European Heritage Days Inclusive Events Toolkit

Tips and case studies for inclusive and accessible events and activities

This toolkit is the result of a research and development project in 2019/2020 supported by European Heritage Days funding through the Council of Europe and the European Commission..
It was led by a research partnership comprising Scottish Civic Trust's Doors Open Days National Coordinator Nicola Godsal and Diverse Heritage Officer Jennifer Novotny, and
The National Trust's Heritage Open Days' Head of Producing Annie Reilly and draws on the experience and input of other European Heritage Days' National Coordinators and a range of partners and participants.

We'd like to say a big thank you to everyone that we've worked with to put together this toolkit.

This toolkit was compiled by Leo Hamilton, a member of Tripod - Training for Creative Social Action's Pool of Trainers.
The facilitation tools and methods have been developed by Leo and other members of Tripod, drawing on the rich history of anti-oppressive Facilitation

Its layout and design was done by Zoe M Bouhassira

This toolkit reflects our own experiences over a short period of time. It is by no means exhaustive.
We recognise this is a complex and significant subject area but hope this toolkit is a useful gateway into ensuring European Heritage Days are for and by everyone. We hope to develop it and deliver an updated version in the future.

This toolkit includes case studies and tips based on the writers' experiences, as well as tools you can use or adapt to your local contexts.

The toolkit is for groups, volunteers, venues, national and regional coordinators, and anyone else involved in organising European Heritage Days' events. The toolkit is divided into easy to read sections called 'themes'.

These stand-alone themes are designed to be downloaded or printed individually to support your own needs and interests

This toolkit is version 1, and was created in early 2020.
We hope to regularly review this toolkit.

if you have additions or updates to share please email:
European Heritage Days jep-ehd@coe.int

GLOSSARY

The definitions in this glossary are terms commonly used in the UK in 2020. You are encouraged to explore the links that illustrate these definitions further. Please think about what terms are relevant for you.

BAME:

The acronym BAME stands for 'Black, Asian and Minority Ethnicity'. It is the term typically used in the UK to refer to people of non-white descent, particularly in media and research contexts.

While individuals in the UK do not usually describe themselves or their ethnicities as 'BAME', policy and organisations tend to refer to 'BAME communities' or 'people who come from BAME backgrounds'.

It has been raised that the term 'BAME' groups diverse communities together (Advance HE, 2019) and does not address the societal dynamics which lead to members of particular ethnic groups being marginalised (Gena-mour Barrett, 2018)

Class:

Class is about socio-economic power and position, relative to others in society. There is no consensus on what defines class - it is often linked to income, wealth, labour, education, background and culture.

For EU-wide statistics on economic inequality , social class is identified by the kind of labour relation people are in.

Classism is discrimination based on class position or background, as well as around class indicators such as language and way of speaking, clothing, and cultural tastes.

Diversity:

When we say 'diversity', we mean people of different genders, ethnicities, races, ages, religions, socio-economic classes, disabilities, and sexual orientations, as well as people with differences in education, experiences, income and perspectives.

Co-production:
'a close working relationship between participant and practitioner to identify and deliver a community's needs' (Derby Museums' definition in Arts Council England's report). It should be meaningful and mutually beneficial, with everyone actively included in the process. The people involved share their unique expertise and create something everyone is proud of.

GDPR:
stands for the Data Protection Regulations (2018). GDPR is the EU data privacy and security law affecting every organisation which has data related to people in the EU.

Heritage:
Heritage can be broadly understood as the 'physical artefacts and intangible attributes' we inherit from past generations, maintain in the present, and leave as a legacy for those to come (European Parliament, 2018). Heritage includes 'tangible' and 'intangible' heritage.
Tangible heritage includes places and physical things, such as museums, sculptures, paintings, artefacts, monuments, buildings and archaeological sites, and shipwrecks.
Intangible heritage includes oral traditions, performing arts, crafts, practices, and natural heritage like cultural landscapes and geological formations (European Parliament, 2018).
The Faro Convention (2005) defines cultural heritage as 'resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions' (Faro Convention S.1 Art 2(a)).
European definitions of heritage emphasise social cohesion, democratic participation, and human rights to cultural heritage, including access 'by each heritage community to the cultural heritage to which it identifies' (Faro Convention S.3 Art 12).

Inclusion:
We mean creating a welcoming, open experience intended for all people, for example by removing barriers to participation like physical access, language, costs, etc.

Intersectionality:
Intersectionality is a framework for understanding experiences at the 'intersections' of different identities and forms of social marginalisation, such as gender, race, religion and class.

Kimberlé Crenshaw first developed intersectionality analysis to show how discrimination against Black women could not be explained by racism or sexism alone, but arose where the two types of discrimination intersected.

Crenshaw explains people's social positions and experiences are shaped by the different aspects of their identities, and how they overlap and intersect. Intersectionality can be used as a tool to analyse issues around inclusion and diversity, and address barriers to participation in heritage contexts.

LGBTQI+ or LGBT :
The letters in the acronym LGBTQI+ stand for Lesbian, Gay, Bisexual, Transgender, Queer, and Intersex.
The '+' refers to all the genders and sexual identities not mentioned, apart from heterosexual (straight) and cisgender (not transgender or nonbinary). For definitions of these words, see Vanderbilt University's short resource or ILGA's glossary.
The term LGBTQI+ is meant to widely include everyone whose gender or sexuality identity is outside the cultural 'norm' of being straight and cisgender. It reflects that LGBTQI+ communities often have their own histories, movements, and cultural practices

Neurodivergence:
Judy Singer, a sociologist on the autism spectrum, created the term 'neurodiversity' to talk about the infinite differences in how people's brains are wired and how we think and learn. Thinking about differences including Autism Spectrum Conditions, ADHD, Dyspraxia and Dyslexia using the paradigm of neurodiversity means recognising and respecting these differences like 'any other human variation' - rather than seeing them as wrong or abnormal, including but not limited to autistic people, identify as 'neurodivergent' - meaning their minds and thinking 'diverge' from (are different to) what is considered to be typical.

A 'neurodiverse' group is one where there are neurological differences between members of the group; for example groups which include 'neurotypical' and 'neurodivergent' people.

Queer:

Queer is a multi-faceted term. It can mean any sexual orientations which are not heterosexual, as well as gender identities and ways of expressing gender which are not cisgender.

Some LGBTI+ people identify as Queer in terms of their sexuality or gender. Queer can also refer to non-conformance with (or resistance to) a society's cultural norms about gender and sexuality.

The word has historically been used in negative ways towards LGBTI+ people, and some people choose not to use it or identify as being queer.

However, 'queer' has been reclaimed by different LGBTQI+ communities as a positive shared identity, and a word for describing LGBTI+ culture and heritage.

Under-represented groups:

We mean groups of people who are less represented in positions of power in society, and less represented in the culture and heritage sector. Under-represented groups the National Co-ordinators said they'd like to reach out to include Roma people, ethnic minorities and migrant groups, young people and children, older people, and disabled people.

Any other word you would like added to this Glossary?

Send your suggestion to :

European Heritage Days jep-ehd@coe.int

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Theme 1

Working together with groups

This section is for thinking about starting to reach out to groups to create new co-working relationships.

Working in partnership with groups is important.
Firstly, this ensures that we are creating activities with groups, not for them.
Secondly, working with partners helps us do more with fewer resources.

1.1 Finding partners to work with

It can be valuable to reflect on who you could choose to work with or reach out to before European Heritage Days.

Sometimes it feels easiest to focus on groups we already know about, but finding new partners can unlock possibilities for including under-represented groups and addressing barriers.

Reflecting on who EHD works with

The survey of EHD national coordinators (Spring 2020) shows that there are some groups of people who are less likely to attend EHD events, and who have less of a role in creating content for local EHD programmes.
For example, in Scotland half of EHD visitors are aged 45-69 and white.

The survey found that from the 14 countries that responded:

- 3 don't actively engage with under-represented groups
- 6 engage with under-represented groups as co-planners of events or as creators of content for the EHD programme

The different ways the countries engage with under-represented groups include:

- Inviting groups to launch events, and on free tours
- Working with NGOs to present minority heritage
- Making venues and events accessible to disabled people
- Encouraging ethnic and racial minority groups to present their intangible heritage, to host events, and to open buildings
- Opening sites in under-represented areas
- Reaching out to specific groups depending on the year's theme

Tips

Measuring representation in European Heritage Days

- Identify demographic data for your country. This might be a national census, or other readily available data you can get access to.
- Find any existing audience surveys from national heritage organisations.
- This data might not include information about every under-represented group, but it should help you understand whether the people who take part in EHD reflect the different communities in your country.
- Do you collect demographic data about your audiences?

