



Rap under the Rubens

How after-hours events can help break down barriers to museum participation

An exploration into how the Emerge Festival and other evening programmes reach underrepresented communities

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Foreword by Zak Mensah

Culture24 Trustee and Co-CEO Birmingham Museums Trust



Whenever I look at audience data from across the sector I am always underwhelmed and disappointed that young adults don't seem to be buying our offer. Yet a Museum space can be many things and tell many stories. Museums were originally conceived for mass participation. We open diligently all day every day, yet this doesn't appeal to them. We close in the evenings - just as they are looking for something to entertain them throughout the evening.

If you do more of the same thing, is it any surprise that the results are the same over and over?

We say we want to be more useful to more people but we have been failing to do so with our normal offer and business model. We have been sticking to the script. We open 10am to 5pm and hope that maybe one day young people will suddenly rediscover us.

Museums have struggled to reach young people aged 16-34, no matter what we programme during the day. A segment that makes up just over 24% of the UK population is an opportunity surely worth pursuing.

The ideas in this report follow a brave attempt to pull off something that was different. It worked too, mostly. In short, to make change happen we clearly need to change ourselves. We must think of the night at the museum as a way to reduce a clear barrier for many and form a connection that may lead to increased repeat visits and improve lifetime value.

Here is the sales pitch:

By doing after-hours activity there is strong evidence young people and people of colour will attend. An emerging new business model may be lurking too, that places them at the centre of creation and consumption - which nicely meets a policy aim. All without disrupting our typical daytime activities. Finally, the report shows us that we must experiment and who knows, it may even pay off.

See you tonight at the museum?

Introduction

In this report, we ask the question: **how can Museum Lates dismantle barriers to participation that exist for young people from underrepresented communities?**

We do so in the wake of recent museum audience orientated reports by The Audience Agency (AA)¹, Arts Council England (ACE)² and the Department of Digital, Culture, Media and Sport (DCMS)³ which show that overall, museum visitation is still predominantly middle-aged, white and middle-class, demonstrating a concerning lack of progress in reaching the demographics Emerge and other Lates are trying to address. After-hours events may point to a way forward. Demographic data from audience surveys shows that museums are making progress in attracting these missing audiences by opening up their doors in the evening, often providing innovative programming that is sociable, fun and relevant to both audiences and venues.

There is very little published research that has focused entirely on after-hours museum events. The research that has been published and explored in this report shows that after-hours events provide a strong motivation for people to visit and revisit museums, suggesting this is an exciting area of museum practice that largely remains untapped. Our research shows that museum after-hours programming can help to broaden museum audience demographics, and open connections to museum collections in ways that are relevant and meaningful to those new audiences. Lates could be a viable and direct route for museums to begin to turn statements about diversity into action by providing content and experiences that enable a broader range of people to have their cultural heritage reflected in museum spaces. This report has found that Lates are providing a relevant entry-point for new people to feel welcomed into museums. As new people interact with the museum, they begin to bring new voices and experiences that can filter through into other areas of practice and policies, enabling museums to respond to social demands and changing cultures more quickly.

This timely report is co-authored by Nick Stockman, Culture24's Emerge Festival Director, and independent research volunteer Elizabeth Duru. It is based on qualitative evidence through interviews with museum professionals; desk research into audience demographic statistics, annual reports and mission statements; and quantitative data presented through other research and studies. Interview participants represent museums from London, Melbourne and Amsterdam, providing a global context of the development and impact of Lates practice.

The findings are grounded within the landscape of Lates practice over the last twenty years. In building a clearer picture of the value of this practice, we aim to reveal what it can offer all museums in building sustainable, inclusive public institutions that stay at the heart of our communities, and to encourage the development of this area of programming as a socially purposeful practice. The findings reflect the mood of large parts of the professional museum community and the new investment principles of Arts Council England (ACE) of 'Inclusivity and Relevance' and 'Dynamism' and the ambition that "*England's diversity is fully reflected in the organisations they support and the culture they produce.*"⁴

¹ The Audience Agency, *Museums Audience Report*, 2018.

<https://www.theaudienceagency.org/resources/museums-audience-report>

² Arts Council England, *Equality, Diversity and the Creative Case*, 2020.

<https://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2018-19>

³ Department for Digital, Culture, Media & Sport (DCMS), *Taking Part Survey 2019/20: statistical release* (London: DCMS), 2020.

<https://www.gov.uk/government/statistics/taking-part-201920-museums/museums-taking-part-survey-201920>

⁴ Arts Council England, 'Our Investment Principles', *Lets Create: Strategy 2020-2030 Arts Council England*, January 2020, p.29. <https://www.artscouncil.org.uk/publication/our-strategy-2020-2030>

Executive summary

The proportion of the total number of adults visiting English museums who are 16 to 34 years old has seen no improvement in recent years from 26% in 2017/18⁵ to 25% in 2019/20⁶. Looking at the figures more closely, the proportion of 16-24-year-olds has dropped from 10% in 2017/18⁷ to 9% in 2019/20⁸. In 2019/20, 28% of Black British people in the UK visited a museum compared to 53% of white people⁹. In 2019, only 39% of the most deprived decile of respondents to the Taking Part survey visited a museum, compared to 59% of the least deprived decile¹⁰. In a period when attracting young and diverse audiences has been a priority for the museum sector, this continued lack of progress in the number of young adults attending and such a wide disparity in attendance numbers between ethnic and socio-economic groups is notable.

In contrast, in 2019, Tate Lates, Friday Lates at the V&A and Culture24's Emerge Festival attracted tens of thousands of people to after-hours events. Emerge's audiences consisted of at least 75% 16 to 34-year-olds and at least 30% people of colour. 88% of the visitors to Emerge had never before been to at least one of the museums they visited at the festival.

Using the Emerge Festival and other sector-leading after-hours activations, and examining the latest reports and available data, this report considers why this area of programming is successful in attracting a range of underserved audiences and identifies challenges that may be limiting further progress. By doing so, we can better understand the next steps necessary in developing this area of programming to best support the continual reinvention of museum spaces in line with the needs of their communities. We provide recommendations for museums, funders and policymakers on practical steps that can be taken to realise this vision.

After-hours programming includes a diverse range of activities that a museum can provide outside of daytime operations. These can range from curatorial talks and interactive workshops to music performances. We focus on after-hours events in this report, which we define as evening or night-time events, usually social, performative and less formal in nature, in museums when they would normally be closed. This report focuses on events that took place before the global pandemic, included audiences in the room and were not streamed or broadcast. We see Lates as a key area of after-hours programming for attracting underserved audiences. However, the research, insights and challenges are relevant to all types of evening programming that are social in nature, across the culture and heritage sector.

⁵ The Audience Agency, *Museums Audience Report*, 2018, p.4.

<https://www.theaudienceagency.org/resources/museums-audience-report>

⁶ Arts Council England, *Equality, Diversity and the Creative Case*, 2021 p.34.

<https://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2019-20>

⁷ The Audience Agency, *Museums Audience Report*, 2018, p.4.

<https://www.theaudienceagency.org/resources/museums-audience-report>

⁸ Arts Council England, *Equality, Diversity and the Creative Case*, 2021 p.34.

<https://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2019-20>

⁹ DCMS, '4. Who visits museums and galleries?', *Museums - Taking Part Survey 2019/20*, 16 September 2020.

<https://www.gov.uk/government/statistics/taking-part-201920-museums/museums-taking-part-survey-201920#who-visits-museums-and-galleries>

¹⁰ Ibid, 'Figure 3.6: Proportion of respondents who have visited a museum or gallery in the last 12 months by age group, 2019/20'.

Key findings

These findings are offered as a way to support the cultural sector to use museum after-hours events to better reach all underserved audiences.

1. **After-hours programming can have a considerable impact in attracting young people and people of colour into museums.** The report focuses on three demographics that are not equitably represented in UK museum visitation in 2020: these are young people under 34 years of age; people of colour, particularly Black British people; and working-class people. We have found enough evidence and data to reasonably conclude that after-hours events can have a considerable impact in attracting young adults and people of colour. This report shows that the flexible, social dynamic of after-hours events can be a powerful way to create responsive programming that can target specific audiences, creating a much-needed welcoming entry point for many people.
2. **After-hours programming is changing the way people view museums.** Relaxed social spaces make museums more welcoming and provide different ways for visitors, particularly young people, to access and connect with culture. After-hours events provide an important social space within which civic dialogue and informal learning can take place, in turn helping to broaden the identity of museums as destinations for leisure and social activity. As after-hours events (and Lates festivals in particular) attract large numbers of new visitors, they can provide an experimental space for new voices to influence and help shape a more dynamic and relevant museum.
3. **After-hours events inspire visitors to revisit the museum.** Using evidence from recent reports¹¹ and research examining after-hours visitor behaviour, this report found that visitors are motivated to revisit museums after they have had an enjoyable experience at after-hours events. This demonstrates that after-hours events are an opportunity to form new, longer-lasting relationships with underserved audiences and that these events may help to change the perception of museums among these visitors.
4. **After-hours events are a valuable testing ground for museums to experiment with new partnerships and ways of working.** After-hours programmes that successfully reach underserved audiences are typically co-curated events in partnership with a diverse range of organisations that authoritatively represent a specific demographic or community of interest, introducing new voices to the museum. These events can create a shared space that is less mediated by museum authorities, more open to the unorthodox and more able to respond to society's changing needs and modes of behaviour.
5. **Collaborative, multi-venue after-hours events are particularly successful in bringing in new visitors.** Our research found that multi-venue 'museum nights' such as the Emerge Festival attract very high proportions of first-time visitors to participating venues. This could be partly due to the format which enables multiple venues to be visited on one ticket, giving new visitors the freedom to try out museums they have never thought of visiting before. When combined with the finding that all the after-hours programmes we

¹¹ See: Hilary Easson and Anna Leask, 'After-hours events at the National Museum of Scotland: a product for attracting, engaging and retaining new museum audiences?', *Current Issues in Tourism*, 23(11), 2020, pp.1343-1356.

<https://doi.org/10.1080/13683500.2019.16258751352>

See also: Paul Barron and Anna Leask, 'Visitor engagement at museums: Generation Y and 'Lates' events at the National Museum of Scotland', in *Museum Management and Curatorship* 32(5), 2017, pp. 473-490.

<https://doi.org/10.1080/09647775.2017.1367259>

See also: Dynamic Concepts Consultancy, *Foundation Museumnacht Amsterdam: Experience Monitor 2016*. (Unpublished), 2016.

studied attracted higher numbers of young people and more young people of colour than daytime visitation, it can be concluded that they successfully attract underserved audiences.

6. **A clear organisational commitment to representative audiences is key to building a successful after-hours programme.** Though very different in nature, all the museums or organisations studied had a strong ethos, determined leadership and a dedicated workforce. A strong vision can help to give a museum confidence to take clear ethical positions, which builds trust with marginalised communities when reaching out to them to co-curate after-hours events. New organisational approaches that place value in lived experience are contributing to a power shift in museum practice, empowering new people to successfully design and produce after-hours events and creating a platform for other voices to be heard.
7. **Museums do not currently collect and publish enough demographic data about their after-hours visitors.** There are gaps in the collection and sharing of data across the museum sector, significantly regarding visitors to after-hours events where there are big gaps in the collection of ethnicity and socio-economic status information. There are no published sources of data that only focus on after-hours visitor demographics across a range of museums in an area or genre.
8. **Free events are no more successful than charged events at attracting underserved audiences.** Emerge, and other after-hours programmes that charge, are succeeding in reaching underserved audiences at least as well as free events. Furthermore, there are some indications that charged-for programmes are reaching more working class audiences than free after-hours events. These insights challenge the notion that cost is always a barrier to participation, suggesting that intelligent discounting and incentives can attract people with less disposable income if they identify with, and value, relevant programming.
9. **Visitors from lower socio-economic groups are not being reached by most after-hours programmes.** None of the after-hours programmes studied, or any of the data published from other museums, indicate that working-class audiences are currently being fairly represented in museums. Although some organisations have succeeded in attracting working-class audiences with daytime programming, far fewer have successfully brought in these audiences after hours. This report found evidence that Lates can successfully reach a range of demographics suggesting that with targeted programming, more working class audiences could be reached. Emerge Festival made some progress in attracting working class audiences, indicating that annual multi-venue events particularly could help museums to engage with this segment of society.

In a period when attracting young and diverse audiences has been a priority for the museum sector, this dip in the number of young adults attending and such a wide disparity in attendance numbers between ethnic and socio-economic groups is notable.

Recommendations

These are offered as a way to help the museum sector harness the potential for after-hours programming and progress a more representative audience agenda.

1	Prioritise strategic support for after-hours programmes	Leadership teams, funders and policy makers to acknowledge the role after-hours events can play in transforming museums' commitment to improve representation into programmes that deliver meaningful social change.
2	Nurture a community of practice for museum professionals to evolve after-hours programming	Sharing expertise and good practice around after-hours events will ensure continued fresh thinking and allow smaller museums to benefit from the knowledge and expertise of larger museums and festivals. Sector Support Organisations like Culture24 could be helpful in providing a service to facilitate peer-to-peer learning.
3	Proactively support after-hours programmes	As part of the growing commitment to inclusivity, museums should adopt a clearly communicated position on after-hours programmes to help effectively develop deeper, more sustainable relationships with new communities.
4	Embrace community co-curation	Invest in community co-curated museum after-hours events that actively progress a representative audience agenda.
5	Develop a flexible approach to pricing policies for after-hours events less reliant on public funding	Devise after-hours programmes that are attractive enough to underserved audiences to demand a reasonable ticket price. This will ensure the audience values high-quality work, artists and performers are paid fairly and new programmes are not limited to only what can be subsidised from grant funding.
6	Experiment with new incentive schemes for after-hours events	Learn from Museum Night Amsterdam and offer discounts for under-30s on charged-for exhibition tickets with an after-hours ticket. Collaborative schemes demonstrate the sector is collectively taking action to address participation barriers.
7	Set clear targets to improve representative audiences in museum business plans and funding agreements	Audience data capture needs to include a range of diversity characteristics such as ethnicity, socio-economic status and geographic location, and be published to ensure accountability. The interpretation of data needs to be aligned with a focus on addressing the very real gaps in museum visitation.
8	Develop a systematic approach to capturing data around after-hours audiences to shape engagement widening strategies	Tracking revisitation data is key to understanding the longer-term impact of after-hours events. By tracking individuals' purchasing records (e.g. using discount incentives for future events) it will be clear whether attending an after-hours event increases the likelihood of revisiting a museum.

Further research

This report highlights that a lot can be learnt from the success of after-hours programming and that more research is needed to help to shape and inform future museum practice. In particular:

- The link between developing after-hours events and engaging new and young audiences, especially in different institutional contexts. This would help to build a bigger picture of how effective this practice is on different scales, and how it can best be developed to support different communities.
- More work to understand why multi-venue annual festivals such as Emerge are particularly successful, compared to regular Lates programming, at attracting new audiences.
- Understanding the factors deterring working class young people from visiting museums, and if Lates, in particular, can address this issue.
- The potential of digital Lates programming in reaching underserved audiences, particularly those who struggle to visit museums as a physical destination, is yet to be tested. A small number of Lates events have been streamed since March 2020 and others are in the pipeline for 2021. These events also merit further exploration into if and how they can develop museums' reach into underrepresented audiences, particularly to those who face physical or financial barriers to attending events in person.

In understanding what it is that attracts underserved audiences to visit after-hours programmes, the museum sector can better understand the work that is still to be done, and experiment with new engagement strategies that better serve their communities

About this report

Culture24 and its work with museum Lates

Culture24 is an Arts Council England-funded Sector Support Organisation that provides strategic advice and practical support to arts and heritage organisations to help them connect meaningfully with audiences of today.

Our previous three research reports on the landscape of Lates practice published in 2018 (A Culture of Lates, An International Culture of Lates, and Late Like a Local¹²), sought to establish a conversation around the value of museum Late events as audience development tools and income generators, within the context of the night-time economy (NTE). The subsequent evening activation, Emerge Festival¹³ (September 27 and 28, 2019), piloted a two-night museum event which, for the first time in the UK, enabled young people to access multiple night-time events in museums on one ticket. Emerge enabled London museums to tap into the Experience Economy and contribute to the NTE in a way they had never done before.

Scope of the report

The demographic and museum visitation data in the report focuses primarily on London in comparison with the rest of the UK. As a diverse cultural capital city with a variety of evening activities in its museums, as well as being home to the Emerge Festival, it offers a valuable source of data to interrogate. We look at two Museum Lates programmes outside the UK to contextualise this research within global practice.

We present evidence from:

- Tate Lates, a regular event at Tate Modern in London
- Nocturnal at Melbourne Museum, Museums Victoria's flagship Late
- Emerge Festival in London, produced by Culture24
- Museumnacht annual festival in Amsterdam (the closest programming model to Emerge), produced by youth marketing organisation N8

We recognise that these findings might not directly translate to other locations which may have vastly different demographics and infrastructure to these cities. However, the principle strategies that these programmes use can be applicable in many contexts:

- Partnering with representative people, communities and organisations
- Programming artists and performers from the target communities
- Providing a more social, welcoming space

We examine the role of benchmarking, target setting, data gathering and publishing and ask whether more can be done to make progress around audience development more transparent and accountable. Is the right data being collected, is there a benchmark to compare progress against, and is this progress published so that the public museums serve can hold them to account? Certainly, it is very difficult to find some key datasets, such as comprehensive visitor ethnicity stats across all London museums, which would help establish some quantitative parameters for this discussion.

We look at pricing and the arguments for and against charging and in doing so explore the role of discounting. We also provide a useful list (in Further Reading) of some organisations, reports, initiatives and people who are working for progress both in the area of Lates and more generally in building a sustainable and equitable sector.

¹² See Culture24's reports on after-hours events: <https://weareculture24.org.uk/lates-research/>

¹³ See: <https://emergefestival.co.uk/>

Methodology and approach

The case studies and data were examined from an evidence-based perspective through an inductive reasoning approach, to arrive at findings and recommendations intended for the sector to build on. There was a recognisable pattern at Emerge Festival that it attracted young adults, people of colour and working-class people who had not visited the participating museums before. The hypothesis drawn from this, which we aim to test with this research report, is that after-hours events might provide an ideal environment for museums to attract these demographic groups that are often underrepresented in museum audiences. In doing so, we have identified some elements that make after-hours events successful and made observations that can help museums to utilise after-hours programming in attracting these demographic groups. Whilst this research focuses on these three demographic groups, we believe more research into this area of targeted programming might reveal its ability to attract other underserved communities.

Data collection and analysis

To create an accurate understanding of UK and London museums' audiences, data collected was only considered if it met the following criteria:

- It had to come directly from the source or be fully referenced from rigorous and reliable research
- Audience profile data no older than ten years was the main focus, however, there are report citations older than this where relevant
- Longitudinal studies needed to have relatively consistent data captured by either the same source or sources with similar capture methods, with a representative/suitable sample size
- No data from surveys were included which had small samples or very much lower than average numbers of respondents (for that organisation or source)

The published data used in this report on the numbers of museum visitors across age ranges in England and London differs in that data from England is calculated as a proportion of over 16 visitors only, whereas the data from London is calculated as a proportion of total audiences. The population and visitation comparison charts produced for this report reflect this by converting the available population data into proportions of adult or total population figures, corresponding to the way museum visitation is calculated.

The data about visitation to London museums comes from DCMS-sponsored London national museums¹⁴. Though there are only 17 London nationals, they account for a high proportion of visitors to all London museums. During our desk research period, we could not find any aggregated visitor age or ethnicity data from some or all of the hundreds of other museums and galleries in London. These other institutions are likely to be very different from the national museums and this may well translate to very different visitor demographics. However, without more and better data collection, this cannot be definitively confirmed.

¹⁴ Morris Hargreaves McIntyre, *DCMS-sponsored museum visit trends: An analysis of factors impacting on visits to DCMS-sponsored museums*, 2020, p.76.

<https://www.gov.uk/government/publications/dcms-sponsored-museum-visit-trends-an-analysis-of-factors-impacting-on-visits-to-dcms-sponsored-museums>

Research objectives and process

Key objectives of the research were

- To understand the statistical context in which the UK museum sector seeks to use Lates to boost audience diversity by:
 - Mapping population demographic data for UK and London to provide a benchmark
 - Mapping recent statistics on ethnicity, age and socio-economic status for general and Lates museums audiences in the UK and London
 - Comparing the datasets for evidence of representation (or lack thereof)
- To understand the issues around audience diversity and representation in the museum sector, particularly focusing on how Lates can help communities build cultural equity and social cohesion
- Examine and explain how Lates are currently helping museums to attract underserved audiences
 - Evidence from Tate Lates, Friday Lates at the V&A, Museums Victoria's Nocturnal Late at the Melbourne Museum and Museumnacht in Amsterdam
 - Evidence from the Emerge Festival
- To explore the opportunities the museum sector might now have to build on the work they do with Lates to better represent UK society in their institutions

Three members of Culture24's Board of Trustees, Stella Toonen, Lianre Robinson, and Gillian Jackson formed a strategic review team and were invited to provide insight and challenges throughout the process. Their experience spans museology studies, digital marketing and programming for underserved audiences.

We hope that our findings and insights provide practical tools that can help all museums to benefit from evening activations in helping them diversify their audiences. Whilst we publish this report for sector learning, the findings will also help Culture24 to consider how to develop Emerge going forward to maximise its potential value as a socially engaged programme. To do so, we present an honest picture of our experience with Emerge, recognising the opportunity for learning and growth by acknowledging its shortcomings as well as its successes.

Definitions

Black, Asian and Minority Ethnic

We acknowledge that shorthand phrases such as Black, Asian and Minority Ethnic (BAME) are problematic in their simplification of ethnic groups and risk perpetuating the notion of a distinction between white and other widely used ethnic group classifications. These labels can be confusing, reductive and can blur the unique experiences and issues of different ethnic communities. For that reason, we have tried to be specific about the communities we discuss. We use this term when citing authors who originally used this term, or the term Black and Minority Ethnic (BME), in their data collection and/or reports.

