

# Queer Heritage and Collections Network

## Symposium 2021



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## Welcome to the Queer Heritage and Collections Network Symposium 2021

Supported by Art Fund

### About the Queer Heritage and Collections Network

The Queer Heritage and Collections Network Steering Group is formed of a partnership between the National Trust, English Heritage, Historic England, Historic Royal Palaces, Research Centre for Museums and Galleries (University of Leicester) supported by Art Fund. Each organisation has a strong track-record of leading the sector in queer heritage research and programming. We are supported by external freelance co-project managers Rachael Lennon and Dan Vo, as well as independent PhD researchers Lucy Whitehead and Kris Reid.

The network is currently seeking future funding to continue beyond the generous initial seed funding from Art Fund, which concludes in 2021. Our key future activities include:

- Mapping the needs of the heritage sector in relation to LGBTQ+ histories.
- Providing peer support to practitioners, particularly in regional areas.
- Delivering a digital programme of training workshops in response to these needs, helping members develop and expand their programming with a focus on public outcomes, including an online training and workshops programme.
- Online presentations of latest research.

To find out more please contact co-project manager Dan Vo on [d.vo@vam.ac.uk](mailto:d.vo@vam.ac.uk) or visit the RCMG website: <https://le.ac.uk/rcmg/research-archive/the-queer-heritage-and-collections-network>



Jules Bethley performing in *Our House*. Photograph courtesy of Ali Wright and English Heritage.

## About this symposium

This two day symposium will feature presentations from founding partners and will showcase work by leading practitioners who will share knowledge, skills, expertise and best practice regarding national and regional heritage sites and collections working with LGBTQ+ histories.

Sessions will run for approximately 45 minutes each, roughly following the same format: a presentation, a two person 'in conversation' followed by a facilitated Q&A session. We have more than 60 members, across all nations and regions of the UK and membership is free with all events open to all staff and volunteers at any member organisations. This event is open to all museum and heritage sector professionals of all career levels. This symposium, which aims to increase the understanding of LGBTQ+ heritage, and access to and engagement with it in the UK.

To tag us on social media you can use the following hashtags:

#QueerHeritageAndCollectionsNetwork

#QHCN2021

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This is a live document and we will update this programme with additional links and notes speakers may suggest during their session. Changes will be ongoing throughout the symposium.





*Queer Lives* tours at the Tower of London. Photograph courtesy of Historic Royal Palaces.



## Day 1 Programme - Collections and Processes

Wednesday January 13

Sessions have been posted on YouTube. They are ok to share with colleagues, researchers or heritage practitioners, but please refrain from posting on social media or on public forums.

### **Topic: 1.1 How do we co-curate with queer communities? #QHCN2021**

10am Wednesday January 13

Please click the link below to view the session on YouTube:

<https://youtu.be/GWWZeqRq4H4>

### **Topic: 1.2 How do we find queer connections in our collections? #QHCN2021**

11am Wednesday January 13

Please click the link below to view the session on YouTube:

[https://youtu.be/3ZkkhBP\\_qi4](https://youtu.be/3ZkkhBP_qi4)

### **Topic: 1.3 What do you need? #QHCN2021**

12pm Wednesday January 13

Please click the link below to view the session on YouTube:

[https://youtu.be/RT0\\_n6zFfo8](https://youtu.be/RT0_n6zFfo8)

### **Topic: 1.4 Our House screening and Q&A #QHCN2021**

7pm Wednesday January 13

Please click the link below to view the session on YouTube:

<https://youtu.be/zwAvGMQwIU4>

***"Museums create meaning. To not be included on the walls of a museum is to be rendered historically homeless. It is to be told that your existence is meaningless, that you are the unspeakable, that you are destined to be forgotten"***

EJ Scott, Museum of Transology

## Day 1 Programme - Collections and Processes

Wednesday January 13

### Topic: 1.1 How do we co-curate with queer communities?

Watch the session on YouTube: <https://youtu.be/GWWZeqRq4H4>

Presented by English Heritage with Dominique Bouchard, Head of Learning and Interpretation, and Anna Niland, Associate Director, National Youth Theatre discussing the process of developing the award-winning 'Our House' as well as Shout Out Loud, a programme for 11-25 year olds across England that supports them in exploring heritage sites and collections that are important to them. It invites young people to lead new projects and uncover untold stories from our past, and it puts young people's ideas and voices at the heart of English Heritage.

