Recognising our limitations of lived experience and where this starts in others is at the heart of community participation.

In 2018, I had the privilege to work with Birmingham Museums Trust, the Arts Council Collection and the Precious Trust [12], which works with

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[10] Taken from: https://www.museumsassociation.org/campaigns/learning-and-engagement/social-justice/.
[11] Taken from: https://www.museumsassociation.org/campaigns/learning-and-engagement/activism/.
[12] See: http://www.precioustrust.co.uk/.

young women at risk of violence and exploitation, on a project that changed my life.

I faced a major engagement barrier – an artwork in the exhibition 'Women Power Protest' made using a real gun that talked about violence against women. How could I honour this narrative with integrity and for a meaningful purpose?

My answer was to build a collaboration with The Precious Trust. Every day the team hear first-hand accounts of girls and young women being exploited for criminal purposes and forced to become a form of sexual currency […]"[13]

- Collections: A case study from the Pitt Rivers Museum

"The Pitt Rivers Museum's collections have a wealth of stories to reveal. We're passionate these stories should be told from different perspectives, in all their complexity.

We actively build partnerships and establish relationships of trust with stakeholders across the globe, but also with our local communities. In past years, this has brought a great range of people into the museum to activate and mobilise the collections in new ways, including indigenous knowledge keepers, researchers, students, and a wide variety of community bodies.

One example is the Maasai Living Cultures project started in 2017, when Samwel Nangiria visited the Museum as part of NGO Insightshare's Indigenous Leadership programme. Maasai representatives from Kenya and Tanzania visited three times over three years.

During these visits, the delegates expressed concerns about the presence of five of the 188 objects and indicated that without spiritual intervention their continued presence in Oxford would cause great anxiety.

We are awaiting further guidance from the Chief Laibon (spiritual leader) of the Maasai, Laibon Mokompo Ole Parit, to find ways forward with the Maasai community. Conversations have also started about how the museum speaks about the Maasai in displays, databases and education programmes […]"[14]

- Research and evaluation: A case study from Glasgow Women's Library [GWL]

"In 1995, GWL became custodians of the London-based Lesbian Archive and Information Centre (LAIC) after its closure because of funding cuts.

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[13] Taken from: https://www.museumsassociation.org/campaigns/learning-and-engagement/community-participation/.
[14] Taken from: https://www.museumsassociation.org/campaigns/learning-and-engagement/collections/.

Spanning the 1920s to the present day, this collection now makes up a third of GWL's archive and is the only lesbian archive in the UK.

It includes evidence of close-knit, inclusive and intersectional communities, crossing a range of materials, from community group meeting minutes, to international publications, campaign materials and much more.

Despite GWL's longstanding care of the collection, there is still a wealth of materials waiting to be discovered and presented to empower new communities of women.

The Museums Association-Esmée Fairbairn Collections Fund Lesbian Lives project was developed in collaboration with independent curator Freya Monk-McGowan to further unleash its potential by interpreting and digitising materials.

A commission will see award-winning artist and participant in LAIC's history, Ingrid Pollard, create work to be showcased at Glasgow International in 2021. Pollard's social art practice brings to light pertinent narratives around representation and difference […]"[15]

- Partnerships: A case study from the Cornwall Museums Partnership

"The Rural Diversity Network was initiated in 2017 by Cornwall Museums Partnership (CMP) and freelance curator Tehmina Goskar, as part of the Arts Council England-supported Change Makers leadership programme.

The network is a method of trying to tackle geographic exclusion through partnership work. Rural geography impacts many; it can intensify the effects of race, socio-economic deprivation, sexuality, gender, disability and access to services and opportunities.

Cultural policy around diversity has often centred on the visible diversity of cities. The network aims to balance this by providing another view and campaigning for equity across rural regions […]"[16]

- Workforce: A case study from Museums and Galleries Edinburgh

"When a pandemic shuts down a museum service three days before your traineeship starts, what do you do?

This was the situation faced by trainees Susie and Thessa, who joined Museums and Galleries Edinburgh in the middle of the Covid-19 crisis.

The NLHF-funded Inclusive Museums Heritage Project, in partnership with social enterprise Next Step Initiative, creates opportunities for

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[15] Taken from: https://www.museumsassociation.org/campaigns/learning-and-engagement/research-and-evaluation/.
[16] Taken from: https://www.museumsassociation.org/campaigns/learning-and-engagement/partnerships/.

people of Black and minority ethnic heritage to access the Scottish museum sector.

We know a diverse and representative workforce directly increases participation with under-represented communities. As a sector we must commit to real and sustainable improvement in this area.

