
Is *Revisiting Collections* working?

Has *Revisiting Collections*' focus on engaging people directly with collections helped deliver active participation and change organisations?

Summary report

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March 2013



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Contents

Foreword	2
Why this report, why now?	4
What does <i>Revisiting Collections</i> do?	4
Who has been using <i>Revisiting Collections</i>, why and what for?	6
The impact – does focusing on collections support active participation?	7
Outcomes for participants, staff, organisations and audiences	8
Relevance to the museum and archive sector	11
Barriers to using the methodology	11
Barriers to raising awareness	12
Conclusion	13
Recommendations	14
Resources	14

Foreword

Our Museum: Communities and Museums as Active Partners is a Special Initiative of the Paul Hamlyn Foundation, to facilitate a process of development and organisational change within museums and galleries that are committed to active partnership with their communities.

Through this initiative, we are supporting nine museums and galleries across the United Kingdom through a process of organisational change over three years, to place community needs, values and active collaboration at the core of their work; involve communities and individuals in decision-making processes; and ensure that museums and galleries play an effective role in developing community skills, capabilities and creativity. The distinctive characteristic of the programme is a collaborative and reflective peer-review learning process through which institutions and communities share their experiences and learn from each other as critical friends.

Beyond the individual organisations we are supporting, we are working to achieve significant shifts in participatory practice within the sector nationwide, by documenting and disseminating what works and what doesn't work so well in museums and galleries of different sizes, types and environments. We hope this will help the work of strategic bodies, other funders and other museums and galleries which have not been part of the programme, to embed participatory work and make it sustainable and less vulnerable to the vagaries of short-term project funding.

We commissioned Caroline Reed to evaluate the impact of the *Revisiting Collections* methodology, which is a tool to help museums, galleries and archives open up their collections to scrutiny by community groups and external experts; to build and share a new understanding of the multi-layered meaning and significance of objects and records; and to include these public interpretations as part of permanent collection records. As such, the *Revisiting Collections* approach is in line with *Our Museum* aims and objectives, and is a potential tool for museums, galleries and archives to use in order to extend and deepen true participation in all aspects of their work.

As Caroline explains below, *Revisiting Collections* was developed by the now defunct Museums, Libraries and Archives Council (MLA) in partnership with the Collections Trust. It was used by many museums, galleries and archives, particularly as part of the London 2012 Cultural Olympiad major project *Stories of the World*, but no resources were available to evaluate how effective it was as a participative tool, and whether there were aspects of the methodology and its use which could be improved. The Paul Hamlyn Foundation *Our Museum* programme now provides an opportunity and resources for such an evaluation, so that other museums, galleries and archives can judge its effectiveness as a potential tool to extend participatory practice into their collections' interpretation and documentation.

This document is the summary report, in a length and format we hope will be accessible. The full evaluation is available on both the *Our Museum* and Collections Link websites (www.ourmuseum.org.uk, www.collectionslink.org.uk).

Caroline's evaluation has examined:

- What *Revisiting Collections* does
- Who has been using *Revisiting Collections*, why and what for
- Its impact, and whether its focus on collections supports active participation
- Outcomes for participants, staff, organisations and audiences
- Relevance of *Revisiting Collections* to the museum and archive sector
- Barriers to using the methodology
- Barriers to raising awareness of *Revisiting Collections*

She makes recommendations to strategic bodies and funders to raise awareness of *Revisiting Collections* as a useful and effective participative tool and to include it in the guidance and support that is given to museums and archives. We hope that, in publishing this summary report and making it available to museums, galleries and archives which are interested in extending genuine participation, it might stimulate their own explorations and ways of working.

To find out more about the *Our Museum* programme and the individual change management programmes of the nine organisations involved, and to take part in discussions around issues of participatory practice, see the programme website www.ourmuseum.org.uk.

Piotr Bienkowski
Project Director, Our Museum: Communities and
Museums as Active Partners

March 2013



Image courtesy Luton Culture

Why this report, why now?

Revisiting Collections (RC) is an innovative methodology developed by the Museums, Libraries and Archives Council (MLA) and Collections Trust between 2005 and 2008. It challenges and supports museums and archives to involve communities in the core work of understanding, developing and interpreting collections. *RC*'s objectives ally very closely with those of the Paul Hamlyn Foundation (PHF) Special Initiative *Our Museum: Communities and Museums as Active Partners*.

