

DAY 1: Thursday 5th March 2020**Keynote:*****The People's Palace Story – Innovating and working together in Glasgow***

This presentation by The Democratic Society, Glasgow Life and Glasgow City Council will explore the journey towards empowering communities in the capital transformation programme for the People's Palace in the heart of Glasgow. The session will explore its co-production approach to community engagement and the impact it's had so far.

Jane Rowlands is Senior Museums Manager at Glasgow Museums. Jane has worked at Glasgow Museums since 2000 and contributed to significant capital projects including Kelvingrove, Glasgow Museums Resource Centre, Kelvin Hall, Riverside and now the Burrell. Alongside these capital projects she has led research projects that have led to public programmes in the city's 9 venues and has witnessed (and felt) the change in approach to engagement throughout the service, particularly as a result of the PHF funded initiative 'Our Museum'.

Currently Jane is involved in improving business approaches across all the service's activities, future exhibition programming, international touring and the consolidation of digital assets and databases as well as coordinating aspects of the Peoples Palace rejuvenation project.

As a graduate of Edinburgh University's Destination Leadership Programme Jane has a wider awareness of the contribution that the Glasgow's heritage and cultural offer makes to the life of the city for visitors and residents.

Kevin Ditcham is a community development and participation specialist and has worked on major programmes such as Scotland's Year of Young People 2018 - creating and maintaining structures for young people aged 8-26 to engage with and influence policymaking at local and national levels.

Kevin is currently a local democracy delivery manager at The Democratic Society and takes a leading role in managing and delivering our local democracy projects in partnership with local authorities and other commissioners.

Kevin holds special interest and practice areas in reducing health inequalities, barriers to participation, particularly for those facing barriers such as poverty and delivers suicide prevention training nationally as a freelancer. Kevin is a committee member of the Community Learning and Development Standards Council for Scotland and is Co-chair of the Board of Trustees of Dundee's grassroots mental health charity for young people – Feeling Strong.

<p><i>Museum and community in networked innovative practice: The role of evaluation in resolving tensions and supporting collaboration and co-design</i></p> <p>Museums have long been curious about how to better engage with their communities to develop programming that addresses authentic community needs. This presentation discusses a two-year study of a new network that provided programming to support informal learning and literacy development for families with young children in an urban setting. The network consisted of eight partnerships consisting of an informal learning institutions and one to three community-based organizations serving a particular neighborhood or group. The partnerships developed hands-on literacy-rich programming that focused on a range of topics, and that was delivered in a range of different community-based settings. We discuss shared problems of practice that emerged through the two years of programming and the implications of our findings in terms of creating networked interventions for families across an urban learning ecosystem.</p>	<p>Karen Knutson, University of Pittsburgh, and Kevin Crowley, University of Pittsburgh, work in partnership with museums, community organizations, and professional networks to develop, evaluate, and sustain informal learning environments for nature, science, and art. Current projects focus on networked-based interventions for rural climate change education and 21st century naturalism, technology to support reflection and documentation during making and tinkering, and a city-wide network of museum partnerships to engage new family audiences in early learning and literacy. They are co-editors of the journal, Visitor Studies.</p>
<p><i>Participation: so easy a child can do it...</i></p> <p>The number of young children visiting museums is increasing, alongside a growing awareness of the importance of early experiences to later learning. However, there is relatively little research to date exploring participatory approaches in museums with this audience. Our presentation shares practitioner-led research from the University of Cambridge Museums (UCM) and reflects on how to best evidence young children's participation. While standard models of audience research may not be appropriate, we must not underestimate children's potential, or "other" or homogenise them through so called "child-friendly" approaches. We will describe how we have developed a methodology that supports the participation of both children and practitioners together to generate new learning through our 'Nursery in Residence' projects. We will draw on Pringle's conception of practitioner research, and Pascal and Bertram's praxeological paradigm to explore the potential of action research as an agent of change within the museum.</p> <p>By introducing the ideas of a 'pedagogy of listening' and 'sustained shared thinking' we will demonstrate features of expert practice which are critical to developing and evidencing participatory practice with young children. We will invite delegates to consider how these approaches, and the embodied procedural knowledge of practitioners, might be relevant to their own work.</p>	<p>Kate Noble and Nicola Wallis are specialist early years practitioners at the Fitzwilliam Museum, Cambridge and have over 30 years combined knowledge designing and leading museum learning and teacher training programmes. They are lead investigators on the UCM Nursery in Residence and ESRCIAA funded Lines of Enquiry project.</p> <p>Kate has a PhD in the development of visual literacy in young children and has significant experience researching and evaluating public engagement with museums and galleries.</p> <p>Nicola was lead teacher on the Erasmus+ supported BRIC project (2014-2017), investigating young children, democracy and public spaces using Participatory Action Research methods. She is currently reading for a PhD with the Centre for Research in Early Childhood focusing on young children's engagement in museum environments. Kate and Nicola are currently working in collaboration with a local play group on the second UCM Nursery in Residence project</p>