Cultural equity

A key issue at the forefront of museum discourse is the lack of cultural equity afforded to underrepresented communities. Building cultural equity in museums is ensuring that the needs, experiences, assets and beliefs of all communities are heard, valued and considered in the shaping of museum policy and practice. It provides a core ethical framework from which agendas around diversity and inclusion can be successfully executed, through recognising the unique barriers faced by marginalised groups based on factors such as ethnicity, gender identity and socio-economic status, providing a safe space for dialogue and civic engagement that promotes empowerment and systemic change.

Lates/Museum Lates/After-hours events/After-hours programming

We use these terms interchangeably to mean events that take place after normal opening hours in non-performing arts venues such as museums, galleries, historic houses etc.

Museums

We use the term museums to describe all organisations and institutions operating within the UK cultural and heritage sector. This includes museums, galleries, historic houses, heritage sites, archives and other non-performing arts cultural institutions.

Night-time economy

There is no standardised definition of the term night-time economy (NTE). This report has adopted the definition used by the Greater London Authority that uses the phrase night-time economy to refer to all economic activity taking place between the hours of 6 pm and 6 am¹⁵.

Participation

Freedom to participate and enjoy culture is enshrined in our human rights by international law, as Article 27 of the Universal Declaration of Human Rights states: “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.”¹⁶. Access to culture plays a vital role in facilitating cultural exchange and building social cohesion and is fundamentally linked to people's wellbeing in being able to access and derive creativity from their cultural heritage¹⁷. Nina Simon provides a useful definition of participation in a museum context as a “place where visitors can create, share, and connect with each other around content”¹⁸.

People of colour

We use the term people of colour to refer to groups of people who positively identify as such, as opposed to the catch-all phrase ‘non-white’ which minoritises those who are not white. We acknowledge that there are people in the country who do not identify as white or with the term people of colour but who may be included in the terms BAME/BME in the data we refer to.

Representation

This report uses representation within the context of racial equality, which refers to the ability to see your stories, experiences and identity reflected in culture and cultural policy. This framework for cultural equality requires museums to accurately reflect the societies they serve. This includes bringing in new voices into all levels of organisational hierarchy and working with marginalised communities, rather than for them, in providing equitable experiences and the ethical display and interpretation of their cultural heritage¹⁹. This is an inclusive term that denotes the complex issues around inclusion, power and systemic racism which are all interconnected with and contribute to representation.

¹⁵ Melisa Wickham, *Alcohol consumption in the night-time economy* (London: GLA Economics: 2012), p.3.

https://www.london.gov.uk/sites/default/files/gla_migrate_files_destination/alcohol_consumption_0.pdf

¹⁶ The United Nations, *The Universal Declaration of Human Rights*, 1948, art.27.

<https://www.un.org/en/universal-declaration-human-rights/>

¹⁷ UNESCO, *Museum Programme info sheet*, 2019.

http://www.unesco.org/culture/culture-sector-knowledge-management-tools/14_Info%20Sheet_Museums.pdf

¹⁸ Nina Simon, ‘Preface: Why participate’, *The Participatory Museum* (Museum 2.0: Santa Cruz, 2010).

<http://www.participatorymuseum.org/preface/>

¹⁹ See: Anita Herle, ‘Museums, Politics and Representation’, *Journal of Museum Ethnography*, 9 (May 1997), pp. 65-78.

<https://www.jstor.org/stable/40793582>

Representative audiences

We use the phrase representative audiences to mean a situation where a museum attracts a cross-section of visitors reflecting the demographics of society, especially within its locality, and takes a polyphonic approach in its collections, mission and historical context that reflects the world around them. Although stepping across a museum threshold is an important step in the journey towards representation, it is not a meaningful endpoint. Representative audiences are those visitors that have an active engagement with the museum on some level, whether through prolonged participation or simply in the ability to have an impact on, and be impacted by, a museum as a result of their interaction within a museum space.

Underserved audiences

We define underserved audiences as those segments of the community that disproportionately do not visit museums or benefit from museum programming, policy and practices. This is traditionally used as a shorthand phrase for minority groups based on protected characteristics such as gender, ethnicity and disability. Our report focuses on audiences currently underrepresented in overall museum visitation figures but who can be encouraged to engage with museums through after-hours events: young people, people of colour and people from lower socio-economic backgrounds. When we use the phrase underserved audiences in this report, it is these three groups, in particular, we are referring to.

Societal context - Black Lives Matter and COVID-19

This report is written in the wake of the Black Lives Matter movement - a call to action for society to address and extinguish deep-rooted inequalities. It is a global movement of mass anti-racist protests by minoritised ethnic groups who have been oppressed by societal systems, policies and cultural norms that privilege white people. As the museum sector begins to bring communities together to collectively heal and process the impact of this movement, there is an opportunity for museums, as places for civic arbitration and intercultural dialogue, to lead by example.

As a sector already struggling towards financial sustainability, museums have had to navigate a global pandemic that has resulted in a government-imposed shutdown and a decrease in revenue. Before 2020, some museums were already utilising evening programming as a way to create social, relaxed spaces and to occasionally address contemporary societal issues. During periods of 2020, some institutions turned to extended opening hours as a way of adjusting to reduced capacities caused by social distancing restrictions. Some others sought new accessible ways to connect audiences with collections through online Lates events on their digital channels.

Black Lives Matter and COVID-19 are global events and catalysts for the sector to take stock, listen, see and evolve. Lates are demonstrating their value to open up the potential of what a museum is and should be, who it is for and what it can provide in a time when society is calling for change and needs museums to step up and face the challenge. The responsive and agile space that Lates provides can help to drive sustainable change. Indeed, many Museum Lates programmers, and the underserved communities that they are working with, are co-curating events that are leading change, demonstrating to other parts of their organisations how to place representation at the heart of good practice. Lates present an opportunity for museums to reflect and ensure that future museum spaces are accessible when people want to visit, are representative of the community they serve, and lead a transformation in cultural provision the world can point to as genuinely progressive.

Section 1. Museum audiences today



Emerge Festival, event at Banqueting House, photo: © Culture24, 2019

In September 2019 a ticket for a coordinated two-night festival of museum events was offered to young people in London for the first time, though the same age group in Amsterdam had been enjoying this type of event for nearly twenty years. The event was called Emerge and one of the 39 venues participating was Banqueting House, hosting a line-up of young, mainly Black acts including rappers, DJs and solo artists. At one point one of the singers looked up at a ceiling adorned with Rubens' paintings and said, "We've taken over the palace".

Emerge Festival was one example of a museum Late event attempting to reinvent the museum for new younger audiences. The shift towards people-centred policies and practices in museums over the last 20 years has seen museums focus more than ever on the needs of their audiences, and in doing so has exposed the gap between those who visit and see themselves represented in museum spaces and those communities who continue to be peripheral. Many institutions have looked inwards at their collections, interpretation and programming to address some of the barriers to participation that are sometimes uncomfortable to confront and systemic. Conversations in museum reports, conferences and museological research²⁰ are asking the question: how can we effectively engage, and build a sustained relationship with young, diverse audiences? Yet, despite this work, it is still noticeable that young people, people of colour and those from lower socio-economic backgrounds do not attend museums in the same numbers as other groups in society.

²⁰ See Bibliography and Further Reading.

Making museums representative

Museums play a fundamental role in a progressive society as spaces for community cohesion through collective insight, reflection and understanding. However, if they continue to be seen as exclusive spaces by many people in society then their power to unify and facilitate growth will remain diminished. The recognition of the need to better reflect the communities they aim to serve, partly driven by global conversations and external pressures around racism and inequality, has led to a UK sector-wide gear shift in prioritising diversity at the forefront of museum values and policy.

Museum diversity agendas can be very subjective and so can provide varying levels of agency depending on the objectives of an institution and the strategies used. Building a diverse workforce or audience doesn't naturally result in equal representation and equitable environments, especially if the experiences, values and needs of a target community are not fully considered and incorporated, and systematic power dynamics are not confronted. Many sectors have come under criticism for using the term 'diversity' as a way to be seen as doing something without setting clear goals or demonstrating progress that has tangible, measurable impacts. This can disproportionately affect marginalised communities, leading to a deeper-rooted inequality that is insidious and less visible. Arts and culture commentators Gabrielle de la Puente and Zarina Muhammad who produce The White Pube blog, which supports new voices and agitates for change in the arts and culture sector, recognise this:

"there's an endemic right now of museums and galleries being made up with themselves for hiring a woman of colour (for example) as curator in residence or visiting curator or temporary maternity cover, and from all reports reaping the good good benefits of Looking Diverse whilst treating that individual with no respect whatsoever, because they are different, they can't really complain because we're hiring them, and they'll be gone soon anyway so who cares."²¹

Museums will need to be proactive to be representative of society's changing demographics. The profile of a community, their needs and culture, how prominent one community is, whether it is identified by ethnicity or interest; these things are constantly evolving.

Having a representative agenda embedded in an organisation enables museums to be more flexible in embracing change and provides a framework from which they can redress inequalities. This ensures that actions taken are not tokenistic, but part of a wider shift in museum policy and practice, such as decolonising collections and developing a diverse workforce, that collectively can lead to deeper institutional change. To build a representative audience agenda, a robust approach to collecting visitor data is necessary. To be representative is to be accountable, and accountability is an important first step towards meaningful change.

Data evidence

How well the demographic profile of visitors to museums reflects society is a useful indication of whether they are representative. In this section of the report, we look at the current demographics of London contrasted with the UK overall, then look at the demographic profile of the capital and the UK's overall museum visitation as a comparison. In a later section of the report, we contrast this overall museum visitor data with data from Emerge and other after-hours programmes, to help measure how successful after-hours programming is in attracting underrepresented audiences to museums.

²¹ Gabrielle de la Puente, *Why museums are bad vibes*, The White Pube, 17 November 2019. <https://www.thewhitepube.co.uk/why-museums-are-bad-vibes>

UK and London demographics

Britain is often referred to as a multicultural society, with 13% of the population described as belonging to a minority ethnic group according to the last ONS census in 2011²². London's population is appreciably more diverse than the UK average, at 40% in 2011²³. The ONS Annual Population Survey in 2018, using a sample study, showed a similar figure of 41% of Londoners identifying as Black, Asian and Minority Ethnic²⁴. The 2021 ONS Census data will provide a more accurate picture of London's ethnicity when it is released in 2022.

The total UK population in 2019 was estimated to be 66.8 million²⁵, and 24.2% of the total population were aged 16 to 34²⁶. In England in 2019, the total population estimate was 56.29 million²⁷, with 24.4% of the total population estimated to be aged between 16 and 34²⁸. In London, the total population in 2019 was estimated at 8,961,989, and 28.5% of its total population was estimated to be aged 16 to 34²⁹. In 2018 London's population's average age was 35.3³⁰ compared to the UK median of 40.3³¹, making it one of the youngest population centres in the UK.

London is often characterised as having extremes of riches and poverty, and with 62.5%³² of London's population in social grades ABC1 (in 2011) compared with 55% in the UK in 2016³³. London does have a higher proportion of people in the high-income bracket than the UK average. Overall London has lower than the national average numbers of people in lower-income earning brackets: 37.5% of the London population is defined as social grades C2DE, compared to 46.5% in England and Wales³⁴. However, there are boroughs in London with much higher proportions of people in social grades C2DE than the UK average, such as Newham (53.6%) and Barking and Dagenham (57.5%) for example³⁵.

²² Office for National Statistics (ONS), 'Section 4: Ethnicity and country of birth', *2011 Census: Key Statistics and Quick Statistics for Local Authorities in the United Kingdom*, 2013.

<https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/bulletins/keystatisticsandquickstatisticsforlocalauthoritiesintheunitedkingdom/2013-10-11#ethnicity-and-country-of-birth>

²³ Nomis, QS201EW - Ethnic group, 2011.

<https://www.nomisweb.co.uk/census/2011/QS201EW/view/2013265927?cols=measures>

²⁴ ONS, 'Mid-year population estimates (2018), Population of the UK by country of birth and nationality', *Annual Population Survey*, 2018, as cited in Trust for London, *London's geography and population*, [n.d].

<https://www.trustforlondon.org.uk/data/geography-population/>

²⁵ ONS, *United Kingdom population mid-year estimate*, 24 June 2020.

<https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/timeseries/ukpop/pop>

²⁶ ONS, 'Figure 3. Interactive population pyramid, mid-2001 to mid-2019', *Population estimates for the UK, England and Wales, Scotland and Northern Ireland: mid-2019*, 24 June 2020.

<https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/bulletins/annualmidyearpopulationestimates/mid2019estimates>

²⁷ ONS, *England population mid-year estimate*, 24 June 2020.

<https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/timeseries/enpop/pop>

²⁸ ONS, 'Figure 3. Interactive population pyramid, mid-2001 to mid-2019'.

²⁹ Ibid.

³⁰ Silviya Barrett and Erica Belcher, 'Demography: Components of population change', *The London Intelligence*, 9, (Centre For London: London, 25 July 2019).

<https://www.centreforlondon.org/reader/the-london-intelligence-issue-9/demography/#median-age-change>

³¹ ONS, 'Figure 3. Interactive population pyramid, mid-2001 to mid-2019'.

<https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/bulletins/annualmidyearpopulationestimates/mid2019estimates>

³² Nomis, *Approximated Social Grade*, 2013. <https://www.nomisweb.co.uk/census/2011/qs611ew>

³³ National Readership Survey (NRS), *Social Grade*, [n.d].

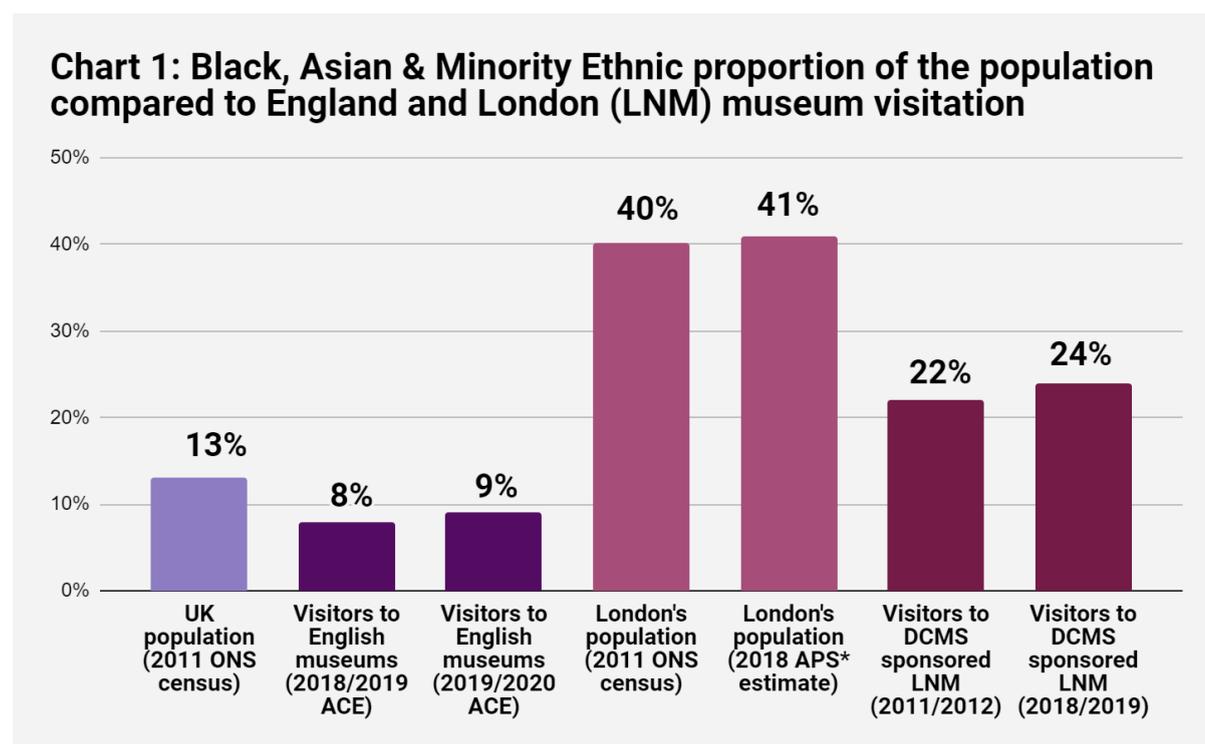
<http://www.nrs.co.uk/nrs-print/lifestyle-and-classification-data/social-grade/>

³⁴ Nomis, *Approximated Social Grade*, 2013.

³⁵ Ibid.

UK and London museum visitors

In 2019/20, only 9% of visitors to English museums were Black, Asian and Minority Ethnic³⁶, a slight increase from 8% in 2018/19³⁷, although this 1% increase is not from Black and Asian visitors. In London, 24% of visitors to the DCMS-sponsored London National Museums (LNM) group self-identified as Black, Asian and Minority Ethnic in 2018/2019, up from 22% in 2011/12³⁸. Therefore the proportion of the London national museum audiences identifying as Black, Asian and Minority Ethnic in 2018/19 has only increased by two percentage points in seven years. Furthermore, the proportion of people who identify as Black British in the UK who visit museums is low and getting lower. The annual DCMS Taking Part Survey showed that only 28% of Black British people visited a museum in 2019/20³⁹ compared to 33.5% in 2018/19⁴⁰ and 49.3% in 2013/14⁴¹.



* The Office for National Statistics Annual Population Survey

³⁶ Arts Council England, *Equality, Diversity and the Creative Case*, 2021, p.33

<https://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2019-20>

³⁷ Arts Council England, *Equality, Diversity and the Creative Case*, 2020, p.92.

<https://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2018-19>

³⁸ Morris Hargreaves McIntyre, *DCMS-sponsored museum visit trends: An analysis of factors impacting on visits to DCMS-sponsored museums*, 2020, p.81.

<https://www.gov.uk/government/publications/dcms-sponsored-museum-visit-trends-an-analysis-of-factors-impacting-on-visits-to-dcms-sponsored-museums>

³⁹ DCMS, '4. Who visits museums and galleries?', *Museums - Taking Part Survey 2019/20*, 2020

<https://www.gov.uk/government/statistics/taking-part-201920-museums/museums-taking-part-survey-201920#who-visits-museums-and-galleries>

⁴⁰ DCMS, *Taking Part 2018/19: statistical release* (London: DCMS, 2019), p.25.

<https://www.gov.uk/government/statistics/taking-part-201819-statistical-release>

⁴¹ DCMS, *Taking Part 2013/14 quarter 4: report* (London: DCMS, 2014), p.38.

<https://www.gov.uk/government/statistics/taking-part-201314-quarter-4-statistical-release>

In 2019, 29.78% of the over 16 population in England were aged between 16 and 34⁴². Yet only 25%⁴³ of over 16s that visited museums in England in 2019 were in this age bracket⁴⁴ (see Chart 2⁴⁵), showing that English museums do not attract proportionate numbers of 16 to 34-year-olds compared to the proportion of this age group in England's population. The LNM⁴⁶ group are reporting much better figures⁴⁷, attracting 36% of audiences in this age bracket in 2018/19⁴⁸, though London's population is younger than England's (see page 17).

As internationally renowned museums, this group mostly attracts a higher proportion of tourists than other museums (for example, 64% of visits to the British Museum are made by overseas tourists, compared to National Museums Liverpool at 13%)⁴⁹. This very different visitor demographic profile might account for the relatively high proportion of young adults in the LNM group data. The same Morris Hargreaves McIntyre report that provided the LNM visitor data also showed that people living in London are less inclined to visit DCMS sponsored museums because of the perception that they are too crowded with tourists⁵⁰.

If a representative agenda is embedded in an organisation, it enables museums to be flexible and helps them identify who is not being represented and provide a framework from which they can redress inequalities.

⁴² ONS, 'Figure 3. Interactive population pyramid, mid-2001 to mid-2019'

<https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/bulletins/annual/midyearpopulationestimates/mid2019estimates>

⁴³ Note: The data available from Arts Council England measuring proportions of 16 to 34 year-old visitors to museums in England excludes under 16s.

⁴⁴ Arts Council England, *Equality, Diversity and the Creative Case*, 2021, p.34.

<https://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2019-20>

⁴⁵ Note: 26% of audiences to English museums were in this age bracket in 2018

The Audience Agency, *Museums Audience Report*, 2018, p.4.

