

Heritage Innovation Fund Report

Lucy Moore, June 2023



Executive summary

Wikimedia UK (WMUK) is the UK charity for the global Wikimedia movement, working with the Wikimedia Projects such as Wikipedia to enable people and organisations to contribute to a shared understanding of the world through the democratic creation, distribution and consumption of knowledge. In 2022 it was awarded a grant from the Young Foundation and the National Lottery Heritage Fund to identify and understand the barriers faced by small to medium sized cultural heritage organisations in engaging with open knowledge.

Using surveys and interviews as research techniques, participants shared their views and experiences on a range of ways to engage with the work of the Wikimedia movement in the UK. This included attitudes to Wikipedia as reader and as an editor, attitudes to image reuse copyright, and experiences of working with WMUK. Participants also shared insight into specific challenges faced by different areas of cultural heritage practice e.g. archives, theatres, etc. and those from historically marginalised groups also shared experiences of the barriers they faced when considering working on Wikimedia projects.

During the course of the research project, a range of barriers to participation, beyond time and money, became apparent. These ranged from issues relating to capacity, to digital poverty, or to a preference for heritage projects to be undertaken in home languages rather than English. Some participants referred to difficulties in getting a ‘critical mass’ of interested partners and audiences

as a stumbling block, whilst others cited problems in knowing the ways to get started, including contact routes at Wikimedia UK. Other insights discussed the necessity of a laptop for editing as a barrier, as well as the more general focus on writing and editing, rather than a more visual, image-focussed approach to contributing to open knowledge. Possible solutions and responses to the barriers shared were grouped into three themes: advocacy, empathy and informal education.

Key recommendations for Wikimedia UK include:

- Develop further sector-specific continuous professional development programmes and consult on how to best recognise them
- Develop an online course to support new editors
- Build capacity in partnership with a range of organisations, including internships and micro-volunteering opportunities
- Build gratuity-based community consultation into WMUK’s development work
- Contribute to, or commission, sector-specific articles and blogs
- Offer counselling support to participants working on traumatic topics
- Develop further offers in languages beyond English, in partnership with diasporic communities

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1. Background

The application to the Heritage Innovation Fund came out of the ongoing work of Connected Heritage, funded by the National Lottery Heritage Fund Digital Skills for Heritage Initiative, which supports organisations to engage with open knowledge, address skills gaps and share content over Wiki platforms.

In December 2022, Wikimedia UK (WMUK) was a successful applicant to the [Heritage Innovation Fund](#), a new funding stream supported by the Young Foundation (YF) and the National Lottery Heritage Fund (NLHF). The scheme is a pilot initiative for **experimenters, collaborators and learners** from across all parts of heritage, across the UK, who want to play a leading role in pioneering solutions for making the heritage workforce fit for the future. The cohort consists of 35 grantees, including Wikimedia UK.

The scheme is designed to support organisations to explore, test and grow the new ways of working needed to support the future of our diverse and varied heritage. The funding can be used to support organisations to find practical solutions that will help them – and also be shared across the sector.

The Heritage Innovation Fund is a pilot initiative. It is intended to build innovation capacity within, across and between different parts of heritage around a shared priority challenge area – the workforce, skills and ways of working needed for the future.

The Heritage Innovation Fund is intended to involve three phases:

- Phase 1: Explore – for organisations at the early ideas stage. This phase will focus on defining a clear problem statement and helping you to develop potential solutions for testing in practice
- Phase 2: Test – this phase will offer support to put promising prototypes and ideas into practice to gather evidence of what works.
- Phase 3: Grow – this phase will support you to implement findings more widely, embedding, sharing and rolling out good practice across the heritage sector.

As part of their support for this project, the Young Foundation will be facilitating a structured learning journey including masterclasses and peer learning groups. Dates for this learning programme are detailed here: [Heritage Innovation Fund YF Learning Programme.pdf](#)

The funding received by WMUK supports a **Phase 1** project. A brief to deliver the project was ultimately put out to tender and a freelance researcher, Lucy Moore, the author, was appointed. This report was compiled by her in close association with WMUK.

2. Project aims

The aim of this exploratory project has been to identify and understand the barriers faced by small to medium sized cultural heritage organisations in engaging with open knowledge, with the aim to reintegrate the lessons from this work into Wikimedia UK’s future programme.

Starting with contacts from WMUK’s Connected Heritage programme, the focus of this project is to undertake research to better understand the challenges facing the sector in the creation and sharing of openly licensed digital outputs. The project involved:

- Reaching out to small and medium sized heritage organisations, with an emphasis on those where we have observed barriers to engagement with our NLHF funded Connected Heritage programme, or who self-identify as having struggled to engage effectively with open knowledge.
- Expand the network of heritage institutions, ensuring that the pool of participants reflects the diverse nature of the sector.¹
- Conduct research to understand more about the barriers to engagement, through a combination of online surveys, facilitated discussions and in-depth interviews.
- Collate and analyse the results of this research, and use the insights gathered to work with Wikimedia UK to identify potential solutions to these challenges.

¹ “Diverse” refers to both the size, scale and variety of the UK cultural heritage sector, as well as diversity from an EDI perspective. Whilst the richness of the UK’s cultural heritage is widely recognised, the workforce in it does not reflect UK society more broadly. See also section 3.4 below.

3. Methodology

3.1 Contacts

Three groups that this research project would target were identified. They included: existing partners for Connected Heritage (CH); organisations who have expressed interest in CH but not engaged further; those yet to engage with WMUK.

The Connected Heritage programme provided a detailed contact list of all those who had engaged with the programme up to April 2023. To identify a cohort of potential participants, the list was divided firstly into CH partner organisations and, secondly, those who attended a webinar but did not engage further were identified. This list included contacts from a variety of sectors, as well as cultural heritage, which meant that further filtering was required to identify those whose work was most applicable to the research project. This included removing the majority of university contacts, only keeping those who worked directly with a heritage body within a university. The rationale for this was that universities are differently resourced to cultural heritage organisations and barriers to their involvement may present different challenges. WMUK also took the approach that marginalised groups are more likely to be represented in organisations outside academia.

For those yet-to-engage with WMUK, there were some organisations that WMUK had identified as having values that potentially aligned, who they hoped this project would be able to engage with. These values are: equality, inclusivity, collaboration, creativity and boldness.²

However, there was also a need to approach new organisations working in cultural heritage, and especially those who worked with historically marginalised communities, to understand what their attitudes may be.

3.2. Data collection

3.2.1. Methods

Three methods were used to collect data for this project. They included: surveys, interviews and group discussions, singly and in combination.

Connected Heritage partners were defined as organisations that had engaged with Wikimedia UK and run a follow-on project as part of their ongoing commitment to open knowledge. In this category were also participants who had collaborated with Wikimedia projects, but not via the CH programme.

Connected Heritage contacts were defined as organisations who had signed up for a CH event and submitted their contact details. They also include contacts who had previously been in touch either with Wikimedia UK, or adjacent Wikimedia organisations, but had not undertaken a project. Participants may have attended an event, but it was not a requisite for them to be approached to participate in this research project.