### Topic 1.2 How do we find queer connections in our collections?

Watch the session on YouTube: [https://youtu.be/3ZkxhBP\\_qi4](https://youtu.be/3ZkxhBP_qi4)

Presented by Historic England (Sean Curran) with Alison Oram, lead researcher for Pride of Place: England's LGBTQ Heritage and E-J Scott, founder of the Museum of Transology. Pride of Place (Historic England 2015-2017 and still available) was a national project that aimed to highlight queer heritage not only through disseminating research but through engaging with LGBTQ people and communities across England and drawing on their knowledge and expertise, especially through social media. Alison will speak to three points about making connections across queer communities:

- How we found contributors and partners to pin places on the PoP map and identify a wealth of everyday queer heritage places, as well as the well-known sites. [<https://www.historypin.org/en/prideofplace/>]
- How we tried to manage and curate the map and the online exhibition in order to achieve diversity across locations, queer identities, time periods and the representation of queer people of colour.
- The ways in which the Pride of Place materials (the exhibition, the map, teachers' resources and more...) are a permanent resource for all kinds of other queer heritage and museum activities – and we hope will be added to! [[www.historicengland.org.uk/PrideofPlace](http://www.historicengland.org.uk/PrideofPlace)]

Alison and E-J will be discussing how hard-to-reach audiences, aren't. Together, they'll reflect on some of the different ways they've made connections with different queer and trans communities on various projects including West Yorkshire Queer Stories and the Museum of Transology.

### Topic 1.3 What do you need?

Watch the session on YouTube: [https://youtu.be/RT0\\_n6zFfo8](https://youtu.be/RT0_n6zFfo8)

Presented by Queer Heritage and Collections Network with Dan Vo, Co-Project Manager, as well as Andrew McLellan and Hannah Bruce representing the Pitt Rivers Museum. Hannah Bruce and Andy McLellan will talk about The National Lottery Heritage funded Beyond the Binary project which is Queering and Questioning Collections and Displays at the Pitt Rivers Museum, including changes to museum procedures, gallery interventions, a co-curated temporary exhibition and public engagement work. They will describe the processes they have been through, the successes, difficulties, learning and then have lots of time for discussion and questions about how to navigate this type of work within the sector, including provocations for the audience to get involved with.



## Day 1 Programme - Collections and Processes

Wednesday January 13

### Topic 1.4 Our House (bonus screening session with Q&A)

Watch the session on YouTube: <https://youtu.be/zwAvGMQwIU4>

One hour session with a premiere screening of 'Our House' by English Heritage. It was originally a theatre piece devised entirely by young people under 25 from LGBTQ+ Charity METRO and the National Youth Theatre that explored the history of Eltham Palace and LGBTQ+ heritage. This new film gives you an intimate look at the creative process behind the live immersive theatre performances which won the 2020 UK Heritage Award for Best Exhibition/Festival/Event. The screening will be followed by a panel discussion chaired by Joseph Galliano, CEO of Queer Britain along with playwright Benjamin Salmon and performers Jamie Cottle (Edward II) and Jules Bethley (Queen Isabella) as well as Anna Niland (NYT) and Dominique Bouchard (English Heritage).

Watch the trailer: <https://youtu.be/jmlzEsPKIKs>

Watch the film: <https://youtu.be/iYV6eudleVc>



Still from the trailer of *Our House*. Photograph courtesy English Heritage.



Lesbian Strength March (1985) pinned as part of *Pride of Place*. Photograph courtesy of Photofusion/REX/Shutterstock and Historic England.



*Exile* at Kingston Lacy. Photograph courtesy of Research Centre for Museums and Galleries and National Trust.



## Day 2 Programme - Engagement and Programming

Thursday January 14

Sessions have been posted on YouTube. They are ok to share with colleagues, researchers or heritage practitioners, but please refrain from posting on social media or on public forums.

### **Topic: 2.1 How do we interpret queer lives?**

10am Thursday January 14

Please click the link below to view the session on YouTube:

<https://youtu.be/SCaQaOzgBl4>

### **Topic: 2.2 How do we engage audiences creatively? #QHCN2021**

11am Thursday January 14

Please click the link below to view the session on YouTube:

<https://youtu.be/SjuYoASvEEs>

### **Topic: 2.3 What difference can we make? #QHCN2021**

12pm Thursday January 14

Please click the link below to view the session on YouTube:

<https://youtu.be/OCUDH8nkLXk>

***"The inclusion of queer histories should ... be understood as a core part of the curatorial remit and not something that can arbitrarily be excluded based on the preferences, concerns of fears of individual staff"***

Matt Smith and Richard Sandell, Research Centre for Museums and Galleries

## Day 2 Programme - Engagement and Programming

Thursday January 14

### Topic 2.1 How do we interpret queer lives?

Watch the session on YouTube: <https://youtu.be/SCaQaOzgBl4>

Hosted by Historic Royal Palaces with Matthew Storey, Curator and Kris Reid, Researcher for QHCN. Historic Royal Palaces has produced innovative LGBTQ+ live programming, including 2017's 'Long Live Queen James' and 2020's 'Queer Lives At The Tower', which have presented the work of contemporary playwrights, directors and performers in historic spaces. Matthew will talk about the process of working as a curator with creative teams to provide accurate historic content about the lives of LGBTQ+ people in the past and present it in original and engaging ways. This includes deciding what stories to tell and how to present them, while giving space for contemporary and engaging creative interpretation, including gender and colour-blind casting.

