

“It’s about handing over **power**”

The impact of ethnic diversity initiatives on
curatorial roles in the UK arts & heritage sector
1998-2021

Art Fund_



Culture&

Foreword

These past six months have felt like a gradual emergence from hibernation. It has taken time for our sector to begin to shift into its post-lockdown stride. I visit exhibition openings and realise I haven't seen so many friends for years. I also realise that these past two-and-a-half years have had a tangible impact; they have changed us, profoundly. I feel different, and I sense that our museum sector is also changed, that many of the big certainties upon which we once depended have given way beneath us.

Attending the summer opening of Serpentine Galleries' 'Back to Earth' exhibition, which explores sustainability through the lens of new geographies, was exhilarating. It was not just new thinking presented in a new way, and not just seeing old friends. It was also recognising that a different generation of young, confident and brilliant individuals are entering the sector. They are demanding equity and inclusivity as a necessary given. I could feel the effervescent energy of new expectation and new talent, and it was impossible not to notice the profile of the guests – full of London's creative talent, as always – but also effortlessly, gloriously reflecting the demographic complexity of the city that surrounded us.

It felt good. After a generation of talking about diversity, of commissioning studies, of creating special schemes, after years of capturing metrics and publishing evaluations, there has at long last been a palpable shift in the mainstream. You can see it reflected in exhibitions everywhere: at the V&A's 'Africa Fashion', the Hayward Gallery's 'In the Black Fantastic', Tate Britain's 'Hew Locke: The Procession' – major UK institutions delivering great culturally complex programmes.

Foreword

While there are things to celebrate, there is a deeply frustrating structural lag in the diversification of staffing at our national museums and galleries. We are not where we would like, or should aim, to be. A generation ago, when I began my career in the sector, I was one of a truly tiny number of curators and education specialists of colour finding roles in national museums and galleries.

As challenging as it was, I felt a great sense of optimism that, if we built upon that base, by the time my children started to consider their career options, working in a museum for someone with brown skin might not be seen as unusual. But, sadly, over the past 20 years we have not made the progress I hoped for; we have not even stood still. In a sector defined by relentless achievement, we have slipped frustratingly backwards and have lost diverse talent to other sectors that pay better, to occupations that offer better professional development opportunities, and to careers that are simply more supportive of their people.

Where once the inability to reflect the changing demography in our national museums felt morally wrong – and made no economic or common sense – today, post the Black Lives Matter awakening, it also feels deeply, deeply embarrassing. How have other creative professions overtaken the visual arts in the pursuit of diverse talent? Somehow, the curatorial staff-bodies of our national museums have remained resolutely stuck.

Is it not now time to deploy a united front on this challenge, to deploy cooperative concerted sectoral effort to bring about generational change? Could we together identify areas of blockage and work together to challenge them? Could we together shine a light on excellence, to celebrate and learn from it? Could we unite as funders, as sponsors, as museums to build the structural sectoral interventions that might contribute to changing our sector forever?

For the benefit of our audiences, our artists, our collections and those who fund and partner with us, we must recognise that there must be change. We must also do it for our future, for the young people who rightly expect more of their public institutions and who, post-Brexit, want to see their museums and galleries take their leadership role seriously and genuinely strive to reflect the global, diverse, dynamic Britain that makes them feel proud.

**Dr Gus Casely-Hayford OBE, Director of V&A East,
Professor of Practice, SOAS, University of London,
and member of the steering panel for the research**

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Hew Locke: *The Procession* (installation view), Tate Britain Commission 2022. © Hew Locke. All rights reserved, DACS 2022

Contents

Foreword	2
Introduction	6
Executive Summary	7
Overview	9
Methodology	11
Terminology	12
Survey Results	13
Qualitative Findings	15
A lot of talk	18
The change that is needed	22
Change from the top	28
Other drivers	33
Diversity Initiatives	39
Conclusion	55
Recommendations	59
Endnotes	61
Appendix: Selected map of diverse arts and heritage networks	62
Bibliography	66
Acknowledgements	70

Introduction

This report is a combination of two pieces of work by Black-led organisations Museum X, in 2021, and Culture&, in 2022, and was commissioned by Art Fund to assess the impact of ethnic diversity initiatives on the curatorial workforce in the UK arts and heritage sector.

Introduction

The report aims to set out what should be the priorities for funders, museums and arts organisations to encourage greater cultural diversity in the curatorial workforce.

Executive Summary

- Few ethnic diversity workforce initiatives in the UK arts and heritage sector have aimed specifically at diversifying curatorial roles; most have instead been aimed at generic entry-level roles.
- Where these entry-level roles have led to curatorial positions, this has been largely due to individual personal drive and ambition rather than the programmes themselves.
- The Arts Council England (ACE) Inspire Fellowship programme, International Curators Forum and programmes developed and delivered by ICF/Art360 Foundation stand out as initiatives that have had a sustained focus on curatorial diversity.
- In contrast, in the US there has been greater investment in and focus on diversifying the curatorial workforce, better quality demographic data and more effective collaboration between funders, museums, galleries and universities – all of which has led to a demonstrable increase in the proportion of non-White people entering the curatorial profession and now being appointed to director roles.*

**Editors' note: the long-term context needs to be taken into consideration in this comparison, including the history of Segregation in the US, the formation of Historically Black Colleges, and the differing approaches to immigration policy and its relationship to class.*



Yinka Shonibare, *The British Library*, installation view, Diaspora Pavilion at Venice Biennale (2017), 2014, Tate, Art Funded 2018,

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Overview

In 2021 it was reported that, across all organisations and disciplines supported through Arts Council England's national portfolio, that museums had the lowest rate of ethnic diversity, with only around 6% of workers identifying as being Black, Asian, or Ethnically Diverse¹.

Parallel research from Create (2018) estimates that only 2.7% of workers in UK museums, galleries and libraries are from minority-ethnic backgrounds.³

This figure is based on data from the Office for National Statistics so representative of the picture across the whole of the UK, not just in England.

Even according to the most optimistic estimates, only a tiny proportion of curators are Black or from racialised communities, even after many years of diversity schemes.

By comparison, initiatives in the US, such as those by Getty, Paul Mellon, and the Association of Art Museum Curators, are well established and better funded. The Mellon Undergraduate Curatorial Fellowship programme, for example, received \$3,250,000 over a five year period.

There are still issues in the US, however: in 2015, 84% of US curators, educators, conservators and those in 'museum leadership' roles were White. But progress is being made. In a separate survey the percentage of people of colour in these in these roles is cited as increasing from 26% to 35% between 2015 and 2018.⁵

This report highlights the key initiatives in the UK that have targeted diversification of curatorial staff in the arts and heritage sector. This is supported by accounts from key individuals working in the sector, and recommendations for action.

The sector is risk-averse and has taken a long time to change internal organisational structure, recruitment practice and leadership.

Anti-racism work in museums needs to be brought into the realm of ethical practice.

