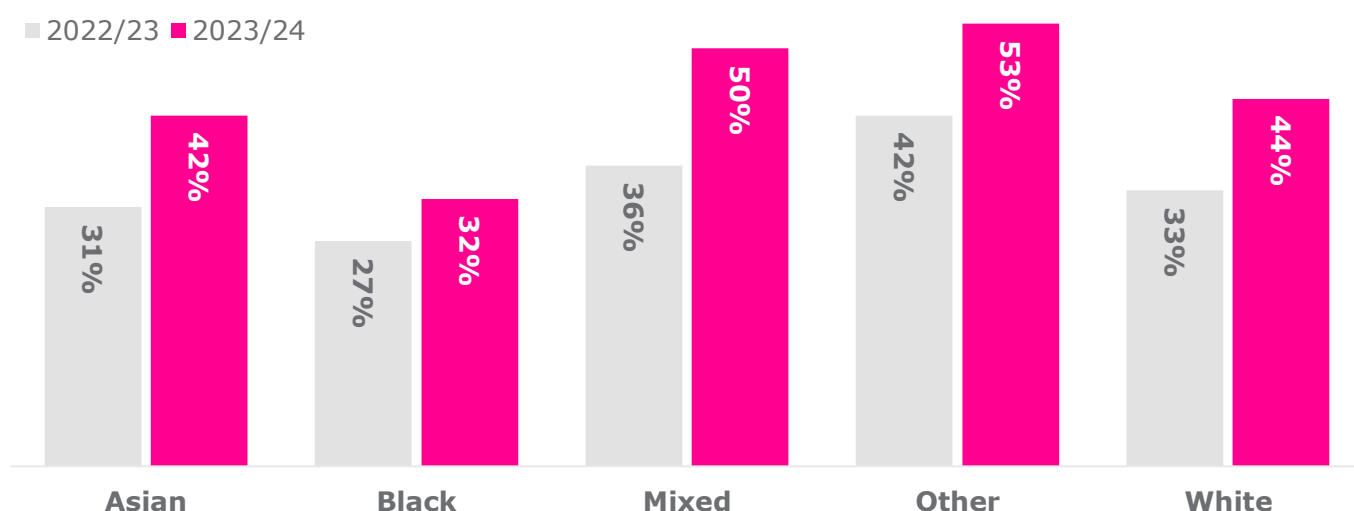


2. Cultural venues still **don't reach** the whole population equally effectively



This is not “new news” for anyone connected to the cultural sector. However, the most recent release starkly illustrates the differences within as well as between different ethnic groups.

Visited a museum/gallery in person: past 12 months



At the level of broad ethnic groups, engagement has increased within four of the five categories, except for Black and Black British Ethnicities.

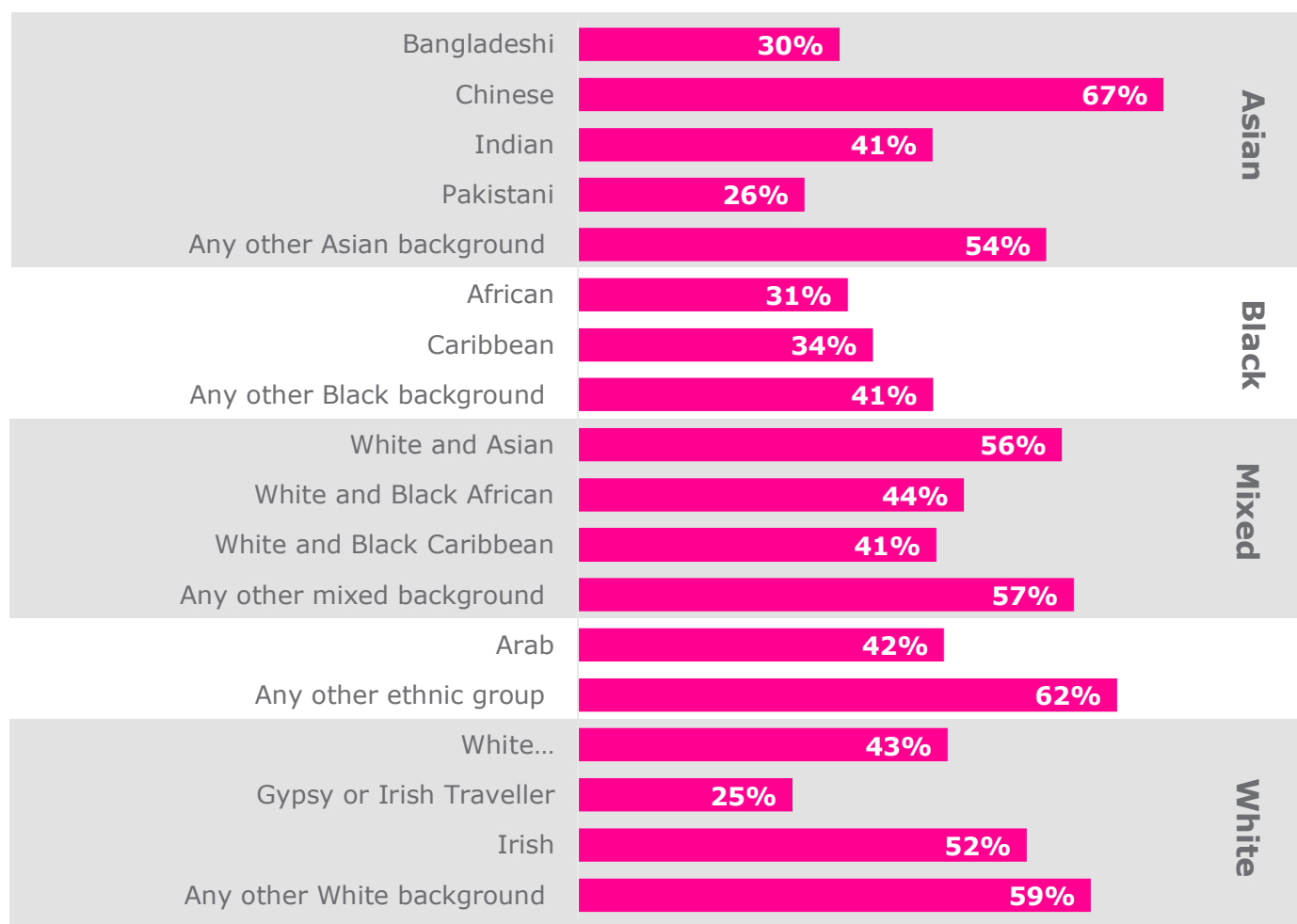
When we drill down, we also see marked variation within different ethnic groups:¹¹

