**Report from the sixth Culture24 Action Research Project**

# LET'S GET REAL 6

**Connecting digital practice with social purpose**
by: Sejul Malde and Anra Kennedy

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FOREWORD

The long-standing ambition of Let's Get Real has always been to support people and organisations within the arts and heritage sector to become more relevant, resilient and responsive to digital cultural changes. For the last eight years it has been leading a quiet revolution in our participants' working methods, helping them to improve their digital understanding, ask better questions, experiment, learn, adapt and ultimately drive forward positive change across their organisations and ultimately the sector.

When we started Let's Get Real back in 2011 the speed of technological change was fast and the learning curve steep. Seven years later and as a sector we are still moving slowly compared to other industries but at least digital is now firmly on everyone's agenda. The DCMS 'Culture is Digital'[1] report published in March 2018 is ground-breaking in being government policy that looks at digital and culture together, making it a priority for funders and leadership teams everywhere.

The pace of technological change isn't slowing down and as a mirror to our wider society the Internet reflects the good and the bad that exist in the world. Many of the most pressing social issues we face as an increasingly networked and connected society don't exist in a vacuum. They are part of a complex, multi-causal ecosystem that has digital culture woven into its fabric.

How as cultural organisations can we make connections between wider societal issues and our own digital practices? How can we make sense of digital technologies as tools to help us respond to these social issues, and help us deliver on our social purpose, be more democratic and inclusive?

Our report takes these challenges as its starting point and documents the first steps that our 18 partner organisations have taken to explore the relationship between their digital practice and social purpose. Considering these two areas of work together is new for our sector but we can already begin to see the many new opportunities emerging that will help us champion our own version of technology for good, one that builds genuine dialogue with the communities we serve about issues that matter to them.

Doing this successfully is not just about how we respond to change, but how we can look at our digital work in a different way, one that evolves as our own digital understanding grows. From this viewpoint, we can each begin to make the most of our unique assets, strengths and situations.

**Jane Finnis, December 2018**
**CEO, Culture24**

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# 1. Introduction

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Culture24's Let's Get Real projects are always a joy to run because of the open, collaborative attitudes the participants and partners bring to the process. The approach they take to learning together, from each other and by trying things out felt particularly apposite to the subject focus of Let's Get Real 6 (LGR6).

Our group of arts and heritage practitioners explored the ways they might connect their digital practice with social purpose, with the aim of learning how to create and improve social value. They enriched each other's working practices and generated all sorts of value for and with their peers as well as their audiences as they did so.

This report recounts LGR6's aims, process and outcomes. However, this wasn't the kind of action research project that would come up with easily quantifiable, clear-cut results. The report contains no tables of benchmarking statistics and no charts comparing and contrasting the social impact of participants' research. This area of work is in its early stages - often we opened up further questions instead of finding definitive answers.

Social value, social purpose, social impact, digital purpose, digital activism, digital democracy… these and many more terms we encountered through the project can all be interpreted in different, nuanced ways according to each organisation's specific context. Key challenges lay in understanding and articulating how digital activity might support and promote the social values that matter most to people and to organisations and in exploring whether or not this work can ripple out to have wider societal benefits. There are also challenges in being honest about when our digital work does not hold or generate social value, and in knowing how to change this.

Our project created a space and structure in which two colleagues from each of the 18 participating organisations could work together to discuss, explore and begin to tackle some of those challenges. They did this through practical, focussed experimentation and analysis, in their own settings, working within existing projects and resources.

The experiments are detailed in full in chapter 7. They fell into four broad categories:

## Addressing a particular social issue

Some participating organisations focussed on specific social issues or problems society is facing. National Gallery, Reading Museum & MERL, Crafting Relationships and Plymouth Museums and Galleries were keen to respond to social isolation in some way. Chester Zoo was interested in engaging people in conservation action, whilst Pallant House Gallery wanted to foster greater intergenerational connection.

## Democratising organisational processes

The Wellcome Collection, Royal Pavilion & Museums Brighton & Hove, Bristol Culture and Battersea Arts Centre considered social purpose as an intention, seeking to weave principles of inclusion, equality and participation more directly into their existing processes and systems.

## Promoting learning activities and engaging young people

M&S Company Archive, Shakespeare Birthplace Trust and Tameside Cultural Services considered their work engaging children and young people, in formal and informal ways, as their relevant social purpose. They all experimented with ways digital might increase the social value and impact of children and young people's interactions with their venues and/or collections.

## Providing a platform for expression

For some participating organisations, their interpretation of social purpose was less about a specific issue and more about supporting others to reflect upon, or express their views about, particular things or issues. The Barbican and Ditchling Museum of Art and Craft were both keen to encourage conversation around topics relating to their organisational mission and social purpose, relating art to personal perspectives.  Amgueddfa Cymru (National Museum Wales) and Heritage Open Days also took this approach though they were using venue and place as focal points.

In the report that follows we share the participants' experiments in their own words and reflect on the insights and challenges that emerged. We've also invited reflections from several project partners, giving their interpretations of the progress LGR6 made and suggesting directions for future development.

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*'Key challenges lay in understanding and articulating how digital activity might support and promote the social values that matter most to people and to organisations '*

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# 2. Project story

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## 2.1 Aims

The Let's Get Real 6 project (LGR6) wanted to explore the ways the relationship between digital practice and social purpose could be better understood and practiced by arts and heritage organisations. We've unpicked this aim, the thinking behind it and the way it developed over the course of the project in 2.6 below.

## 2.2 Participating organisations

Eighteen arts and heritage organisations participated in this collaboratively-funded project, each contributing in the region of £1,450 to £2,950, depending on size. We were also keen to encourage small organisations that might not typically be able to afford a place to participate so offered two subsidised places which went to Crafting Relationships (formerly Beauty & Utility Arts) and Heritage Open Days. This coalition of the willing comprised mainly museums and galleries but also included two arts centres, a local council cultural service, a social enterprise and a zoo.

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## 2.3 Partners

We developed and ran LGR6 in partnership with The Happy Museum, 64 Million Artists and Battersea Arts Centre. All three organisations have social purpose at the heart of their work.

**The Happy Museum** looks at how the museum sector can respond to the challenge of creating a more sustainable future. LGR6 worked with project director **Hilary Jennings,** who shared expertise and experience in the role of workshop facilitator, particularly around active citizenship. Hilary has captured her insights around the project in a reflection in Chapter 6

**64 Million Artists** advocate for everyday creativity as a force for positive social change. LGR6 worked with co-founder and CEO, **Jo Hunter.** Jo contributed to the project as a workshop facilitator and mentor, sharing her experience and expertise, particularly around cultural democracy and organisational purpose. You can read more about Jo's thoughts on the project in her reflection in Chapter 6



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**Battersea Arts Centre**'s (BAC) mission is to inspire people to take creative risks to shape the future. BAC hosted our four collaborative workshops in their wonderful building and also joined the project as a participant.

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## 2.4 Approach

In examining the relationship between social purpose and digital practice LGR6 not only looked outward for best practice ideas and approaches, but also related these to the specific context of arts and heritage organisations' work. We took a ground-up approach to understanding this relationship, defined by the thinking and practice of our participating organisations. This ensured our understanding was always rooted in the specific contexts and nature of their work.

All Let's Get Real projects centre on three learning principles: learning from others, learning by doing and learning together. In LGR6 we did this in the following ways:

## Learning from others

We worked with a range of talented and experienced practitioners who brought in a variety of perspectives from within and beyond the cultural sector. They were:

**Louis Reynolds, previously Research and Policy Manager at the Institute for Strategic Dialogue (ISD)**

Louis's work at ISD focussed on online extremism and counter-extremism policy and programmes internationally. Louis spoke to the LGR6 group at the first workshop about the causes and impacts of online extremism and reflected on the potential roles arts and heritage organisations could play here.

**Eleanor Brown, Managing Director of CARAS**
Eleanor leads CARAS, a community outreach charity based in South West London that supports local people of refugee and asylum-seeking backgrounds. Eleanor spoke to the LGR6 group at the second workshop about her partnership and relational work connecting the people and communities CARAS supports with other organisations.

**Ben Bedwell, Digital Research Specialist at University of Nottingham.**
Ben is an experienced researcher with a history of delivering innovation to industry, third sector and academia at the cutting edge of digital consumer technology.

Ben ran an ideation and prototyping session at the second LGR6 workshop, helping participants to come up with ideas for their experiments using VisitorBox[2]. This free toolkit, developed by Ben, is based around a set of playing cards for cultural heritage institutions who need to know how technology might help them achieve their audience engagement goals.

**Matt Turtle, co-founder of the Museum of Homelessness**
The Museum of Homelessness is a social justice museum driven by people with lived experience of homelessness. Matt spoke to the LGR6 group in our third workshop to share his perspectives of running an arts and heritage organisation that has a distinct social purpose.

**Cliff Manning, Head of Digital at Parent Zone and Associate at Carnegie UK Trust**
Cliff is an experienced digital communications and engagement manager with a particular interest in how technology impacts real people's lives through education, government, art and science. Cliff shared his knowledge of digital projects and products from other sectors that are directly linked to social purpose in different ways, reflecting in particular on the challenges of digital inclusion. Cliff also gave LGR6 participants specific guidance around potential digital solutions they might consider in relation to their experiments. Cliff's reflections on the role of 'digital' in LGR6 are in his article in chapter 4.

**Ross Parry, Professor and Deputy Pro-Vice-Chancellor (Digital) at University of Leicester.**
Ross is currently leading a major Arts and Humanities Research Council funded project – 'One by One'[3] - to develop a digital literacy and skills framework for the UK museum sector. Ross joined LGR6 participants at the third workshop to share the thinking behind One by One and to give LGR6 participants specific guidance around digital skills and capacity building. Ross's reflections on the connection of digital literacy/skills and social purpose are in his article in chapter 6.

**Bridget McKenzie, founder of Flow Associates**
Bridget is a consultant for cultural organisations, with extensive experience in researching, evaluating and managing museums and arts programmes. Bridget also joined LGR6 participants at the third workshop, giving them useful suggestions of informal approaches to evaluating their experiments.

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2    https://visitorbox.org/
3    https://one-by-one.uk/

## Learning by doing

LGR6 encouraged practical action research. We supported participants to experiment in the context of their everyday work, testing out hunches developed through our discussions. The Culture24 team and partners supported participants to conceive, plan, track and analyse experiments using agile-based methodologies with a focus on clear objectives, audience involvement, a willingness to create and iterate and a culture of learning from failures.

All of the experiments had the following characteristics:

• They sought to answer a question
• They involved a practical action
• They were simple and small-scale
• They used existing resources, content, channels and technologies
• They were time-bound
• They had feedback or tracking mechanisms built in.

Participants were asked to form LGR6 working groups within their organisations, nominating colleagues from other roles or departments to work and consult with on the experiments. In this way the experiments sought to uncover organisational opportunities and challenges as well as personal ones.



**Lauren Walker** @LWalksCreative — Following

Using @VisitorBoxHQ to generate & disrupt ideas for our 'Let's Get Real 6' project looking at making positive #socialchange & embracing #digital tools. @charlotte_sss @NatureHannah @AnnaBabilinski @hollyfnelson @HappyMuseum @LearnatCZ @chesterzoo #LGR6 @Culture24

10:56 AM - 27 Mar 2018

5 Retweets 12 Likes

Chester Zoo developing their LGR6 experiment idea

The experiments LGR6 participants ran are detailed in full in chapter 7 and summarised as follows:

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| **Amgueddfa Cymru (National Museum Wales)** | What can they learn from the ways visitors experience our museums, by analysing and interrogating user-generate, geo-located Instagram posts? Wanting to better represent Wales by learning more about how visitors see their museums, unmediated by the museums themselves. |
| **Barbican Centre** | Using their digital channels to invite audiences in and create a space for audience voice within campaigns; making better use of social networks as a place for audience voice - more social than sale. |
| **Battersea Arts Centre** | Exploring how the organisation's digital spaces could be more inclusive as well as ways that digital tools might be used to make their buildings' physical spaces more inclusive and accessible. |
| **Bristol Culture** | Could they democratise digital content production processes? Wanting to give up control and let other voices come through by allowing people to be more active participants in telling stories and revealing hidden narratives. |
| **Chester Zoo** | Could they better engage with young people in a way that understood their needs as well as connecting them to the zoo's mission of preventing extinction? Wanting to help young people feel they have a voice in the world and that their choices matter. |
| **Crafting Relationships** | Focussing on central aspects of their work - values and building, nurturing and sustaining deeper relationships - particularly through two core projects around tackling loneliness for over 50s and an exploration of manners and values. |
| **Ditchling Museum of Art & Craft** | Could they engage in dialogue with audiences on and offline about belonging? Wanting to challenge organisational practice by moving beyond simply broadcasting online and exploring ways of not being in control of content. |
| **Heritage Open Days** | Exploring questions around what places mean to different people and how backgrounds and experiences shape what we think and feel about the places we live, work and play. |
| **M&S Company Archive** | Can they work with primary schools in engaging, meaningful ways via a digital platform? Wanting to empower children to challenge what they read, see and think, equipping them with research and enquiry skills but also in creativity and playfulness. |

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|---|---|
| **Museums Partnership Reading** | How might they develop programmes with a digital component that tackle the issue of social isolation amongst young people? Interested in creating a tangible project with disadvantaged young people and also in working with a transient student population. |
| **National Gallery** | Exploring ways of attracting a different audience, beyond regular attendees, using the gallery as a place for people to meet. Wanting to tackle loneliness and use digital platforms to meet those goals. |
| **Pallant House Gallery** | Exploring how they could use their Art Views discussion programme - looking at and talking about art - to reach a wider audience using digital technologies. Aiming to encourage intergenerational groups within the community to connect with one another. |
| **Plymouth Museums Galleries Archives** | How can they improve the quality of life for socially isolated older people through delivering a loans box service, support by digital resource? |
| **Royal Pavilion & Museums, Brighton & Hove** | How might they democratise the process of formulating an exhibition and its associated programming? Exploring how digital might support this around a future football-themed exhibition. |
| **Shakespeare Birthplace Trust** | Wanting to explore the emotional response a visit to their sites can create and their social purpose as a space enabling people to ask questions and find out more about Shakespeare. Aiming to capture responses in ways that can be presented online. |
| **Tameside MBC** | How can they use digital technologies to engage with young people in meaningful, sustainable ways? Were most interested in hearing the distinct voice young people have. |
| **Tate** | Due to time constraints Tate were unable to run an experiment but were still able to participate in other parts of the project. |
| **Wellcome Collection** | Wanting to break the cycle of disabled people's voices often being missing from histories of disability, as they are from the Wellcome Collection, and to ensure that doesn't continue to happen. Focussed on giving people with disabilities a digital platform through which to share priorities, concerns and lived experience. |

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## Learning together

LGR6 aimed to create a community with a shared sense of purpose. We wanted to foster open, honest and collaborative learning between participants as a cohort of peers. We encouraged the LGR6 group to share perspectives, ways of working, opportunities and challenges - it is always important in our Let's Get Real projects that participants feel able and supported to share failures and concerns as well as their successes. This was supported via structured and unstructured discussions across the group either online, face-to-face at workshops or over a drink at the pub!

This was the first LGR project to invite each participating organisation to nominate two individuals to represent them on the project. Not only did this ensure that participants had a wider peer group to draw support from, it also sought to promote more collaborative working within each participating organisation and to increase the likelihood of better effecting and embedding change.

## 2.5 Process

The LGR6 project followed a structured process involving:

- Four collaborative workshops at BAC full of participatory activity and discussion, expert presentations, individual reflection and informal networking. These took place in January, March, May and July 2018
- Four research periods between workshops when participants were supported to run experiments to test out their thinking and ideas in their own contexts
- Regular remote mentoring sessions, run by Culture24 with LGR6 partners, to help guide and support participants during research periods
- Ongoing online collaboration between all project participants via Basecamp.

## 2.6 Coming up with a question

### Testing our hunches

One of the most important things we ask participants in our Let's Get Real projects to do is to find a hunch to test, something that's come up through their work that they would like to explore further and evidence. Our own hunches, the areas that Culture24 wanted to better understand, were in the connections between digital practice and social purpose for arts and heritage organisations.

Many arts and heritage organisations are already undertaking significant digital transformational work to their operations and services. At the same time these organisations are often exploring ways to better respond to social problems. Yet often these two strands of transformational work are taking place separately. Our hunch was that there must be far more that connects these two areas than at first glance as we are living in a dramatically changing society that is increasingly influenced by digital culture and technologies.

Connecting these areas and better understanding the relationship between digital practice and social purpose for arts and heritage organisations is a critical means of remaining relevant, strategically and practically, to audiences and society now and in the future.

## Finding out more

As part of planning LGR6 we sought out the views of interested people, particularly those working in arts and heritage organisations. We ran an informal consultation asking for input which helped us learn several important things:

1. We're not the only ones interested in this area. There is significant appetite across the cultural sector to better understand the connections between digital practice and social purpose.

2. There is a broad range of views about what social purpose might mean, from believing that everything an arts and heritage organisation does has social value to addressing specific problems such as homelessness or dementia.

3. There are wonderful examples of digital practice and social purpose coming together from within and outside the cultural sector. These include Twitter campaigns, digital social incubators, open licensing projects and the use of VR in schools and hospitals. So, lots of practical ideas to draw upon.

This told us that there was significant interest, understanding and practical experience of exploring digital practice and social purpose in the cultural sector, but much of it happens out on the margins or under the guise of other agendas. It also told us that the sector not only needs ways to raise the profile of this work, it needs better ways of defining and talking about it. Through LGR6 we wanted to begin work on these opportunities.

## Framing the question

In better understanding the relationship between social purpose and digital practice for arts and heritage organisations, LGR6 wanted to reveal the 'sweet spot' that connects these terms to the specific contexts of arts and heritage organisations.

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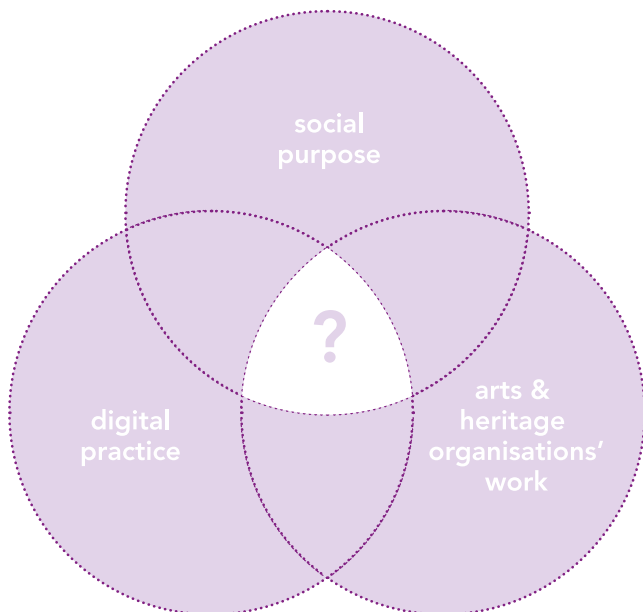
Initially, we posed this question:

*'How can arts and heritage organisations use digital culture, content and technologies to foster active citizenship and cultural democracy, for and with their communities, to achieve relevant social purpose?'*

To unpack that question - in our research and planning we identified 'active citizenship' and 'cultural democracy' as potentially useful conceptual frames through which we could explore that sweet spot in a more specific way. We mentioned 'digital culture, content and technologies' as we were keen to take a broad view on what 'digital' means to people. By including 'for and with communities' we also wanted to promote democratic principles in the way arts and heritage organisations worked with communities.