For example, feedback forms can ask for participants' ages and genders, and whether they're LGBTQI+ or disabled. Noting down gaps in our knowledge about EHD's audience is helpful as a first step towards understanding who's under-represented in EHD.

Making connections with the British Deaf Association Scotland

Case Study

In 2019 the Scotland National Coordinator worked with the Glasgow Regional Coordinator and the British Deaf Association Scotland (BDAS) to schedule a special British Sign Language (BSL) tour of the Glasgow Vintage Vehicle Trust, a popular EHD venue.

Working in partnership was necessary to address barriers.
BDAS co-planned and co-designed the event.
We looked at venues that already provided regular guided tours and let BDAS select their favourite.
They provided BSL interpretation of the tour for free, as well as marketing the event to their network.
17 people attended the tour. They were asked to book one week in advance and all of them travelled into the city from surrounding areas especially for the tour.
Those who attended had not heard about Doors Open Days before. They all enjoyed the tour and asked for more BSL content to be added in the future.

Through this partnership we learned about another highly active Deaf community group in the north of Scotland, which we want to engage with in the future.

1.2 Getting in touch with possible partners

As a step towards including under-represented groups in EHD, you can identify who you already work with, who you'd like to work with, and who you could reach out to.
This could include sites, community groups, and members of the public.

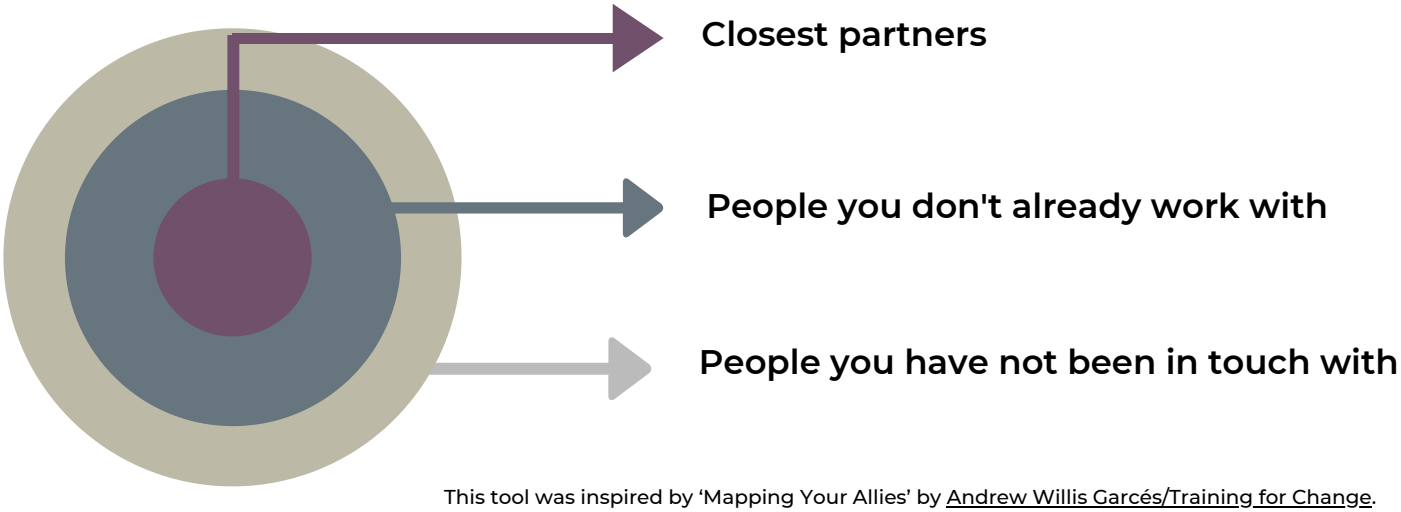
TOOL

Mapping possible partners

Questions to reflect on:

- **Who do you already reach out to? How do you choose these groups?**
- **Have you tried to engage with groups who are under-represented in EHD as creators, audiences and volunteers?**
- **What has worked well and less well?**
- **Whose stories, places, and faces are missing from our European Heritage Days?**

- Draw a target-shaped map or chart showing the different people and groups you know.
- Write the ones you know best and already work with in the centre. Groups you aren't in contact with are written at the edges. Some may be closer, some more distant.
- Does the map help you identify who you could work with? Or could the people on the map suggest partners or put you in touch with groups they know?



This tool was inspired by 'Mapping Your Allies' by Andrew Willis Garcés/Training for Change.

Creating art, workshops and educational materials

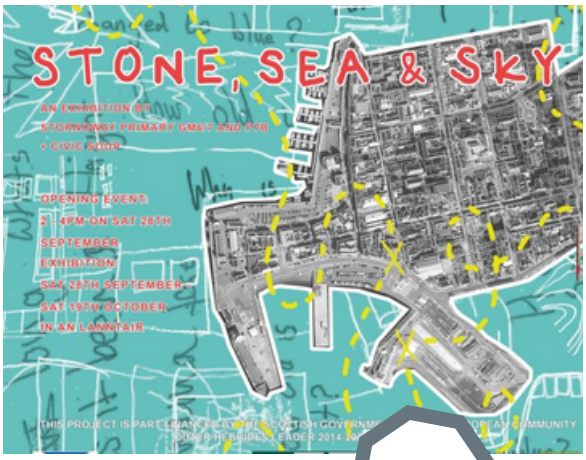
Case Study

Stone, Sea and Sky:

The Architecture of Scotland's Islands' was a Doors Open Days 30th anniversary project that celebrated the buildings, places and communities of Scotland's Western Islands.

The purpose of this project was to include the Islands in the Doors Open Days programme, and draw attention to the unique 'ways of life' on each island.

Local artists and architects carried out workshops in schools, through partnership working with 4 different cultural venues - An Lanntair in Stornoway, Taigh Chearsabhagh in Lochmaddy North Uist, Atlantic Islands Centre on Isle of Luing, and Rothesay Pavilion on the Isle of Bute.



Final artworks will be unveiled during 2020 and celebrated through Doors Open Days 2020.
An accessible output from these workshops was developed. We consulted with our partners and two accredited educators to create the Stone, Sea and Sky educational toolkit - adapted for use throughout the whole of Scotland.

Illustration work by Saffron Russell :

Who knows about your events?

The National Trust of Scotland's report 'Scotland's Culture Strategy' (2020, Ballantyne and Hearns) includes survey data about barriers which make it harder to take part in cultural activities.

Future Scotland

NATIONAL TRUST for SCOTLAND

- Only 25% of the people who responded to the survey said 'nothing discourages me from participating', and most people experienced more than one barrier.
- The top barrier was cost (43% of people).
- Young people were more likely to experience 'lack of information' and 'lack of confidence' as a barrier than people in middle age groups.
- BAME and LGBT+ people were also more likely to experience lack of information as a barrier.
- People with lower incomes faced the most barriers, and people with highest incomes faced the least.

Read their full report by following this link.

LGBTQI+ Unsung Stories

Case Study

Unsung Stories is part of Heritage Open Days (HOD) in England, which focuses 'on aspects of heritage that have been overlooked or pushed to the sidelines'. The 2017 Unsung Stories theme was LGBTQ+ heritage, to commemorate the anniversary of the partial decriminalisation of homosexuality.

Museums, community groups, artists, performers, and members of the public collaborated to create events around four personal histories from the LGBTQ+ community.

- In Owestry, love letters between two local men who were soldiers in WWII inspired a public participation project : 'Gilbert & Gordon: Then All The World Could See How In Love We Are'.

- Letters written by members of the public were burned to create a commemorative diamond ring from the ashes, in celebration of the diversity of love.

- One of the HOD organisers from Oswestry Town Museum, Mark Hignett, said the project was the 'highlight of the past 7 years' because of 'the way the whole community got involved (and are still involved)".

Other LGBTQ+ (2017) participatory projects involved co-creating performances with community members, installing multi-media art in public spaces to draw attention to hidden LGBTQ+ heritage, theatre with virtual reality (VR) experiences, and a knitting workshop for exploring binary code.

Theme 2 Working with volunteers

Volunteers, like everyone, can face barriers to taking part.
This section has ideas for working with volunteers to create a supportive and mutually beneficial experience.

2.1 Addressing barriers to volunteering

This tool shares tips on addressing barriers and supporting volunteers.

Case Study

Barriers to volunteering opportunities

As part of Doors Open Days (Scotland) in 2019 we worked with partner organisations to offer guided tours of Glasgow City Chambers in Farsi (Persian).
We chose this after consultation with refugee groups in Glasgow.
We had to change some of our usual practices to address barriers.