<https://www.theaudienceagency.org/resources/museums-audience-report>

⁴⁶ Note: The London National Museums group comprises 17 DCMS sponsored London Museums. This data is from a cohort of nine museums (British Museum, IWM London, National Gallery, National Portrait Gallery, Natural History Museum, Science Museum, Tate Britain, Tate Modern and the V&A) that were participants in exit survey research conducted by Morris Hargreaves McIntyre between 2011/12 and 2018/19

⁴⁷ Note: The London National Museums group report their age statistics as a proportion of total audiences (not excluding under 16s)

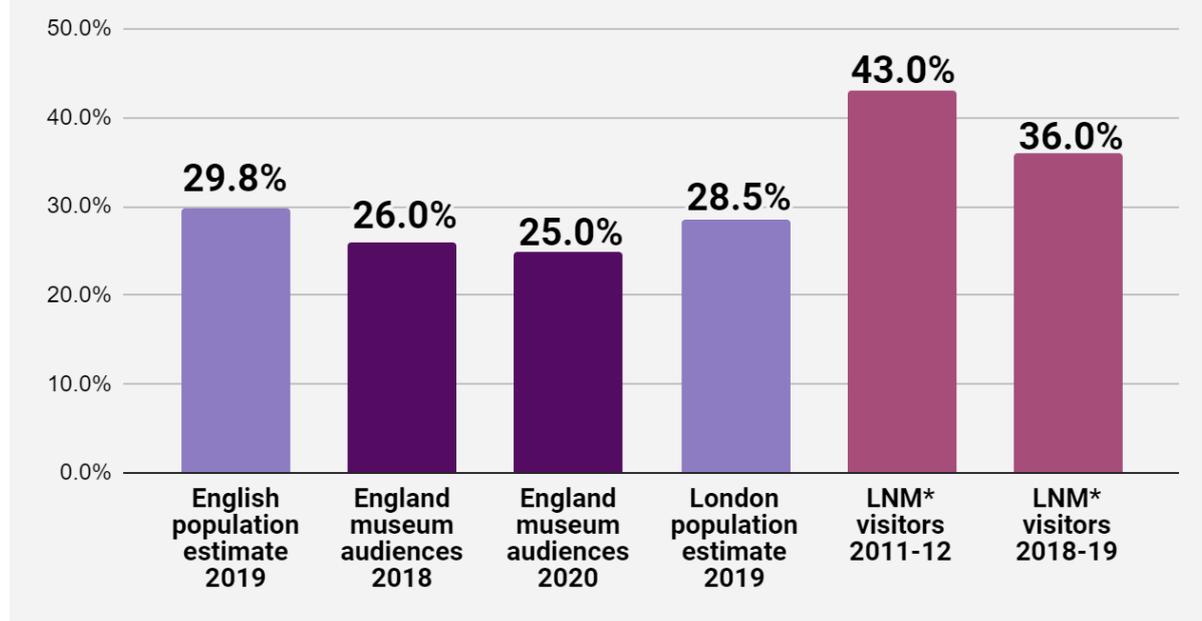
⁴⁸ Morris Hargreaves McIntyre, *DCMS-sponsored museum visit trends: An analysis of factors impacting on visits to DCMS-sponsored museums*, 2020, p.81.

<https://www.gov.uk/government/publications/dcms-sponsored-museum-visit-trends-an-analysis-of-factors-impacting-on-visits-to-dcms-sponsored-museums>

⁴⁹ DCMS, *DCMS-Sponsored Museums and Galleries Annual Performance Indicators 2018/19* (London:DCMS, 2019), p 7. https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/955599/REVISED_DCMS-Sponsored_Museums_and_Galleries_Performance_Indicators_2018_19_report_V2.pdf

⁵⁰ Morris Hargreaves McIntyre, *DCMS-sponsored museum visit trends: An analysis of factors impacting on visits to DCMS-sponsored museums*, p.60.

Chart 2: England and London population and museum visitation comparison - 16-34 yr olds (England % of over 16s, London % of total)



* London National Museums group

When compared to previous years' data, both sources show a decline in the already low proportion of young adults visiting museums. The figure stood at 26% for English museum audiences in 2018⁵¹, falling to 25% in 2020⁵². 43% of audiences to the LNM group were in this age bracket in 2011/12⁵³, falling to 36% in 2019, showing numbers have been falling slowly but surely over the seven-year period. Considering how much museums focus their resources on being more relevant to young people, this decline is concerning.

Data from the Taking Part surveys⁵⁴ between 2005 and 2018 without exception illustrate that people in the 16 to 24 age bracket visit museums in England in lower numbers than those between 25 to 74. The latest data from Taking Part 2019 shows 45% of 16 to 24-year-olds visited a museum in England annually compared to 55% of 45 to 64-year-olds⁵⁵, showing that the youngest adults are the least likely to visit English museums. All of the available data on the socio-economic class of museum visitors shows that those described as least deprived

⁵¹ The Audience Agency, *Museums Audience Report*, 2018, p.4.

<https://www.theaudienceagency.org/resources/museums-audience-report>

⁵² Arts Council England, *Equality, Diversity and the Creative Case*, 2021 p.34.

<https://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2019-20>

⁵³ Morris Hargreaves McIntyre, *DCMS-sponsored museum visit trends: An analysis of factors impacting on visits to DCMS-sponsored museums*, 2020, p.81.

<https://www.gov.uk/government/publications/dcms-sponsored-museum-visit-trends-an-analysis-of-factors-impacting-on-visits-to-dcms-sponsored-museums>

⁵⁴ DCMS, 'Table 6: Visiting museums/galleries time series, demographic breakdown - Proportion of adults who have visited a museum or gallery in the last 12 months, 2005/06 to 2017/18, England' in 'Museums' MS Excel Spreadsheet, *Taking Part Survey 2019/20*, 16 September 2020.

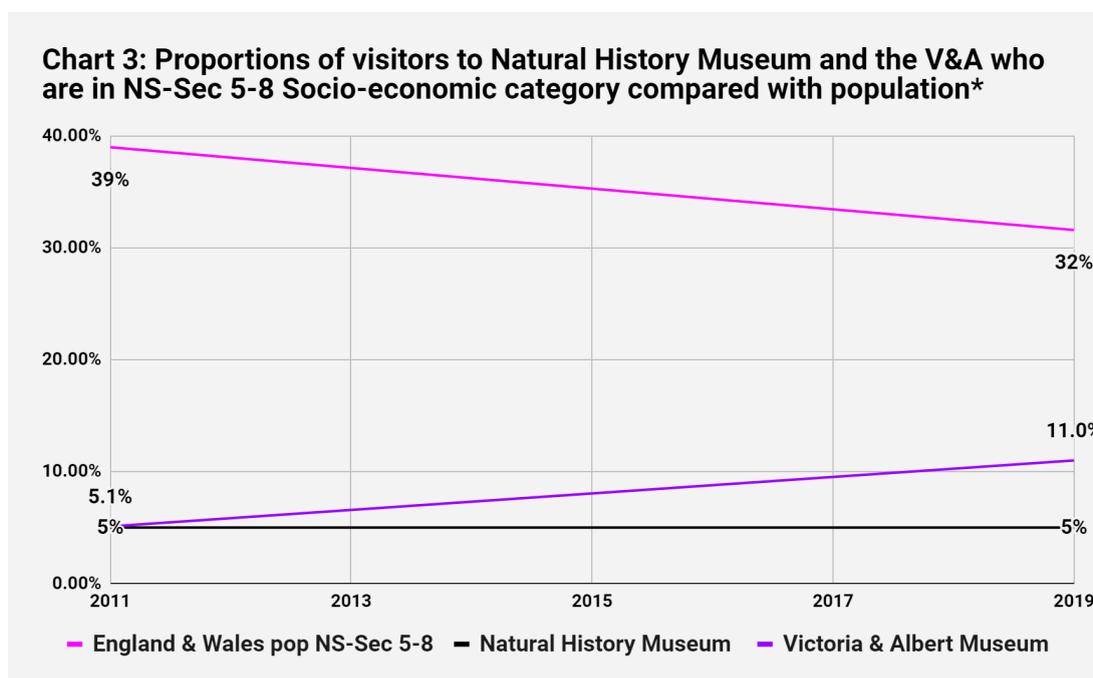
https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/916533/Museums.xlsx

⁵⁵ DCMS, 'Figure 3.6: Proportion of respondents who have visited a museum or gallery in the last 12 months by age group, 2019/20', *Museums - Taking Part Survey 2019/20*, 16 September 2020.

<https://www.gov.uk/government/statistics/taking-part-201920-museums/museums-taking-part-survey-201920>

(measured by the English indices of deprivation⁵⁶) are more likely to visit a museum than those most deprived. Taking Part survey data from 2019 shows 59% of the least deprived decile visited a museum whereas only 34% of the most deprived decile did⁵⁷. The Warwick Commission report (2015) stated higher social groups (ABC1) accounted for 87% of all museum visits, the lower social groups for only 13%⁵⁸.

After 2013, following consultation with sponsored museums, DCMS no longer required museums to collect socio-economic background information from their visitors⁵⁹, leading many of the museums to stop including lower socio-economic participation as a published key performance indicator. The socio-economic background data that has continued to be published by museums in this group shows that not enough progress has yet been made in attracting a representative cross-section of UK society⁶⁰ (see Chart 3⁶¹).



*2011 population figures from the 2011 census. 2019 population figures estimated from the Annual Population Survey, not including full-time students, those not classified or inadequately stated, and those not classifiable for other reasons.

⁵⁶ Ministry of Housing, Communities & Local Government, 'Infographic', *English Indices of Deprivation 2019*, 26 September 2019. <https://www.gov.uk/government/statistics/english-indices-of-deprivation-2019>

⁵⁷ Ibid.

⁵⁸ The Warwick Commission, *Enriching Britain: Culture, Creativity and Growth* (University of Warwick: Warwick, 2015), p.34. <https://warwick.ac.uk/research/warwickcommission/futureculture/finalreport/>

⁵⁹ DCMS, *DCMS-Sponsored Museums and Galleries Annual Performance Indicators 2018/19*, p.12. https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/955599/REVISED_DCMS-Sponsored_Museums_and_Galleries_Performance_Indicators_2018_19_report_V2.pdf

⁶⁰ See: National History Museum, *Natural History Museum Annual Report and Accounts 2006-2007 to 2019-2020* inclusive. <https://www.gov.uk/search/all>

See also: V&A Museum, *Annual Report and Accounts 2006-2007 to 2019-2020* inclusive. <https://www.gov.uk/search/all>

⁶¹ UK Government, *Socio-economic status*, 15 September 2020

<https://www.ethnicity-facts-figures.service.gov.uk/uk-population-by-ethnicity/demographics/socioeconomic-status/latest>

ONS, *Number of persons (aged 16 and over) by general and detailed NS-SEC classification in the UK, 2018 to 2019*, 3 September 2019

<https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/adhocs/10470numberofpersonsaged16andoverbygeneralanddetailednssecclassificationintheuk2018to2019>

The Museum of London commissioned a report, *We Are The Youth Of Today*, published in November 2020, asking a cross-section of 16 to 24-year-old Londoners about their propensity to go to museums and art spaces, breaking down the data by class, ethnicity and London location. 67.5% of working class young people surveyed said they visit museums⁶². This seems to suggest a disparity between the respondents' perception of their frequency of attendance to museums and attendance data for London national museums. It could be that young Londoners are more inclined to visit smaller museums that are more active in their local communities. It would be interesting to do further research on which museums working class young Londoners tend to visit and why.

The lack of working class people in museums also extends to its workforce. A 2018 study into the scale of social inequality in the arts and cultural sector found that only 21% of workers in museums, art galleries and libraries identified as working class, compared to 35% of the working population⁶³.

Figures for the usage of cultural and arts spaces filtered by ethnicity showed similar gaps in attendance between white and Black British young people as those shown in the national and London audience attendance data. The most striking difference was in the use of cultural spaces (museums and historic sites), with white young people more likely than Black young people to use them to some extent by 75.7% to 56.1%⁶⁴. This difference was more pronounced between young women and young men too, with the gender gap particularly stark among South Asian young people. Of the 60.1% of this ethnic group who stated they visit cultural spaces sometimes to very often, 67.4% were women and only 45.8% were men⁶⁵.

This report addresses the current issues around young London adults' museum attendance. It shows that there has not been a shift in the attendance behaviour of these particular underserved audiences immediately prior to, and following, the outbreak of the global pandemic, and provides the most recent evidence that the museums' offer has still not broken down some entrenched barriers to participation.

Underrepresented demographic groups in museums

We have demonstrated that all three demographics that we focus on in this report are underserved in daytime museum settings in England: these are 16 to 34-year-olds (with the exception of some London national museums); people of colour (particularly Black British people); and people from lower socio-economic backgrounds (as defined by National Readership Survey as groups C2, D and E⁶⁶). It seems that for all the talk of diversifying audiences and engaging young people in museums, despite some investment and targeted programmes, museums are still struggling to engage with these sections of society.

⁶² Matthew Walsham and Keir Powell-Lewis, *We Are The Youth of Today: Life in London for Generation Z*. (London: Museum of London; Partnership for Young London, 2020), p.36.
<https://www.museumoflondon.org.uk/collections/about-our-collections/enhancing-our-collections/curating-london/we-are-youth-today-report>

⁶³ Dr Orian Brook, Dr David O'Brien and Dr Mark Taylor, *Panic! Social Class, Taste and Inequalities in the Creative Industries*, 2018, p.36.
<https://www.barbican.org.uk/sites/default/files/documents/2018-04/Panic-Paper-2018-FINAL-18.4.18.pdf>

⁶⁴ Ibid, p.36.

⁶⁵ Ibid, p.39.

⁶⁶ NRS, *Social Grade*. <http://www.nrs.co.uk/nrs-print/lifestyle-and-classification-data/social-grade/>

This report recognises that treating separate demographics as homogenous categories is problematic. For example, the need to increase working class audiences cannot be examined in isolation from minority ethnic audiences, considering the “intersectional nature of class and race”⁶⁷. However, it is useful to separately examine and understand the unique issues and barriers that these groups face to museum participation. By doing so, museums can set clear goals to achieve more equitable representation across all protected characteristics and strata of British society.

The 2018 report by Audience Agency stated that “The demographic of Museum audiences is broadly representative of the population and aligned to typical cultural engagement habits”⁶⁸. However, a closer look at the data casts doubt on this, as the only age segment that is broadly representative is 16 to 25 year-olds, who make proportionally less museum visitation than other age segments, and only 5% of over-35-year-old visitors in 2018 to museums in England identified as Black, Asian or Minority Ethnic. For museums to take meaningful steps in increasing accountability, they need to have a clear and honest picture of what progress is being made. The interpretation of, and statements that derive from, museum visitation data need rigorous oversight to ensure that the museum sector is focused on the real problems it faces, and is not misled into thinking that cultural equity has been achieved.

The demographic realities of the UK, England and London that we have noted affect the cultural landscape in which museums work. By understanding their communities, museums can better identify their communities' needs and begin to address the barriers that prevent full engagement. Does opening up later help museums to be more accessible to and better representative of their communities? There is abundant evidence that museums can attract underserved audiences with daytime activity, but how can Lates enhance this offer? Or is there more to this than meets the eye - do the spaces, both physical and intellectual, that Lates open up have the potential to drive forward the representative agenda at a pace befitting the urgency of the issues museums need to deal with?

To build a representative audience agenda, a robust approach to collecting visitor data is necessary. To be representative is to be accountable, and accountability is an important first step towards meaningful change.

⁶⁷ Dr. Faiza Shaheen, ‘Foreword’ in Dhelia Snoussi and Laurie Mompelat *‘We are Ghosts’: Race, Class and Institutional Prejudice*, Runnymede, 2019, p.3. <https://www.runnymedetrust.org/uploads/publications/We%20Are%20Ghosts.pdf>

⁶⁸ The Audience Agency, *Museums Audience Report*, 2018, p.4. <https://www.theaudienceagency.org/resources/museums-audience-report>

Section 2. Case studies: how Lates are increasing participation for underserved audiences

There are systemic and structural dysfunctions within society and in the museum sector which prevent underrepresented communities from fully participating in museums. These are so fundamental that without addressing them, the impacts and opportunities that after-hours programming can provide will only be partly successful. It is also important to acknowledge that for many people, there are multiple reasons why they may not choose to visit museums and so it is impossible to attribute a particular barrier to a specific section of the community. However, recognising this does not diminish the need to identify specific barriers to participation and examine their relevance. In understanding what it is that attracts underserved audiences to visit after-hours programmes, the museum sector can better understand the work that is still to be done and experiment with new engagement strategies that better serve their communities.

Museums have recognised there is a disconnect between their offer and their communities' cultures and interests, but it has been a slow process to bridge this gap. The sector has produced progressive curation and activations and employed a wider range of people, but has not gone far enough, quickly enough. There are still some very real barriers to participation that prevent all parts of the community from seeing themselves and their identities in the museum.

Museological discourse tells us that the museum is a physical manifestation of the people that occupy its space⁶⁹, whether through museum workers or visitors. This understanding of the co-creation of space, knowledge and identity within museums reminds us of the potential cost to underserved audiences who may feel uncomfortable within cultural institutions. If this is not addressed, the stories, experiences and identities of these communities will continue to be on the periphery of our shared cultural heritage, and museums will continue to appear exclusive. There is also a potential cost for museums. If they are partly shaped by their visitors, then by not having a representative audience, museums risk becoming increasingly less relevant to the public they are built to serve.

This section of the report examines some of the ways in which after-hours programming is breaking down key barriers to participation that prevent underserved communities from engaging with museums. We focus here on four barriers that appear to particularly impact marginalised audiences and that this report found that Lates are addressing: museum perceptions, relevance, representation and opening hours. We also discuss the complexities around the issue of cost. We examine these barriers through the lens of real museum examples, showing why this is an important issue to address and how some key Lates activations from around the world provide a useful way for museums to connect to new communities.

⁶⁹ See: Suzanne MacLeod, 'Rethinking Museum Architecture: Towards a site specific history of production and use', in Suzanne MacLeod (ed.) *Reshaping Museum Space: Architecture, Designs, Exhibitions* (London, Routledge, 2005), pp. 9-25.

See also: Suzanne MacLeod, 'Occupying the Architecture of the Walker Gallery: Spatial, social and professional change at the Walker Art Gallery, 1877-1933', in Simon Knell, Suzanne MacLeod and Sheila Watson (eds.), *Museum Revolutions: How museums change and are changed*. (London: Routledge, 2007), pp.72-86.

A. The barrier of museum perceptions: Making Amsterdam's museums welcoming spaces through Lates events



Museumnacht, event, photo: © Scheepvaart Museum, Simon Lenskens, 2019

There is an enduring image of a museum in the UK that can be difficult to shift from the psyche: that it is an unchanging symbol of the establishment. These cultural barriers and off-putting stereotypes are ingrained in collective memory and continue to require real effort to dispel, making the choice to visit a museum a rare one for many people.

This section examines how museums can use the social space created through after-hours programming to break down problematic perceptions of museums that prevent some people from wanting to visit. In particular, we look at how Lates events are changing the perception of museums in Amsterdam, and how its annual Lates festival Museumnacht helps younger audiences to see museums as welcoming social spaces. Running for the last twenty years, the evidence and data from this festival offers a unique longitudinal insight into the value of after-hours programming and inspired Culture24 in the design of the Emerge Festival.

Providing new entry points for local young people

Every year since 2001, youth marketing organisation the N8 Foundation (N8) produces Museumnacht (Museum Night). Around 50 museums open up their doors in the evening between 7 pm and 2 am, hosting immersive, collaborative, multi-arts events that tap into youth culture and draw out relevance for young visitors in the collections and vision of participating institutions. Its focus is on attracting young people who live in Amsterdam, not tourists. This is key to N8's whole approach to Museumnacht, illustrated by its website and marketing all being written in Dutch with no English translation: it is designed to connect museums with their local communities. Art performances, music, food, immersive experiences and unique activities are all on offer throughout the evening and into the night-time, the core aim being to attract 18 to

35-year-olds from Amsterdam into museum spaces by creating the experiential, social environments that this demographic seek out, where visitors can be immersed in art and culture in new and exciting ways.

In 2019, N8's Museumnacht programme included tactile workshops allowing visitors to touch replicas of famous paintings, a silent disco for people queuing outside one of the museums, the opportunity to watch art conservation in action, and the chance to design their own shroud. Participating museums design these events with different objectives in mind: to stimulate deeper conversations around contemporary issues, provide new ways to interact with an existing exhibition or simply to offer something unique. These events enable museums to expand their brand, and explore new practices and reimagine the museum experience. For many of the museums, the motivation to participate in the festival is its potential to add to their cultural value through increasing first-time visits from new audiences that are usually hard to reach⁷⁰. Participating museums all share the same core aim: to activate a new generation of young diverse visitors by challenging their expectations of what types of experiences a museum can offer them. This has proven to be successful. Since 2005, every Museumnacht has sold out with 32,000 tickets being purchased⁷¹. Out of the visitors in 2018, 69% were 18 to 35⁷² and 41.7% were first-time visitors to the festival⁷³, whilst in 2016 26% of visitors⁷⁴ were from a migration background⁷⁵.

A progressive approach to representation

N8 plays a unique role as a bridge between museums and Amsterdam's youth, a position they perform successfully in part due to their organisational ethos and representative structure. The project team of four must all be under thirty years of age and can hold their roles for a maximum of three years, supported by a seven-member Board of Trustees who work in social enterprises, education or the cultural sector. This continual fresh cohort of team members contrasts quite starkly with the traditionally low turnover of permanent positions of authority within the UK museum sector, where academic qualifications and rank are valued more highly than lived experience. N8 Project Manager, Emma Waslander, believes that traditional organisational structures might be inhibiting these museums and that new ideas and fresh voices are lost among the layers of bureaucracy and fixed values⁷⁶.

A result of their polyphonic structure is a fresh outlook and a constantly evolving reassessment of the festival, ensuring that the people managing the projects are always a reflection of Amsterdam's younger generation at that moment. This continual reinterpretation of cultural spaces helps participating museums to reflect the authentic and honest voices of the target audience, and offers a valuable opportunity to evolve their cultural offer alongside a dynamic and fast-changing visitor profile. If, as new museology suggests, the idea of the museum is shaped by museum practices⁷⁷ then, as N8 shows, the reassessment of whose experience and values are

⁷⁰ Louise McBryde, *Cultural Value for Museums: Museumnacht*, (Unpublished Bachelor Thesis, University of Amsterdam, Holland, 2020). <https://scripties.uba.uva.nl/search?id=c2876787>, p.20.

⁷¹ N8 Foundation, *The multi-year policy plan (2018-2021)*, 2017, p.2.

<https://museumnacht.amsterdam/over-stichting-n8/stichting-n8/>

⁷² Dynamic Concepts Consultancy, *Public Research: Museum Night Amsterdam 2018*, (Unpublished, 2019), p.8.

⁷³ Ibid, p.25.

⁷⁴ Dynamic Concepts Consultancy, *Foundation Museumnacht Amsterdam: Experience Monitor 2016* (Unpublished, 2016), p.3.

⁷⁵ Note: The cited report uses the Dutch Central Bureau for Statistics definition of 'migration background' as: "at least one of the respondent's parents [being] born outside of the Netherlands"

<https://www.cbs.nl/en-gb/onze-diensten/methods/definitions/person-with-a-migration-backgroundin>

⁷⁶ Emma Waslander, Interview by Nick Stockman and Elizabeth Duru, Online, 27 October 2020, N8 Foundation.