Over the past five years, the *RC* methodology has been used to underpin a series of national and regional partnership programmes, including the London 2012 Cultural Olympiad major project *Stories of the World (SotW)*, as well as independent projects in individual museums and archives. To date, piecemeal, project-focused evidence of impact has been gathered, but there has been no systematic collation or review.

This summary report aims to review the evidence of *RC*'s impact to date and identify any barriers to wider roll out (the full report is available on the *Our Museum* and Collections Link websites: www.ourmuseum.org.uk, www.collectionslink.org.uk). The report draws on over 50 interviews with colleagues from regional and national strategic bodies, and from archives and museums of widely varying size, organisational complexity and forms of governance. In addition, consultant Caroline Reed has been given access to both internal and published project reports and evaluation summaries.

What does *Revisiting Collections* do?

In principle, the collections in the UK's public museums, galleries and archives are there for everyone. In practice, we know that many communities and individuals in our society make little use of these services and feel no sense of ownership either of the collections or the institutions. They do not see themselves or their interests reflected in the content of collections or in the ways objects and records are presented and interpreted.

Any museum or archive seeking to democratise its processes and engage with its whole community must be willing to open up its collections and the information it shares about them to scrutiny, comment and challenge. *RC* recognises the existence of 'hidden histories' behind the objects and records in our collections and seeks to broker better understanding of their meaning and significance for diverse audiences. The methodology supports museums and archives to explore their collections in equal partnership with individuals or groups from the wider community and to gather, value, record and share external perspectives, opinions and knowledge. This enriched knowledge base allows for much more meaningful, multi-voiced co-curation of exhibitions and interpretive resources.

The *RC* toolkits and guidance documents show museums and archives how to run sessions where individuals and groups of external participants are prompted and supported to explore what they know, feel and think about individual objects and records and to critique the language and information contained in current catalogues and interpretation.

The methodology is usually adopted as part of a specific project or programme of work with identified outputs. Beyond this, *RC* provides tools to

ensure that even short-term projects leave a legacy of understanding and knowledge through the capture of ‘user-generated content’ directly within the museum or archive’s collection documentation system – ensuring that new, multi-layered perspectives become part of the core information about the collections that is recorded and retrievable for access in 10, 20 or 100 years’ time. For museums, the *Revisiting Museum Collections* tools are fully compatible with SPECTRUM, the UK standard for museum documentation. For archives, the *Revisiting Archive Collections* toolkit outlines approaches to capturing user-generated content in or alongside the General International Standard Archival Description – ISAD(G).

Professionally, *RC* is demanding and requires a breakdown of the organisational structures that can place barriers between ‘people-focused’ and ‘collection-focused’ colleagues. To use the method, museums and archives need to pool staff and volunteers’ knowledge and expertise, with outreach and learning teams, curators and collections information managers all working together. One delegate at a training workshop commented: “I’ve never been in a room where community people and documentation people have had such a strong common goal.”

RC provides a structured approach and tools to support:

- Opening up collections, current documentation and interpretation for challenge and comment – usually focusing on single items or very small groups of objects or records and capturing individuals’ responses
- Collating and holding the resulting user-generated content as part of core collections documentation so that it will be readily retrievable now and in the future
- Using that information to inform how collections are interpreted and understood

Through this fairly simple mechanism *RC* aims high – to support our sector to:

- Recognise and value external voices and, by including them in interpretation, help empower every visitor to feel part of an ongoing conversation
- Increase participants’ and communities’ sense of ownership and entitlement to a say in how objects and records are used and interpreted
- Develop and communicate confidence in the relevance and appeal of both ‘ordinary’ and niche collections – demonstrating their public value and that of the organisations that hold them
- Begin to embed organisational change – especially nurturing new ways of working that pool ‘people-focused’ and ‘collections-focused’ skills
- Ensure that even short-term projects with small groups of people leave a legacy of new knowledge and understanding
- Ensure that our sector’s ongoing investment in documentation delivers access to a rich understanding of the multi-layered meaning and significance of collections

Who has been using *Revisiting Collections*, why and what for?

Since 2005, a number of individual practitioners and services have opted to use *RC* because they felt it would help them achieve their objectives for specific partnership projects including: co-curation of real or virtual exhibitions; developing online or hands-on interpretive resources like loan boxes; research to enhance documentation; collaborative contemporary collecting.

I was thinking a lot about co-production ... about curatorial methods and research techniques ... as a set of practices that can be shared and used to engage audiences – show some leadership and share skills ... so Revisiting Collections really excited me.