Methodology

A literature review and a sector-wide survey, including focus groups and semi-structured interviews, were undertaken.

Participants were selected in order to achieve a range of perspectives, diversity of thought and lived experiences, from those who had participated in diversity initiatives to those who managed and delivered them. There was a cross-section in terms of age, gender, early and mid-career and from a wide range of institutional contexts.

Some participants were independent or freelance practitioners.

The literature review focused on diversity initiatives in the UK, US and Canada between 1998 and 2021. Interviews and focus groups with key practitioners in the UK were conducted via Zoom and data was analysed qualitatively (n=58).

There is a lack of numerical data on UK initiatives that precluded quantitative analysis. Unfortunately, there was neither the time nor the resources to undertake longitudinal research; and because many of the programmes are no longer running it was not possible to gain access to participants for all programmes to gather the necessary data.

The schemes were no longer running for a variety of reasons whose details were beyond the scope of this report. However, it is possible to generalise that this was due to a variety of factors including budgetary constraints, the ending of particular funding streams, policy changes and different political environments.

Terminology

The terminology for cultural identities used in the report reflects terms currently in use such as: 'minority-ethnic backgrounds', 'Black people and other minorities', 'Black and other diverse groups', 'Black and white racialised communities' and 'people of colour' – and it also references intersectionality.

However, the intent is to include the experience of curators from a wide range of racialised communities.

For the purposes of this report, a curator is defined as a 'collections curator', a 'museum curator' or a 'keeper' of a cultural heritage institution (such as a gallery, museum, library or archive), i.e., a content specialist charged with overseeing collections.

Generally speaking, this 'overseeing' includes acquiring objects to add to the collection, or attending to their care and display, usually with the aim of informing, educating and inspiring the public.

The other definition of curator used in this report relates to the practice of selecting objects, archives and artworks which can be interpreted through exhibitions, publications, events and audio-visual presentations.

The report acknowledges the multiplicity of curatorial roles, and the tension between tradition and more forward-facing and expanded practice. Our analysis reveals this significant shift, particularly across freelance and programme-specific curatorial roles.

Examples of such roles include: 'Community Curator', 'Curator of Urban History', 'Curator of Discomfort', 'Archivist Curator' and 'Design Curator'. Our approach and methodology attempt to provide context and nuance in dealing with the complexity of defining what might be termed a 'curatorial sector'.

Survey Results

The survey which, completed in June 2022, elicited responses from 40 individuals of all ethnicities to highlight the impact of diversity initiatives not solely on Black people and other minorities but on the sector overall. It was not however possible to always discern the employment status of Black people compared to their White counterparts.

Twenty-four (60%) respondents were employed full time which compares less favourably to the national average of 75% aged 16-64 [Employment in the UK: August 2021-ONS]. However, this is not a like for like comparison given the vast majority employed in the UK sector are graduates and post-graduates over age of 25. Six (15%) were part-time compared to the national average of 25%, and the remaining ten (25%) were freelancers, consultants, or contracted staff. This last group is more difficult to compare to the national average given the number of self-employed over retirement age.

Twenty-eight respondents had taken part in diversity programmes compared to 12, who had not. Without delineating the different ethnicities, it was not possible to identify which schemes were specifically attended by Black or other diverse groups.

Survey Results

The diversity initiatives attended by this group included partnerships between public museums, galleries, archives, universities, and staff networks within these; NGOs, charities, community networks, and independent social media content creators such as podcasters. Among the those named were the Brighton Museum and Art Gallery; Black Cultural Archives; Manchester Art Gallery; Museum Galleries Scotland; Tate; Birkbeck; Disability Staff Network, Tate; Mental Health Podcasts; Curatorial Anti-Racism Discussion Group, Tate Britain; Association of Art Historians; Watford Junction; Watford Welcomes group; Sport Heritage Network; Museum of London; Weston Jerwood Creative Bursaries; and Birmingham Museums Trust.

The list of organisations shows the extent and effectiveness of partnership working across different sectors regionally that has implications for national policy. Fourteen were supported by non-government organisations (NGOs), namely ACE (including the bridge organisation A New Direction), the NLHF, the Museums Association, Scottish Museums Council, Clore Cultural Leadership, Curating for Change, and Citizen Curators. Those in the NLHF and Museums Association Diversify programme were based in England and Scotland.

Most respondents had visual arts and/or museum studies qualifications, with fewer being qualified in the sciences. Most (31), had a post graduate qualification such as MA, MSc, postgraduate certificate or diploma, and four held a PhD. Of the qualifications most cited, postgraduate courses in museums and galleries and art history featured prominently, indicating a strong area for recruiting and developing diverse talent. Notably some came from other disciplines such as applied linguistics, modern languages, and environment management indicating a wider skillset within the sector.

Duration of employment in the sector varied with the longest at 40 years, 11 respondents stating they worked 16 years or more, while nine had worked up to five years in the sector, the others between six and 15 years.

These results show a trend towards longer term careers in the sector. Although this survey offers a snapshot, the trend towards long careers indicates two things: a sector where long established expertise is valued; and that it can take decades for roles to become available to the next generation. This may partly explain the relatively slow rate of change towards diverse staff in the sector. On a positive note, it bodes well for those diverse colleagues who have expertise that is used and valued over the long term.

Qualitative Findings

A huge amount of qualitative data was collected from respondents.

There was overwhelming frustration, indeed anger, with the lack of progress with regard to diversity in the UK curatorial workforce, with many comments about the structural exclusion of diverse voices from curatorial roles.

Qualitative Findings

Many skilled and experienced curators spoke of the glass ceiling they face in the sector. They also spoke about how this affects both what we see in museums and galleries, and how what we see is presented and interpreted. Very few initiatives that aimed at diversifying the curatorial workforce were cited.

To encompass the widespread dissatisfaction among those interviewed, we picked out three dominant themes: the chatter about diversity with no results **A lot of talk**, the desire for urgent action **The change that is needed**, and the need for leadership **Change from the top**.



International Curators Forum,
Beyond the Frame participants at Haus der Kunst (2017).
Image by Alex Burgess, courtesy ICF.



Alisha Wormsley, *There Are Black People in the Future*, 2022. Installation view at the Southbank Centre, part of the exhibition *In The Black Fantastic* (2022). © the artist. Photo: Morley Sternberg, courtesy Southbank Centre

A lot of talk

Interviewees conveyed a sense of frustration about the lack of progress in the UK sector:

There has been a lot of focus on language, and I understand why that is. But there doesn't seem to be much of a focus on action and incentivised action. Or on learning from our mistakes?

People move from one of these schemes to another, and you have ... [to ask] why people are not able to move on to permanent roles.

It's a disgrace that in 2021 we're still talking about diversity and inclusion.

You have to be deeply embedded and committed to this work across everything. Not just making a statement in support of Black Lives Matter.

The sector is risk-averse and has taken a long time to change internal organisational structure, recruitment practice and leadership.

