TOWARDS
A NATIONAL
COLLECTION

UKRI Arts and
Humanities
Research Council

INTERIM REPORT
FOUNDATION PROJECTS

PROVISIONAL SEMANTICS
Addressing the challenges of representing multiple perspectives within an evolving digitised national collection

PI: Emily Pringle, Tate

Tate| Imperial War Museums |
The National Trust |
University of the Arts, London |
National Maritime Museum

DECEMBER 2020

TABLE OF CONTENTS

Executive Summary

The Interim report on *Provisional Semantics: Addressing the challenges of representing multiple perspectives within an evolving digitised national collection* summarises the original aims and objectives for the research and highlights the shifts in the approach and methodology being adopted since the project started. The report identifies that the research team recognised early that a problem existed in that they are a majority white team with no black researchers. It details the measures taken to attempt to mitigate the likely centring of whiteness in the project through establishing a shared anti-racist baseline across the research team and by acknowledging and foregrounding personal positionality. It acknowledges, however, that the makeup of the team remains ethically problematic.

The project's original aims and objectives, which were focused on redressing outdated and/or offensive language have broadened to encompass an interrogation of how long-standing problematic, or even racist, hierarchies/binaries/narratives/perspectives are produced and reinforced in catalogue entries, object descriptions and interpretive material. Charting the evolution of the research to date, the report identifies how a practice-based action research approach is being followed through four methodological strands; case studies, the interrogation of three overarching and interconnected themes, desk research to produce a landscape review document and the close analysis of collection items. A short summary of the rationale behind and progress of each of the three case studies (The Clive Collection at Powis Castle - the National Trust (NT) property in North Wales; a selection of Second World War British official photographs at the Imperial War Museums (IWM); and the ephemera within the Panchayat Collection held in Tate's Library collection) is given.

The impacts of the Covid-19 pandemic are outlined in detail. These include the closure of the museums and associated furloughing of key staff including project CIs, the impossibility of bringing key stakeholders together physically and redundancies across the participating organisations. Equally significant for this project has been the calls for museums and heritage organisations to address structural racism and colonial legacies related to calls made by the Black Lives Matter movement. The adaptations made to the project by the research team are detailed, including the reworking of the NT case study, which now focuses on the 'reactive rapid response approach' the Trust has initiated to redress dominant colonial narratives.

Whilst the delays to the project mean that it is early to be sharing findings, the report does summarise key insights gained from the desk research already undertaken for the landscape document and the anti-racist positioning work. Notably it is becoming clear that project work can help in surfacing problems and trialling solutions, however sustainable change to infrastructures, policies, practices and systems is unlikely to take place through resource and time-limited interventions. The report concludes by identifying next steps.

A further finding is that sustained reading, critical reflection and engagement with work across the sector is essential within a practice-based approach to decolonising practice. Therefore, the report includes in three appendices; the events attended (with links where possible), the bibliography for the landscape review (to date) and a list of the readings that the team have read as part of the anti-racist positioning work.

Statement on the composition of the research team

The Provisional Semantics research team would like to acknowledge at the outset of this report the problematic makeup of the team - which at the time of writing, and despite the inclusion of two researchers who consider themselves to be people of colour and one who identifies as mixed race, is best described as majority white. The project was initially conceived by a black woman member of

staff at Tate, but due to ill-health was not able to participate in developing the funding bid. The prospective project was subsequently taken up, with her permission, by white colleagues, and the initial, prospective project team comprised only white women until the above person of colour was brought in shortly before submission to the call. It was only after the project was selected as a Foundation Project, and after the final member of the research team (the RA) was appointed, that we properly recognised the absence of black researchers and additional researchers of colour as a problem. We have taken measures to mitigate (to a small degree) the likely centring of whiteness in the project (through establishing a shared anti-racist baseline across the research team and by acknowledging and foregrounding personal positionality – see section 8). However, we acknowledge that the makeup of the team remains ethically problematic, and that we have taken no direct steps to alter it. As we progress through the remainder of the project we will: continue to critically reflect on how and why this happened (and was allowed to happen); make efforts to decentre whiteness and prioritise ethics of representation where possible; and include representative/equitable composition of research teams amongst our recommendations.

Abstract

Provisional Semantics was initially conceived to address a fundamental challenge facing the Towards a National Collection programme: how to develop ethical, equitable and transparent readings of the objects in a digitised national collection. This challenge remains; however, refinements to the case studies and ongoing desk research have led to a reframing of the project to foreground anti-racism and researcher positionality and acknowledge that collections exist within colonial frameworks and practices that must form part of a wider interrogation. The project recognises that within the heritage sector there is a drive to decolonise - to explore and undo fundamental relationships of power and inequity, and to diversify - to present multiple perspectives. However, a lack of research examining what is required in terms of ethical methodologies and practical and attitudinal shifts is prohibiting sustainable change. Consequently, Provisional Semantics is examining what methodological, ethical and practical changes heritage organisations need to make to accommodate the multiple and provisional interpretations required to genuinely represent UK Heritage. The project is also testing methods that engage intellectually and practically with the decolonial agenda to produce descriptions and interpretations fit for an evolving digitised national collection. The research methodology involves desk research to inform a targeted landscape document, three case studies centred on collections at The National Trust, Imperial War Museums and Tate with an exploration of three associated cross-cutting themes and a close reading of selected objects. Research findings will be brought together in a state-of-the-art report that outlines key challenges and provides evidence-based recommendations for sector-wide change.

Aims and Objectives

Provisional Semantics originally set out 'to examine how museums and heritage institutions (and hence the digitised national collection) can develop ethical, equitable and transparent readings of artworks and artefacts that include the historically-underrepresented perspectives of people of African and Asian descent'. However, as the research has developed the research team have increasingly come to recognise that this framing is too narrow, and that the terminology being used is inadequate. At this interim stage, it is more appropriate to describe the project as aiming to examine how museums and heritage organisations can develop interpretations and presentations of artworks and artefacts that acknowledge: the spiritual, cultural and historical value of artefacts and artworks; the contexts of their production, use and display in regions of the world that were once part of the British Empire; where relevant, the nature of their subsequent transferal to the UK; and the historically underrepresented perspectives of British people with African and Asian heritage. In

line with the project's recognition of the provisional nature of language, this terminology remains under review and may change again as the research progresses.

It is important to note too that throughout this report and the project we refer to 'decolonisation" and 'decolonial' practice, but the research team fully acknowledge the meaning and interpretation of decolonisation within the cultural heritage sector is not consistently or clearly defined, nor is there consensus on what constitutes meaningful decolonial practice and what does not. We are attempting to pursue an agenda of active anti-racism, within which critical scrutiny of colonialism and the persistent replication and remediation of colonial era thinking and structures, is central to our research.

The project's key objective is to identify what institutional values, processes, resources and ethical/methodological approaches are needed to accommodate the multiple and provisional interpretations required to genuinely represent UK Heritage. Specifically, the project seeks: (1) to identify the scale of the challenge in terms of the values, processes, practices and resources needed. (2) To pilot methodologies through three case studies that engage with the decolonisation agenda to enable staff to work with colleagues internally and with key stakeholders to describe and interpret collections and catalogues. (3) To review with experts the efficacy of the three case study interventions within the broader context of the sector's need to revise approaches to cataloguing and interpreting the objects they hold.

Through the process of developing the three case studies, specific issues have presented themselves. These are broader than the original parameters of the project but are crucial to the ambitions of the Towards a National Collection (TaNC) programme. These include the overall visibility of collections of artworks generated by British-based artists with African and Asian heritage and the difficulties of existing cataloguing structures and procedures not being fit for purpose for and/or not able to appropriately accommodate ephemera material (Tate case study); the strong challenge to decolonisation from some audiences, sectors of the media and politicians that impacts on the ability of institutions to undertake this work (National Trust case study); and the ethics of analysing highly culturally sensitive objects with colleagues and stakeholders of colour even within the context of a research project that is attempting to decolonise institutional practices (IWM and National Trust case studies).

Furthermore, in many respects the Provisional Semantics project is itself functioning as a 'meta case study', providing evidence of what is achievable in terms of decolonising practice within the framing of a time and resource-limited project. An additional aim for the research team has therefore become one of analysing, reflecting on and communicating the insights gained in relation to this and these other broader issues, given their relevance to TaNC and the sector more widely. Tackling these wider issues aligns with the overall objectives for this Foundation project which are to increase access, support engagement with a joined up virtual collection and facilitate wider and better-informed public engagement.

Provisional Semantics seeks to make a direct impact on practices and standards in cataloguing, interpreting and subject indexing collections and catalogues. We have already begun to share findings informally with UK and international museum and heritage sector colleagues, academics and researchers (see Appendix 3 for details of events attended and conversations held) and will continue to do so throughout the project. Additionally, we will be holding more formal events to present findings in the latter stages of the project. In so doing the project aims to ensure the relevance and applicability of its findings and enable the wider programme to take the lead, setting the standard for ethical epistemological co-production in the sector across the UK and internationally.

Research findings will be brought together in a final state of the art report that will detail what values, structures, systems and approaches need to be embedded within museums and heritage organisations. It will also articulate the affordances of and barriers to establishing ethical processes of co-production to generate more comprehensive and justifiable records of the objects that will make up the digitised national collection. Finally, the report will provide valuable insights into the work individuals and institutions need to do on themselves and with others in order to undertake decolonisation activities ethically, and the challenges and benefits of doing this work. In this way Provisional Semantics aims to provide an essential foundational resource for heritage organisations embarking on diversification and decolonisation exercises in relation to their collections.

Partnership structure

Provisional Semantics is a collaboration between Tate (PI), the Imperial War Museums (IWM) (CI), the National Trust (NT) (CI) and the Decolonising Arts Institute (DeAI) (CI) at University of the Arts, London. The National Maritime Museum (NMM) is a partner, although the involvement of NMM has not been possible to date, owing to relevant staff being furloughed.

Staffing structure

The principal investigator (PI) on Provisional Semantics is Professor Emily Pringle, Head of Research at Tate. The PI line-manages Ananda Rutherford the project Research Associate (RA) and has overall responsibility for leadership of the project, for liaising with the TaNC Programme Director and the PIs on the other Foundation Projects and for the delivery of Case Study 3 at Tate.   Also working on Case Study 3 are Jane Bramwell, the Head of Library, Archive and Collection Access at Tate and Katie Blackford, Senior Liaison Librarian at Tate.

The IRO situated co-investigators (CIs) for the project are Helen Mavin, Head of Photographs at IWM and Tate Greenhalgh, National Interpretation Specialist at the National Trust, both of whom are responsible for developing and overseeing Case Studies 1 and 2. Dr Anjalie Dalal-Clayton, the HEI CI at the DeAI is leading intellectual and critical engagement across the three case studies, supporting the RA with the landscape document research and will conduct the focused textual analysis.

Ananda Rutherford (RA) is leading on the landscape document research. As the RA, Ananda is also supporting the PI, Tate Library and Archive colleagues and the IRO CIs in convening the three case studies and wider thematic conversations and workshops. Working with the PI, CIs and Tate Library colleagues, the RA will interrogate and bring together findings from across the strands of research in the final state of the art report.

The Provisional Semantics research team also includes Kim Balukiewicz, Tate's Research Grants Manager, Harr-Joht Kaur Takhar, Tate's Research Administrator and Hannah Wills, Research Manager, IWM. Hannah Squire, Assistant Curator in the National Public Programmes team at the NT joined the project in October 2020. The research team has met bi-weekly since April 2020, alternating project planning meetings with more discursive/reflective sessions. The latter are an essential element of the anti-racist positioning work that the entire research team committed to in April 2020 and it is vital to note the importance of all team members' involvement in this process, which has had a significant impact on the development of the research (please see Section 8 for more details).