<p><i>Spatial politics of participation: the changing role of public spaces in arts institutions</i></p> <p>With the advent of participatory practices in the arts, the separation between audiences and performers has been increasingly blurred. Influenced by this shift towards new modes of engagement, arts institutions and museums are focusing on ways to facilitate audience collaboration and co-creation. For example, by making their public spaces more accessible and inclusive for a wider visitor base and developing public programming and engagement initiatives. From an arts management perspective, this implies developing strategies that work across audience experience management, public programming and destination marketing. However, audiences also play a role in redefining the ways in which public spaces are used in arts institutions and museums in the everyday. Through a case study on the Barbican Centre's foyers, the presentation introduces alternative methods of audience research, highlighting the crucial role of thresholds (i.e. foyers) and mediators (i.e. visitor assistants) in visitor studies. Drawing conclusions from her doctoral project, the researcher will discuss potentials and challenges of the multiple uses and changing functions of public spaces in arts institutions.</p>	<p>Stefania Donini is the recipient of the Barbican-Guildhall studentship, with a doctoral project focusing on audience engagement in the public spaces of the Barbican Centre. She holds a BA in Philosophy from Bologna University and an MA in Arts Policy and Management from Birkbeck, University of London. Through both her academic research and professional experience in Italy and the UK, she has developed an extensive knowledge of engagement practices and public programming in arts institutions. In London, Stefania has experience as a project assistant with placemaking agency Futurecity and since 2014 has been working at the Barbican Centre in various roles.</p>
<p><i>Challenging The Norm - Reconsidering Participatory Practice And Evaluation</i></p> <p>Following the publication of their book '<i>Museum Participation: New Directions for Audience Collaboration</i>' in 2016, Kayte and Jen will reflect on their impressions of where the cultural heritage sector is today regarding participatory practice and collaborative curating. Drawing on case studies and considering the role visitor research is - or indeed should - play in evidencing the impact of these methods of working, this 'in conversation' will allow space for discussion and reflection to conclude day one of the conference.</p>	<p>Kayte McSweeney is the Community Partnerships Manager: Participation and Collections at the British Museum, London and an independent consultant specialising in Participation, Audience Research and Evaluation. Her role at the British Museum is to help embed participatory practice and explore new and meaningful ways to research and display the collections in partnership with communities. She previously held the role of Senior Audience Advocate at the Science Museum. Through her freelance work Kayte provides support, guidance and training for cultural organisations.</p> <p>Jen Kavanagh is a freelance curator and project manager, specialising in community and contemporary collecting. She has worked in roles including Senior Curator of Contemporary History at the Museum of London, and Audience Engagement Manager at the Science Museum, before going freelance in 2015. She has since curated exhibitions with community organisations, local history museums and national collections, on subjects ranging from punk to working class rowing, disability rights to tattoo culture. Jen is passionate about making museums and heritage sites engaging and accessible for people from all backgrounds and as such</p>

	is well experienced in collaborative practice. In 2015 Kayte and Jen co-edited a book, 'Museum Participation: New Directions for Audience Collaboration'.
--	---