I find it problematic being part of these policies and strategies within organisations, as a freelancer, and as a White woman. There seem to be no policies in place, or measurables that [cultural institutions/organisations] are supposed to be focused on. ... [With freelancing] people tend to reach out to the same people they know, and if that is a disproportionately White pool, which it is, as [I] can testify ... then that will mean that White freelancers disproportionately get more work.

A lot of talk

The barriers to progression to senior roles in the sector were noted:

The zenith of success for many people is to be a creative director or a director of a museum and so on. We are not getting that level of penetration from people who have been part of these kinds of inclusion schemes. It just doesn't exist.

It's getting better but you could probably count on one hand the number of very senior people who operate in museums in the sector.

I don't think the longevity of schemes [makes it possible] to address that, address the issue of diversity within the sector, [and whether it has] actually had that long-term impact.

A lot of talk

The general lack of diversity in the sector was also seen as a barrier to change:

The sector is so White they don't seem to have awareness of what will rub communities up the wrong way.

This meant that real change was difficult, especially in large institutions, where curators felt they had no say in decision-making:

It can feel as if you're butting your head against the colonial infrastructure on which the institution was founded.

Qualitative Findings

It was suggested that there was a need for major and sustained investment, including in ambitious, rigorous research, to generate meaningful sector change.

It was acknowledged that this would create discomfort, but also that, as one interviewee said, change is not meant to be comfortable.



A poetry performance during the launch event for 'Black is Beautiful | Black Without Apology', Aston Hall, August 2021.

A collaboration between Don't Settle and Birmingham Museums. Photo © Radhika Muthanna

The change that is needed



Funders aren't doing enough strategic investment in longer-term programmes that are researched and evidenced in terms of what works in museums and other sectors in the UK and internationally.

Funders need to think across disciplines and institutions, and about the pathways to leadership positions, and how people from diverse backgrounds can make their careers.

[They need to make] sure there is mentorship for curators, [and to provide] networks of care.

Funders need to understand that this is not just a today problem; it is tomorrow and yesterday as well.

Culture wars didn't just emerge with this government. They need to acknowledge structural problems. Otherwise you can't tune into attitudes coming from these positions. It's important to measure employment cycles, grant applicants by diverse backgrounds – we need those kind of metrics, otherwise you can't improve.



The change that is needed

Structural rather than individual change was seen as critical.

Over time, this would create sector change:

Momentum in culture and society is important to driving structural change. Once it's embedded in an organisation, there is a more normalised way of maintaining diversity in recruitment, programming or audience development.

This was inextricably linked to politics and its role in recruitment as well as curation:

We should have diversity targets on staffing and audiences, but DCMS have not take this up.

Curators must take account of cultural and political thinking, [and] blur the distinction between public art and galleries. ... [We] need to have intellectual, cultural, political thinking to inform practice.



Kashif Nadim Chaudry, *Hareem* (2010), and Leyla Stevens, *Our Sea Is Always Hungry* (2018), installation view, *I am a heart beating in the world: Diaspora Pavilion 2*, Sydney (2021). Image by Kai Wasikowski, courtesy ICF, 4A Centre for Contemporary Asian Art and Campbelltown Arts Centre.

The change that is needed

Nevertheless, some interviewees talked about the potential of smaller and nimbler initiatives to inspire changes in behaviour and culture:

What I find most exciting is the rise of museums that completely reinvent what it is to be a museum – those slightly off-the-wall museums (e.g., Museum of Homelessness, Museum of Transology, Black British Museum Project, Museum of British Colonialism).

They can move a lot faster [and] reach a lot of different groups – I find them the most interesting.

[It's important to acknowledge the] role of key institutions such as New Art Exchange [in Nottingham] and Bluecoat Liverpool as nursery slopes for people of colour.

The change that is needed

For others, auditing and accountability were important, underlining the need for ongoing and robust research into these issues:

What are the policies, what are the structures, what are your numbers, how are you retaining people of colour in your organisation? Are you valuing them enough? Where are they in your salary tables?

There is a whole body of work that is resistance to museum practice. The curatorial voice we are bringing in is to express what those positions might look like.

We need to challenge White pedagogical curatorial practice.

We need to think more expansively about what a curator is.

People aren't going to come to us. We need to go to them.



New Museum School Trainees, Newport Street Gallery, 2018.

Photo: by Jenny Pistella. Courtesy Culture&

"Giving access to people to begin curatorship doesn't necessarily mean we'll all be out of jobs. There's a real opportunity to create new roles, to identify and research other parts of the collection, [and to] open up new aspects of heritage and culture that are not widely known."

Change from the top

It was acknowledged that systemic change was needed in the sector, and that meant transferring power. Leadership needed to be 'diversity ready':

It's about handing over power.

The only way that organisations ... can bring about change is if they find leaders and say: come and sit within our institution(s) and we will change around your leadership. If they can't do that, then they need to have partnerships with other folks, Black communities, Black leaders, and [give them] the power [to lead].

Change from the top

Some spoke of 'gatekeeper syndrome': the sense that bringing in diverse staff was threatening, rather than an opportunity to innovate and reach new audiences:

“ Giving access to people to begin curatorship doesn't necessarily mean we'll all be out of jobs. There's a real opportunity to create new roles, to identify and research other parts of the collection, [and to] open up new aspects of heritage and culture that are not widely known.

What happens next is very typical for people of colour: I went from being pet to pest. Suddenly, I became a viable threat to more senior people in the organisation.”

Change from the top

It's not just ethnicity. Some referred to issues of social and economic capital, and of class bias in senior sector leadership:

We need leaders who have navigated their way through the system, who are brave and can hold complicated discussions.

Acknowledge that there are structures in place that prevent people like me, because you don't value the journey of the lived experience and what it takes to get here without family support or Oxbridge, or without the social capital or economic capital that comes with mobility.

Cultural leadership programmes [are] all self-funded. ... I've done many over the years all on my own initiative. Not one through my organisation.

The real bias that exists within the sector across curatorial roles, and many back-of-house roles within museums and heritage, [is the] focus on people from middle-class and upper-middle-class backgrounds.

Our leaders are responsible for shaping how cultural spaces are experienced and it won't change until our leaders change.

Change from the top

The personal and professional labour of people of colour in the sector was noted:

When it comes to these programmes, schemes and initiatives, there has to be an acknowledgement and open dialogue with everyone involved about the emotional labour it takes to contribute to these things.

As people of colour or the global majorities, we are giving very personal pieces of ourselves to cultural spaces, and often our cultures [too].

We had a predominance of women artists and those caring for the legacies of men. So we thought of a notion of care and what that means.

Structural inequality means there is a deficit of resource and unpaid caring.



Andrew Pierre Hart, *Brixtonians* and *Mums* (both 2022), installation view, Diaspora Pavilion 2: London (2022). Image courtesy ICF and Block 336

Other drivers

Respondents noted the impact of regional differences on staff within the sector:

The context that I work in is very different. There are no curatorial departments, like you have in larger organisations – there are very few professional curators – [so] it is much easier to disrupt.