Covid-19 impacts

Provisional Semantics formally began on February 1st, 2020. Fortunately, we were able to able to fast-track the recruitment of the RA and Ananda Rutherford began working on the project in mid-

March 2020. However, from late-March 2020 onwards the project has been directly impacted by Covid-19, as follows:

- Staff at the case study institutions were furloughed from April to mid-July, including the CIs from the NT and IWM and key colleagues in the Library and Archive at Tate. Staff returned to work in July, however subsequent furloughing has taken place, with the CI from the IWM continuing to be on flexible furlough
- Physical access to collection material in the case study institutions has been intermittent since March 2020. Tate's Reading Rooms re-opened in August 2020, with Tate Library and Archive staff needing to adapt their working practices to manage requests for material remotely. This has added to their workload significantly
- Opportunities to bring groups of key stakeholders together physically for planned workshops has not been possible since March 2020 and it is unclear when this is likely to be possible in the future
- Staff have been working within organisations where widespread redundancies have been made and high levels of uncertainty regarding institutional openings and access have been present. The ongoing flux of tier systems continues to pose challenges to access and research
- Researchers on the project have been affected directly by the virus and had to accommodate additional home schooling and caring responsibilities which has understandably delayed progress

Apart from Covid-19 additional impacts on the project have come through:

- The resurgent Black Lives Matter movement prompted by the murder of George Floyd by police in Minneapolis in May 2020, which put pressure on museums and heritage organisations to address racism within and beyond their organisations and enhanced calls for the decolonisation of practices and collections
- The decision on the part of the National Trust (mid-June 2020) to accelerate and prioritise 'reactive rapid response' reinterpretation work that was already in progress regarding objects relating to colonialism and the enslavement of people, corresponding with the re-opening of NT properties following the initial lockdown period
- The early retirement of Maxine Miller (who was the originator of the initial research proposal) from Tate and the resignation of another member of the Tate Library and Archive team who was originally scheduled to work on Provisional Semantics

What steps have the research team taken to address these challenges?

- We requested and were granted a six month no cost extension to the project by the AHRC. Provisional Semantics will now run until February 2022
- We amended the Research Associate's contract so that they can remain working on the project for the extra six months, working three rather than four days a week
- Jane Bramwell, the Head of Library, Archive and Collection Access at Tate has joined the team to support case study 3
- We have adapted the case studies, most notably case study 1 (NT)
- The research team recognised early in the project that a problem existed in that we are a majority white team with no black researchers. We have committed to a collaborative process to establish a shared, baseline position of the ethics of/for the project and in order to centre anti-racism and positionality within the project (see statement above and Section 8 for more details)

- The landscape document will include a dedicated section to consider the volume of relevant writing/commentary that has been produced since May 2020. We are researching a situation and institutions 'in crisis' and this needs to be acknowledged and incorporated into the research
- The research team are continuously reviewing how we can remain true to the aims of this research, avoid the project being instrumentalised and make the most of the opportunity we have to make a useful contribution to the discourse on decolonisation and anti-racism within museums and heritage sites

Revised Overall Programme

The programme chart below includes a section charting the impact of restrictions on working because of the Covid-19 pandemic, and one recording the events that have occurred nationally and internationally in relation to the Black Lives Matter movement. Support, recognition, reaction and counter-reaction to the importance of issues around structural racism and colonial heritage have dominated the national conversation in both the media and at government level. While this was not the stimulus for the project, the debates around the issues the project is addressing have been taking place at pace around it, so recording some of these moments is useful both as a record for the project and a reminder of the relevance and situatedness of our work.

Covid-19

Black Lives Matter

Project	
PDRA appointed	March 2020
Project Meetings (monthly)	Since March 2020
TaNC PI Meetings	Since March 2020
Draw-down Period 1	March – Aug 2020
Confirmation of 6-month extension	3 April 2020
Project webpage set up	May 2020
Revised Case Study Proposals	July – Sept 2020
Revised Case Study Plans	Oct 2020
Draw-down Period 2	Sept 2020 – Feb 2021
Interim Report for TaNC AHRC	Oct – Dec 2020
Draw-down Period 3	March – Aug 2021
Close reading of selected objects from case study collections	May – Sept 2021
Foundation Projects present to TaNC Steering Committee	April – May 2021
Ananda Rutherford (Research Associate) on 3 days per week	Since 1 May 2020
Draft and submit journal articles	Aug – Sept 2021
Draw-down Period 4	Sept 2021 – Feb 2022

Project Away Day	Oct 2021
Draft Report	Nov 2021
Draft 1 Report circulation and meeting	Dec 2021
Draft 2 Report prepared	Jan 2022
Report sign-off	Feb 2022
State of the Art Report to AHRC	Feb 2022
Methodology and Approach	
Development of framework for approach	March – July 2020
Research, Reading and Reflection Meetings (Monthly)	Since May 2020
Positionality work: personal statement	Since May 2020
Positionality work: professional statement	July – Sept 2020
Positionality work: institutional position	February 2021
Conversations re ethical co-production	From Nov 2020 onwards
Contextual workshop: Cataloguing Practice	May 2021
Literature and practice review	April 2021
Revisit practice and literature review for second draft	August 2021
Case Study 1: National Trust	
All NT pay-for-entry components closed including houses, collections, visitor receptions, food & beverage and retail outlets	20 March 2020
Tate Greenhalgh (Co-I) furloughed with 80% National Trust staff	3 April – 18 Jun 2020
Staff return to work to lead inclusive interpretation of outdoor statues depicting enslaved people and re-opening houses, incorporating histories of colonialism and historic slavery and to lead work addressing racially offensive terminology in collections database and incorporating histories of colonialism and historic slavery on website	June 2020
First workshop on how to address racist language on the collections database	3 July 2020
First six pilot properties re-open with 'inclusive interpretation'	6 July 2020
First meeting of NT Inclusive Histories external peer review working group	15 Sept 2020
Publication of Interim report on connections to National Trust properties with colonialism and historic slavery accompanied by open public consultation	22 Sept 2020
First focus group testing interpretation with black people and people of colour	12 Oct 2020
Final focus group with black people and people of colour	18 Nov 2020
Translate poetry and interpretation into Welsh	TBC
Finalise object selection	TBC
Complete and install new object interpretation	TBC

Complete documentation of process	TBC
Organise and host peer-review workshop	TBC
Case Study 2: Imperial War Museum	
Closure of Imperial War Museum	18 March – 1 Aug 2020
Positioning Meeting	18 May 2020
IWM Black Lives Matter statement	10 June 2020
Helen Mavin (IWM Co-I) on furlough	10 June – 5 July 2020
Helen Mavin (IWM Co-I) on flexible furlough (1 day per week	July 2020
Internal Stakeholders Meeting	18 Aug 2020
Project on IWM Institute website	20 Oct 2020
Paper at SSN Conference 'Looking In, Looking Out: Diversifying Stories of War and Conflict	12 Nov 2020
Project on IWM Research page	Dec 2020
Selection of photographs for digitisation	30 Sept 2020
Meeting with Digital Engagement team to ensure technical support and time requirements for development	22 Sept 2020
Define brief, give-get and contracts for specialists	Oct 2020 – Jan 2021
Helen Mavin (IWM Co-I) on flexible furlough (2-3 days per week)	Since 9 Nov 2020
Hannah Wills (IWM) on flexible furlough (2 days per week)	9 Nov – Dec 2020
Hannah Wills (IWM) on flexible furlough (3 days per week)	Since Dec 2020
Completion of digitisation	30 Nov 2020
Define and set up internal participant group	Nov 2020 – Jan 2021
Supply specialists with content	Dec 2020 – Jan 2021
Website, landing page, blog	Feb – April 2021
Discussion 1: Use of fields	Feb 2021
Discussion 2: Evaluation of specialist generated text	March 2021
Discussion 3: Training needs	April 2021
Close Reading	Feb – March 2021
Completion of work by specialists	May – June 2021
Workshop: presentation and evaluation of research	May – June 2021
Evaluation	July – Aug 2021
Write-up	August – Sept 2021
Case Study 3: Tate Library and Archive	
Closure of Tate for first period of lockdown	Mar 18 – July 27 2020

Tate Library and Archive staff (Holly Callaghan and Katie Blackford) on furlough	6 April – 19 July 2020
Jane Bramwell (Tate Library and Archive) joined project team	20 May 2020
Tate Black Lives Matter statement: 'commitment to race equality'	12 June 2020
Contact with key stakeholders	June – Oct 2020
Cataloguing system and critical librarianship research	Oct 2020 – March 2021
Permissions and rights forms for recorded discussions	Feb 2021
Discussion 1: The history and formation of the collection Discussion 2: Language Discussion 3: Cataloguing	Nov 2020 – March 2021
Tate Galleries voluntary redundancy period	Since 3 Dec 2020
Project cataloguer recruited	March – April 2021
Website text drafted (Object description) Image copyright cleared Photography of items completed	April – May 2021
Launch of book and ephemera records	TBC
Cataloguing preparation	May 2021
Workshop	June 2021
Write up findings	June – Sept 2021
Develop programme of outreach using collection	TBC
External Milestones	
UK Lockdown 1	23 March – June 2020
Murder of George Floyd by police in Minneapolis, Minnesota	25 May 2020
First day of widespread protests in response to murder of George Floyd, including thousands gathered in Trafalgar Square	31 May 2020
Museum Detox call for solidarity and pledges of support	1 June 2020
Statue of Edward Colston pulled down in Bristol and pushed into canal	7 June 2020
Government £1.57 billion arts bailout announced	5 July 2020
Letter from Culture Secretary on HM Government position on contested heritage	22 Sept 2020
UK Lockdown 2	Since 5 Nov
Museums Association respond to Oliver Dowden letter	1 Oct 2020

Events and Consultations

Please see Appendix 3 for details of events attended/facilitated by members of the research team.

Research approach

Practice-based/action research

The approach adopted for Provisional Semantics recognises that the research draws on, is conducted through, and aims to impact on the practices within museums and heritage organisations. In this respect the project aligns with practice-based research (Barrett & Bolt, 2010). At the same time, the approach being adopted within Provisional Semantics resembles action research (McNiff & Whitehead, 2009). The researchers, who are themselves predominantly practitioners, are seeking to gain knowledge on how to improve practice through undertaking actions, gathering data to evidence the changes brought about through these actions, interrogating, analysing and reflecting on the data and then using and disseminating the knowledge gained.

As with action research approaches, Provisional Semantics is necessarily taking a flexible and iterative approach, adapting in part due to the challenges that the Covid-19 pandemic has presented not only to the research itself, but also to the museum sector more widely. Equally impactful have been the urgent calls in 2020 for museums and heritage organisations globally to challenge racism within and beyond their organisations. These broader developments have become internal drivers within the project. In other words, emerging findings through desk research and conversations with internal and external colleagues and stakeholders regarding the collection items under scrutiny and the existing practices of cataloguing and interpretation within the three case study organisations (and how these processes operate within wider institutional systems and structures), are shaping the research methods and approaches continuously.

Case Studies

Provisional Semantics encompasses three case studies centred on collections at The National Trust, Imperial War Museums and Tate. Each case study is testing and reviewing an approach to cataloguing and describing collections, determined by the challenges posed by specific objects in their collections. Common to all three is collaboration with internal colleagues and key stakeholders, who may either be artists, heritage professionals or individuals directly represented in the chosen collections. A short summary of each case study is given below:

Case Study 1 – The National Trust Clive Collection at Powis Castle

Rather than creating a bespoke project for this research, the NT case study has shifted and is now focusing on the 'reactive rapid response approach' that the NT have been implementing in tandem with the reopening of their properties from late June 2020 onwards. This approach is seeking to incorporate plural perspectives and alternatives to the dominant colonial narratives of much of mainstream and National Trust history and rebalancing the exclusion, erasure, ignorance and general neglect of historical narratives that do not match the agenda of British colonial control.