DAY 2: Friday 6 th March 2020	
<p>Keynote- Critical Conversations: Becoming a Listening Museum</p> <p>Paisley Museum Re-Imagined is the biggest renewal that the Museum has ever undertaken in its 150 years history. To help realise this ambition, the wider public have been involved in shaping plans for the building, landscape and the collections. Co-production and audience engagement is core to all aspects of the redevelopment and the approach has resulted in changes in practice and project outcomes. While challenging at times, ultimately the aim is to create a rich and diverse museum experience.</p>	<p>Kirsty Devine is Project Director, Paisley Museum Re-Imagined. She has 25 years' experience of working in the heritage and cultural sector in the UK and internationally. She has worked on a range of museum capital projects including The Riverside Museum (European Museum of the Year), National Museums of Scotland, The Royal Alberta Museum, Canada and The D-Day Story, Portsmouth (shortlisted European Museum of the Year). Other heritage projects include the redevelopment of The Citizens Theatre, Glasgow and Durham Cathedral.</p>
<p>Listening to Londoners: Developing a New Museum of London</p> <p>The Museum of London aims to work with 100,000 Londoners to inform the development of its new museum, opening in 2024. Participation, collaboration and co-curation opportunities are some of the ways in which we will involve Londoners in this project. But what does it mean to engage with this many people, and how are we doing it?</p> <p>Hear about Talking Point, a semi-permanent gallery space-cum-evaluation project designed to allow collaborative and iterative development of content and interpretation with visitors for the new museum. What are the successes and difficulties of this new format for visitor research? How does taking part in Talking Point impact the visitor experience? What are the learnings so far?</p> <p>We will also outline other public engagement and participation projects being undertaken for the new museum. Delegates will learn more about the engagement strategy for the new Museum of London; how the Talking Point format can be used to facilitate visitor research; and how we are using how we are using new and existing research to inform our methodology and decision-making.</p> <p>A visit to Talking Point will be included in this session.</p>	<p>Vandana Patel is an interpretation specialist with interest in increasing access and addressing representation in cultural institutions. She has a degree in 3D design and extensive experience of interpretation and exhibition development in a wide range of settings including contemporary art and craft galleries, archives, and museums. She has worked at the British Museum, and most recently at the Science Museum where she was interpretation manager on the newly opened Medicine Galleries. Currently she is part of the team shaping the new Museum of London.</p> <p>Elly Magson is an Audience Lead at the Museum of London, advocating for audiences and leading interpretation development for future permanent galleries at the Museum of London's new site. In this role she is also overseeing the representation of LGBTQ+ stories across the new museum. Elly previously worked at the Science Museum, creating content and interpretation for temporary exhibitions and producing contemporary science events. From 2018-19 Elly was a Young Leader at Science Gallery London – acting as an ambassador, creator and advisor for seasons covering dark matter, anxiety and gender.</p>

Parallel Session 1A: Embedding participatory practice to create organisational change

Historic Royal Palaces (HRP) is an independent charity that looks after the Tower of London, Hampton Court Palace, the Banqueting House, Kensington Palace, Kew Palace and Hillsborough Castle. Our 'cause' is evolving to increase inclusion and inspire/provoke change. This is changing the way we work to embed participatory practice. This workshop will explore how our practice has evolved, what we have learnt, impact and how we have made it more strategic. We will look at case studies from our Community Access Scheme, exhibition co-curation for our Woman and Crown exhibition at Kensington Palace and our forthcoming exhibition on George III at Kew Palace, and co-creating with volunteers to deliver daily visitor programmes. We will critically assess how the evaluation methodologies we have used have helped us to achieve our objectives and how this data can be used for programme development and advocacy. Delegates will then work in small groups to discuss how to advocate for participatory practice and strategies for creating organisational change.

Parallel Session 1B: Thinking Exhibitions Systemically: What is the role of Visitor Research in Co-Production?

This session is about the role of visitor studies within a co-produced exhibition and an action research project. The focus will be on Above the Noise: 15 Stories From Bradford (National Science and Media Museum, March-June 2019) which was developed in collaboration with just over 100 collaborators from across the city. Above the Noise was part of a three-year action research project 'Bradford's National Museum' (funded by the Arts and Humanities Research Council) which is seeking to explore how the National Science and Media Museum can connect to Bradford. We saw Above the Noise as a key element in our experimental research action and we followed the launch of the exhibition with a phase of reflection and learning. We took a cross-system approach to learning and reflection. We sought reflections by staff, by those working front of house in galleries, story collaborators and visitors. We then worked actively with the different perspectives that arose. Drawing into dialogue insights from visitors, visitor experience staff, community collaborators and exhibition development staff allowed us to make visible underlying dynamics at work in the process of developing and visiting Above the Noise.

Jatinder Kailey, Community Learning Producer. Jatinder's interests focus on the sector's relationship with communities. Jatinder previously worked on a public art and archives exhibition, No Colour Bar, as well as a spoken word poetry project with men in prison at HMP Wandsworth.