Whilst these principles were all vital in shaping and guiding the project, when we began LGR6 we quickly realised that the question we had posed was far too specific and multi-layered for the sector's needs at this time. As LGR6 represents one of the first collaborative investigations of these issues for the sector, it was important to provide space for other interpretations, conceptual frames and ways of practically pursuing this work that we might not have considered at the outset. We therefore recognised that we needed a slightly different and less specific question to focus our enquiries around.

In determining this new question the terms 'social purpose' and 'digital practice' remained central. Both terms relate to organisational contexts (as an organisation can reflect on their own social purpose and/or digital practice); both are open to flexible interpretation and both can relate to strategic and practical perspectives. Therefore the reframed question that LGR6 sought to answer became:

***'In what ways can the relationship between digital practice and social purpose be understood and practiced by arts and heritage organisations?'***

In beginning to address this simpler and more flexible question we were still keen to consider the principles embedded in our original question. The reflections contained in chapter 6, written by Hilary Jennings, Jo Hunter, Cliff Manning, Ross Parry and Sejul Malde each do that in different ways, from different perspectives.



Louis Reynolds talking to LGR6 participants at the first workshop

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# 3. Exploring project insights

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In reflecting on the learning across the entire LGR6 project, from workshops and related desk research to participants' experiments, mentoring sessions and conversations, a range of insights emerged. We've grouped them around a series of themes already being explored and debated across the cultural sector and in wider society. We've also shared questions that arose as our understanding grew.

## 3.1 Digital culture and society

We can probably all appreciate the huge impact digital technologies have had on our lives and how society and social issues are changing because of digital culture.

This social shift is far more profound than more people surfing the web or using their smartphones. It's about changes to our sense of identity, our wellbeing, the information we consume and create; the democracy we participate in and the networks and communities we connect with. For instance, the negative and positive impacts of social media on public discourse and accountability and on mental health issues are many, varied and complex. These social issues don't exist in a vacuum. In our increasingly networked world they are part of a complex ecosystem in which both cultural organisations and digital tools/channels play their part.

When one of our LGR6 workshop speakers, Louis Reynolds from the Institute of Strategic Dialogue (ISD), an anti-extremism think tank, talked about online extremism, for many participants it felt at first like an issue too big and distant to tackle. However, Louis highlighted two common influencers that online extremists rely on, namely a crisis of identity in the target and a simplification of narrative. Analysing the issue in this way suggested an opportunity for arts and heritage organisations to intervene, by using their authority and expertise to help people reflect on their identity and to highlight different perspectives and more complex narratives.

> **Questions arising:**
> Could identifying and making sense of the connections between their own digital outputs and wider social issues allow arts and heritage organisations to understand better how to make a positive impact? What role could and should museums, galleries and other cultural institutions play in building and challenging narratives online?

## 3.2 Design for social purpose

This relates to an area of practice called 'digital social innovation', which was defined by a recent European Commission report[4] as 'A type of social and collaborative innovation in which innovators, users and communities collaborate using digital technologies to co-create knowledge and solutions for a wide range of social needs and at a scale and speed that was unimaginable before the rise of the Internet.'

These digital co-creation projects typically involve new technologies with creative open source and/or design-orientated practices to develop innovative products or services that address social challenges in areas like healthcare, education, democracy, corruption, environment and employment.

Examples include open-source projects like Too Wheels[5] and Disrupt Disability[6] that create low-cost and specialised solutions for people living with disabilities.

Others support migration and integration by working to tackle a range of issues associated with making a home in a new country like Refunite[7] which addresses family reunification, Start With A Friend[8], which is about building social connections and Refugees Work[9] which is about employment.

Another example called Fairphone[10] produced the world's first ethical smartphone as part of an environmental project designed to make supply chains more transparent.

Digital social innovation also relates to the ongoing reinvention of public and social service delivery. A good example of this is the service design work undertaken by the UK Government Digital Service[11] which is addressing the transition between physical, offline and digital transactions for citizens seeking to access and understand Government services.

Many digital social innovation projects rely on new technologies, open source networks and large, robust data sets. They also often have ambitious targets for scale and impact.

Although these approaches and dependencies offer challenges for many arts and heritage organisations, we saw some examples of experiments that connected with this kind of digital social innovation thinking and practice, particularly around the application of a more subtle, digitally influenced, social design approach.

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4     https://www.nesta.org.uk/report/what-next-for-digital-social-innovation-realising-the-potential-of-people-and-technology-to-tackle-social-challenges/

5     http://toowheels.org/

6     https://www.disruptdisability.org/

7     https://refunite.org/

8     https://en.startwithafriend.de/

9     https://refugeeswork.at/

10    https://www.fairphone.com/en/

11    See for more information https://gds.blog.gov.uk/2016/04/18/what-we-mean-by-service-design/

Chester Zoo's experiment (pg 45) focussed on using game mechanics to design 'Conservation Consequences', a collaborative storytelling game unfolding over 60 years to help participants imagine future conservation narratives. Having tested the premise with a range of audience groups they are now developing a digitally-based game. A great example of designing in a low fi, analogue way, Chester Zoo's experiment accommodated consultation and feedback before developing the design digitally with specific consideration to the nature of digital game mechanics.

Battersea Arts Centre's experiment (pg 43) idea, although they ran out of time to realise it, focussed on innovative suggestions for how digital tools could be used to redesign their physical spaces and services to make them more inclusive and accessible.

The Wellcome Collection (pg 67) and Bristol Culture (pg 44) similarly explored inclusive digital design practices and how to redesign internal digital processes, particularly around content production, by employing more democratic and inclusive practices.

These LGR6 examples highlight a subtle yet distinctive form of digital design that uses existing tools, content and processes to create meaningful social impact for individuals.

> **Questions arising:**
> How might arts and heritage organisations weave more inclusive and democratic design processes into their digital activity and production to build meaningful social impact? How can they collaborate and learn from each other to do this effectively within existing projects and budgets? What is the cultural sector's role in digital social innovation?

## 3.3 Digital democracy

'Digital democracy' is not a simple concept and can be interpreted in several ways. In one sense it has connections to digital culture, largely because of the impact of social media as a channel to influence debate and opinion, particularly during elections. The wide adoption of smartphones and the rise of social media in society have also played a significant role in mobilising activism and protest. Use of these tools and channels has changed the way political events, protests and movements are organised, helping to mobilise thousands of new supporters to a diverse range of causes, such as the Arab Spring uprisings in the Middle East and the anti-austerity movement Occupy[12].

Digital democracy can also mean applications of digital social innovation that are focussed on driving more participatory forms of governance. For example, the development of digital tools and technologies to enable greater citizen participation in systems of government at any level. It also assists government in the engagement of citizens, delivering services, improving the quality and legitimacy of decision-making and strengthening ties with the public.

Examples include the e-Democracia portal[13] that was set up in 2009 by the Chamber of Deputies, the lower house in Brazil's National Congress, as a pilot project to improve the transparency and public understanding of the legislative process. Similarly the Better Reykjavik[14] open-source platform enables citizens to submit ideas and information, rank priorities and allocate public resources, which at the time of writing has enabled roughly €3.6 million of investment in more than 400 citizen ideas.

Several examples of digital civic innovation led by many cities (including Barcelona[15] and Sao Paulo[16]) have sought to achieve decentralisation and democratisation of production and consumption. People who have accessed 'Fab Labs' and maker spaces have been supported and empowered to use new technologies to modify, personalise and manufacture practical solutions to urban problems. This work has fed into the development of new vehicles, wind turbines, home energy systems and even prefabricated eco-houses.[17]

LGR6 experiments focussed on much more individual and relational forms of digital democracy. They focussed on ways the participating venues' existing digital tools channels and content could provide platforms to express voice and opinion, democratise institutional processes and support more inclusive practice.

The Barbican (pg 41) and Ditchling Museum of Art and Craft (pg 48) for example, offered up their Instagram platforms as places to encourage personal responses and reflections to socially important questions. Amgueddfa Cymru (National Museum Wales) (pg 40) listened to the way people engaged with their museums' spaces on their terms as expressed through photography and image culture. The Wellcome Collection (pg 67) ensured their digital content was inclusive both in terms of access and substance by offering up their digital platforms as places for disabled audiences to share their priorities, concerns and lived experiences of health. The stories they told challenged the recognised existing histories of disability.

More reflections on the connections between the LGR6 experiments and these themes is provided by partners Hilary Jennings, Jo Hunter and Cliff Manning in their articles in chapter 6.

> **Questions arising:**
> How might cultural organisations engage more with maker spaces to support digital civic innovation? How could the arts and heritage sector's creative skills and cultural collections support that activity? How might this relate to schools programmes and informal learning events? Could museums and other venues host maker spaces and/or more socially purposeful co-creative work?

12   http://theconversation.com/beyond-hashtags-how-a-new-wave-of-digital-activists-is-changing-society-57502

13   http://www.edemocracia.leg.br/

14   https://reykjavik.is/en/better-reykjavik-0

15   See for more information https://citiesintransition.eu/publicatie/the-fab-city-movement

16   See for more information http://www.makery.info/en/2015/02/19/vers-une-fabcity-a-sao-paulo/

17   See for more information https://www.theguardian.com/science/political-science/2015/apr/04/tooling-up-civic-visions-fablabs-and-grassroots-activism

## 3.4 Digital and place

'Digital' and 'place' have an interesting relationship. In one sense it could be said that digital culture creates a different form of place, a virtual one that is about experience rather than a physical location. This has a very real implication on physical places and spaces, for example the challenges to the traditional high street as a place of local activity and interaction as more people shop online.

In a more practical sense 'digital place-making' relates to the augmentation of physical places with location-specific digital services, products or experiences such as digital kiosks or connected street furniture or via mobile and personal devices. By revealing the otherwise hidden qualities of a place or opening up a location in new ways, digital place-making can make public spaces more accessible and relevant to a wider number of people. When well-executed this can improve physical access, as in wayfinding systems using digital technology to provide mapping and location-specific navigation for visually-impaired users, enabling them to access public buildings in new ways[18]. Other projects encourage a sense of belonging by connecting communities to particular local places to visit or to express what these places mean to them. For example the Bristol ParkHive app[19] offers residents and visitors information about the city's two hundred green spaces and encourages people to explore their local area.

A number of LGR6 experiments explored digital and place but the only experiment that referenced the digital place-making approach was Battersea Arts Centre. They began to explore ways of developing low-fi technology projects that considered barriers to inclusion to their venue, for example using Raspberry Pi devices to develop a noise map of the BAC building.

Other experiments adopted a more nuanced take on the relationship between people, digital and place. Amgueddfa Cymru (National Museum Wales) used digital image culture via Instagram to better understand how people engaged with their museums and places. They learnt that people seemed more comfortable expressing themselves in unstaffed spaces and that in many cases the spaces that people valued were not what the museum, traditionally and institutionally, valued about itself.

Shakespeare Birthplace Trust's experiment (pg 63) focussed on people's connection to place by exploring the emotional response a visit to their sites could create. They experimented with a digital platform called Padlet[20] as a way for a group of young visitors to share and reflect on their different perspectives of the place they were visiting.

Heritage Open Days' experiment idea (pg 50) , although unfulfilled within the span of the project, was to explore people's connection to their local place through their memories of local built heritage via digitised archive photography.

Ditchling Museum of Art and Craft used both analogue platforms (toilet doors!) and digital platforms (Instagram) to encourage people to reflect on their emotional attachment to place through themes of belonging.

The relationship between arts and heritage organisations and their places has always been important. Initiatives such as Creative People and Places[21] further demonstrate the important connections between place-making, local communities and the arts and cultural experience.

**Questions arising:**
Is digital practice a useful way for arts and heritage organisations to build and deepen socially purposeful and inclusive connections with their communities and localities? How do they do this without building apps (often the default response)?  How can cultural venues usefully exploit digital technologies to make their physical spaces more accessible and inclusive?

## 3.5 Digital practice as 'soft enabler'

It's important to recognise that whilst digital practice does contribute to social purpose it sometimes only plays an enabling role – it doesn't need to be the main event. For example, for many third sector organisations digital practice plays an important role in communications, awareness-raising and income generation which helps them to achieve their primary social goals. This can be a perfectly acceptable outcome and should still be recognised as a specific and valuable type of relationship between digital practice and social purpose.

What's important is that organisations go through a process, as we did in LGR6, of first setting their objectives around social purpose and then exploring how digital practice might relate to or contribute towards that. This resists the oft-succumbed-to tendency to get caught up in building new digital products or shaping new digital solutions without continually checking why, how and if they are effectively contributing to the overall objective.

Many LGR6 experiments adopted digital practice in this lighter touch way as an 'enabling' step, often supporting real world or analogue projects and initiatives that all had particular social purpose.

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*'How can cultural venues usefully exploit digital technologies to make their physical spaces more accessible and inclusive?'*

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18    https://segd.org/wayfinding-visually-impaired
19    https://calvium.com/projects/bristol-parkhive/
20    https://en-gb.padlet.com
21    http://www.creativepeopleplaces.org.uk/

The National Gallery (pg 56) experimented with the online Meet Up[22] platform as a way to engage different groups of people to those that normally visit, in order to build a relationship through which they could explore themes of social isolation and loneliness. Plymouth Museums Galleries Archives (pg 60) explored how digital content could be used to support an existing loans box service called Memory Box that seeks to improve the quality of life for socially isolated older people through a range of objects, photographs and films. The partnership between Reading Museum and Museum of English Rural Life (pg 54) used activities involving digital media, like the creation of stop motion animations to support their experiment 'Fake Shoes Stories'. This focussed on working with children in care to express themselves, their personality and their outlook on life through the creation of stories related to shoes.

The role of digital practice in these examples is arguably marginal, but it does not mean it is less important. Organisations that can adopt these lower-scale digital approaches alongside the ability to recognise and articulate how they contribute to social purpose are excellent examples of best practice. Moreover these organisations are arguably more likely to understand the interdependences between online and offline activities and experiences. This means that they are not only in an excellent position to identify future opportunities where digital practice might play a more cutting edge role in enabling social purpose, but also to ensure time, resource and money is not wasted on superfluous digital activity.

It's also important to note that in an increasingly online world, arts and heritage organisations are uniquely positioned to be places where people can reconnect to the offline, physical world. Knowing when digital activity, even in a smaller contributing role, is not an appropriate response to achieving relevant social purpose is vital to arts and heritage organisations.

**Questions arising:**
How do we know when digital isn't the best answer (and therefore waste less money on unnecessary digital efforts and outputs)? How might we better measure and evaluate the social impact of the enabling role digital plays within organisations' awareness-raising activity?

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*'Organisations that can adopt these lower-scale digital approaches alongside the ability to recognise and articulate how they contribute to social purpose are excellent examples of best practice.'*

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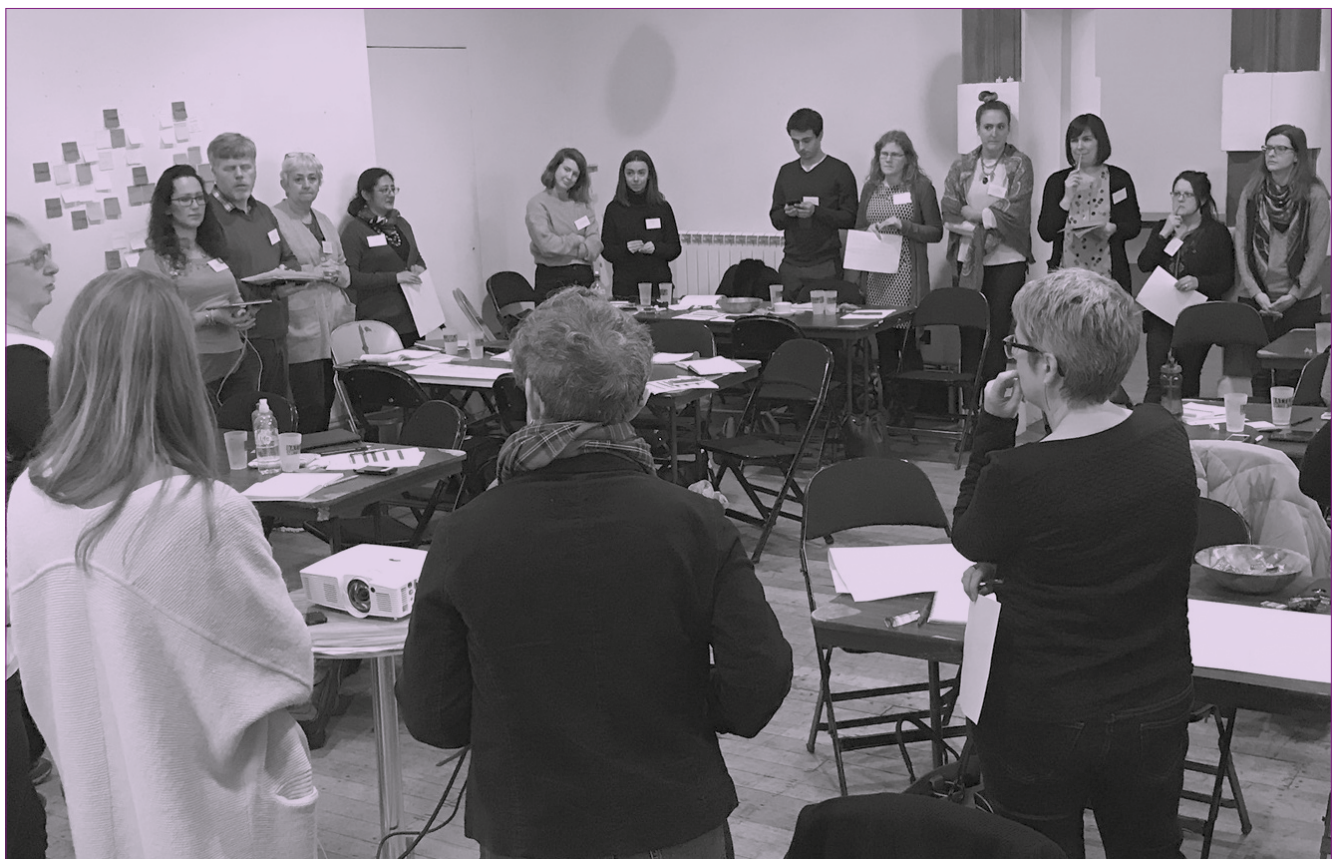


LGR6 participants collaboratively reflecting

22    https://www.meetup.com/

# 4 . Bite-sized tips and tactics

In past Let's Get Real projects, where the focus has often been rooted in practicalities such as measuring online engagement or making digital content fit for purpose, the findings have been more easily quantifiable and articulated than in this project. With LGR6 key insights have often been conceptual or theoretical, leading to more questions than answers. Having said that, a number of 'bite-sized' pieces of learning and advice did emerge as we all experimented which we were keen to capture. Many apply generally to iterative, experimental practice.

## 4.1 Personal learning

Before you begin experimenting around social purpose and your digital practice, heed these quick tips:

— KISS - keep it simple, stupid.

— When in doubt, just ask. Ask your colleagues, your peers, your audiences and the people you want to be your audiences – you'll always learn something.

— Ask for forgiveness, not permission (but see more on this later!).

— Be open to changing tack based on what you discover and leave space for that. Your ideas will evolve as you go along too, let that happen.