Kris will talk about Hillsborough Castle, the official residence of the British royal family in Northern Ireland. Cared for by Historic Royal Palaces, the house and gardens opened to the public for the first time in 2019. One of a number of specialist offers, a monthly LGBTQ+ tour exploring Hillsborough Castle's queer past and present was launched in that same year. Kris will also cover his research for QHCN, the review of academic literature on LGBTQ+ heritage and museums explores key themes in writing from the last two decades. Broad themes emerging from the literature are examined in greater detail and are accompanied by recommendations for further research.

### Topic 2.2 How do we engage audiences creatively?

Watch the session on YouTube: <https://youtu.be/SjuYoASvEEs>

Hosted by National Trust with Rachael Lennon, Marginalised Histories Curator, and renowned singer songwriter David McAlmont, discussing Prejudice and Pride. In 2017, the National Trust marked the 50-year anniversary of the partial decriminalisation of same-sex acts with Prejudice and Pride, a year-long programme of LGBTQ+ heritage.

Prejudice and Pride drew together LGBTQ+ histories from across England, Wales and Northern Ireland. As a new national programme for the National Trust, Prejudice and Pride combined interpretative methodologies to provide greater access to histories of gender diversity and same-sex desire.

NT created new publications and a podcast hosted by Clare Balding, downloaded over 17,000 times. Two artists in residence undertook new research and created film installations. The National Trust recreated a 1930s queer club in London in partnership with the National Archives and installed an exhibition of National Portrait Gallery works at Sissinghurst in Kent, the home of Vita Sackville West and Harold Nicolson. 12 Trust places programmed new exhibitions and events showcasing LGBTQ+ experiences, visited by over 350,000 people. NT worked with many artists and creative agencies both on a national and local scale and these partnerships brought exciting, engaging content but also new expertise, credibility and authenticity and built the confidence of the organisation. Throughout the programme, a partnership with the Research Centre of Museums and Galleries (RCMG) at the University of Leicester enabled the organisation to stretch its ambitions and share learnings.



## Day 2 Programme - Engagement and Programming

Thursday January 14

### Topic 2.3 What difference can we make?

Watch the session on YouTube: <https://youtu.be/OCUDH8nkLXk>

Hosted by Research Centre for Museums and Galleries with Richard Sandell, Co-Director and Dan Vo. This session considers the impact of stories, interpretation and programming that reveals and celebrates queer lives, past and present. What difference can we make for queer visitors today? How can we enrich experiences and understanding for all? And what part can we play in advancing LGBTQ+ equality and respect?

Robert Taylor will discuss his recent projects with heritage places and talk about the impact he feels can be achieved as an artist, but also how it can leave a lasting impression in the hearts and minds of visitors. He will talk about his most recent collaboration with David McAlmont for Queer Britain entitled Chosen Family as well as his current work in progress which will look at the queer black presence in heritage houses. Robert is an upcoming lecturer for the V&A Academy's A Queer History of Objects.



Robert Taylor inspecting his photographs in the V&A Collection. Photograph courtesy of Dan Vo.



Ginger Johnson performing in *Long Live Queen James*. Photograph courtesy of Richard Lea-Hair and Historic Royal Palaces.

*"Our approach to LGBTQ+ interpretation, programming and research is collaborative, historically informed by the sites we look after, and aims to be emotionally engaging ... A sense of energy and fun drove the programme and motivated the staff involved."*

Matthew Storey, Historic Royal Palaces

## Top tips for success

### Dominique Bouchard at English Heritage

- Queer history is often upsetting – make sure there's space for people to process trauma of the past.
- In the queer community, we often talk about 'chosen family', this can be an especially empowering concept in relation to heritage – finding our queer ancestors can help engender a sense of belonging and ownership and a shared past.

### Rachael Lennon at National Trust

- Find partners who both support and challenge you.
- Understand and articulate your values as an organisation. And hold to them. Inclusion doesn't mean trying to please everyone and must stand in conflict to tolerating prejudice.
- Ask who you are not currently hearing. Where are the authentic and creative voices? Give them space to be heard.
- Find the contemporary relevance of your histories.
- Don't be ground down by resistance to change.
- Don't underestimate the potential impact of inclusive histories on people's lives.