Participation and Learning Officer, Crafts Council

Rather more services have been introduced to and experimented with the methodology as part of initiatives sponsored by regional and national strategic bodies. In some of these, participating services were required to use the methodology in order to qualify for small grants. In others, partners were simply offered access to training workshops and a level of consultancy support.

Between 2008 and 2011, Renaissance East Midlands, Renaissance South East and Museums Galleries Scotland (MGS) funded *RC* pilot schemes. Museum Development Officers in the South East chose *RC* because it “ticked all the boxes” for smaller museums in the region. They felt that *RC*'s clear focus on working directly with collections would encourage staff and volunteers to use their own enthusiasm and curiosity about objects as a bridge to working with ‘hard to reach’ communities. One participating curator said: “*RC* sparked my interest because it was so focused on collections and that’s my thing – and [that] so often gets lost in museums. I also liked the idea of different audiences giving their slant.” An interviewee at Museums Galleries Scotland said: “I don’t think there’s any other methodology that’s comparable – when people have had training and really get *Revisiting Collections* it chimes completely with their aspirations for their services – people love it once they get it.”

RC was chosen to underpin two of the museum sector’s key London 2012 Cultural Olympiad projects. In *Stories of the World (SotW)*, more than 60 museums were introduced to the methodology as they engaged over 2000 young people with their collections. Together they used it to support the co-curation of temporary exhibitions and permanent galleries and the development of activities ranging from dance and fashion shows, through deeply analytical gallery tours, to meticulously revealing re-cataloguing of 100-year-old textile samples – enhancing their retrievability for both research and income generation.

In the South East region’s *Mandeville Legacy* (formerly *Paralympic Region*) programme, *RC* supported five archives and six museums to explore and re-interpret their collections in partnership with marginalised young people and adults with physical disabilities, learning difficulties and mental health issues. Outcomes included temporary exhibitions, a permanent gallery re-interpreted with an audio guide for blind people, a radio play, a cabaret and new catalogue entries and archival subject guides re-presenting images and patient records from 19th-century mental hospitals through the eyes of contemporary MIND members.

The impact – does focusing on collections support active participation?

Many of the practitioners interviewed for the report felt that *RC*'s close focus on gathering individuals' responses to objects and records was the most profoundly empowering element of the projects they had delivered. For both participants and staff, the process gave a starting point for exploration and discussion of deeply held feelings and values – very different from the 'top down' approach offered by more traditional gallery visits, stores tours or handling sessions. For ex-miners at Snibston in Leicestershire, it was the familiar tangibility of individual objects that sparked both quiet journeys of private recollection and uproarious group discussion. For young men at Captain Cook's Birthplace Museum in Middlesbrough, both the strangeness and the strong human resonance of Maori carving and design inspired an awareness of similarities and contrasts and new perspectives on their own lives and culture – and on the role of the museum in their community.

Museum staff were intrigued and challenged by the unexpected associations and assumptions participants made between and about objects and the questions they wanted answered. Staff were surprised and heartened by the extent of participants' interest in the processes and choices inherent in managing and developing collections: acquiring, researching and documenting objects; selecting and grouping material for display; holding and caring for reserve collections in store.



Image courtesy Crafts Council

For many non-curatorial staff the experience of in-depth working with collections was itself revelatory:

It's been great for me. I've seen objects that I would never have had opportunity or reason to see – normally I would just work with what was in an exhibition and leave it at that. Now the education team feel more part of the bigger museum team. It's really broadened my horizons ... Revisiting Collections has really opened my eyes to how objects might be used in museums. The penny dropped when in training we talked about how a person's response to an object might be something to document – I had never even thought about that – and now it's almost like a sixth sense – I watch someone and their response and think 'I'll make a note of that'.

Learning officer, small local authority museum, part of SotW

For curators, working so closely with participants changed their thinking on how to select and present objects in a way that would have more meaning for audiences:

It's definitely given me a different way of looking at interpretation and display ... really helped me to select objects in a different way ... Revisiting Collections has given me 'mental guidelines' for writing an object caption – it was kind of like a training for myself – as a curator.

Project curator, large city museum, part of SotW

Having run RC-based projects and programmes of work, most museum and archive staff were keen to incorporate the outcomes into displays and interpretative resources. Beyond this, most services appreciated the value of capturing external voices more permanently and felt that, in principle, they should become part of the contextual documentation held on the service's collections information management system. Not all had taken the steps necessary to achieve this: the report explores the issues further in its section on 'barriers to using the methodology', summarised below.