And because organisations are smaller, that kind of multi-faceted role is more regular. The idea that you have somebody who focuses only on collections ... is a bit of a nonsense, because you have to be able to do fundraising, you have to be able to work with communities, you have to be able to do all sorts of different things.

More than 40% of UK museums are small and situated in rural regions where ethnic diversity is often so unapparent that it is hard to convince decision-makers to be proactive in their anti-racism activities, even when challenged. Anti-racism work in museums needs to be brought into the realm of ethical practice.

There is also the knock-on impact of poorly paid entry-level positions with the reality of expensive living costs, particularly in larger cities like London and Manchester.

Other drivers

Those who were not EU citizens face particular challenges:

“After studying in the UK, changes to the grants and visa system (2008-9) made it extremely difficult. This was a big deterrent enforced by the then Prime Minister, Gordon Brown. The points-based study system was gone; entry-level positions typically would not make this standard. This had a significant impact, prohibiting arts and culture workers who are not ... from the EU. In the long term this will only affect in a negative sense, I think. My [Commonwealth] citizenship made it possible for me to get in, otherwise this would have been extremely prohibitive. For young people emerging in the sector, this is very difficult to overcome.

UK institutions don't understand the economic and cultural opportunity of diversity, such as opportunities for exchange between the UK, Africa, SE Asia.



Khadija Saye, *Dwelling: in this space we breathe*, 2017, installation view, Diaspora Pavilion (2017), Venice.

Image by Francesco Allegretto, courtesy ICF.

Other drivers

A lack of transparency in museum collections' policy was also seen as a barrier to progress:

[There is a] need for transparency and policy around collections. Remove screens behind which institutions can hide. Understand how institutions are refreshing those collections and how it travels from the ground up and the implications of a collections policy.



Jade Montserrat, *Born to suffer the weight of men*, 2015, Iniva. Installation view at Iniva's Stuart Hall Library, 2020. Photo by George Torode.

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It's about handing over power.

The only way that organisations ... can bring about change is if they find leaders and say: "come and sit within our institution(s) and we will change around your leadership".

If they can't do that, then they need to have partnerships with other folks, Black communities, Black leaders, and [give them] the power [to lead].

Diversity Initiatives

The literature review focused on the UK arts and heritage sector and covered 2011 to 2021.

Its purpose is to inform research focused on representing Black and other diverse groups working in the UK sector over a decade of policy and initiatives.

For the purposes of this report, the focus is on UK initiatives. Not everyone uses the terms 'Black' or 'people of colour' (POC) in the sector; 'diversity' is more widely used (although there is not always agreement on what constitutes a 'diverse' curator).

This review is also intersectional: it takes into consideration additional disadvantages people working in collections in the UK may experience in relation to gender, sexual identity and orientation, faith, age, and class.

Museums Association, Diversify (1998-2011)

Diversify was an MA's Renaissance-funded scheme aimed at helping people from underrepresented backgrounds prepare for a career in the museum sector. It was one of the most important and sustained positive-action trainee schemes aimed at diversification. When it began, it targeted those from ethnic minority backgrounds, but it expanded to help all underrepresented groups in the sector, including those with disabilities and from lower socio-economic backgrounds.

Diversify participants accessed support that included networking, workshops and mentoring. The MA also supported organisations hosting trainees, with advice, training seminars, staff briefing sessions and the Diversify Toolkit.⁷

In 1998, the scheme offered two bursaries to cover a master's degree in museum studies, thanks to support and funding from the University of Leicester, the MA and Nottingham Museums. The Paul Hamlyn Foundation funded a further four participants, with a few museums, such as Birmingham Museum and Art Gallery, funding additional positive-action training. Participants typically trained for 1-2 years, combining a master's with paid experience in the heritage sector.⁸ In 2002, Renaissance

in the Regions started funding the scheme, contributing almost £1m up to 2011.⁹ In 2008, the MA worked with the University of Leicester, Colchester and Ipswich Museum Service and Shape Arts, a disability-led arts organisation which works to improve access to culture for disabled people. The Bill Kirby Traineeships supported six months' paid training in museums (with a bursary of £6000); and in two further initiatives in 2010-11, the MA ran the Next Step Grant scheme to support the professional development of BAME people and those with disabilities already working in the sector. In addition, the Support and Challenge programme helped regional hub museums to develop workforce diversification.¹⁰

Diversify was a pioneering scheme. It met its aims of getting underrepresented groups into the museum sector: 90% of its participants gained work in museums after completing Diversify training, 74% were still working in the sector at the time of the survey, 61% were working in, or on track to working in, museum management, 98% felt that Diversify had either been 'very important' or 'important' to their starting a career in the museum sector and all management-level trainees secured employment in museums soon after completing training.¹¹

The programme, its impacts and its outcomes are discussed in two reports written by the programme's delivery team, Lucy Shaw and Maurice Davies.

- Diversify Destination Report (2012) (MA)
- Diversify – Reflections and Recommendations (2012)

The reports' findings are supported by data collected from 42 (39%) of 110 trainees (over half did not respond to the survey). The focus of the reports is on entry routes, the socio-economic background of the trainees and the leadership of organisations.

There is an implicit assumption that social disadvantage is a barrier for diverse people generally, without considering the higher educational attainment and social status of many of them.

The last round of Diversify supported social and not ethnic mobility, and four of the six trainees were of White British heritage. Neither report addressed issues of racism in organisational cultures or non-European cultural heritage contained within collections. There was also little attention given to the organisational culture of the host organisation, nor to how existing staff would feel about having a trainee placed in the organisation. One interviewee described being questioned by staff in the host organisation about why she had been given this opportunity, which forced her to respond that she had been chosen because of her ethnicity.

Diversify Destination Report (2012) examined the impact of the Diversify traineeship scheme by focusing on trainees' destinations a year after the scheme ended. It gives a positive picture of the scheme overall: 42% of respondents were working in roles which they believed

"The biggest learning curve was from
Diversify: being in a network is really powerful,
but you have to give it capacity, support
and nurturing."

had management potential, with 19% of these working in museum management. After thirteen years of the scheme, the percentage of Diversify trainees working in management (7%) remained well below that of the UK working population. The report shows, however, that Diversify nevertheless represents an important experiment in providing opportunities for trainees to enter the museum workforce.

The second report, Diversify – Reflections and Recommendations (2012), reflected on the successes of the scheme but also the challenges of sustainability in a climate of national austerity post-2012. The report acknowledged that Diversify could have been bolder and more effective by taking a whole-organisational approach, and extending the scheme to curatorial departments, instead of narrowly focusing on learning or visitor services departments. As the authors acknowledge: "100 or so individuals are not enough to fundamentally shift the sector's demographics". Of the trainees who responded to the survey, however, many reported having enormously positive experiences of the scheme; as a Museum X interviewee said:

"I wouldn't have a museum career if it wasn't
for the programme ... I owe them everything."