*"It is our responsibility to continue to look again, to research, to better understand the lives lived in connection to its places and object ... to ask who is remembered and who is forgotten and to understand the power behind those choices."*

Rachael Lennon, Queer Heritage and Collections Network



## Ten easy steps towards more inclusive programming

An extract from *LGBTQ+ Good Practice Guide* (Arts Council England and Museums Association, second edition, 2020) by Dan Vo downloadable [here](#).

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**1. Make A Statement** Make sure your organisation's equality and diversity statement is on display and staff and volunteers are aware of it. This should include a clear position on zero tolerance for homophobic, transphobic or biphobic language.

**2. Use Inclusive Language** Listen to how people self describe their identity and the pronouns they may use to describe themselves, partners and relationships. Reflecting their choice of language is a meaningful step showing acceptance and acknowledging them. Take care to ensure any language used and behaviours exhibited does not assume people are heterosexual or cisgender. It is possible to do this by using gender neutral language.

**3. Set Up an LGBTQ+ Working Group** Having a staff and volunteer network provides a valuable forum for issues to be discussed, opportunities for peer support and networking as well as a sounding board for proposals for the development of LGBTQ+ focussed programming. Through this group it is possible to develop sustainable relationships with local LGBTQ+ social and support groups.

**4. Share The Stories** Identify stories from within your collection that speak to diverse LGBTQ+ histories and themes and post them onto your website or create a small trail based around the objects. It does not have to be extensive: some museums have simple trails of a handful of objects, while the British Museum probably has the gold standard offering in the form of a downloadable audioguide. Do make your staff and volunteers aware of the objects as they can be incorporated into existing tours or even developed into a specialist tour whether for a specific event or an ongoing basis.

**5. Get Involved with LGBT+ History Month** Setting up a day of talks and inviting speakers to talk on LGBTQ+ history is an easy way to start engaging with the LGBTQ+ communities. Dedicated to "educating out prejudice", LGBT History Month has been celebrated annually in February since 2005. Recently, to support LGBT History Month in galleries, libraries, archives and museums (GLAMs) an 'OUTing the Past' conference has also been organised by Schools OUT UK which provides a diverse range of expert speakers on interesting topics which your museum can choose from.

**6. Training** LGBTQ+ history is not just relevant to February during LGBT History Month. As a means of ensuring year round engagement, do include diversity and inclusion training as part of staff and volunteer training. Stonewall UK, the LGBT Foundation or Gendered Intelligence will be able to provide recommendations if you would like to source speakers beyond your own LGBTQ+ Working Group. Ensure there is training and support for staff and volunteers to challenge discrimination if they witness it.

**7. Fly The Flag** Flying the Rainbow Flag during LGBT History Month or Pride Month is simple, yet highly effective, way of showing support for the LGBTQ+ communities. Do not underestimate the powerful impact of this gesture which can simultaneously signal acceptance, celebration and welcome to the LGBTQ+ communities.

**8. Show Your Support** Having information about local LGBTQ+ community social or support groups creates a welcoming atmosphere. Similarly, if staff are able to wear rainbow pins or badges on their lanyards it is possible for them to show solidarity as allies or members of the LGBTQ+ communities.

**9. March With Pride** You can support your staff and volunteers in marching at Pride in your local area, or having a community stall at a relevant event. This allows you to step out of the museum and directly engage with the diverse LGBTQ+ communities in your local area.

**10. Monitor Your Progress** Consider including questions that allow the collection of information about the sexual orientation and gender of staff and volunteers as well as visitors. This may be done in HR forms as well as feedback forms. It is important to allow optional disclosure and ensure information collected is kept strictly confidential. Remember it is crucial to ask for information in a way that is comfortable for everyone and is not too complex or alienates people. All public sector bodies have an Equality Duty under the Act which requires them to take into account the needs of people whose identity is covered by one or more of the nine characteristics protected by the Act. This means that collecting demographic data is a prerequisite to fulfilling this legal duty.

[Download the full Good Practice Guide to continue reading](#)



We Are GLAM Museums Association supported Pride in London marching group. Photograph courtesy of Dan Vo.

## Literature review

This is an extract from *LGBTQ Heritage and Collections – SSN Literature Review* (RCMG, third draft version, 2021) by Kris Reid and Richard Sandell downloadable [here](#).

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Although the development of queer practice at museums across the UK has grown exponentially in recent years – with new examples of LGBTQ+ exhibitions, tours, events, and programming continuing to emerge – this has been accompanied by increasing debate amongst practitioners and researchers around how to take this work forward. What constitutes ethical practice in this area? What opportunities and pitfalls are posed by queer collections and programming work and what strategies can be deployed to navigate these successfully? How can heritage bodies approach queer practice in ways that engage everyone, benefit LGBTQ lives and lend support to contemporary and ongoing struggles for LGBTQ equality?