⁷⁷ See: Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge*, 1st edn (London: Routledge, 1992). <https://doi.org/10.4324/9780203415825>

utilised to inform museum practices must play a fundamental role in the successful reinvention of museums for new audiences.

Sustaining the impact of Museumnacht through year-round partnership work

A big part of N8's work involves supporting participating museums to maximise the value of Lates events in building relevance and a connection to young adults, with their main focus on Museumnacht. However, for those connections to feel authentic and honest, they also understand the importance of museums continuing to nurture these relationships throughout the year. Many museums in Amsterdam focus on what they do well already, targeting exhibitions and programming to their current audiences. They lack the confidence or capabilities to successfully attract young people of school-leaving age, many of whom see museums as unappealing⁷⁸. N8 works with museums throughout the year to build skills in youth marketing to connect with younger audiences on a more authentic and sustained level, through ideation "laboratory" style workshops and other initiatives. One such initiative, NachtConnect, provides a matchmaking service that connects museums with local community groups to create collaborative projects through a shared interest or value. This collaboration starts to recalibrate the museum's identity to align with less traditional audiences, shifting their focus towards current societal trends and relationships with grassroots community groups and businesses based on mutual benefit.

Motivating new Lates audiences to revisit

N8's longer-term vision is for Museumnacht to be less party-orientated and focus more on campaigns to ensure repeat visitation. Tickets provide the buyer with one additional free visit to a participating museum after the event, and surveys carried out at the time of purchase show that 62% of visitors described this benefit as having added value for them, which they consider when deciding to purchase a ticket⁷⁹. This suggests a visit to Museumnacht is a catalyst for future museum visitation and a key opportunity to engage with underserved audiences. It is worth considering whether a similar scheme to stimulate repeat admission could benefit UK museums. For example, tracked incentives might help to show how effective Lates are in encouraging evening visitors to return, either to another Lates event or during the day.

N8 carried out research into what impact Museumnacht has on future museum visits. 50% of people asked said they would visit Amsterdam's museums more often in the coming year as a result of their encounter at Museumnacht, equating to an increase of around two visits per person over one year in this group⁸⁰. This supports recent evidence from after-hours events at National Museums Scotland that shows that new visitors do revisit museums in large numbers as a result of their evening encounter⁸¹.

Using Lates data to build responsive, targeted programming

When responses were segmented by demographics and past museum visitation, the data showed that first-time ticket buyers, younger people, those from a migration background and those who rarely visit museums were most likely to say they would revisit museums because of their Museumnacht experience⁸². What all of these groups have in common is that they are less likely to have an existing relationship with museums. This suggests that their experience at

⁷⁸ Emma Waslander, Online interview, N8.

⁷⁹ Dynamic Concepts Consultancy, *Research Price Satisfaction: Museum Night Amsterdam 2019*. (Unpublished, 2020), p.5.

⁸⁰ Dynamic Concepts Consultancy, *Foundation Museumnacht Amsterdam: Experience Monitor 2016*, p.6.

⁸¹ Hilary Easson & Anna Leask, 'After-hours events at the National Museum of Scotland: a product for attracting, engaging and retaining new museum audiences?', p.1352. <https://doi.org/10.1080/13683500.2019.16258751352>

⁸² Dynamic Concepts Consultancy, *Foundation Museumnacht Amsterdam: Experience Monitor 2016*, p.12.

Museumnacht has created enough of a positive connection for these groups to consider another visit.

However, research from their 2016 event suggests that although the festival is successfully increasing most types of diversity among audiences, class continues to be an issue. Although 71% of people that attended lived in Greater Amsterdam⁸³, only around 13% of tickets were sold to people living within the peripheral neighbourhoods in Amsterdam which are typically less affluent and more culturally diverse⁸⁴. It also showed that around 85% of tickets were sold to people with professional backgrounds or with academic qualifications⁸⁵. This closer examination of visitor data reveals continual barriers to participation for many of the city's local working-class communities which will need to be considered in future programming.

Summary: Building a new perception of museums through dynamic Lates programming

The perceived identity of museums continues to be a barrier for underserved audiences such as young people but Museumnacht is successful at breaching this barrier because it commits to investing in young people in everything it does. N8 is an organisation comprising, trusted by and working with young people to devise programming offers that make museums more welcoming spaces. This engagement strategy transforms the participating museums into places where activities that are relevant to local young people in Amsterdam can flourish. N8's focus on working with local young people is fundamental to their approach, and their success in attracting a local audience is grounded in building a sense of place and community. Once a young Museumnacht customer has had one enjoyable visit they are likely to want to revisit museums, indicating that the experience helps museums to remain relevant with the visitor even after the visit has finished.

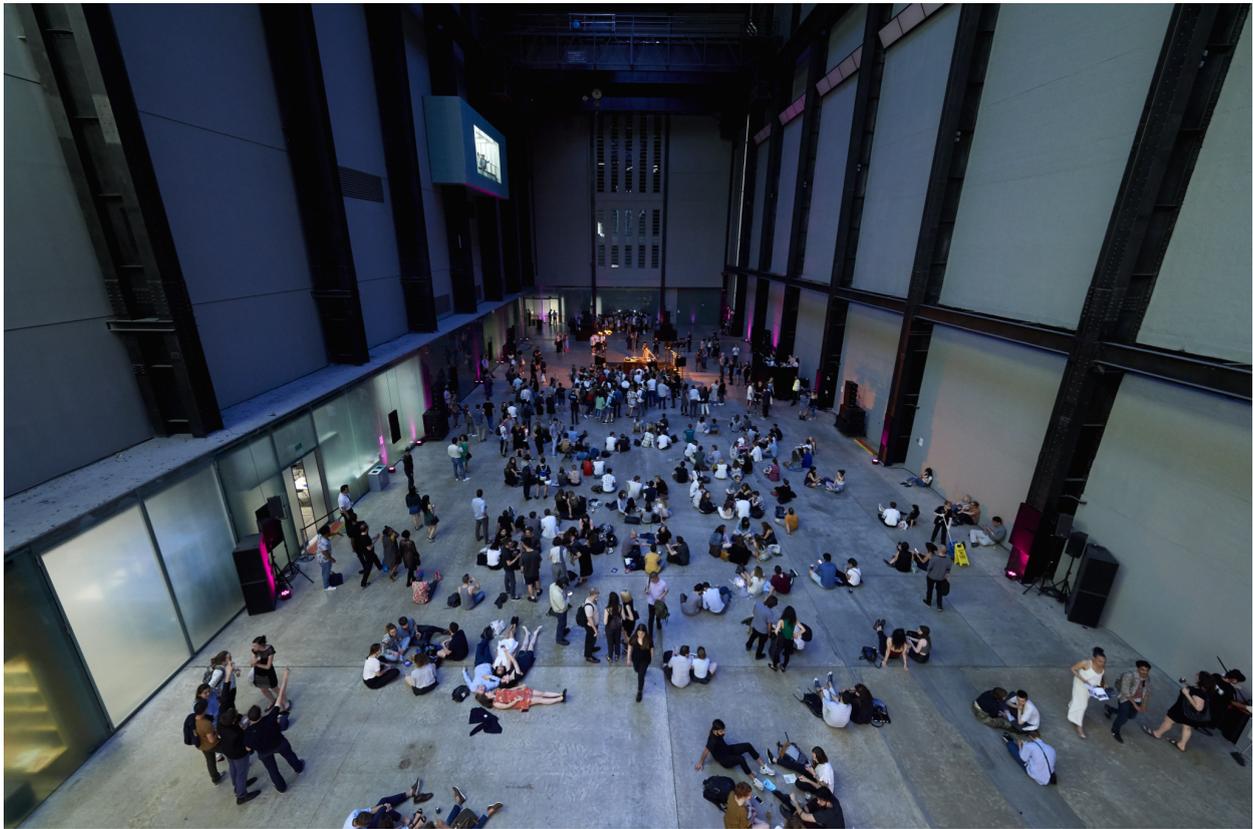
For Amsterdam museums, Museumnacht is an intervention, an experimental space for museums to step outside of their comfort zone and broaden their institutional identity and cultural offer. N8's work is a successful example of after-hours programming making a social impact over a long period: it has been instrumental in changing young people's perceptions from what they think a museum is, to what a museum could be. The festival model provides a shared stage for museums to bring in new ideas and envision new approaches to audience engagement. This instils confidence in participating museums to test out new practices with the collective support and investment of N8 and other institutions. The result of this is a sector that is more resilient, more creative and firmly at the heart of Amsterdam's cultural offer for the city's youth.

⁸³ Ibid, p.36.

⁸⁴ N8 Foundation, *The multi-year policy plan (2018-2021)*, p.9.
<https://museumnacht.amsterdam/over-stichting-n8/stichting-n8/>

⁸⁵ Dynamic Concepts Consultancy, *Foundation Museumnacht Amsterdam: Experience Monitor 2016*, p.36.

B. The barrier of relevance: Unlocking Tate Modern for underserved audiences through after-hours events



Tate Lates event © Tate, photography Jordan Anderson

Relevance has become a key term for new museum practice that aims to reposition museums' core role as a dynamic, sustainable public service that contributes to their communities' social wellbeing. Museums recognise that a barrier for participation for many underserved audiences is the feeling that the museum cannot offer anything that they can identify with, giving them little motivation to engage. For example, research shows that one of the most commonly reported barriers to arts and cultural participation among Black, Asian and minority ethnic people is linked to emotional concerns about "feeling uncomfortable or out of place"⁸⁶. This, combined with predictable museum programming for existing audiences, can add to the perception many people have that museums feel irrelevant to their lives.

This case study explores how Tate Modern uses its after-hours programme, Tate Lates, to motivate new, diverse younger audiences to visit by giving them the freedom to create content and communicate their values and identity. In providing this space for self-expression, Tate Lates helps to place the museum as a component in the construction of their sense of self-identity⁸⁷ and encourages other like-minded visitors to connect with the museum.

⁸⁶ Consilium Research & Consultancy, *Equality and diversity within the arts and cultural sector in England: Evidence and literature review final report*, 2014, p.5.

<https://www.artscouncil.org.uk/publication/equality-and-diversity-within-arts-and-cultural-sector-england>

⁸⁷ Eliza Hixson, 'Developing young people's sense of self and place through sport,' *Annals of Leisure Research*, 16(1), 2013, pp.3-15. <https://doi.org/10.1080/11745398.2013.768156>

Creating a space for new voices

Initially established by Tate's marketing department in 2016 and embedded in their audience development strategy, Tate Modern's free Tate Lates events were developed as an onsite activation to bring London's young communities into the museum. Tate's position as a national museum with an international outlook has not prevented them from designing Tate Lates with a very local agenda, working with networks and collectives in the city that might not otherwise engage with the museum. It aims to provide a welcoming and accessible cultural space for groups of people that are currently less represented within museums, such as the LGBTQIA+ community and those with disabilities. Usually taking place monthly, their broad programming includes live music, creative workshops, film, talks, wellbeing sessions and cross-art activations.

These after-hours events all embody the vision of bringing new creative voices into the museum. They champion new artists and youth culture through inclusive content-led programming that speaks to young, diverse audiences, and repositions the gallery as a social space and a night-time destination in the city. The booming evening 'experience economy'⁸⁸ is a particular pull for young adult audiences who enjoy consuming culture through performative events such as music gigs and theatre shows that provide entertainment and invoke emotion. Simply by opening their doors in the evenings through weekly 'Late' openings, with no extra programming, Tate Modern increased monthly visitors by 12,000⁸⁹. However, visitation data suggests that these visitors were more motivated by the quiet atmosphere, indicating that dedicated programming is needed to attract the younger, culturally explorative audience⁹⁰. The target with their Tate Lates programming was to attract 9,000, ideally under 35-year-old, visitors to each event. This was quickly exceeded to reach an average of around 12,000 visitors per event, and 16,000 at its peak⁹¹, demonstrating a sustained appetite for evening events, particularly those offering new experiences. It also shows that through targeted programming, Tate was able to reach a younger audience and increase visitor numbers⁹².

Seeking out marginalised communities for co-creative partnerships

Tate Lates at Tate Modern is not curated for audiences solely by museum professionals. The museum embraces co-creative practices and proactively seeks out the voices of their diverse local communities, placing value in their experience and creativity by inviting them to co-curate the Tate Lates programme. This is representative of a wider shift within Tate to drive social change through improving access to cultural spaces for young people from a wide range of backgrounds, as demonstrated by their various collaborative initiatives, such as Tate Britain's Young People's Programme and Tate Collective Producers.

Tate Lates' Senior Creative Producer, Liat Rosenthal, noted that an important part of their work involves building partnerships with young artists from Black, Southeast Asian and mixed heritage communities, whose cultural heritage is at the forefront of their work or informs their artistic practice⁹³. For example, Tate Lates' collaboration with Ryan Lanji's public-facing Hungama, the

⁸⁸ See: Joseph Pine II & James H. Gilmore, 'Welcome to the Experience Economy', *Harvard Business Review*, 76(4), 1998, pp.97-105. <https://hbr.org/1998/07/welcome-to-the-experience-economy>
See also: Graeme Evans, 'Creative Cities, Creative Spaces and Urban Policy'. *Urban Studies*, 46(5/6), 2009, pp. 1003-1040. <http://www.jstor.org/stable/43198013>

⁸⁹ Liat Rosenthal, Interview by Nick Stockman and Elizabeth Duru, Online, 10 September 2020, Tate Modern.

⁹⁰ Liat Rosenthal, Interview by Nick Stockman and Elizabeth Duru, Email, 12 May 2021, Tate Modern.

⁹¹ Liat Rosenthal, Online interview, Tate Modern.

⁹² Liat Rosenthal, Email interview, Tate Modern.

⁹³ Liat Rosenthal, Online interview, Tate Modern.

UK's first LGBTQ+ Bollywood club night⁹⁴ that blends fusion fashion with underground subculture, described as an “Indian Studio 54”⁹⁵ and “somewhere between a rave and an act of resistance”⁹⁶. Another noteworthy example is the various partnerships with gal-dem, an award-winning media company committed to sharing the perspectives of people of colour from marginalised genders⁹⁷. These events provide new ways to collaborate with communities and local artists, who begin to reimagine the museum as their home and a space for cultural exchange.

Rosenthal sees their Lates programming as a catalyst in achieving Tate’s audience engagement targets to attract young and diverse visitors. Survey data showed that in 2019/20, 35% of visitors to Tate Lates and 30% of visitors to Late at Tate Britain identified as Black, Asian and minority ethnic, a higher level than that recorded during normal gallery hours at both sites⁹⁸. This has led to a more ambitious engagement strategy, with a greater focus on connecting with the museums’ local, diverse communities, through both carefully considered content curated with emerging artists and partnerships⁹⁹.

An organisation-wide approach to building relevance

For Tate Modern, relevance is achieved not only through community co-creation but through cross-departmental collaboration. The Lates team, led by Rosenthal, worked with several departments, such as Tate Film and Tate Exchange, to share resources and co-curate programming with audience development as its core focus. This enabled an audience-led agenda to be embedded across multiple Tate departments, breaking down silos and ensuring that “audience development (is) at the core of the programming process for many different teams”¹⁰⁰.

Tate’s holistic approach to building participation is based on an organisational vision to embrace “artistic risk-taking” and provide museum experiences that offer “multiple points of engagement”¹⁰¹. This manifests in their community outreach programmes and in their collaborations with socially conscious creatives and organisations. The result is a programme that is continually shaped by the needs of their target audiences, providing a civic space for creativity, activism and reflection. In particular, their commitment to putting London’s youth culture front and centre of all the events’ creative output is central to ensuring the programme’s ongoing relevance, and to having a meaningful social impact on a local level. Tate’s audience development strategy has now shifted to a broader representative approach, with the aim that their audiences reflect the towns and cities where each Tate museum is based¹⁰², using wider census data to inform their ongoing KPIs¹⁰³. This is evident in Rosenthal’s aspiration for Tate Lates, in that its audience in the gallery reflects the diverse demographics of London’s young population¹⁰⁴.

⁹⁴ Hunger, *Ryan Lanji and Liat Rosenthal on the Tate’s celebration of Jenny Holzer*, 3 June 2019.

<https://www.hungertv.com/editorial/ryan-lanji-and-liat-rosenthal-on-the-tates-celebration-of-jenny-holzer/>

⁹⁵ Ryan Lanji, quoted in Gundi Studios, *Ryan Lanji talks Hungama and his journey as a creative*, 6 March 2019.

<https://gundistudios.com/articles/ryan-lanji-talks-hungama-and-his-journey-as-a-creative/>

⁹⁶ Jack Mills, *The Young Activists Calling For Change, Justice And Acceptance*, AnOther Magazine, March 20 2019.

<https://www.anothermanmag.com/life-culture/10752/activists-xiuhtezcatl-martinez-clifton-kinnie-desmond-is-amazing-s-hamir-sanni>

⁹⁷ Liat Rosenthal, Email interview, Tate Modern.

⁹⁸ Tate, *Tate Lates Audience Research Data*, 2019/2020. Unpublished.

⁹⁹ Liat Rosenthal, Online interview, Tate Modern.

¹⁰⁰ Liat Rosenthal, Email interview, Tate Modern.

¹⁰¹ Tate, *Tate Vision 2020-25*, 2020, p.3. <https://www.tate.org.uk/about-us/our-priorities>

¹⁰² Tate, *Tate Annual Report 2019/20*, 2019, p.15. <https://www.tate.org.uk/about-us/tate-reports>

¹⁰³ Tate, *Tate Lates Audience Research Data*.

¹⁰⁴ Liat Rosenthal, Online interview, Tate Modern.

Survey data shows that Tate Modern's willingness to connect with their communities and experiment with new ways of designing programming has been successful in creating relevance for those that attend its Lates. 85% of visitors to Tate Lates agreed that Tate Modern is relevant to today's society, while 94% of visitors said they were likely to revisit the museum in the next 12 months¹⁰⁵, suggesting (as with Museumnacht) that a visit to a Tate Lates event translates into repeat visitation.

Summary: A dedicated space for relevance

Relevance is about who has the power to shape the museum. The form of the museum continues to change in line with the needs of those who find value within, being interpreted, recreated or reinforced through the people that design and occupy its space¹⁰⁶. Therefore, inviting new visitors into the museum after hours through co-creative practices is an important exercise in building longer-term relevance for new visitors. After-hours events at Tate Modern help to build access for new audiences and invite young diverse people to remake the museum in their image as both visitor and curator¹⁰⁷.

The success of Tate's events in attracting new, young and diverse audiences suggests that a collaborative, responsive, content-led approach to Lates programming can provide much-needed relevant new access points. This is made evident in responses from Tate Lates' audiences: 81% agreed Tate Modern was a comfortable place to which they felt they belonged¹⁰⁸. The sense of belonging is an important component in starting to build trust with underserved audiences. For young people of colour, barriers to engagement with museums can be deep-rooted and systemic, and linked to wider societal inequalities; experiences of systemic racism, unequal access to opportunities and services, and issues within the museum sector, such as collections historically curated through the western gaze. Lates can provide an attractive route into the museum for those who did not visit museums with family, who associate museum visits with education, and those who see museums as monocultural.

Like Museumnacht, there is evidence that visitors to Tate Lates are motivated to revisit the museum, demonstrating again that Lates can have an impact on visitor behaviour beyond the night itself. What Tate Lates does particularly well is creating a malleable space, a blank canvas, that can be used by a diverse range of communities to draw relevance to their identity and lifestyle.

¹⁰⁵ Tate, *Tate Lates Audience Research Data*, 2019/2020. Unpublished.

¹⁰⁶ See: Nishat Awan, Tatjana Schneider, & Jeremy Till, *Spatial Agency: Other Ways of Doing Architecture*, 1st edn (London: Routledge, 2011). <https://doi.org/10.4324/9781315881249>

¹⁰⁷ Suzanne MacLeod, 'Rethinking Museum Architecture: Towards a site specific history of production and use', in MacLeod S. (ed) *Reshaping Museum Space: Architecture, Designs, Exhibitions* (London, Routledge, 2005). pp. 9-25 (p.20). <https://www.routledge.com/Reshaping-Museum-Space/Macleod/p/book/9780415343459>

¹⁰⁸ Tate, *Tate Lates Audience Research Data*.

C. The barrier of representation: Using after-hours programming at Melbourne Museum to achieve representative museums and audiences



Nocturnal at Melbourne Museum, photo © Cesur Sanli. Source - Museums Victoria

Lack of representation can manifest itself in every part of the museum ecology. It could be described as an inadequate number of people (either within the workforce or as visitors), a lack of stories that resonate, or an absence of objects in a collection that reflect an individual's lived experience or self-identity. The ability to see yourself reflected in all parts of society is a key facet of social cohesion, and without this, large sections of society can feel invisible. The Joseph Rowntree Foundation report, *Cultural Diversity in Britain*, explored 'a shared space' as a possible 'key to integration' and went on to observe that not being in "the spaces that are deemed to have iconic status – the national cultural institutions, city centres, public spaces and even the official view of history that is offered in major museums...is like being rubbed out of history"¹⁰⁹.

Being a place where social cohesion is formed and maintained is thus seen as a key function of museums. As noted by UNESCO, "Museums are not only places where our shared heritage is preserved – they are key spaces of education, inspiration and dialogue. They play an essential role in fostering social cohesion and a sense of collective memory"¹¹⁰. It follows that social cohesion can only be achieved if the vast majority of people see themselves being equally represented in and by the culture they live in.