Research Question: How can the National Trust decolonise the documentation and display of collections arising from British colonial rule in the context of fluctuating societal and political agendas?

Tate Greenhalgh, The NT CI, working with colleagues in the NT is taking actions in relation to the Clive Collection to amend offensive language in collection records and re-interpret and potentially redisplay a selection of objects on public display. To date, the actions have included drafting a

language guide, the reinterpretation of paintings, drafting labels for other objects in the collection, and the holding of focus groups with black people and people of colour testing different approaches to interpretation. Ongoing documentation and reflection on these actions individually, with NT colleagues and with the Provisional Semantics research team will provide insights into the challenges and affordances of this work.

Case Study 2 – The Second World War British official photographs at the IWM

The IWM case study focuses on a sample of 60 photographs from the Second World War British Official photographs taken in India covering the recruitment and experience of Indian soldiers. The original analogue object captions of these images were generated at their time of production, in the 1940s. None of the series has been catalogued in a way that contextualises the collection to the public and explores the colonial dynamics present.

Research questions:

- Does the presence of contextual information and captions from perspectives outside of IWM enable audience engagement and understanding of challenging content and can it mitigate the harm of colonial gaze and language present in many historic captions?
- Are layers of interpretation helpful to researchers in exploring and understanding the collection?

The methodology adopted for this case study involves consultation and evaluation of the process with three groups; an internal stakeholder group, two subject specialists with expertise in the experience of Indian recruits during the Second World War and an external stakeholder group, brought together by a call for participants through the IWM War and Conflict Subject Specialist Network (SSN). Alongside the analysis and reflections on this process undertaken by the CI, IWM colleagues and externals, the research outcomes will be new object captions to describe the photographs that will be added to the IWM collection management system (CMS) and published online alongside the historic captions, as well as material presented online to contextualise the collection.

Case Study 3 – The Panchayat Collection at Tate

The Tate case study focuses on the Panchayat Collection, and specifically the ephemera within this collection. The research seeks to place the artists and the originators of the collection at the heart of its history and foreground their voice in the process of cataloguing the material. It also aims to increase the access and visibility of Black artists and artists of colour and consider the significance of ephemera to those who are underrepresented in Tate's collections. In doing so the case study will engage directly with the current limitations of library practice and cataloguing standards.

Research Question: How does working collaboratively with artists whose practices are reflected in and documented through ephemera held by Tate's library inform the methods and language used to document and search for those items?

The methodology includes a series of semi-structured conversations with the keepers of the collection, Dr Janice Cheddie and Shaheen Merali (who are positioned as critical friends within the research), research into critical librarianship, with a specific focus on ephemera in relation to existing cataloguing standards and the exploration of possible alternative practices. A workshop with peers and colleagues to discuss and review the process will also take place.

Broader Overarching Strands

In addition to the three case studies and their specific, situated focus on artefacts, archive material and works of art, three overarching themes have emerged, which broadly define the scope of the project, beyond the idea of simply changing problematic language as constituting decolonial practice.

- Content - this was the focus of the original bid and concerns the way material is described; what museums and heritage organisations say and how they say it. This strand also looks at the privileging and selection of subjects and subject matter and the continuing absence or even systematic erasure of certain narratives, histories, and perspectives
- Knowledge production - this strand explores co-production, intangible heritage, access and the ethics of whose knowledge is heard and whose is co-opted or exploited. Questions arising from this strand concern what expertise is, and who holds the authoritative voice, what the balance of power is and how museums and heritage organisations reconcile the ambition of open access with ideas of ownership and intellectual property. One of the main issues that has arisen relates to the issues and barriers that the quasi legalities of IPR cause, and how institutions navigate that ethically and equitably
- Practice – this strand addresses how museums and heritage organisations organise and control knowledge, data and information in cultural heritage through the tools and systems the institutions use, but fail to interrogate, as well as how publishing and online remediation reproduce colonial control, under the guise of digital democratisation. It will examine the limits and problems of structured data and the perpetuation of particular ontologies through cataloguing practices, policy and procedures as well as consideration of classification systems in cultural heritage as the apparatus of colonial control.

All three themes intersect and inform each other and will form the basis of a series of discussions, workshops and other outputs across 2021.

In this project we are seeking to identify precisely how long-standing but problematic, or even racist, hierarchies/binaries/narratives/perspectives are produced, reproduced and reinforced in catalogue entries, object descriptions and interpretive material. This identification is a crucial step within this specific area of decolonial praxis; identification, documentation, and analysis, followed by the transparent production of new descriptions and interpretation, ethically co-produced by key stakeholders and informed by subject-specialist research. These themes will also be interrogated in the findings of the case studies, landscape exercise and final report.

Landscape document research

Alongside and informing the case study research has been desk research undertaken by the RA towards the targeted landscape document. The period for review covered by this research was originally intended to start 2010 for both the national overview and the case studies. 2010 corresponds with the UK General Election as a significant moment of national change, when issues around immigration and the European Union, the perceived deficit and necessity of the austerity agenda, and neo-liberal notion of applying the principles of commercial choice to all areas of society (including education, the arts and health and social services) emerged as the prominent and popular political dogma. 2010 encompasses both the run up to the Olympics and the related heritage funding initiatives, and the publication of reviews and reports for several projects that were begun under the previous Labour administration. However, a significant and important body of work was generated and funded in 2007 around the Bicentenary commemorations of the Abolition of Slavery Act and in turn produced significant findings and commentary that are pertinent to understandings

of sector practice to the present day. (Please see Appendix 1 for the initial landscape document bibliography).

This review period will end with the Provisional Semantics project proposal in early 2020, but the landscape document will also include a section addressing the current moment to account for the GLAM reaction to the Black Lives Matter Movement and the action/change that actually and tangibly occurs from now until December 2021. The scope of the document has necessarily become tightly defined and focuses on the production of [curatorial] cataloguing and interpretation texts or object and artefact description and to archive and library cataloguing. It excludes detailed analysis of engagement activities and learning materials for public audiences. However, we recognise that this latter area will inevitably be part of and inform many of the projects and practices under scrutiny but will not be the focus of this study. The same is true of key exhibitions and digital publications, where changes to content presentation and language, tend to emerge as biproducts of the central activity.

Anti-racist positioning

An important methodological development within Provisional Semantics is the reading and positioning work that the research team has taken on since May 2020 which has provided valuable and influential insights. The research team recognised early (before the murder of George Floyd, the re-ignition of the Black Lives Matter movement, and the subsequent and seeming awakening within the museum and heritage sector to issues of structural and systemic racism) that a problem existed in that we are a majority white team with no black researchers. This problem was later underscored by, and felt even more urgent after, the re-ignition of the Black Lives Matter and Rhodes Must Fall movements.

We had begun in April 2020 to address this problem through establishing an anti-racist baseline for the project (as well as acknowledging and critically reflecting – individually and as a group - on the research team's lived experience as mostly white people and certainly within whiteness as a social system and how this might impact the research). The research team are continuing to try to foreground critical-self-reflection and personal/professional positionality at regular intervals in the project. The work has comprised a collaborative process to establish a shared, baseline position of the ethics of/for the project and address personal racism and the structural racism that cultural heritage is instrumental in upholding.

Led by Ananda Rutherford (Research Associate) and Anjalie Dalal-Clayton (HEI CI) to date, this has involved a two-stage process. Stage One concerns moving towards an anti-racist position and reflecting on positions of whiteness. This involves participants reading specific relevant texts, and participating in discussions of the readings, sharing personal and professional reflections (see Appendix 2 for details of the readings). Stage Two requires the team members to write a position statement that addresses both their personal and professional position, and what they think is at stake in the project. The anonymised individual positioning statements will be reviewed to inform a project positioning statement that will be published on the project page on the Tate Research website in early 2021.

This work has changed the emphasis of the project, framing the research more overtly within debates centred on critical race theory (CRT) (whilst acknowledging that CRT is itself contested) and providing opportunities to surface how anti-racism and researcher positionality need to be embedded within museum and heritage organisation research projects. The research team are intending to continue exploring and will report on how this work should be embedded as part of our end of project recommendations.

Early Research Results/Outputs

Although the Provisional Semantics research has been slowed down by the impact of the pandemic, it is possible to identify early findings in relation to two of the three objectives, which are: (1) to identify the scale of the challenge in terms of processes, practices and resources needed. (2) To pilot methodologies that engage with the decolonisation agenda for working with key stakeholders to describe and interpret collections and catalogues.

(1) to identify the scale of the challenge in terms of processes, practices and resources needed

Insights regarding this area of investigation can be summarised as follows:

Initial findings from the research for the landscape document, discussions with colleagues and relevant reading suggest that project work is not a sustainable way of bringing about the changes needed to decolonise language, processes and practices to produce an ethical, equitable and representative digitised national collection. Projects are useful in terms of manifesting issues and trialling solutions. However, embedded change and meaningful legacy are highly unlikely to be achieved through short-term, boundaried interventions that occupy a temporary and/or marginal space within organisations. We have noted that researchers, notably Bernadette Lynch and Rachel Minott, have examined and documented the limitations of project-based interventions and identified that structural change is difficult, if not impossible through time and resource-limited interventions.

The research team also increasingly recognise that changing language, words and terms is not enough – descriptions and interpretations exist within colonial frameworks and practices that need to be acknowledged and addressed if the ambitions for decolonisation and diversification are to be achieved. Nonetheless, research has identified that there is, in fact, a significant amount of work wherein content and language are/have been addressed in the name of diversity and inclusion. Again, this work has predominantly taken place on a short-term project basis, with infrastructure, positionality and the context of knowledge production largely left unexamined, unchallenged and in place. What is harder to ascertain is whether such interventions have resulted in any substantial change in cataloguing practices or institutional policy development. There is though some indication that pressure on the heritage and cultural sectors in 2020, prompted by the calls for change associated with the Black Lives Matter movement is translating into more sustained shifts in practices and processes. Consequently, one issue that Provisional Semantics will seek to address is how the energy and commitment being exhibited now can be sustainable, given the profound challenges (financial and otherwise) facing museums and heritage organisations at present.

The MLA/cultural heritage sector is very siloed even within specialisms, within the same organisation and within departments and this can be a barrier to access and management. Our research has yet to identify a centralised sector resource (provided for example by the Museums Association, the Arts Council and/or the Collections Trust) that colleagues concerned with redressing outdated and/or offensive descriptions and interpretations of collections could draw on. There is a need for more resources and detailed practice guidelines to be provided at a national and sector level.

(2) To pilot methodologies that engage with the decolonisation agenda for working with key stakeholders to describe and interpret collections and catalogues

Whilst the Provisional Semantics case study research only got underway substantially in September 2020, work undertaken by the research team on anti-racism and positionality since May has provided useful insights that indicate a nascent methodology that could be applied beyond this project. Key findings in relation to this work include:

Establishing an agreed ethical position and set of values is crucial when setting out on any project within museums and heritage organisations, especially those addressing a decolonising agenda. Explicit, active anti-racism needs to be the baseline. For, even within a research team with the same objectives it cannot be assumed that everyone shares the same experience and perspectives regarding decolonisation and anti-racism. It is vital that understandings are defined and agreed, not least because concepts of colonisation, decolonisation and postcolonialism are themselves disputed. Furthermore, the differences between structural racism, institutional racism and personal prejudice and privilege need to be explored, discussed and made explicit within an environment of trust and care.

Sensitive decolonising work requires ongoing critical reflection, individually and through discussion with others, with all terms, frames of reference, opinions and traditional behaviours and expectations subject to examination. However, an approach centred on self-reflexivity is not necessarily something that busy practitioners are familiar and/or comfortable undertaking and requires support and training. This work also requires continuous attention and application, as it is easy for the demands of people's jobs within high pressure organisations, coupled with a return to more familiar delivery-focused practices to derail critical reflection. Time and commitment are required to undertake decolonising work of this kind, genuinely and ethically.