Yet-to-engage participants are identified as organisations who have not undertaken a project with either WMUK. These participants are mostly new contacts for WMUK and were

² See Wikimedia UK Strategy 2022-25 https://wikimedia.org.uk/wiki/Wikimedia_UK_Strategy_2022-25#1_VISION.2C_MISSION.2C_VALUES_AND_OUTCOMES

identified via web searching and via WMUK. Whilst both interviews, group discussions and surveys were used, different tactics were used to engage participants (see figure 1);

Figure 1
Table showing methods used with participant categories

	Survey	Interview	Group discussion
CH partners	x	✓	✓
CH contacts	✓	✓	x
Yet-to-engage	✓	✓	x

Within each segment, WMUK also identified individuals who could be approached as *critical friends* who had previously expressed views on either Connected Heritage, Wikimedia UK, the Wikimedia movement, or open knowledge, which sensitive discussion could help to explore in greater depth.

3.2.2. Gratuities

In order to encourage those yet-to-engage to complete a survey, a gratuity of £20 was offered to survey participants. This was important for two reasons: firstly, it is widely acknowledged that financial incentives can enable people to find the time to participate in research; secondly, since this survey was targeting organisations from historically marginalised communities, those people may need to additional support of a gratuity to enable them to afford the time to complete the questions.

Wikimedia UK also recognised that gratuities may also enable organisations to participate in interview-based research. Gratuities were calculated using parallel examples:

- Wikimedia Foundation – \$50 cash gratuity for 30 minute interview on using Wiki Commons on a mobile device³
- National Museum Scotland – £30 voucher

for 45 minute interview on using NMS collections web search⁴

- UK- based university [name redacted] – £50 voucher for 1 hour interview on participatory research⁵
- Museums Association – £150 for 2 hours for participants sharing lived experience⁶

Online platforms:

- [UX Research Incentive Calculator](#)
- [The User Research Incentive Calculator](#)

Further advice from colleagues working in research:

- £10 minimum for unmoderated activities – but even then take-up isn't always good e.g. recent response rate 12/30
- Specialised knowledge costs more e.g. \$100 to target Python programmers

This informed WMUK's approach to gratuities, recognising that different audiences may require different approaches to incentivisation. It also recognised that whilst some participants may wish to receive the gratuity in cash, others may prefer a voucher. The amounts settled on after discussion with WMUK were:

- £50 per one hour interview as commensurate with other projects in sector

³ Research project undertaken by Jeff Howard: <https://meta.wikimedia.org/wiki/User:JDH26>

⁴ Research project undertaken by Sam Gogolak, commissioned by Adam Coulson [forthcoming].

⁵ Personal comment to Lucy Moore, participant's organisation redacted

⁶ Personal comment to Lucy Moore from Museum Association

- £250 for critical friends, recognises their specialist perspectives and demonstrates value to the bravery inherent in speaking against the grain
- £20 per survey for those who are yet-to-engage as a test to see if this motivated people to share their knowledge

This was the first occasion that WMUK had used gratuities with participants, so developing a strategy to inform what levels of gratuity WMUK was comfortable with, as well as how to practically deliver the gratuities has been a significant learning experience. The team used PandaDoc as an online signatory platform which enabled participants to be directly emailed with a form that suited the circumstance of involvement. For example, participants with no gratuity were emailed a participant form to sign, but those who were recipients were sent a form that included space for their bank details. Once received the gratuity was then processed by WMUK's Finance and Operations team.

3.2.3. Survey design

Two surveys were designed using the Qualtrics platform: one targeting **yet-to-engage** organisations, the other focussing on **CH contacts**. NVivo, a software program used for qualitative and mixed-methods research, was used by researcher Lucy Moore to analyse the data and since WMUK does not subscribe to the program only the researcher was able to access the data. Both surveys used both open and closed questions.

Participants also had the option to leave some questions blank. To enable mobile accessibility using Qualtrics, some questions had to be redesigned to take into account the limitations of the platform and mobile use. The two surveys had broad similarities, but used different questions to understand the targeted participants (see Appendices 1 and 2).

Topics covered in the survey for yet-to-engage contacts addressed how Wikipedia in particular was used (or not) in their work, whether they noticed absence in coverage on pages that their organisational knowledge could fill and what put them off adding information. WMUK also wanted to better understand whether people knew how and who constructed Wikipedia's content, and how trusted that content is (see Appendix 2).

Topics covered in the survey for CH contacts addressed questions such as what they hoped to learn when they first demonstrated interest in the program, to better understand the barriers faced, the kinds of platforms that digital content was most commonly shared and the ways in which these organisations were happy for digital images to be shared (see Appendix 1).

Both surveys asked participants the following questions:

- What area of cultural heritage they worked in
- The number of full time equivalent staff in the organisation
- Which digital platforms the organisation use already
- Whether other Wikimedia projects were recognised e.g. Wikimedia Commons
- How aligned organisational goals were with those of Wikimedia UK
- Whether online training could support participants

Participants to both were invited by email to complete the survey; a final question asked if participants would be interested in taking part in a further interview. Email contacts were from two main sources: spreadsheets of contacts made available to the researcher by Wikimedia UK; using web searching to find contact details that were freely available on organisations websites. Both surveys opened on 6 April 2023 and closed on 9 May 2023.

The participant agreement form stated that respondents would not be referred to by name, only by organisation. However two participants requested organisational anonymity and this is honoured, and applied to other participants.

3.2.4. Interview design

Interview participants were selected in two ways. For CH survey participants, a final question asked whether they would be willing to be interviewed as an extension to the project. In response to detailed replies from yet-to-engage survey respondents, some participants were directly approached to be interviewed. Limited snowball sampling was also used to attract participants from the researchers own heritage networks. or were targeted by the researcher, either from existing CH contacts, or through snowball sampling in the researcher's own heritage networks.

To take into account the range in levels of knowledge about Wikimedia participants may have, four sets of questions were designed (see Appendices 4, 5, 6 and 7). These question sets were aimed at organisations yet to engage, CH contacts, CH partners and six people identified as “critical friends” of the movement. For those yet-to-engage, knowledge of the Wikimedia movement in detail was not expected; it was however assumed that people would recognise and use Wikipedia. CH contacts were expected to have some knowledge of Wikimedia and perhaps recent experience of facing barriers to involvement. It was expected that CH partners would have the most detailed knowledge of the movement and comments on the barriers they did overcome. Critical friends were expected to have nuanced understanding of the implications that engagement with the Wikimedia movement

might have for historically marginalised communities.

The questions were created in consultation with staff at Wikimedia UK and were based on problems identified in the Heritage Innovation Fund application. They also drew on the researcher's own experience as a Wikimedian and comments made to her as a participant in the movement. An example of this is developing a question about whether participants felt distrust towards Wikipedia, based on previous discussions.

To understand how participants found the interview or group discussion process, a final survey was conducted asking their views on the session and the gratuity process. Interviews were conducted between 12 April and 9 May 2023. They were typically undertaken during working hours, but from 1 May additional weekend (including bank holiday) and evening appointments were made available to participants.

3.3. Data analysis

Reflexive thematic analysis, as outlined by Braun & Clarke,⁷ was used as a qualitative approach for analysis, as it is useful for identifying patterns within datasets, moving beyond content analysis to reveal deeper meaning. Codes are identified as part of the analysis process, which are then arranged into themes (see figure 2).

The researcher is active in the development of codes and their aggregation into themes, using transcribed interview data to examine terminology and meaning implied. Due to time constraints, Zoom's in-built software was used to facilitate the transcription process. This text was imported to NVivo which was

⁷ Virginia Braun & Victoria Clarke (2006) Using thematic analysis in psychology, *Qualitative Research in Psychology*, 3:2, 77-101, DOI: 10.1191/1478088706qp063oa

then used to identify and analyse potential themes discussed by participants. The use of NVivo also allows data from Qualtrics to be imported, enabling comparisons to be drawn between participants surveyed and those interviewed. For survey data, Qualtrics has in-built analytical functions, which were used for quantitative data analysis. All codes can be viewed in Appendix 8.

