



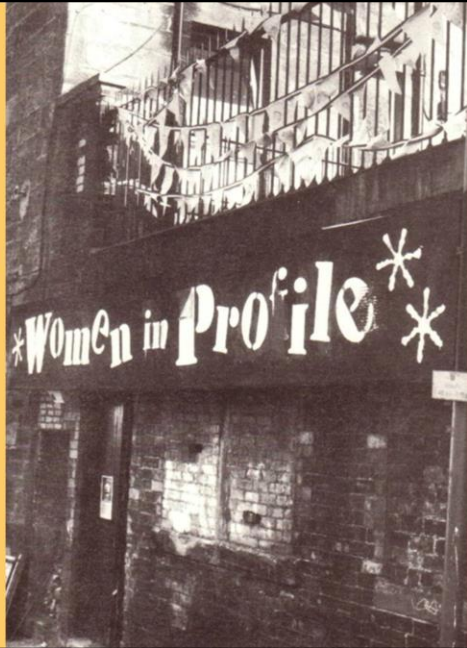
My name is Rachel Thain-Gray and I'm the project coordinator of the Equality in Progress project.

The project began in 2016 from a realisation of the need for awareness raising in the sector of the systems of inequality at work in museums. I'll speak briefly about what underpins the project and then what we delivered and achieved in 2017.



A grassroots museum
borne of the need for
provision

Before GWL - Women in Profile, 1987



EiP is underpinned by and draws learning from the fact that GWL is a grassroots museum borne of the **need** for provision

- Founded and informed by intersectional communities of women
- Developed as a response to the lack of visibility of women's histories in mainstream museum, gallery and library sector.

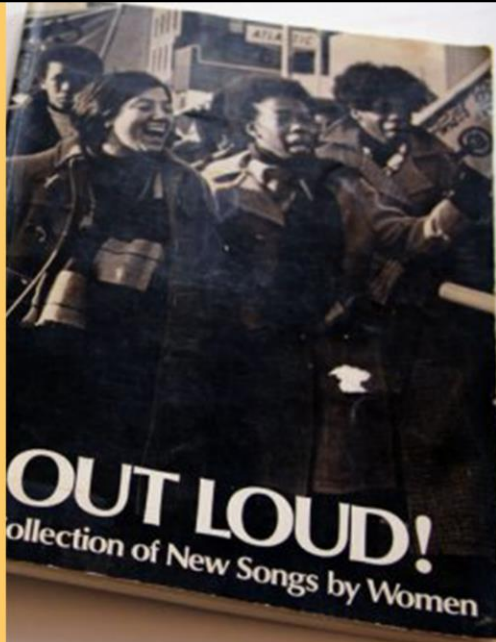


As museum practitioners we know what exclusion looks like because we have felt it and continue to feel it

We are answering the need for representation and visibility because it's a personal need – this means that we have a genuine motivation and a personal responsibility for change not just in museums, but as part of wider structural systems of inequality



We don't do
equality to or
for people



- As practioners **We don't do equality to or for people – we are not a museum making a paternalistic benevolent offer to communities.**
- We see our role as supporting women to access to social, cultural and economic resources and we do this with a depth of knowledge of the structures that work against them.



Women as experts on exclusion



March Of Women – Performance, 2015

- We see lived experience is complex and important theory building and we position **Women as experts in exclusion**
- By doing this we challenge the hierarchy of knowledge and expertise in the museum.
- We recognise that women’s experiences and their analysis of exclusion is valuable ‘critical work’ being undertaken on a daily basis as we walk through life – what Sara Ahmed calls the “embodied experience [and articulation] of power”.



Our practice is rooted in intersectional theory which was termed by Kimberlé Crenshaw in 1989. She was informed by multiple sources of oppression occurring at the same time on the basis of class, gender, race, sexuality, disability, age and religion.