Outcomes for participants, staff, organisations and audiences

To date, much of the evidence for RC's impact remains anecdotal and patchy – even from the major programmes supported by national and regional strategic bodies. Most services have used versions of RC's evaluation tools to gather participants', and sometimes staff members', responses to individual RC sessions. In some individual museums, and across at least one partnership programme, these responses have been analysed using the *Inspiring Learning for All* (ILFA) *Generic Learning Outcomes* (GLOs). There has been much less gathering of evidence to assess the impact for audiences of seeing multiple voices and community-generated content included in exhibitions and other interpretation.

The report shows that participants welcome RC's emphasis on giving parity to external, non-curatorial voices. They relish having their own opinions sought and taken seriously. They welcome hearing other people's perspectives and having the opportunity to engage in in-depth, challenging discussion on an

equal footing with curators, archivists and fellow participants. They expect and are proud to have their voices reflected in the ways objects and records are described and displayed in the future and they understand the importance of their input being integrated into the core documentation that a service holds about its collections. They develop a strong sense of entitlement and ownership, not just with regard to the specific collections and knowledge held by the museum or archive they have worked with, but to all publicly accessible collections and the wider heritage sector.

For staff, the report shows that using *RC* can be both tough and stimulating. The methodology challenges the comforts of silo working and undermines any protectionist defences built around collections knowledge. In the main, interviewees felt that using *RC* has: strengthened their confidence in both 'ordinary' and 'niche' collections' relevance and appeal; helped them develop new skills and ways of working across traditional boundaries; raised their awareness of the power and importance of full, rich and accessible collections documentation; helped them appreciate the value of including external voices in both documentation and interpretation; and supported them to experiment with new, co-productive approaches to display.

While generally enthusiastic about their own and colleagues' personal learning and development, many of the practitioners interviewed were more cautious about the extent to which using *RC* has (so far) delivered genuine organisational change, especially in larger, more complex services.

Some organisations did feel that they have already embedded the approach successfully:

Revisiting Collections is now part of what we just do – we don't necessarily always follow every aspect, but we add it to any projects we do – we capture data that then gets added to the Collection Management System as and when possible – we constantly think about how we might collect information that people hold about our collections.

Senior manager, city museum



Image courtesy Harris Museum, Preston

Others noted that “*Revisiting Collections* is a new way of doing things – it takes time”. They emphasised the need for active buy-in to the *RC* ethos at senior management level, but stressed that even with that in place the process of change could be slow. One interviewee explained how attitudes have altered gradually over his five years of using the methodology. He says that, now, the inclusion of community voices in interpretation is not just seen as “the right, socially responsible thing to do, it makes the organisation more viable and relevant ... From saying ‘I can’t market this sort of stuff’ – [the marketing head] now says ‘this is fabulous darling – let’s get it into the local press’ – same with the design department – formerly ‘we’ve got standards, we can’t have this in the gallery’ or, from head curator, ‘you can do this sort of stuff, but I don’t want it in the exhibition, it can go round the corner’ – now it’s ‘definitely, must go in the exhibition’.”

Several services reported that *RC*’s clear framework and its collections focus has given them confidence to work collaboratively with ‘difficult’ community partners, or with contentious material, for the first time. They found that the emphasis that the methodology puts on listening to external voices has helped dispel negative expectations of tokenism or unequal power sharing and they felt this was evidenced by formerly mistrustful partner organisations now taking the lead to initiate and raise funds for future joint working.

Although few of the services interviewed had collected hard data about the outcomes for visitors, there was some anecdotal evidence:

... When people come, they get a much better picture, they don’t come and get a one-sided story, they’re able to get a much more rounded viewpoint, they participate, they feel part of the experience ... When you talk to people in the galleries, the reason that they like things is that they are able to participate and be much more engaged. They feel excited to be part of it – happy that they’ve been able to leave something of their own – share in what’s happening, see what other people have said.

Senior manager, city museum



Image courtesy The Lightbox, Woking

Relevance to the museum and archive sector

Engaging external participants directly with objects and records and with how they are used, understood and interpreted takes participation deep into the core of a museum or archive's work and remit – *'the heart of all we do'*. The *Is Revisiting Collections working?* report demonstrates that *RC* can be a powerful tool in achieving this engagement.