3.4. Limitations

The heritage sector itself lacks diversity and does not currently represent the range of demographics in the UK. The Art Council conducts an annual survey of the creative and cultural sector’s equality, diversity and inclusion and its 2020-21 report found that museums had some of the lowest levels of diversity in their workforce, with just 6% of workers describing their ethnicity as Mixed, Asian/Asian British, Black/Black British or Other.⁸

In the Connected Heritage project, after webinars and wikithons, attendees were invited to complete a survey which asked about their digital skills as well as gathering demographic data. The two forms of engagement – webinar and wikithon – attracted similar audiences. Of the 31 webinar attendees who provided information about their gender, 81% were

female and 19% male, and of the 41 wikithon attendees who provided information about their gender, 76% were female, 22% male, and 2% genderqueer. In the age split, no one aged 19 or under completed either survey. When recording ethnicity, Mixed, Asian/Asian British, Black/Black British or Other made up 25% of 32 responses for webinars and 20% of 41 for wikithons. This is similar to the 18.3% reported in the 2021 England and Wales census.⁹

Using social media to advertise the “yet-to-engage” survey attracted fake accounts to fill in the questions, which it was then necessary to remove from the results.

Despite reaching out by email to all areas of the four nations, there were no respondents from organisations in Wales or Northern Ireland in either survey or interview. A contributing factor is that CH only focussed on England and Wales, and was tied to the initial National lottery Heritage Fund criteria, although some Scottish organisations did become part of the program. Nevertheless, this is a clear gap to address in both advocacy and analysis work going forward. For the Welsh context, the lack of translation of the surveys into Welsh may have been a barrier to organisations based there, not purely in terms of language, but in terms of WMUK demonstrating that it shows equal respect to the Welsh language. UK overseas territories were not included in this project.

Figure 2 – Table demonstrating relationship between codes and themes in reflexive thematic analysis

Theme	Codes
Race	Black history, decolonisation, Asian history, etc.
Digital knowledge	Digitisation, coding, mobile uploads, etc.

⁸ Arts Council <https://www.artscouncil.org.uk/equality-diversity-and-inclusion-data-report-2020-2021> Retrieved 28 June 2023.

⁹ Office for National Statistics, ‘Ethnic group, England and Wales: Census 2021’ <https://www.ons.gov.uk/peoplepopulationandcommunity/culturalidentity/ethnicity/bulletins/ethnicgroupenglandandwales/census2021> Retrieved 28 June 2023.

Additionally, the short-term nature of many project-specific contracts in the sector meant that whilst many organisations who had been involved were directly emailed, for example in LGBTQ-based projects, emails bounced back and temporary organisations appeared to have dissolved, or project workers had moved on to other organisations.

3.5. Information on groups engaged

To better measure whether the project was reaching a broad diversity of representatives from cultural heritage organisations, demographic data questions were asked of survey and interview participants. Data collected included age, gender and ethnic group. It was not compulsory to fill in these fields, so the captured data varies based on personal engagement. A small number of participants may have filled in the demographic data twice, as they may have filled in a survey, as well as an interview evaluation form. Discerning these cases from the dataset is not possible as no individual details (for example email) were recorded.

Demographic questions were based on the same framework used in the Connected Heritage project, which followed guidance from the Government of the United Kingdom.¹⁰

3.5.1. Age

Participants were requested to provide their age bracket as part of the research. Despite reaching out to youth organisations, no one under 19 responded to the survey. The existing CH contacts (in blue) had a higher frequency of participants in the higher age brackets. The yet-to-engage cohort had a higher proportion of participants in younger age groups.

3.5.2. Gender

Participants were asked to record their gender, as either male or female, prefer to self-describe, or prefer not to say. The 'prefer to self-describe' option is intended to be inclusive to trans and non-binary people. Overall more women than men participated in the research project, which perhaps reflects wider trends in gender in the cultural heritage sector.

3.5.3. Ethnic group

Details on ethnic group were also requested as part of the demographic data. The categories followed those recommended by GOV.UK (see footnote 8). The least ethnically diverse group of participants were CH contacts, and the most were the new contacts defined as yet-to-engage. There were a number of ethnic groups that were not represented, including:

- White – Gypsy or Irish Traveller
- Mixed / Multiple ethnic groups – White and Black African
- Mixed / Multiple ethnic groups – White and Asian
- Asian / Asian British – Bangladeshi
- Asian / Asian British – Chinese
- Asian / Asian British – Any other Asian background, please describe

This is despite contacting a wide variety of organisations, particularly those that work with East Asian communities. Additionally three participants defined their ethnicity outside the given parameters, including Ashkenazi, African-American and Manx. Organisations who participated in interviews and group discussions included:

- Almeley Quakers
- Arkbound Foundation
- Aspire Black Suffolk
- Aunty Social
- Believe in Me CIC
- Bungay Museum