Clore Leadership Programme

(2004-present)

This programme was initiated by the Clore Duffield Foundation in 2002, and launched in 2004, with the aim of strengthening leadership across the cultural sector.

The foundation continues to support the programme's core costs, and co-funders include ACE, the Linbury Trust and the Esmée Fairbairn Foundation.

The programme provides a range of professional development opportunities and short courses, the most prestigious of which are the fellowships: 20 of these are awarded each year to exceptional leaders from a range of areas of the cultural sector, including the visual and performing arts, museums, libraries, archives and heritage, film and digital media, cultural policy and practice.

The programme is described as being for leaders who have ambition and vision, and who can show clearly how they might take their careers to the next level.

Arts Council England, Decibel

(2003-11)

Decibel was an initiative to profile, develop and support culturally diverse art and artists.

Although it was mainly focused on performing arts, it did have a visual arts dimension, and there was collaboration between Decibel and the Inspire Fellowship programme. It was designed to allow a diverse range of mainly performing artists to preview their work directly to those interested in booking, developing or producing them.

Over the course of nine years and five showcases it became one of the Arts Council's most high-profile diversity initiatives stories – and yet it did not survive.

“I would never have got this far if not for Inspire.”

Inspire Fellowship Programme

(2005-2008)

This was a positive-action training scheme that addressed the underrepresentation of minority ethnic curators in London’s museums, galleries and art organisations. The scheme enabled early-career curators from ethnic minority backgrounds to complete a two-year funded fellowship at organisations such as Tate and the British Museum. In 2008 the programme expanded to collaborate with the Royal College of Art.¹²

From November 2006 to April 2007, Iniva and independent producer Colin Prescod developed and implemented the Inspire Network Course. This engaged over 40 culturally diverse aspiring curators, and took place in venues such as Tate Modern, Serpentine, Whitechapel Gallery, British Council, National Gallery and ICA. As the programme coincided with the bicentennial of the parliamentary abolition of the slave trade, the Inspire Fellows had a number of opportunities to curate high-profile exhibitions.

In 2009, ACE partnered with the Royal College of Art, supporting participants in the Inspire Fellowship programme to study for an MA in curating contemporary art while working in the sector in the nine ACE regions.

Participants received bursaries to help fund their studies and living costs.



Ibrahim Mahama, *Twice as tall*, 2022, sold to benefit the Frieze x Deutsche Bank Emerging Curators Fellowship. © the artist. Courtesy White Cube.

International Curators Forum (2007-present)

International Curators Forum (ICF), founded by David A Bailey, offers artists and curators a programme that “responds to the conditions and contexts impacting creative practitioners through commissions, exhibitions, projects, publications and events.” It “provides tools and platforms for professional development and facilitate(s) an open peer-to-peer network inviting participants to be part of a generative system of skills and knowledge transfer”.¹³

ICF is currently working with Art360 Foundation to deliver Artists’ Legacies in the Museum, a new project aiming to engage museum curatorial teams with the archives of UK Black artists Vanley Burke, Donald Rodney and Maud Sulter to help recalibrate how institutions collect, share and preserve contemporary art and cultural heritage for future generations.



International Curators Forum, Beyond the Frame participants at Haus der Kunst (2017). Image courtesy ICF.

Diversity Initiatives

National Lottery Heritage Fund,

Skills for the Future

(2010-18)

Skills for the Future offered paid work-based placements to meet a skills shortage in the heritage sector and help diversify the workforce.

The placements enabled participants to gain training in a wide range of heritage and craft skills, such as environmental conservation, oral history and stonemasonry, while also equipping people to lead education and outreach, manage volunteers and use new technology.

The grants supported around 1,500 participants to complete 640 training placements across all heritage sectors, including in organisations such as Tate and the National Trust.¹⁴

Some participants benefited from gaining a level 3 diploma in cultural heritage, while others benefited from personalised programmes of internal training and short external training.¹⁵

Arts Council England,

Change Makers

(2016-18)

This programme aimed to develop, by means of a targeted senior leadership training and development programme, a cohort of senior leaders in arts and culture who are Black, minority ethnic and/or disabled.

Change Makers provided experience, training, mentoring and development in placements hosted by an Arts Council National Portfolio organisation or museum. The aim was for participants to gain the relevant skills, knowledge and confidence to be able to compete on merit when future artistic director, chief executive or other senior leadership positions become available.

An additional aim of the fund was to provide host National Portfolio organisations with an opportunity to improve their contribution to the Arts Council's Creative Case for Diversity. As one participant put it, the programme was about 'standing up, taking risks and trying to make sustainable change in society as well as in the arts.' (Kayza Rose, former Change Maker).¹⁶

Skills for Success, Heritage Horizons and the MGS Interns Programme, Scotland (2011-present)

Museums Galleries Scotland (MGS) have supported 78 learners to complete placements in museums and galleries across Scotland through vocational programmes.¹⁷ 87% of participants have found employment, in roles including museum manager, curator, collections assistant and learning manager.¹⁸

Skills for Success was the fourth and largest vocational learning programme run by MGS, receiving funding of £535,000 from the NLHF. It aimed to help Scotland's museum sector: address a lack of diversity in the workforce and create accessible entry and progression routes; develop an accredited work-based learning culture in sector organisations; and tackle vital skills gaps.

This programme provided 20 entry-level and two management-level non-graduates from diverse backgrounds with one-year paid placements in Scottish museums.

Learners undertook roles including: collections care and management; digitisation; fundraising and marketing; and learning programmes and volunteer management. They also had access to a bespoke training programme and worked towards the SVQ3 in museums and galleries practice.¹⁹

The Heritage Horizons Traineeship programme 2015-2016 also provided the opportunity for non-graduates from a range of backgrounds to attain the SVQ3, alongside workplace learning, during a 12-month paid placement in a host museum.²⁰ And the MGS Interns Programme 2011-2014 supported 40 paid one-year internships, which provided a high-quality work-based skills-development opportunity for new entrants to the sector workforce. The programme addressed gaps that had been identified in core skills, focusing on workplace learning in collections care and management, digitisation, public programmes and volunteer development management.²¹

Diversity Initiatives

Museums Association, Transformers (2014-19)

Transformers was a training programme for mid-career professionals looking to "develop new ways of thinking, influence more effectively and create change".²² The call was for 170 trainees across three programmes in England, Wales, Scotland and Northern Ireland to "proactively meet the opportunities and challenges the sector faces".

The MA built on the success of Transformers by expanding the programme to include three strands: Innovate, Influence and Diversify. Innovate and Influence were open to all UK museum professionals, while Diversify was open to applicants from England, Wales and Scotland.²³

Influence was a professional development and advocacy network dedicated to developing the social strength of museums and building active partnerships to influence the broader network of the museum sector. Museum staff from Tate, the V&A, the Courtauld Institute of Art, Historic Royal Palaces, the National Trust and others participated, "providing ideas and practical tools to develop unique practices and take a step towards change".²⁴



Participants of the Museum Association's Transformers programme. © Museums Association Transformers

Diversity Initiatives

Diversify, developed in response to a recommendation in the MA report Valuing Diversity: The Case for Inclusive Museums (2016), focused on a radical change project over 12 months, emphasising new ideas, innovation and problem solving. Twenty mid-career museum professionals from diverse backgrounds were provided with personal development programmes, giving them the tools to negotiate and influence within their own organisations.