— Sometimes you have to just take a decision, even if you're not sure about it, otherwise things can get stuck.

— Be prepared for work around social purpose to generate difficult internal conversations – not everyone you work with will necessarily share your values. That doesn't have to be a problem – be open to debate and challenge.

— Give yourself enough time to experiment – if you're swamped (isn't everyone?) then decide what you'll stop doing for a while to create time.

— Check your assumptions all the time. For instance - young people don't *all* like social media and elderly people don't *all* struggle with technology.

— Research new ideas by visiting other organisations, watch what they do – where appropriate offer to help out if there's a programme or project they're running that interests you or simply buy someone a coffee and pick each other's brains.

— Use evidence – statistics and case studies from yours or other organisations to advocate for change and to get buy-in from leadership and colleagues.

## 4.2 Organisational learning

Many lessons emerged around the ways our organisations nurture and/or hinder good practice around digital and social purpose:

— Let's Get Real encourages individuals to ask for forgiveness, not permission, but it doesn't have to be that way. Organisations need to nurture a culture of experimentation across all areas of practice but particularly when it comes to digital.

— Take your organisation out of the picture sometimes – watch what audiences and other organisations are doing without you, in spaces you don't (yet) reach.

— The things we value about our own venues and organisations are not necessarily the same as the things our visitors and audiences value.

— Having 'digital' written into role descriptions brings real value – those with it there can take it for granted. People working in organisations where it's not set out in anyone's role miss it – they can find it hard to advocate for time and resources.

— Advisory/focus groups, run in light-touch ways with respect for everyone's time, context and input, can have real impact on all aspects of socially purposeful practice. Nothing beats talking to and truly collaborating with the people you want to reach, be they internal stakeholders or public audiences.

— Finding time for internal meetings was a real challenge for many people on the project, hindering progress. Think about how to run meetings more efficiently; whether they're always useful and how to carve space for them if they do need to happen.

— Organisational and sectoral rhythms can make or break an experiment and collaboration – be aware from the outset of all internal and external timelines and working cycles and be pragmatic about what's achievable. Be open to changing your organisational rhythms if you possibly can.

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*'Check your assumptions all the time. For instance - young people don't all like social media and elderly people don't all struggle with technology.'*

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### 4.3 Process-based learning

Tips around the practicalities of our experiments - tools, platforms and techniques:

— Use what you already have for experimentation - your existing assets, projects and networks – weave experiments into what you're already doing.

— Never underestimate the need for forward planning – book meetings well in advance.

— Digital isn't always the answer and that's ok, even when you began something as a 'digital' project or idea.

— Encourage space for playing and experimentation – physically and virtually - online scrapbooks like Padlet (padlet.com) worked well for some groups in LGR6.

— It's important to understand and be sensitive to the challenges certain groups of people face in using some platforms and technologies, for instance the constraints around 'Looked After' children using social media and the access barriers for some disabled people using tools like email.

— Test, test again, test more... and give yourself time and space to make changes as a result of what you find out.

— User generated content and geo-located data is a rich seam for the cultural sector to explore – there's so much you can learn about the ways people see, talk about and value your venue by analysing this content.

— Making simple, re-usable templates for messages in particular social channels can be very helpful.

— Clear and simple calls to action are always best.

— Make the most of your physical spaces when trying to build digital engagement – reflect online activity in your venue – in print, via activities, in conversations with front of house, whatever works best for you. Create a 'loop' between the two spaces.

— Don't underestimate the time and resource it takes to co-create and collaborate with other people in meaningful ways – either internal colleagues or external groups – everything takes longer than you think it will so allow for that. It's worth it.

— Don't underestimate the time admin takes in co-creation work. For example paying people, covering expenses and communicating with them if they're not used to working with organisations like yours can take lots of time and effort. Again, it's worth it.

— Get your briefs right – clarity at the beginning of a partnership or commission will help you in the medium and long term.

— Change the frame. Sometimes it helps to smuggle your deeper purpose into a project under the guise of something else – like focussing on fun when your ultimate aim might be to combat loneliness.

— Filming and editing, when you want to produce lasting, high quality content, is difficult. Yes, smartphones let us quickly and easily record video and livestream, which will do the job in many cases, but there is still a place for video production skills and expertise. Recognise that bringing in expert help might save you time and money.

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*'Don't underestimate the time and resource it takes to co-create and collaborate with other people in meaningful ways.'*

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# 5. Next steps

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Let's Get Real 6 has taken an experimental action research approach to exploring ways the relationships between digital practice and social purpose can begin to be better understood and practiced by arts and heritage organisations.

The project began to demonstrate clear opportunities for our sector to develop and nurture meaningful cultural and social value with individuals or groups, via digital tools and channels. We learnt that working experimentally and collaboratively, being reflective and focussing on specific contexts and communities, enabled participants to better connect their digital practice to their wider social purpose.

Going forward Culture24 will build on this learning, exploring more specific ways to help arts and heritage organisations build their agency and confidence and helping them to develop their 'socially purposeful digital skills'. [23]

Our next step will be to run a new Let's Get Real collaborative action research project that focusses in still further to this fascinating area. One area we're keen to explore is the way that arts and heritage organisations could align their digital activity more closely with the values-led practices that are beginning to happen more overtly in their physical spaces. For example, facilitating conversations or campaigns on social media that seek to nurture particular human values like curiosity and creativity – familiar ground for many cultural practitioners – but also deeper and arguably more personal values like kindness, integrity and forgiveness.

This would build on current thinking[24] that interprets digital environments as important social systems for human expression and connection, yet critiques how many have been designed without an awareness of their deeper human impact. Such an approach could help organisations embrace digital technology to connect with their audiences in more human ways, surely a vital goal for any arts and heritage organisation.

Let's Get Real 6 opened many potential avenues of enquiry and we're keen to hear the thoughts and conversations that arise in response to this report. We look forward to working with more arts and heritage organisations, supporting each other to, as Jane says in her foreword, approach our digital work in a different way and build our digital understanding.



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*'We learnt that working experimentally and collaboratively, being reflective and focussing on specific contexts and communities, enabled participants to better connect their digital practice to their wider social purpose.'*

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23   See Ross Parry's reflection in this report, chapter 6.

24   https://medium.com/what-to-build/dear-zuck-fd25ecb1aa5a

# 6. Reflections

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In this chapter our project partners and Culture24's Research manager, Sejul Malde, give their personal take on some of the questions, processes and insights that arose from LGR6.

## Into the mystic –
## exploring the role of digital in LGR6

### By Cliff Manning

*Digital is a foreign country, they do things differently there*

Feeling like you are in a foreign land can be a natural response for many arts and heritage professionals when approaching digital engagement. It is a very understandable view to take - organisationally, digital is often the preserve of a select group and, as with any specialism, the language and culture for incomers can feel confusing at best and exclusionary at worst.

However, the lines between offline and online are become increasingly blurred in everyday life. People have become used to having the extraordinary capabilities of digital tools available at all times - 'digital' has become so ubiquitous in daily life that it is almost mundane - and that makes it powerful.

For those working in the arts and heritage sector - regardless of role - becoming more confident explorers of this 'foreign country' has many benefits. Becoming familiar with the terminology and getting hands-on can dispel fears, invoke curiosity and build confidence. However, it is also important for those less embedded in technology to bring their own specialist knowledge and experiences into the digital space so that they can highlight the opportunities, challenges and biases that are so often overlooked by technologists.

One LGR participant said that digital can often feel *'quite mystical'* - however, as these projects demonstrate, behind the curtain the reality may be surprisingly and usefully familiar.

### Themes, approaches and settings
When we review how organisations on the LGR programme have integrated digital, some broad themes emerge:

- How data can be used to improve audience insight
- Creating platforms or process to support audiences to be heard
- Creating opportunities for networking and collaboration
- Creating and sharing content more efficiently
- Incorporating digital into offline activities

Each project tended to focus on one of these themes and then developed approaches that best suited their particular setting. There is, naturally, a considerable interplay between these themes with one often leading to another. Each theme has many complex facets within them and could be explored in depth in many ways. However, cutting across all of these themes are a set of design principles that could be applied to digital engagement and a 'digital mindset'

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*'Digital' has become so ubiquitous in daily life that it is almost mundane - and that makes it powerful.'*

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### Principles for a 'digital mindset'

When designing their responses to the relevant theme of their project the LGR projects drew on some familiar design principles for audience engagement:

- Go to where people are
- Make it easy
- Make it relevant
- Consider taking the organisation out of the way
- Give it time and resources
- Make it inclusive

Whilst these principles may be universal for community engagement, digital tools and networks present some unique opportunities and challenges. For example speed, scale and replicability are generally more cost effective to achieve online. One LGR participant suggested that the rapid, iterative and collaborative strengths of digital can help organisations develop an approach to community engagement that is similarly responsive and networked - a 'digital mindset'

*'Our digital skills as museums are still in their infancy...Digital is more than social media...We need to maintain a "digital mindset" when planning and delivering community engagement.'*
**Reading Museum and MERL**

Considering these design principles in a digital context is helpful when developing digital tactics and choosing digital tools but they are also valuable in developing an overall strategic 'mindset' when considering digital - or indeed any - engagement activity.

### Go to where people are

Digital tools and online networks can provide a quick, accessible route for people to share their views and to have their voices amplified. How this is achieved, and the impact it has can vary greatly depending on the organisation, the audience and the channels used. The approach to engaging with someone who regularly uses a service will be quite different from starting a conversation with new audiences. Similarly, age, location, culture and ability of the audience will all influence the format, tone and channels used. Clearly, knowing who you want to hear from will determine where you need to go to find them.

For the Barbican Centre, the aim of their LGR experiment was to engage with a large audience that they knew were attending events but who did not usually give feedback. Utilising existing social media channels, they posted a series of questions to find out how an exhibition had affected visitors.

*'The solution to something isn't always inventing something new, sometimes it can be looking for existing digital tools that might help, repurposing or revisiting what you already have.'*
**The Barbican**

By observing how their audiences were using digital channels, The Barbican were able to position themselves within the space where their audience already was. And, by adopting the relevant tone for that space they could ask questions, start new conversations and gain new insight.

### Make it easy

Similarly to The Barbican, Ditchling Museum of Art and Craft also used social media channels to provide a platform for people to be heard. However, in their project, they found that whilst they had found effective questions and a tone that resonated, the digital platform was not the best fit and that much more resource was required than they had initially anticipated. In fact, their audience was much more engaged with offline - simply writing their responses on the back of toilet doors!

*'We got a bit seduced by doing something 'clever' with new tech when what really worked was doing something simple.'*
**Ditchling Museum of Art and Craft**

This highlights that simplicity in design can not just make it easier for people but it actively encourages audiences to take part. If the potential time/effort 'cost' of taking part is low then the 'risk' of taking part may also feel low. Whilst The Barbican found that digital platforms worked for their audience, they still had to find questions that were easily accessible and actionable.

*'Our audiences responded best to clear, simple call to actions that let people know what they need to do… [They] were more than receptive to this kind of engagement, something that surprised and excited us and allowed us to understand more about the audiences who connect with us online.'* **The Barbican**

As with the Ditchling Museum of Art and Craft experiment, success was not achieved straight away. In fact, there were many failed attempts and platforms before the best formula was found. The iterative, ephemeral and relatively low cost of digital enables organisations to experiment easily. As long as an organisation is able to analyse and learn from the results of these experiments, they can soon find a solution that works.

### Make it relevant and worthwhile for people

*'Direct contact related to an immediate experience worked better than the abstract online...Strip back to the essential idea and don't complicate delivery.'* **Ditchling Museum of Art and Craft**

No matter how elegant and well designed the engagement solution may be, people need to feel connected to it and have a clear understanding about what is in it for them. The return for people may be indirect - they may be helping others, helping the organisation or making it easier for others to take part - but it must be something people feel is worthwhile, relevant to them and clearly understood. Understanding those motivators is key to any successful project especially in sustaining long term engagement. The best way to do this is to work closely with the people you want to engage...

The Wellcome Collection chose to use digital tools to connect directly with an audience they felt they didn't hear from enough. They explored ways to provide people with disabilities a platform to share their priorities, their concerns and their lived experiences of health by featuring a day in their lives as told by them. Different artists and writers were commissioned to create content for the Wellcome Collection website which was then published on the same day to highlight the differences in experience.

Rather than utilising external platforms and building on engagement elsewhere to bring many voices towards the organisation, the organisation's own platform and digital presence are used to amplify the voice of a smaller group outwards - the number of speakers is much smaller but those voices can reach a much larger audience than they may do normally.

Working closely with a specific group allowed Wellcome Collection to develop a richer dialogue with new audiences but it also highlighted some of their own misconceptions and challenged how they work - often in small but significant ways. For example, the staff defaulted to email for correspondence but for some of the people they were working with this created a challenge.

*'I realised how reliant I am on email / the written word to communicate and how for others, that's a difficult medium to use.'*
**Wellcome Collection**

This highlights how small misunderstandings or assumptions in the use of digital can build to a point where they restrict people's ability to participate.

When utilising digital to engage with new and possibly marginalised audiences, it is important to understand the different ways people may use technology. Adapting to this can be a challenge for organisations to make. Sometimes it is not the technology but the organisation itself is the barrier.

### Taking the organisation out of the way
For some people, having an organisation ask them a question is a powerful catalyst for conversation and change. However, for many others, this approach may be less engaging.

Asking people to actively share content with an organisation requires them to have a familiarity or affinity with the organisation which they may not feel they have. It also asks people to trust the organisation with their content and requires them to be confident enough (and able) to take part in a prescribed way. Familiarity and trust can take a long time and a lot of resources to establish. This slow build can often be overlooked or difficult to include in digital projects. With 'digital' being so ubiquitous, people may assume that simply making an online doorway is enough. However, for many people, asking people to cross that threshold is simply too sudden, irrelevant or impractical.

This does not mean that people are not using digital tools or platforms. Sharing in one context ie a request from an arts and heritage organisation may feel too demanding for some people, but in another context, many will already be comfortable/confident/able to share - for example posting photos on social media for friends to see. Sitting outside of any formal channels,

this content, while public, may fall outside of the organisation's sight. In this context, data collection and analysis can help expand an organisation's spectrum of vision.

Amgueddfa Cymru (National Museum Wales), wanted to learn how their audience really saw the museum - to get an unfiltered view. Aware of how this could be affected by creating an explicit ask, Amgueddfa Cymru looked at how to 'get the museum out of the way'. Rather than a direct engagement with their audiences, Amgueddfa Cymru collected background data generated when people shared organically.

For one month, Amgueddfa Cymru collected data on all of the publicly available images on Instagram that had been geotagged at one of their locations. That content was then broken down into categories, and text and tags were analysed for word frequency and sentiment. Through this process, the team were able to gain a view on the kind of content that was being created. By comparing data from different locations in the same time period they were able to see the differences and similarities in what people represented and valued at each site.

*'We learned that there was a link between user-generated content and unstaffed spaces, which could lead to some further research into practices and attitudes staff could adopt to encourage digital responses, rather than inhibit them.'*
 **Amgueddfa Cymru (National Museum Wales)**

This approach removed the museum from an explicit conversation with the audience but the museum still played a very significant role in the story that was told.

### Give it time and resources
Entering into a digital dialogue provides organisations with an opportunity to increase the information and reach that they have but they need to be wise about how they will use it. When a conversation starts who is going to maintain it? How do you respond and engage with people fairly and equitably? If people are asking questions of an organisation, is the organisation actually able and prepared to take action? If not, the conversation may go very quiet quite quickly.

*'There has been a lot of organisation behind the scenes that we weren't always prepared for.'* **Wellcome Collection**

Even if not engaging directly with an audience, for example when collecting analysing and using data, there are some very complex practical and ethical challenges that need careful consideration and management. As Amgueddfa Cymru observed after a month of collecting data they 'only scratched the surface of what is possible with data'.

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*'Considering how we can use digital to be more inclusive across everything we do we may also start to find familiar territory within digital which will help make it a little less mystical but much more powerful.'*

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Understanding how the organisation will respond and recognising the capacity and resource required for digital engagement should be given careful thought.

Allowing proper time for planning and building support at all levels within the organisation is key for any new project, However, as Wellcome Collection discovered, sometimes the resources that are required won't be clear until the relevant people are involved.

### Be inclusive

In deepening our understanding of digital we must be mindful not to narrow our thinking. Whatever stage a project is at, or whatever level of digital understanding you feel you have, it is important not to become complacent about how people will engage with digital. It is tempting to think that making something digital automatically makes it democratic or accessible - privileged, able, confident users of technology, can sometimes miss the many ways that people may be excluded from digital opportunities.

*'Not everyone, even young people, is a digital native.'*
**National Gallery**

Firstly, when considering digital inclusion, it is important to remember that some people actively choose not to go online. One in ten (12%) UK adults do not go online, and the majority (63%) of non-users say nothing would encourage them to go online in the next 12 months[25]. The reasons behind these choices may be varied (and in some cases be due to lack of information) but we should not assume digital has appeal for all users. Choosing non-digital may be a personal choice for some but others may find themselves digitally excluded.

Age is a factor in digital uptake. Older people are generally less likely to be online - for example, 47% of over 75s are not online compared to just 3% of 25 - 34-year-olds. But age is by no means the only factor in digital exclusion.

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*'It is tempting to think that making something digital automatically makes it democratic or accessible - privileged, able, confident users of technology, can sometimes miss the many ways that people may be excluded from digital opportunities.'*

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The proportion of adults in DE6 households who do not go online is almost double the UK average (22% vs. 12%)[26]. In comparison to AB households, the gap is even larger (22% vs 4%). Disability is also a significant factor. 25% (3.5 million) of people with a registered disability are offline[27]; That means that they are four times more likely not to be online than average.

Where people live can also impact on their digital opportunities. We might casually assume there is a digital divide between urban and rural areas but as the Tech Partnership heat map of digital exclusion[28] shows, there can also be disparities within these areas.

Access may be the first barrier to digital inclusion but is not the only one. Most adults, 88%, are online in some way. However, within that 88% the level of skills, understanding and confidence differs greatly. Those without the skill, understanding and support to thrive online can easily find themselves at a disadvantage and excluded from opportunities or at increased risk.



According to a recent study by Lloyds[29], 4.3 million adults in the UK have 'zero basic digital skills' and 11.2 million do not have all five key skills (managing information, communicating, transacting, problem-solving and creating'). We must not assume that this skills gap is only limited to adults. The concept of the 'digital native' - the idea that young people born into a digital world are inherently capable of understanding and benefiting from it, more so than adults - is flawed. Despite an overall increase in the number of UK adults who have gained basic digital skills, at least 3% (300,000) of those aged 15–24 are still left behind and require alternative approaches and further support to develop their digital abilities.[30]

The type of access people have can also impact on their digital inclusion. The idea of an always-on, super-connected, frictionless digital world is far from reality for many people.

For example, those who are Not in Education, Employment or Training (NEETs) and those with a history of economic disadvantage have access to a smaller range of devices, at fewer locations. 700,000 11-18-year-olds have no home internet access from a

25  https://www.ofcom.org.uk/__data/assets/pdf_file/0011/113222/Adults-Media-Use-and-Attitudes-Report-2018.pdf
26  https://www.ofcom.org.uk/__data/assets/pdf_file/0011/113222/Adults-Media-Use-and-Attitudes-Report-2018.pdf
27  https://www.lloydsbank.com/banking-with-us/whats-happening/consumer-digital-index.asp
28  http://heatmap.thetechpartnership.com/
29  https://www.lloydsbank.com/banking-with-us/whats-happening/consumer-digital-index.asp

computer or tablet and internet users aged 16-64 in DE households are more likely to be solely reliant on smartphones and twice as likely to use up monthly data allowance[31]This means many young people cannot use the internet in the privacy of their own home or have to utilise a patchwork of school, public, private access points and devices just to get the basic online experience.