Kim Klug, Community Learning Producer. Kim specialises in community engagement practice with over 15 years of experience working with children, families, young people and vulnerable adults in community, cultural and commercial settings in both the United States and United Kingdom. Since 2012, Kim has worked with local communities to develop sustainable and inclusive practice.

Rosie Bullimore, Creative Learning Producer. Rosie produces the daily programme for visitors at Kensington Palace. She specialises in family learning and adult events with over 10 years of experience in heritage and museum settings. Currently, she is exploring ways of embedding co-curation throughout her practice.

Alice Parsons is Interpretation Manager at the National Science and Media Museum where she manages the team responsible for interpretation of temporary exhibitions. She is particularly interested in broadening the methods of interpretation used in museums and in collaborative and socially engaged practice. She moved to NSMM to take up post as Creative Producer in 2018 from Opera North where she worked as Higher Education Manager. She is an alumnus of the Weston Jerwood Creative Bursaries and a trustee at Open Eye Gallery. Alice holds as a BA (Hons) degree in English Literature from Kings College London.

Nabeelah Hafeez is a Bradford poet and photographer, a research consultant and the Project Manager of the Bradford Stories Festival with the National Literacy Trust. Her career has included her acclaimed exhibition Through My Father's Lens. Nabeelah worked as a creative practitioner with the National Science and Media Museum on the exhibition Above the Noise: 15 Stories from Bradford. She creatively facilitated a group of young women from Bradford, who told their intergenerational stories, following the journeys of their grandparents from the India / Pakistan partition and culminating in a bitter-sweet yet heart-warming exploration of home and belonging in Bradford.

	<p>Chris Whitby is Senior Audience Advocate and Researcher at the Science Museum Group. He undertakes and co-ordinates research across the group's five sites with a particular focus on the Science and Media Museum, Bradford, and the Railway Museum, York. Chris previously worked on two academic-practitioner research projects to better understand how to broaden those who engage with and feel "science is for them" by uniting learning in school, at home, and in museums. This remains at the core of his research interest and practice.</p> <p>Julia Ankenbrand is a researcher in museum and organisational studies at the University of Leeds. Her specialism lies in facilitating participative and action-led research for engaged museum practice. She is interested in using these approaches to collaboratively understand, challenge and develop organisational dynamics, identities and practices. Julia is currently part of the Bradford's National Museum Project where she facilitates systemic and collaborative action learning and reflective practice between museum staff and community partners. The project is part of the National Science and Media Museum's journey towards being more locally rooted and engaged.</p>
<p><i>Putting the purpose into participation</i> Over the last year six institutions spanning the Cultural Heritage sector - Wellcome Collection, Tredegar House, Royal Pavilion and Museums (Brighton), Fountains Abbey, The National Archives and York Minster - have worked together with the New Citizenship Project to explore what it <i>really</i> means to think of people as participants in shaping cultural heritage, and institutions as places for that to happen. This session will invite and equip attendees to start the journey towards "purposeful participation" in their institutions.</p> <p>A mix of theory and practice, this session will introduce the concept of purposeful participation; introduce the three properties we have identified as core to the distinction between "purposeful participation" and "participation for its own sake" (dominant in the sector to date, we argue); and equip you with some surprising case studies and practical tools to really get going with this way of working</p>	<p>Katie Dunstan, Creative Producer at New Citizenship Project, draws on her background in theatre to develop New Citizenship Project's creative facilitation and participation techniques, allowing us to work with people in a variety of ways. This includes designing and delivering workshops, co-creation sessions and other participatory processes in a range of sectors and with a variety of individuals, from cultural heritage to health and social care and the third sector. She is passionate about the stories that we discover, tell and put out into the world.</p> <p>Irenie Ekkeshis, Director and Co-Founder of New Citizenship Project, started her career in account management in the advertising industry, working at leading agencies Lowe and Fallon, leading teams on a variety of clients from Unilever to the BBC. In 2007 she became marketing director and then MD at the British Museum's tour operator The Traveller. A period of illness in 2011 led Irenie into health campaigning for which she has since received a number of awards. Irenie has been recognised as a Health Service Journal Patient Leader, and the 2015 Sheila McKechnie Foundation's Health Campaigner of the Year.</p>