Drawing on theoretical and practical resources and reading are an essential aspect of a practice-based approach to decolonising work. However, not all the material needed is available to museum/heritage colleagues, in part because texts are frequently paywalled in academic journals that are not accessible to those without HEI or IRO sponsored access.

(3) To compare and test with experts the efficacy of three interventions that enable stakeholders to describe and interpret their histories, representations and artistic practices

We are at the very early stages of reaching out to key stakeholders, both in relation to the three case studies and the broader thematic strands. Hence is would be inappropriate to comment on what are very emergent findings at this stage.

Next steps

There are specific next steps regarding each case study, largely focused on identifying the critical friends/subject specialists that the research team will be inviting to work with them on the projects and refining the workshops and events.

The anti-racism and researcher positionality work will continue throughout the project. As the research progresses and more actions are taken, formal reflections and analysis sessions will be scheduled to capture and document findings, as per the action research methodology being adopted.

Work continues on refining the research relating to the three overarching strands. The brief for the cataloguing workshop has been drafted and the workshop will take place in early spring. Conversations with academics and researchers around collaboration and legalities of shared intellectual copyright began in November. Participants have agreed that the most productive format for interrogating this topic is a series of conversations with the possibility of producing a resource with guidance for the sector. The first of these conversations will take place early in 2021.

We are exploring the potential for a centralised resource to house the material gathered during Provisional Semantics as an ongoing legacy to inform the TaNC Discovery projects and the sector more widely. It has been a valuable aggregating exercise, bringing together material that is difficult to access and/or relatively hidden. The research team have agreed not to produce anything

resembling a toolkit as the insights gained through this research indicate that any such resource would not be appropriate or do justice to the complexity of this work. However, the resource might include 'stories' or "participant journeys" and bring together the resources gathered through Provisional Semantics.

Work is continuing on the landscape document, including conversations with individual organisations who responded directly to the call out for contributions.

Contacts

Emily Pringle: emily.pringle@tate.org.uk

Ananda Rutherford: ananda.rutherford@tate.org.uk

Tate Greenhalgh: tate.greenhalgh@nationaltrust.org.uk

Helen Mavin: hmavin@iwm.org.uk

Anjalie Dalal-Clayton: a.dalalclayton@arts.ac.uk

Annexes and Links
Annex 1 – Initial Bibliography for the Landscape Document

Adler, M. and Harper, L. M. (2018) 'Race and ethnicity in classification systems: Teaching knowledge organization from a social justice perspective', *Library Trends*, 67(1), pp. 52–73.

Agbetu, T. (2014) 'Restoring the pan-African perspective: Reversing the institutionalization of maafa denial', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*, pp. 61–74.

Akala (2019) *Natives: Race and Class in the Ruins of Empire*. John Murray Press.

Ali, S. M. (2016) 'A Brief Introduction to Decolonial Computing', *XRDS: Crossroads, The ACM Magazine for Students*, 22(4), pp. 16–21. Available at: https://dl.acm.org/doi/10.1145/2930886.

Ali, S. M. (2014) 'Towards a Decolonial Computing', *Ambiguous Technologies: Philosophical Issues, Practical Solutions, Human Nature, International Society of Ethics and Information Technology*, pp. 28–35. Available at: http://oro.open.ac.uk/41372/.

Annabi, Chédlia ; Betu Kumetsu, Marcel ; Valérie Chieze ; Dia, O. [et al. . (1996) *Handbook of Standards. Documenting African Collection*. Paris: ICOM. Available at: http://archives.icom.museum/afridoc/html_gb/accueil/accueil2.html.

Anoche, J. et al (2018) 'Practice: Special Collections and Decolonisation'. London: Library Services University of the Arts London. Available at: http://decolonisingtheartscurriculum.myblog.arts.ac.uk/files/2018/10/DtA-catalogue-digital.pdf

Arao, B. and Clemens, K. (2013) 'From Safe Spaces to Brave Spaces: A New way to Fame Dialogue Around Diversity and Social Justice', in Landreman, L. (ed.) *The Art of Effective Facilitation: Reflections from social justice educators*, pp. 135–150.

Archer, M. (1987) 'The British as Collectors', in *Treasures of India: The Clive Collection at Powis Castle*. The National Trust.

Ashley, S. (2007) 'State authority and the public sphere: Ideas on the changing role of the museum as a Canadian social institution', *Museums and their Communities*, 3(1), pp. 485–500.

Atkinson, H. *et al.* (2018) *Race , Ethnicity & Equality in UK History : A Report and Resource for Change*. London.

Autry, R. (2013) 'The political economy of memory: the challenges of representing national conflict at "identity-driven" museums', *Theory 7 Society*, 42(1), pp. 57–80.

Bailey, F. *et al.* (2020) *Interim Report on the Connections between Colonialism and Properties now in the Care of the National Trust, Including Links with Historic Slavery*. Interim. Edited by S.-A. Huxtable et al. Available at: https://nt.glBardarik .

Barringer, T and Flynn, T. (eds) (2012) 'Colonialism and the Object: Empire, Material Culture and the Museum', in *Colonialism and the Object: Empire, Material Culture and the Museum*. Routledge.

Barok, D. *et al.* (2019) 'From Collection Management to Content Management in Art Documentation : The Conservator as an Editor', *Studies in Conservation*. Taylor & Francis, 64(8), pp. 472–489.

Baumgaertner, T. and Lehner, F. (2017) 'The Technical Aspects of Museum Information Vs. The Museum Professionals Point of View: A Conceptual Change of Perspective On Data Processing', in *MW17: Museums and the Web 2017 Cleveland Ohio - April 19-22*. Cleveland Ohio. Available at: https://mw17.mwconf.org/paper/the-technical-aspects-of-museum-information-infrastructure-vs-the-museum-professionals-point-of-view-a-conceptual-change-of-perspective-of-data-processi/.

Benjamin, R. (2019) *Race After Technology: Abolitionist Tools for the New Jim Code*.Bennett, T. *et al.* (2016) 'Curatorial Logics and Colonial Rule', in *Collecting, Ordering, Governing*. Duke University Press.

Bethencourt, F. (2013) *Racisms from the Crusades to the Twentieth Century*. Princeton University Press.

Bhandar, B. (2018) *Colonial Lives of property: Law, Land and Racial Regimes of Ownership*. Duke University Press.

Binter, J. T. S. (2019) 'Beyond Exhibiting the Experience of Empire?: Challenging Chronotopes in the Museum', *Third Text*. Taylor & Francis, 33(4–5), pp. 575–593.

Bodinson, S. (2008) 'Archive Fever: Uses of the Document in Contemporary Art', *Photography and Culture*, 1(2), pp. 247–250.

Brown, L. *et al.* (2017) 'Desegregating Conversations about Race and Identity in Culturally Specific Museums', *Journal of Museum Education*. Taylor & Francis, 42(2), pp. 120–131.

Browne, S. (2015) *Dark matter: on the surveillance of blackness*. Durham: Duke University Press.

Byrne, S. *et al.* (eds) (2011) *Unpacking the Collection Networks of Material and Social Agency in the Museum*. Springer. Available at: https://link.springer.com/book/10.1007%2F978-1-4419-8222-3.

Cameron, F. R. (2019) 'Theorising heritage collection digitisations in global computational infrastructures', in Lewi, H. et al. (eds) *The Routledge International Handbook of New Digital Practices in Galleries, Libraries, Archives, Museums and Heritage Sites*, pp. 55–67.
Candlin, F. *et al.* (2020) *Mapping Museums 1960–2020: A report on the data*. London. Available at: http://museweb.dcs.bbk.ac.uk/report

Caswell, M. *et al.* (2017) '"To Be Able to Imagine Otherwise": community archives and the importance of representation', *Archives and Records*. Routledge, 38(1), pp. 5–26.

Cheddie, J. (2012) 'Embedding Shared Heritage', in Sandell, R. and Nightingale, E. (eds) *Museums, Equality and Social Justice*. Routledge, pp. 270–280.

Chen, Y. and Marabelli, C. (eds) (2019) '(Dis)Empowered Museums', *Museological Review*, (23).

Christen, K. and Anderson, J. (2019) 'Toward slow archives', *Archival Science*. Springer Netherlands, 19(2), pp. 87–116.

Cimoli, A. C. (2019) 'From representation to participation: Inclusive practices, co-curating and the voice of the protagonists in some Italian migration museums', in *A Museum Studies Approach to Heritage*, pp. 655–663.

Cocotle, B. C. (2019) 'We Promise to Decolonize the Museum : A Critical View of Contemporary Museum Policies', *Afterall*. Available at: https://www.afterall.org/online/we-promise-to-decolonize-the-museum-a-critical-view-of-contemporary-museum-policies#.XyboIfj0mu4.

Collections Trust (2019) *Mapping digitised collections in England Final report*. Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/829225/Mapping_digitised_collections_in_England_-_final_report.pdf.

Coombes, A. E. (1988) 'Museums and the Formation of National and Cultural Identities Stable', *Oxford Art Journal*, 11(2), pp. 57–68. Available at: http://www.jstor.org/stable/1360462.

Cox, O. (2020) *The Politics of Art Patronage and Display in the Country House : Recent Perspectives*, *Art and the Country House*. Available at: https://doi.org/10.17658/ACH/TE581.

Crilly, J. (2019) 'Decolonising the library: a theoretical exploration', *Spark: UAL Creative Teaching and Learning Journal*, 4(1), pp. 6–15. Available at: https://sparkjournal.arts.ac.uk/index.php/spark/article/view/123/190.

Cubitt, G. (2009) 'Bringing it Home: Making Local Meaning in 2007 Bicentenary Exhibitions', *Slavery & Abolition*. Routledge, 30(2), pp. 259–275.

Cubitt, G., Smith, L. and Wilson, R. (2014) 'Introduction: Anxiety and ambiguity in the representation of dissonant history', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*, pp. 1–19.

Dalal-Clayton, A. (2015) *Coming into View: Black British Artists and Exhibition Cultures: 1976-2010*. Available at: http://researchonline.ljmu.ac.uk/id/eprint/4356/1/158180_Anjalie Dalal-Clayton - Final PhD Thesis - 2015-09-29.pdf.

Das, S. and Lowe, M. (2018) 'Nature Read in Black and White: decolonial approaches to interpreting natural history collections', *JoNSC*, 6, pp. 4–14. Available at: https://natsca.org/article/2509.

Dawson, A. (2012) 'Spectrum: A Brief History'. Cambridge: Collections Trust, p. 1. Available at: http://www.collectionstrust.org.uk/collections-link/collections-management/spectrum/spectrum-resources/item/1796-history-of-spectrum.

Dewdney, A., Dibosa, D. and Walsh, V. (2012) 'Cultural diversity - Politics, policy and practices. The case of Tate Encounters', in Sandell, R. and Nightingale, E. (eds) *Museums, Equality and Social Justice*. Routledge.

Dewdney, A., Dibosa, D. and Walsh, V. (2013) 'Tate Encounters: Britishness And Visual Cultures, The Transcultural Audience', in *Post-critical Museology: Theory and Practice in the Art Museum*. Oxford: Routledge.

Di Angelo, R. (2011) 'White Fragility', *International Journal of Critical Pedagogy*, 3(3), pp. 54–70.

Di Angelo, R. (2012) 'Critical Reflection and Teacher Preparation Pedagogy', *Encyclopedia of Diversity in Education*. Sage Publications. Available at: http://sk.sagepub.com/reference/diversityineducation/n674.xml.