This review of academic literature on LGBTQ heritage and museums explores key themes in writing primarily from the last two decades. It draws on publications from both the UK and, where appropriate, internationally. It pays attention to differences and inconsistencies in approach across the four nations of the UK and, indeed, within each region, recognising the importance of acknowledging and understanding these regional variances within the context of the wider academic discourse on LGBTQ+ practice.

Two broad and related areas emerge from the literature:

- The first explores the various approaches museums have taken when queering their collections and spaces, considering how they have engaged with LGBTQ+ history and identities.
- The second focuses on how these histories and narratives are presented and received within the public realm, contextualising practice within broader socio-political debates and reflecting on the contemporary implications of queer heritage practices for LGBTQ lives, for diverse heritage audiences and for society more broadly.

Within these two broad areas for discussion a number of themes have been identified (see the full Literature Review [here](#)) which are analysed in greater detail throughout this literature review. Finally, gaps in knowledge are identified with recommendations for further research presented. It should be noted that the theme of ‘Trans Voices’ appears under both headings as the particular needs of this group in the current social and political climate demands a specific focus.

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[Download the full Literature Review to continue reading](#)



## Queer Heritage and Collections Network list of participating members

(in alphabetical order)

### England

1. Archives and Collections, Library of Birmingham
2. Berkshire Record Office
3. Birmingham Museums Trust
4. Bishopsgate Institute
5. Bolton Library and Museum Services
6. British Library
7. British Museum
8. Britten Pears Foundation
9. Charleston Trust
10. Cornwall Museums Partnership
11. Dorking Museum
12. Glyndebourne
13. Goldsmiths Centre for Queer History
14. Gunnersbury Park Museum
15. Hastings Museum and Art Gallery
16. Hertfordshire County Council
17. Hull Museums
18. Imperial War Museum
19. Islington Museum
20. Kingston University
21. Leamington Spa Art Gallery and Museum
22. Liverpool Museums
23. Leeds Museum and Art Gallery
24. London Metropolitan Archives
25. Manchester Museum
26. Museum of Croydon
27. Museum of London
28. Museum of the Home
29. Museums Partnership Cornwall
30. Museums Sheffield
31. National Football Museum
32. National Museum of the Royal Navy
33. National Portrait Gallery
34. Norfolk Library and Information Service
35. Oxford Museum
36. People's History Museum
37. Pitt Rivers Museum
38. Plymouth LGBT Community Archive
39. Portsmouth City Council
40. Queer Britain
41. Reading Museum and the Broken Futures project
42. RIBA Collections
43. Royal Albert Hall
44. Royal Albert Museum Exeter
45. Royal Holloway, University of London
46. Royal Museums Greenwich
47. Royal Pavilion and Museums Trust
48. Rugby Art Gallery and Museum
49. Scarborough Museums Trust
50. Shakespeare Birthplace Trust
51. Suffolk Archives
52. Surrey History Centre
53. Tate
54. The Box (Plymouth)
55. Touchstones Museum and Art Gallery
56. Tullie House Museum and Art Gallery
57. University of Cambridge Museums
58. University of Exeter
59. University of Plymouth
60. V&A
61. Watts Gallery
62. Wellcome Collection
63. York Museums Trust

**Northern Ireland**

64. National Museum Northern Ireland

65. LGBT History Northern Ireland

**Scotland**

66. National Museums Scotland

67. Glasgow Life Museums

68. Renfrewshire Leisure

69. Scottish Civic Trust

**Wales**

70. Cynon Valley Museum

71. National Museum Wales

**Overseas**

72. Cork LGBT Archive

73. Forum Queeres Archiv Munich

74. IHLIA LGBT Heritage (Amsterdam)

Membership is free. To join please contact Dan Vo [d.vo@vam.ac.uk](mailto:d.vo@vam.ac.uk)



*Long Live Queen James* at the Latitude Festival 2019. Photograph courtesy of Kyle MacLaughlin and Historic Royal Palaces.



David McAlmont researching for *Girl.Boy.Child* at Plas Newydd. Photograph courtesy of National Trust.

## Speaker Biographies

(in alphabetical order)



### **Alison Oram** (she/her)

Lead researcher Pride of Place

Historic England

Professor of Social and Cultural History

Institute of Historical Research, University of London

Professor Alison Oram is a Senior Research Fellow at the Institute of Historical Research, University of London. She has published widely on 20th century queer British history and on the representation of LGBTQ histories in heritage, especially historic houses. She led *Pride of Place: England's LGBTQ Heritage* for Historic England in 2015-16 and is co-investigator of the AHRC-funded project *Queer Beyond London: Sexualities and Localities 1965-2010*. Her books include *Her Husband Was a Woman! Women's Gender-Crossing and Modern British Popular Culture* (2007). Photograph courtesy of Ian Brodie @iBRODIEfoto.