*'We had to plan around the Looked After children not having access to social media themselves.'*
**Reading Museum and MERL**

It may appear that all young people are 'always on their phone' but this may hide a range of complex challenges and workarounds that they have had to adopt. This can limit young people's opportunities or result in increased risk. For example, visiting a Macdonald's to utilise free wifi or struggling to complete an application form on a smartphone.

People's digital access, skills and understanding are improving just as rapidly as the technology itself. However, the equity of access available, the level of skills expected and the support available to help people will continue to vary greatly.

**An 'inclusive mindset'**
For arts and heritage organisations, meeting the many needs of people can present significant challenges in being able to take advantage of new technologies to reach and engage audiences. No single project or intervention will achieve this but perhaps having a digital inclusion mindset will help.

Digital tools and networks have the potential to amplify voices, increase reach and efficiency and open up processes to be more democratic. The speed, scale and technological aspects that enable this potential can also make digital engagement quite foreign to many people. By considering how we can use digital to be more inclusive across everything we do we may also start to find familiar territory within digital which will help make it a little less mystical but much more powerful.

**Cliff Manning is Head of Digital at Parent Zone and Associate at Carnegie UK Trust**

*'By considering how we can use digital to be more inclusive across everything we do we may also start to find familiar territory within digital which will help make it a little less mystical but much more powerful.'*


The Barbican providing a platform to showcase people's voices, ©Barbican

30   https://www.carnegieuktrust.org.uk/blog/why-we-should-invest-in-young-peoples-digital-skills/
31   https://www.princes-trust.org.uk/about-the-trust/research-policies-reports/slipping-through-the-net

# Active citizens, digital interaction and arts and heritage organisations

### By Hilary Jennings

Since 2011 Happy Museum has stimulated and supported museum practice that places wellbeing within an environmental and future-facing frame, rethinking the role that museums can play in supporting wellbeing of people, places and planet. The project is underpinned by six principles[32] which inform the work of our growing community of practice.

At our very first symposium in 2012 the vital role of personal agency in effecting change became evident. We had anticipated that the programme would effect change through organisational, perhaps even hierarchical, means. However, it was soon evident that change was being created by passionate individuals at all levels and this was having an impact on their sense of personal agency within and beyond the museum. We introduced the Principle 'Be an Active Citizen', encouraging museums to think of this in the context of volunteers, visitors and communities as well as staff. We suggested working in cross-departmental and 'diagonal slice' teams to bring equal status and engagement across a diversity of experience and expertise.

Research from the Common Cause network[33] has shown that simply describing people as citizens rather than consumers can impact directly and positively on their pro-social and environmental behaviours. They are more likely to volunteer and come together to make society stronger and resilient. In addition, a sense of personal agency has been shown to be beneficial for individual wellbeing and evidence shows that personal agency is a key factor in personal motivation[34].

Over the years Happy Museums have encouraged their staff to bring their personal passions to the workplace. This has resulted in new activities around music, craft, social justice, mental health advocacy and environmental action. Others reached out to their communities to understand their issues and concerns, in order to better reflect these in their institutions. These museums are supporting an increasing range of co-produced and co-created activities.

In 2018 Happy Museum was delighted to partner with new Affiliate, Culture24, on the action research project Let's Get Real 6. Its focus was understanding the social purpose of digital technology for arts and heritage organisations and, in particular, to understand connections betwen active citizenship and digital practice. As we identified at the time, a plethora of online campaigning and communication organisations such as 350.

org[35], 38 Degrees[36], Action for Happiness[37] and Change.org[38]. engage people in digital activism. Could museums harness this potential, and would this translate in to real-world action?

It has been fascinating to see how this focus on active citizenship, when viewed through a digital lens, impacted on the action research projects and practice of the organisations involved. This impact fell into three key themes.

### Digital purpose shaped by Active Citizenship thinking

In many digital projects, the emphasis can quickly become about the technology or the end product itself, losing sight of the purpose behind it. This can lead to confusion, expense and time-wasting. In the LGR6 project we were keen to counter this by leading with purpose, specifically social purpose. Nonetheless, it was challenging for some participants to shape a meaningful and actionable social purpose for their work. Participants often grappled with somewhat bland or generic organisational mission statements, or lofty, well-intentioned social aims that became hard to translate into action. For some, a focus on active citizenship helped overcome these obstacles.

Chester Zoo aims to engage the public with their mission, 'preventing extinction', and inspire people to take action. Shaping a new strategic social objective—being a 'voice for change'— enabled them to shift focus more towards active citizenship. The team explored how to support young people to feel that they have a voice in the world and that their choices matter. Their experiment focussed on developing a collaborative storytelling game, 'Conservation Consequences'. The game unfolds over 60 years, encouraging participants to consider the impact of their individual and collective decisions over time. Initially trialled in analogue form, the game is now being adapted for wider use through a digital platform.

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*'In many digital projects, the emphasis can quickly become about the technology or the end product itself, losing sight of the purpose behind it. This can lead to confusion, expense and time-wasting.'*

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32    http://happymuseumproject.org/about/why/principles/
33    https://valuesandframes.org/treating-people-as-consumers-boosts-materialistic-values
34    https://www.youtube.com/watch?v=u6XAPnuFjJc
35    https://350.org/
36    https://home.38degrees.org.uk/
37    http://www.actionforhappiness.org/
38    https://www.change.org/

The Marks and Spencer Company Archive started off with a grand and somewhat daunting aim to change people's perceptions and actions. Over the course of the project their ambition focussed in on a much more achievable aim, grounded in the principles of active citizenship. This new aim was to empower children to challenge what they read/see/think, by equipping them with skills in research and enquiry, but also in creativity and playfulness. The Archive aimed to do this by facilitating a kids' takeover of the Marks in Time exhibition through collaborations with primary school classes via digital platforms.

**Giving people an active voice using digital platforms**
A number of LGR6 participants used their projects to challenge the dominance of the organisational voice on digital platforms. As well as encouraging the *voice* of audiences/wider communities, they attempted a more challenging *shift in focus* towards the issues those people care about. Teams learnt that it is not enough simply to give people access to digital platforms. They need to work at nurturing and encouraging their voice.

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*'In society as a whole, digital has transformed the way people can interact with each other and make choices in their lives. It means the difference between just making a choice someone has offered you, and being able to shape the choices in the first place.'*

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Wellcome Collection prioritised the voices of disabled people, often missing from existing histories of disability, including Wellcome's own collections. Using online content, the experiment enabled people with disabilities to share their priorities, their concerns and their lived experiences of health by featuring a day in their lives as told by them. The stories told In My Own Words[39] are now a valuable and lasting resource. The learning from the project will inform how this work is scaled up in the future. One of the Wellcome team commented on how the project opened their eyes to the need to open doors through digital content, not just in the storytelling itself but in deciding which stories should be told.

Ditchling Museum of Art and Craft explored political activism and ideas of belonging, linking their experiment to Get With the Action, a Corita Kent exhibition and Belonging Bandstand, an offsite project with Morag Myerscough. The initial analogue test involved painting the back of the museum toilet doors with blackboard paint and inviting visitors to chalk up their thoughts on belonging. The project then moved into the digital realm using #webelong on Instagram. The project made visible a responsive community around the museum that is engaged with ideas around social purpose and belonging.

However, the museum realised they need to work *with* their audiences to develop successful activities, rather than projecting ideas prevalent in the cultural sector which don't have much traction with the public. It was interesting to see dialogues developing between participants and calls to action arising around subjects of personal interest and importance. Despite this, the Instagram strand of the experiment didn't gather as much engagement as the museum was hoping for. The team learnt that you can't assume people will want to respond to digital prompts. They also learnt that you need the right content and process in place, that storytelling is key to getting people involved and that resources, particularly in terms of time and staff, do matter.

In contrast, the Barbican team was surprised by the level of response that opening up digital avenues to individual voices attracted. Using Twitter, Facebook and Instagram, the Barbican presented a series of statements, questions and responses to their audiences. They experienced a phenomenal response to the prompt, 'If I could change one thing in the arts…' The type of response was also surprising, as many people shared in-depth personal and emotional responses. The experiment showed the importance of not just valuing the 'audience voice', but actively calling out and engaging with it. LGR6 participants from the Barbican are now considering how they might action the feedback—'Artspeak' being a barrier to accessing art, for instance. The experiment has also informed how the Barbican could use social networks to create a place for active audience voice and discussion, rather than simply talking at audiences in order to sell tickets.



Ditchling Museum exploring analogue and online reflections on belonging

39    https://wellcomecollection.org/series/W1sD2CYAACcAvRh4

### Encouraging personal expression and agency within organisations to drive digital confidence

Through LGR6 we learnt how important internal digital capacity-building is for arts and heritage organisations adapting to digital change. While technical skills are important, this is more about building the digital confidence and wider digital literacies of the

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*'When we really use digital to listen, rather than just create, it can give us amazing insights that could open up our work in new ways.'*

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people within these organisations. Key to this is engaging with personal or individual needs and motivations. LGR6 helped many participants to see themselves as active citizens with energy and a sense of agency. Perhaps digital confidence can come from this foundation.

At Royal Pavilion and Museums, Brighton and Hove, the team began thinking about issues of personal concern such as homelessness, the environment, wellbeing, mental health and loneliness. The project exposed common areas of concern and shone a spotlight on the great work colleagues were already doing, contributing to a communal sense of agency.

The LGR6 project also encouraged a sense of agency for staff at Plymouth Museums Galleries Archives. Their participation opened up interesting discussions about their museums' role within the city and region. Staff identified a strong feeling that they should be telling the city's history with bravery, not fear of controversy and documenting the reality.

### Final thoughts

It is clear that LGR6 facilitated valuable thinking and practice around social purpose. We explored the potential for both digital and analogue practice to connect with and stimulate a sense of individual agency with communities and audiences. In many cases analogue provided an opportunity to test ideas in a relatively controlled environment. Digital platforms expanded reach and connection, building links between people and cultural organisations, and bringing new insights and agency to the work

of these organisations. More surprising was how thinking around personal agency was stimulated when participants reflected on their own digital practice, whether though interrogating its purpose or considering the need to build their confidence with it.

Arguably it is now more vital than ever to focus on encouraging agency and active citizenship. A decline in shared public spaces[40] is contributing to increasing polarisation in society, meanwhile a culture of 'self' undermines our innate communal and collaborative instincts and distracts us from our potential to tackle shared pressing societal challenges such as climate change. Encouraging people to be engaged citizens rather than passive consumers helps build a strong and cohesive society as well as supporting the wellbeing and satisfaction of individuals.

When Kevin Anderson, Professor of Energy and Climate Change at the University of Manchester was asked, post-COP 21, what gave him optimism, he thought carefully and replied….

"We live in a complex world. Not just a complicated world, a complex world. Climate change is a very complex problem. The great thing about complexity is that it has emergent properties. Things come out that you would never anticipate; in fact you cannot anticipate them. The good thing about that is that it makes every single person, all 7 billion of us, agents for change. Most of us will fail. Most of our ideas will wither and die on the vine, but a few seeds will flower and come forth, and the role of society is to nurture those… if you see the world as a complex problem, you're no longer relying on the Prime Ministers and the leaders, you're relying on all of us… It's quite a hopeful message, that we could see change emerge from different places, to give ourselves all some scope for thinking differently about the future."

There is an urgent role for society, for culture, for museums, to support citizens as agents of change and to offer space and scope to 'think differently about the future'. The LGR6 participants demonstrated the potential for cultural organisation to apply their digital practice (whether through tools, content or processes), alongside their physical spaces and collections, to this vital task.

**Hilary Jennings is Project Director of the Happy Museum**

**This piece is also published at**
https://medium.com/@hilary.jennings1/active-citizens-digital-interaction-and-museums-85ca08516d6f

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40    https://www.theguardian.com/commentisfree/2018/sep/04/britain-shared-spaces-pubs-youth-clubs-libraries-austerity

# How can thinking digitally help us act democratically?

## By Jo Hunter

There is no denying that the impact of digital on culture has been significant. It has changed processes, staff teams, marketing and internal and external communications considerably. But perhaps it is also changing the way we perceive culture as a whole.

In society as a whole, digital has transformed the way people can interact with each other and make choices in their lives. It means the difference between just making a choice someone has offered you, and being able to shape the choices in the first place. People are expecting to take a more active role in decision-making in their wider communities and this moves us to a place where relevance and integration with communities becomes much more important to the cultural sector as a whole - it's something we can't afford to ignore.

At 64 Million Artists we are interested in the idea that culture (in its broadest definition from cooking to dance to gardening to opera to gaming to singing in the shower) is made by everyone, and isn't just confined to the sector itself. We believe that we all can and do participate in the making of culture, the shaping of decisions around it and that we all have an innate ability to be creative. The role of professional artists and arts organisations is still vital in this ecology, we all need inspiration, excellent shows, compositions, art work - but when we consider the cultural sector as a small part of a much broader cultural democracy, it requires us to ask different questions.

Many of the organisations we worked with as part of the Let's Get Real project were already starting to ask some of these questions and their experiences throughout the programme enabled us to explore some key issues around digital, cultural democracy and social purpose. From these, four key areas jumped out to me at the cross-section of cultural democracy and digital: the power of listening, the place of expertise in democracy, redefining culture and designing to include.

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*'Photography is an obvious example of how through digital hardware and online platforms, an art form has opened up democratically and transformed as part of culture, building on its strengths and becoming accessible for everyone.'*

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## The power of listening

We live in a world now where it is much more possible for many of us to make our own culture, share it with others online, and discuss, edit, collaborate to make things suit our needs. We can watch pretty much anything we like on YouTube but we can also create and share our work, we can experience and interact with the best of culture without ever stepping foot in a museum, gallery, library or arts venue. So in this kind of environment, how do arts and heritage organisations stay relevant and keep attracting visitors?

If organisations make all decisions in house, and programme centrally rather than listening to or engaging with their potential visitors, they risk losing relevance in an ever more interactive world. Instead, by listening, co-creating and responding to their communities, they have an opportunity to play a vital role in the cultural landscape of an area. Digital allows us to try something, iterate, co-create and get feedback in a cheaper, more efficient way and allows us to put people at the heart of decision-making. When we really use digital to listen, rather than just create, it can give us amazing insights that could open up our work in new ways. Listening and responding allows us to stay relevant and also gives more people ownership of the work we do. When they're involved in its creation, they're more likely to have a stake in it, and act as ambassadors for us. Plus, we often make better work as a result.

In Brighton and Hove, the Royal Pavilion and Museums are programming an exhibition on football but have taken the step of really opening up the content from the beginning of the process. The exhibition is due to open in 2020 and already they are trialling live workshops and asking questions online to start to shape the exhibition around people's interests. The process will also involve sourcing material and stories from the local football club and its supporters, and local residents. This approach, much of which will take place online, will enable potential visitors to feel part of the exhibition early on, which should help footfall and also encourage participants to be ambassadors for the museum, widening the attendance further.

## The place of expertise

One of the biggest arguments from the cultural sector against working towards cultural democracy is often the view that quality will be reduced, or that expertise isn't valued. However, this doesn't need to be the case, and often quality is increased as a result of engaging a broader range of people in co-creating work. Several participants in LRG6 came up against internal challenges, with some staff worrying about broader engagement, or feeling nervous about the idea of iterating, testing and experimenting.

The embedded narrative around excellence in arts and culture can sometimes have the unwanted effect of reducing creativity, because we're afraid to get it wrong. But the beauty of digital is that it allows us to fail fast and cheaply. We can try things out without having to invest huge sums of money and if we get it wrong we can learn from it, and try again. This is where there is a new role for a different kind of expertise. The ability to frame the right questions, to facilitate, to open and invite - these processes can be challenging (and slow) but they often end up in a richer product.

Digital opens up a new opportunity for arts and heritage staff to reframe their expertise. There is certainly a place for expertise in digital - in a world of fake news, huge swathes of information to wade through online, and a culture of everyone offering an opinion it is vital that we have experienced voices. But these voices can still be inclusive, open and curious.

Thinking about how knowledge of collections can be complementary to local knowledge, cultural perspectives and expertise picked up by working with people in education, health, social care or business can contribute to a much rounder and fuller exhibition or piece of work. Valuing the expertise of all contributors with equal respect is important. Everyone has something to offer, and digital allows us to be networked in a way that wasn't previously possible. Digital also facilitates an increasingly networked culture that creates real world opportunities for arts and heritage organisations to reframe their expertise and cultural offer. For example online discussion forums have driven the rise of more niche fan subcultures, presenting an opportunity for arts and heritage organisations to creatively highlight, connect with and respond to these subcultures with their collections, productions and exhibitions. Perhaps there is also a role here for arts and heritage organisations to host, facilitate and nurture networks, growing and diversifying the people they connect with.

The National Gallery, for example, were interested in exploring loneliness and seeing what they could offer to this growing societal problem. They were very clear that their expertise was in art, and wanted to ensure they didn't lose that focus. Instead they collaborated with groups who were already working with loneliness, used Meet Up, who have an expertise in bringing people together and created a space where discussing art could help bring people together. By opening up to others they were able to create something really valuable and will continue to work with participants to grow this idea.

This was a big step in the National Gallery working in a different way, and although many of the experiments in the LGR6 programme seemed small, a lot of them required considerable work internally, convincing other staff and learning to work in a new way. The principles of a democratic approach are just as useful in shaking up and sharing expertise internally as they are with external partners. Learning to think of colleagues as people with useful opinions outside of their chosen specialism is helpful, and can provide an immediate focus group for something new.

### Redefining culture

Coming from the arts and culture sector, definitions of culture are often limited. They might be shaped by funders or perspectives, but often we stick to traditional terms such as visual art, dance, theatre, museums, music etc to make the frames underneath which all culture should sit. But culture by its very nature is much broader than this. We are all participating in creating culture when we sing

in the shower, watch our favourite TV show, cook for friends or visit our local parks. Similarly, digital itself is a new form of culture, both in terms of its outputs (games, videos, memes, photos) and its processes and ways of opening up different forms of expression. By allowing ourselves to see culture much more broadly, we can also include a lot more people. Traditional museum buildings might feel intimidating for some, or not a place they associate with a culture that matters to them, but by opening up definitions, getting out of buildings and rethinking our approaches, our potential audience gets a lot bigger.

Reading Museum and MERL have recently jointly become a National Portfolio Organisation so they were using LGR6 as a chance to collaborate and test out ways of working together. They had recently had a success with a meme that went viral[41] and decided to build on this by engaging young people in a social media takeover. Thinking of social media as a platform not just for promotion but a place for creation, and valuing digital culture in its own right is a much richer way of approaching it. Photography is an obvious example of how through digital hardware and online platforms, an art form has opened up democratically and transformed as part of culture, building on its strengths and becoming accessible for everyone. It's a simple way of engaging a new audience and being able to network them with each other, as well as connecting them with your organisation.