Drayton, R. (2019) 'Rhodes Must Not Fall?: Statues, Postcolonial "Heritage" and Temporality', *Third Text*. Taylor & Francis, 33(4–5), pp. 651–666.

Dresser, M. (2009) 'Remembering slavery and abolition in Bristol', *Slavery and Abolition*, 30(2), pp. 223–246.

Dresser, M. and Hann, A. (2013) *Slavery and the British country house*. Edited by M. Dresser and A. Hann. Swindon: English Heritage.

Duarte, M. E. and Belarde-Lewis, M. (2015) 'Imagining: Creating spaces for indigenous ontologies', *Cataloging and Classification Quarterly*, 53(5–6), pp. 677–702.

Edo Lodge, R. (2017) *Why I'm No Longer Talking to White People About Race*. Bloomsbury.

Emelife, A. (2020) '"There is a lot of hard work to be done": How the art world can step up for Black Lives Matter', *Independant*. Available at: https://www.independent.co.uk/arts-entertainment/art/features/black-lives-matter-art-galleries-george-floyd-a9561951.html.

Eubanks, V. (2017) *Automating Inequality: How High-Tech Tools Profile, Police, and Punish the Poor*. New York: St. Martin's Press.

Fanon, F. (1991) *The Wretched of the Earth*. New York: Grove Weidenfeld.

Fields, B. J. (2001) 'Whiteness, Racism, and Identity', *International Labor and Working-Class History*, Fall (60), pp. 48–56.

Fields, B. J. (1982) 'Ideology and Race in America', in *Region, Race, and Reconstruction: Essays in Honor of C. Vann Woodward*, pp. 143–177.

Fields, B. J. (1990) 'Slavery, Race And Ideology In The United States Of America', *New Left Review*, 0(181).

Flinn, A. (2007) 'Community histories, community archives: Some opportunities and challenges', *Journal of the Society of Archivists*, 28(2), pp. 151–176.

Flinn, A. and Sexton, A. (2018) 'Research on community heritage: Moving from collaborative research to participatory and co-designed research practice', in *A Museum Studies Approach to Heritage*, pp. 625–639.

Foreman, G. (2018) *Writing about 'Slavery'? This Might Help*. Available at: https://docs.google.com/document/d/1A4TEdDgYslX-hlKezLodMIM71My3KTN0zxRv0IQTOQs/mobilebasic?usp=gmail.

Frost, S. (2019) '"A Bastion of Colonialism": Public Perceptions of the British Museum and its Relationship to Empire', *Third Text*. Taylor & Francis, 33(4–5), pp. 487–499.

Furner, J. (2007) 'Dewey deracialized: A critical race-theoretic perspective', *Knowledge Organization*, 34(3), pp. 144–168.

Gallon, K. (2016) 'Making a Case for the Black Digital Humanities', in Gold, M. K. and Klein, L. F. (eds) *Debates in the Digital Humanities 2016*. University of Minnesota Press, pp. 42-.

Garvey, J. and Ignatiev, N. (1993) 'Race Traitor'. Available at: https://libcom.org/library/race-traitor-1.

Gates, H. L. and Hall, S. (2017) 'Foreword', in Mercer, K. (ed.) *The Fateful Triangle: Race, Ethnicity, Nation*. Harvard University Press, pp. ix–xxv. Available at: https://www.jstor.org/stable/j.ctvqht03.3.

Gbadamosi, R. (2007) 'Maybe There Was Something to Celebrate', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*.

Giblin, J., Ramos, I. and Grout, N. (2019) 'Dismantling the Master's House: Thoughts on Representing Empire and Decolonising Museums and Public Spaces in Practice An Introduction', *Third Text*. Taylor & Francis, 33(4–5), pp. 471–486.

Gikandi, S. (2013) *Slavery and Culture of Taste*. Princeton University Press.

Gilmore, A. (2012) 'Counting eyeballs, soundbites and "plings": Arts participation, strategic instrumentalism and the London 2012 Cultural Olympiad', *International Journal of Cultural Policy*, 18(2), pp. 151–167.

Gilroy, P. (2019) *Never Again: Refusing race and salvaging the human*, *New Frame*. Available at: https://www.newframe.com/long-read-refusing-race-and-salvaging-the-human/.

Gilroy, P. (2002) *There Ain't No Black in the Union Jack*. Routledge. Bungay: Routledge.

Gompertz, W. (2020) *How UK museums are responding to Black Lives Matter - BBC News*, *BBC News*. Available at: https://www.bbc.co.uk/news/entertainment-arts-53219869.

Gordon, L. and Gordon, J. A. (2006) 'Introduction: Not Only the Master's Tools', in *Not Only the Master's Tools: African- American Studies in Theory and Practice,*

Graham, H., Mason, R. and Nayling, N. (2013) 'The Personal is Still Political : Museums , Participation and Copyright', *Museum and Society*, 11(2), pp. 105–121.

Gratton, A., Boy, N. and Odumosu, T. (2007) '11 Exhibiting Difference A Curatorial Journey with George', in.

Guinier, L. and Torres, G. (2002) *The Miner's Canary: Enlisting Race, Resisting Power, Transforming Democracy*. Harvard University Press.

Hale, G. E. (2010) *Making Whiteness: The Culture of Segregation in the South, 1890-1940*. Vintage Books.

Hall, S. (1999) 'Whose heritage? Un-settling "The Heritage", Re-imagining the Post-nation', *Third Text*, 13(49), pp. 3–13.

Hall, S. (2017) *The Fateful Triangle: Race, Ethnicity, Nation*. Edited by K. Mercer. Harvard University Press.

Harris-Perry, M. (2011) *Sister Citizen: Shame, stereotypes, and Black women in America*. Yale University Press.Harris, C. I. (1993) 'Whiteness as property', *Harvard Law Review*, 106(8), pp. 1709–1790.

Hartman, A. (2004) 'The rise and fall of whiteness whiteness studies', *Race & Class*, 46(2), pp. 22–38.

Hartman, S. (2008) 'Venus in Two Acts', *Small Axe: A Caribbean Journal of Criticism*, 26(June 2008), pp. 1–14.

Hauswedell, T. *et al.* (2020) 'Of global reach yet of situated contexts: an examination of the implicit and explicit selection criteria that shape digital archives of historical newspapers', *Archival Science*. Springer Netherlands, 20(2), pp. 139–165.

Hicks, M. (2017) *Programmed Inequality: How Britain Discarded Women Technologists and Lost Its Edge in Computing*. Cambridge, MA: MIT Press.

Hirsch, A. (2018) *Brit(ish): On Race, Identity and Belonging*. Vintage Publishing.

HLF (2009) *A review of HLF ' s activity during 2005 – 2007 to mark the bicentenary of the abolition of the slave trade in British ships (2007)*.

Hodge, C. J. (2018) 'Decolonizing Collections-Based Learning: Experiential Observation as an Interdisciplinary Framework for Object Study', *Museum Anthropology*, 41(2), pp. 142–158.

Hooper-Greenhill, E. (2000) *Museums and the interpretation of visual culture*. Routledge.

Hughes, C. R. (2012) 'ICTs and Remembering the 200th Anniversary of the Abolition of the Slave Trade in Britain: An Occasion for Celebration or Remorse?', *Journal of Historical Sociology*, 25(2), pp. 223–243.

Huxtable, S.-A. and Greenhalgh, T. (2020) *Enslavement and colonialism interpretation guidance*. Swindon: National Trust.

Imperial War Museum (2019) *Collections Development Strategy Second World War and Mid-20th Century*. London: IWM.

Imperial War Museum (2017) *IWM Collections development Strategy: Post-2001 Contemporary Conflict*. London: IWM.

Imperial War Museum (2018) *IWM ACCESS AND INCLUSION STRATEGY 2018-2023*. London: IWM.

Imperial War Museum (2019) *Collections Development Strategy Cold War and Late Twentieth-Century*. London: IWM.

Imperial War Museum (2018) *IWM Curator Charter*. London: IWM.

Imperial War Museum (2019) *Collections Development Strategy First World War & Early 20 Th Century July 2019*. London: IWM.

Jablonski, N. G. (2012) *Living Color - The Biological and Social Meaning of Skin Color*, *Art in America*. University of California Press.

Janke, T. (2018) *First Peoples: A Roadmap For Enhancing Indigenous Engagement In Museums and Galleries Indigenous Roadmap*. Available at: https://www.amaga-indigenous.org.au/.

Janke, T. (2019) *True Tracks: Indigenous Cultural and Intellectual Property Principles for putting Self-Determination into practice*. The Australian National University. Available at: https://openresearch-

repository.anu.edu.au/bitstream/1885/156420/1/Janke_PhD_ANU_True Tracks_ICIP Principles_SelfDetermination_2019.pdf .

Jennings, G. *et al.* (2019) 'The Empathetic Museum: A New Institutional Identity', *Curator*, 62(4), pp. 505–526.

Kahn, M. (2000) 'Not Really Pacific Voices: Politics of Representation in Collaborative Museum Exhibits', *Museum Anthropology*, 24(1), pp. 57–74.

Kaufmann, M. (2007) *English Heritage Properties 1600-1830 and Slavery Connections: A Report Undertaken to Mark the Bicentenary of the Abolition of the British Atlantic Slave Trade. Volume One: Report and Appendix 1*. Available at: https://historicengland.org.uk/images-books/publications/eh-properties-1600-1830-slavery-connections/ .

Kavanagh, J., Miles, E. and Cordner, S. (2020) *Contemporary collecting: An ethical toolkit for museum practitioners*. Available at: https://museumdevelopmentnorthwest.files.wordpress.com/2019/07/mdnw_contemporarycollectingtoolkit_july2019.pdf.

Kavanagh, J. and Museum Development North West (MDNW) (2019) *Contemporary Collecting Toolkit*. Available at: https://museumdevelopmentnorthwest.files.wordpress.com/2019/07/mdnw_contemporarycollectingtoolkit_july2019.pdf.

Kellner, D. (2006) 'Trippin' Over the Color Line: The Invisibility of Race in Library and Information Studies', *InterActions: UCLA Journal of Education and Information Studies*, 2(1).

Kidd, J. (2009) *Challenging History. Summative Document*. London. Available at: http://jennykidd.org/publications-2/.

Kidd, J. *et al.* (eds) (2014) *Challenging History in the Museum*. Routledge.

Kinsley, R., Middleton, M. and Moore, P. (2016) '(Re) Frame The Case for New Language in the 21st-Century Museum', pp. 56–63.

Kowalski Wallace, B. (2009) 'Uncomfortable Commemorations', *History Workshop Journal*, 64(Autumn), pp. 223–233.

Lamy, D. (2007) 'Culture vultures', *New Stateman*, pp. 42–43.

Lawther, K. (2020) *Collections Documentation as a tool for access part 2: The Inspirational Quotes*, *acidfreeblog.com*. Available at: http://acidfreeblog.com/documentation/collections-documentation-as-a-tool-for-access-part-2-the-inspirational-quotes/.

Leonardo, Z. (2012) 'Process of Racialisation', *Encyclopedia of Diversity in Education*, pp. 1759–1761.

Lewi, H. *et al.* (eds) (2019) *The Routledge International Handbook of New Digital Practices in Galleries, Libraries, Archives, Museums and Heritage Sites*.

Lindauer, M. (no date) 'THE CRITICAL MUSEUM VISITOR', in, pp. 203-.

Lipsitz, G. (2006) 'The Posessive Investment in Whiteness', in *Posessive Investment in Whiteness: How White People Profit from Identity Politics*, pp. 22–44.

Littler, J. (2005) 'British heritage and the legacies of "race''"', in Naidoo, R. and Littler, J. (eds) *The Politics of Heritage: the legacies of 'race'*. Routledge, pp. 1–20. Available at: http://openaccess.city.ac.uk/6033/.