This can be achieved within the museum through the democratisation of its organisational structures as well as its spaces. Museums are beginning to reflect on the traditional hierarchy

¹⁰⁹ The Joseph Rowntree Foundation, *Cultural diversity in Britain: a toolkit for cross-cultural co-operation*, 2006. <https://www.jrf.org.uk/sites/default/files/jrf/migrated/files/1922-cultural-diversity-britain.pdf>

¹¹⁰ UNESCO, *Museum Programme info sheet*, 2019. http://www.unesco.org/culture/culture-sector-knowledge-management-tools/14_Info%20Sheet_Museums.pdf

that enables those in positions of privilege to speak with cultural authority and shape the museum. In acknowledging and correcting this imbalance, new sets of values can be developed, ones that reconsider whose voices are best placed for the situation and which place value in lived experience. This act of continual reflection and reassessment within museum structures helps to stimulate new ways in which museums can reach out to their communities and the types of dialogue and exchange they foster. There is often a strong emphasis on participatory practices that invite communities into the decision-making process, making museums places that emphasise working with communities, rather than for them. In this section, we examine how Melbourne Museum in Australia uses Lates to embody and further their organisation's agenda around representation.

Building authentic relationships with audiences through organisational commitment

At Melbourne Museum, part of Museums Victoria, building a representative institution is at the heart of their vision. This commitment is embedded in both the broader aims of their policy and practices and also in the minutiae of their language and everyday ethics¹¹¹, providing a strong foundation from which practices such as after-hours programming can effectively reach new audiences. In interviews with staff from the museum, it became clear that one of the museum's biggest barriers to audience engagement is that many citizens perceive museums and their collections as colonial edifices from the past. This is a deep-rooted perception, developed within a country formed through the domination and marginalisation of indigenous cultures. Building representation has become a fundamental priority for the museum operating within these contexts.

One of Museums Victoria's 'key transformational themes' in their strategic plan is to work in partnership with indigenous communities to place their "living cultures at the core of Museums Victoria's experiences"¹¹². This is further demonstrated in their most recent Annual Report, with strategic objectives that aim to "provide unmissable experiences for all audiences"¹¹³ which "engages with, welcomes and celebrates all communities"¹¹⁴. The result of this is a sense of collective responsibility felt by all members of staff across all levels. Carolyn Meehan, Senior Manager of Audience Insights, believes this vision, aided by innovative leadership within Museums Victoria, creates an environment where new ideas and ways of working are encouraged, allowing museum workers freedom to challenge tradition and look for new ways to express their individual commitment for change through their work¹¹⁵.

Creating a space for civic dialogue

Melbourne Museum's commitment to representing their communities' views extends to, as board member Peter Tullin describes it, "taking a position"¹¹⁶, as the museum did on the issue of same-sex marriage. This is a public declaration of the institution's published statements and demonstrates a willingness to stand by its ethos. This active use of the museum's power to drive

¹¹¹ See: Janet Marstine (ed.), *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First Century Museum* (London: Routledge, 2011).

<https://www.routledge.com/The-Routledge-Companion-to-Museum-Ethics-Redefining-Ethics-for-the-Twenty-First/Marstine/p/book/9780415566124>

¹¹² Museums Victoria, *Strategic Plan 2017 - 2025*, 2017, p.3.

<https://museums victoria.com.au/media/6663/museums-victoria-strategic-plan-2017-2025.pdf>

¹¹³ Museums Victoria, *Annual Report 2019- 2020*, 2020, p.8.

https://museums victoria.com.au/media/15391/museums_board_of_victoria_annual_report_2019-20.pdf

¹¹⁴ Ibid.

¹¹⁵ Carolyn Meehan, Part of a group interview by Nick Stockman and Elizabeth Duru, Online, 22 September 2020, Melbourne Museum.

¹¹⁶ Peter Tullin, Part of a group interview by Nick Stockman and Elizabeth Duru, Online, 22 September 2020, Melbourne Museum.

social change helps the organisation to develop trust with the communities they seek to connect with.

This change in tone of voice and sense of purpose manifests itself in the museum's offer, as its staff experiment with ways to build new connections with communities and encourage them to engage with their cultural heritage. Director of Exhibitions and Audience Experiences Linda Sproul believes the development of their after-hours programming has played a particularly important role in this process¹¹⁷. Their regular after-hours event Nocturnal takes place between 7 pm and 11 pm, with events throughout the year that include live music, participatory workshops, talks and collection handling. It allows the museum to build new partnerships with social enterprises and community groups, presenting art and culture in exciting ways that engage with wider societal debates and trends.

Programming is malleable and designed around their diversity strategy, and considers which community they want to connect to, which audiences can most benefit from it and who they can support in terms of underserved audiences. Partnering organisations have included LGBTQIA+ arts and cultural organisation Midsumma, who have designed numerous events that aim to raise awareness of the community's rich history and culture and encourage their audience to actively participate with socially engaged agendas through the museum.

Creating opportunities for sector learning

Sproul noted that these new and diverse partnerships also encouraged museum staff to participate in these agendas, and created opportunities for new museum practices. For example, their events with Midsumma sparked new conversations within the museum around appropriate language such as preferred pronouns and led to a deeper engagement with the LGBTQIA+ community built around trust and authenticity¹¹⁸. This new-found confidence in the museum to reach new audiences has had a positive impact on visitation; a 2017 visitation study on Nocturnal indicated that around 17% of visitors were stepping into the museum for the first time, and 21% were lapsed visitors with over three years since their last visit¹¹⁹. It has also been successful in attracting younger audiences: in 2017 73% of Nocturnal visitors were aged 18 to 34 compared to 28% of visitors during the daytime¹²⁰.

Although there is a wider Victoria State vision that has informed and supported the museum's thinking, it is the museum staff who are the agents of change and who have led the drive to build a museum that is accessible to, and representative of, its diverse communities. The museum's current confidence that it can reach new audiences reflects the effectiveness of its strategies that promote co-creation and inclusive interpretation, and challenge institutional power. This approach has led to wider cross-departmental collaboration, helping to break down departmental silos¹²¹.

Providing a flexible format for targeting different audiences

Although this report focuses on its efficacy in attracting underrepresented audiences, the flexible and collaborative nature of after-hours programming means that it can be a valuable tool in most visitor targeting strategies. Melbourne Museum's dynamic approach to Nocturnal's branding and partnerships allows them to easily change their direction in response to audience gaps revealed through visitor research. After consistently attracting large audiences of new younger visitors,

¹¹⁷ Linda Sproul, Part of a group interview by Nick Stockman and Elizabeth Duru, Online, 22 September 2020, Melbourne Museum.

¹¹⁸ Ibid.

¹¹⁹ Melbourne Museum, *Nocturnal 2018 Topline Report: Report no. 1183*, 2019, p.7. Unpublished.

¹²⁰ Ibid, p.8.

¹²¹ Linda Sproul, Part of a group interview by Nick Stockman and Elizabeth Duru, 22 September 2020.

they shifted their focus in 2019 towards attracting older audiences, specifically aiming at 45-54 year-olds who made up only 9% of the museum's core audience¹²². Events such as pub quizzes, a jazz festival and a writer's week were particularly successful, collectively attracting 18% of this segment group over the year¹²³. Targeting this demographic means that overall, visitors to Nocturnal in 2019 were more likely to have visited the museum previously; only 12% were new to the museum, whilst 22% were lapsed visitors who had not engaged with the museum for one to two years and 20% had not engaged for over three years¹²⁴.

Most of the case studies and examples from museums in this report have designed the brand positioning of their after-hours programmes around the needs and interests of a specific audience, communicating the desire to engage with that target market on a longer-term basis. The broader approach taken by Melbourne Museum provides an example of how after-hours programming can be used responsively to achieve an organisation's varying audience development strategies. It also demonstrates a desire by wider audiences to engage with museums outside of daytime hours.

Summary: After-hours programming is a key component in building a representative museum

New ways of working and experimenting with museum practices require spaces in which new voices and ideas can be supported. We can see that in order to progress a representative agenda, programmes like Nocturnal are vital. They provide both a physical and intellectual space to create new ways of working and bring strategies around improving representation to life. Therefore, it is evident that Lates are a fundamental element in the chemistry that transforms organisational commitment and space for experimentation into real-life programmes that deliver meaningful social impact.

While much of the activism targeted at creating a more representative museum sector is centred around the workforce, Melbourne Museum shows that it is just as important to place representation at the heart of an audience development strategy if the essential end result required is for all members of society to enjoy and experience museums alike.

Museums Victoria has a strong published vision setting out what they'd like to achieve around representation, and are using data to inform their choices and chart their progress. This is a commitment upheld at all levels of the museum and the sense of collective responsibility encourages all museum staff to take ownership and drive change. For Melbourne Museum, the process is supported at the state level and a clear, accountable route can be mapped from promise to delivery.

When the museum stands up for what it thinks is right, it feels authentic and builds trust with the community. This can only help when reaching out for partners to collaborate with on Lates events. Melbourne Museum shows how powerful a factor organisational commitment is in delivering a successful after-hours programme, and how Lates can play a valuable role in making museums more accessible and representative.

¹²² Carla English, Part of a group interview by Nick Stockman and Elizabeth Duru, Online, 22 September 2020, Melbourne Museum.

¹²³ Ibid.

¹²⁴ Melbourne Museum, *Nocturnal 2019 Topline Report: Report no: 1251*, 2019, Unpublished.

D. The barrier of traditional opening hours: Increasing access

Most museums' opening hours are rigidly fixed to around 10 am to 5 pm. This is despite the increased demand for evening activities being met by other sectors, and Britain's employers increasingly embracing flexible working patterns. Recent research into the DCMS-sponsored museums' visitation revealed that 14% of visitors felt that museums were not open at a time suited for them, and found that local audiences in London were far less likely than visitors from outside London to visit busy venues dominated by tourists in the daytime¹²⁵. They found that 67% of people surveyed were quite or very likely to visit after 6 pm, stating that Lates events are a key opportunity for Londoners to engage with museums by providing the social, emotional or spiritual atmosphere that they are seeking¹²⁶.

Melbourne Museum conducted a study into their Lates events which found 32% of respondents cited 'being open in the evening' as the top motivation to attend, ahead of the programming and the adult-only environment¹²⁷. Whilst we focus on Lates, this also speaks to the need for museums to provide more flexible standard operating hours.

Demographic data from Lates audiences

A major Arts Council England report using data and evidence from multiple sources stated that many Black, Asian and minority ethnic respondents cited a lack of time as one of the most common barriers to visiting museums¹²⁸: this supports Bridgewood et al's report from 2003 that found 65% of people of mixed ethnicity cited a lack of time as a barrier¹²⁹. Here we see evidence that many communities explicitly identify being time-poor as a barrier to museum visitation.

The Taylor Review found that a third of the workforce employed in what's referred to as the 'Gig Economy', working irregular hours, were under 35, and 25% of the total gig economy workforce identified as Black or minority ethnic¹³⁰. This demonstrates how flexible work patterns disproportionately affect young people and minority ethnic communities. This evidence places the onus directly on museums to be as flexible with their opening times as they can, to give these communities the maximum opportunity to visit and avoid disproportionately alienating certain groups of people who are more likely to experience irregular work hours.

¹²⁵ Morris Hargreaves McIntyre, *DCMS-sponsored museum visit trends: An analysis of factors impacting on visits to DCMS-sponsored museums*, 2020, p.60.

<https://www.gov.uk/government/publications/dcms-sponsored-museum-visit-trends-an-analysis-of-factors-impacting-on-visits-to-dcms-sponsored-museums>

¹²⁶ Ibid, p.61.

¹²⁷ Melbourne Museum, *Nocturnal 2018 Topline Report: Report no. 1183*, p.3.

¹²⁸ Consilium Research and Consultancy, *Equality and diversity within the arts and cultural sector in England: Evidence and literature review final report*, 2014, p.31.

<https://www.artscouncil.org.uk/publication/equality-and-diversity-within-arts-and-cultural-sector-england>

¹²⁹ Anne Bridgewood et al, *Focus on cultural diversity: the arts in England*, 2003, p.8.

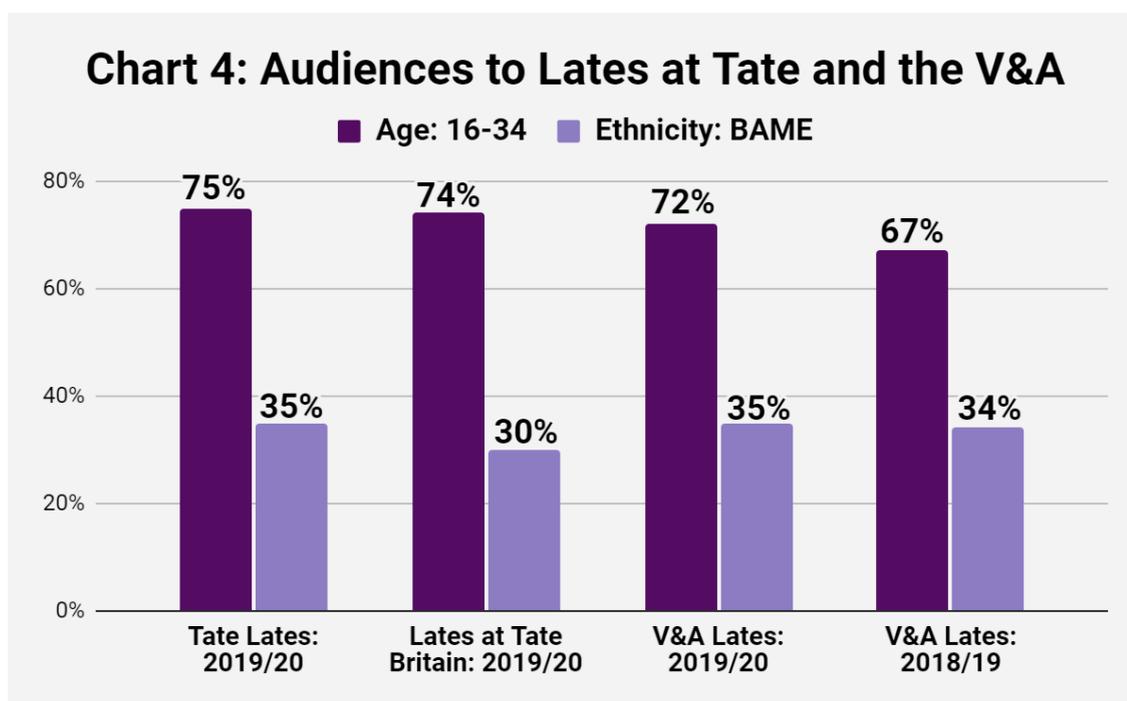
<https://static.a-n.co.uk/wp-content/uploads/2013/11/4175569.pdf>

¹³⁰ Department for Business, Energy & Industrial Strategy, *Good work: the Taylor review of modern working practices* (London: BEIS, 2017), p.25.

<https://www.gov.uk/government/publications/good-work-the-taylor-review-of-modern-working-practices>

Audience demographic data suggests that longer opening hours in the evenings could provide a much-needed entry point for many people. Though we are not aware of a published ‘Lates only’ audience demographic dataset aggregated from more than one museum, we have access to Lates visitation data from several museums. The Royal Academy published data showing that 50% of the 8,000 participants to their Lates in 2018/19 were under 35 and around a third were on their first visit¹³¹. We were also provided with data by the V&A¹³² and Tate¹³³.

Chart 4 shows the proportion of total audiences to Lates at Tate Modern, Britain and the V&A that were 16 to 34 or identified as Black, Asian and minority ethnic (or both). The figures for Black, Asian and minority ethnic audiences at the V&A Lates are for UK visitors only and are a significant increase on the previous eight years (ranging from 17% to 26% over this period¹³⁴), and significantly higher when compared to audiences for overall visitation during the daytime, 17% of which identified as Black, Asian and minority ethnic¹³⁵.



¹³¹ Royal Academy, *Annual Report 2018/19*, 2019, p.35. <https://www.royalacademy.org.uk/about-the-ra#annual-reporting>

¹³² Melissa Bentley, *Friday Late Events, Visitor Profiling Report, September 2018 – March 2019*, V&A Museum, p.14 (Unpublished).

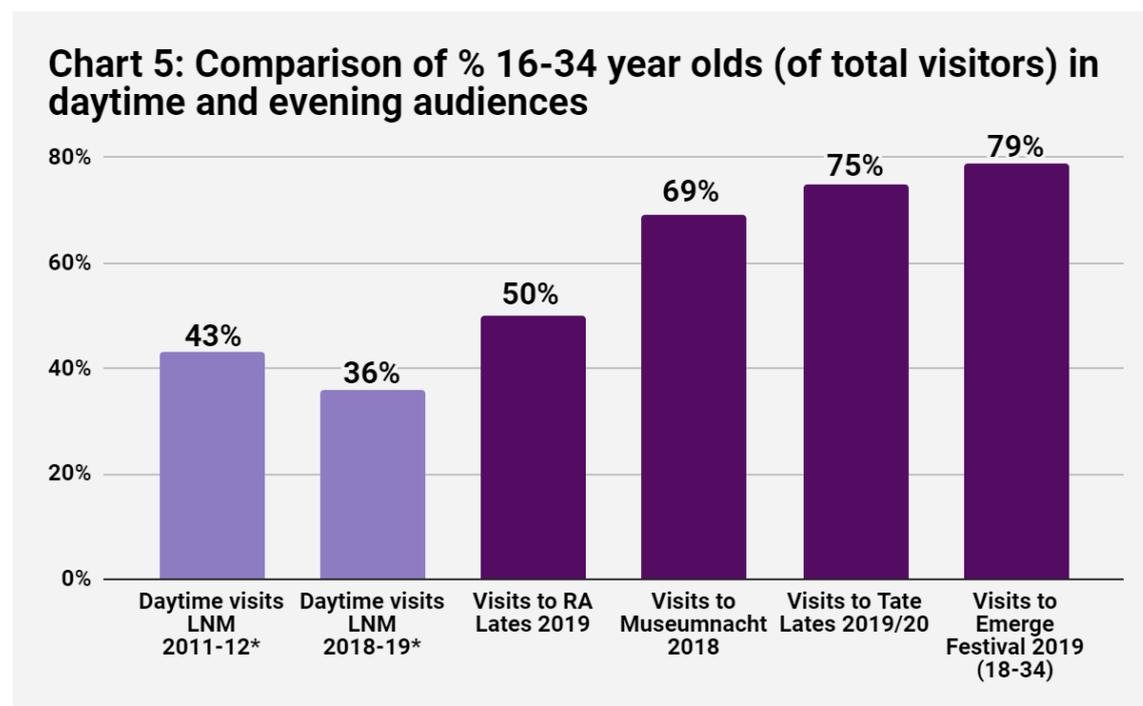
Melissa Bentley, *Friday Late Events, Visitor Profiling Report, June 2019 – February 2020*, V&A Museum, p.12 (Unpublished).

¹³³ Tate, *Tate Lates Audience Research Data*, 2019/2020. Unpublished.

¹³⁴ Melissa Bentley, *Friday Late Events, Visitor Profiling Report, June 2019 – February 2020*, V&A Museum, p.3.

¹³⁵ Melissa Bentley, *Friday Late Events, Visitor Profiling Report, September 2018 – March 2019*, V&A Museum, p.2.

Chart 5¹³⁶ presents a comparison of daytime and evening visitation in the 16 to 34 age bracket, demonstrating that Lates attract significantly more young adults than general daytime opening.



* London National Museums group.

Gaps in after-hours and wider demographic data

Lates events offer a chance to create a very clear and distinct visitor dataset if approached systematically. They are an opportunity to ring-fence a distinct group of people participating in a clearly different activity (to daytime visitors) and build a picture of exactly who they are. Some of this micro audience demographic data is being collected by museums from daytime visitors as a requirement of funders and linked back to organisational Key Performance Indicators (KPIs). However, in many cases, these KPIs and the data collected to report to them do not include the sort of ethnicity, class and disability data that are needed to inform a step change to equitable representation. There are gaps in the published data particularly around ethnicity and social class when looking to filter down to geography and activation type. For example, the Arts Council England Audience Insight & Innovation department do not yet require their funded organisations to collect, and were therefore unable to provide data on, the following:

- Social status of visitors to UK (and London) museums by National Readership Survey (NRS) grade or NS-Sec classification
- Proportion of Black, Asian and minority ethnic visitors to London museums

Arts Council England has stated that it intends to roll out socio-economic monitoring across all its programmes by the end of 2021.¹³⁷

There are also no aggregated London museum Lates audience demographics published that could be found when researching this report. Arts Council England requires their National Portfolio Organisations (NPO) to collect and submit data on the protected characteristics of their

¹³⁶ Note: Emerge festival figure is the lowest proportion of this age group reported by any of the ticket sellers

¹³⁷ Arts Council England, *Equality, Diversity and the Creative Case*, 2021 p.34.

<https://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2019-20>

audiences. This is not the case for socio-economic data, although this is currently being discussed for inclusion in the future. Lates' position as a distinct practice within museum events can also help with macro data collection: tracking numbers of events, average pricing, differences in regional activity and numerous other metrics. London-based institutions are in partnership to collect and compare their audience data but it is early days and very little has been published. Funders such as Arts Council England are requiring more audience data from their National Portfolio Organisations, but there are still gaps to fill.

Summary: An opportunity to evolve alongside changing work-life patterns

There is a growing body of evidence that suggests that people, particularly underserved audiences, would visit museums more regularly if they extended and varied their opening times. Irregular and flexible working patterns are becoming the norm and museums could do a better job of reflecting this. Simply opening museums later, even without programming events, should help to attract some underserved audiences. All the available evidence suggests Lates events attract higher proportions of young people and people of colour than daytime opening. Collecting data from visitors to Lates can be difficult and time-consuming but if some resources were devoted to collection, aggregation and publishing, a lot more could be learnt about visitor demographics, motivation and demand for more Lates.

E. The socio-economic background of museum and museum after-hours events visitors

We have seen how after-hours events can have a positive impact on attracting more diverse audiences, and are particularly effective when museums adopt co-creative approaches to programming to target the communities they seek to connect with. Tate's approach of giving creative licence to their local communities, and N8's shift towards giving Amsterdam's young people agency to design cultural experiences, are two good examples of how Lates are helping museums to connect with young and diverse audiences on a sustained and meaningful basis.