RC's focus on collections and participation is increasingly echoed across the wider museum sector. In its 2011 strategy document *Culture, knowledge and understanding: great museums and libraries for everyone*, Arts Council England (ACE) comments that "Communities ... want to participate in the interpretation of collections; they want to discuss and debate the issues raised and share their views with others".

In its *Museums Strategy for Wales 2010 – 2015*, the Welsh Assembly Government stresses that museums should "provide opportunities for our communities to engage with us in determining how they are represented in our collections and exhibitions". The 2010 Northern Ireland museums policy commends "involving the public in the process of establishing the meaning and significance of objects". Museums Galleries Scotland is including *RC* as part of its delivery plan to support *Going further: the national strategy for Scotland's museums and galleries (2012)*. The strategy "emphasises the importance of strengthening connections between museums, people and places to inspire greater public participation, and maximising the potential of museums' collections".

The Museums Association's 2012 *Museums 2020* discussion paper notes that: "Once the preserve of the lone expert, a new concept of museum research is emerging with the goal of deepening knowledge and generating new insights to animate collections ... Sharing knowledge is not a 'download' of information from 'expert' to 'lay': it is dynamic and expansive..."

Barriers to using the methodology

The report reveals and explores some barriers to successful uptake and implementation of *RC*.

The methodology itself:

- Most interviewees felt that it would be difficult to plan or lead a *RC* project without basic training in the methodology.
- The toolkits and supporting materials don't offer a quick 'off the shelf' solution. They need tweaking to meet the specific needs of a service, its project and its partners.
- Some services felt that *RC* has too strong a focus on gathering written and verbal responses to objects and records (rather than going straight to more creative, hands-on activities).
- Several of the services interviewed regretted that the methodology doesn't include a self-assessment component: *'It is difficult to self-assess against Revisiting Collections – it would be great if it were used as some sort of benchmarking tool'*.

Within organisations:

- The methodology demands a relatively slow-build approach. Organisations need time to: develop external partnerships and recruit participants; cascade awareness of *RC* to internal cross-departmental teams; prepare collection materials and information; and to work collaboratively and responsively with individual participants to develop and deliver projects and programmes of work.
- Embedding the approach across a service demands not just theoretical support, but informed, active involvement and leadership from senior management.
- Delivering the documentation element of *RC* is time consuming and modifying collections information management systems can't always be achieved without input from software suppliers.
- In a very few instances there was resistance in principle to compromising the objectivity and authority of the catalogue by adding external voices.
- More significantly, the report shows that very many non-curatorial museum personnel (especially learning and access teams, senior management and front of house staff) do not use or even have access to their service's collections information management system – so do not necessarily recognise the potential that enriched documentation offers for enhancing user access and sharing multiple perspectives on objects.

Barriers to raising awareness

- At present, no stakeholder organisation is actively responsible for promoting or updating the *RC* methodology, monitoring its use, supporting peer-to-peer skills sharing or validating training. Because of its involvement in the original development of the methodology and as a legatee from MLA London, Collections Trust 'owns' the framework and hosts all its components on the Collections Link website – as well as case studies and a vestigial users' network. The tools are all readily available to people who know they exist and who know where to find them. Since 2008, however, the Trust has been largely unable to allocate resources to supporting the methodology except on an externally funded, project-by-project basis (for instance, Collections Trust was commissioned by MLA to manage *RC* training and support for *SotW* and used that opportunity to improve the tools and guidance materials available to the whole sector).
- While *RC* certainly does get mentioned tangentially, the methodology does not appear to form part of the taught curriculum on any of the major museum studies post-graduate courses in the UK. It is covered in some post-graduate archive training, and *RC* training is sometimes offered as part of regional CPD programmes.
- There is a small group of museum services that have fully embedded *RC* as part of their daily practice. Staff use the methodology with confidence and enthusiasm, but often fail to cite *RC* in their published articles or presentations to the wider sector.
- Although the report shows that *RC* has considerable potential to support delivery against the participation and co-production objectives of key funders in the sector, the methodology is currently not much mentioned in resource lists or actively recommended to applicants or assessment panels.

Conclusion

Since its development in 2005, *RC* has made a valuable contribution to shaping and delivering active, collections-focused participation in museums and archives. Its tools and guidance could benefit from some updating and re-presentation, but there is no evidence that the methodology has been superseded or overtaken either by major changes in professional practice or by technology.