The trainees quickly built relationships with new colleagues and adapted to the challenges of a collections engagement role with no collections, venues or people. Embracing digital opportunities, they produced a podcast examining our relationships with objects in the home, influenced by lockdown […]"[17]

Very useful practical guidance – highly recommended.[18]

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"Museums Change Lives Awards 2020"

The winners and nominees[19] were:

Best Lockdown Project

Winner:

- Seven Stories, the National Centre for Children's Books – Supporting Families in Byker During Lockdown[20]

Nominees:

- National Justice Museum – Letters of Constraint: An Invitation to be Heard[21]

- Hastings Museum & Art Gallery – Hastings Digital Museum[22]

Best Museums Change Lives Project

Winner:

- National Museums Northern Ireland in collaboration with Nerve Centre, Northern Ireland Museums Council, and Northern Ireland Screen – Reimagine, Remake, Replay[23]

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[17] Taken from: https://www.museumsassociation.org/campaigns/learning-and-engagement/workforce/.
[18] Source: Museums Association email updates, 6 Nov 2020.
[19] Source: Museums Association email updates, 6 Nov 2020.
[20] See: https://www.sevenstories.org.uk/blog/seven-stories-wins-best-lockdown-project-at-the-national-museums-change-lives-awards
[21] See: https://www.nationaljusticemuseum.org.uk/lettersofconstraint/.
[22] See, for example: https://www.facebook.com/hastingsmuseum/photos/today-we-are-launching-hastings-digital-museum-to-counter-the-increase-in-social/1390377284495786/.

Nominees:

- National Justice Museum – Choices and Consequences: A Knife Crime Prevention Programme[24]

- National Maritime Museum Cornwall – "Tattoo – British Tattoo Art Revealed" on tour – a coastal journey[25]

Best Small Museum Project

Winner:

- Dylan Thomas Centre – Literature and Trauma[26]

Nominees:

- Museum of Cornish Life – Digital Dial-Ins[27]

- Museum of Ordinary People – These Times: Collecting contemporary culture[28]

Radical Changemaker Award

Winner:

- Aditi Anand, Head of Creative Content at the Migration Museum[29]

Nominees:

- Norma Gregory – Black Miners Museum Project[30]

- Sadia Habib – Manchester Museum[31]

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[23] See: https://reimagineremakereplay.org/.

[24] See: https://www.nationaljusticemuseum.org.uk/choices-and-consequences-knife-crime-workshop-primary-schools/

[25] See, for example: https://www.visitlakedistrict.com/whats-on/tattoo-british-tattoo-art-revealed-p1331201.

[26] See, for example: http://www.dylanthomas.com/?s=literature+and+trauma.

[27] See: https://museumofcornishlife.co.uk/2020/10/15/shortlisted-for-museum-association-award/.

[28] See: https://www.museumofordinarypeople.com/.

[29] See: https://www.migrationmuseum.org/team/aditi-anand/.

[30] See: https://www.blackcoalminers.com/ and https://www.normagregory.com/profile.

[31] See, for example: https://www.heritagefund.org.uk/cy/node/110728.

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

"Contested heritage"

Further to the coverage of this in the previous *Newsletter*[32], the Art Fund has just expressed support for the MA statement (in response to the letter from Oliver Dowden MP), saying:

> "[…] we share the concerns expressed by the MA in its response to the letter. The MA notes that the letter 'asks museums to notify the government of any activities in this area; implies that government funding may be withheld if museums do not comply; and denies museums the responsibility to take carefully considered decisions about contested heritage in consultation with staff and their communities.'
>
> The MA is right to highlight the importance of the arm's-length principle when it comes to national museums and cultural bodies addressing complex issues. We support the MA in calling on government to respect that fundamental principle. We also support the MA's Code of Ethics, the first principle of which is that museums should 'ensure editorial integrity in programming and interpretation' and 'resist attempts to influence interpretation or content by particular interest groups, including lenders, donors and funders'."[33]

Abbreviations and acronyms

GWL = Glasgow Women's Library
LAIC = Lesbian Archive and Information Centre
LSHTM = London School of Hygiene and Tropical Medicine
MA = Museums Association
NML = National Museums Liverpool
UoP = University of Portsmouth

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[32] *Network Newsletter*, 234, Aug 2020, pp5-7.
[33] Geraldine Kendall Adams "Art Fund backs MA call for government to respect arm's-length principle", MA *News*, 18 Nov 2020, https://www.museumsassociation.org/museums-journal/news/2020/11/art-fund-backs-up-ma-concerns-about-arms-length-principle/?utm_campaign=1845794_18112020&utm_medium=email&utm_source=Museums%20Association&dm_i=2VBX,13K82,27LU0M,485PW,1.