Lorde, A. (2018) *The Master's Tools Will Never Dismantle the Master's House*. Penguin Modern.

Lovins, D. and Hillmann, D. (2017) 'Broken-World Vocabularies', *D-Lib Magazine*, 23(3/4).Lynch, B. (2016) 'Challenging ourselves: Uncomfortable histories and current museum practices', in *Challenging History in the Museum: International Perspectives*, pp. 87–99.

Lynch, B. and Alberti, S. J. M. M. (2010) 'Legacies of Prejudice: Racism, Co-production and Radical Trust in the Museum', *Museum Management and Curatorship*, 25(1), pp. 13–55

Maldonado-Torres, N. (2016) 'Outline of Ten Theses on Coloniality and Decoloniality', *Berkeley Planning Journal*, 26(1), pp. 1–37.

Marroni, C. V. (2019) 'From monument to cultural patrimony: The concepts and practices of heritage in Mexico', in *A Museum Studies Approach to Heritage*, pp. 132–145.

Masterson, M., Stableford, C. and Tait, A. (2019) 'Re-imagining Classification Systems in Remote Libraries', *Journal of the Australian Library and Information Association*. Routledge, 68(3), pp. 278–289.

Matthes, E. H. (2017) 'Repatriation and the Radical Redistribution of Art', *Ergo, an Open Access Journal of Philosophy*, 4(20191108), pp. 931–954.

McIntosh, P. (no date) 'White Privilege And Male Privilege: A Personal Account of Coming to See Correspondences Through Work in Women's Studies Peggy', in *On Privilege, Fraudulence, and Teaching As Learning: Selected Essays 1981–2019*, pp. 28–40.

Mclean, F. (2005) 'Museums and National Identity', *Museum and Society*, 3(1), pp. 1–4.

McLean, F. (1998) 'Museums and the construction of national identity: A review', *International Journal of Heritage Studies*, 3(4), pp. 244–252.

Mears, H. and Modest, W. (2012) 'Museums, African collections and social justice', in Sandell, R. and Nightingale, E. (eds) *Museums, Equality and Social Justice*. Routldge, pp. 294–309.

Merali, S. (2017) 'On the critical decades and the role of archives', *On-curating*. Available at: https://www.on-curating.org/issue-35-reader/panchayat-and-more.html#.X9tfGhP7TOQ.

Mignolo, W. D. and Walsh, C. E. (2018) *On Coloniality: Concepts, Analytics, Praxis*. Duke University Press.

Minott, R. (2019) 'The Past is Now: Confronting Museums' Complicity in Imperial Celebration', *Third Text*, 33(4–5), pp. 559–574.

Mirzoeff, N. (2020) 'How Adopting Antifascist Practices Can Remake Cultural Institutions', *Hyperallergic*, pp. 4–7.

Mitchell, P. (2020) 'The National Trust is under attack because it cares about history, not fantasy', *The Guardian*, 12 November. Available at: https://www.theguardian.com/commentisfree/2020/nov/12/national-trust-history-slavery.

Modest, W. (2014) 'Slavery and the (symbolic) politics of memory in Jamaica: Rethinking the bicentenary', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*, pp. 75–94.

Montserrat, J. (2020) 'We need collectivity against structural and institutional racism in the cultural sector', *Arts Professional*. Available at: https://www.artsprofessional.co.uk/magazine/article/we-need-collectivity-against-structural-and-institutional-racism-cultural-sector.

Moosavi, L. (2020) 'The decolonial bandwagon and the dangers of intellectual decolonisation', *International Review of Sociology—Revue Internationale de Sociologie*. Taylor & Francis, 30(2), pp. 332–354.

Morgan, C. and Pallascio, P. M. (2015) 'Digital media, participatory culture, and difficult heritage: Online remediation and the trans-atlantic slave trade', *Journal of African Diaspora Archaeology and Heritage*, 4(3), pp. 260–277.

Morgan, K. (2020) 'To Bear Witness: Real Talk about White Supremacy in Art Museums Today', *Burnaway*, pp. 1–8. Available at: https://burnaway.org/to-bear-witness/.

Morse, N., Macpherson, M. and Robinson, S. (2013) 'Developing dialogue in co-produced exhibitions: Between rhetoric, intentions and realities', *Museum Management and Curatorship*, 28(1), pp. 91–106.

Muller, J. Z. (2018) *The Tyranny of Metrics*. Princeton University Press.

Muñiz-Reed, I. (2017) 'Decolonizing Art Institutions', *On-curating*, (35).

Museums Association (2016) 'Valuing Diversity: The Case for Inclusive Museums'. Available at: http://www.museumsassociation.org/download?id=1194934.Nadine Andrews (2008) *Revealing Histories Remembering Slavery - Evaluation report*. Manchester. Available at: http://content.tfl.gov.uk/cycling-in-london-final-october-2008.pdf.

Naidoo, R. (2014) 'High anxiety: 2007 and institutional neuroses', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*, pp. 44–60.

National Museums for World Cultures (2018) *Words Matter: An Unfinished Guide to Word Choices in the Cultural Sector*. Available at: https://www.materialculture.nl/sites/default/files/2018-08/words_matter.pdf.pdf.

National Trust (2020) *Powis Castle and colonialism : The Clive Museum*, *www.nationaltrust.org*. Available at: https://www.nationaltrust.org.uk/powis-castle-and-garden/features/the-clive-museum-at-powis.

Noble, S. U. (2018) *Algorithms of Oppression: How Search Engines Reinforce Racism*, *Re:Publica*. Available at: https://18.re-publica.com/en/session/algorithms-oppression.

Noble, S. U. and M.Tynes, B. (eds) (2016) *The intersectional Internet : race, sex, class, and culture online*.

Oldfield, J. (2007) 'Introduction: Imagining transatlantic slavery and abolition', *Patterns of Prejudice*, 41(3–4), pp. 239–243.

Paton, D. (2009) 'Interpreting the bicentenary in Britain', *Slavery and Abolition*, 30(2), pp. 277–289.

Pavis, M. and Wallace, A. (2019) *Response To the 2018 Sarr-Savoy Report*. Available at: https://www.jipitec.eu/issues/jipitec-10-2-2019/4910.

Pedri-Spade, C. (2017) '"But they were never only the master's tools": the use of photography in de-colonial praxis', *AlterNative*, 13(2), pp. 106–113.

Pugh, C. (2020) *There Is No Such Thing as a 'White Ally'*, *Medium*. Available at: https://medium.com/we-defeat-the-enemies-we-define/there-is-no-such-thing-as-a-white-ally-469bb82799f2.

Ramírez, D. (no date) 'What is the difference between post-colonial and decolonial thinking?' Available at: https://www.researchgate.net/post/What_is_the_difference_between_post-colonial_and_decolonial_thinking/5915cd8df7b67e75c02b0eb6/citation/download.

Reed, C. and Lomas, H. (2009) *Revisiting Museum Collections: A toolkit for capturing and sharing multiple perspectives on museum and gallery collections*. 3rd edn.

Risam, R. (2019) *New Digital Worlds: Postcolonial Digital humanities in Theory, Praxis, and Pedagogy*. Northwestern University Press.
Roberts, D. E. (no date) *Killing the Black Body: Race, Reproduction, and the Meaning of Liberty*.

Robertson, M. (2002) *Archive Survey Too: Research resources for Caribbean Studies and the History of Black and Asian People in the UK*.

Roediger, D. (2017) 'Wages of Whiteness: Race and the Making of the American Working Class', in *Class: The Anthology*, pp. 41–55.

Rooke, A. (2018) *The Past is Now Birmingham Museum and Gallery Evaluation Report*. Birmingham.

Rowell, C. (1987) 'Rowell -The Formation of the Collection.pdf', in *Treasures of India: The Clive Collection at Powis Castle*, pp. 17–30. The National Trust.

Saad, L. F. (2020). *Me and White Supremacy: Combat Racism, Change the World, and Become a Good Ancestor*. Sourcebooks, Inc.

Said, E. W. (1979). *Orientalism*. Vintage.

Sandell, R. (2007) *Museums, Prejudice and the reframing of Difference*. London: Routledge.

Sealy, M. A. (2017) *Decolonizing the camera: Photography in racial time*. Durham University.

Seaton, A. (2001) 'Sources of Slavery- Destinations of Slavery : The Silences and Disclosures of Slavery Heritage in the UK and US', *International Journal of Hospitality & Tourism Administration*, 2(3–4), pp. 107–129.

Shaw, A. and Carrigan, M. (2020) 'Reform or reset? How cultural institutions are facing a reckoning over racism', *The Art Newspaper*, 3 July. Available at:

https://www.theartnewspaper.com/analysis/reform-or-reset-how-cultural-institutions-are-facing-a-reckoning-over-racism.

Silberman, N. (2019) 'Heritage interpretation and human rights: Documenting diversity, expressing identity, or establishing universal principles?', in *A Museum Studies Approach to Heritage*, pp. 587–597.

Silva, E. B. (2003) *Racism without Racists Color-Blind Racism and the Persistence of Racial Inequality in America*. 5th edn.

Silverman, R. A. (ed.) (2015) *Museum as process: Translating Local and Global Knowledges*. Abingdon: Routledge.

Simpson, A. (2007) 'Junctures: the journal for thematic dialogue.', *Junctures: The Journal for Thematic Dialogue*, 0(9), pp. 67–80. Available at: https://junctures.org/index.php/junctures/article/view/66/60.

Skelton, R. (1987) 'An Introduction to the collection', in *Treasures of India: The Clive Collection at Powis Castle*. National Trust.

Skinner, J. (2014) 'Metadata in Archival and Cultural Heritage Settings: A Review of the Literature', *Journal of Library Metadata*, 14(1), pp. 52–68.

Smith, T. A. (2014) 'Science and slavery, 2007: Public consultation', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*, pp. 116–130.

Smith, L. (2014) 'Affect and registers of engagement: Navigating emotional responses to dissonant heritages', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*, pp. 260–303.

Smith, L. (2006) *Uses of Heritage*, *Uses of Heritage*. London: Routledge.

Smith, L. and Fouseki, K. (2014) 'The role of museums as "places of social justice": Community consultation and the 1807 bicentenary', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*, pp. 97–115.

Spalding, N. (2015) 'Learning to remember and imagine slavery: The pedagogies of museum field trips in the representation of "difficult" histories', *Slavery, Memory and Identity: National Representations and Global Legacies*, 3(2), pp. 131–149.

Spence, D. (2014) 'Making the London, sugar and slavery gallery at the museum of London docklands', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*, pp. 149–163.

Spring, C. (2014) 'Art, resistance and remembrance: A bicentenary at the british museum', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*, pp. 193–212.

Stevenson, A. (ed.) (2015) *The Petrie Museum of Egyptian Archaeology: characters and collections*. UCL Press. Available at: http://discovery.ucl.ac.uk/1468795/4/The_Petrie_Museum_of_Egyptian_Archaeology.pdf.

Tennis, J. T. (2008) 'Epistemology, Theory, and Methodology in Knowledge Organization: Toward a Classification, Metatheory, and Research Framework', *Knowledge Organization*, 35(2/3), pp. 102–112.

Teslow, T. (2007) 'A Troubled Legacy: Making and Unmaking Race in the Museum', *Museums & Social Issues*, 2(1), pp. 11–44.

Tetreault, M. K. T. (2012) 'Positionality and Knowledge Construction', *Encyclopedia of Diversity in Education*. Sage Publications.

Tibbles, A. (2008) 'Facing slavery's past: The Bicentenary of the abolition of the British slave trade', *Slavery and Abolition*, 29(2), pp. 293–303.

Tuck, E. and Yang, K. W. (2012) 'Decolonization is not a metaphor York', *Decolonization: Indigeneity, Education & Society*, 1(1), pp. 1–40.