Participants created a network of supportive peers, sharing experiences and learning outcomes.

The learning happened not only within the cohort, but also within the MA.²⁵ Their 2016 report Valuing Diversity: The Case for Inclusive Museums suggested that Transformers had helped to evolve language and ways of thinking.²⁶

"Peer learning [meant you could learn] from each other's experience.

Having residential support glued a network together. Being able to have geographic access to scheme [was important: there's] nothing like meeting in person."



A participant of the Museum Association's Transformers programme. © Museums Association Transformers

Diversity Initiatives

Black Blossoms

(2015-present)

The Black Blossoms School of Art and Culture is an intersectional online art school dedicated to documenting and highlighting the art histories and current creative practices of Black people, Indigenous people, and POC.²⁷

Black Blossoms, founded by curator and educator Bolanle Tajudeen, has been supporting and highlighting Black women and non-binary artists through an interactive public programme featuring exhibitions, panels and screenings across the UK.

In 2020 Black Blossoms established the Black Blossoms School of Art and Culture to expand critical and diverse thought that will decolonise and disrupt Eurocentric art and creative education.²⁸

Black Blossoms appears to be having substantial success and impact in terms of audiences for its online courses, partnerships, and collaborative programmes with arts organisations such as Tate and Art on the Underground.

Culture& New Museum

School Programme

(2016-18)

A partnership between Culture& and Create Jobs, this delivered work-based nationally accredited programmes in cultural heritage for young people from diverse backgrounds starting out in the sector.

Trainees completed a paid 12-month traineeship at a host partner, where they achieved a work-based RQF diploma in cultural heritage, as well as professional development days at different cultural institutions and the opportunity to produce a podcast.²⁹

Partner institutions included Art UK, Bletchley Park Trust and Magnum Photos.

The programme has now developed into the New Museum School Advanced Programme, which is supporting participants to achieve a PG Diploma/MA/MSc in museum studies or a PG Diploma/MA/MSc in socially engaged practice in museums and galleries at the University of Leicester.

Black Curators Collective

(2020-present)

The Black Curators Collective (BCC) was founded by Black women and non-binary UK curators to support and prioritise the needs of Black creatives and communities.

The BCC envisions “a more vast, interconnected and collaborative ecosystem of Black curators. We want to radically imagine – through practice – nurturing, sustainable structures, models and spaces which don’t mimic institutional frameworks of hierarchy, privilege and power”.³⁰

The BCC facilitates Black curators to combine efforts and develop strategies for systemic change within creative industries across the UK.

The organisation has engaged in conversations about contemporary issues with practitioners such as Melanie Keen (now director of Wellcome Collection) and the Black Gallerina online talks. They participated and impacted on programmes such as the Glasgow International Festival, staging events at Centre for Contemporary Art in Glasgow.

Skills for Success Legacy

(2022-present)

The Skills for Success Legacy programme, funded by the NLHF, addresses a lack of progression routes for staff and the need to embed vocational learning.

The programme involves training four former Skills for Success learners, who are currently working in the sector, to be workplace assessors. It builds on the capacity of the sector to deliver accredited vocational qualifications, creating an MGS assessment centre where sector professionals can be trained as assessors and internal verifiers.

These assessors and verifiers will in turn be able to deliver vocational qualifications for the sector.³¹

Ethnic Minority Career Museum and Built Environment Heritage Programme (2018-19)

This was a talent development programme run by the Next Step Initiative, a leading ethnic minority social enterprise and charity, established in 2009, that works to empower, improve and transform the quality of life of African, Caribbean and ethnic minority communities in Scotland.³²

The programme offered grants and bursaries to support training placements at leading heritage organisations in Scotland, such as Historic Environment Scotland, Edinburgh Museums and Galleries, Scottish Canals, Scottish Water Trust, Edinburgh World Heritage and Archaeology Scotland.³³

Placements offered 17 trainees the opportunity to be supervised and mentored by experienced professionals, in their host organisations and beyond, to develop skills including learning and interpretation, collections management and conservation. The placements also enabled trainees to achieve the industry-relevant SVQ or equivalent accreditations.³⁴

Frieze x Deutsche Bank Emerging Curators Fellowship (2020-present)

This programme is intended to help rising UK-based Black and diverse curators to foster their practice in the sector through paid temporary jobs.

Award winners have secured 12–18-month fellowships with the Chisenhale Gallery and BALTIC Centre for Contemporary Art, Gateshead, plus coaching from the senior Frieze team. The fellowship is designed to help participants develop their expertise in exhibition planning and delivery, fundraising and public programming; learn the foundational skills required to progress as a curator working with artists, archives and audiences; and gain access to mentoring sessions from Frieze and Deutsche Bank experts.

In 2021, the winners of the Frieze x Deutsche Bank Emerging Curators Fellowship will gain employment at the V&A East. Proceeds donated from Yinka Shonibare's special edition sculptures also helped to support a fellowship for a Black or diverse curator.³⁵

The answer is structured placements.
But it's a lot of fiddle to get that right. This
means that supervisors must know what they're
doing. Mentoring is part of this, but you can't
guarantee outcome(s).

University of the Arts London,
Genealogies of Black Curating
in Britain
(2021-present)

This programme of roundtables, films and interviews aiming to “build on and extend out from recent work in Black British art studies”³⁶ was convened for the British Art Network by curator and researcher Paul Goodwin.³⁷ It focused on the “emergence, strategies and agency of Black curatorial practices in Britain over the past 40 years” with project curation by Rahila Haque.³⁸

Goodwin states that “to date, work in the field has focused on exhibition histories and perspectives around ‘curating Black art’. In *Genealogies* we sought to undertake a subtle but important shift of emphasis. This shift involves moving from the perspective of ‘curating Black art’ toward a focus on the politics and aesthetics of ‘Black Curating.’”

Two films, by artists Rita Keegan and Raju Rage, were commissioned as part of the series. The films combined interviews with archive images and footage to give an in-depth understanding of the conjoined nature of artistic and curatorial practices in the work of these two artists. And three roundtable panels were convened to address the following questions: *What is Black Curating, if it is a thing, and how did it emerge in Britain?*

Jerwood Curatorial
Accelerator Programme
(2021-present)

This curatorial and leadership development programme aims to support early-career UK-based curators from low socio-economic backgrounds.