As a result of LGR6 we at 64 Million Artists collaborated with the Shakespeare's Birthplace Trust on 3 weekly challenges around re-interpreting Romeo and Juliet which proved a huge success. Each week we set a challenge on social media, one around retelling the story a different way (prompting emojis, newspaper designs, pictures and stories), one matching quotes from the play with new images, and one recreating the balcony scene, which saw live action, lego figures and sculpture all submitted. Thousands of people took part over the 3 weeks and the engagement on social media was significant, boosting their average weekly figures and reaching millions. This creative, open, participatory approach to social media can revolutionise engagement and leave the door open for in-person visits and deeper relationships with visitors.

### Designing to include

One of the things we see consistently when people are trying out more democratic approaches is the way that our assumptions or ways of doing things can often hold us back. We're used to coming up with all our own ideas, and then (maybe) testing them with audiences, or planning and planning and planning before launching something new and then asking for feedback, hoping for the best and not being able to make changes before the next thing we do. We often feel afraid of reaching out to people in advance of shaping something because we don't want to be exposed for not knowing our stuff, or to waste someone's time, or to start from nothing.

41    https://mashable.com/2018/04/09/museum-of-english-rural-life-absolute-unit/?europe=true#XPNotirVOsqW

But when we design to include people right from the beginning, the effect can be transformative. Although we shouldn't assume that digital in itself is more inclusive (and indeed in one of the LGR workshops we heard more about the causes and impacts of digital exclusion), there's a lot we can learn from its design and practice, and some of its tools that can influence how we work both online and offline. We saw different versions of this across the group at LGR6 and learned a few key lessons along the way:

**Give up power:** The M&S Company Archive project was a great example in being prepared to give up power. Using various digital tools, the experiment was to work with primary schools to hand over sections of the collection for curation and labelling. Whilst the process was digital, the end result was mirrored in the live exhibition at the archive in Leeds. By making the outcome of this very real, the young people involved were given a genuine sense of ownership, they chose the objects, they made the labels based on both facts they'd learned and their own stories and opinions and all of this will work towards a larger takeover day next year. This kind of approach shows a strong example of genuinely being democratic, and whilst it wasn't without its complications the enthusiasm for the project from the schools really shone through.

**Be flexible:** The Wellcome Collection were concerned that the voices of people with disabilities were often missing from the history of disability itself, and wanted to try and rectify this by commissioning a series of online stories from disabled people about a day in their life. They reached out to people they hadn't worked with before and allowed them to write whatever they liked. They learned lots of lessons about assumptions around use of email, payment for contributors and the effect on benefits, and the importance of getting the balance right between framing an exercise and also genuinely leaving it open. But the impact of working in this way has been significant for both the collection and the participants.

**Go to where people are:** Tameside Culture had a broad brief to engage young people in their area and learned a lot of lessons along the way. Firstly, young people were often sceptical that they would actually be listened to - they are so used to tokenistic engagement - so really being up front about process, being open to listening and giving them space to shape the questions and the ideas was vital. Going to young people in their environment was also important, and the context of how and where the questions were asked had an impact on the answers. Finally (and this applies across all audiences) the engagement has to be mutual. You need to ask what they will get out of your collaboration, and not rely on people just wanting to help you out.

Real co-creation is not about asking for feedback, it's about genuinely being curious and asking open questions from the outset. As a group, the LGR6 participants have found that this can be hard. It often requires more complex processes, can mean things slowing down, and the giving up of the need to know, or control. But when this happens, the results can be remarkable. The idea of cultural democracy roots cultural organisations in the heart of something much bigger than themselves. Digital allows this to be easier, but it also makes it necessary. If we don't engage in a more meaningful way, there's a chance we will be left behind. To matter to people, we need to assume less, and ask more and think not just on our terms, but on those we are trying to connect with. How might you engage your visitors differently today?

**Jo Hunter is co-founder and CEO of 64 Million Artists**
**This piece is also published at**

https://medium.com/@josephinefhunter/digital-and-social-purpose-in-the-cultural-sector-how-can-thinking-digitally-help-us-act-bd1426113adc

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# Socially purposeful digital skills

## By Ross Parry

Digital literacy and social purposefulness are linked. In fact, they're inter-dependent.

We can't think about digital transformation in arts and heritage organisations without considering the socially purposeful aims of those organisations. Similarly, we can't think about being a socially purposeful organisation today without reflecting on the institution's digital capabilities, the digital dimensions to modern society, and the digital contexts of audiences' lives. Twinned in meaning and practice, the digital and the social (the transformative and the purposeful) both offer the context for each other.

But, for us as a sector, to link the social and digital in this way (to always relate one in the context of the other) represents new thinking. To notice this, we just need to consider where we've been. If we look back on our recent history we can see that for two generations of professional practice the focus around 'digital' (even before we called it that) has largely been on the technology itself. The drive to 'become digital' has been reasoned and justified in terms of efficiency and productivity. It has been terminology and models from business that have powered the operational transformations of our cultural organisations.

Consequently, the last twenty years have been a time of implementing new systems to replace manual processes, of converting content to digital formats, and of introducing online modes of interaction. And as each innovation has arrived, the justification has typically been technocratic: we have made these changes and adopted these new technologies in order to optimise, to be efficient, and to be productive. To stay operational, all of this change has been a necessary transition, an important era of modernisation of the workplace. But it is a drive to digitise that has not been framed principally in societal terms. We digitised in order to be more efficient - not to be socially good.

We might draw a similar conclusion from the parallel transformation that has taken place around social purpose. Just as arts and heritage organisations have over the last twenty years experienced a time of extraordinary digital transformation, so they have also developed a new discourse and practice around their social role. It has been a time of the sector articulating and evidencing the effect that the arts and heritage can have on society, reflecting on the ways the outputs and provision of these organisations can be socially inclusive, and of demanding a social diversity in the sector's workforce.

And yet – much like with the technological turn – there have been limits to this social turn. We may have evolved and changed as organisations in profound ways in order to be relevant, accessible and representative. But it has been a social agenda that has not always located itself vividly and confidently within the (adjacent)

activity of digital transformation. We have become socially orientated in order to be good – not to be technologically efficient.

Today, our opportunity (or maybe now we are ready to say, our responsibility) is to embrace the connected contexts in which the social and the technological turns exist – and mutually benefit. Directly put, this means recognising that the society in which our organisations want to be purposeful, is itself increasingly digital. And it means recognising that those organisations that we want to be socially purposeful, are themselves, also, progressively more digital. Equally, it means recognising that the techno-centric changes we have made to our organisations are there to serve the higher social purpose of the institution. And it means recognising that the technologies we have introduced are used, understood within, and effected by, a wider society.

This, in other words, is about our socially purposeful practice looking across to (and being informed and helped by) our digital practice; and it's about our digital practice looking up from its operational focus, and looking out to the bigger social goals which it needs to serve. Put simply, it means being more social about digital, and being more digital about the social. It's about being digitally purposeful. That is what Let's Get Real 6 is helping arts and heritage organisations to become.

And this is where skills matter.

For in order to be digitally purposeful (to see our digital resources and capabilities within a societal context, and to see our socially engaged practice in the context of a digital society and digital organisation) we need to understand what this means for our abilities – as people who work in arts and heritage organisations. In other words, our job now is to figure out the social purposefulness of our digital skills (how skills in our sector have this deeper social drive to them), and to understand the digital skills we need to be socially purposeful (what being digitally competent, capable and literate can mean for our socially purposeful aims).

A current national initiative that is already helping us with this challenge to rethink the purposefulness of digital skills in our sector is the 'One by One' project[42]. Funded by the Arts and Humanities Research Council, and led by the School of Museum Studies at the University of Leicester, in partnership with Culture24, 'One by One' is research programme looking to build digitally confident organisations.

Taking museums as its focus, and working with leading professional partners (including the Museums Association, Arts Council England, and the HLF), the research is showing that people in these organisations are not best served by a single list of mandatory digital competencies. Instead, the research is showing that what museum people really need is the support to understand their particular circumstances within which their digital skills operate, and to understand the different digital skills that they need in these different contexts.

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42    https://one-by-one.uk/

'One by One' is showing us that rather than a universal set of skills requirements, the stronger need in our sector is for a response to digital skills development that is not generic and top-down, both is instead person-centred, and context-based. But also, significantly, it is an approach to digital skills that is purposeful - an approach that acknowledges the social role of the museum, and recognises that any digital skills developed are understood within this purposeful context.

As well as evidencing this need, and making this argument, projects like 'One by One' are also helping us to recognise the complexity of exactly what we mean when we say 'digital'. Digital, after all, can be many things. Digital is a tool and platform – it's the things we use. And yet, digital is content and format – it's the thing we produce. But digital it is also an environment and setting – it's the thing we are within. Whilst at the same time digital is also a subject, culture and concept – it's a thing to think about. Usefully, it is this multi-dimensional view of digital (something we use, something we create, something we manage, and something we understand) that helps us to locate the different digital skills relevant to being socially purposeful.

As we look forward, and begin to imagine and articulate the digitally purposeful organisation, a new skill set, therefore, starts to seem necessary and obvious to us.

This is a digital skill set that assumes a social role and the wider social context of the institution. These are skills that - crucially – at their heart have a literacy around 'why' use digital, and not just a competency that knows 'how' to use digital. What this means, in practice, is being able to use the digital technologies used in society; knowing what our different audiences and users are using (or not using) in different parts of their lives. And it means understanding the values and consequences of these technologies within that society – how digital can exclude and divide, as much as it can include and connect. It means recognising the agency and effect digital technology can have within society – how digital provides unprecedented ways not only of sharing, conversing and collaborating, but also for acting collectively and effecting real societal change. And it also means designing digital technology in ways that are universally accessible to everyone in society – recognising that a choice of technology or a decision on design can disable as much as it can enable.

Owing to their social function, for arts and heritage organisations the relationship between digital practice and social purpose is co-contextual. And so these new (purposeful) digital skills we seek to define and develop for ourselves within these organisations will, by definition and by design, always be socially motivated.

These skills will be – and must be – digitally purposeful.

**Ross Parry is Professor and Deputy Pro-Vice-Chancellor (Digital) at University of Leicester.**

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# Defining social purpose for arts and heritage organisations

## By Sejul Malde

'Social purpose' is a term that can easily be thrown around as if everyone understands it. I was guilty of doing that on many occasion during the LGR6 project. Yet it's impossible to move forward if you stop to ruminate on the nuances of meanings around every word. That said, it is vital that as a sector going forward we can use these terms in an informed and critical way. I'd like to open up a conversation on how we might do this.

This is my reflection on how social purpose could be defined for arts and heritage organisations. I'll explore a range of possible definitions before considering how they relate to cultural organisations through an analysis of the LGR6 experiments.

### Social purpose in an organisational context

Social purpose is a term often used by organisations and businesses, corporate, public and third sector, to explore and explain their relationship to society. Interest in this field has been growing amongst leaders over the past decade or so. As some of the shortcomings of pursuing financial gains to the exclusion of all else have become manifest in recent years, there has been strong interest in alternative models of investment and business that seek to combine social and/or environmental and economic returns.

Exploring social purpose in an organisational context forces all institutions to reflect on their relationship with society. Theoretically, this should be easy for publicly-funded arts and heritage organisations. But as society's needs and problems change rapidly, it is imperative for all organisations to keep asking this question of themselves.

In this context social purpose was a useful starting point for LGR6. We encouraged participants to challenge existing organisational mission statements and come up with interpretations of social purpose that were aligned with their values and interests. We wanted to better understand the 'social' in 'social purpose'. To this end there are a number of terms like social impact, social good and social value that need further interrogation.

### Social purpose as social good

A 'social good' can be defined as something that benefits the largest number of people in the largest possible way, such as clean air, clean water, healthcare and literacy. The term can trace its history to Ancient Greek philosophy and implies a positive impact on society in general.

From an economics perspective 'social goods' are products and services that are provided by government or non-profits, instead of private enterprise, because of a variety of reasons that can include social policy, lack of an effective market mechanism, or economies of scale. This economic interpretation of social good still retains the characteristic of being related to a large, macro-societal issue.

### Social purpose as social impact

'Social impact' can be defined as a significant, positive change that addresses a pressing social challenge and occurs as a result of an action or activity. Social impact is closely aligned with measurement and investment. It's of particular interest to commissioners, funders, investors and social sector providers to better understand ways of measuring the social return on investment. It has a number of distinct attributes that make it almost scientific in nature:

- Direct and specific: measuring direct cause-and-effect relationships between a specific set of activities and outcomes on a specific group of people, often relies on narrow definitions and controlled data capture
- Fixed: provides a snapshot of a point in time - measuring what happened and to whom
- Simplifies complexity: seeks to provide at-a-glance indications of the cause and effect of a set of activities.

### Social purpose as social value

Arguably 'social value' is the baggiest of the 'social' terms, open to many interpretations. There are two that stand out for me.

The first relates to the quantifiable value usually attached to social impact. In this context it retains the same attributes of social impact described above, namely: directed, focussed, fixed and simple.

The second is much broader and has its origins, from a UK perspective, in the need for public sector organisations to demonstrate their public value. Much of this thinking stems from The Public Service (Social Value) Act 2002 which placed a formal requirement on UK public sector organisations to consider the economic, social and environmental benefits for communities (social value) when awarding contracts.

This definition of social value is more cultural and sociological in nature, contrasting with the more scientific characteristics of social impact. The attributes of this definition are:[43]

- Holistic and connected: provides an integrated view of what difference has been made to society as a whole. About a systemic, network effect rather than the isolated impact on a defined set of individuals
- Contextual and situated: provides a narrative for social impact that give us a richer, deeper understanding of the situation that is sensitive to the circumstances, not just a description of what happened and to whom
- Dynamic: retains flexibility to constantly shift, depending on what society is valuing from one moment to the next
- Complex: rather than aiming to solve complexity as social impact might strive to do, social value recognises it.

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43   See https://www.theguardian.com/social-enterprise-network/2012/may/02/beyond-social-impact-social-value for more information about this

## Learning from LGR6

As also described in the main body of the LGR6 report, project participants' interpretation of social purpose, through their experiments, falls into four broad categories:

- **Addressing a particular social issue**
  Some participating organisations focused on a specific social issue. National Gallery, Reading Museum & MERL, Crafting Relationships and Plymouth Museums Galleries Archives were keen to respond to social isolation in some way. Chester Zoo was interested in engaging people in conservation action, whilst Pallant House Gallery wanted to foster greater intergenerational connection.
- **Democratising existing processes**
  The Wellcome Collection, Royal Pavilion & Museums Brighton and Hove, Bristol Culture and Battersea Arts Centre considered social purpose as an intention to promote principles of inclusion, equality and participation more directly into their existing processes and systems.
- **Promoting learning activities and engaging young people**
  M&S Company Archive, Shakespeare Birthplace Trust and Tameside Cultural Services considered their work engaging children and young people, in formal and informal ways, as their relevant social purpose.
- **Providing a platform for expression**
  For some participating organisations, social purpose was less about a specific issue and more about supporting others to reflect on, or express their views about, a particular issue. The Barbican, Ditchling Museum, Amgueddfa Cymru (National Museum Wales) and Heritage Open Days all took this approach in their own respective ways.

## Shared principles

These different approaches shared certain distinctive principles. There was a common desire to focus on smaller scale, personal or relational impacts, derived from a culturally specific experience, whether through art, collections, physical spaces or storytelling. These impacts typically related to emotional connection, identity building, fostering a sense of belonging or enabling personal expression. At the same time participants recognised their organisations had a responsibility to shape their role in facilitating these impacts, whether as places of learning, debate, enlightenment, solace, belonging or as shared spaces for all. These shared principles relate much more to the work of arts and heritage organisations than to most other sectors.

## What is the 'social' in 'social purpose' for arts and heritage organisations?

Considering these shared principles in light of the three 'social' terms discussed earlier, the UK public service version of 'social value' would seem best fit for arts and heritage organisations. In particular, the *situated, dynamic* and *complex* aspects of this term. Cultural organisations would also satisfy its *holistic* nature if they become better at demonstrating how their specific impacts can have a systemic effect on a larger societal issue. Applying the principles of active citizenship, by influencing individuals or communities to

become change agents for wider societal issues, would be a way to begin doing this.

In this context, 'social good' feels too large and 'social impact' too narrow. Yet it's important to recognise they can, if used critically, still connect usefully to the work of arts and heritage organisations in other contexts. 'Social good' is important as the basis of a fundamental argument, still relevant in questions of public funding, that access to arts and heritage is of crucial and universal public benefit for society. 'Social impact' lends itself more to the work of specific teams within arts and heritage organisations who work with groups of individuals to achieve particular outcomes. Whilst across the sector there is evidence of great work in this area, for example in promoting health and wellbeing and countering dementia, it is difficult to evidence the rigorous causal links needed to prove social impact.

## Identifying distinctive 'cultural' value

How might the distinctive nature of social value for cultural organisations be described in terms of the shared principles discussed earlier? The thinking around 'cultural value' becomes relevant here. I'm aware of the complexity surrounding this term and the scale of work that has gone into investigating it, so I'm conscious of not opening up that particular Pandora's Box for this analysis. However it's useful to consider cultural advisor John Holden's thinking about Cultural Value[44] here. He proposed that publicly-funded culture generates three types of value: intrinsic value, instrumental value and institutional value.

Of these, intrinsic value and institutional value are particularly useful in the context of LGR6. Intrinsic values relate to the subjective experience of culture intellectually, emotionally and spiritually. Institutional value on the other hand relates to the processes and techniques that organisations adopt in how they work to create value for the public. In essence this is about arts and heritage organisations not simply relying on their mere existence to create value for the public, but rather being active agents in determining how best this value is created based on their particular role. As many LGR6 experiments involved a desire from participating organisations to facilitate subjective personal impacts from culturally specific experiences, based on their respective roles, they demonstrated a clear connection between intrinsic and institutional cultural value.

So based on this, could arts and heritage organisations, when presented with the challenge of considering their social purpose, begin by talking about their distinctive *cultural social value*? This isn't about proposing yet another term to complicate matters. Rather it's about offering an alternative way of understanding and expressing the distinctive social importance of their work; one that relies on creating a subjective and affective cultural experience, either individually or relationally, that is also contextual, dynamic, complex and holistic and is actively supported by the organisation and its assets.