Tuhiwai Smith, L. (2006) *Uses of Heritage*. London: Routledge.

Tuhiwai Smith, L. (2008) *Decolonizing Methodologies. Research and Indigenous Peoples*. 12th edn. London & Dunedin: Zed Books Ltd.

Turner, H. (2016) 'The Computerization Of Material Culture Catalogues: Objects and Infrastructure in the Smithsonian Institution's Department of Anthropology', *Museum Anthropology*, 39(2), pp. 163–177.

Turner, H. (2016) 'Critical Histories of Museum Catalogues', *Museum Anthropology*, 39(2), pp. 102–110.

Ulysse, G. A. (2019) 'Skin Castles: Some Not So Random Notes on Performing a Taxonomy of Rages against Empire', *Third Text*. Taylor & Francis, 33(4–5), pp. 521–539.

Vawda, H. (2020) 'A statement from a " national public cultural institution ": BLACK LIVES MATTER', *Medium*, June. Available at: https://medium.com/@hassanevawda/a-statement-from-a-national-public-cultural-institution-black-lives-matter-893d76d3b133.

Wajid, S. and Minott, R. (2019) 'Detoxing and decolonising museums', in Janes, R. R. and Sandell, R. (eds) *Museum Activism*, pp. 25–35.

Wallace, A. and Euler, E. (2020) 'Revisiting Access to Cultural Heritage in the Public Domain: EU and International Developments', *IIC International Review of Intellectual Property and Competition Law*, 51(7), pp. 823–855.

Walsh, C. E. and Mignolo, W. D. (2018) 'Introduction', in *On Decoloniality: Concepts, Analytics, Praxis*. Duke University Press, pp. 1–12.

Walsh, C. E. (2018) 'The Decolonial For: Resurgences, Shifts, and Movements', in *On Decoloniality: Concepts, Analytics, Praxis*. Duke University Press.

Ware, V. (2010) 'Whiteness in the glare of war: Soldiers, migrants and citizenship', *Ethnicities*, 10(3), pp. 313–330.

Waterton, E. (2014) 'The burden of knowing versus the privilege of unknowing', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*, pp. 23–43.

Wemyss, G. (2008) 'White memories, white belonging: Competing colonial anniversaries in "postcolonial" east London', *Sociological Research Online*, 13(5), pp. 1–18.

Williams, C. R. (2020) 'You Want a Confederate Monument? My Body Is a Confederate Monument', *The New York Times*. Available at: https://www.nytimes.com/2020/06/26/opinion/confederate-monuments-racism.html.

Wills, M. and Dresser, M. (2020) *The Transatlantic Slave Economy and England's Built Environment: A Research Audit*.

Wilson, R. (2014) 'The curatorial complex: Marking the bicentenary of the abolition of the slave trade', in *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*, pp. 131–146..

Yosso, T. J. (2005) 'Whose culture has capital? A critical race theory discussion of community cultural wealth', *Race Ethnicity and Education*, 8(1), pp. 69–91.

Zavala, J. *et al.* (2017) '"A process where we're all at the table": Community archives challenging dominant modes of archival practice', *Archives and Manuscripts*. Routledge, 45(3), pp. 202–215.

Annex 2 - A Year in Reading

Date	Strand	Topic	Readings
20/02/2020	Theme	Theme 3: Cataloguing practice and Knowledge organisation	Ramesh Srinivasan and Huang, J. (2005) 'Fluid ontologies for digital museums', International Journal on Digital Libraries, 5(3), pp. 193–204. Geismar, H. and Mohns, W. (2011) 'Social relationships and digital relationships: rethinking the database at the Vanuatu Cultural Centre', Journal of the Royal Anthropological Institute, 17(Supplement s1) The Empathetic Museum and the maturity model: http://empatheticmuseum.weebly.com/maturity-model.html
21/02/2020	Approach & methodology		Algorithms of Oppression - How Search Engines Reinforce Racism by Safiya Umoja Noble Brit(ish) - On Race, Identity and Belonging by Afua Hirsch
28/02/2020	Theme	Theme 3: Cataloguing practice and Knowledge organisation	Hannah Turner. (2017) 'Organizing Knowledge in Museums: A Review of Concepts and Concerns', Knowledge Organisation, 35(3). Kathleen Lawther's blog Acid Free Audre Lorde, The Master's Tools Will Never Dismantle the Master's House ()
03/04/2020	Case Study	National Trust (Case study 1)	Pal, R. (2019) India museums meetings report Archer, M. (1998) Treasures of India: The Clive Collection at Powis Castle. DRAFT Research Brief Clive Museum Project, Powis Castle (no date). Elliott, M. and Green, E. (2020) 'Powis Castle : The Clive Collection Re- Examined'.
04/05/2020	Approach & methodology	Positionality (1): Establishing a shared, baseline position of the ethics of/for the project.	White Fragility by Robin DiAngelo Algorithms of Oppression by Safiya Noble The Empathetic Museum (website) The Whole Picture by Alice Proctor Guiding questions for position statements - ADC/AR Sage Encyclopaedia entry: Positionality and Knowledge Construction Sage Encyclopaedia entry: Critical Reflection Sage Encyclopaedia entry: Racialisation Sage Encyclopaedia entry: Critical Race Theory Position paper on using 'African & Asian descent' in the project - ADC
11/05/2020	Theme	Theme 3: Cataloguing practice and Knowledge organisation	Bowker, G. C. and Starr, S. L. (1999) Sorting things out: Classification and its consequences. Cambridge, Mass: MIT Press.
11/05/2020	Approach & methodology	Whose Heritage?	Hall, S. (1999) 'Whose heritage? Un-settling "The Heritage", Re-imagining the Post-nation Whose heritage', Third Text, 13(49), pp. 3–13. Cheddie, J. (2012) 'Embedding Shared Heritage', in Sandell, R. and Nightingale, E. (eds) Museums, Equality and Social Justice. Routledge, pp. 270-280. Dewdney, A., Dibosa, D. and Walsh, V. (2012) 'Cultural diversity - Politics, policy and practices. The case of Tate Encounters', in Sandell, R. and Nightingale, E. (eds) Museums, Equality and Social Justice. Routledge. More on Tate Encounters Dewdney, A., Dibosa, D. and Walsh, V. (2013) 'Tate Encounters: Britishness And Visual Cultures, The Transcultural Audience', in Post-critical Museology: Theory and Practice in the Art Museum. Oxford: Routledge.
01/06/2020	Approach & methodology	Positionality (2): Moving towards an anti-racist position and reflecting/transparency on positions of whiteness	Chapter 9: White Fragility in Action in White Fragility. Chapter 5: The Future of Knowledge in the Public in Algorithms of Oppression Robin DiAngelo discusses 'White Fragility' https://www.youtube.com/watch?v=45ey4jgoxeU
14/06/2020	Current Situation	Museum response & Decolonisation	Podcast and text from the White Pube: Fuck The Police, Fuck The State, Fuck The Tate: Riots And Reform https://www.thewhitepube.co.uk/riots Giblin, J., Ramos, I. and Grout, N. (2019) 'Dismantling the Master's House: Thoughts on Representing Empire and Decolonising Museums and Public Spaces in Practice An Introduction', Third Text. Taylor & Francis, 33(4–5), pp. 471–486. Leon Moosavi (2020) The decolonial bandwagon and the dangers of intellectual decolonisation, International Review of Sociology This work isn't for us by Jemma Desai https://docs.google.com/document/d/1HGBSsBsERxSaD1t0Oq_9acqAqiAPPLekBxaJ8tk-Njw/edit#heading=h.rwhnpmaszsvh
06/07/2020	Approach & methodology	Positionality (3)	Discussion of our own personal position statements
14/07/2020	Case Study	IWM (Case study 2)	Edwards, E. and Mead, M. (2013) 'Absent histories and absent images: Photographs, museums and the colonial past', Museum & Society, 11(1), pp. 19–38. Sealy, M. A. (2017) 'Decolonizing the camera: Photography in racial time'. Lewi, H. et al. (eds) (2019) The Routledge International Handbook of New Digital Practices in Galleries, Libraries, Archives, Museums and Heritage Sites. Ariella Aïsha Azoulay, (2019), Potential History Unlearning Imperialism, Verso
03/08/2020	Approach & methodology	Positionality (4)	Layla Saad, Me and White Supremacy (2020). Weeks 1 & 2
03/08/2020	Current Situation	BLM and monuments	Montserrat, J. (2020) 'We need collectivity against structural and institutional racism in the cultural sector', ArtsProfessional. Vawda, H. (2020) 'A statement from a " national public cultural institution ": BLACK LIVES MATTER', Medium, June. Emelife, A. (2020) '"There is a lot of hard work to be done": How the art world can step up for Black Lives Matter', Independant. Morgan, K. (2020) 'To Bear Witness: Real Talk about White Supremacy in Art Museums Today', Burnaway, pp. 1–8. Pugh, C. (2020) There Is No Such Thing as a 'White Ally', Medium. Available at: Shaw, A. and Carrigan, M. (2020) 'Reform or reset ? How cultural institutions are facing a reckoning over racism', The Art Newspaper. Williams, C. R. (2020) 'You Want a Confederate Monument? My Body Is a Confederate Monument', The New York Times. Gompertz, W. (2020) How UK museums are responding to Black Lives Matter - BBC News, BBC News. Mirzoeff, N. (2020) 'How Adopting Antifascist Practices Can Remake Cultural Institutions', Hyperallergic.
07/09/2020	Approach & methodology	Museums, Nationality and Identity	Coombes, A. E. (1988) 'Museums and the Formation of National and Cultural Identities Stable URL : http://www.jstor.org/stable/1360462 REFERENCES Linked references are available on JSTOR for this article : Museums and the Formation of National and Cultural Identities', 11(2), pp. 57–68.