¹⁰ GOV.UK <https://design-system.service.gov.uk/patterns/equality-information/>

Figure 3 – Graph showing the age range of survey participants

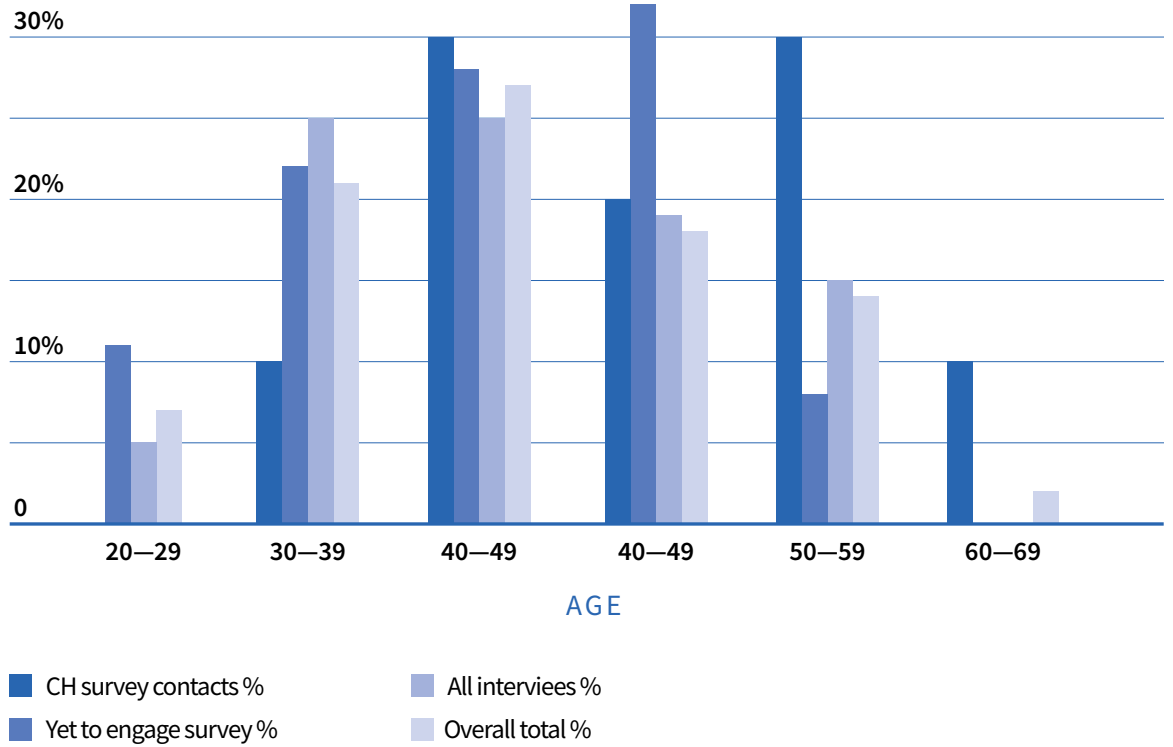
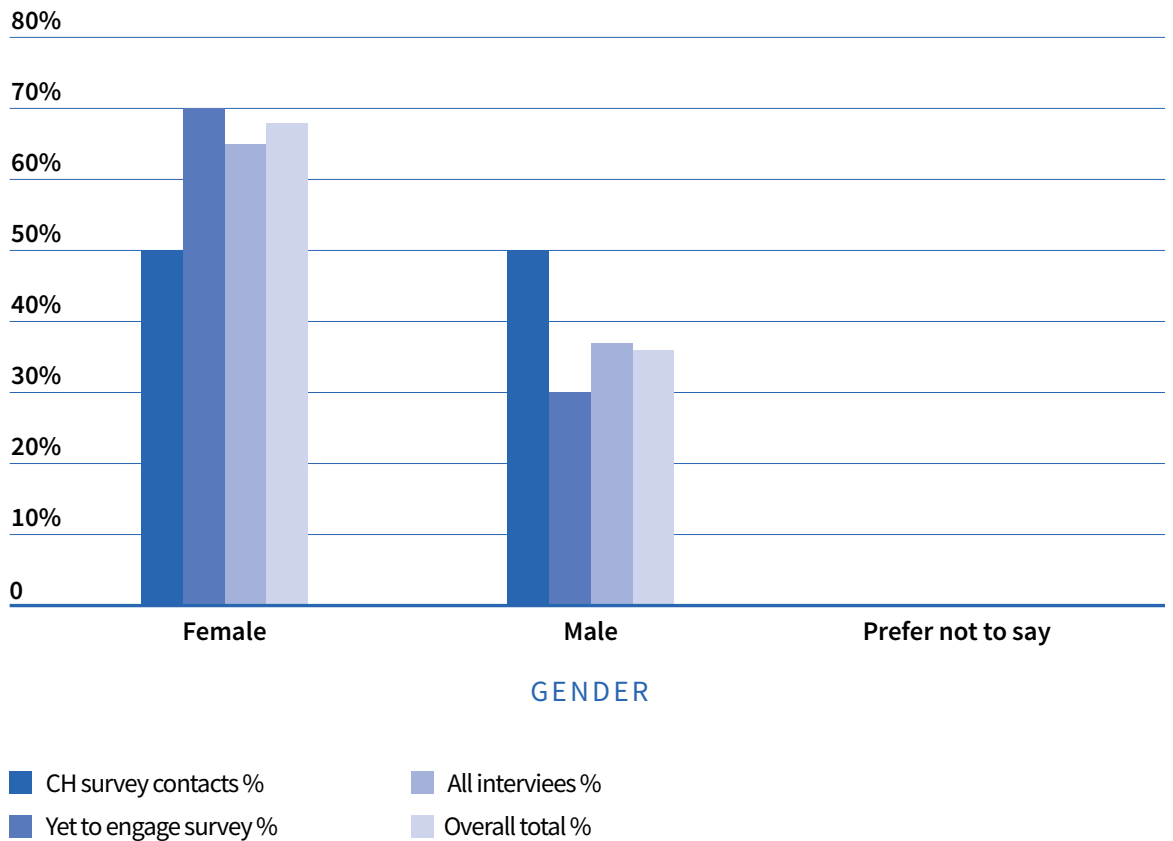


Figure 4 – Graph showing gender of participants (no option given for marginalised genders)



- Cambridge Archaeological Unit
- Faversham Society
- Heritage Corner
- Islington Museum
- Institute of Conservation
- Khayaal Theatre
- Leeds Libraries & Information Services
- The Mixed Museum
- National Records Scotland
- Nottingham Black Archives
- Sikh Museum Initiative
- University of East Anglia
- University of Lincoln Library
- Vagina Museum
- WikiProject Women in Red
- Workers' Educational Association
- Zebra Partnership.

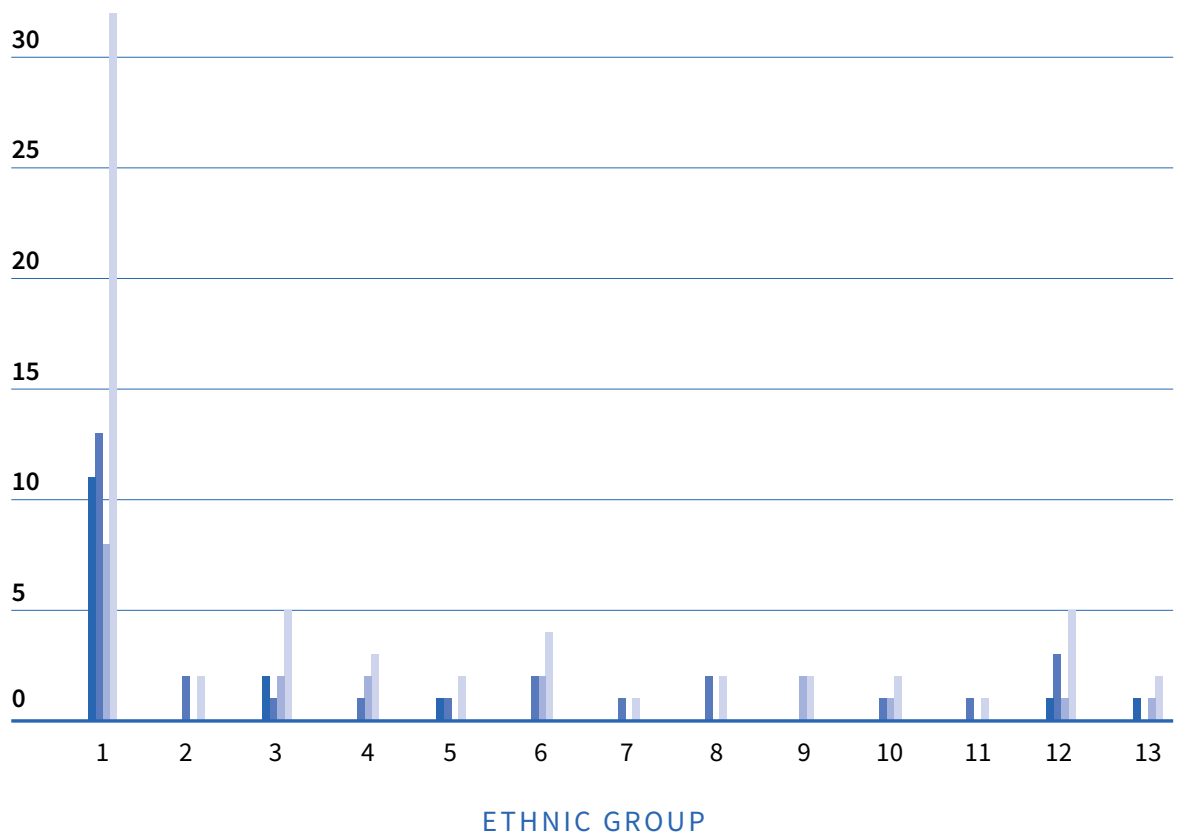
Not all respondents supplied their organisational affiliation, and two participants asked for their employers' names to be redacted.