DOORS OPEN DAYS 2019 30 YEARS SCOTTISH CIVIC TRUST

مراکز دولتی(چمبرز)
شهر گلاسگو

- Firstly, we commissioned the translation of the English-language tour script into Farsi and paid in cash, rather than by electronic bank transfer. Many refugees in the UK do not have bank accounts.
- We recruited 3 volunteers through the Scottish Refugee Council.
  We made posters in Farsi to advertise the volunteer opportunities, as well as the tours. We immediately reimbursed volunteers in cash for all-day bus fare (agreed upon in advance) whenever they attended meetings, training, or were scheduled to deliver a tour.
- We had an interpreter present at training sessions and tours so that volunteers could communicate clearly with English-speaking staff at The City Chambers.
  We had to be flexible and adapt to changes. One volunteer received a government-issued change of housing notice only 2 days before he was scheduled to deliver a tour and could no longer participate. The tour was delivered by another volunteer.
- Volunteers were each provided with letters of reference after the project to use when applying for other volunteer positions, education, or paid work.

Tips

Supporting and Valuing Volunteers

- It is important to have a dedicated volunteer support person in the organisation or have it as a clear part of someone's role who has time and capacity to dedicate to working meaningfully with volunteers.
  Volunteers may have support needs in terms of encouragement, capacity, and ability, and flexible support can be needed to address barriers and include everyone. Let them know who they can talk to, when and how!

- Budget to cover expenses (transport) and refreshments. If you aren't paying volunteers for their time, they should not have to cover out of pocket costs to carry out their duties.

- Consider the range of roles available, and be flexible with the time allotted against each volunteer – some have more time to give due to circumstance.

- Always share background information to the event or activity.
  This could be through a volunteer pack, an induction session, a video.

- Peer to peer support in pairs or small groups can help volunteers engage.
  To set it up you can match volunteers, explain how peer support can work and give prompts.

- Can volunteers have a say in choices affecting them? How will you include volunteer voices?

- Always recognise the contribution volunteers make to your events.
  This can be done in different ways such as presenting a certificate, giving a leaving gift (like tickets to a heritage site), or holding a session that thanks all volunteers.

Glasgow Doors Open Days holds an annual event in the Glasgow City Chambers that celebrates the volunteer contribution to the festival, including awards for venue volunteers.

2.2 Setting goals with new volunteers

Tools for recruiting volunteers and working together to agree goals and expectations.

Tips

Recruiting Volunteers

Volunteering is a relationship between the organisation and the individual person where each benefits from the other's info, expertise, support and input through sharing time, skills, information.

Consider linking with volunteer organisations (like Scottish Council for Voluntary Councils) which support volunteering as their main output – they might be able to recruit people or share template policies.

- Recruitment. Consider barriers people might face in all stages of recruitment. Is it online, paper, do we hold an interview, one to one or in a group? Do we ask for references? Think about alternative formats to make it accessible.
- Treat all info privately and keep contact details safe, as with employees.
- To include volunteers in the organisation, consider simple things such as introducing them to all the staff and their roles and explaining what else the organisation does.
- Make sure that volunteers are not expected to take over employees' day to day tasks, such as answering phones and dealing with general enquiries.

Tips

Getting In Touch

Identify a partner that can help introduce you to groups. Some organisations will already have good connections with groups you want to reach. Ask them for an introduction.

- Communicate clearly: Using shorter sentences and paragraphs, and clear language without idioms makes a text more readable for everyone.
- Be warm and respectful.
- Share all the information they'll need, briefly. This will usually include what, when, where, why and how! If you don't it will take longer to get started.
- Ask what they need. A great starting point for working with new people is to non-judgmentally try to understand their context better. What do they need from heritage events? What support do they need to plan an event?
- Offer what you have. Think about why working together on a project or event would benefit the group or person. Are there any resources or opportunities you could share which might be of value to them? Could you help address any barriers to taking part?
- Be clear about what you can't do. Share any relevant limits on what you can do – for example if you would need a group to organise translation.

TOOL

Volunteer Agreements

When volunteers start, it's important to share key info and set goals and expectations.
Depending on the context, you might have conversations with every volunteer or use a volunteer agreement which people sign once they come on board.
It could include:

- What can volunteers expect? Share what it will involve, why, when, how and where.
- What kinds of work will they do? You might include a few options, and ask potential volunteers to circle the tasks they're able to do (website, press, evaluation, etc.).
- How should they behave? Share your conduct agreement or code of behaviour. If you don't have a conduct agreement, think about how everyone needs to behave—treating others with respect and without discrimination will be a key point!
- What will they get out of the experience? It should be clear what the working relationship will be, and why it might be beneficial or enjoyable.
- How can they claim expenses, such as travel costs?
  Some people may not have bank accounts, so it can be important to have the option to reimburse costs in cash.
- Also remember to ask new or potential volunteers about their access needs, so you can work with them to address any barriers which affect them.

You could ask about the volunteer's goals or what they want to get out of the experience, as well as how you could support them to get there.

Theme 3

Budgeting for inclusion

This section has two short tools for thinking about what budget might be needed to make taking part accessible and include under-represented groups at EHD.

3.1 Asking about access needs

This tool gives examples of how you can ask about participants' access needs. Finding out about what people need to take part early on (whether it's a ramp, translation, or slightly larger text) typically saves money and helps people feel included.

Short Survey on Access Needs

TOOL

- "How do you think you could best take part [as a participant/volunteer/] in co-producing the event?"
- "What do you want to get out of the experience?"
- "What steps can we take to include you and make taking part accessible for you?"
- Are there any barriers in the venue, communications or plan for the event which might affect you?
- Would having travel expenses covered, or childcare available make it easier for you to attend?
- Do you have any concerns, or is there anything else you would like to tell us?

Illustration work by Saffron Russell

3.2 Removing financial barriers

Sometimes making an event free is simply not enough.
There are other costs associated with engaging with cultural heritage, for example the cost of travel.
Include these costs in the budget if you can, or think of other ways to address them.

Tips

Removing cost barriers in practice

- **Transport:**

How easy is it to get to your event / activity?
Do you have any funding to reimburse travel expenses for those who can't afford it?
Can you hire a coach bus or minibus?
Can you find a partner (like a bus company) that can donate free tickets or help in some way?

- **Childcare:**

Is your activity family-friendly?
Are children welcome?
If not, can you schedule it during school hours or provide a child minder so that adults can participate?

- **If you're providing travel money, how easy is it for people to get their travel reimbursed?**

- **Think about barriers which might come up while getting travel money.**

- **For example, it may be harder for some people to use a phone or the internet (i.e. to scan tickets) or approach a stranger to ask for travel money.**

Theme 4 Choosing a venue

Engaging under-represented groups might mean re-thinking where you hold events and activities, including taking content and experiences to where people already gather.

If you must deliver activities at a specific historic site or property, are you able to make any small, non-invasive changes to the property?

For example, a removable ramp, extra signs, better lighting might all improve access at little cost.

4.1 Making spaces welcoming and accessible

What makes space welcoming?

Different people and communities may find different spaces and venues welcoming.

In the UK, Arts Council research shows that libraries are the only cultural venue where a higher percentage of BAME* people than white people asked say they've visited and taken part in the past year.

Tips

How to make spaces welcoming and accessible

- Is there a space the group you're trying to engage already uses and feels comfy in? Can you bring the event there?

- Welcome people to the space with a smile!
  If possible, position this welcoming person or desk to the side of the space—it can be more intimidating if there's a desk or person right in front of the entrance.

  Have enough people around who can help with access—think about the staff (and volunteer) to visitor ratio.

- Think about how formal the space seems. Some groups may be comfier in more informal or formal spaces.

- Cultural representation makes a difference too. For example, a LGBTQ+ group might feel more seen and included if there are artworks or heritage objects in the space which relate to their community and history.

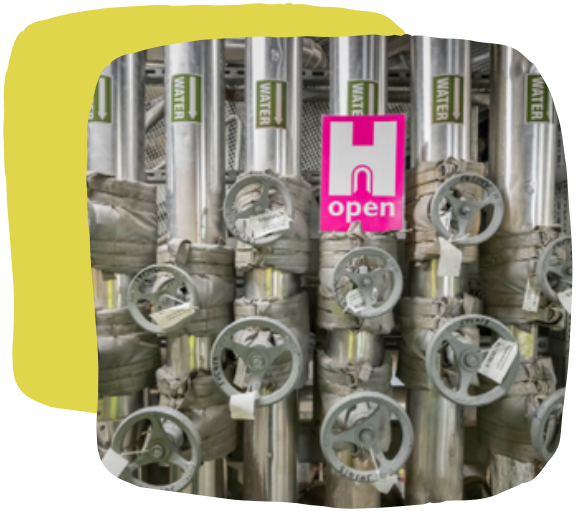
- Always include refreshments in the budget!
- For example tea, biscuits, fruit – and remember to cater for different dietary requirements.