There can be barriers to services using the methodology successfully. Organisations and individual practitioners will continue to need support to overcome these, as well as to find out about the methodology and its potential.

The full *Is Revisiting Collections working?* report provides some general guidance notes for services considering using the methodology and makes more targeted recommendations to stakeholder organisations including Collections Trust, strategic sector lead bodies and funders so that:

- Services and individuals that might benefit from *RC* are encouraged and supported to consider and use the methodology
- New entrants and current practitioners in the heritage professions, grant applicants and services preparing to meet relevant sector-wide standards (such as Accreditation) are informed about the methodology and can readily access the necessary tools, guidance, case studies and peer group support.



Image courtesy Geffrye Museum, London

Recommendations

To Collections Trust

The report acknowledges that Collections Trust ‘owns’ *RC*, but has no specific budget allocation for actively promoting the methodology. It recommends that Collections Trust consider allocating resources or approaching funding bodies to identify resources to support delivery of a time-limited profile-raising initiative to include:

- Review of the current *RC* support materials – including support for trainers
- Raising or reviving awareness among sector leads, current and potential funders, networks and practitioners
- Promoting the inclusion of reference to *RC* in professional training and CPD
- Researching and developing a *RC* practice review self-assessment tool
- Ensuring that *RC* is cited in all relevant Collections Trust publications and guidance documents, including SPECTRUM advice factsheets
- Raising awareness of *RC* among all members of the online ‘SPECTRUM community’ and SPECTRUM Partner Scheme for collections management software suppliers
- Facilitating peer-to-peer skills sharing initiatives and re-activating the *RC* online network as a forum for sharing expertise, experience, advice and technical problem solving

To Arts Council England and The National Archives

The report suggests that these bodies:

- Include references to *RC* as part of the guidance and support given to museums and archives preparing for Accreditation
- Raise awareness of *RC* among Accreditation advisors and mentors

To the Museums Association and other key funders

The report suggests that these:

- Consider citing *RC* as part of any resource list developed to support delivery, for example against the *Museums 2020* initiative
- Include reference to *RC* as appropriate in guidance given to applicants, assessment panels and project mentors

Peer-to-peer support

Individuals and services that have used *RC* are encouraged to promote awareness by:

- Sharing expertise through case studies, presentations and by acting as advocates and/or critical friends to colleagues across the sector
- Raising and maintaining awareness of *RC* among colleagues at all levels and including reference to *RC* in the induction programme for new staff and volunteers

Resources

Our Museum: For more information see: www.ourmuseum.org.uk

Revisiting Collections: For more information see:

www.collectionslink.org.uk/programmes/revisiting-collections

where the full *Is Revisiting Collections working?* report, museum and archives toolkits, additional guidance notes and case studies are available for download

Paul Hamlyn Foundation

Paul Hamlyn (1926–2001) was a publisher, businessman and philanthropist who was concerned about social injustice and disadvantage – particularly as it affected children and young people, and those ‘outsiders’ seeking to integrate into British society. In 1987 he set up the Paul Hamlyn Foundation for general charitable purposes, and on his death he bequeathed the majority of his estate to the Foundation, making it one of the UK’s largest independent grant-making organisations.

The mission of the Foundation is to maximise opportunities for individuals to realise their potential and to experience and enjoy a better quality of life, now and in the future. In particular, the Foundation is concerned with children and young people and with disadvantaged people.

Paul Hamlyn Foundation works across the UK through three programmes – Arts, Education and Learning, and Social Justice. Each comprises an Open Grants scheme, to which organisations can apply with proposals for funding innovative activities, and Special Initiatives, which are more focused interventions that aim to have deeper impact on a particular issue. The Foundation also has a programme of support for NGOs in India.

The Arts programme Open Grants scheme encourages innovative ways for people in the UK to enjoy, experience and be involved in the arts. Arts programme Special Initiatives include the Our Museum: Communities and Museums as Active Partners, PHF Awards for Artists, ArtWorks: Developing Practice in Participatory Settings and the Breakthrough Fund.

Detailed information on the Foundation’s work, and case studies related to past grants, can be found on the Foundation’s website, www.phf.org.uk

The Collections Trust

The Collections Trust is an independent UK charity working to open up collections for use and enjoyment by the public. It works internationally to share best practice, encourage innovation and support collaboration between arts and cultural organisations.

Further information about the Collections Trust’s work is available at www.collectionslink.org.uk

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