Additional organisations that participated in surveys, included:

- Black Heritage Walks Network
- BMT Film & Media
- Brunel Museum
- Buxton Crescent Trust
- Culture Vannin
- Everyday Muslim Heritage and Archive Initiative
- Glusburn Institute
- Hampshire Community Heritage
- Irish Cultural Centre
- Kids in Museums
- Lambeth Libraries
- Laurence Sterne Trust
- LEO Computers Society
- "LGBTQIA+ heritage NI project"
- London Transport Museum
- Manchester Archives
- Medway African and Caribbean Association
- Modern Records Centre, University of Warwick
- Newcastle City Libraries
- Queen Enterprises
- Sage Gateshead
- South Asian Arts UK
- South Asian Heritage Month
- Swadhinata Trust
- University of Leeds
- Wessex Archaeology
- West Cheshire Museums
- Young Historians Project

It is important to note that not all participants supplied an organisational affiliation, or described themselves more broadly, such as "food and culture".

Figure 5 – Graph showing ethnicity representation of participants



- | | |
|--|---|
| 1 White – English / Welsh / Scottish / Northern Irish / British | 8 Black / African / Caribbean / Black British – African |
| 2 White – Irish | 9 Black / African / Caribbean / Black British – Caribbean |
| 3 White – Any other White background, please describe below | 10 Black / African / Caribbean / Black British Any other Black /African / Caribbean background, please describe below |
| 4 Mixed / Multiple ethnic groups – White and Black Caribbean | 11 Other ethnic group – Arab |
| 5 Mixed / Multiple ethnic groups – Any other Mixed / Multiple ethnic background, please describe below | 12 Other ethnic group – Any other ethnic group, please describe below |
| 6 Asian / Asian British – Indian | 23 Prefer not to say |
| 7 Asian / Asian British – Pakistani | |

■ CH survey contacts %	■ All interviewees %
■ Yet to engage survey %	■ Overall total %

4. Quantitative analysis summary

Two surveys were carried out during this research project. The first survey was aimed at organisations who were likely aware of the potential alignment between cultural heritage and Wikimedia. The contact list was based on people who had already engaged with the Connected Heritage programme, but also expanded to include additional partner organisations of Wikimedia UK and further contacts gathered via social media. This survey was entitled ‘Working with Wikimedia UK’ and was designed with the following goals in mind (see Appendix XX for the question list):

- To better understand digital use in these organisations,
- To better understand their understanding of Wikimedia platforms
- To better understand what barriers they face in working with Wikimedia
- To better understand how these might be overcome
- To better understand attitudes to image re-use and organisational goals

The second survey was aimed at cultural heritage organisations, and especially those led by or focussed on culture of marginalised people, that had not yet engaged with Wikimedia UK or work with Wikimedia more widely. The survey was entitled ‘Barriers to getting started with Wikipedia’ and was designed with the following goals in mind (see Appendix XX for the question list):

- To better understand digital use in these organisations
- To understand awareness about how Wikipedia is created

- To understand to what extent these organisations viewed Wikipedia as trustworthy
- To understand organisational alignment
- To understand views on bias in editorship

4.1. Survey 1: Working with Wikimedia UK

Twenty-one organisations responded to this survey, out of over 150 organisations who were contacted. All surveys were fully completed and there were no partial responses.

We asked respondents which area of the cultural heritage sector that they worked in (see figure 6).

For organisations who selected ‘other’ they clarified that these areas included: archive (4), library in a professional membership organisation (1), archaeology (1), Quaker meeting (1), national organisation (1), and national culture (1).

We asked participants how many full-time staff their organisation had, and despite the survey being aimed at small to medium sized organisations, the replies varied from zero to the largest organisation at 1000+. The mean staff size, based on survey responses, was 118, but this figure is inflated by five of the organisations who had total staff in the 400+ region. The median value was nine FTE members of staff. The rest of the respondents varied from zero to seventy-five staff.

Figure 6 – Graph showing areas of cultural heritage that contacts who were already in contact with WMUK worked in

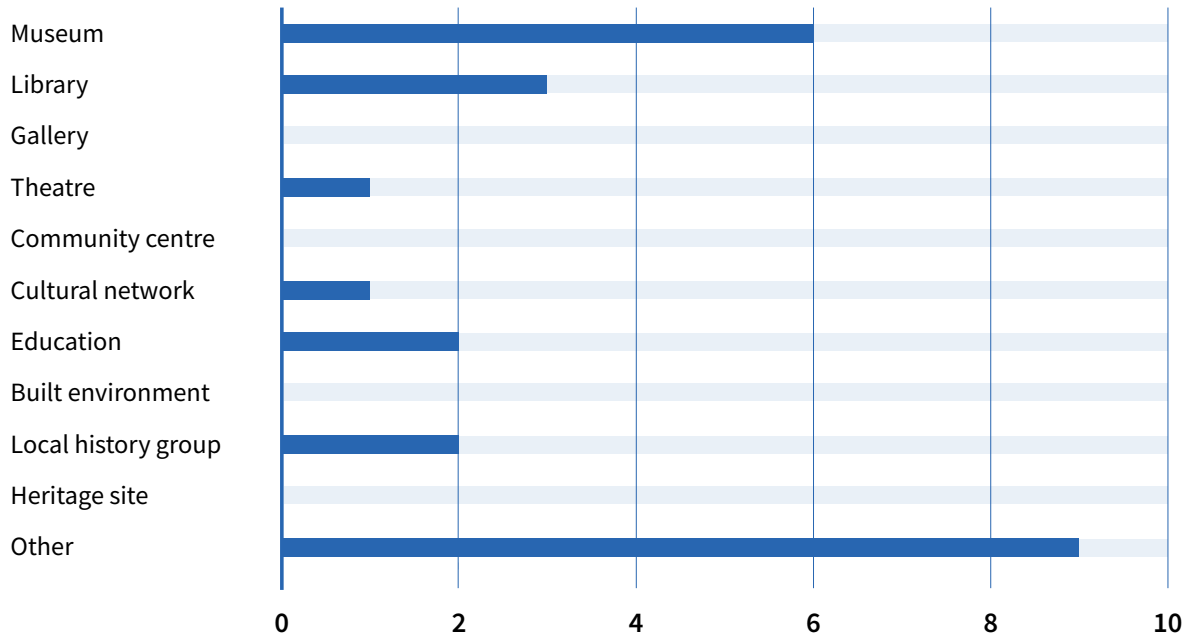


Figure 7 – Digital media platforms used by organisations in contact with Wikimedia UK