- People might need to use a bathroom, breastfeed, take medications, or use a quiet space away from the main event for mental wellbeing or religious observance —can people meet these needs while taking part in the event?

Pictures credit : Chris Lacey

Tips

on setting up the space



- **Plan to have enough time and people for setting up.**

- **Seating:**
  Think about where seating is placed—there should be plenty of space between furniture for people in motor-driver wheelchairs to get through. If there's a talk or presentation, have you left space in the front row for wheelchair users to sit?

- **Signs:**
  What do people need to know about the building and its facilities?
  Are the signs high contract (black or another dark colour on white) printed in big enough font that someone across the room could read them?
  Are the signs written clearly, and in all the languages the group needs?

- **Sound:**
  If people are going to be talking in groups, leaving more space between tables can make it easier to hear.

Pictures credit : Chris Lacey

Case Study

Learning from the enabling grants scheme

In 2019 Scotland piloted a small-grant scheme for venues participating in Doors Open Days.

The Scottish Civic Trust (SCT), the charity that delivers the national programme, secured a block grant of £10,000.00 (€11,344.00).
Venues then applied to SCT for up to £2000.00 (€2204.00) to make changes to their sites to increase accessibility.

Seventeen buildings received grants to pay for a variety of changes.
These included the improvement of pathways, addition of temporary ramps, better lighting, and rental of portable toilets.

These small changes had a positive impact on visitor numbers at each of these sites and raised awareness of the sites within their local and regional communities

4.2 Mapping how accessible a site is

If you don't know which spaces are accessible to a group, you can create an access map together for building that knowledge and addressing barriers.

TOOL

Do-It-Yourself Group Access Mapping

- You will need: big maps printed out (or you could find a way to do it online), and pens for drawing or writing on them.
- If you're doing an access mapping walk or roll around a venue or neighbourhood, consider using clipboards.
- If you're staying in one place, having the maps on a big table works well.

Step 1 : Get people together and introduce the idea,
making notes on maps together so the maps show how we experience a space.

- Drawing where stairs, benches and bathrooms are
- Marking on the map where something is missing, like if there's nowhere to sit
- Noting where they feel most comfortable and included
- Noting where they can get information in their own languages

Step 2:

If you're taking a walk/roll, split into groups of 2 or 3.
If you're sitting around tables, bigger groups can also work.

Step 3: Start mapping!

You might want to spend 30-70 minutes on this, depending on the group. If needed, facilitate conversation about access and support groups to make notes on the map.

Step 4:

Get back into one group to discuss the maps.

You might ask prompt questions like:

- How did you decide what to draw on the map?
- Did you use any symbols (like X's, smiley faces or a colour code)?
- What did you notice while doing the activity?

Step 5: Put the information together.

If the maps are on transparent sheets, you can layer them to see everyone's access maps at the same time.

If not, you could draw a map which combines everyone's notes on barriers and access.
Or you could go through the access checklist (see section 6.5) and note all the barriers the venue or neighbourhood has, as well as any ideas people have on making it more accessible.

Step 6:

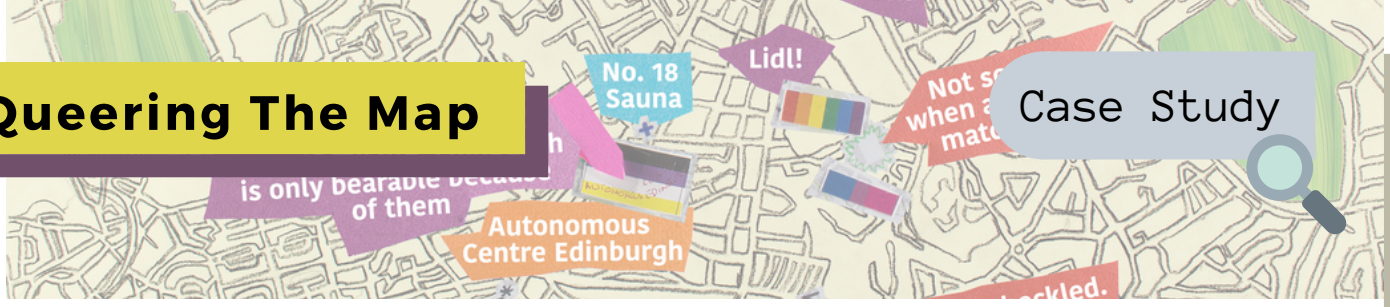
Keep using the maps after the event.

You could display them, use them to address barriers, or create an access guide for the site if there isn't one already.

[This Access Mapping blog post from a key access activist shares the values behind maps]

Queering The Map

Case Study



In November 2018 we co-led a focus group in Edinburgh with LGBT Health & Wellbeing's Queer Transgender Intersex People of Colour group.

When asked if there were any historic places or heritage spaces in the city where attendees felt that they belonged, one respondent said simply, *'I don't know where to place myself'*, being pulled between her identity as a member of the LGBT+ community and as a woman of colour.
We decided to explore this further through community mapping.

Community mapping invites individuals to interpret and record their local environment from a personal, subjective perspective.
Whereas maps have traditionally been official and authoritative, community maps aim to be 'multi-vocal, dynamic and inclusive' (De Nardi 2014: 6).
They are meant to be a group creation that is 'inclusive, empowering, and transparent' (Parker 2006: 472).

SCOTTISH CIVIC TRUST

For our community map we held a 4-hour workshop co-designed and co-delivered with LGBT Health & Wellbeing, who helped us to advertise the event throughout their network.

We provided large-scale (A0) printed maps of Edinburgh city centre, as well as smaller (A3) maps of surrounding neighbourhoods.
We also provided markers, pens, and collage materials.

We included sets of printed flags reflecting different LGBT+ identities (e.g. trans, bisexual), as well as flags for autism, British Sign Language and wheelchair access.

Participants were asked to highlight spaces where they could embrace different parts of themselves, where they could connect to the past and the present, and try to locate places where they could be wholly themselves.

Thirty-five people attended and the activity generated a lot of thoughtful, in-depth discussion. The maps were filled with memories, both collective and personal.

It showed the shifting geography of LGBT+ Edinburgh over time and flagged up the types of spaces that were missing but that the community wanted: places to socialise that weren't commercial establishments; spaces to come together informally as a community in the way that the mapping event created.

Theme 5 Reflecting on inclusion

This tool is for building understanding around peoples' different experiences and needs. Whether you're working with people from similar or different backgrounds to yourself, it can help to be aware of how your unique position impacts how you work.

5.1 Reflecting on inclusion in a group

This is a reflective tool for thinking about who is more and who is less included in a group. You can use this tool individually, or to start a discussion about inclusion.

TOOL

Thinking about your experience

Have you experienced feeling unwelcome or excluded in a group setting?
What was it like?
How did the people who were the most included act?
What do you remember about them?

What could the most included people have done to help you feel welcome?Are you more often included or excluded when you take part in groups and events?

Has your identity or background ever made you feel less welcome or included at heritage events?

Do you think you are more or less included and powerful in the group you're working in than others?
What can you do to make the group more equal?

Thinking about the group you're in

Typically in groups some people take part easily and feel comfortable in the space – and some people are on the edges, finding it harder.
The more powerful group in the centre is often called the 'Mainstream' in community education, and the people on the outside are on the 'Margins'.

People in the Mainstream don't always notice that they are fully included and other people are not. This lack of awareness can lead to exclusion, negative experiences and tensions in the group. Who gets included and excluded in groups often reflects which people have more power in society.
Use Training For Change's 'Mainstream and Margins' activity to go deeper into unequal dynamics in groups.