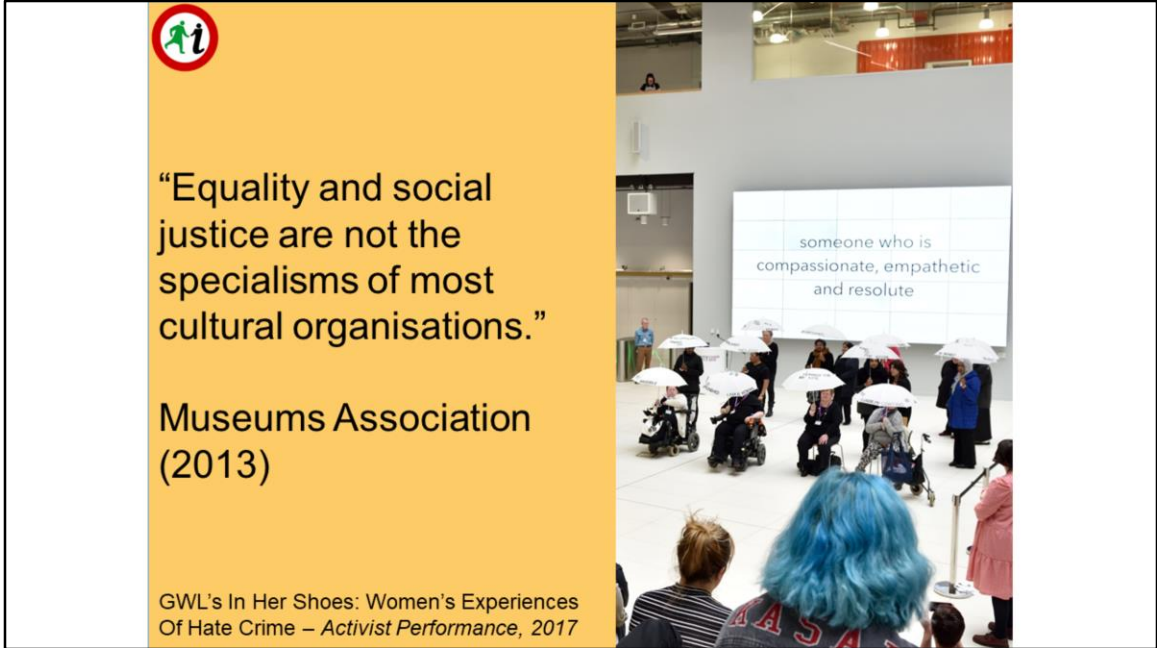
“A leader in specialist approaches to inclusive programming” Creative Scotland



EiP Training Session, 2017

We were prompted to develop a programme of consciousness-raising, awareness-raising and action planning in late 2016 when we were identified by Creative Scotland as a model of good practice on equalities.

We started to receive requests from their Regularly Funded Organisations for information and advice on our specialist approaches.



We saw that there was a need to support the cultural sector to build their awareness and skills on equality; Being that this is a specialism at GWL. And we felt a responsibility to influence change on issues of access to and participation in cultural institutions – as we read exclusion as symptomatic of wider structural inequalities experienced by people with protected characteristics.

Middle class

EXCLUSIVE

White

NOT FOR ME

The museum sector lacks a workforce and audiences that are reflective of our society

'What do we look like from the outside?' EIP Training Session, 2017

Recent 'state of the sector' surveys and reports provide valuable data collection and analysis, which assert the undeniable fact that the museum sector lacks a workforce and audiences that are reflective of our society. Museums face of mounting pressure to address longstanding sectoral inequality from government directives, the enactment of the legislation, emerging funding restrictions; and critique of sectoral engagement approaches from activist practitioners and academics.

(DCMS, 2017) (Museums Association, 2016) (Moore, 2014, Sandell and Nightingale, 2012)

Is the museum workforce equipped with the right skills and behaviours to deliver meaningfully on equalities work?

EiP Training Session, 2017

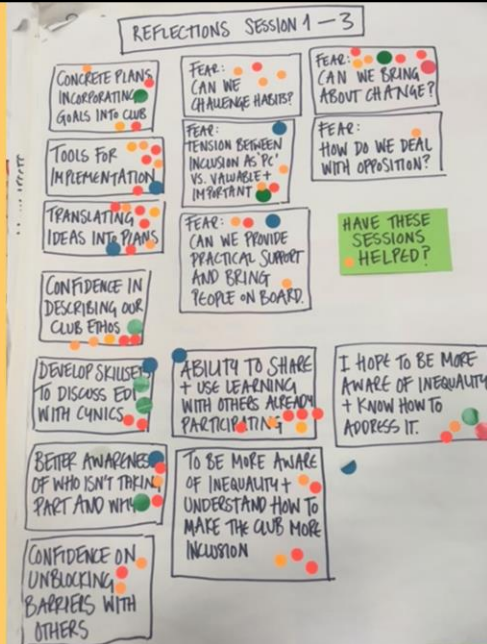
We know that the pressure for change on equality of access in museums from funders, development agencies, theorists and legislation is demanding of the sector. So we are asked: Do the workforce:



What museums say they need:

- Implementation plan
- Better awareness of inequality and how to address it
- Confidence to challenge roadblocks

EIP Training Session, 2017



During our training museums told us that NEED guidance in these areas – this led to the development of the project in it's current form and has come through in our recent survey with less than 20% of museum staff having backgrounds in equalities organisations, practice or study.



Sharing our expertise for equalities-driven change



EIP Training Session, 2017

During 2017 we delivered sessions to 120 individuals across 10 organisations including Museums Galleries Scotland Staff and Board.