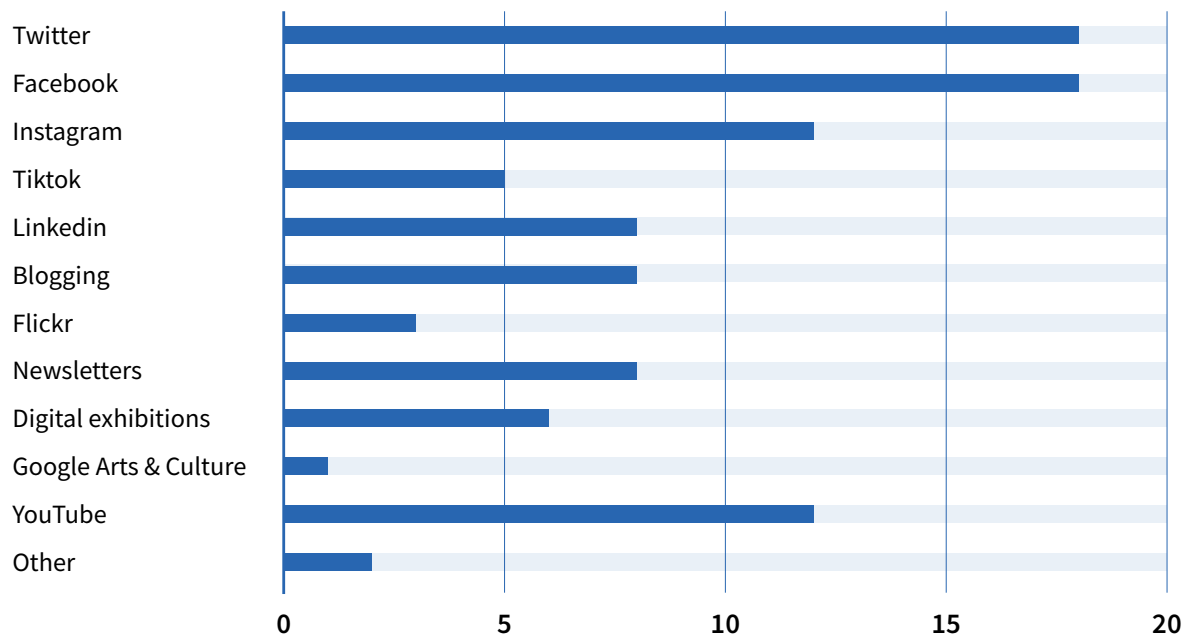
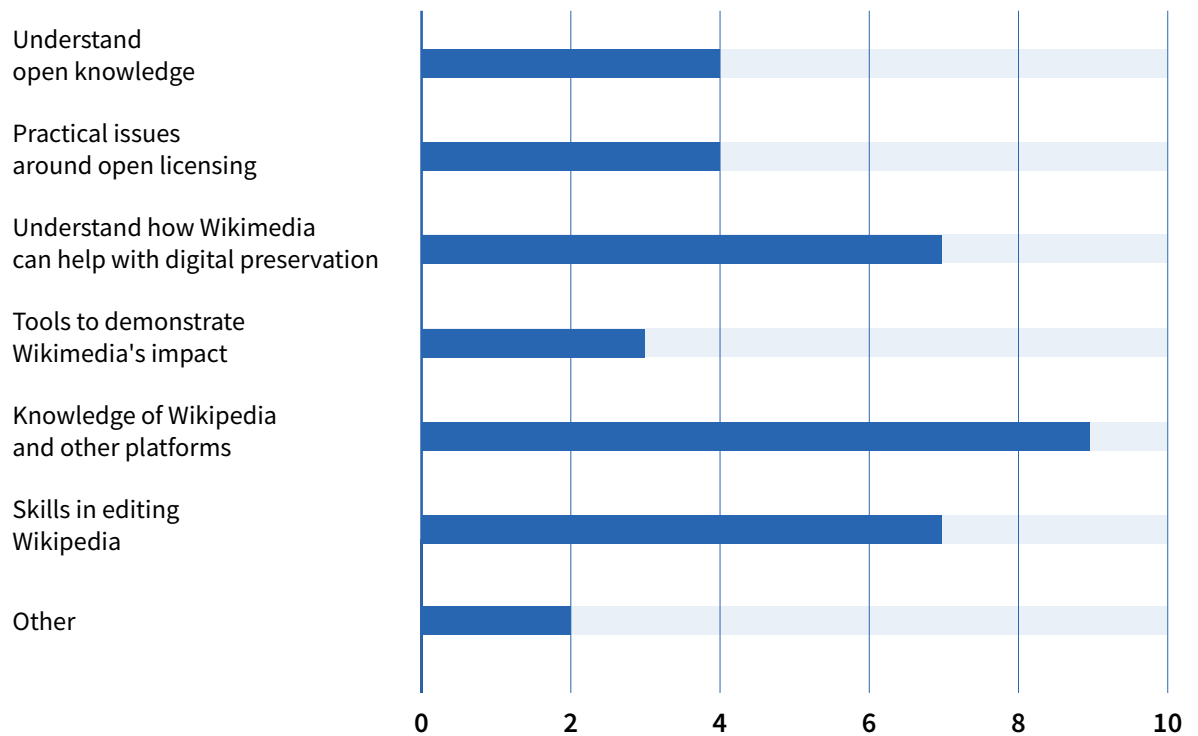


Figure 8
Participant
motivations
for contacting
Wikimedia UK



We asked organisations what digital media platforms their organisation already used (see figure 7). Two respondents added ‘other’ and listed their own website and PbWorks.

Since this survey was aimed at organisations who had been in touch with Wikimedia UK, but who had not expanded this work, we wanted to know what had triggered their initial interest (see figure 8). For respondents who replied ‘other’, they added that they wanted to know how to host a library event and whether they could contribute.

Wikimedia UK also wanted to know the extent to which respondents were familiar with Wikimedia platforms including and beyond Wikipedia (see figure 9).

Wikimedia UK also wanted to understand the alignment between their aims and that of cultural heritage organisations: Using the mission statement: “to enable people to engage with open knowledge and access reliable information in order to develop their understanding of the world, and make informed decisions about issues that affect

them.” We asked participants how closely that aligned with their organisational goals using a 1 to 5 scale, where 1 was not at all aligned and 5 was very closely aligned (see figure 9):

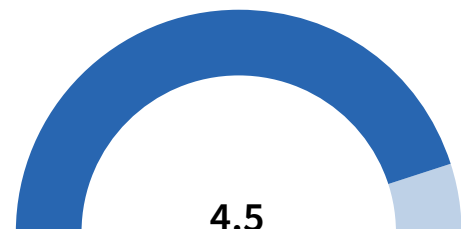
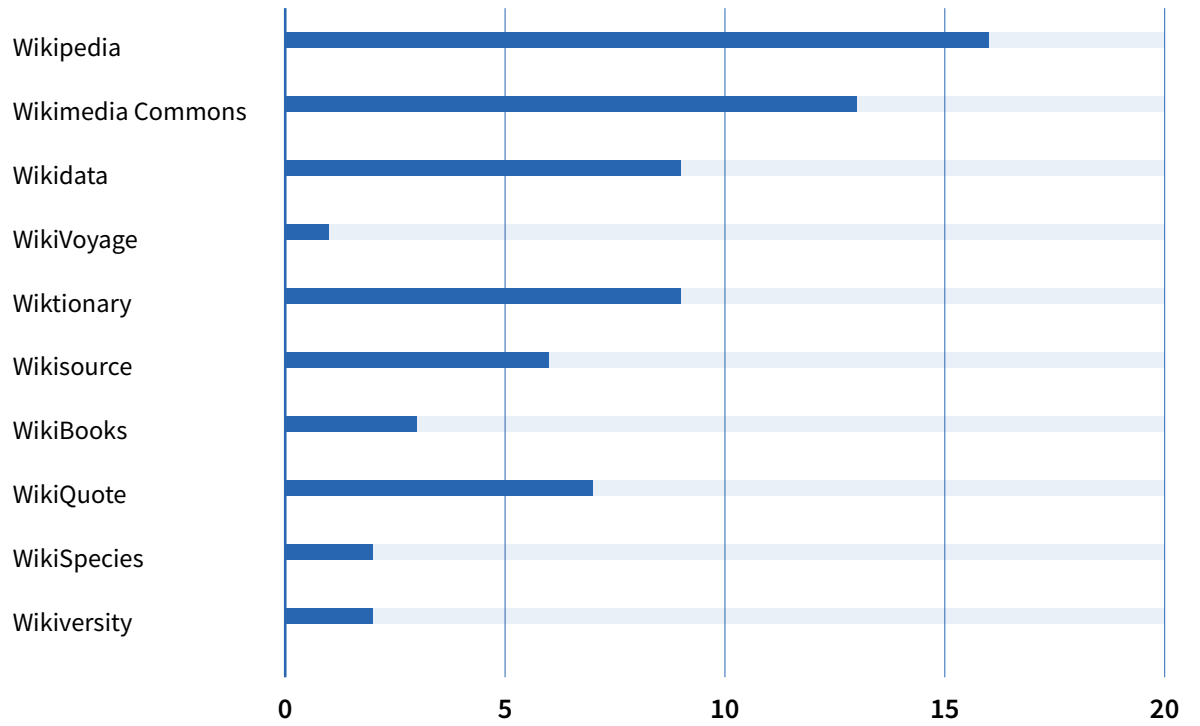