- There are substantial differences within Asian ethnicities – Pakistani and Bangladeshi adults are less than half as likely than Chinese adults to have visited a museum or gallery in the past 12 months.

¹¹ Full label for “White...” ethnic group is: English or Welsh or Scottish or Northern Irish or British

- Among mixed ethnic groups, White and Black African and White and Black Caribbean adults are less likely than White and Asian adults to have visited.
- Within White ethnicities Gypsy and Irish Traveller peoples¹² are significantly less likely to have visited in the past 12 months.

Visited a museum/gallery in person: past 12 months

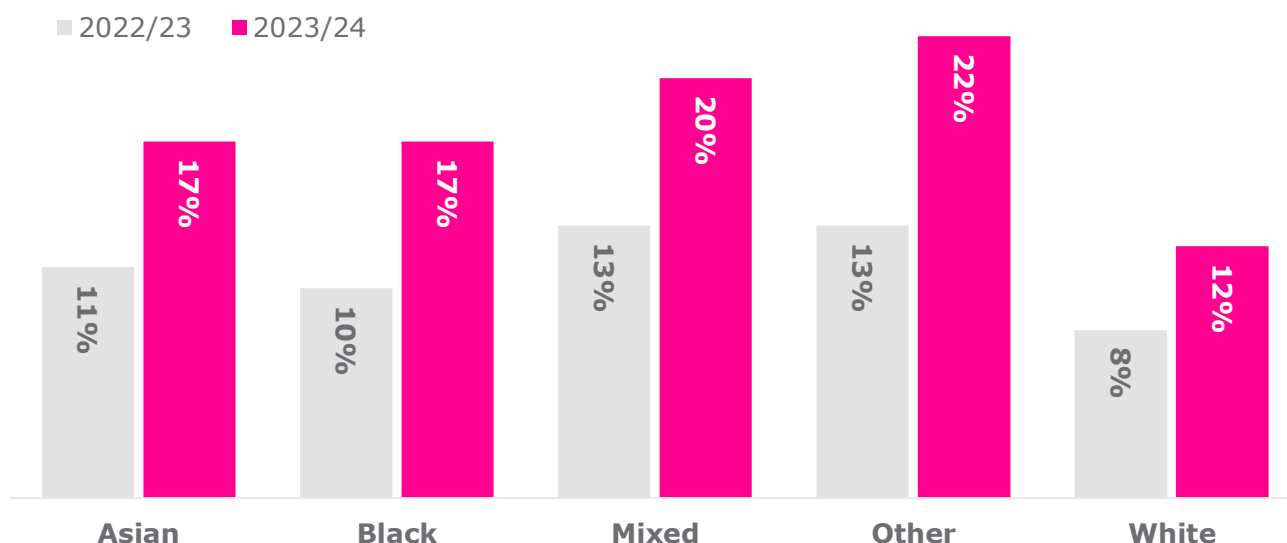


¹² Our analysis is constrained by the categories used in the original survey. We acknowledge that "Gypsy or Irish Traveller" does not fully capture the range of ethnic identities that exist within the Gypsy, Traveller and Roma communities in the UK.

Conversely, and somewhat encouragingly, when we look at digital engagement, we see some differing patterns:

- Smaller gaps between the broad ethnic groups
- Growth in engagement among Black ethnic groups

Used museum or gallery digital services: past 12 months



- Similar levels of digital engagement within Asian ethnicities: Bangladeshi (16%) Chinese (20%) Indian (18%) and Pakistani (15%).
- Higher levels of digital engagement among Gypsy and Irish Traveller peoples (40%) than other White ethnicities: White British... (12%), and Irish (24%).

These differences highlight the importance of not reducing ethnic diversity to single KPIs or even broad ethnic groups and to remaining alive to the nuance of different cultures and histories and how they relate to your specific collections.

What does this mean for sector professionals?

While it is important to continue dedicated work on diversity and inclusion, the breadth and depth of change required will necessitate embedding inclusion in all aspects of an institution's operation. For every project, practitioners should be asking:

- "What does this mean for our priority audiences?"
- "Will this initiative help or hinder efforts to improve access to and engagement with our collections?"
- "Does this project give sufficient voice to historically under-represented or marginalized voices? Can they contribute on equal terms, and will they receive equal remuneration for their efforts?"

I've spoken at the Visitor Studies Group annual conference about one practical example of inclusive practice: creating an inclusive segmentation system. You can read more about that here.

[<https://www.djsresearch.co.uk/news/article/Taking-a-more-inclusive-approach-to-audience-segmentation>]

My colleague, Vicky Mullius, <https://www.djsresearch.co.uk/about/person/417> has also written about several brilliant case studies from across the sector, showcasing how institutions can centre inclusive practice within audience development.

<https://www.djsresearch.co.uk/knowledge/article/Headlines-from-the-Visitor-Studies-Conference-2024>