Date	Strand	Topic	Readings
			Mclean, F. (2005) 'Museums and National Identity', Museum and Society, 3(1), pp. 1–4. Silverman, R. A. (ed.) (2015) Museum as process: translating Local and Global Knowledges, Journal of Aesthetic Education. doi: 10.2307/3527425. Kahn, M. (2000) 'Not Really Pacific Voices: Politics of Representation in Collaborative Museum Exhibits', Museum Anthropology, 24(1), pp. 57–74. doi: 10.1525/mua.2000.24.1.57. Mclean, F. (1998) 'Museums and the construction of national identity: A review', International Journal of Heritage Studies, 3(4), pp. 244–252. doi: 10.1080/13527259808722211.
07/09/2020	Current Situation	Museums and National identity	Ulysse, G. A. (2019) 'Skin Castles: Some Not So Random Notes on Performing a Taxonomy of Rages against Empire', Third Text. Taylor & Francis, 33(4–5), pp. 521–539. Drayton, R. (2019) 'Rhodes Must Not Fall?: Statues, Postcolonial "Heritage" and Temporality', Third Text. Taylor & Francis, 33(4–5), pp. 651–666. Binter, J. T. S. (2019) 'Beyond Exhibiting the Experience of Empire?: Challenging Chronotopes in the Museum', Third Text. Taylor & Francis, 33(4–5), pp. 575–593. Minott, R. (2019) 'The Past is Now: Confronting Museums' Complicity in Imperial Celebration', Third Text, 33(4–5), pp. 559–574 Chen, Y. and Marabelli, C. (eds) (2019) '(Dis)Empowered Museums', Museological Review, (23). Cocotle, B. C. (2019) 'We Promise to Decolonize the Museum : A Critical View of Contemporary Museum Policies', Afterall. J., Ramos, I. and Grout, N. (2019) 'Dismantling the Master's House: Thoughts on Representing Empire and Decolonising Museums and Public Spaces in Practice An Introduction', Third Text. Taylor & Francis, 33(4–5), pp. 471–486. Frost, S. (2019) '"A Bastion of Colonialism": Public Perceptions of the British Museum and its Relationship to Empire', Third Text. Taylor & Francis, 33(4–5), pp. 487–499
05/10/2020	Theme	Theme 1: Co-production and ethical engagement	Yosso, T. J. (2005) 'Whose culture has capital? A critical race theory discussion of community cultural wealth', Race Ethnicity and Education, 8(1), pp. 69–91 Kidd, J. (2009) Challenging History. Summative Document. London. Lynch, B. and Alberti, S. J. M. M. (2010) 'Legacies of Prejudice: Racism, Co-production and Radical Trust in the Museum', Museum Management and Curatorship, 25(1), pp. 13–55. Lynch, B. (2016) 'Challenging ourselves: Uncomfortable histories and current museum practices', in Challenging History in the Museum: International Perspectives, pp. 87–99. Minott, R. (2019) 'The Past is Now: Confronting Museums' Complicity in Imperial Celebration', Third Text, 33(4–5), pp. 559–574.
	Case Study	National Trust (Case study 1)	Rowell, C. (1987) 'Rowell -The Formation of the Collection', in Treasures of India: The Clive Collection at Powis Castle. Archer, M. (1987) 'The British as Collectors', in Treasures of India: The Clive Collection at Powis Castle. The National Trust. Skelton, R. (1987) 'An Introduction to the collection', in Treasures of India: The Clive Collection at Powis Castle. Huxtable, S.-A. and Greenhalgh, T. (2020) Enslavement and colonialism interpretation guidance. Pal, R. (2019) India museums meetings report. Bailey, F et al. (2020) Interim Report on the Connections between Colonialism and Properties now in the Care of the National Trust , Including Links with Historic Slavery. Interim. Edited by S.-A. Huxtable et al. Available at: https://nt.global.ssl.fastly.net/documents/colionialism-and-historic-slavery-report.pdf.
07/12/2020		IWM (Case study 2)	Hall, S. (1984) 'Reconstruction work: Images of postwar black settlement', in Highmore, B. (ed.) The Everyday Life Reader. 2002 edn. Routledge, pp. 251–61. Ware, V. (2010) 'Whiteness in the glare of war: Soldiers, migrants and citizenship', Ethnicities, 10(3), pp. 313–330. doi: 10.1177/1468796810372297. Edwards, E. and Mead, M. (2013) 'Absent histories and absent images: Photographs, museums and the colonial past', Museum & Society, 11(1), pp. 19–38. Sealy, M. A. (2017) 'Decolonizing the camera: Photography in racial time'. - but as it is an entire thesis, it's a bit huge to share and circulate so am adding the link here: http://etheses.dur.ac.uk/11794/

Key	
Approach and Methodology	Positionality, ethics, embeddedness, sustainability, anti-racism, CH sector, critcal race theory, cultural studies, decolonisation
Current situation (responses in 2020)	BLM, UK museum response, 2020, repatriation, sector response, TanC
National Trust (Case study 1)	Rapid response, national identity, communicating change, multi-vocal histories
IWM (Case study 2)	Photography, military history, multiple versions of object description, caste, contested histories
Tate (Case study 3)	Panchyat collection, library cataloguing, emphemera, marginalisation
Theme (1)	Co-production and ethical engagement
Theme (2)	Object description and analysis
Theme (3)	Cataloguing practice and Knowledge organisation

Annex 3 – Events Attended/facilitated by the Research team

Event Name	Date	Organisation	Attended/Participated	Link
Change the Subject: Documentary showing and panel	3 Feb 2020	UCL	EP, KJB	https://www.city.ac.uk/events/2020/february/citylis-after-hours-uk-premiere-of-change-the-subject-documentary-at-ucl
Imperial Subjects Seminar Series: Seminar Three: The Robert Clive Collections and Gifts Re-Examined	28 April 2020	Glynn Vivian Art Gallery & British Art Network	AR, ADC	https://www.glynnvivian.co.uk/whats-on/imperial-subjects-seminar-series/
Heritage Connector: Public webinar on Wikidata and cultural heritage collection	19 June 2020	Science Museum	AR	https://lab.sciencemuseum.org.uk/heritage-connector-public-webinar-on-wikidata-and-cultural-heritage-collections-1da05fe8b6f6
Webinar - Beyond Statements: Taking Action	1 July 2020	Association of Art Museum Curators Foundation & Art Fund	AR, TG, ADC, KJB	https://www.youtube.com/watch?v=dXD4ck9bYzI
Workshop to discuss Global Connections Tests Learnings & Next Steps	13 July 2020	National Trust and University of Leicester	TG	
Webinar on the Role of White Academics in Promoting Anti-Racist Pedagogy	15 July 2020	London College of Communication/UAL	ADC	https://lccteaching.myblog.arts.ac.uk/anti-racism-staff-development-activities/
Presentation to Tate Research on Provisional Semantics Scope and Methodology	21 July 2020	Tate	AR, ADC, EP, HKT	
All Tech is Human: Data Discrimination & Algorithmic Bias	23 July 2020	All Tech is Human	HM	https://www.youtube.com/watch?v=fNow1xifa48
Panel Discussion: Decolonising Arts and Culture?	4 Aug 2020	UAL	ADC	https://www.eventbrite.co.uk/e/decolonising-arts-and-culture-tickets-114114192622?aff=erelexpmlt#
Beyond Statements: People Power	17 Sept 2020	Association of Art Museum Curators Foundation & Art Fund	TG, ADC, KJB	https://www.youtube.com/watch?v=kEQcBpS-INc
Forum for Change Symposium	17 Sept 2020	Culture& New Museum School	TG	
BAN Seminar: Absence- Absent from history/absent from the gallery	21 Sep 2020	British Art Network	ADC	https://www.birmingham.ac.uk/schools/lcahm/departments/historyofart/news/2020/absence.aspx
Coronavirus Conversations: Dismantling Racism in Museums	23 Sept 2020	Museums Association	HM, ADC	https://www.youtube.com/watch?v=ePSku1cWbC4
Materializing race unconference	26 Sept 2020	Materializing Race	TG	https://www.materializingrace.com/unconferences
Queer British Art X Black British Art	28 Sept 2020	British Art Network	ADC	https://www.eventbrite.co.uk/e/queer-british-art-x-black-british-art-joint-event-registration-122398385867#
2020 Collections Trust conference: Dynamic information for dynamic collections	1-2 Oct 2020	Collections Trust	HM	https://collectionstrust.org.uk/blog/collections-trust-conference-debrief/

Event Name	Date	Organisation	Attended/Participated	Link
Migration Network North West	1 Oct 2020	Migration Museum	TG	https://www.platforma.org.uk/pf_events/migration-network-north-west-event/#:~:text=At%20this%20Migration%20Network%20event,and%20learn%20from%20each%20other.
Afterlives of the Kingdom of Haiti, 1820-2020	6 Oct 2020	Courtauld	TG	https://www.youtube.com/watch?v=WuNEheIuJZQ
Who is the 'Britain' within Tate Britain? A Black Feminist Responds	15 Oct 2020	Centre on Dynamics of Ethnicity (CoDE), University of Manchester	AR, ADC, KJB	https://events.manchester.ac.uk/event/event:ezr-kf8enk2k-mipfza/who-is-the-britain-within-tate-britain-a-black-feminist-responds
Revisiting Content and the Black Curriculum	22 Oct 2020	Group for Education in Museums, East	TG	https://gem.org.uk/event/revisiting-content-and-the-black-curriculum/
Churchill, Empire and Race: Opening the Conversation	27 Oct 2020	Churchill College Cambridge	TG	https://www.youtube.com/watch?v=MzINMSAY1ho
Decolonising British Art: Objects of Attention: How Can an Object-Centred Approach be Used to Resituate Artworks and Collections?	03 Nov 2020	DeAI, UAL &	AR, ADC	
Decolonisation + Democratisation	4 Nov 2020	Colchester and Ipswich Museums	ADC	https://www.youtube.com/watch?v=33OTIFmiUcM
Launch: The Brutish Museum by Dan Hicks	5 Nov 2020	Pluto Press	TG	https://www.youtube.com/watch?v=3vxx3bb-8Qs
World Turned Upside Down: Exploring the Future of Museums,	2-6 Nov 2020	Museums Association	HM, AR, ADC	https://www.museumsassociation.org/event-highlights/conference-2020-content/
Imagining a Museum of British Colonialism	10 Nov 2020	Museum of British Colonialism	ADC	https://www.museumofbritishcolonialism.org/museum-events/2020/11/10/imagining-a-museum-of-british-colonialism
We Are What We Keep (inclusive archives and record-keeping session) by Ego Ahaiwe Sowinski for Tate Research	11 Nov 2020	Tate	EP, HKT, KJB	
Decolonising British Art: The Past is Now: Experimental Approached towards Decolonising the Museum	11 Nov 2020	DeAI, UAL & Birmingham Museum Trust	ADC, AR	
Radical Hope and Critical Change to displays at the Pitt Rivers Museum	11 Nov 2020	Pitt Rivers Museum	TG	https://www.prm.ox.ac.uk/event/radical-hope-and-critical-change-to-displays-at-the-pitt-rivers-museum-human-remains-tsantsa-a
Looking In, Looking Out: Diversifying Stories of War and Conflict	12 Nov 2020	IWM War and Conflict Subject Specialist Network	AR, HM, HW	
Decolonising British Art: Revisiting Veil, Reviewing Revisions	12 Nov 2020	DeAI UAL & INIVA	ADC	
Beyond Statements: Living It Out	12 Nov 2020	Association of Art Museum Curators Foundation & Art Fund	AR, TG, KJB	https://www.youtube.com/watch?v=kEQcBpS-Inc
Thinking With Wendy Shaw: What is 'Islamic' Art	12 Nov 2020	Research Centre for Material Culture	TG	https://www.materialculture.nl/en/events/thinking-wendy-shaw-what-islamic-art#:~:text=What%20is%20'Islamic'%20Art%3A%20Betwee

Event Name	Date	Organisation	Attended/Participated	Link
				n%20Religion%20and%20Perception%20challenges,cultures%20of%20perception%20in%20Islam.
Ripping Into Colonial Monuments: A Collage Workshop	16 Nov 2020	Autograph	KJB	https://autograph.org.uk/events/ripping-into-colonial-monuments-a-collage-workshop
Hot silence where the older mansions hide: Modernist Homelessness, Georgian Preservation and Imperial Decline	16 Nov 2020	Society of Architectural Historians of Great Britain	TG	SEMINAR: 'Hot silence where the older mansions hide': Modernist Homelessness, Georgian Preservation and Imperial Decline — SAHGB
Orwell memorial lecture: Decolonising the wonder house: Orwell, empire and the museum	16 Nov 2020	UCL Institute of Advanced Studies	TG	https://www.ucl.ac.uk/institute-of-advanced-studies/events/2020/nov/virtual-orwell-memorial-lecture-decolonising-wonder-house-orwell-empire-and-museum
Curating and collecting antiracism?	19 Nov 2020	Research Centre for Material Culture	TG	https://www.materialculture.nl/en/events/curating-and-collecting-antiracism
From De-colonial to Anti-colonial: What's Next for Museum Interpretation?	26 Nov 2020	Understanding British Portraits Network	AR, TG, ADC	https://www.britishportraits.org.uk/events/from-de-colonial-to-anti-colonial-whats-next-for-museum-interpretation-2020/
Decolonising Archives Symposium	2 Dec 2020	DeAI, UAL	AR, ADC, HKT	https://www.eventbrite.co.uk/e/decolonising-archives-symposium-tickets-129724281819#
Photography Ethics Symposium: On objectivity, truth, and lies	3 Dec 2020	Photography Ethics Centre	HM	https://www.photoethics.org/content/2020/11/8/photography-ethics-symposium-on-objectivity-truth-and-lies