Figure 10 Alignments with Wikimedia UK's mission statement

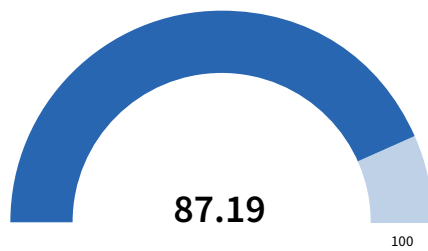
A follow-up question divided WMUK's mission statement into its parts and asked participants a similar question on organisational alignment (see figure 11).

A key area of this research project is to understand the barriers that cultural heritage organisations face. After establishing the extents to which participants were aligned with WMUK's aims, we also asked that kinds of support might help them to build confidence to work on Wikimedia-related projects from a drop-down list (see figure 12).

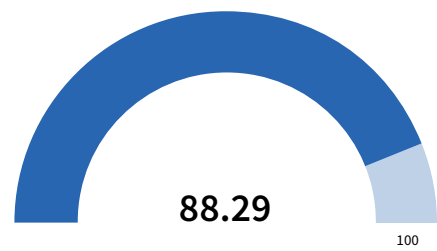
*Figure 9
Participant
familiarity
with Wikimedia
platforms*



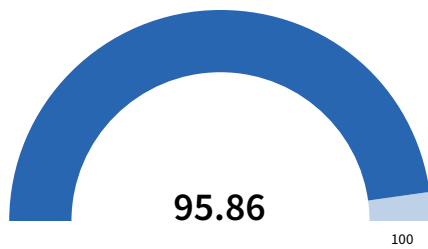
*Figure 11
Participant
organisational
alignment with
specific phrases
with Wikimedia
UK's mission
statement*



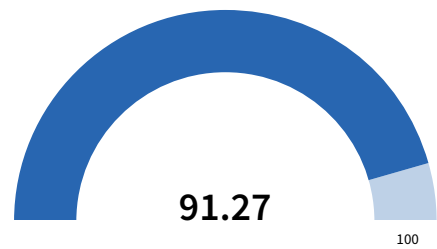
"enable people"



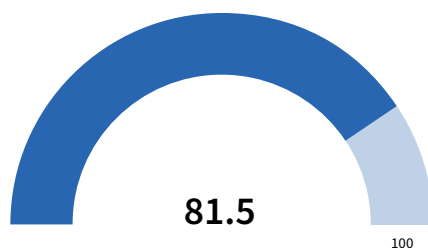
"engage with open knowledge"



"access reliable information"

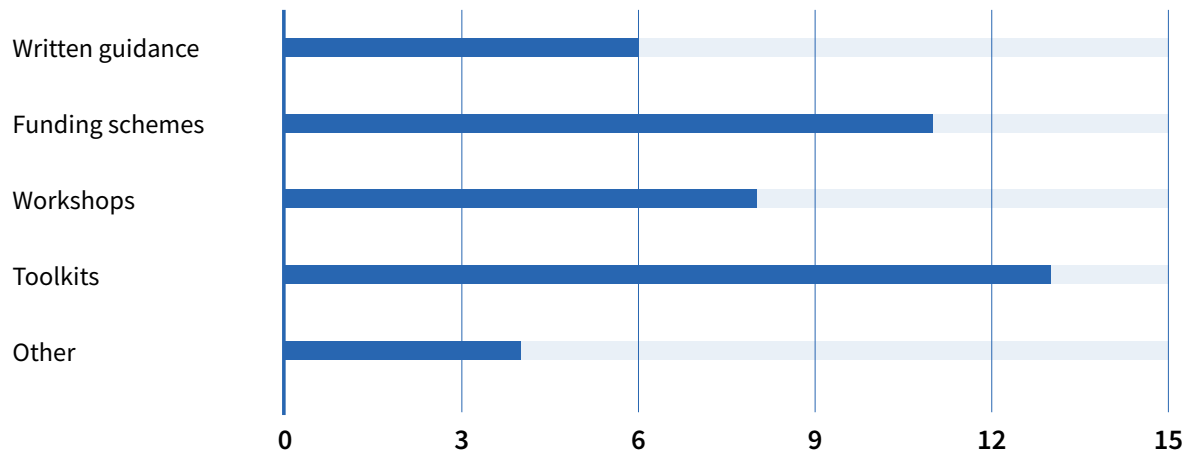


"develop understanding of the world"



"make informed decisions about issues"

Figure 12
Participant
support requests



Four respondents included ‘other’ responses, which listed additional needs as:

- Time
- I think different projects & different people need different types of support; understanding how to work out which of each needs what is an important area of exploration, in my opinion
- Practice and confidence that we are not breaking either Wikipedia rules in how we contribute (conflict of interest) or the ones we follow to protect those represented in our records (GDPR, copyright)
- Trainers, opportunities to embed Wiki in the curriculum across faculties, and staff CPD, especially those working in our Art gallery

Whilst alignment with overall aims is important to understand, WMUK also asked organisations the extent to which Wikimedia projects could help with an organisation’s digital aims, using a sliding scale from 0 to 100, where 0 indicated totally unaligned. The lowest score was 59, the highest 100 (see figure 13) for the average.