However, one demographic that historically has not been proportionately represented in overall museum visitation - or, on the evidence of our research, are not equally represented in after-hours audiences, are visitors from lower socio-economic backgrounds. The after-hours programmes we have explored in this section either collect and publish data showing that they attract disproportionate numbers of people from the higher socio-economic profiles, or they do not collect or publish this data about their visitors at all. These three after-hours programmes from different countries are a reflection of diverse contexts and priorities. However, they are indicative of a wider issue within the museum sector of the need to better understand why working class audiences visit museums less, and emphasise the need to find ways to design museum experiences that authentically speak to working class culture and identity.

In the UK, there has not been a recent sector-wide focus on attracting working class audiences to museums and collecting data on visitors' socio-economic background. There is now a sector-wide movement to start to address this, and some institutions recognise that there is a problem that has to be faced up to. For example, Arts Council England are requiring all National Portfolio Organisations to collect socio-economic audience data by the end of 2021. However, DCMS-sponsored museums have not been required to publish visitor socio-economic background information since 2013 (see page 21).

With a shortage of recently published data available, we must rely mainly on statements published in vision documents and made by senior management, to piece together the journey that museums may be on to reach working-class audiences. Tate provides a good example of a museum grappling with this issue. Recognising the need to better represent working class communities was made explicit in Tate's 2008 Delivery Plan, when attracting more visitors from lower socio-economic groups was a key performance indicator (KPI) as part of DCMS funding agreements with sponsored museums¹³⁸. The most recently published figures on the socio-economic background of Tate's visitors showed that in 2012/13, 3.8% were NS-Sec 5 to 8¹³⁹, down from 3.99% the previous year¹⁴⁰. Although it is no longer a published KPI, or a publicly stated organisation-wide objective, Tate's latest vision statement identifies the need to attract more people from lower socio-economic groups to Tate Liverpool as a priority¹⁴¹. This suggests that participation from working class communities is an issue that, like many museums, Tate continues to contend with, though this statement alone does not indicate an organisation-wide commitment to reaching them.

Director of Tate Maria Balshaw, may have had this in mind when she said in a recent interview, "Tate has grown its audience exponentially. And it has changed significantly. But not enough, yet. [There are] lots of different people who haven't felt that they were welcome. And that needs to change"¹⁴². It may be that Tate has at its disposal in Tate Lates the means to welcome this large segment of society that much of the museum sector is not reaching, and in doing so point the way forward for other institutions. As we saw on page 22, when asked in a survey conducted by the Museum of London, the majority of young working class Londoners do express a desire to visit cultural spaces¹⁴³. It seems that, if museums design programmes specifically targeted at this demographic, as Tate has done successfully to reach young audiences, young working class adults can be attracted across the museum threshold.

For working class professional network Museum as Muck, building participation from working class audiences is intrinsically linked to the lack of museum professionals from working class backgrounds in museums, particularly in positions where they can influence interpretation, programming and collecting¹⁴⁴, asking "Without a representative workforce how can your museum serve its community?"¹⁴⁵ They provide a platform for working class museum professionals to be "active agents of change"¹⁴⁶ in tackling systemic class inequalities in the sector. In addressing these inequalities, the network demands the sector recognise the value in

¹³⁸ Cinta Esmel-Pamies, 'Into the Politics of Museum Audience Research', in *Reflecting on Reflexivity and the Transdisciplinary* (Tate Encounters, 5 edn., July 2010)

<https://www.tate.org.uk/tate-encounters/edition-5/Cinta-Esmel-Pamies-Into-the-Politics-of-Museum-Research.pdf>

¹³⁹ Tate, *The Board of Trustees of the Tate Gallery Annual Accounts 2012-2013*, 2013, p.12.

<https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&cad=rja&uact=8&ved=2ahUKewiO4Jm3rOnwAhX-D2MBHVO3DhwQFjAAeqQIBRAD&url=https%3A%2F%2Fwww.tate.org.uk%2Ffile%2Ftate-annual-accounts-2012-13&usq=AOvVaw2Z7pTcNn04eqpZryUCKEEQ>

¹⁴⁰ Tate Annual report, *The Board of Trustees of the Tate Gallery Annual Accounts 2011-2012*, 2012, p.13.

<https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&cad=rja&uact=8&ved=2ahUKewiO4Jm3rOnwAhX-D2MBHVO3DhwQFjABeqQIBBAD&url=https%3A%2F%2Fwww.tate.org.uk%2Ffile%2Ftate-annual-accounts-2011-2012&usq=AOvVaw12AnxKzrorluTiCazXsxJL>

¹⁴¹ Tate, *Tate Vision 2020-25*, p.22. <https://www.tate.org.uk/about-us/our-priorities>

¹⁴² Maria Balshaw, quoted in Alastair Sooke, *Maria Balshaw, head of Tate galleries: 'Our audience hasn't changed enough – not for me'*, The Telegraph, 14 May 2021.

<https://www.telegraph.co.uk/art/artists/maria-balshaw-head-tate-galleries-audience-hasnt-changed-enough/>

¹⁴³ Matthew Walsham & Keir Powell-Lewis, *We Are The Youth of Today: Life in London for Generation Z*, p.36.

<https://www.museumoflondon.org.uk/collections/about-our-collections/enhancing-our-collections/curating-london/we-are-youth-today-report>

¹⁴⁴ Museum as Muck, *About*, [N.D]. <http://museumasmuck.co.uk/about>

¹⁴⁵ Museum as Muck, *Museum as Muck Manifesto*, [N.D]. <http://museumasmuck.co.uk/about>

¹⁴⁶ Ibid.

the experiences and knowledge that working class professionals can contribute in building relevant museums and a representative sector.

There are many systemic barriers that individuals from lower socio-economic backgrounds face to accessing museums, preventing the sector from being truly representative. For museums to meaningfully represent all members of society, fulfil their increasingly dominant social role¹⁴⁷ and their ability to act as an agent of change¹⁴⁸, they will need to lead by example and make real progress towards having a representative workforce, audience and practices. Socially engaged practices, such as the Lates programmes studied in these case studies, can only have a limited impact on integrating working class voices and values into museum culture. These programmes would have a deeper impact if produced within new progressive organisation structures that seek to redress inequalities entrenched within policies and hierarchies and embrace transparency and accountability¹⁴⁹.

F. The debate around cost as a barrier

Cost is often cited as a key barrier to museum visitation: a comparison between the UK and Australia would seem to bear this out. In 2019/20 51% of the UK population visited a UK museum¹⁵⁰, where admission is generally free. In Australia, where admission to museums is charged for, only 27.5% of the population visited a museum in 2017/18¹⁵¹. This indicates that cost, or lack of cost, is a factor in museum visitation.

Data from the Taking Part Survey describes the cost of attending as one of “the most common reported barriers to arts and cultural participation among Black, Asian and minority ethnic people”¹⁵². However, a study into DCMS-sponsored museum visitation suggests that this is also linked to the external costs associated with visiting a museum, such as transportation costs and disposable income¹⁵³. This suggests a conflict in the current data we have around this subject. More research needs to be carried out to define exactly which costs are creating a barrier to access and whether these are strictly associated with the museum. There is no doubt that for those in the lowest socio-economic groups, paying for museum tickets will be a barrier. However,

¹⁴⁷ See: Richard Sandell (ed.), *Museums, Society, Inequality* (London: Routledge, 2002)

<https://www.routledge.com/Museums-Society-Inequality/Sandell/p/book/9780415260602>

See also: Richard Sandell, *Museums, Moralities and Human Rights* (London: Routledge, 2016)

<https://www.routledge.com/Museums-Moralities-and-Human-Rights/Sandell/p/book/9781138232013>

¹⁴⁸ See: Richard Sandell, ‘Museums and the Combating of Social Inequality: roles, responsibilities, resistance’, in Sheila Watson (ed.) *Museums and Their Communities* (East Sussex: Psychology Press, 2007) pp.95-1134.

<https://www.routledge.com/Museums-and-their-Communities/Watson/p/book/9780415402606>

¹⁴⁹ See: Jerwood Arts, *Socio-economic diversity and inclusion in the arts: A toolkit for employers* (London: Jerwood Arts, 2019)

<https://jerwoodarts.org/wp-content/uploads/2019/11/Socio-economic-Diversity-and-Inclusion-in-the-Arts-A-Toolkit-for-Employers.pdf>

¹⁵⁰ DCMS, ‘1. Attending museums or galleries’, *Museums - Taking Part Survey 2019/20, 2020*

<https://www.gov.uk/government/statistics/taking-part-201920-museums/museums-taking-part-survey-201920>

¹⁵¹ Australian Bureau of Statistics, *Attendance at Selected Cultural Venues and Events, Australia: Statistics about attendance and frequency of visits at cultural venues and events for both adults and children (aged 5-14 years), Reference period 2017-18 financial year, 2019.*

<https://www.abs.gov.au/statistics/people/people-and-communities/attendance-selected-cultural-venues-and-events-australia/latest-release>

¹⁵² Consilium Research and Consultancy, *Equality and diversity within the arts and cultural sector in England: Evidence and literature review final report, 2014*, p.31.

<https://www.artscouncil.org.uk/publication/equality-and-diversity-within-arts-and-cultural-sector-england>

¹⁵³ Morris Hargreaves McIntyre, *DCMS-sponsored museum visit trends: An analysis of factors impacting on visits to DCMS-sponsored museums*, p.36.

<https://www.gov.uk/government/publications/dcms-sponsored-museum-visit-trends-an-analysis-of-factors-impacting-on-visits-to-dcms-sponsored-museums>

there might be a large sub-group within this section of society that would be happy to pay for tickets if they feel it worthwhile, as we will see in the next chapter focused on Emerge.

Of the three events we have focused on in this chapter, Museumnacht and Nocturnal charge, and Tate Lates is free - yet they are all achieving significant audience development progress. In the next chapter, we examine Emerge - also a paid, ticketed event and one which also succeeded in attracting new audiences. The indications are that it is not simply whether a Lates event is free or not that prevents museum participation. We will see that with Emerge, as with these other programmes, there are probably other, more nuanced factors at work that are more likely to dismantle barriers to participation for underserved audiences.

Summary of case study findings

Each of the case studies featured in this section of the report reveals the power of after-hours programming to galvanise the museum as a frontier for addressing contemporary social and cultural issues by acting as a welcoming, inclusive space¹⁵⁴. Operating outside some of the routines, structure and scrutiny of daytime operations required to sustain the museum, the programmers of the social space of night-time events are afforded creative independence to break the rules; to muse, explore and reimagine.

Collaboration, co-creation, community partnerships, organisational vision, leadership - all of these factors play a vital part in successfully reaching a representative cross-section of a museum's community. Lates are the place where a museum's commitment to social change is manifest, a forum where positions and statements turn into action and activity.

As seen with Tate Lates, socially engaged after-hours events are helping to permeate the conventional boundaries of the museum that reinforces the museum worker's power as a cultural custodian and keeps the visitor outside as a passive spectator. Instead, visitors are handed the opportunity to shape museum experiences in ways that respond to their needs and are more personal and meaningful to their lives. At Tate Modern, their co-creative, socially-engaged Lates events are helping local young and diverse visitors to see the museum as a night-time destination, and for marginalised communities, a place where their stories and experiences are legitimised. This in turn is helping visitors to find relevance and feel welcome in cultural spaces, promoting the idea that a national museum can be at the heart of its local communities.

All our case studies illustrate how Museum Lates are used to experiment and push boundaries. In Amsterdam, N8 are able to leverage their influence and reputation to support museums to try new approaches all year round. Museumnacht demonstrates how museum Lates events are an opportunity to explore the lighter side of the museum, where fun can be had and new experiences and surprising discoveries can be enjoyed with friends.

Both the regular single-site and annual multi-venue Lates events show demonstrable progress in reaching young and more diverse adult audiences. However, none of the programmes we have studied in this section of the report have made any progress in attracting working class communities. This is an area of focus that museums need to make progress on in order to achieve representative audiences. The customer data these events provide can help to build a much more detailed picture of who is, and is not, visiting museums, leading to better decisions in the future about who to target and how to reach them. For the Melbourne Museum, data capture and analysis, alongside a published organisation vision, ensure their Lates events are able to reach the target audience. These elements make it more likely that the organisation is

¹⁵⁴ See: Viv Golding, *Learning at the Museum Frontiers: Identity, Race and Power*, 1 edn (London: Routledge, 2016). <https://doi.org/10.4324/9781315591896>

accountable to its community for the targets it has set. They also mean that the design and content of their Lates programme is grounded in a cohesive organisational strategy.

What becomes clear, when looking at the after-hours programmes and the visitation data featured in this section of the report, is that they are currently reaching parts of our communities that daytime interventions are not. As museums continue to explore their responsibility to promote cultural equity and bring people together, it is important to recognise the real impact that after-hours programming is having in engaging with some underserved communities and promoting social change. Importantly, organisations examined in this section all show the propensity to embrace change. Recent research into co-creative practices in museums indicates that the ability to work flexibly and accept the risk of creating programmes without predetermined outcomes through the sharing of power allows museums to navigate challenges, such as the COVID-19 pandemic, more successfully. These approaches equip them with the confidence to respond creatively to the opportunities that any challenge presents, stimulate new ways of working and become more connected with their communities as a result¹⁵⁵.

In the twenty or so years that Lates have been a fixture of museum programming, great strides have been made in the construction and delivery of programmes that are intended to reach new and younger audiences. What perhaps is still lacking is an element of coordination and collaboration between museums, exemplified by data collection issues, to exploit Lates to fulfil their potential for significant audience development. The following case study explores the ways in which the Emerge Festival attempted to respond to this challenge and opportunity.

Lates are a fundamental element in the chemistry that transforms organisational commitment and space for experimentation into real-life programmes that deliver meaningful social impact.

¹⁵⁵ Stella Toonen, 'Co-creation in Covid-time: Embracing change and uncertainty', *Cultural Practices Magazine*, April 29 2021.
<https://culturalpractice.org/co-creation-in-covid-time-embracing-change-and-uncertainty/>

Section 3. Emerge Festival

The Emerge Festival on the last weekend of September 2019 was the first time in the UK that the opportunity to visit several museum Lates events on one or two (consecutive) nights was available on one ticket. Inspired by the Museumnacht event in Amsterdam which has run successfully since 2000, Emerge was set up by Culture24 with a £100,000 loan from NESTA's Arts Impact Fund (AIF) to support new socially engaged arts and culture projects.

The format of Emerge Festival was developed through a combination of Culture24's learning from running the Museums at Night festival¹⁵⁶ for 11 years, and research about Lates projects around the world¹⁵⁷. Culture24 adapted the Museumnacht model where one ticket enables entry to all participating venues to the specific circumstances of London's museums' after-hours event landscape in 2019.



Emerge Festival Giant Operation Game at the Old Operating Theatre © Michael Tigchelaar

Up until this point, London offered several regular museum Lates events in big national and smaller museums, spread across the latter days of the week, with a concentration towards the end of the month. Most museums were not open to the public on Saturday night, though this was not a popular evening for corporate event hires either. There was no coordination between museums, so programming clashes were inevitable. Some charged for tickets to their Lates, but most did not. Many museums' Lates involved presenting tried and trusted programming such as sleepovers and events themed around their special exhibitions, which wasn't designed with new audiences in mind.

¹⁵⁶ Rosie Clarke, *Museums at Night*, Culture24, 27 July 2018.

<https://weareculture24.org.uk/museums-at-night/>

¹⁵⁷ Molly Whyte, *Lates Research*, Culture24, 27 February 2018.

<https://weareculture24.org.uk/lates-research/>

3.1 The Emerge Festival vision and audience development model

Previous research into global approaches to Lates demonstrated an opportunity for UK museums to use them to engage with new audiences¹⁵⁸. In particular, Culture24 believed they could utilise Museumnacht's successful method in attracting young people to museums in Amsterdam. London was chosen as the most likely place to prove the concept, as it has a large young population and many London museums were already producing Lates events.

Culture24's vision for the festival was to inspire a new generation of audiences to fall in love with museums, believing that if the festival succeeded in attracting underserved audiences they would be likely to return at a later date. The primary target age group was 18-34 with a focus on 18-24-year-olds or Generation Z, the demographic term for the generation born between 1996-2010. A survey of 2,000 18-30-year-olds revealed that 19% of those surveyed never visited museums¹⁵⁹. The survey found that cheaper tickets, more variety of events and hands-on activities were the top three changes that would encourage 18-30s to visit more regularly¹⁶⁰. Other changes cited included more food and drink options, more accessible opening hours, and interactive programmes designed to get people active in the arts. As Culture24 intended Emerge to attract an audience representative of young London, the festival was also designed to be particularly attractive to young people of colour who make up over 40% of London's population.

The Emerge Festival's values were to be open to everyone, champion the alternative spirit, celebrate diversity and be true to the place it was in. An Impact Development Plan (IDP) and related targets were developed as one of the conditions of the AIF loan. The Plan included an Impact Framework linking festival activities such as volunteering opportunities to clear and measurable numbers of beneficiaries and expected impact. The IDP also required an audience panel to be set up, economically inactive young people to be trained to contribute to the festival, and evaluation to be carried out.

The IDP plan amounted to an ethical framework which Culture24 could tether programming, recruitment and marketing decisions around, ensuring the delivery of the festival stuck closely to its values. With this came an audience development model which prioritised recruitment, partnerships, programming and marketing by and for the primary target demographics reflecting London's population; young adults aged 18-34 and young people of colour. NESTA's AIF exists to back entrepreneurial risk-taking ventures, and Emerge's model encouraged participating museums to try different creative solutions to attract new audiences by working with performers and creatives from the communities they targeted, tapping into their knowledge and connections.

3.2 Emerge Festival operational model and programming approach

39 museums took part in Emerge, from large DCMS-sponsored nationals to smaller local authority-run and independent museums, with up to twenty venues taking part each night. The

¹⁵⁸ See: Korantema Anyimadu, *Museums Are...? Making Museums Matter*, (Winston Churchill Memorial Trust: London, 2016).

<https://www.wcmt.org.uk/fellows/reports/museums-are-making-museums-matter>

See also: Rosie Eagleton, *Evolving Museums: Redefining cultural programming for an emerging adult audience*, (Winston Churchill Memorial Trust: London, 2015).

<https://www.wcmt.org.uk/fellows/reports/evolving-museums-redefining-cultural-programming-emerging-adult-audience>

See also: Nick Stockman, *An International Culture of Lates*, (Culture24: Brighton, 2018).

<https://weareculture24.org.uk/lates-research/>

¹⁵⁹ Ecclesiastical, *Have we lost our love of heritage? Research finds millions of young adults never visit museums, galleries or theatres*, 04 December 2018.

<https://www.ecclesiastical.com/media-centre/have-we-lost-our-love-of-heritage/>

¹⁶⁰ Ibid.

Emerge customer was encouraged to take in as many events at different venues as they could during the evening. The intention was to present the customer with an experience as close as possible to a green-field festival such as Glastonbury, with plenty of event choices spanning genres at any given time, and a range of participatory and immersive activities. This gave options to attract different types of customers to different aspects of the festival experience.

The festival was organised very differently from anything that came before it in the UK. Venues were paid according to their capacity, not on attendance numbers, as customers were expected to dwell for short amounts of time in several venues. The festival was independent of any single museum's control or brand, which required Culture24 to set up ticketing arrangements and door management structures to accommodate all participating venues. Unlike the one-night Museumnacht, the events would take place over a Friday and a Saturday night, and to help venues plan together and customers navigate around the venues were split into six circuits based on their position in relation to one another (North, East, West etc).

The Emerge Festival model was intended to achieve specific objectives for the partner museums:

- The ability to collaborate on all aspects of the festival, and for larger, more experienced venues to support the others in their circuit
- To reach new audiences. This was defined for each specific venue, but always within the festival's overall audience development targets
- To gain experience in hosting after-hours events
- To be part of a new after-hours events model which, if successful, would open up new opportunities for learning, programming and partnerships

Venues had the final say on what their event activity consisted of, but Culture24 had clear parameters by which programming decisions were to be made, and worked with experienced producers and programmers to book talent. Each venue's event needed to:

- Appeal to the target audience, and to do so they needed to present art, activities and performances directly from, or relevant to, the target demographic communities
- Consist of elements that could be repeated during the night to enable a 'churn' of customers
- Stand a good chance of filling the venue, not just at one point on the night but consistently throughout the evening
- Work within the minimum payment budget, though that was supplemented in many cases by a programming budget paid for by Culture24

3.3 Working with partners to reach young people

As young adults were Emerge Festival's priority audience target, positions were filled by as many young people as possible, prioritising youth and passion in roles such as branding design, programming and marketing. An audience panel was set up representative of the age range, background and ethnicity of target Londoners, who met to discuss a range of issues about the festival including its name, branding, tone of voice, ticketing partners and programming.

The project placed a high value on partnership and four organisations, in particular, were instrumental in helping to deliver this approach: Collage Arts, Livity, the Big Issue¹⁶¹ and Verri Media¹⁶². Livity, a youth marketing agency based in Brixton, were the festival Community Engagement partner, supporting the festival to ensure communications spoke with an authentic

¹⁶¹ See: The Big Issue, <https://www.bigissue.com/about/>

¹⁶² See: Verri Media, <https://www.verrimedia.tv/>

voice¹⁶³. Culture24 wanted to channel Livity's ethos of how a marketing campaign devised by and for young people could lead to social change and be mutually beneficial for brand and customer. Their extensive networks were used to connect with young people who joined the audience panel, designed the branding and took part in the festival as performers.