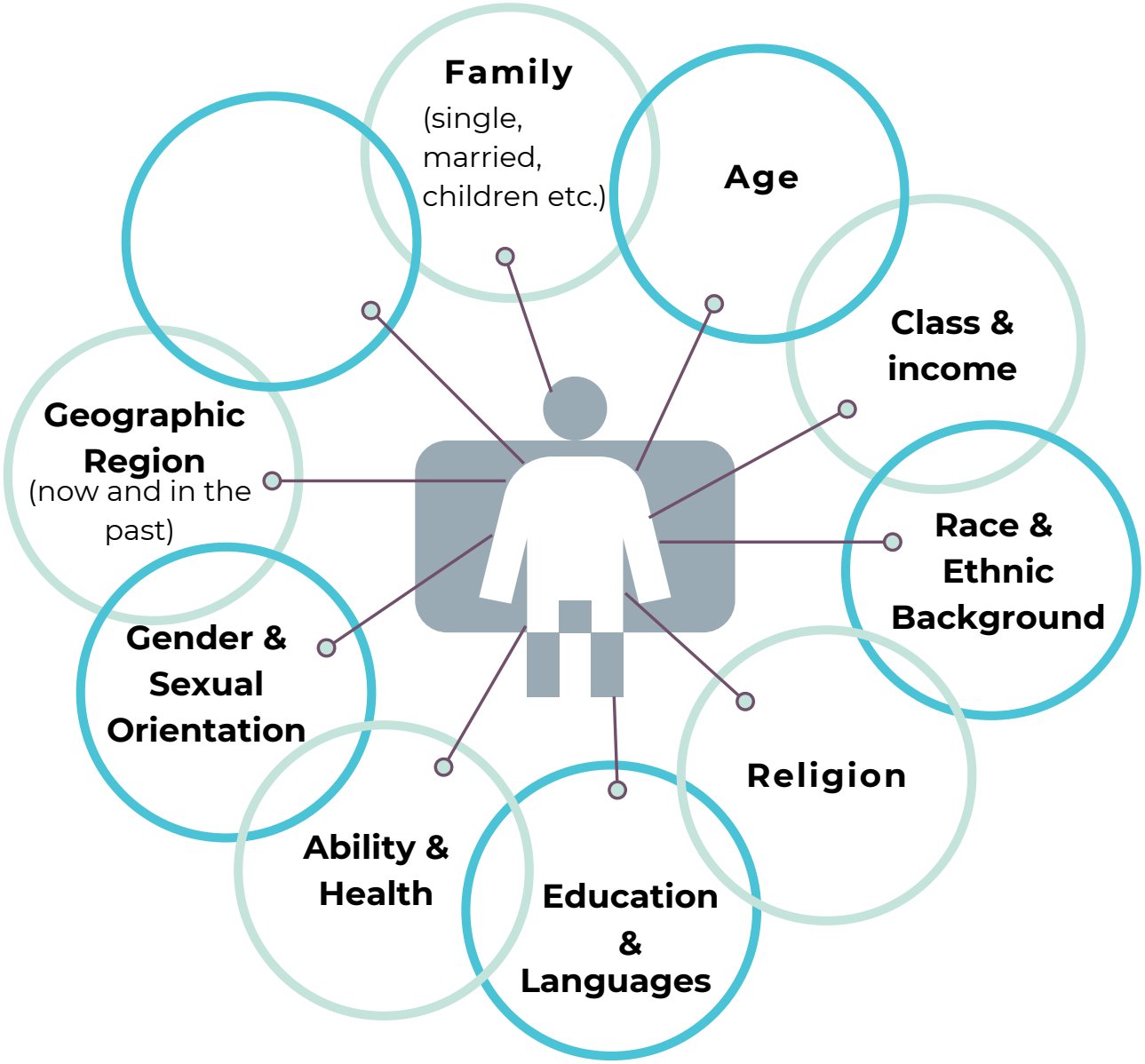
Which groups or communities in your country do you think feel most welcome at heritage events? Who do you think feels less welcome?

Do you have powers or rights in the space that the other people don't have? (For example: facilitators and staff can make certain decisions)
What are the characteristics of the most included people in the group?
How do they act? How could they act?

TOOL

How power and privilege shape experiences of heritage

Use this tool to reflect on how your experiences and identities shape how you relate to the world. Fill in the bubble, and think about what it means to you. Which parts of your identity give you more and less power in social spaces? Which make accessing heritage easier or harder?



5.3 Thinking about Economic Inclusion and Exclusion

Reflecting on your experiences

TOOL

Use this tool to think about how experiences of economic inclusion and exclusion might shape how you think about and access heritage.

Think about your background and position in society, and reflect on **either** the questions for economically included people, or the questions for people who have experienced economic exclusion.

What is economic exclusion?

Economic exclusion is about the experience of chronically not being able to easily take part in society or fulfil your needs because of your economic position.
This of course affects taking part in heritage activities.

People on low incomes and in poverty are a subset of working class people who have less income than they need to cover all their basic needs.
Economic exclusion overlaps with other forms of inequality and exclusion.
In the UK most working class people are white, but in terms of the whole population people of colour and women are disproportionately working class. Who experiences economic exclusion in your country?

Everyone is affected by economic inequality.
People who can benefit from high-paid jobs and wealth from property have class privilege. Class privilege is about relative differences in income, wealth, education, job, status, social capital, cultural capital, and position.

Which of the boxes below best represented your own economic background at 12 years of age?
What best represents your economic position now?
You might want to reflect on things like holidays, education, annual household income, whether basic needs were met – as a child and now.

Owning Class

Middle Class

Working Class

Low Income Poverty

Note: this chart greatly simplifies how class works in the UK – it won't fit every context.

- How does your economic background make things easier for you?
- How might it impact how inclusive your planning is?
- What could you do to make sure your class experiences don't make others feel excluded?

- What are the positives of coming from your class background?
- What would you want people with more money and class privilege to know about your experiences?
- How could heritage events change to make them better for you?

Case Study

Addressing economic inequality through heritage

¡HA del castillo!

HA del castillo is a heritage project focused on children's participation, which takes part in European Heritage Days.

Through play and active exploration, the project sensitises participants to the social, economic and citizenship aspects of the heritage around them.

While the castles are celebrated heritage attractions, this project also explores the neighbourhoods around castles which have been historically excluded from the benefits of the city's wealth and development.

HA del castillo links these two spaces (the castle and the historically excluded neighbourhood) in an immediate way, to reveal the social processes which have connected the spaces and created social (and physical) barriers between them.

By using architecture - and fun! - to sensitise people to their complex heritage, the project aims to build social inclusion and cohesion.

©Ha Del Castillo https://hadelcastillo.es/ .

Theme 6

ADDRESSING BARRIERS

This section covers 'barriers', including language barriers, communication barriers, and barriers which exclude disabled people. There are lots of simple and free or low cost ways to address barriers which might stop people from taking part.

6.1 Inclusive Language

In the heritage sector complex language can make it hard for some people to engage.

This tool has tips to make your communication more accessible and remove language barriers.

The word 'heritage'

Case Study

Throughout various conversations with community groups we began to see that the word 'heritage' was actually a barrier.
While most understood what we meant by 'history', heritage was often meaningless.

- We began to say 'spaces, places, and stories' instead of heritage, to try to convey everything we wanted groups to celebrate: architecture of all ages, outdoor spaces, community activities, traditions, songs, food.

- Ten EHD National Co-ordinators filled in a survey on the word 'heritage' – six said they use descriptive words (i.e. monument or cultural environment) to make it less abstract.

Tips

Making language inclusive

- Use clear, simple language. To make sure nobody is excluded because of their literacy level, avoid using overly complex words and phrases.
- Try to write texts which suit people beginning to learn a language, people with visual impairments and people with cognitive and learning differences.
- Use short sentences and short paragraphs.
  Check your writing with an online 'readability' test
- People beginning to learn a language, people with visual impairments and people with cognitive and learning differences often face barriers when trying to get information about events.
- Use images to help communicate the text's meaning.
  Learn about the Easy Read format

Language around personal and group identity

- Respect the language people choose to refer to themselves.
- Try to be aware of language used in your context. For example, in the UK the word 'Queer' is treated as positive and used a lot in heritage contexts
- We talk about Queer communities and history, but would ask before calling an individual Queer.
- If in doubt, ask! For example: 'Would you prefer we refer to your group as ['elderly', 'older people' or something else]?'

6.2 Translation and interpretation

This tool covers basic etiquette and tips for working with translators and interpreters.

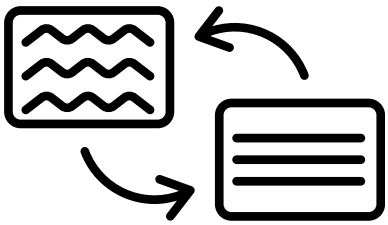
Tips

Working with translators and interpreters

a) Understand the role of translators and interpreters.
The National Registers of Communication Professionals (UK) working with Deaf and Deafblind People have a **guide** on working with Sign Language interpreters.

b) In conversation, interact with the Deaf person or person who needs the content translated.
Make eye contact with them and respond to them, rather than the communications worker.

- Give the interpreter or translator the texts and materials plenty of time before the event
- Breaks are important – interpreting or watching an interpreter takes lots of energy
- Seating is important, as people need to see the interpreter/translator and the facilitator clearly
- Identify who is speaking, and face the people you are speaking to
- Make sure people speak clearly, loud enough, and one at a time
- If something said in a discussion is quiet or unclear, repeat it briefly for the interpreter/translator



The language we use in the UK

Case Study

In the UK we use English, although Scottish Gaelic and Welsh are also used in Scotland and Wales. There are, however, large communities within the UK whose first language is not English or who speak other languages at home.