### **Andrew McLellan** (he/him)

Head of Public Engagement

Pitt Rivers Museum

Andrew is Head of Public Engagement at the Pitt Rivers Museum. His area of interest is material culture, how we use the things that we make to shape and understand our world. Over the last two years Andrew has worked with Hannah Bruce, and other Pitt Rivers' colleagues, on the Beyond the Binary project, queering and questioning the Pitt Rivers' collections. The project has tried to achieve permanent change in the museum through collections research, public engagement and a community curated exhibition.





### Anna Niland

Associate Director  
National Youth Theatre  
Twitter: @Anna0161

Anna Niland is the Associate Director of National Youth Theatre and oversees their talent development programmes, which includes courses, the NYT REP Company and flagship social inclusion courses Playing Up and Stepping Up. She trained with the National Youth Theatre and at Rose Bruford College and worked extensively as an actor on stage, screen and radio. Anna was Creative Director on Shout Out Loud, an award-nominated LGBTQ+ themed site-specific show at Eltham Palace in partnership with English Heritage.

Directing credits include *Consensual* by Evan Placey at Soho Theatre (as Associate Director), Stephen Kelman's *Pigeon English* adapted for stage by Gbolahan Obisesan at Ambassadors Theatre, William Shakespeare's *The Merchant of Venice* by Tom Stoppard at Ambassadors Theatre, *You Can* by Luke Barnes at Ambassadors Theatre, *Red Riding Hood* at Latitude Festival, NYT's 2013 *Season Highlights* at Buckingham Palace, *SLICK* at Sheffield Park Hill Estate and *Tits Teeth* by Michael Wynne at Soho Theatre.



*Our House* performed at Eltham Palace. Photograph courtesy of Ali Wright and English Heritage.



**Benjamin Salmon** (he/him)

Playwright, Our House

English Heritage

Twitter: @BenjaminSalmon\_

Instagram: @Benjamin\_Salmon

Benjamin Salmon is an award winning playwright and actor. Benjamin trained as an actor at National Youth Theatre and as a playwright on Soho Theatre's Writers Lab program. Other writing credits apart from "Our House" include Benjamin's one man play, *Blowhole*, which is set to premiere in 2021. Benjamin was recently included on SISTER Pictures and Olivia Colman's South of the River Pictures' SCREENSHOT Commendation List of emerging writer performers who have the potential to offer fresh and exciting work to the UK television landscape for 2021 and beyond.



**Dan Vo** (he/him)

Co-Project Manager

Queer Heritage and Collections Network

Twitter / Instagram: @DanNouveau

Dan Vo is a media producer and museum professional specialising in queer history and inclusive museum practice. He has developed LGBTQ+ tours and programming for V&A, University of Cambridge Museums and Amgueddfa Genedlaethol Caerdydd National Museum Cardiff among others. He has guest lectured at Central Saint Martins, Courtauld Institute of Art, University of Cambridge and the University of Leicester. He is a patron of LGBTQ+ History Month and trustee of Culture 24. He sits on steering committees at the Pitt Rivers Museum, Historic England and Imperial War Museum. He presented 'Museum From Home' and 'Museum Passion' on BBC Arts.



**David McAlmont** (he/him)

Performer, Girl.Boy.Child

National Trust

David McAlmont has collaborated with the University of Leicester and the National Trust on Girl.Boy.Child a look at LGBTQ+ lives lived on National Trust properties for the Pink Award winning Prejudice and Pride project. David McAlmont left Middlesex University to sign a publishing deal and enjoy a ten album and counting pop recording career, which continues, most recently with the album *The Last Bohemians*; a Jazz FM Record of the Week, and the McHifi single, *Bunker to Bunker*, a Guardian Single of the Week. He scored a top ten hit in 1995 with the McAlmont & Butler single *Yes*, from the album *The Sound of McAlmont and Butler* on Virgin Records. He joined the faculty at the Architectural Association Interprofessional Studio in 2008, shortly thereafter recording an acclaimed set with composer Michael Nyman, the third British film composer he has recorded with including Golden Globe winner, Craig Armstrong and Grammy winning Bond composer, David Arnold. In 2012 he returned to higher education at Birkbeck College University of London. He has since lectured at the Wallace Collection and National Portrait Gallery.



**Dominique Bouchard** (she/her)

Head of Learning and Interpretation

English Heritage

Twitter: @DrBouchard

Dr Dominique Bouchard is Head of Learning and Interpretation at English Heritage, where she leads exhibitions and interpretation, learning, publishing, digital curatorial, contemporary art and English Heritage's national youth engagement programme, *Shout Out Loud*. Dominique is a trustee of the William Morris Society and former Director of the OutBurst Queer Arts Festival. Photograph courtesy of Deirdre Power @DeirdreAPower.