The Big Issue, the festival's Social Value partner, embraced Emerge as their second 'Festival For Good', a term they apply to partner organisations that run festivals with a social purpose. The Big Issue Foundation facilitated a collaboration with Collage Arts, an arts development and training agency based in North London, to involve underemployed young people in the festival¹⁶⁴. Collage Arts specialise in supporting young people to develop their creative careers, and Emerge gave a cohort of 11 young people an opportunity to learn film production skills by producing filmed content for the festival's social media feed. This work overlapped with filmed content produced by the Film Production partner Verri Media. They hired a talented young film director to produce short-form content for social media focused on young performers. The director spent a day with the Collage Arts trainees, guiding them on their work and sharing advice on how to get a foothold in the industry.

All of these partnerships had merit beyond the outputs they produced for the festival. They ensured the legacy lived on beyond the festival weekend. Festivals can be great vehicles for social impact, able to work through the year on social projects that come to a climax at festival time. This was the approach Emerge took, and is fundamental to N8's work in Amsterdam, with the aspiration that this work can be expanded upon in the future.

3.4 Marketing the festival

As a new event and brand, Culture24 needed enthusiastic communications partners with proven ticket-selling pedigrees to help reach young audiences. Culture24 was aiming to attract a new audience to this completely new festival, so had to create new paths to reach their target demographics. Emerge was marketed as a festival, using presentation tropes familiar to festival audiences such as line-up posters and wristbands.

The social media strategy

A social media strategy was devised by a young person from the Livity network, with experience in brand activism and marketing to young people. The strategy document included advice on content, platforms, posting frequency and tone. It was centred around a content marketing approach that enabled the target audience to 'see themselves' in the participating museums, represented by young performers appearing in teaser videos filmed in situ. The concept, developed from lived experience, was that young people increasingly rely on side hustles for supplementary income generation to augment low wages. These side hustles are often creative and artistic outlets that represent more accurately what young people want to do with their lives. The strategist felt that young people do have an interest in museums, but lacked a route in, so the aspiration that they, or their work, could one day appear in a museum would be a key incentive to participation and to purchase a ticket. A key element of the strategy was getting the tone of the messaging right, the idea being, in the words of the strategy document, that "how we speak is almost as important as what we say".

The plan was to use the online platforms and social spaces that the target audience inhabited. Dice, an app-based event discovery platform and ticket seller, was chosen as a ticketing partner used by young Londoners, and building a following in Instagram was prioritised. New, original, filmed, GIF and photo content was produced that had a strong brand identity. Two young people

¹⁶³ See: Livity, <https://livity.co.uk/about/>

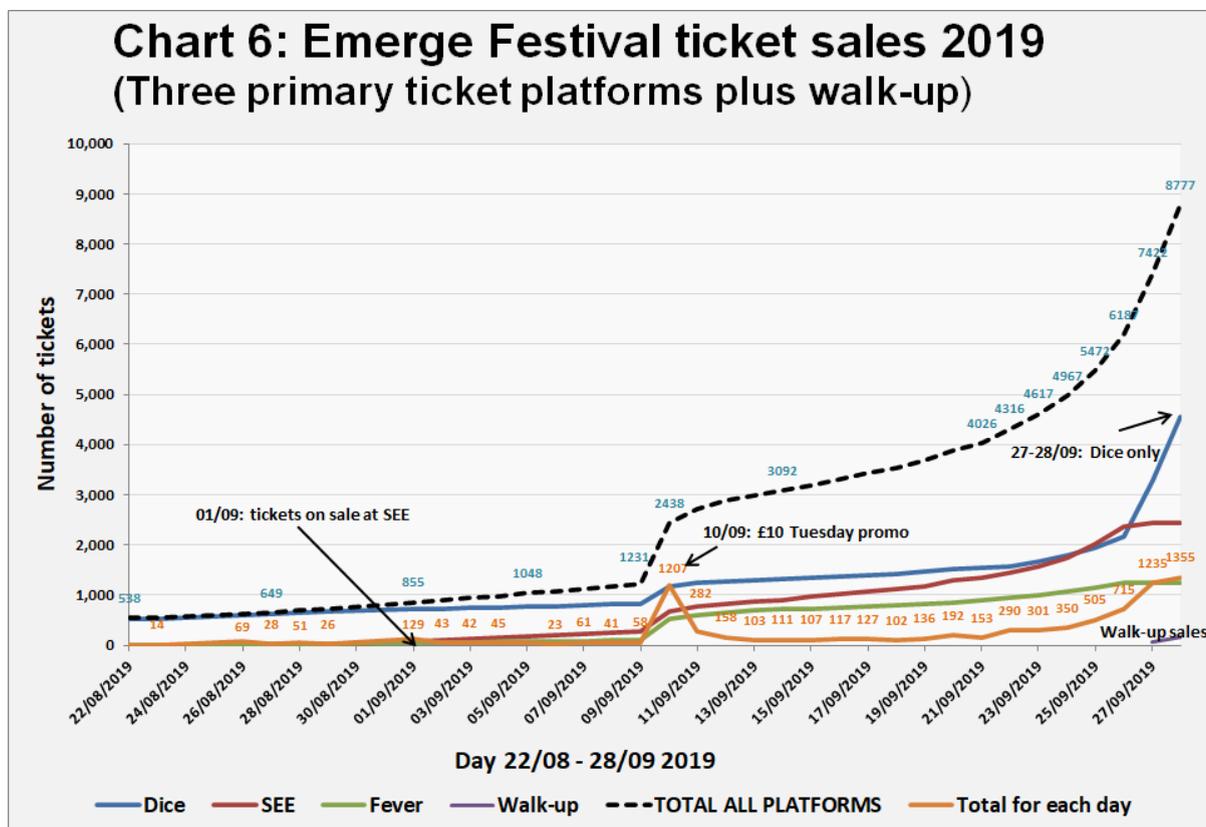
¹⁶⁴ See: Collage Arts, <http://www.collage-arts.org/>

were employed to deliver this strategy, one responsible for organic and one for paid social media.

Ticket sales

Tickets went on sale on Dice on 30 May 2019, with almost exactly four months to reach the minimum target of selling at least 8,000 tickets. Culture24 reasoned that this would be the minimum number of ticket sales that would contribute to a successful ‘proof of concept’ year, although this number would not mean the project would break even.

Expectations were that sales would be slow to begin with as the target demographic habitually bought late. By the end of August, less than 900 tickets had been sold (see chart 6). During August several other ticket partners including See Tickets and Fever were signed up, but by the start of September sales had not picked up sufficiently. On Tuesday 10 September a one-day discount promotion dubbed ‘£10 Tuesday’ was tried which kickstarted sales: the total number of tickets sold doubled over this 24 hour period. Over 50% of all ticket orders were made in the last seven days, and over 25% of all tickets were sold on the Friday and Saturday of the festival itself.



Who did the Emerge festival reach?

32 of the 39 participating venues captured responses from customers exiting their events, amounting to 3,651 responses. They demonstrated that 88% of Emerge customers had never been to the venue or venues they visited during Emerge before. Three venues reported 100% new visitors; a further 15 venues reported over 90% new visitors. The lowest reported new visitor ratio was 21%.

The table below compares the proportions of new visitors at four Lates activations, all of which reach significant numbers of new audiences.

MUSEUM / ACTIVATION	% OF NEW VISITORS
Emerge Festival 2019	88%
Royal Academy Lates 2018/2019	33%
V&A Lates 2018/2019	19%
Melbourne Museum Nocturnal 2018	17%

It's not surprising that regular Lates events should attract fewer new visitors than annual festivals, as their regularity means satisfied customers can revisit the experience multiple times a year. What's striking about the proportion of new visitors to museums taking part in Emerge is how a festival which featured many popular and well-visited museums still attracted such a high proportion of first-timers, suggesting that something else about the multi-venue annual format particularly attracted new visitors. For a young person, someone not used to visiting museums, or an individual facing barriers to participation, the ability to visit many museums using one ticket on one night, is an invitation to try out places that they wouldn't normally consider visiting, with less risk of disappointment. Should the visitor find they were not enjoying one event they could move on to another.

At least 79% of Emerge's paying customers were 18-34-year-olds. Up to 90% of tickets bought through Fever and 79% of tickets sold on Dice were bought by this age group.

See Tickets track ticket buyer data using the ACORN consumer classification system, a segmentation tool that categorises the UK's population into demographic types. ACORN uses data from a variety of sources to build a statistical profile of the people who generally live in each UK postcode, supplemented by insights from panels and surveys¹⁶⁵. These postcodes are segmented into groups and types each with its own key demographic, financial status and lifestyle attributes.

Ethnicity and country of birth are two of the data sources ACORN uses to build these profiles. Only two of the 313 types explicitly refer to ethnicity in their titles and they are the fifth and seventh highest represented profile types in Emerge ticket orders, accounting for over 10% of all festival ticket sales (see Chart 7). Chart 7 shows the titles of these top ten profile types and the proportion of tickets sold in them. Four of the ten category descriptions specifically refer to young people.

Festivals can be great vehicles for social impact, able to work through a year on social projects that come to a climax at festival time

¹⁶⁵ ACORN, *ACORN User Guide 2020*, 2020. <https://acorn.caci.co.uk/what-is-acorn>

Chart 7: Profile of 63% of See Tickets orders

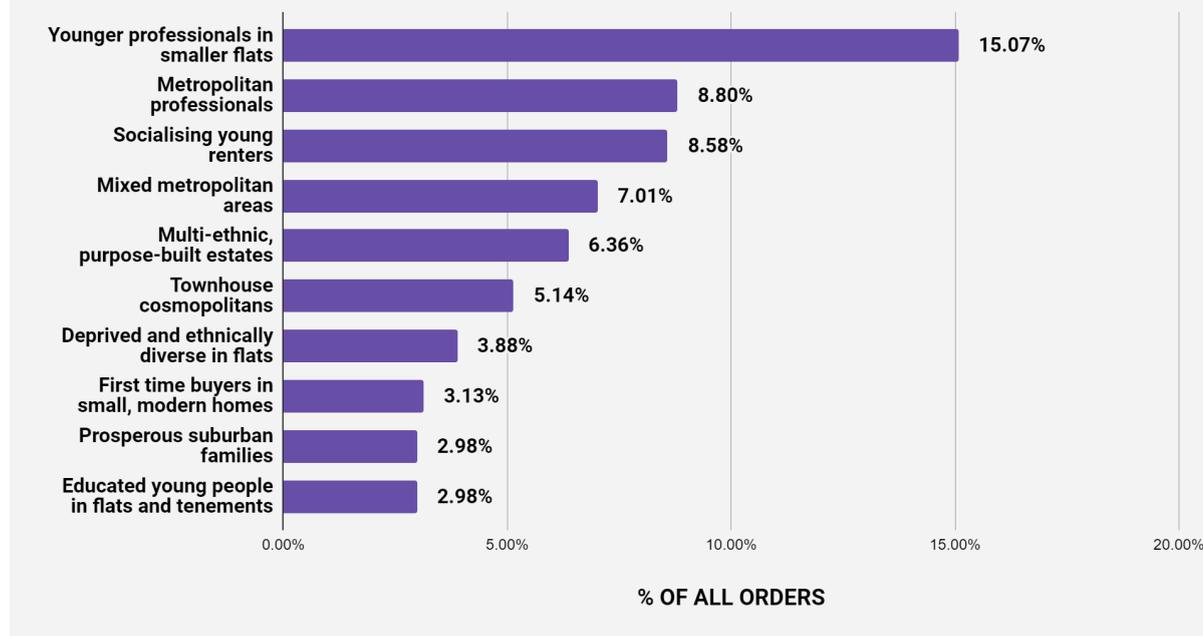


Chart 7: 63% of people provided their postcode information when purchasing tickets.

ACORN attributes the country of birth to each profile type. The system calculates the average proportion of people in each type born in one of seven geolocations covering the world (UK, Africa, Asia etc) and states a figure above or below 100 to express whether the number of people born in this region is above or below average. Examining the top ten profile types accounting for 10% of all the tickets sold at the festival, Emerge customers were over three times more likely than average to be born in Africa, over two times more likely to be born in Asia and over four times more likely to be born in South America. The same data shows that customers were less likely to be born in the UK, 76% of the average. Therefore, of those people who bought tickets through See, postcode analysis suggests far more visitors than expected were first-generation immigrants.

The Jewish Museum conducted their own research into their Emerge event, a collaboration with the Vagina Museum. 82% of respondents surveyed were new to the museums, 77% of respondents were aged 18-34, 70% self-identified as white, 18% as non-white¹⁶⁶ and 3% as Black British¹⁶⁷. This is significant, as this snapshot of attendance from one venue demonstrates evidence that in some cases closely matches the overall data across the festival.

44% of ticket orders on See Tickets came from 11 London boroughs. Lambeth accounted for the highest proportion (7.5%) with a high proportion of the remainder of the tickets bought in the other London boroughs. This data also indicates that up to 14% of ticket orders were made in areas of higher-than-average deprivation by people from low-income households.

¹⁶⁶ Note: This term was used in the original survey.

¹⁶⁷ The London Jewish Museum, *Emerge Festival JML x Vagina Museum 28 September 2019*, Survey, 2019 (Unpublished).

Culture24 worked with Black Ticket Project¹⁶⁸ to give some free tickets to people who otherwise would not be able to attend the festival. This arrangement, which included very small numbers of tickets, was organised towards the end of the campaign, so the impact was limited.

The data from multiple sources demonstrates that the Emerge Festival attracted new visitors, an overwhelmingly young demographic and a mainly local audience. There are indications that customers represented the multi-ethnic diversity of London more than the average museum visitation. When ethnicity indicators are combined with the age and new visitor data, demonstrating high proportions of young adults visiting museums for the first time, it is likely that Emerge Festival did reach significant numbers of young people of colour.

The data indicates that London's young working class were under-represented in the festival's customer profile. However, when compared to data available from other museum sources the indications are that Emerge reached more of this demographic than other Lates usually do (and overall museum visitation usually achieves). Data from other activations, such as Museumnacht¹⁶⁹ and V&A Lates¹⁷⁰, show that higher-educated and higher-earning young adults are often over-represented among Lates attendees, indicating that much more work needs to be done to engage young working class people.

The most effective marketing approaches

The fact that Emerge successfully reached so many of the target audience is proof that the marketing plan worked to some extent. A £5 price break for under-30s was used by approximately 50% of the customers, with another 17% of customers taking advantage of the £10 flash sale day. Just over 20% of tickets were bought at full price by people over 30. Incentives and targeted discounting were popular, but did make for a complex pricing structure. Accounting for so many discounted tickets, the average ticket price was maintained at £17.50, only slightly below the £20 target.

Ensuring the festival programme contained the right blend of performance and experiential events, encompassed a range of genres and immersive activities, and that performers represented the target audience in terms of sex and ethnicity, meant the Emerge marketing department was working with content they knew there was an audience for. The festival's music performers included mostly up-and-coming artists, with only the Mercury-nominated Jungle, the most high-profile artist on the line-up, being beyond the first album stage of their career.

Jungle's participation in the festival was limited to one member of the band performing a DJ set at the Natural History Museum and was announced on 30 August, coinciding with tickets going on sale at See. There was a very small uptick in tickets sold at this point but the act's impact on sales was such that on the night itself a very large queue of people formed outside the venue. The band's name had attracted more people than the capacity of the venue could hold, which led to many unhappy customers not getting inside to see them.

¹⁶⁸ See: Black Ticket Project <https://www.patreon.com/blackticketproject>

¹⁶⁹ Dynamic Concepts Consultancy, *Foundation Museumnacht Amsterdam: Experience Monitor 2016*, p.36 (Unpublished).

¹⁷⁰ Jenna Mason & Melissa Bentley, Interview by Nick Stockman, Email, 7-22 October 2020, V&A Museum.



Emerge Festival, Jungle DJ set at the Natural History Museum © Culture24

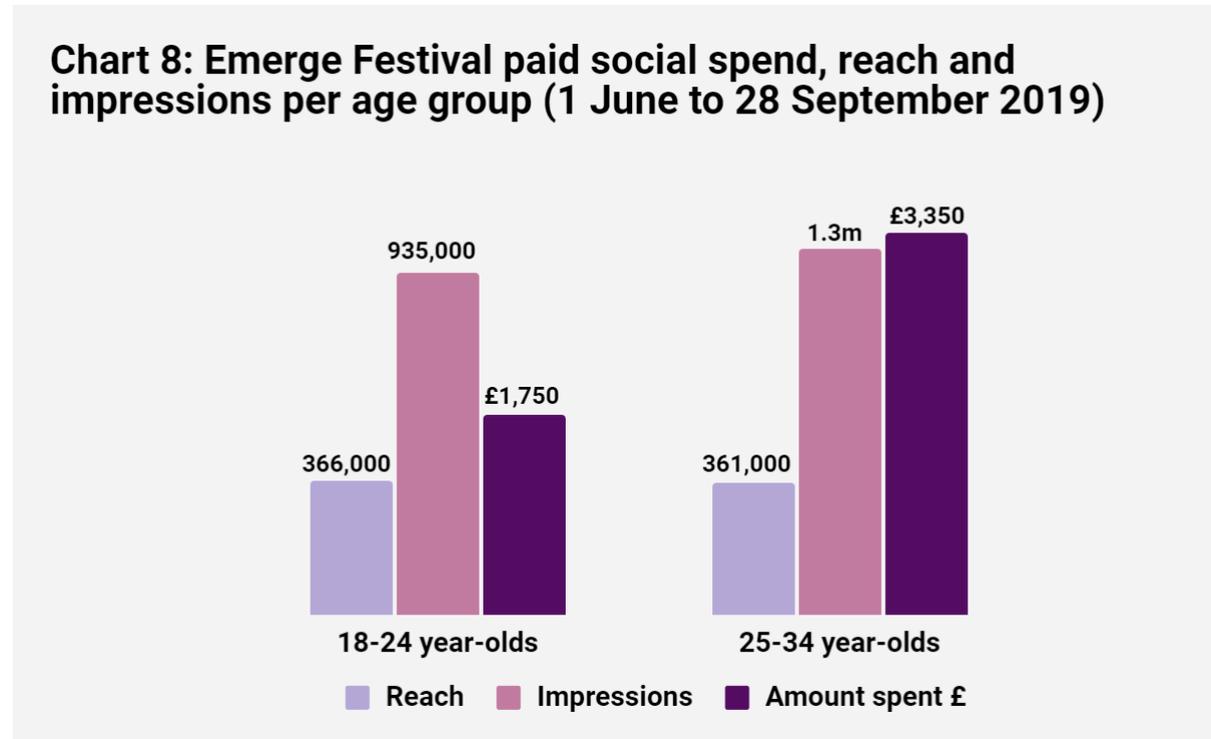
Partnerships with Time Out and the marketing wing of Fever, Secret London, were effective at reaching young people seeking experiential activities. Fever's advantage is to have a direct marketing route with significant reach into London's Generation Y and Generation X through their website, emails and Facebook event pages, which funnel potential ticket buyers directly to their Fever ticketing app. Dice is also an app for event discovery and ticket purchasing used mainly by under-34s, and after a slow start ended up accounting for 52% of total Emerge tickets sold, confirming this age group's reputation for purchasing tickets at the last minute.

Understanding consumer behaviour and working with partners who helped to convert that intelligence into purchases was a key success of the festival marketing. Although roughly the same number of tickets were available for both nights, 66% of the tickets sold were for Saturday night, only 25% for Friday and 8% for both nights. This seems to indicate that with the right programming, there is an appetite for more museum Lates events to take place on Saturday night.

The effectiveness of the paid social media campaign is very difficult to measure in terms of conversion to ticket sales as there isn't always an unbroken chain of clicks between a customer seeing an advert on, for example, Facebook, and buying a ticket. However, an analysis of the paid social campaign shows that it cost around half as much to reach the 18 to 24 age group as it did to reach the 25 to 34-year-olds in Instagram and Facebook (See Chart 8).

The early period of the campaign focused on raising awareness, introducing the Emerge Festival to the market. The focus then shifted to converting engagement into ticket buying, through

filmed and GIF content. Though this may have contributed to a significant proportion of sales, it was more difficult than anticipated to track these customer journeys. The use of paid social media to reach new audiences is an area that merits further research. N8 in Amsterdam use their marketing experience to convene laboratories to share peer-to-peer learning with museums, and a similar approach could be taken here to collaboratively explore the most effective uses of paid social media advertising.

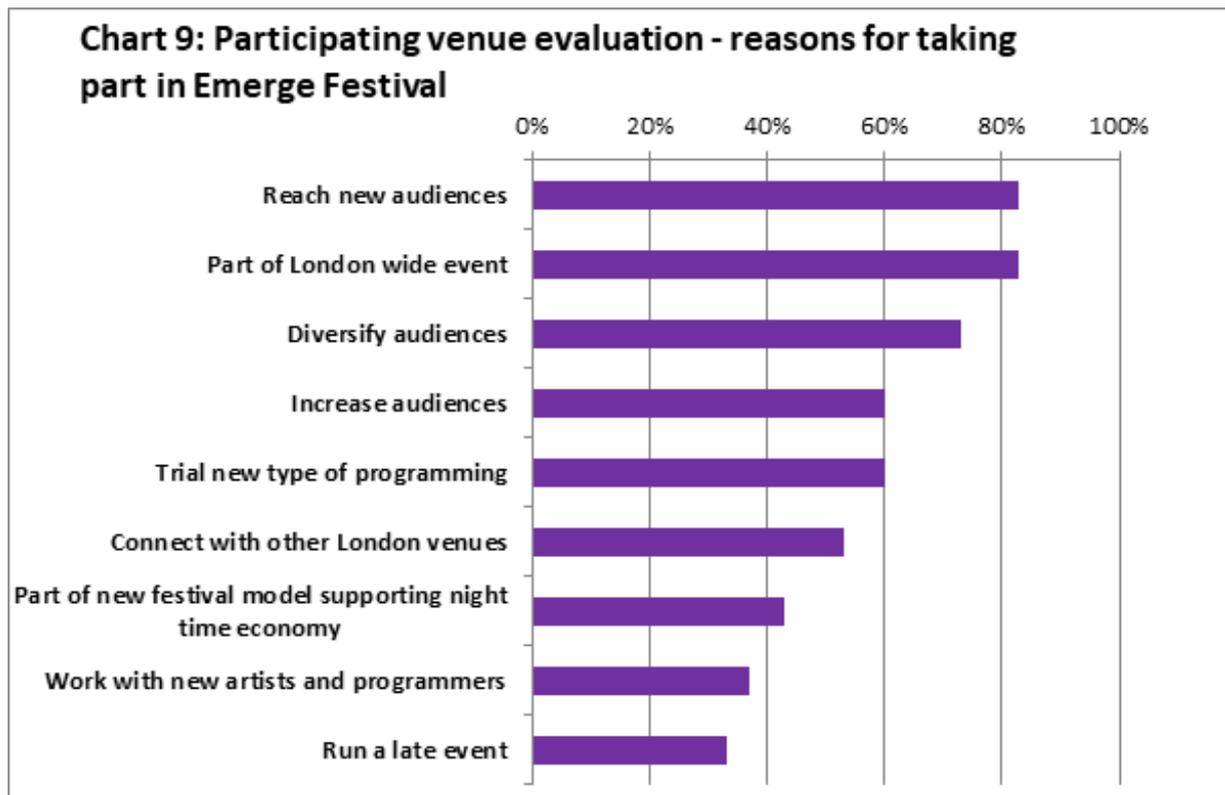


*Chart 8 (from Facebook Business Manager) shows Culture24’s paid-for social media reached roughly the same number of 18-24-year-olds as 25-34-year-olds on just over half the outlay

Partner venues’ evaluation

Culture24 conducted evaluation with participating venues¹⁷¹ to understand how they felt about taking part and if the festival met their aims. The venues were asked what their motivation for taking part was (see Chart 9).