During Scotland's Doors Open Days in 2019 we specifically wanted to reach out to the refugee/migrant community.

We met with the Refugee Survival Trust and the Scottish Refugee Council to ask what languages would be most relevant to their service users. Farsi was highlighted as important to many refugees in Glasgow.

We worked with refugees to translate and deliver tours of Glasgow City Chambers, the centre of local government in the city.

We also worked with the Sikorski Society to offer tours in Polish, as there is a significant settled migrant community of Poles in the city.

Our research found that other significant languages in Scotland include Urdu and Punjabi, though these tend to be spoken, rather than written, and we want to introduce more content in these languages in the future.

6.3 Disabling barriers

People sometimes think about disability only from the point of view of doctors, medical knowledge and diagnoses.
This is called the 'medical model' of disability.

If we focus only on medical points of view about disability, we miss the cultural and political sides. There is a rich history of disabled people's work, art, community, heritage and social action.

One key idea from disability communities is 'nothing about us without us' – which means work about disability should be led by or co-produced with disabled people.

It also means listening to disabled people about how 'disability' should be defined and what disability culture means.

Disability activists and scholars have created the 'social model' of disability to challenge the 'medical model'. The social model moves the focus from the individual disabled person to the whole society.

If a society is set up in a way that creates inequality and barriers, then people will of course be disabled.

What 'disability' means shifts over time and depends on the culture.
For example, we don't consider people who need glasses to be disabled, because glasses are quite easy to get now – but if glasses didn't exist they would face barriers in society.

Note: the 'social model' is the reason we say 'disabled people' not 'people with disabilities' in the UK. How do disability communities see disability in your country?

There will always be people with impairments, health conditions and differences, but we can and should work to create cultures and spaces without barriers. 'Barriers' are things which make it harder for some people to take part, and they include:

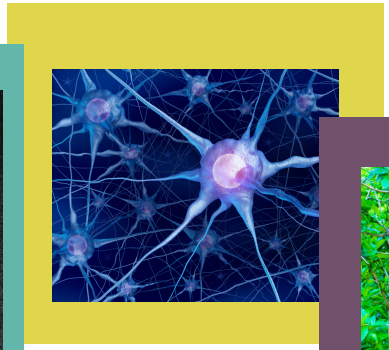
- **Stairs and other parts of the built environment like narrow doors**
- **The absence of a way to communicate - for example if a d/Deaf person attends an event and there's no sign language interpreter or hearing loop**

Neurodivergence and barriers

Autistic people and other people with differences in how they think have developed the concept of 'neurodivergence'.
This means people whose minds and thinking 'diverge' from (are different from) what is considered 'typical' in society.

Barriers neurodivergent people might face include bright lights, loud spaces, and information which is only shared aloud.

Expectations that people should move, think, feel and socialise the way neurotypical people do are barriers. Read this blog post or this academic text about relaxed arts events:
- A relaxed environment: welcoming autistic audiences to arts events
- Enhancing relaxed performance: evaluating the Autism Arts Festival



Follow the tips and examples on the next page, for sharing access information before the event.
This helps people decide whether they can take part, and what barriers they might experience.

6.4 Sharing accessibility info

Tips

Sharing access information

Be as clear as possible about what you have done to make the event accessible. Let people know what steps you can and cannot take to provide access, and **note any barriers they should be aware of.**
Just saying 'this event is/is not accessible' is not very helpful, as it doesn't give people the information they need about barriers.

You should share access information in person, in emails, on the event page and on social media.
How you phrase your access information will depend on your audience and the event.

Here are some examples to get you started:

This event has stair-free access and accessible toilets.
Because the event is a museum tour, we will be moving around for about 40 minutes.
The tour will be held in French.
Unfortunately, there is no hearing loop in the venue.
Please get in touch if you have questions and to let us know how we can make this event accessible to you.

This event will be held online using Zoom [include link to a how-to guide for Zoom]. There will be sign language interpretation in [BSL].
If you need a written copy before the event or need help using Zoom, please let us know!

10 steps to get into the venue. Single stall gender neutral toilets, but no wide access toilet.
Autism friendly, with low lighting and quiet spaces participants can use.
We will do our best to address any barriers which would stop you from taking part. Please email us about how we can support you to access this event.

Always remember to include information about how to get to the venue, including transport links, showing where parking and the venue entrance are. Include a map showing where the space is, and a room plan if available so people know what the space is like inside.

In the UK Euan's Guide website includes crowd created access guides to many venues, and it's good practice to include a link so people can find out more about the space.
How do you find out about and share access info in your country?

6.5 Event checklist: barriers and access

Feel free to print this tool to use it. It's been designed in black and white!

Sharing access information

How it's written

Would it work for learning disabled and cognitively disabled people and for people beginning to learn your language?
Clear texts help people understand your message.

- Clear and simple
- Avoids jargon, abbreviations and acronyms
- Uses short sentences and paragraphs, with bullet points if needed

How it's formatted

Would it work for visually impaired people, learning disabled people and for people using screen reader software?

- 1.15-1.5 line spacing
- Left-aligned text and wide margins
- Text is set against a plain background, with high contrast between the font and the background. Use black text on a white background if you aren't sure, but you can learn more about designing for visually impaired people
- Plain formatting: no unnecessary italics, UPPER CASE or underlined text
- Sans-serif font like Arial, in a big enough size point (the equivalent of Ariel point 14)
- When using links, don't place the hyperlink on words like 'read more' or 'click here'. Instead use a unique and informative link name.
- Use properly structured headings, so people can navigate to different sections using a screen reader.
- Add alternative text ('Alt Text') to any digital images you use.

Document formats

- [ ] Think about the formats you use to share information with people before, during and after the event. Is the information only accessible to people with sight, hearing and technology?

- [ ] If you're sharing a document (like a volunteer pack, an informative poster or a video), you may need to create alternative formats.
For example, Deaf people may need a video to have captions or simultaneous sign language interpretation, and people using braille readers may need a document to be in Word not PDF format.

- [ ] If you're sharing a digital document, think about what technology and skills the people using it will need. Some people may need to be able to read or use the document offline – for example a Word document rather than an online survey.

- [ ] If you're sharing complex texts, or a lot of information, writing a 'plain language' copy and an 'Easy Read' copy will make it more accessible for some people. To learn more read this blog, and this Handbook from Learning Disability Wales.

- [ ] When sharing documents, think about how to make it as easy as possible. The more webpages, steps and kinds of software people need to use to take part or get information, the harder it can be.

Livestreams:
streaming tours and events can make them accessible to people who can't attend in person.
As people may not watch the full stream, think about using other formats to communicate the info they'll need when they join, including the timings and links to any resources. Depending on the content and length, you might include comfort breaks.

Travel and moving around the space

- [ ] There should at minimum be level or step-free access. The level access entrance should be equal to the main entrance (if they are not the same), i.e not a goods lift far away from the main entrance.
- [ ] There should be enough seating, in every space. There should be a choice of seating, including seats with arms and backs.
- [ ] Doors should be wide enough for someone using an electric wheelchair to use (82.3cm) and there should be clear paths through the building without obstacle. When setting up chairs make sure there is space to move.
- [ ] Are there handrails and bannisters in corridors and on stairs?
- [ ] There should be enough contrast between surfaces for visually impaired people to move about safely. For example, indoor steps should be painted a contrasting colour. See this blog post on making museums accessible to visitors with visual impairments.
- [ ] Braille and raised tactile texts where needed, including elevator buttons?
- [ ] Think about how people will get there. Are the transport links to get to the site accessible? How far is the walk or roll from the nearest transport links to the site? Is there parking, including spaces for disabled people to park close to the entrance?

Comfort and sensory access

- [ ] Heating should be adjustable if possible, as some people would be uncomfortable or unwell in environments which are too warm or cold.

- [ ] Lighting should also be adjustable, so you can find the right balance for the people who visit. For example, people with low vision may need brighter lights, and people with migraines may need dimmer lights.

- [ ] Sound should be clear and loud. Some visitors may need information to be shared loudly, others may be started by sudden noises.
Learn more about hearing access for events, including using hearing loops.

- [ ] Is there are least one gender neutral (unisex) wide access bathroom which wheelchair users can use near the other bathrooms?
The door should be wide enough for a wheelchair user to get through comfortably with space to turn.
There should be grab rails and transfer space. The sink and mirror should be at the right height for wheelchair users.
The bathroom should not be used for storage, and should have an emergency pull cord hanging all the way to the floor.
'Changing spaces' bathrooms are the most universally accessible bathrooms in the UK, but there aren't many of them.