**EJ Scott** (he/they)

Founder

Museum of Transology

Twitter: @EJScott2010

E-J Scott is a heritage curator and cultural producer whose practice employs a critical inquiry into whether or not raising the visibility of LGBTIQ+ narratives is queering the museum or museum-ing what's queer? Their interventive curatorial methodologies include arts participation as hyper-localised occupation, community-led collecting and digital border disruption. E-J's projects include the Museum of Transology (Activist Museum Award 20/21, RCGM), DUCKIE, Queer & Now (Tate), West Yorkshire Queer Stories (HLF), Queer the Pier (Brighton Museum & Art Gallery) and the Prejudice and Pride podcast series (National Trust). Photograph courtesy of Sharon Kilgannon @AlonglinesPhotography.



**Hannah Bruce** (they/them)

Project Officer, Beyond The Binary (former)

Pitt Rivers Museum

Hannah Bruce is a community and youth worker, with experience working in both the heritage and voluntary sector and specialising in working with LGBTIQ+ communities. Their interests lie in inclusion, representation and creating/enabling spaces and opportunities for communities.

Hannah was previously the Project officer for Beyond the Binary at the Pitt Rivers Museum and currently works for a charity as the project manager on a music project for young people. Hannah created *My Normal*, a creative youth group in 2015 who've worked with or created work / events for Oxford Pride, Museum of Oxford and Pitt Rivers Museum among others. Hannah is a queer, neurodiverse, person of colour.



**Jamie Cottle** (they/them)

Performer, Edward II, *Our House*

English Heritage

Instagram: @biogal\_\_

Jamie Cottle aka Biogal\_\_ is a transfemme non-binary interdisciplinary artist and 'Our House' cast member. Currently they are writing and performing poetry, directing a trans-led production of Hamlet set in a swimming pool and making a line of handcrafted soft toys they call 'BioTeddies'."



**Joseph Galliano** (he/him)

CEO

Queer Britain

Website: [www.queerbritain.org.uk](http://www.queerbritain.org.uk)

Joseph is a fundraiser, journalist, former editor of Gay Times magazine and third sector ambassador manager who is now throwing all his energy into building an organisation capable of launching a national LGBTQ+ museum, Queer Britain. The vision for Queer Britain encompasses bricks and mortar, digital immersive spaces, story gathering and pop-up exhibitions.



**Jules Bethley** (they/them)

Performer, Queen Isabella, *Our House*

English Heritage

Instagram: @22juliette22

Based in London, Jules Bethley is an all round creative with a passion for performance and visual art- from acting to sculpting, they use their art to express their experiences as a queer mixed race person, and to centre and honour queer POC and black people. Jules wishes to give back to the community by creating a healing space through the use of movement for queer PoC and black people.



**Kris Reid** (he/him)

PhD Researcher

Queer Heritage and Collections Network / Ulster University

Twitter: @Kris\_Reid1

Photo courtesy of the Press Association.

Kris Reid is a PhD Candidate at Ulster University researching post-conflict museum activism within the context of LGBTQ+ heritage. In addition to this he has also written and delivers the monthly LGBTQ+ tour at Hillsborough Castle and Gardens, an Irish Country House in Northern Ireland that is an official Royal residence, as well as home to the British Secretary of State for the region.





**Matthew Storey** (he/him)

Collections Curator

Historic Royal Palaces

Twitter: @CuratorMatthew

Matthew Storey is a Collections Curator at Historic Royal Palaces, where he leads on LGBTQ+ research and interpretation as chair of the LGBTQ+ forum. He joined HRP in 2014, and works across all six sites.

He previously worked at the Victoria and Albert Museum, where he co-chaired the LGBTQ Working Group, and the National Gallery. He is on the steering group of the Queer Heritage and Collections Network, and Collections Development advisory group of Queer Britain.



**Rachael Lennon** (she/her)

Senior Programmes Curator, National Public Programmes & Inclusive Histories Curator

National Trust

Co-Project Manager

Queer Heritage and Collections Network

Twitter: @RachaeLennon

Rachael is a curator, producer and writer, with particular interest in LGBTQ+ and women's heritage.

Rachael co-founded and led the curation of an inclusive histories national public programme series for the National Trust. In 2017 she developed and delivered *Prejudice and Pride* a yearlong celebration of LGBTQ heritage. In 2018 Rachael curated *Women and Power*, a series of exhibitions, events, publications and commissions marking the centenary of the Representation of the People Act

and, in 2019, Rachael led the curation of *People's Landscapes*, an artist-led exploration of activism and social history in the nation's landscapes.