- Personal and professional values
- Understanding of inequality
- Individual responsibility-taking

EiP Training Session, 2017

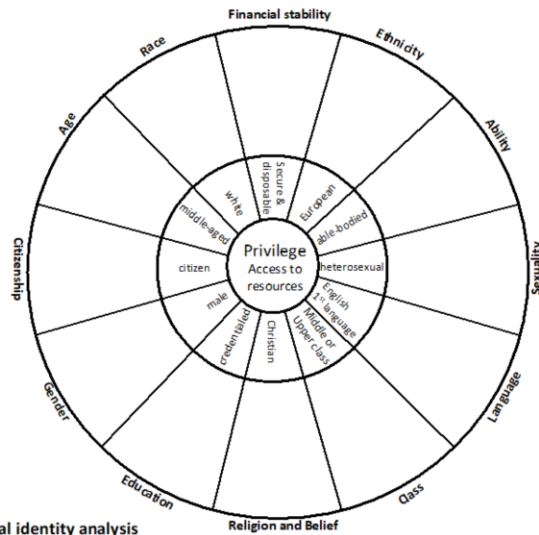




With every group we undertook exercises on personal and organisational values as a means to connect people’s humanity to their professional practice; and to foster a greater sense of energy, commitment and enthusiasm for developing work that is aligned with values; greater determination and resourcefulness affecting how they work; how their work was received; and how they interact with other practioners, audiences, and funders.



Analysing privilege



Socio-political identity analysis

Critical reflection and analytical understanding of inequality Privileged groups hold power and thus can create society's framework of laws, values and institutions.

These constructions will continue to benefit the group in power, with the needs of other, non-privileged (oppressed) groups seen as secondary.



Do people with protected characteristics see themselves in your work and activities?

- Age
- Disability
- Gender identity
- Race & ethnicity
- Religion or belief
- Women
- Sexuality
- Marriage and civil partnership (employment)
- Pregnancy and maternity (employment)



Analysing Barriers


Physical – Analyse access to your venues, equipment and identify all physical and needs based barriers.

Economic – What are the financial costs associated with participating in the organisation?

Social – What policies do you have that ensure ‘right conduct’ in all activities?

Cultural –

Psychological – What psychological barriers might exist for people, looking at your organisation from the outside?



Sample Activity

- What are your communications?
- What are the aims of your communications?
- What methods do you use?
- Who are the people who might come across your messages?
- Who are the representatives/ messengers of your communications?

Shout out (5mins)


AREAS

- Governance
- Leadership
- Programming Support
- Communications
- Recruitment

TO INCREASE THE NO. OF PEOPLE WITH A DISABILITY ACTIVELY PARTICIPATING

ACTION PLAN

| TASK | TARGET/D |
|--|--|
| CONSULT LOCAL PARTNERS. | INVITE MORE GROUPS TO BLOG + TO WORK WITH US |
| RESEARCH OTHER PUBLICATIONS TO ADVERTISE/SHARE | GETTING ADVICE + INPUT FROM OTHERS TO INFORM DEV. OF PROJECT |
| SHARING STORIES OF SUCCESS + INVOLVEMENT | ASA |
| PRIORITISATION OF PHYSICAL EQUIPMENT | COMPLETION OF WEST BOATHOUSE |
| TRAINING OR RECRUITMENT OF COACHES WITH SKILLS | REFORE PHYSICAL CHAN BY END 21 |



“EDI is central to our vision and values and the new strategy will have a big strategic impact.”

EiP Training participant, 2017



“...an interesting and timely new approach.”

The screenshot shows a tweet from Sara Wajid (@waj35) with the text "Fresh thinking on stubborn issues". Below the tweet is a screenshot of a webpage article from Museums Journal. The article is titled "The conversation" and is by Rachel Thain-Gray and Christine McLean, dated 01.04.2018. The article discusses how to embed equality, diversity, and inclusion in the museum sector. The text of the article is as follows:

How can equality, diversity and inclusion be embedded in the museum sector?

Dear Christine: Action to embed equality, diversity and inclusion in the museum sector requires proactive activity on all fronts of what I call the "holistic" museum – governance, leadership, recruitment, programming, communications, audiences, visitors and participants, and collections and interpretation. To support the move towards sustainable and informed change, our [Equality in Progress](#) project is using intersectional feminism as a critical framework theory to interrogate museums as organisations, with the aim of increasing intersectional understandings of inequality. We want to support those working in museums, particularly senior managers and boards, to

As we move into 2018 our work on equality in museums has picked up speed and is gaining recognition from leading thinkers and practitioners in museums like Sara Wajid who set up Museum Detox - that this way of working is fresh, innovative and that it offers an approach that provides solutions on issues that have marred the sector for years.



As an equality-led museum we hope to address the cognitive skills gap around the mechanisms of inequality by sharing our frameworks, practice and ethos to support the development of 'automatic' thinking on access for all, as visitors and as workforce.