- [ ] Lighting should also be adjustable, so you can find the right balance for the people who visit. For example, people with low vision may need brighter lights, and people with migraines may need dimmer lights.

- [ ] Consider visitors who need scent-free spaces – this scent-free toolkit from UCLA has information on scent free space policies.

- [ ] Have you thought about allergies and labelled food ingredients?

6.6 Addressing barriers and care needs

This tool has tips for addressing barriers experienced by disabled people and people with care responsibilities and needs.

Tips

Addressing disabling barriers

- Find out about people's access needs early on, and make a plan for event access.
- Be respectful and confidential.
- Barriers can arise at the last minute.
  Accept that not everyone will share their access needs before the event, so you may need to respond to barriers during the event. It can help to have someone responsible for access on the day to help with any barriers which come up.
- Think and ask about the person, not their diagnosis. It's not necessary to learn medical information about people to understand and address the barriers they experience.
- Talk to the people affected by a barrier.
  Individuals are the experts on their own lives, and often know what solutions would work best for them.

  If they don't know a way around the barrier, do some research or ask others for ideas!

Tips

Have you thought about: Childcare?

1 Provide and plan around childcare

Can you offer childcare or a crèche on the day?
This can help parents and carers of children take part. You can also consider what event timings might work best for people who need to arrange childcare.

2 Making events child-inclusive

Think about whether the event is suitable for infants and children. If it is, mention in your communications that it's family-friendly.

Can you include activities for children of different age groups? Meaningful activities might encourage children to engage with the site, entertain them, and provide chances to learn about heritage.

© Chris Lacey

3 Balancing access needs

Tours designed for the needs of families with young children may not meet every visitor's needs – for example, people sensitive to loud noises.
If you make it clear what the event will be like, people can decide whether it sounds right for them.

4 Spaces for breastfeeding and changing

Are there clearly signposted spaces available for parents to breastfeed or express milk, including private space?
Are there accessible facilities for changing babies?

Have you thought about: Personal assistance/care for the people who take part?

Some disabled people work with Personal Assistants (PAs) or carers to assist them with different tasks. For example, a PA might assist someone with personal care, using transport, accessing work and leisure, or addressing other barriers they experience. You might want to mention that PAs/carers are welcomed at your event.

1. Carers take part in different ways
Some PAs/carers are paid, and some are unpaid family members and friends—this might affect how they take part in an event.

Depending on the carer's responsibilities, they may stay with the disabled person and support them to take part throughout the event, or they may want to take part as a participant.

2. Don't assume carers will speak for the person they're with
Often when disabled people are with a PA/carer in public, people ignore the disabled person and just talk to their carer.
This is not respectful—most disabled people would prefer you talk directly to them!
Of course, if someone shows that you should talk to their PA/carer instead, follow their lead.

3. Seats for waiting
Some disabled people travel to events with a PA/carer, but prefer taking part alone.
It is good practice to have a waiting area for when this is the case.

Theme 7 Co- creating events

This section has meeting tools and ideas for groups working together to create EHD events.
The group dynamic is important when co-producing an event.
These meeting tools can help make planning sessions more enjoyable, inclusive and effective.

7.1 Choosing an event idea

This tool has examples of how to meaningfully co-design the idea for an event.

Case Study

Preferences in the UK

With a little research, you might be able to find readily available information on access and inclusion in your country.

For example, in 2019 the National Trust for Scotland, one of the country's largest cultural and natural heritage charities, conducted in-depth interviews with over 1,000 respondents over the age of 16 living in Scotland.
These responses were then statistically weighted by sex, age, region in which they lived, whether they lived in an urban or rural area, their income, education level, disability, ethnicity and sexual orientation.
The data is extremely interesting and can help us to plan better, more accessible cultural heritage events.

- **The study found that overall 46% of respondents were interested in History, but this interest is more heavily male (51% v 41% F) and white (47% v 34% BAME).**
- **In comparison, only 24% overall said they were interested in architecture & built heritage, with the highest interest from middle and low income respondents.**
- **Some of the cultural activities that respondents were most interested in were music (63%) and food/cuisine (52%).**
  Doors Open Days is thinking about how to add more music and food events to attract new audiences.

Tips

For co-creating an event idea

Of course, statistics don't tell us anything about what kind of heritage or event will interest people locally.
Creating events with partners and groups from under-represented communities can make heritage programmes more diverse.

- To start coming up with event ideas you could ask directly what everyone wants to do, or give some suggestions based on local heritage sites.

- Listen to what people say they want, are concerned about, and need – and note these down, with their permission. Once there are a few event ideas to choose from, test each idea against the list of everyone's needs to find the best option

Tips

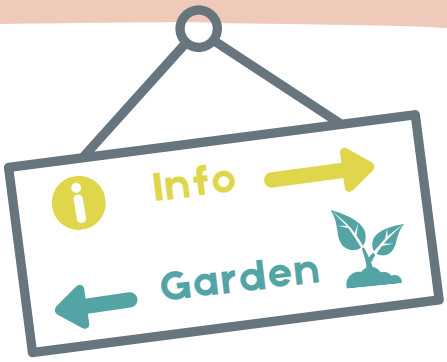
For setting up the space and activities

Keep time: time the activities before the day.

Tell participants how long there is for each part of the session, and write the times somewhere visible. Stick to the times.

Be clear:
say what each activity is and how to do it.

Write key points visibly.



Event co-design worksheets

These worksheets can be used in groups to come up with event ideas and details.

Feel free to print this tool to use it. It's been designed in black and white!

Which heritage activities do you enjoy

Which types of heritage are most important to you ?

Why is heritage important to you?

What do you want to do and see more of ?

Event co-design worksheets

These worksheets can be used in groups to come up with event ideas and details.

Feel free to print this tool to use it. It's been designed in black and white!

In your dream event, what would you

Do? Learn? Talk about?

What time?

What would the space be like?

What would make it comfortable?

Any barriers to making it happen ?

Case Study

Stories and games at the Prince Phillip Maritime Collection Centre

The Prince Phillip Maritime Collection Centre organised two days of free tours (19 in total) for Heritage Open Days.
These included specialist tours created by 8 local community groups, around the Unsung Stories theme 'people power'.

The community groups worked with the Centre to find items in the collection which tell a story representing their communities.
On the 21st September the groups also presented activities related to the objects they chose from the collection.

This led to the Caribbean Social Forum (who had chosen a set of dominoes as their item) organising a games without wires event.

© National Maritime Museum, Greenwich, London.

This games event connected the different communities together through play, and supported the Forum to share their culture with 'outsiders'.

© National Maritime Museum, Greenwich, London.

The tours included more opportunities for sharing cultural heritage.

A commissioned storyteller wrote a story informing the public around the area's history and the role of the collection, and a Mystery Story Store was specially designed and set up.

Every tour ended in the Mystery Story space, where visitors of all ages could share their own stories and feelings about the collection - in written or performed formats.

© National Maritime Museum, Greenwich, London.

Pictures credit : Chris Lacey

7.2 Planning co-production meetings

Short tools for creating and facilitating inclusive agendas for co-planning meetings.

TOOL

Welcoming

Welcoming people to the event is a chance to set an inclusive and positive tone.

- You could directly welcome everyone's diversity into the event, like in Training for Change's 'diversity welcome' tool.
- Acknowledge the aims and values you're working to promote.
- Introduce yourself – you might share your name, a bit of background, and the gender pronouns you use.

For example: 'My name is ____ and I use 'she' and 'her' pronouns, so please say 'she' and 'her' when mentioning me'.

In some events you might want participants to introduce themselves too. You might choose to suggest people share their gender pronouns. However, don't insist everyone shares their pronouns, as this can cause extra stress for LGBTQ+ people.

TOOL

Agreeing How to Behave

Example:
'We want to ask everyone to respect each other, and ask permission before taking a picture which includes another visitor. We suggest keeping phones on silent if possible. Please feel free to move around, take breaks and use the bathroom. Please let us (or a volunteer) know if you need any support or have a question!'

You could also support participants to create an agreement, based on what they need. Co-creating an agreement with participants can be more meaningful than asking people to follow rules you chose.

Ground rules are never neutral - they often reflect the needs of the mainstream (most included) members in a group, and can create barriers.

For example, a rule against interrupting or using phones might unequally make it harder for people from different cultural and language backgrounds, as well as neurodivergent people, to take part.

Norms and expectations about how to act vary a lot, and it is important to respect different ways of participating.

TOOL

Buddy Pairs

You might want to use this so participants can support each other in smaller group events, by being friendly and helping each other understand any materials.
You can give the pairs an unfinished sentence as a prompt for thinking about peer support.
Each person reads and finishes both of the sentences a few times.