Rachael is one of the founding partners of the Queer Heritage and Collections Network and founded the LGBTQ+ staff and volunteer network of the National Trust. Rachael has been a visiting member of the History Faculty at the University of Oxford and studied in the International Centre for Cultural and Heritage Studies at Newcastle University.

Rachael is currently researching feminist and queer histories of marriage ahead of a new publication in 2022.



**Richard Sandell** (he/him)

Co-Director

Research Centre for Museums and Galleries (RCMG)

Twitter: @RSMuseumStudies

Richard Sandell is Co-Director of the Research Centre for Museums and Galleries (RCMG) at the University of Leicester and Professor of Museum Studies.

In 2017 he published a 10 year, international study of museums' engagement with queer heritage and collections, *Museums, Moralities and Human Rights*, which explores how museums, galleries and heritage sites of all kinds – through the narratives they construct and publicly present – contribute to shaping the moral and political climate within which LGBTQ human rights are experienced, continually sought and fought for, realised and refused.

In 2019, he published a major new international edited collection – *Museum Activism*, with Robert Janes, that explores the 'activist turn' in museum thinking and practice and makes the case for the socially purposeful museum.



**Robert Taylor** (he/him)

Photographer

Website: [www.taylor-photo.co.uk](http://www.taylor-photo.co.uk)

Robert Taylor has published and exhibited widely over the last 30 years, with work in the V&A, the National Portrait Gallery and several other permanent collections. Following service in the RAF and then being called to the Bar, his friendship with the photographer Rotimi Fani Kayode was a major influence in his decision to become a photographer himself. Robert's current practice divides between collections of portraits commissioned by academic and scientific institutions including the Royal Society, and Oxford University colleges celebrating landmark anniversaries such as the first admission of women into hitherto all male institutions. He has also undertaken many self initiated projects, some exploring the relationship between image and text in forming an image's interpretation, others centred around identity, including an ongoing series initiated by an ICA commission – of portraits of Black British practitioners across the arts. He has also produced work for charities in Africa and HIV charities in the UK.



**Sean Curran** (they/them)

Senior Inclusive Heritage Advisor

Historic England

Twitter: [@mxseanc](https://twitter.com/mxseanc)

Website: [www.drseancurran.com](http://www.drseancurran.com)

Sean Curran is the Senior Inclusive Heritage Advisor at Historic England. They hold a PhD in Queer Heritage from UCL Institute of Education and have been part of a number of ground-breaking LGBTQ+ community led exhibitions, including *Twilight People: Stories of Faith and Gender Beyond the Binary* at Islington Museum, and *Speak Out: Diversity City* at London Metropolitan Archives. They were formerly the Community Learning Manager at the National Trust's Sutton House.



## Looking ahead

This is just the beginning of the network. We will continue to consult with the sector to identify what support the Queer Heritage and Collections Network can offer and develop a programme of activities in response, with an emphasis on regional needs. As the network evolves and begins offering increased support for the sector, we hope to deepen our relationship with the Art Fund while also seeking further financial support and partnerships from other grant giving bodies and suitable organisations.

Under current conditions we will make use of digital and online platforms to ensure training and resources are available to the broadest possible professional audiences. As the landscape in which we operate changes, we hope to offer a hybrid experience for training which can include in-person elements too, especially when it comes to peer support and mentoring. We hope you will be part of the journey as we swell the number of organisations and people involved in celebrating LGBTQ+ history and heritage in our sector.

*"We must ensure that there are more diverse voices at the table, and that representation and inclusion are embedded at the core of all our activities. With the support of Art Fund, we are able to delve further into collections to uncover, amplify and celebrate LGBTQ+ stories and narratives."*

Dan Vo, Queer Heritage and Collections Network

Promotion

### Online course

## A Queer History of Objects

Friday 19 February 2021 - Friday 26 March 2021

Explore untold stories of LGBTQ+ life through the prism of art and design.

With course leader Dan Vo and lecturers including Dominique Bouchard, Rachael Lennon, Matthew Storey, Robert Taylor and EJ Scott.

Find out more [here](#).



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Art Fund

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### Steering group representatives

Historic England  
English Heritage  
Historic Royal Palaces  
Research Centre for Museums and Galleries  
National Trust

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Andrew Hann and Dominique Bouchard  
Matthew Storey and Laura Tompkins  
Richard Sandell  
Claire Pascolini-Campbell and Tate Greenhalgh

### Support team

Co-Project Managers  
PhD Researchers

Rachael Lennon and Dan Vo  
Kris Reid and Lucy Whitehead

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Programme compiled by Dan Vo



*Back to Backs Birmingham Pride. Photograph courtesy of Arnhel de Serra and National Trust.*