**Sejul Malde is Culture24's Research Manager.**

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44    See https://www.demos.co.uk/files/Culturalvalueweb.pdf and https://www.demos.co.uk/files/CapturingCulturalValue.pdf

# 7. The experiments

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**7.1 - Experiment summary**

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| **Amgueddfa Cymru (National Museum Wales)** Page 40 | What can they learn from the ways visitors experience our museums, by analysing and interrogating user-generate, geo-located Instagram posts? Wanting to better represent Wales by learning more about how visitors see their museums, unmediated by the museums themselves. |
| **Barbican Centre** Page 41 | Using their digital channels to invite audiences in and create a space for audience voice within campaigns; making better use of social networks as a place for audience voice - more social than sale. |
| **Battersea Arts Centre** Page 43 | Exploring how the organisation's digital spaces could be more inclusive as well as ways that digital tools might be used to make their buildings' physical spaces more inclusive and accessible. |
| **Bristol Culture** Page 44 | Could they democratise digital content production processes? Wanting to give up control and let other voices to come through by allowing people to be more active participants in telling stories and revealing hidden narratives. |
| **Chester Zoo** Page 45 | Could they better engage with young people in a way that understood their needs as well as connecting them to the zoo's mission of preventing extinction? Wanting to help young people feel they have a voice in the world and that their choices matter. |
| **Crafting Relationships** Page 47 | Focussing on central aspects of their work - values and building, nurturing and sustaining deeper relationships - particularly through two core projects around tackling loneliness for over 50s and an exploration of manners and values. |
| **Ditchling Museum of Art & Craft** Page 48 | Could they engage in dialogue with audiences on and off line about belonging? Wanting to challenge organisational practice by moving beyond simply broadcasting online and exploring ways of not being in control of content. |
| **Heritage Open Days** Page 50 | Exploring questions around what places mean to different people and how backgrounds and experiences shape what we think and feel about the places we live, work and play. |
| **M&S Company Archive** Page 52 | Can they work with primary schools in engaging, meaningful ways via a digital platform? Wanting to empower children to challenge what they read, see and think, equipping them with research and enquiry skills but also in creativity and playfulness. |

| Museums Partnership Reading<br>Page 54 | How might they develop programmes with a digital component that tackle the issue of social isolation amongst young people? Interested in creating a tangible project with disadvantaged young people and also in working with a transient student population. |
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| National Gallery<br>Page 56 | Exploring ways of attracting a different audience, beyond regular attendees, using the gallery as a place for people to meet. Wanting to tackle loneliness and use digital platforms to meet those goals. |
| Pallant House Gallery<br>Page 58 | Exploring how they could use their Art Views discussion programme - looking at and talking about art - to reach a wider audience using digital technologies. Aiming to encourage intergenerational groups within the community to connect with one another. |
| Plymouth Museums Galleries Archives<br>Page 60 | How can they improve the quality of life for socially isolated older people through delivering a loans box service, support by digital resource? |
| Royal Pavilion & Museums, Brighton & Hove<br>Page 62 | How might they democratise the process of formulating an exhibition and its associated programming? Exploring how digital might support this around a future football-themed exhibition. |
| Shakespeare Birthplace Trust<br>Page 63 | Wanting to explore the emotional response a visit to their sites can create and their social purpose as a space enabling people to ask questions and find out more about Shakespeare. Aiming to capture responses in ways that can be presented online. |
| Tameside MBC<br>Page 65 | How can they use digital technologies to engage with young people in meaningful, sustainable ways? Were most interested in hearing the distinct voice young people have. |
| Wellcome Collection<br>Page 67 | Wanting to break the cycle of disabled people's voices often being missing from histories of disability, as they are from the Wellcome Collection, and to ensure that doesn't continue to happen. Focussed on giving people with disabilities a digital platform through which to share priorities, concerns and lived experience. |

## 7.2 - Experiment reports

These reports are presented in the participants' own words.

| Sara Huws<br>Digital Content Officer | |
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| **Graham Davies**<br>**Digital Programmes Manager** | |
| **Amgueddfa Cymru - National Museum Wales** | |
| **What did you want to find out?** | What we can learn from how our visitors experience our museums, specifically by analysing and interrogating user-generated Instagram geodata. Can we better represent Wales by learning about how our visitors see our museums, unmediated by the museums themselves, especially audiences who are not widely represented in our staff, exhibitions and marketing? |
| **What did you do?** | We analysed a sample month of geotagged content at each of our museums, breaking the content down into categories and analysing the text and accompanying tags.<br><br>We looked at what kind of content was being created at each site, and where, as well as looking at differences and similarities in what users represented and valued at each site.  Text and tags were analysed for word frequency and sentiment. |
| **What was difficult?** | Manually sorting data due to changes in Instagram's API. It also seemed like we'd scratched the surface – the potentials of UGC and geodata for museums seems really rich. So, coming out of the project, I wish we could have more resources and time to enquire further, and research ways of implementing our learning. |
| **What surprised you?** | The themes that emerged – what our visitors seemed to enjoy, value and represent, compared to what we think is important or valuable about our sites. I was also surprised by the amount of UGC created by people under 30 – and how little of this audience is represented in any of our marketing, which is skewed towards 'family-friendly'. |
| **What did you learn?** | That there are multiple potentials and ethical considerations when using geodata in museums. We learned that there was a link between UGC and unstaffed spaces, which could lead to some further research into practices and attitudes staff could adopt to encourage digital responses, rather than inhibit them.<br><br>We learned that what people valued about our museums was not what we, traditionally, institutionally, value about ourselves. The project also pointed to ways in which we could be communicating more authentically with our audiences. |
| **What next?** | One of us is leaving our post, so beyond immediate recommendations and analysis, we'll have to see. |

Culture24/

# barbican

| Rachel Williams<br>**Content Marketing Manager** |
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| Suzanne Zhang<br>**Digital Marketing Assistant** |
| **Barbican Centre** |

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| **What did you want to find out?** | For our LGR6 experiment, we wanted to investigate a question we've been interested in for a while, but never quite managed to tackle, through our social media campaigns. Can we use our digital channels to invite our audiences in and create a space for an audience voice within the campaign?<br><br>Specifically for us, 'social purpose' came to mean, quite literally, what is the purpose of our social media? This became how we can better use our social networks to create a place for our audience voice, making it more social than sales.<br><br>Given the Barbican's annual theme for 2018, The Art of Change[45], this offered a perfect opportunity to try and amplify our audience's voices and bring people into our mission and purpose, making our audiences more active, talking with them, not just at them. |
| **What did you do?** | We created a digital-first campaign idea for The Art of Change that was outside the events programme, and which focussed on inviting audiences into the conversation on the themes we've been exploring throughout the year.<br><br>We devised a list of questions, statements and provocations, such as 'Has an artist ever changed your point of view?' or 'If I could change one thing in the arts…' We designed templates for Facebook, Instagram and Twitter enabling us to be reactive and help manage the workload in our small digital team of two. Sharing on Facebook and Twitter first, we used responses in the design for Instagram, positioning the audience voice at the centre. |
| **What was difficult?** | The main challenge was the reliance we placed on the public actually engaging in order for the experiment to work. Our first post on Twitter was met by silence. But we changed the language and accepted that some channels are more suited for discussion than others. We met several roadblocks internally, with difficulties arranging cross-departmental meetings and experiments not being seen as priorities to other teams' workloads. There was also a lengthy sign off process for the design and the concept to convince stakeholders to take an experimental approach, which led to delays in us starting the experiment. |
| **What surprised you?** | Undoubtedly, the biggest surprise was the amazing response we received from our audiences. On top of this, our audience shared in-depth, personal and emotional responses to our questions – all for no reward other than being part of the conversation. The success of the experiment so far has been well received by senior staff at the Barbican – with questions already being asked around how we will continue this approach to other campaigns. We have also been encouraged by the positive response we've received from other cultural organisations and marketers who have seen the campaign on social. |

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| **What did you learn?** | In just a few posts, we've learned a great deal about our audiences and how we have previously been approaching social call outs. By testing small and iterating from immediate results, we discovered Instagram is a great platform for discussion – not just sharing architectural photos! Our audiences responded to best to clear, simple calls to action that let people know what they need to do; they also don't always want something in return – if the content is interesting they'll happily engage for free. Questions work better than quotes, they actively open the door to a conversation. From the responses, we learned our audience really is cross-arts, from a range of backgrounds and passions, and this annual theme discussion brought them all together.<br><br>Reflecting on ourselves, we learned people get scared by the word 'experiment': without evidence an idea will work, it easily becomes disposable. Never underestimate the need for forward planning when it comes to booking meetings with other departments and external groups. Colleagues aren't always as supportive as you think they are – but we also learned that you only need a few allies to make strides. And learning how to do something yourself can help move things along.<br><br>Beyond our work in the digital team, LGR6 helped shed a new light on the kinds of events we should be programming for different audience groups, and how we should be marketing them. Our Marketing team's default approach is often to target groups that are referenced in a work, e.g. homeless people in a photography exhibition, and therefore approaching homeless charities. LGR6 encouraged a different definition of accessibility, making everyone welcome to everything in an authentic way, rather than just what we think they might like. This is learning we will be feeding back to the relevant departments where possible. |
| **What next?** | We'll be continuing The Art of Change campaign using more question prompts, focussing on Instagram to push conversation. We're collating all responses for the questions to allow us to more easily analyse the audience comments. We're using one of the main projectors in our foyers to project audience responses into the centre, giving the audience voice a physical space in our building and also raising awareness of the annual theme. We're also trying to see which responses we could turn into active change within the organisation, following the phenomenal response to 'If I could change one thing in the arts…'<br><br>UPDATE:<br>We have continued rolling out our question campaign on social and gathering responses to create content such as The Art of Change Directory http://sites.barbican.org.uk/theartofchangedirectory/. We have used the question format in the physical space by turning the digital into print and asking post-show audiences to fill in postcards to with their answers to pin to a board. So far we've done this for two theatre shows and received over 100 responses. |

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**BATTERSEA ARTS CENTRE**

| Bethany Haynes Senior Producer | |
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| **Battersea Arts Centre** | |
| **What did you want to find out?** | We wanted to find out how we could develop our Relaxed Venue Project[46], which aims to extend a warm welcome to people who might find it hard to follow the conventions of theatre etiquette, to consider digital spaces and tools. We want to explore how our organization's digital spaces could be more inclusive, and how digital tools might be used to make our building's physical spaces more inclusive and accessible. |
| **What did you do?** | I went to volunteer in a digital skills session at Share community, an organisation which supports disabled adults to gain life skills. Then my colleagues and I met with LGR6 contributor Cliff Manning, who has gained expertise in digital inclusion, to learn from his experience and hear useful references and organisations to seek out.

We learned how our potential approaches to digital inclusion could be shaped in a number of ways, in addition to simply improving the accessibility of our existing digital tools and channel. For example, undertaking research to better understand our disabled audiences' digital needs; or improving our digital communications content so it can help disabled audiences get a feel for and visualise our building and spaces from their perspectives; or developing innovative and low- fi tech projects that connect 'online' and 'offline' to explore creative ways of considering barriers to inclusion in our physical space, such as using Raspberry Pi devices to develop a noise map of our building.

In the end we decided that to embrace this kind of broader approach to digital inclusion we still needed to better understand the accessibility needs of people in a range of contexts (particularly around their own digital behaviours and experiences). So from this meeting we came up with a plan of action of how we could bring together an advisory group to inform this. We were unable to do any more within the timeframe of the project, but hope to continue with this now. |
| **What was difficult?** | It has been really difficult to champion digital experiments within my role, as this is not something that usually sits under my responsibilities, or within my expertise.

It has proved exceptionally hard to use our communications team's capacity at a time when they have been incredibly stretched, with a focus on financial targets. |
| **What surprised you?** | It has proved harder than I anticipated to get things moving. |
| **What did you learn?** | I have learned about digital tools, networks and approaches I had never previously heard about. I think the theatre sector could learn a lot about digital from the museum sector - I was jealous of the people in the room who have digital as a core part of their role, a resource we don't have. From speaking to Cliff, it has challenged a lot of my assumptions about digital access and barriers. |
| **What next?** | We aim to bring a focus group together, to talk through the key barriers they face to accessing our programme, both digitally and physically. |

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46    https://www.bac.org.uk/content/44990/about/phoenix_season/phoenix_extras/relaxed_venues/relaxed_venues
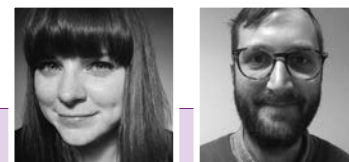
| Fay Curtis<br>User Researcher | |
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| **Finn White**<br>**Engagement Officer – Communities** | |
| **Bristol Culture** | |
| **What did you want to find out?** | We wanted to find out if we could democratise our digital content production processes. This was through co-producing engaging content for our website with external partners, informed by public feedback.<br><br>We wanted to encourage people to be more active participants in telling their stories and revealing hidden narratives. It's about giving up control and allowing other voices to come through. |
| **What did you do?** | We created a working group with representatives of Black Bristol and experts in the field, as well as staff across various teams. We created a survey for public feedback. We built a new section of the website to publish stories on different subjects, largely written by or developed with external partners. |
| **What was difficult?** | The main hurdles were<br><br>• there were varying levels of digital literacy in the group<br>• working to timescales<br>• coordinating a disparate group of people<br>• knowing the balance of when and how to edit content written by external people<br>• being clear on what roles people are fulfilling (especially internally) |
| **What surprised you?** | Internally, some staff were uncomfortable with a fundamentally curatorial project being led by 'non-curatorial' teams.<br><br>It was good to see how willing people were to input, though. We wanted to make sure we were paying external partners fairly for their time and expertise but actually they probably would've done it for free! |
| **What did you learn?** | That sometimes it's ok to step in and make a decision, otherwise nothing will get done.<br><br>That our Participation and Digital teams work in similar ways and have similar approaches or aims to make sure we're doing the right thing for our audiences. |
| **What next?** | We'll be improving on our processes for Phase 2 of publishing Black history stories. This will give writers more ownership and we'll provide more detailed briefs. We'll also be using this project as a demonstration to other staff about how to successfully co-create content and involve people in decision-making. |

## CHESTER ZOO

| Lauren Walker |
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| **Digital Learning Officer** |

| **Chester Zoo** |
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| **What did you want to find out?** | We wanted to see how we might engage better with young people (aged 13-21) in a way that understood their needs as well as connecting them to our mission of 'preventing extinction'. We also wanted to find out whether or not teenagers want to engage with conservation issues. Most importantly, though, we wanted to find out how we can help young people feel that they have a voice in the world and that their choices matter. |
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| **What did you do?** | We created an analogue approach for a game borne out of a digital idea from attending the Visitor Box[47] card session at LGR6.<br><br>We designed 'Conservation Consequences', a collaborative storytelling game that unfolds over 60 years. It focusses on conservation of species, global issues and involves telling possible future narratives using 'consequence cards' which we created using symbols. Participants are asked to be negative or positive in their responses and their decisions affect the other people playing the game. By the end of the game participants are asked to reflect back on the decisions made throughout the game to see if they'd make changes to the world they've created collaboratively. |
| **What was difficult?** | It wasn't always easy to meet up with everyone internally, although at times this created opportunities to have more one-to-one interactions with certain staff members. Feedback from some of the social science team about using the VisitorBox cards was that they found that process too abstract for them, whereas for others the cards really helped. Other difficulties included often working on the project by myself due to lack of time from other people - but again, this allowed me to find different people to work with and get others involved. I'd never made a game before, so this in itself was challenging. Also, we weren't really able to consult young people during the process of making the game, which we would have liked to do, as opposed to presenting them with something we'd designed ourselves. |
| **What surprised you?** | The feedback from the wider Discovery and Learning team in the zoo! After playing the game internally, a lot of the team could see potential ways of adapting the game for their own purposes and were really positive about the game mechanics we'd come up with. I was really grateful for the support our Head of Learning showed throughout, giving me autonomy to develop the idea but also showing interest and support. From listening to other organisations who took part in LGR6, it came across that a lot of their challenges came from other (significant) staff not always understanding the validity of their project, not showing an interest or not supporting it - I didn't find this to be the case at all, which was refreshing. |
| **What did you learn?** | LGR6 personally gave me the opportunity to manage a project that was creative and allowed me to work with people I wouldn't have necessarily brought together in my everyday working life. We learned that by working collaboratively we were able to break out of our everyday work and think more creatively.<br><br>We learned that using the Scratch model of developing and testing allowed the project to be malleable and changeable throughout. By doing this it felt that the end product still adaptable.<br><br>Allowing enough time for ideas to develop was important - when we piloted the game it didn't feel finished, but that felt right as it was to allow the young people to give feedback as to how to develop it next. We learned that feedback isn't always immediate as well: we received additional feedback days after the pilot, where the young people and teachers involved had time to consider the activity. We ran the activity in a school where one of our trustees works - this was simply because they'd offered the opportunity, but it actually went a long way in terms of getting 'buy in' from that level of the organisation. |

47   https://visitorbox.org/

| What next? | We're keen to progress the game further and find ways of making it into a digital-based game. We have plans to work with some game and play consultants to make this happen over the coming months.  Other teams may also trial the game in their own activities or workshops.  We want to gather more feedback from groups of young people in order to develop the idea further. The process of LGR6 also created other ideas to pursue.

We've since redone the experiment with different audiences.

• With Duke of Edinburgh students who we're working with as part of our volunteer scheme at the zoo.  These players were the ideal age (14+) for the game but this time they were outside of a school setting.  From this we found that the participants were a lot more playful and disruptive, which is what we'd expected to happen originally. It made for much more interesting stories and opportunities to discuss the conservation implications afterwards in the reflective part of the game.

• With International Educators from our field projects.  This was a totally different audience as it was an adult audience, for each participant English wasn't their first language and they also weren't all from the same parts of the world as each other. That said, they were all from conservation education projects so had a lot more knowledge of conservation to begin with. The experiment was done much more as a sharing exercise about ways we are engaging with our own education audiences.  Some interesting reactions emerged: some felt it was too 'silly' at the beginning, but by the end thought it could be a really useful resource to use with their own audiences. We shared the paper-based resources with them afterwards for them to try out themselves in their own countries.

We're now about to start consulting with Coney to begin developing the game into a digital game in 2019. The brief we've put together is looking towards creating an online version of the game to be played by individuals at home or in an education setting with some light touch facilitation.

We've set up a Games group within our department at the zoo to discuss how we might develop more games to create social change. We're also now consulting with young people to develop our education offers at the zoo including digital interventions. And we have plans to co-create/ produce games with our audiences.