With the first cohort expected to start in autumn 2022, participants will complete a 12-month learning and mentoring programme to develop new networks, skills and knowledge to enable them to lead and impact the future of the visual arts sector.³⁹

The host organisations for the programme include the Centre for Contemporary Art Derry~Londonderry, Dundee Contemporary Arts and Middlesbrough Institute of Modern Art.⁴⁰

The programme offers eight two-day residential training and networking intensives which will take place in different UK locations. Each will be formulated by one of the participating host arts organisations, who will support engagement with artists, curators, art leaders and arts organisations locally. This will be complemented by an online programme co-created with the JCA Fellows, alongside individual mentoring which will take place over 12 months.⁴¹



Mohammad Barrangi, *The Mythical Creatures of Eden*, 2021, installation view, Diaspora Pavilion 2: London (2022). Image courtesy ICF and Block 336

The research respondents were vociferous in their criticism of the discussion around the lack of diversity in museums in general and curatorial roles in particular.

Such a lack was reinforced by the inadequate delivery of actions and scarcity of programmes aimed at rectifying the situation.

Conclusion

Conclusion

In general, we found that the quality and outcome of these programmes depended on who in the institutions was initiating and organising them and the intentionality of their overall ambition.

This impacts the way they are rolled out, the care attached and the understanding of the experience of 'diverse' curatorial staff and the potential to access strategic blind spots.

Most of the ethnic diversity workforce initiatives reviewed did not aim to have a specific impact on the curatorial workforce in the arts or heritage sectors, and were instead focused on providing entry-level work-based training opportunities. It is clear from the most recent quantitative data that these programmes can only have had minimal impact on diversifying the demographics of the UK curatorial sector. There are, however, notable exceptions, such as ACE's Inspire Fellowship programme and International Curators Forum, which was distinguished by the amount of investment, the quality of partners and the diversity of participants' practice that was supported.

The lack of government policy and strategic direction mentioned by a number of respondents must be noted, especially in relation to DCMS. There was a notable difference in the views of the work of ACE, but it can be argued that this is partly due to the arm's length principle, which allows some operational freedom from DCMS.

Frieze x Deutsche Bank Emerging Curators Fellowship and Jerwood Curatorial Accelerator Programme were noted for having the intention of diversifying the curatorial workforce but neglecting issues of ethnicity; instead, these programmes were more focused on socio-economic diversity.

There was some frustration about the lack of reliable data on the demographics of the curatorial workforce; such data, respondents believed, was urgently needed for benchmarking and monitoring. This of course has implications for future evaluation and research programmes.

Conclusion

“Our labels
are clearly
not working.”

Funders need to be transparent when it comes to defining the communities of people they consider ethnically diverse. Intersections of social class, rates of retention and promotion, including the financial value of funding grants and institutional research awards, were seen as more effective markers to measure real impact and efficacy. The desk research and literature review indicated the need for ambitious investment in curatorial diversity, collaboration between funders and strategic partnerships with universities and arts and heritage organisations.

In contrast were those initiatives undertaken by Black and other racialised communities themselves. Black Curators Collective and International Curators Forum are notable for providing peer networks for ethnically diverse curators and promoting their work nationally and internationally. Although not specifically curatorial, Museum Detox was noted by a number of respondents as being a key source of peer support and encouragement, assisting its members in dealing with difficulties they face as employees in arts and heritage organisations.

The three programmes which in the past 20 years have had the specific aim of promoting ethnic diversity in the curatorial sector are the Inspire Fellowship programme, International Curators Forum and Art360 Foundation. The demise of the Inspire programme is a notable loss, since it is clear that many of its participants have progressed to senior curatorial roles.

As this report was not a longitudinal study, unfortunately it was not within the scope of the study to track individual career paths or questions such as how these leaders fared in senior positions; whether they have autonomy and the power to make change and whether they have progressed within and outside of institutions.

Conclusion

"There is a whole body of work that is resistance to museum practice. The curatorial voice we are bringing in is to express what those positions might look like."

Recommendations

Now is the time for leadership – from within the museums sector and by the funders who support it – to come together and act collectively to effect positive change in curatorial workforce diversity and make a generational difference.

Art Fund is uniquely placed as an independent funder partnering with 850 museums across the UK and working hand-in-hand with peer funders to help convene the sector to move forwards.

Recommendations

In order to achieve this transformation, we need:

- To fund, increase and share high-quality research on career pathways of participants in arts and heritage diversity schemes with appropriately funded longitudinal studies and the creation of a dataset that tracks demographics of the curatorial workforce, including freelancers
- Museums and galleries to encourage school-age children to think of their organisations as good places to work, and collaborate with the higher education sector to increase diverse students at undergraduate and postgraduate levels, widen participation and create stronger pipelines and training schemes
- To support a focus on specific initiatives leading to permanent curatorial employment, rather than generic entry-level or temporary roles
- To take an evidence-based approach to actively influence leadership on diversity policy and anti-racism at a central and local government level, and by arm's-length bodies
- For funders to actively work with institutions, ensuring accountability, recognising the burdens of people of colour, and provide appropriate modes of support to retain staff, helping them gain experience and, importantly, seniority
- Greater investment in anti-racism and ethical curatorial practice, and to tackle individual cases of institutional racism by working collaboratively with diverse workers and their trade union representatives
- To address structural and institutional racism in funding criteria to ensure a more equitable allocation of funding
- Increased funding for and support to culturally diverse and Black-led spaces, collectives, organisations and initiatives
- To put in place funding and structures to better support and enable independent curators and practitioners, both inside and outside of institutions, investing in new and alternative models
- Increased dialogue, knowledge-sharing and collaboration between funders, cultural organisations, and academic bodies

Endnotes

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- [2] Davies and Shaw, 2010.
- [3] Create London, 2018.
- [4] Mellon, 2015.
- [5] Mellon, 2018.
- [6] Office for National Statistics, 2021.
- [7] Davies and Shaw, 2012.
- [8] Davies and Shaw, 2012.
- [9] Parkinson, Buttrick and Wallis, 2013.
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- [11] Shaw, 2013.
- [12] Dyer, 2007.
- [13] International Curators Forum, 2019.
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- [22] Museums Development North West, 2017.
- [23] Museums Development North West, 2017.
- [24] The Richmond, 2017.
- [25] Museum Association, 2016.
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- [27] Black Blossoms, 2022.
- [28] Black Blossoms, 2022.
- [29] A New Direction, 2018.
- [30] Black Curators Collective, 2021.
- [31] Museums Galleries Scotland, 2022.
- [32] Archaeology Scotland, 2018.
- [33] Archaeology Scotland, 2018.
- [34] Archaeology Scotland, 2018.
- [35] The Art Newspaper, 2021.
- [36] British Art Network, 2022.
- [37] TrAIN, University of the Arts London.
- [38] British Art Network, 2022.
- [39] Jerwood Arts, n.d.
- [40] Jerwood Arts, n.d.
- [41] Jerwood Arts, n.d.

Selected map of diverse arts and heritage networks

The following is a list of networks, collectives and organisations offering a range of services specifically to Black, Asian and racialised communities working in the arts and heritage sector.