¹⁷¹ Note: 32 of 39 venues responded to the survey.



80% of venues responded yes to the question ‘Do you feel the programming was right for you?’ 83% of venues agreed that the programming was aimed at attracting 18 to 30-year-olds, and the same percentage stated that it was different from their usual programming. 66% of respondents said they would take part in the festival in the future, 13% said they wouldn’t and 21% weren’t sure. Of the venues that wouldn’t commit to taking part in the future, those that gave reasons mentioned time and budget constraints and needing a longer lead time for programming.

The Emerge programming process, specifically the payment model and the level of collaboration with independent programmers, was new to many of the participating venues and is not how most events are organised in the UK heritage sector. The Emerge programming was run as a collaboration and dialogue between the festival programmers and the venues’ staff. Festival programmers made suggestions and offered programming choices on many occasions and in other cases, museum staff used their contacts and experience to book performers, but all of the events, activities, performers and artists bookings were signed off by both Culture24 and partner venues

There were examples of this process working very well. On other occasions, the aspiration to book a performer or collective that was radically different from the type the museum would normally engage in was overridden by internal organisational reluctance, and less risky choices were made. Culture24 took the position that some museums needed more time to adapt to new working methods, and that piloting and developing progressive relationships could be a helpful first step towards more ambitious change further down the line. Once an organisation decides to embrace a representative audience agenda and all its workforce are on board, these relationships, based around a shared vision to push the boundaries of museum programming and be agents of change, become easier.

Many of the suggestions made by venue staff to improve the festival related to operational issues. Venues would have liked to have seen more preparation and planning around customer

management, and more staffing and resources to avoid queues. They wanted to see customers spread more evenly across all the venues, and more information given to customers to help them decide which venues to visit at what times.

3.5 What attracted underserved audiences to Emerge?

In this section, we look at the components of the Emerge Festival that differentiate it from similar activations and which therefore may have attracted underserved audiences. More in-depth customer feedback in the future, including detailed customer surveys with responses from people supplying their demographic information, would identify which elements of Emerge particularly motivated specific audience segments to attend.

The programming

The content strategy for music performances was to book new and emerging breakthrough acts, as many as possible from the neighbourhoods that the venues were located in. Greentea Peng, Poppy Ajudha, Flohio, Ady Suleiman and others were all young London-based acts on the rise, and many artists had followings so that, to some extent, they brought in their own crowd.

Building on a connection between the performer and the audience is an essential element of Emerge's model: the intention behind using local performers was that their audience could identify with them, could see themselves and people like them in museum spaces and feel represented in places they might not have normally felt welcome.

One or two of the headline performers, such as Jungle, may have been instrumental in attracting people from segments of the target audience. The museums that featured local breakthrough acts were particularly busy. Postcode analysis showed that a high volume of ticket purchases were from central London postcodes, suggesting that it was these acts that motivated local audience members to identify with museum spaces. It could be that these performers, who were products of, and particularly supported by, local communities, inspired these new visitors to believe that their culture has a place in the museum.

Interactive and participatory events were also an important part of the programming. Culture24's experience running Museums at Night and Connect!¹⁷² demonstrated that visitors want to take part and play an active role in events, and activities at the Cartoon Museum, Dulwich Picture Gallery and the Jewish Museum exemplified this element of the festival offer.

Many communities don't often visit cultural spaces, but still express an appetite to discover them. It seems that if venues can find the right motivation in the form of unique and different programming, they can succeed in tempting new audiences over the threshold

¹⁷² See: *Connect!*, Museums at Night, [N.D]. <https://museumsatnight.org.uk/connect/#.YJupVKHTWUk>



Emerge Festival workshop, photo © The Cartoon Museum

The experiential

The festival included many activities, some social and fun such as a gin bar inside the Wellington Arch, while others focused on exploring ideas and topics in an interactive way, such as body-positive life drawing. Culture24's *A Culture of Lates* report¹⁷³ and advice from marketing partners indicated that these kinds of sociable, interactive events would be popular with the target market that favours immersive experiences. Google Analytics data showed that the experiential events which were heavily featured in the media coverage of the festival were also the most accessed by website visitors in the run-up to the festival, showing that these were the events that most motivated website users to purchase tickets. However, many customers who bought directly from ticket sellers may have had other motivations for purchasing tickets. Although London is awash with experiential events, Emerge gave customers the chance to combine evening social experiences within unexpected cultural settings, a type of offer the marketing companies that Culture24 worked with point to a high demand for, and one that museums can still exploit further.

Unexpected combinations of experience and venue

The first-ever silent disco at Tower Bridge was an example of an Emerge event combining a fun but not unusual activity at an exciting venue where it hadn't happened before. Fever's feedback was that this kind of combination is a big motivation for their customers and provides new keys of relevance¹⁷⁴. Many communities don't often visit cultural spaces, but still express an appetite to

¹⁷³ Culture24, *A Culture of Lates*, 2018, p.37. <https://weareculture24.org.uk/lates-research/>

¹⁷⁴ See: Nina Simon, *The Art of Relevance*, Santa Cruz: Museum 2.0. <http://www.artofrelevance.org/read-online/>

discover them. It seems that if venues can find the right motivation in the form of unique and different programming, they can succeed in tempting new audiences over the threshold. Museums have unique assets in the shape of their buildings and spaces, making impressive backdrops for the kinds of activities that young people enjoy doing. The combination of museum and music festival is unique, and these unexpected combinations were huge selling points that made Emerge stand out from any other experiential or well-programmed festival.

The pricing

Emerge Festival was intended to show that charged-for Lates events could successfully attract new young audiences, and that high-quality events in museums would be valued enough for visitors to pay a market-level ticket price. In 2019, Museumnacht charged customers €22.50, however, there was no UK precedent to guide the pricing structure. The discount for under-30s is likely to have incentivised some young customers to purchase tickets - though some over-30s questioned the reasoning. Price breaks based on age are common both for older customers and particularly under-24s in theatre ticket pricing, but it raised some eyebrows with festival-goers.

Most of the customer feedback on pricing indicated that tickets were considered good value by those that had a good experience at the festival. Some of those visitors whose festival experience did not match their expectations, and who were refunded due to not getting in to see the event, performer or activity they wanted to, still reported that the ticket price would have represented good value for money if they were able to get in.

The freshness and relevance of the offer

Emerge created a new offer that unlocked the participating museums for many young people. The feedback from some of the flyering teams employed by Impact Distribution, who were contracted by Culture24 to hand out promotional flyers at key cultural and music events prior to the festival, was that this uniqueness probably encouraged many young people to give it a try. As the festival weekend approached, all ticket sales were switched to Dice for logistical reasons. The final ticket-buying surge seems based on the audience's desire to try something new compared with the rest of the after-hours offer in London that weekend. Both the Jungle DJ set at the Natural History Museum and the silent disco at Tower Bridge attracted more people than the venues could accommodate, leaving many customers unable to enter, and it could be that the late demand for tickets may have disproportionately come from customers interested in these two events.

Some of the feedback by customers (both to ticket sellers and directly to the festival office during customer service interactions) expressed how attractive a new idea like this was, and that this motivated them to give it a try. Challenging what sort of culture should be showcased and endorsed in museum spaces, and making museum environments more accessible, are key to making them relevant for people who don't see themselves represented in dominant mainstream culture. Maintaining freshness and relevance will be an important factor dictating whether the Emerge Festival can build on this success in reaching underserved audiences in the future.

Multiple venues on one night

The difference between Emerge and Museumnacht, and the other Lates programmes studied here is that the former festivals involve more than one museum. The option of visiting multiple venues on one ticket gives the customer the freedom to explore. The multi-event night model is ideal for a person who never or very rarely visits cultural spaces to be introduced to museums, realise that they can be accessible places and use the experience as a stepping stone towards further engagement.

3.6 Reflecting on operational challenges

Emerge was an entrepreneurial, ambitious and risky project only made possible by a £100,000 loan from Nesta, now fully paid back by Culture24. The investment was front-loaded in the first year, and the business plan projected a profit by Year Four. The COVID-19 pandemic and lockdowns have pushed this plan back at least two more years, possibly more.

If Emerge is going to make a difference for underrepresented audiences in the long run, it needs to be sustainable and financially viable - and for this to be possible, Culture24 must address the fundamental weaknesses identified during the first festival:

- **Logistics** - Having succeeded in persuading young people and people of colour to buy tickets to Emerge, some of these customers didn't get the experience they wanted and were left disappointed. The logistics that are so vital to delivering a great customer experience are particularly important when attracting underserved audiences. An experienced museum visitor might forgive one bad experience, a sceptic not so much. The loss of trust from those customers who required refunds was particularly felt by Culture24 to be a failure. It is vital that if the festival is repeated, customers can trust they will get full value for money and that the entry and ticket validation system will work efficiently. Equally, these challenges should not limit museums' aspirations - risky and ambitious projects need to be supported if the sector is to fulfil its promises of representation to minority communities.
- **Long distances between venues** - With so many venues taking part across 11 London boroughs, the distances people were expected to travel between Emerge venues were too great: customers spent too long travelling between venues and not enough time inside them. In Amsterdam, a high proportion of the participating venues are close enough together to be reached on foot or by bike. The next festival needs to feature fewer venues, but concentrated in a smaller area. If this is successful, the size of the area and the number of venues can be expanded in subsequent years.
- **Closing times** - Emerge was billed and sold as a festival and a new, different type of event for weekend nights. Most customers expected to spend their whole night at the festival. However, for a variety of reasons such as location, logistics or cultural mindset, only a handful of museums were open until 10 pm and one or two until 11 pm. In Amsterdam, the museums that take part in Museumnacht all stay open until midnight, and many until 2 am. Young people expect to be given the option to continue their night out after 11 pm, and this is part of the programming model.

The festival will need continued investment and a sustained commitment from the participating museums to enable it to meet these challenges and stand a chance of being successful. Culture24 must continue to be honest about the challenges that Emerge faces, and collaborate with the sector and with festival partners to improve the model.

3.7 The future of Emerge Festival

There are lessons from the Emerge Festival that will be instructive for any museums seeking to use Lates to reach underserved audiences in the future. Some of the findings that have emerged from the festival echo those from other Lates programmes, while others are typical of the multi-venue one-ticket model which Emerge introduced to the UK for the first time.

There is strong data to support the notion that the Emerge Festival model can be a highly successful way to attract new audiences - young adults aged 18-34 in particular - to museums. There are also indications that Emerge made progress in attracting young people of colour, and

out-performed other similar events, such as Tate Lates and Museumnacht, in attracting young working class people.

Developing the Emerge Festival into a representative organisation

Culture24 found that the more the festival's communications spoke with an authentic voice, the better they connected with the target audiences. The organisation structure delivering Emerge consisted of Culture24 staff members and new specialists, some of whom were young Londoners, but the team still has room to become more representative in the future.

The example of N8's organisation structure shows that even a complex festival can be well-organised and run profitably by a relatively young workforce. Culture24's ambition is for the future of the festival to be run on principles of representation based on the way N8 runs Museumnacht (see section 2), transferring the decision-making power to the people the festival represents. Moving forward it will be a huge challenge to develop a new structure for a first-time festival whose progress has now been interrupted by the pandemic. It is possible however that the members of the established audience panel and the young people plugged into the networks of festival partners Livity and Collage Arts might form a basis for this new organisation structure to emerge. This transition could take several years to be realised, but if achieved it would be illustrative of how workforce and audience representation can work on a large scale to deliver a socially engaged programme.

Evidence from Museumnacht suggests that the multi-venue one-ticket model does encourage visitors to subsequently revisit participating museums (see Section 2a, page 27). The event night is a brief but impactful intervention that N8 maximises by working with the museums to connect with young adults all year round. In Emerge's case, only one activation has been completed, so the impact was short-lived, and there is no longitudinal data yet so the success of the model cannot necessarily be extrapolated to other locations. Yet there are enough indications from Emerge's first year that, like the other Lates programmes observed here, the investment in young people was already showing signs of paying off and beginning to dismantle entrenched barriers to museum participation.

Like other Lates programmes, Emerge became a space for other voices to fill the museum, and for young people to start to see these venues as places that could reflect their ideas and outlook. The collaborative programming approach prioritised local artists performing at the festival, which in turn attracted local audiences who had not visited the museums before. This model could be reproduced in the future, both in other cities and through online event programming. The large number of customers that chose to buy tickets for Saturday night indicates that it is a particularly good night of the week to attract the target audience.

More data needed from Emerge in the future

The Emerge ticketing model offers an ideal opportunity to harvest rich data from customers, both for marketing purposes and to ensure that the values of the festival are rigorously adhered to, meaning that the audience remains representative. In 2019, with no established route to market or customer database, the urgency of selling tickets to as many people as possible resulted in working with several ticket sellers, which in turn offered only inconsistent data capture about the ticket buyers and their motivations. If this can be resolved in the future, the sector will benefit from a significant longitudinal dataset of audience demographic and sentiment feedback.

Summary

Several key factors written into the DNA of Emerge combined to successfully reach underrepresented audiences:

- The Emerge approach to representative programming meant that young visitors identified with the performers on stage
- A commitment to investing in young people ensured the festival felt authentic
- The unique (for the UK) one-ticket festival model and under-30s discounting was attractive to a young audience
- The effective partnerships that Culture24 forged with organisations connected to the target demographics to deliver Emerge extended the festival's reach into communities that otherwise might not have engaged

One ingredient Emerge shares with Museumnacht is the opportunity the format opens up for the customer to experiment. Having purchased a ticket allowing entry to numerous venues, they are more likely to sample new places, in the informal festival atmosphere, with no pressure to stay in one place and different events to try around the corner. The element of discovery turned the experience into a fun social activity rather than a passive educational one, providing museums with a valuable opportunity to engage with people who might not usually be attracted by their offer.

Another important factor when considering the future of the multi-venue festival model is the scale at which it can operate. N8 have sold out their annual 30,000 tickets to Museumnacht for several years. With each new year, the sell-out point is reached earlier, indicating there could be demand for more tickets should extra capacity become available. Emerge sold over 8,500 tickets in a city with a population ten times bigger than Amsterdam's - potentially, Emerge could grow to attract tens of thousands of people. This annual boost to the numbers of underrepresented audiences discovering museums for the first time has the potential to make a significant, long-term impact and a concomitant acceleration of the change the museum sector needs.

The Emerge Festival proved that Lates tickets can be sold at volume, if not at a profit, but this doesn't mean that as many, or more, visitors would not be attracted by free tickets to Lates events. A pricing policy also doesn't preclude giving tickets away free to targeted demographic segments, as Emerge did, for example, on a very small scale through the Black Ticket Project.

Emerge Festival's first year suffered from some elements of operational naivety, inadequate planning and logistic errors. Without minimising their importance, these mistakes were the kinds of issues that can be resolved with expertise and resources, highlighting the need to develop further partners and more investment. Taken alongside regular museum after-hours programmes, Emerge offers something new and different. If the logistical problems can be resolved, and further investment achieved, the ticket price represents good value for money and continuing with targeted discounting, along with thoughtful programming, may also help to reach more working-class young people.

If Emerge can develop a genuinely representative organisational structure in the future, similarly to the way N8 in Amsterdam is organised, then like Museumnacht the festival could become a socially engaged programme with mass appeal. The immediate future of live events in museums is currently uncertain due to the effects of COVID-19. However, Emerge did enough in one year to suggest that it can make a valuable contribution to dismantling barriers to participation for underrepresented audiences, once the opportunity to 'Rap under the Rubens' is possible again.

Section 4: Conclusion

The social environment that after-hours programming provides is a space in which culture is expressed, experienced and created. As museums continue to renegotiate their function and position in today's society, this social context in which civic dialogue and learning can take place is becoming an increasing focus for institutions that wish to meaningfully connect with broader communities and networks. When museums tap into this resource through co-curated programming such as Lates events, they become a place where new social innovations and collaborations happen, becoming relevant to more people and in turn co-creating more dynamic and equitable institutions.

Extending opening hours and programming events aimed at new audiences in the night time has given museums the freedom to experiment with new ways of imagining their spaces and collections over the last two decades. The evidence and data we have from the UK and around the world demonstrates that after-hours museum events attract new, young audiences. Furthermore, as this report shows, after-hours programmes are particularly successful when driven by targeted programming, curated and booked in collaboration with the community and supported by a strong sense of commitment and direction from the leadership of an organisation.

This report has focused on four case studies to examine the impact after-hours events have on reaching underrepresented audiences in museums. We have examined two regular single-venue programmes at Tate and Melbourne Museum and two annual multi-venue events, Emerge and Museumnacht, all of which are succeeding in audience development. These regular and annual events complement each other and fulfil slightly different purposes. The regular events are good at building strong partnerships with marginalised organisations and integrating with museum organisation strategies, and are flexible enough to develop different audiences as the programme evolves. The annual events reach high proportions of new audiences, have the potential to attract large numbers of people in one burst, are a great opportunity to collect rich customer data, and require new, sustained and considerable collaboration between participating venues.

The sector needs a coordinated approach to collecting data and an agreement on expanding the data collected to include more demographic information, using Lates as a way of informing engagement-widening policy. The available data and evidence we present in this report demonstrate that within the Lates space, big strides are being made towards cultural equity in museums for some underrepresented groups. With this knowledge and in the present circumstances, it is incumbent upon the sector to look more deeply into how Lates are achieving this momentum and what barriers are still preventing further progress, and explore ways in which the sector can better exploit the opportunity that Lates events give to hit the reset button on their relationship with underrepresented communities. As we enter the third decade of museums embracing after-hours events, the question is how do we progress this work, make it more effective at integrating underserved communities and contribute to meaningful changes in the role of museums?

The role of after-hours events in museums in 2021

The museum sector has not changed quickly enough to feel inclusive for many people in the UK, and now could be the opportunity to address this. Global events forced many museums around the world to take a position on racism, and where before many museums were content to be reactive, they are now starting to be proactive. The process of addressing systemic inequities is becoming, for some, a fundamental part of the museum agenda which Lates can help push

forward. Later opening is progressive for museums and using Lates as a place to confront issues, welcome new voices and co-create a future-orientated museum with under-represented local communities can be empowering.

As this report has shown with Lates, the museums that are most successful in taking action around diversifying their cultural offerings are those that take to heart representative practice at all levels of their policy and organisation culture. Policymakers can help to drive this progress by integrating representative strategies into their funding agreements to encourage accountability and speed up change.

As museums reopen in the congregational way we were used to before COVID-19, the sector will be in a completely different collective headspace. Online engagement has boomed, digital literacy within museum workforces is developing and audiences have become more comfortable with consuming culture online, as live and on-demand event streaming became the only possible way to enjoy performances during the government-imposed lockdowns. Museums developed their offer to include streamed evening programming featuring content not filmed in their spaces, or pre-recorded (for example, Late at Tate Britain Online's Collective Producers' creative workshops), opening up new options that could be incorporated into future after-hours programmes. At the time of writing it is too early to say whether events in museums will return in 2021, either as before the pandemic with audiences in the room, only as streamed broadcasts, or a hybrid of both. The evidence presented in this report suggests that museums need to continue with events that have the attributes of Lates as soon as it is safe to do so, via whichever channels are open to them, to continue to reach underrepresented audiences.

The first half of 2021 is a period of transition towards a reopening of society: it is not possible to simply pick things up where we left them in March 2020. High streets and city centres have changed, pubs, shops and restaurants that were integral to the night-time economy have closed and along with them some arts organisations. The museums that remain viable may be tempted into introspection, focusing on short-term solutions to the extraordinary financial challenges ahead. This is understandable but dangerous.

Museums have a responsibility to take us into a new era, not back to the old normal. We see some targets being set around inclusivity, but are they being met - and are they ambitious enough? We have read well-intentioned public statements, but are they being acted upon? Inflexible structures need to be challenged, transparency encouraged, cross-institution and cross-industry collaborations embraced, in order to welcome a new generation of audiences and build sustainable relevance. Museums need to be accountable, just like other parts of society, so progress can be effectively measured. Now is the right time for new agents of change to reinvent the museum of the future in their own image.

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Credits

Culture24 asserts that the data and evidence used in this report is accurate, to the best of our knowledge at the time of publication, and is reproduced in good faith. We welcome any updated evidence, data or comments that might contribute to a better understanding of the issues raised in the report. Please contact latesresearch@culture24.org.uk

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