(An additional note: We've found the Visitor Box cards a really useful resource for our own projects and they've been used a few times in meetings since. Visitor Box have since sent us the official card packs for us to use internally at the zoo.) |

crafting
relationships

| Katherine Brown CEO | |
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| **Crafting Relationships** (formerly Beauty & Utility Arts) | |
| **What did you want to find out?** | We started LGR6 with a very open mind about what we might explore as a mini project, and grateful for an opportunity to interact with others around an interesting topic.<br><br>We did know our project should focus around some of the central aspects of our work - values and building, nurturing and sustaining deeper relationships - and probably one of our core projects, Local History Cafe (heritage and wellbeing get-togethers for over 50s at risk of loneliness) or the Good Values Project (an exploration of manners and values). |
| **What did you do?** | Discussions centred around setting up a shared online space for members of Local History Cafe, something we were going to broach with members of the project at our July get together. What became apparent was that members weren't yet at the point where this would be wholly beneficial, so it's something we're planning on introducing once we secure some additional funding.<br><br>What we have done is use the learning from sessions and online posts to distil down our thinking on what it is we want to be known for and be at the very core of all of our work - and that absolutely is the values and relationships side of things we came to LGR6 with. We've refreshed our website to show how our delivery informs consultancy and coaching work, and firmed up our vision, to be a key source of support for social good initiatives, ready to positively challenge values and actions, taking good to great.<br><br>We've also changed the name of our organisation to Crafting Relationships, as it says so much more about the work we do. |
| **What was difficult?** | We're a super small social enterprise so we don't have the physical assets and human resources larger organisations have. Having said that, we're also in no rush. Decisions are made carefully and with lots of thought, because this is the work Katherine wants to be doing for a lifetime. |
| **What surprised you?** | When given the time to look in depth at what we're doing, we felt far more confident about what we can and do offer, and more able to project that to others. |
| **What did you learn?** | Being a part of LGR6 gave us the thinking and doing space to listen to others doing incredible work and reflect on our own practice. |
| **What next?** | In 2019 we'll be applying for CIC status and putting together additional elements of our offer around social action. |

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| **Steph Fuller** <br> **Director** | |
| **Gerry Warner** <br> **Head of Communications** | |
| **Ditchling Museum of Art + Craft** | |

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| **What did you want to find out?** | Could we engage in dialogue with our audiences on and offline about belonging'? <br> Would our Instagram followers engage with a project? <br> We wanted to challenge our organisational practice by not simply broadcasting online, and generating a project where we did not control the content. |
| **What did you do?** | Linked to our Corita Kent exhibition Get With the Action and our Belonging Bandstand offsite project with Morag Myerscough, which explore political activism and ideas of belonging, we decided to ask people what they cared about and what made them feel they belonged. We tried this out in an analogue way by painting the back of the museum toilet doors with blackboard paint and inviting visitors to chalk up their thoughts, and on Instagram asking people to create images/slogans using the hashtag #webelong. |
| **What was difficult?** | Lack of capacity to think fully about what was needed and to action things was a challenge, as well as bringing colleagues together for the internal meetings. We were afraid of rushing and wanted things to be perfect before we launched. <br><br> With a history of one person being responsible for social media output it was difficult to let others in or for others to feel they could be proactive. Consistent, engaging messaging was needed to ensure people understood what was being asked and used the right hashtag. <br><br> Our website 'buried' the project information and the lack of a search function meant that people couldn't find it easily. Website needed to be more user friendly (the search function is now resolved). |
| **What surprised you?** | Huge and instant success with the analogue element in the museum toilets. People of all ages have engaged with all kinds of comments ranging from the amusing to the profound. <br><br> Very exposing of organisational culture - wanting things to be perfect before they go public, controlling the message, only certain people 'allowed' to do social. This wasn't totally unexpected, but the degree was surprising. <br><br> It has become very visible that there is a community around the museum and its activities who are engaged with ideas around social purpose and belonging, and who want to and will engage with us around this. However we need to work WITH them to develop successful activities rather than projecting our ideas and assuming they will join in. |

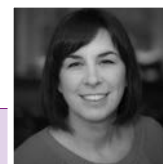| What did you learn? | We got a bit seduced by doing something 'clever' with new tech when what really worked was doing something simple.  It's evident that some people in the team are not engaged with 'digital' as an idea and don't much want to be - there needs to be a change in culture. |
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| | The digital bit only works if the right content and process is there - story telling is key to getting people involved, however you do it. |
| | Direct contact related to an immediate experience worked better than the abstract online. People were highly engaged with the toilet door element, less so with Instagram.  As a result we put up more information in the museum about the Instagram project, and provided materials for people to draw and then photograph and post their images. |
| | Still work to do on a cultural shift within the organisation in terms of language and communication tone.  Need for whole organisation commitment – including the project in talks for group visits, for example, might have encouraged more take up. |
| | People DO want to engage and we've had some very personal and moving content generated. |
| | There are under-utilised skills in the team beyond the specialist staff. |
| What next? | We will continue to evolve the project over the summer and try different things to encourage people to engage.  We are recording outputs for analysis and review. |
| | We will compare engagement with this project with the Bandstand outreach to see what can be learned, and how we might use that on other projects.<br>Learning will feed into our communications strategy and outreach and audience development work. |
| | We will seek to create more debate around the museum collection and its contemporary relevance. |
| | We will look at how work could be delegated more successfully to |
| | • FOH staff<br>• Communications assistant<br>• Volunteers<br>• Learning volunteers |
| | We could run an information session for Surrey, East & West Sussex Museums, with South East colleagues? |

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**Culture**24 /

**heritage open days**

| Andy Henderson | |
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| **Visitor Experience Officer** | |

| **Heritage Open Days** | |
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| **What did you want to find out?** | Heritage Open Days is all about sharing; sharing places, sharing stories and sharing memories. For our LGR6 project we wanted to encourage the people of Coventry to curate their own digital map of the city, sharing the places in their local area that they value, the places that make Coventry special and unique. The places that tell the story of Coventry and its people both past and present. Through this we wanted to explore questions about what places mean to different people and how our background and experiences shape what we think and how we feel about the places we live, work and play.<br><br>To do this, we aimed to use the online photo-mapping tool Historypin, and encourage the people of Coventry to go out and photograph places around the city that they value, and then either upload them to a curated map themselves or send the photos to the HODs team for us to upload on their behalf. Ideally this project would help us as an organisation to explore new forms of sharing, beyond our traditional event-based methods. |
| **What did you do?** | We contacted all of our networks within Coventry, as well as separate specific organisations to whom this might be of interest (LGBTQ groups, women's shelters, mosques etc). We produced a short two-sider on what we wanted to achieve and asked them whether they could complete a short questionnaire with their thoughts. We were however unable to get this off the ground further, as explained below. |
| **What was difficult?** | It was difficult to reach decision makers within individual organisations as many people were on holiday over August. Equally, these are often very small organisations with limited resources and time, so getting people to engage with what we were sending them proved to be a struggle.<br><br>For us, the timelines of the LGR6 project were difficult to balance with our yearly cycle and workload, as well as that our of organiser network. However, we are confident that we will be able to move further with this project during our quieter season, and are already planning our next steps which we will begin working on in the winter and spring. |

| What surprised you? | Although we struggled to get responses to our project, we were surprised by how eager those who did respond were to be involved in something like this and the depth of the feedback they provided. |
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| What did you learn? | We learnt that we needed to have more lead time for this type of project, and how important it is to time the launch of these types of initiatives, given the cyclical nature of our work. |
| | We also discovered that we needed to reach some specific key organisations within Coventry for it to be a success. For example Coventry BID, certain specific Facebook groups, as well as groups doing an existing project with similar objectives. |
| | Furthermore, from our responses we found out that having a completely online project would be a barrier to engagement for some groups in Coventry, such as the elderly and certain ethnic minorities. We will take this into account during our future planning, and may encompass some kind of physical exhibition to complement the online experience. |
| What next? | Next, we aim to flesh out the proposal a bit more, talk directly to Historypin, as well as geographers at Coventry University, who may be interested in supporting this type of project. We will then try and hold some more detailed periods of consultation next spring, before launching this early next summer. |
| | We are also considering holding workshops in Coventry to help kick-start the project. Participants would have an introduction to the project and instructions on what to do. They would then be sent out to go and photograph various locations, which will then be uploaded to Historypin directly by a member of the HODs team. This could not only help to kick-start the project, but could also encourage networking between different groups within the city. |

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| Caroline Bunce | |
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| Education and Outreach Officer | |

| **M&S Company Archive** |
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| **What did you want to find out?** | Can we work with primary schools in an engaging and meaningful way via a digital platform?

How do we facilitate a Kids Takeover (of the Marks in Time exhibition) with schools across the country, using a digital platform in place of in-person visits?

Can we provide something other than static online resources that is relevant and useful to teachers and learners?

This experiment supports an overarching social purpose we developed through this project of empowering children to challenge what they read/see/think, by equipping them with skills in research and enquiry, but also in creativity and playfulness - demonstrating how much of the media we are exposed to is somebody's interpretation of events/objects/images. |
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| **What did you do?** | We recruited two pilot schools to test ideas with. They were set up on Google Hangouts and sent a Teacher's Pack and an introductory PPT for pupils. They were also sent a box of handling items relating to the decade they had selected.

Pupils were sent images of items in the collection from their era/decade. Pupils selected items with no supporting information, and were tasked with writing exhibition labels for the items based on their immediate response and imaginative interpretation. We then provided primary and secondary sources that helped pupils to find out more about their objects, leading them to write a second, more factual, label.

Pupils chose and provided one contemporary item to represent life today, along with a label. They also created designs to be used on the front of the cases to add some colour, shape and individuality. |
| **What was difficult?** | Communicating a complex idea to busy people - middle/end of summer term so it was hard to get teachers on the phone.

Working on quite a tight schedule, as we had to get all the testing done before the end of term.

Using a platform that was new to everyone - and can't upload PDFs. One of the teachers was really unsure of how to use Hangouts so didn't fully engage with it.

Not being there physically affected engagement: it was hard to hand over the communication of the why and what of the project. Pupils were not necessarily sure of what they were doing and why.

Pace of communications – it was hard to change direction and try new things.

Managing expectations of internal stakeholders - senior management are very interested and want to share the project as a PR story/opportunity, but the pace of the project (based on the school year) may not necessarily fit expectations. |

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| **What surprised you?** | The huge potential of the takeover idea in terms of digital – the LGR team and participants have suggested some fantastic add-ons and extensions to the original idea that I would never have considered/known about eg. Easter eggs, GIFs etc.<br><br>The slow pace of communications from schools: I'd thought it would be a case of us trying to keep up with them as they worked through the project, but in fact that has not been the case at all. |
| **What did you learn?** | It's too complex at the moment - it feels like there are either too many stages/tasks to the project, or they're not communicated in the best way. We need to set it all out very clearly for the schools. I've already removed one stage of the process (pupils deciding how objects are arranged in the case) to simplify the process.<br><br>Hangouts isn't right for this project - we'll be trying Padlet out over the summer.<br><br>We need to make the link between the Archive/M&S and the project really clear for pupils - a short film would be most appropriate, or building in a visit for schools that are close enough.<br><br>Pupils were using and developing really useful skills - teachers reported that pupils were engaged in the enquiry activity and enjoyed exploring the handling items. The exhibition labels prove that pupils were using both creative and analytical thinking. |
| **What next?** | We have recruited seven schools to take part in the Kids Takeover from January: three are non-Leeds schools, one is an independent school and one is an SEN school.  We have a Home Education group as our reserve – unfortunately they missed the application deadline.<br><br>The Teacher's Pack has been re-written to include much more detail and supporting information.<br><br>We will be making a short introductory film for each class, showing them around the exhibition and introducing key members of the Archive team.<br><br>We have arranged a scheduled phone call with each teacher to take place before Christmas.<br><br>The project is currently being pitched to The One Show by a media agency. |

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| **Isabel Hughes**<br>Head of Curatorial and Public Engagement | |
| **Brendan Carr**<br>Community Engagement Curator | |
| **Museums Partnership Reading** (Reading Museum and the Museum of English Rural Life, University of Reading) | |

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| **What did you want to find out?** | How we might develop programmes that tackle the issue of social isolation amongst young people, which have a digital component. Reading Museum was particularly interested in creating a tangible project with disadvantaged young people, and the Museum of English Rural Life was interested in how social media might be used to tackle social isolation with a student population that might be transient. We are a newly formed consortium for ACE funding purposes, and we wanted to learn together about how we might work on digital projects. |
| **What did you do?** | Having listened to and appreciated the various presentations at the training days (particularly Cliff Manning's presentation relating to disadvantaged young people) we consulted with young people.  This was via each of the museums' youth panels.  We also made contact with a youth worker for Reading Borough Council's Looked After Children provision.<br><br>We developed a programme, "Fake Shoes Stories", https://www.readingmuseum.org.uk/blog/fake-shoes-and-fake-news for Looked After young people that would use the shoe collection at Reading Museum (building on a previous activity which was about Looked After children, "In My Shoes").  This involved making displays and stop animations with shoes which attracted Arts Award accreditation. The animations will be hosted on a museum blog to allow for their privacy.<br><br>At the same time two Twitter takeovers were taken forward by two undergraduates at Reading Museum and two teenagers at the Museum of English Rural Life.  Both takeovers aimed to be humorous and allow for the development of memes from images selected.  The activity on both museums' social media accounts was monitored.  All the activities were complete by early August. |
| **What was difficult?** | Coping with low capacity in terms of staff able to work on the projects and our digital skills. We were very dependent on one digital officer and also needed to mesh our work in with priorities for the learning and engagement staff (not necessarily a bad thing).<br><br>Our digital skills as museums are still in their infancy even though we have a highly skilled digital officer. We were aware from the success of the Absolute Unit tweet by the MERL[48] that you can go viral and have a huge impact but it was difficult to just recreate that success. In particular, we found it difficult to get our followers to engage with making memes this time.<br><br>We had to plan around the Looked After children not having access to social media themselves. We also had to fit in with their timings which led to the activity taking place in August. |
| **What surprised you?** | We knew that social media could have impact but it is still surprising to see in our visitors book that people are visiting the MERL just because of the Absolute Unit tweet and that they feel they know us because of it, and that we are friends or kindred spirits. Often these are people who wouldn't normally think of visiting a museum about rural life. We weren't exactly surprised that our memes experiments didn't take off this time, but it is still surprising to see how some things go viral. |

48   https://medium.com/@adamkoszary/look-at-this-absolute-unit-763207207917

| What did you learn? | We learned about the constraints of social media, particularly that it can't be used by Looked After children, i.e. they can't have accounts and can't post things directly. We need to protect anonymity. In our consultations young people agreed that use of social media could be positive but they also said that it was the popular, confident people who used it more. If you don't feel good about yourself you are unlikely to put yourself forward and you are wary of not getting "likes" or positive comments.  Some social media can make people feel even more isolated.<br><br>We learned to find ways around this. For instance, we worked on stop-motion animations using various free-to-use apps, and the results will be hosted on the museums' websites anonymously. That way, we can take any negativity but we hope people will appreciate the work too. |
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| What next? | We feel we have worked well together as a partnership, and want to share our learning across the consortium. We can upscale or remodel both our stop-motion animations programme and our Twitter takeovers.<br><br>We have a further meeting with the Looked After children at the end of August when they are awarded their certificates for Arts Award Discover. We shall be asking them about their views of the project now that they have had time to reflect. We used the Happy Tree methodology immediately after the activity and will use that again.<br><br>We have a digital strategy being written at the moment and these projects will feature as models to develop. As part of the strategy we will have a media channel for Museums Partnership Reading, and can share our experience and learning there. |

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THE
NATIONAL
GALLERY

| Matthew Morgan
Adult Learning Programmer |
| Caroline Smith
Programmer for Schools and Teachers |
| The National Gallery |

| What did you want to find out? | We wanted to explore how we might begin to address themes of social isolation and loneliness.

We are aware that many of our current regular attendees find the gallery to be a place that they can return to multiple times. This offers them the opportunity to meet other people, to engage in activities that might be practical (drawing) or intellectual (lectures) which may offer opportunities to improve well-being. We wanted to expand beyond this particular audience.

However, through our preparatory research we discovered that many people who might be lonely either don't want other people to know or cannot express that this is a problem for them. We also discovered that many people might be lonely who are working, in relationships or otherwise seem to be in contact with other people. This is because they might not be able to relate to the people that they are in contact with as they may not have shared interests beyond work.

We wanted to try and create an environment in which people with a shared interest in art could meet and talk to each other, even if they did not define themselves as lonely. It is, of course, very difficult to know if any of the attendees to our events were lonely. However, we also learned from our research that very often encouraging people to meet with other people might act to prevent people from becoming lonely in the first place.

We decided that we should experiment with different themes in our events, focus on the fun aspect of an art museum visit, and through this process decide how to, or whether to, monitor impacts on loneliness. |
| What did you do? | We initially researched issues around loneliness and met with perspective partners including The Campaign to End Loneliness. We then organised events using community connecting platform Meetup https://www.meetup.com/The-National-Gallery-Art-Cafe/

We have, to date, had three Meetup events. We have focused on fun rather than loneliness. The goals had been to encourage engagement with the other people at the event through engaging with the paintings. We have tried very hard not to 'teach' but to facilitate engagements. Therefore we have looked at fashion in paintings, explored how music might encourage emotional responses and used paper 'fortune tellers' to encourage people to think about how paintings might make them feel.

Each session has started with a short talk in which we explain what will happen. Visitors are then allowed to explore the gallery with 'tasks' based on the theme – find a painting with amazing clothes, find a painting that reminds them of a piece of music, find a painting that coincided with the emotion in the 'fortune teller'. People then reconvene to discuss their experiences, and to talk to each other in an informal way. This part of the evening includes tea, coffee and biscuits. |

| What was difficult? | Finding time to organise the event. Deciding on our social purpose. Deciding whether Meetup is the right platform for online engagement. Understanding our potential new audience. |
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| What surprised you? | We were surprised by how disparate the Meetup audience has been, that we have had people attend both of our events, and that they carried on conversations after the event. |
| What did you learn? | Don't start at 6pm on Friday, or advertise too early. There are lots of people who want to come to the Gallery but don't have time. People want to have fun and not always learn things, so we should be more specific about what we can offer. There are people of all ages and nationalities who want to connect to each other. |
| What next? | We are holding another Meetup session and will undertake evaluation of attendees.<br><br>We will host an event in conjunction with Campaign to End Loneliness using the lessons learnt from our experiment.<br><br>We will investigate other platforms for encouraging on-going conversation, and trial a variety of platforms around a single event in January. |

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**PALLANT
HOUSE
GALLERY**



| Sarah Jackson<br>Communications Officer | |
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| Laura Southall<br>Head of Public Programmes | |
| **Pallant House Gallery** | |
| **What did you want to find out?** | Our social purpose is to encourage intergenerational groups within our community to connect with one another using our Art Views programme. Art Views is a discussion where we encourage people of all ages to come along to look and talk about art. The discussions are led by a facilitator who asks open questions such as 'how does this make you feel?' and participants are encouraged to take the lead and form an open conversation about art amongst themselves. We wanted to see how we could use Art Views to reach a wider audience using digital technology. |
| **What did you do?** | First we posted an image from the collection on Instagram, asking people how the artwork made them feel in the comments. (https://www.instagram.com/p/BjpF3A_AqL7/)<br><br>Next we tried filming a grandfather and grandson taking part in a Gogglebox style discussion in front of some artworks. The idea is to then post this on Facebook and see if this encourages more discussion. We also asked them before and after the session how confident they felt talking about art and whether they had enjoyed talking about art together. |
| **What was difficult?** | Mostly lack of time and resource! On the day we posted on Instagram, we weren't able to interact much with people in the comments so the discussion stalled.<br><br>With the filming, we used an iPad but audio/visual quality is not great. We don't have any members of staff properly trained in filming/editing, so we will need to explore whether we invest in training or partner with a local university.<br><br>Finding people to take part was also a problem – for this trial we used a grandfather and grandson. In the future we want to pair people who don't know each other. |
| **What surprised you?** | By asking our Instagram followers a really simple question ("what can you see in this artwork?" etc) our engagement increased dramatically.<br><br>Although we knew that filming/editing would be difficult, it was a surprise at how difficult this was and the difference that having the proper equipment / expertise could make.<br><br>The insights that different people have when looking at an artwork is always really fascinating, and this experiment was no exception! |

| What did you learn? | There are lots of practical elements in terms of set-up that we could improve, including where we position the participants and camera, potentially using two cameras, etc. We could probably also refine our feedback questions to get a better idea of how our sessions have impacted on people.<br><br>Editing the footage was also a steep learning curve and showed us that it's worth investing in having the right skills and technology.<br><br>The Instagram post highlighted the importance of being active in the comments to our posts. |
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| What next? | We still need to finish editing the video and share it with the rest of the organisation. If we can get the footage to a good enough quality, we will share it with our social media audiences.<br><br>We are also going to look into whether it's possible to have a pop-up video booth in the Gallery/at special events where we ask people to look at an artwork and talk about it. They will be prompted by questions on screen and we will record their reactions. This is still in very early discussions/fact-finding, but could be a really exciting project! |