Autograph use photography to explore questions of cultural identity, race, representation, human rights and social justice. This work is done by acquiring and researching historical photographs that extend visual narratives of Black presence, and by connecting with audiences through the presentation of artistic programmes in the UK and internationally.

Black and Asian Studies Association was established in 1991 to encourage research into the history of Black and Asian peoples in Britain. BASA organises workshops for teachers, participates in education conferences and campaigns on educational and institutional racism issues.

Black British Visual Artists is an arts and education organisation formed in 2017 to provide a platform for artists from the African and Caribbean diaspora in the UK to network, exhibit and share their work with the wider art community. It also provides education and mentoring for young and emerging artists. The organisation's aim is to address the

under-representation of Black artists in the UK and create spaces for artists to express themselves freely and without fear of prejudice or judgement.

Black Curators Collective is a collective and forum that provides cross-regional support and collaborative projects for Black women and non-binary curators across the UK. Through their work, they envision a more vast, interconnected and collaborative ecosystem of Black curators and producers.

Black Curatorial was founded in 2020, following a year of ACE funded international research. Black Curatorial exists to push Black Curators and Creatives to play more within their practice and nurture transferable skill. The company offer conceptual consultation whilst curating lab spaces, events, development programmes, immersive experiences & projects centering Black artists, curators, thought production and decolonial praxis.

Black Cultural Archives Youth Forum is open to young people aged 16-26 to explore Black heritage and culture in Britain. The forum provides opportunities to meet creative professionals, gain life-changing skills and unearth hidden histories, all with the aim of helping young people change the future.

The Black Gallerina is run by curator, activist and multidisciplinary artist Susuana Amoah who is currently a PhD candidate at Goldsmiths University of London. Her innovative website features video diaries, links to her social media platforms, a digital exhibition of Institutional racism in the UK Contemporary art galleries and highlights the challenges faced by neuro divergent curatorial practitioners.

Black History Wales is a leading organisation in Wales which, through the creative arts, promotes a better understanding of Black history, changes perspectives on Black culture, challenges inequalities experienced by many Black communities and promotes respect for cultural differences.

Brighton & Hove Black History is a group of community-based researchers, artists and activists with a shared interest in BAME heritage and culture. The network was formed in 2014 and meets regularly at Brighton Museum and Art Gallery for coffee mornings, talks and training events.

British Art Network promotes curatorial research, practice and theory in the field of British art. Their members include curators, academics, artist-researchers, conservators, producers and programmers at all stages of their careers.

Caribbean Heritage Cymru is a Caribbean heritage-focused group in Newport, Wales. The organisation raises funds for local projects and organises events focusing on heritage and community development.

Culture& New Museum School and **Create Jobs** work together to deliver work-based nationally accredited training in cultural heritage, focusing on known skills gaps within the sector. The New Museum School aims to create a vibrant and passionate workforce with the skills relevant for the curation of heritage, as well as for the people enjoying and shaping it. It focuses on people of colour and those from disadvantaged socio-economic backgrounds.

East Asia Network is a network of leading European research schools with a well-developed social-science focus on East Asia, plus other research schools that aspire to develop in this direction, that contributes high-level expertise on Euro-Asia relations.

Everyday Muslim Heritage and Archive Initiative is a long-term project to create a central archive that provides a comprehensive and unmediated portrayal of Muslim life in Britain through images, interviews and documents. Its aim is to educate and empower the Muslim community to create tangible connections between their Muslim heritage and the representation of their identity in the wider society.

Institute of International Visual Arts (Iniva) is an evolving, radical visual arts organisation dedicated to developing an artistic programme that reflects on the social and political impact of globalisation. Iniva collaborates with artists, curators, researchers and cultural producers to challenge conventional notions of diversity and difference.

Museum Detox is a network for people of colour who work in museums, galleries, libraries, archives and the heritage sector. It champions fair representation and cultural, intellectual and creative contributions from POC, and aims to deconstruct systems of inequality to create a sector whose workforce and audience are reflective of the UK's 21st-century population.

Museum as Muck is formal network with over 800 members spread across the UK and Ireland. Founded in 2018, it provides support and solidarity for working-class museum professionals. It also advocates for equal opportunities and access for working-class people to work in museums.

Museum X CIC Is a community interest company engaging people in creative ways with pan African history, arts and cultural heritage. Museum X works collaboratively with artists and creatives of colour in partnership with museums, arts and heritage organisations. Their **Black British Museum Project** – is a research project dedicated to experimenting with alternative museum models and spaces for a Black British History and Culture.

Nottingham Black Archive researches, collects and preserves Black history, heritage and culture in Nottingham, from the earliest times to the present day. The collection holds some of the earliest documents relating to the formation of Black community organisations in Nottingham, as well as a growing archive of oral histories, including many from the first generation of Africans and Caribbeans to reside in Nottingham. The archive also holds photographs, articles, newsletters, books and political letters dating back to the 1940s.

Scottish-Asian Creative Artists' Network is an organisation led by and created for Scottish-Asians working within the creative industries in Scotland. It aims to encourage young Scottish-Asians to pursue the arts, by offering a platform to develop and showcase work by Scottish-Asian artists, delivering educational activities and highlighting and supporting Scottish-Asian creative role models.

Serendipity is a Leicester-based institute for Black arts and heritage created to inspire the next generation of archivists and heritage experts. It aims to host a living archive with Black arts practitioners and community activists, nurturing artists to create high-quality new work and mentoring young people.

Shades of Noir is a broad-reaching and multifaceted anti-racism platform that supports the purposeful transformation of people, policy and process. It centres the voices and lived experiences of students and staff of colour within the focus of social justice.

The Young Africa Centre is a vibrant group of conscious young people under 30, drawn together by a love for all things Africa and African-diaspora related. The members work together to socialise, share knowledge and skills, learn about their heritage and discuss their place in a country that their parents and/or grandparents migrated to. It aims to contribute towards the development of African and diaspora communities both in Africa and here in the UK.

TATE Young People Programme aims to develop skills and experience in the arts and create opportunities for pathways into creative careers. A key part of this is the work of Tate Collective Producers, a group of 15–25-year-olds interested in working with Tate on programming for their peers and building their own skills in the arts.

UAL Decolonising Arts Institute seeks to challenge colonial and imperial legacies, disrupting ways of seeing, listening, thinking and making in order to drive cultural, social and institutional change.

UK Punjab Heritage Association (UKPHA) is a leading heritage charity dedicated to securing Punjab's arts, literature, history and traditions for today's audiences.

V&A Youth Collective is a group of young people aged 16-24 who help shape V&A events and content, while gaining inspiring insight into creative careers, the museum sector and skills development opportunities. The Young People's programme also offers various events and experiences for 13–24-year-olds that cover a range of creative industries, including art, design, fashion, digital media, performance and architecture.

Young Historians Project is a non-profit organisation formed by young people of African and Caribbean heritage that encourages the development of young historians of African and Caribbean heritage in Britain.

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