- I can help myself take part in this event by...
- My buddy can support me to take part in this event by...
- Or give the pairs a topic to discuss, i.e. 3 examples of heritage activities they both like.
- Or just ask them to learn each other's' names and talk about what they want to get out of the event.

TOOL

Balancing Who Speaks

At the beginning of the meeting or event you can ask people to think about whether they usually talk a lot, or find it harder to talk and add to the conversation at events.

Invite people who are comfortable talking a lot to try to actively listen more, and invite people who talk less to use this event to speak more if they want to.

You could also go around in a circle to hear from everyone, allowing people to 'pass' and not speak if they want to.

Don't pressure people to speak if they don't want to.
If you notice that some people are taking up most of the talking time while others seem less engaged, you can also :

- Change the topic to something that everyone can add to, and go around the circle or split into smaller groups

- Mention any dynamics that you notice if appropriate: "I've noticed that the men in the group with English as their first language are doing most of the talking. Maybe we can try to shift the balance of who talks and listens most in this discussion?

TOOL

Warm Up Activities (online or offline)

- Reflection in a circle: give everyone a prompt question, like 'what's your favourite food you ate growing up?' Go in a circle, or pass to the next person by name.

- Checking in: everyone draws a face or a picture of weather (sunny, rainy, etc.) representing how they feel, and shares it with the group.

- Touch something in your environment which is: new, old, green, soft... Design a warm up: it should be fun and low-risk. Include questions, movement or social interaction to help visitors start engaging with the heritage site.

Tips

Facilitating interactive events

- Stick to the broad agenda timings – sometimes you'll need to make changes, but for participants' comfort do keep breaks and the finish time as planned.

- Pay attention to the people and dynamics in the space – does anyone seem less included? Does anyone want more support, and would 1:1 or small group support be best? Are visitors treating each other with respect?

- Think about how you value people's cultural knowledge in the space. You could show interest in everyone's experiences and connection to heritage, including those who know less about the site or are less confident communicating about it.

- Be flexible and if possible give options for how to engage. You might need to remind people that they're allowed to move around, take breaks, or do whatever else needed to take part in a way which works for them.

Pictures credit : Chris Lacey

Theme 8

EVALUATION

This section has tools for getting meaningful feedback and evaluating different aspects of an event.
Discussing the quality of diversity, accessibility and inclusion at EHD with the people you worked with can spark ideas for future improvements.

8.1 Visitor feedback

Case Study

Rewarding venues that collect feedback and evaluation forms

Every Doors Open Days venue is asked to collect or coordinate:

- A form that records the total number of visitors
- A form that records the total number of volunteers and the hours that they work
- A form that records the total number of staff and the total hours that they work
- Encourage as many visitors as possible to complete Doors Open Days visitor forms

We put all this data together to feed into our final report.

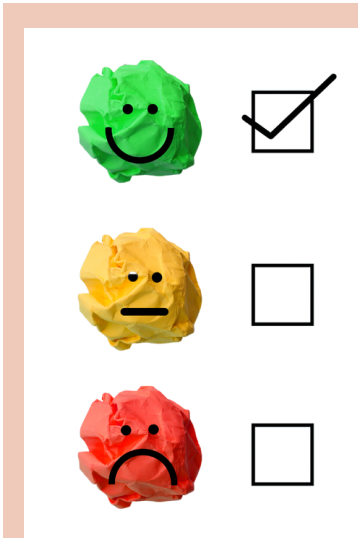
We also use a formula in our data spreadsheet that works out a % of feedback forms collected against the number of visitors, and from this we can work out whether the venue is awarded a Gold, Silver or Bronze certificate for 'Commitment to Improvement'.

The certificates say:
"The Scottish Civic Trust would like to acknowledge and thank this venue for its contribution and commitment to visitor data collection and feedback at Doors Open Days".

Other methods for getting feedback

TOOL

As well as feedback surveys, you could think about using:



- **Shared feedback mind-maps to collect written and drawn feedback.**

You could have a paper tree on a wall, and invite visitors to write what they enjoyed, what they felt, and something to improve on the leaves, trunk and roots.

You could ask visitors to draw their favourite object or memory from the day.

If appropriate consent and permission has been given, you could share photos of these on social media as prompts for more online event feedback.

- **Tokens for visitors to place in tubs at the end of the event, to evaluate the event through voting. Also try cupcakes, dot stickers or bodies for voting.**

- **Online live feedback tools to capture how people feel in the moment. You can use apps, polls, or even Facebook reactions.**

Tips

For including people in documenting the event

- Make sure staff and volunteers are aware of the effects of GDPR and/or national law on recording images at events, and your data consent and protection policies.
- Support participants to take and share photos and videos. Could you let people use your cameras to create content during the event? Give prompts if you want people to record their favourite moment or something they learned.
- Think about how you can create positive image and film documentation which is representative of the different communities in your area and country.
- You could audio record quotes and short interviews with visitors, for gathering feedback or to share.
- You could provide materials for people to draw and take notes during the event, giving prompts and ask people to share what they've drawn or written.

Tips

Using social media for...

If you have a larger group or are doing an online event, using social media as an extra channel for feedback can make taking part and evaluating the event more accessible.
But remember that people don't have equal access to technology or use it in the same ways, so do think about how to include people who aren't on social media too!

Posts, tweets and stories:
Plan what you might post before, during and after the event, so you can prepare graphics and save post drafts.
Ask someone to live tweet or post stories throughout the event.
Live tweets and stories can help with capturing moments on the day.
Include alt text on images and accurate closed captions on videos.

Hashtags:
Event hashtags make it easier to search the event online afterwards, and can be a channel for visitors to engage with each other.
For the 30th Doors Open Days festival we used #dodscot30.
You could use a hashtag for feedback, questions or games.

Comments and interaction:
Ask people to comment with their feedback and opinions – ask questions or use a poll.
For livestreamed events, you might want to facilitate a discussion in the comments.

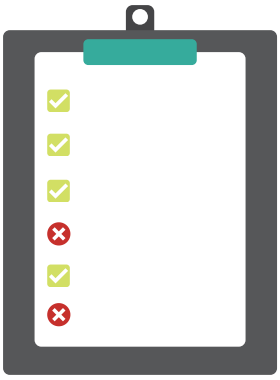
8.2 Evaluating your coproduction

TOOL

This tool can help groups start reflecting on and discussing how the process of creating and taking part in an event felt. The people and groups who take part, volunteer and create content are uniquely well placed to evaluate EHD in depth.

Creating an Event Aims Sheet

Discuss and reflect on shared aims with everyone involved before and after the event:



- Agreed aims
- How would we know if we achieved the aims?
- How well were these aims achieved?

Reflecting on equal and meaningful co-working

It is important to give people a chance to share how they felt taking part in the working relationship. Different people in the group may have different points of view about how the co-working went and how inclusive it was. You could talk about these questions as a group even before the event, and add any extra questions you think of.

- **How did taking part feel?**
- **How was working together with [____] to create this event?**
- **Did you have the chance to add your own strengths and interests?**
- **Did you experience any difficulties or barriers in taking part? Were they addressed?**
- **How did others treat you? Did you feel trusted? Was your knowledge and experience respected? Who do you think made most of the decisions about the event? Did you take part in any decision-making?**
- **Did any people seem more included or less included than others? Why was this?**
- **What did you most like about creating and taking part in the event?**
- **What would you want to change about the event?**

8.3 Debriefing in depth

This tool can be used after events to debrief, individually or as a group. The debrief survey has questions to encourage reflection on the whole process of creating and holding an event, as well as what worked to create access and inclusion.

Feel free to print this tool to use it. It's been designed in black and white!

Event debrief and evaluation

Everyone involved can support each other to reflect on the event and add spoken or written input to a shared debrief survey.
This creates a fuller picture of how it went.

Event name and venue:

Organisations and groups involved:

Number of participants:

How did the participants find out about the event?

Did you have enough information about the group or people who attended?
Did they have enough information?

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How was the event created? Who worked together, and how?

How were the dynamics between the people involved?

What was the budget and how was it used?

Feel free to print this tool to use it. It's been designed in black and white!

What worked well and less well about the venue?

What did you do before the event to make it more accessible?

What barriers were there for the people taking part? How could these be addressed in the future?

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What worked well during the event?

What was challenging?

What would you do differently next time?

Feel free to print this tool to use it. It's been designed in black and white!

How was the facilitation?

How did volunteers take part?

Different perspectives on how it went. What are the key points from participants' feedback?

Feel free to print this tool to use it. It's been designed in black and white!

What are the key learning points – or what tips and recommendations would you give to someone planning a similar event?

What are the next actions or follow-up steps?

What do you most appreciate about the people you worked with during this?