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# Culture24/

## THE BOX

| Fiona Booth<br>Digital Engagement Officer | |
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| **Rebecca Wickes**<br>**Volunteer and Early Career Development Officer** | |
| **Plymouth Museums Galleries Archives** | |

| **What did you want to find out?** | How can we help improve the quality of life for socially isolated older people through delivering a loan box service? The initial focus on the project was to find out how we can we support care workers in homes to be able to deliver sessions themselves.<br><br>The Memory Box consists of a range of objects, photographs and films and is supplied with a resource pack. We wanted to explore how digital resources could support this. |
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| **What did you do?** | We worked with our learning development officer for communities, who had delivered sessions in homes and had begun to develop the Memory Box idea. There were four boxes already put together, and we reviewed and helped to improve the resource pack by photographing objects. We discussed digital resources that could support the running of a session, for both the care worker and participants, and decided to focus on producing an introductory video for the care worker in the first instance. |
| **What was difficult?** | We had several discussions with staff across our service about the potential ideas that focused on different aspects of social purpose. It took a while to decide which project to focus on. This meant we had less time to gather a working group and then we felt like we were playing catch-up as our project had not really started until later than we hoped.<br><br>We soon realised that time commitments, changes in staff structure and ongoing projects would mean that the project would be quite difficult to keep the momentum on, and managing expectations of what would be delivered. |
| **What surprised you?** | The wide-ranging thoughts and ideas from staff around the social purpose agenda – and just how much work we already do across our service around social purpose. We had some really interesting and open discussions with staff about what our role is within the city and the region. These included a really strong feeling that we should be telling balanced accounts of our history with bravery, not to be afraid of controversy; documenting the reality; and being more democratic through shifting from the perspective from what we think as an organisation to what our community thinks. |

| What did you learn? | We learned that there is a wide range of interest about social purpose from all areas of our service and potential project ideas. The wider discussions about social purpose at the beginning really helped as we learned more about the ideas already being discussed around social agendas within our museum. The workshop using the resource cards was useful as they prompted us to think about the direct connections between us and the wider community. |
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| | Through running the project, we learned that it was best to take an iterative approach as this kept things more manageable. We thought we'd picked a project that didn't have lots of IT implications, but we still have a problem editing some of the video and it reiterates the fact that our IT isn't quite responsive enough, especially when you are trying to test things out quickly! |
| | We haven't completed our project to learn how effective our resources are in supporting the loans box service, although we have learned a lot about the purpose within our organisation. |
| What next? | We arranged a peer review from a current care worker for the boxes and packs. The care worker ran a session which we watched and filmed at the same, so that we have footage to use in future videos, plus some useful evaluation on the loan boxes overall. We interviewed the lead care worker after the session to find out how effective the loan box was and got really positive feedback and some information that could be used in our test or future videos.<br>We will do another peer review with the same care worker once the test video has been completed to find out how helpful the video was in preparing for the session. We have already discussed a follow-up video that can provide more support for workers, so we will be using the evaluation from the first video to feed into that. |

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**Culture24/**

**Royal Pavilion & Museums**
Brighton & Hove

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| **Jody East**<br>**Creative Programme Curator** | |
| **Dan Robertson**<br>**Curator - Local History & Archaeology** | |
| **Royal Pavilion & Museums, Brighton & Hove** | |
| **What did you want to find out?** | How digital might help with an existing idea for a future football-themed exhibition – we want to democratise this process of formulating an exhibition and associated programming. |
| **What did you do?** | Set up a working group (the make-up of this group has evolved over the project)<br>Devised a workshop to run with members of the public<br>Spoke to people, e.g. Albion in the Community and chance encounters with teachers, etc<br>Set up a microsite, footballmatters.brightonmuseums.org<br>Social media activity, linking in with potential influencers<br>Pop-up display in Brighton Museum, responding to current events |
| **What was difficult?** | • Narrowing ideas down to a feasible experiment.<br>• Time - even more so going forward when we don't have LGR deadlines to help us prioritise.<br>• Initial conversations internally around the social purpose of museums led to difficult conversations about audiences, who we 'should' be engaging with and wider societal issues such as homelessness in Brighton.<br>• Challenging to engage people in football-related conversations during the Brighton Past workshop, partly due to lack of experience/confidence when it comes to running workshops.<br>• However, there were more positives than negatives: one gentleman turned up specifically for the workshop which was latching onto an established monthly event; we obtained a few responses even though many of the group weren't interested in football. All an experiment – all that we take as a positive.<br>• It's quite a challenge when we're starting so early in a project – the agenda and questions are uncertain at this stage but as we continue with our activities and building up relationships, we hope themes will emerge that we can explore in greater detail. |
| **What surprised you?** | It's actually not too difficult to do stuff (we're learning to 'be more pirate!'). Just getting on with things and asking for forgiveness later, such as our pop-up display and social media activities, didn't encounter too much disgruntlement. This was all encouraging and means we as individuals and those around us seeing what we get up to might be more inclined to experiment and test things out rather than worrying about needing authorisation to do stuff or the repercussions of certain activities. This in fact should be building on the MuseumLab project ethos which only really got into gear in year 3 of 3 (perhaps a bit late in the day).<br><br>Another surprise was the attitudes of individuals in the organisation (we're not all on the same page about our activity, who our audiences are, etc.). In reality, perhaps we are aware of these attitudes and we choose to avoid them. It should be addressed and aspects of our organisation's manifesto broadcast loudly to people. |
| **What did you learn?** | We learnt to be more flexible/ adaptable. Being responsive to events/people helps give a fresh, immediate connection with visitors and audiences.<br>Influencing takes time: we need to build online relationships with potential influencers before asking them to influence.<br>Make use of people and what they can offer – we only need to ask! |
| **What next?** | Continue to develop microsite and publish it.<br><br>Appoint a member of staff, via Workforce Development, to assist with ongoing activities and building relationships with individuals, groups, organisations and communities.<br><br>Keep experimenting! |

**Shakespeare birthplace trust**

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| **Jane Hartnell**<br>**Digital Media Manager** | |
| **Lisa Peter**<br>**Lecturer in Shakespeare Studies (International)** | |
| **Shakespeare Birthplace Trust** | |

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| **What did you want to find out?** | We wanted to explore the emotional response a visit to our sites can create. Through this project we explored our social purpose as being a space to enable people to ask questions and find out more about Shakespeare. We sought to explore ways of collaborating with our audiences to develop alternative interpretations of our sites. We hoped to encourage and enable participants to ask questions, tell stories and share their experiences to develop their understanding of the objects displayed and/or of the space itself. Our ambition was to capture responses in ways that can be presented online. |
| **What did you do?** | We held a session with a group of young people (14-16 years old) at one of our heritage sites to capture their responses to being in the space and share a selection of these responses with the wider group. The group was encouraged to explore the indoor and outdoor spaces and capture their reactions via photos, videos or other preferred formats.<br><br>We asked the students to select their favourite responses and upload them to an online, private scrapbook page. Using a tool called Padlet, projected on a big screen, the students could add content in real time, enabling discussion around each new upload. |
| **What was difficult?** | Finding a participant group proved more difficult than initially anticipated. Whilst the organisation has strong links with a range of community groups, running our experiment with a group of young people meant we needed to look outside existing relationships. Additionally, the organisation doesn't have an embedded approach to the kind of evaluation we felt was required for the context of this experiment, so we had to develop this ourselves. |
| **What surprised you?** | How unique the captured responses were, particularly how the students had captured our site in unexpected ways – for example photographing the outdoor artwork from unusual angles or representing their friendship groups within the space.<br><br>As part of our experiment planning, we engaged with a range of volunteers on an individual basis to share our ideas. There were strong similarities in their thoughts about the digital outputs we were likely to get, which helped us to shape our plans and think about how we could seek both individual and group responses to the session. |

| What did you learn? | Not all cultural organisations have a clear, definable social purpose. Our organisation does not offer a civic space as such, being an independent museum organisation, and our Act of Parliament is not always easily aligned with activities aiming at exploring or improving community issues. Comments from the students reinforced the idea that we can be regarded as more than a heritage organisation and an educational charity - we can also offer a place away from the everyday. |
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| | Our initial experiment idea was to work with a group of young people aged 18-25, however as this proved more challenging than we'd anticipated we needed to be flexible. We adapted the experiment parameters accordingly for a younger age group, such as changing the output medium from social media to Padlet. |
| | The project required us to develop an appropriate evaluation framework and adapt to be age-group appropriate. We plan to develop this framework further and embed it in a range of future projects. |
| | Through engaging with a wide range of colleagues during the project, we identified an appetite to develop new ways of engaging with our audiences in this way for future projects which we'll be exploring in more detail. |
| What next? | We'll be identifying ways to share our learning with colleagues and how we can develop further opportunities to collaborate with audiences in this way. We've already had conversations outside of the project working group with colleagues who have indicated a similar collaborative approach with audience groups to create content could form part of their future projects. We've also shared some of the project findings in our in-house newsletter which is distributed to all staff, volunteers and board members. |

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**culture**
Tameside

| Ben Irwin |
| Arts and Events Officer |

| **Tameside Metropolitan Borough Council** |

| **What did you want to find out?** | How can we use digital technologies to engage with young people in a meaningful, sustainable way?<br><br>We wanted to create a project that enabled us to engage with young people, initially through a forum type system. At first we wanted to use digital technologies as a catalyst to start conversations with young people about the museums and galleries service. We thought it was far more likely young people would give more honest and candid responses via a digital engagement process than they would through physical engagement. Young people have a distinct voice and it was this we were most interested in hearing. |
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| **What did you do?** | Engaged with a range of partners:<br><br>• The Youth Service - they have specialist knowledge we don't - for advice and guidance.<br>• Front of house museums and galleries staff about what they think of young people (initially a slight 'under siege' mentality because of previous anti-social behaviour).<br>• Back office museums and galleries staff.<br>• The team that run Hackathons and CoderDojos.<br><br>We invited multiple groups of young people engaged with other projects to get involved with a 'task and finish' project.<br><br>Multiple attempted engagements were made with local cadet forces.<br><br>We took Jo Hunter's sage advice about going to where the young people are and began engaging with 4 Scout and Explorer groups to start to get an understanding of their opinions and knowledge around local museums and digital technologies.<br><br>We began a series of consultation sessions with young people through the Scouts network to enable us to get some baseline data about what they think of our service and what tech/platforms are used. We used a simple survey developed with the museums and galleries back office staff. This was essentially step 1 of what we see as a multiple step process. |
| **What was difficult?** | Actually engaging with young people in a meaningful way.<br><br>Everything took much longer than initially anticipated: time to engage, time to reflect, time to reassess, time to benchmark.<br><br>Disappointing returns to initial invites to the Task and Finish Group (0).<br><br>Cadet forces disengaging due to changes in their adult leadership.<br><br>Convincing internal partners of the value in this type of consultation. |

| What surprised you? | How little information we had at all regarding the views and opinions of young people in the borough, specifically in relation to what young people think about the museums and galleries service, and what changes they would like to see moving forward. Most of the decisions taken that affected this user group were based on hunches, anecdotal evidence and opinion, rather than actual evidence and data. This user group had never been directly "engaged" by the museums service. |
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|  | How lacking the museum service was in terms of digital skills, and how little knowledge existed around apps/services and how young people are engaging with digital technologies. Not only did we not know the platforms being used, but we had very few staff who were active on those platforms or were familiar with them. In essence, our tech skills were out of date. |
| What did you learn? | The initial ideas and concept evolved quite dramatically during the project: be open to this evolution. If you continue to doggedly follow the initial idea, really valuable experiences are often sacrificed. |
|  | We both underestimated the amount of work needed to create this type of digital engagement opportunity, and overestimated the "previous research" into how young people engage with the museums service. |
|  | Young people are incredibly receptive once they understand that their opinions are both valid and valued. It's really important to ensure that any work with young people isn't tokenistic. It doesn't take young people very long to see through this and disengage. If you say you're going to do something when working with young people, do it, otherwise it devalues the service and again they disengage very quickly. However, young people disengage/reengage constantly; don't get put off by this. |
|  | 'Failing forward' is still progress. You will know far more at the end than at the beginning. |
|  | Youth Councils can take a really long time to make decisions. Just because something is high on your priorities doesn't mean it even registers on theirs. |
|  | Large nationally recognized organizations carry a lot more weight than individuals within services, even if the opinions and ideas are exactly the same – the National Gallery, National Museums Wales, Tate and so on. This can be turned to your advantage. |
|  | There has to be mutual benefit, with all parties involved getting some benefit. |
|  | 'K.I.S.S.' is really important: the big question may be grand but your experiments can be simple. |
|  | You get very different opinions depending upon how the questions are presented and where they are presented (school, youth clubs, scouts, cadets etc) |
| What next? | Continue to engage with groups of young people to find out their opinions about our museum and galleries service until we have a large enough data set. We need a lot more robust information in order to create a forward-thinking service. |
|  | Digitize the physical survey, using SurveyMonkey or similar, to increase the levels of potential engagement. This could be more easily shared - however it comes with an inherent risk of manipulation. |
|  | We need to really look at what we can offer young people that is meaningful and sustainable: practical skills and experience; opportunities to curate/take over; safe spaces. To create meaningful long term solutions this needs to be a two way street. What do they get out of it? What is the mutual benefit, we know what we want, but what do they want? |
|  | We need to better use digital technologies 'in house' and get a lot more confident trying new technologies. |
|  | Super long term, we would like to involve young people in planning exhibitions and development opportunities within the museums and galleries service. |

# wellcome collection

| Jennifer Trent Staves<br>**Digital Content Manager** | |
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| **Lalita Kaplish**<br>**Web Editor** | |
| **Wellcome Collection** | |

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| **What did you want to find out?** | The voices of disabled people are often missing from histories of disability.<br><br>This is certainly the case in the historical collections at Wellcome Collection. We want to break the cycle and ensure it doesn't continue to happen. We decided to focus on giving people with disabilities a platform (by offering up our digital platforms) to share their priorities, their concerns and their lived experiences of health by featuring a day in their lives as told by them.<br><br>We set it up as an experiment to find out:<br>Whether / how many people would want to take part<br>What the barriers would be to them taking part<br>What the challenges would be in stepping back and giving over our platform. |
| **What did you do?** | We approached 12 people as a test to see whether they would like to take part, what the barriers would be to them telling their stories and what the challenges would be in stepping back and giving over our platform.<br><br>We then approached about 10 – 12 people and asked if they'd like to take part and if so, what story they would want to tell. We wanted them to record or write about their life on a day of their choosing between Monday 18 – Friday 29 June. We had five story ideas through and we commissioned them all and published them as part of a series called In My Own Words, one a day during the week commencing 13 August. https://wellcomecollection.org/series/W1sD2CYAACcAvRh4<br><br>• David, an incoming Wellcome Engagement Fellow has spina bifida and wants to talk about his fear of ageing<br>• Sarifa, a disability activist who experiences discrimination from her community because she does not want to "retire from life" as is expected of her<br>• Jamie, a poet who is paralysed and feels it is not their body that is disabled but society<br>• Haydn, a young autistic artist who is embarking on a life-changing house move<br>• Lil, an artist who had a stroke eleven years ago and requires help from those around her to continue her art |
| **What was difficult?** | Admin. We said that if we commissioned their idea we were committing to give them the help they needed to tell their story. There has been a lot of organisation behind the scenes that we weren't always prepared for. Paying people hasn't always been easy here.<br><br>Email. I realised how reliant I am on email / the written word to communicate and how for others, that's a difficult medium to use. I feel uncomfortable on the phone quite often but for two of our storytellers, that was by far the best way to communicate.<br><br>Uncertainty. On both sides. Many times we were asked what we wanted - and we tried to always say we wanted what they wanted. |

| What surprised you? | I hadn't realised how difficult it could be to pay someone for their contribution, particularly if they are in receipt of a disability allowance because of the risk of losing this. |
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| What did you learn? | We'll be looking to commission more In My Own Words pieces, and will encourage our contributors to pitch other ideas to us that may or may not involve their experiences of being disabled. If you would like to pitch one, or know someone else who might like to, take a look at our guidance on proposing an online article.<br><br>https://wellcomecollection.org/pages/Wvl00yAAAB8A3y8p<br><br>We've also learned a lot (about process, about terminology, about lots of things) which we'll consolidate. This will be shared with and likely have an impact on Wellcome Collection as a whole as we progress with our Access, Diversity and Inclusion strategy. |
| What next? | We published all the stories during the week commencing 13 August. We now need to evaluate this work and decide how best to scale this up. It could be by working with other organisations who have relevant contacts, for example.<br><br>We'll be looking to commission more In My Own Words pieces, and will encourage our contributors to pitch other ideas to us that may or may not involve their experiences of being disabled. |

# 8. Let's Get Real - the story so far

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The Let's Get Real[49] story has thus far led over 150 project participants from 120+ different organisations on a journey of open and honest enquiry, seeking to shift the 'digital change' debate from just evaluating metrics of success or better understanding audiences, to also exploring how to work in more joined-up ways and build digital confidence.  Download all the reports at:

https://weareculture24.org.uk/our-research-reports/

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**LGR1: How to evaluate success online?**
June 2010 to September 2011

This first phase of action research brought together 24 cultural organisations to collaboratively look at the state of the sector re metrics and measuring success.

**LGR2: A journey towards understanding and measuring digital engagement**, July 2012 to June 2013

The second phase of the project involved 22 cultural organisations and explored what digital engagement could mean for each of them. We tried in particular to better understand audiences' online behaviours and motivations.

**LGR3: Is your content fit for purpose?**
April 2014 to December 2014

This third phase involved 29 participating cultural organisations and explored how to adapt online content to better meet the needs of audiences.

**LGR4 and LGR North America: What's the story?**
April 2015 to December 2015

The fourth phase involved 30 cultural organisations and explored ways of helping arts and heritage organisations to respond more meaningfully to the audiences of today.

**LGR Young Audiences**
Nov 2015 to June 2016

This new strand of LGR involved 19 arts and heritage organisations exploring ways to better reach and engage children and young people online.

**LGR5: What's the brand?**
June 2016 to Jan 2017

This fifth phase looked at how arts and heritage organisations can better recognise, articulate and generate value from their brand and from online retail.

**LGR6: Connecting digital practice with social purpose**
Jan 2018 to Oct 2018

This sixth phase, and the subject of this report, looked at understanding the social purpose of digital technology for arts and heritage organisations.

49   https://weareculture24.org.uk/lets-get-real/

# 9. About Culture24?

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## www.WeAreCulture24.org.uk

Culture24 is an independent charity that brings arts and heritage organisations closer to audiences. In April 2018 we joined the Arts Council National Portfolio as a Sector Support Organisation (SSO).

Our vision is for a thriving and relevant cultural sector able to connect meaningfully with audiences of today. Our mission is to support arts & heritage organisations to have the confidence, imagination and skills to make this happen.

We challenge outdated notions of what arts and heritage organisations are and offer new ways of working through our unique brand of action research, digital publications, festivals and events. We lead the sector in developing the necessary skills and literacies to use digital as a force for positive change, building resilience and capacity.

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# 10. Credits

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**Report authors**
Sejul Malde, Anra Kennedy
**Editors**
Anra Kennedy & Richard Moss

As a collaborative project we could not have done this without the help and support of all the individual project participants and the following people:

Judith Burns
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national museum wales amgueddfa cymru

barbican

BATTERSEA ARTS CENTRE

CHESTER ZOO

BRISTOL CITY COUNCIL

culture team

crafting relationships

DITCHLING MUSEUM OF ART+CRAFT

heritage open days

MARKS AND SPENCER M&S COMPANY ARCHIVE

THE MUSEUM OF ENGLISH RURAL LIFE

THE NATIONAL GALLERY

RM READING MUSEUM

Royal Pavilion & Museums Brighton & Hove

Shakespeare birthplace trust

culture Tameside

PALLANT HOUSE GALLERY

THE BOX

wellcome collection

TATE

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