We next asked participants the extent to which barriers, already identified as potential inhibitors, affected organisations (see figure 14). The higher the result, the more significant the barrier for an organisation:

Figure 13
Alignment of
organisations
digital aims with
Wikimedia UK

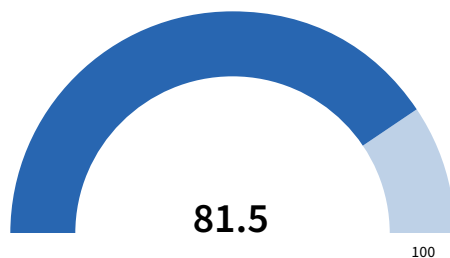
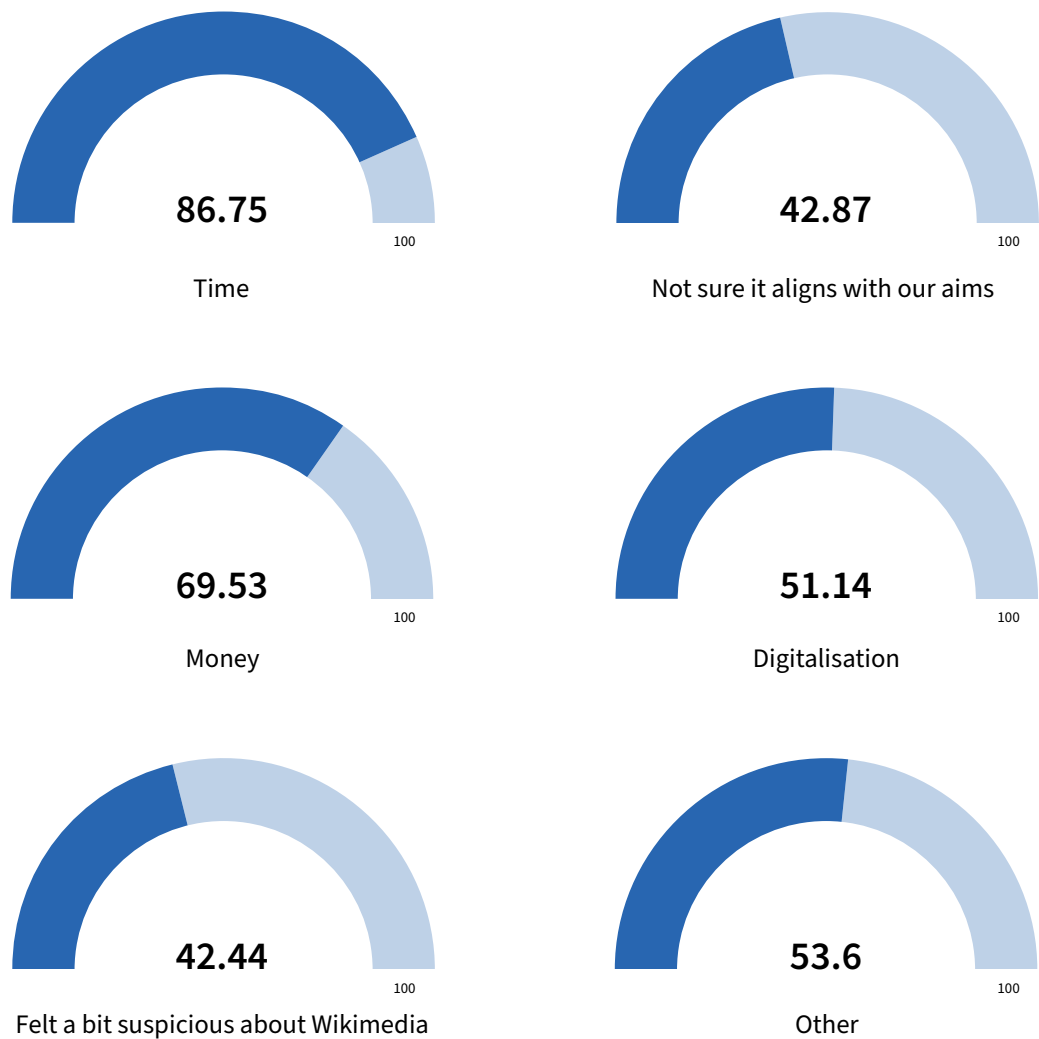


Figure 14
Significance of
identified barriers
for participating
organisations



Four respondents added additional information in 'other' and these included:

- *"Not a perfect match to our specific (Manx) needs"*
- *"Concern that it will not directly benefit the site e.g. we can't make and control our own page – potential management opinion"*
- *"Misunderstanding of purpose & scope"*
- *"Staff Capacity"*

We next asked participants whether an online course in Wikimedia sounded like useful additional support to them. The lowest response was 20/100, the highest 100 (see figure 15).

Figure 15
Utility of a
potential online
course

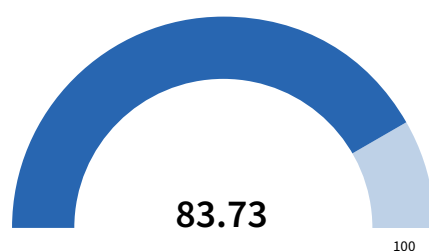
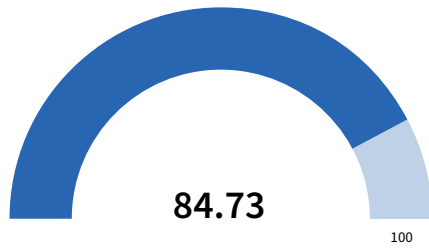


Figure 16
Importance of digital audiences to organisational aims



We also asked participants how important digital audiences are to their aims. The lowest reply was 61/100, the highest, 100 (see figure 16).

In terms of research, Wikimedia UK was also interested to understand the ways in which this was shared online. Web content was the most significant, followed by social media (see figure 17).

Leading on from how research is shared, Wikimedia UK also wanted to better understand attitudes to image re-use

Figure 17
Most important methods for sharing content with digital audiences

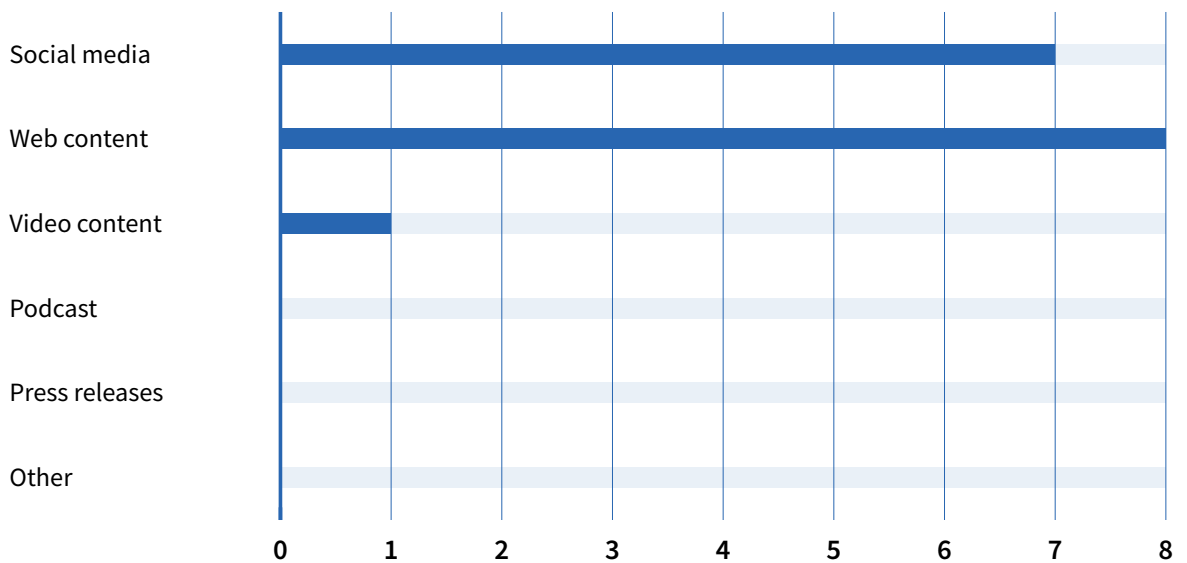
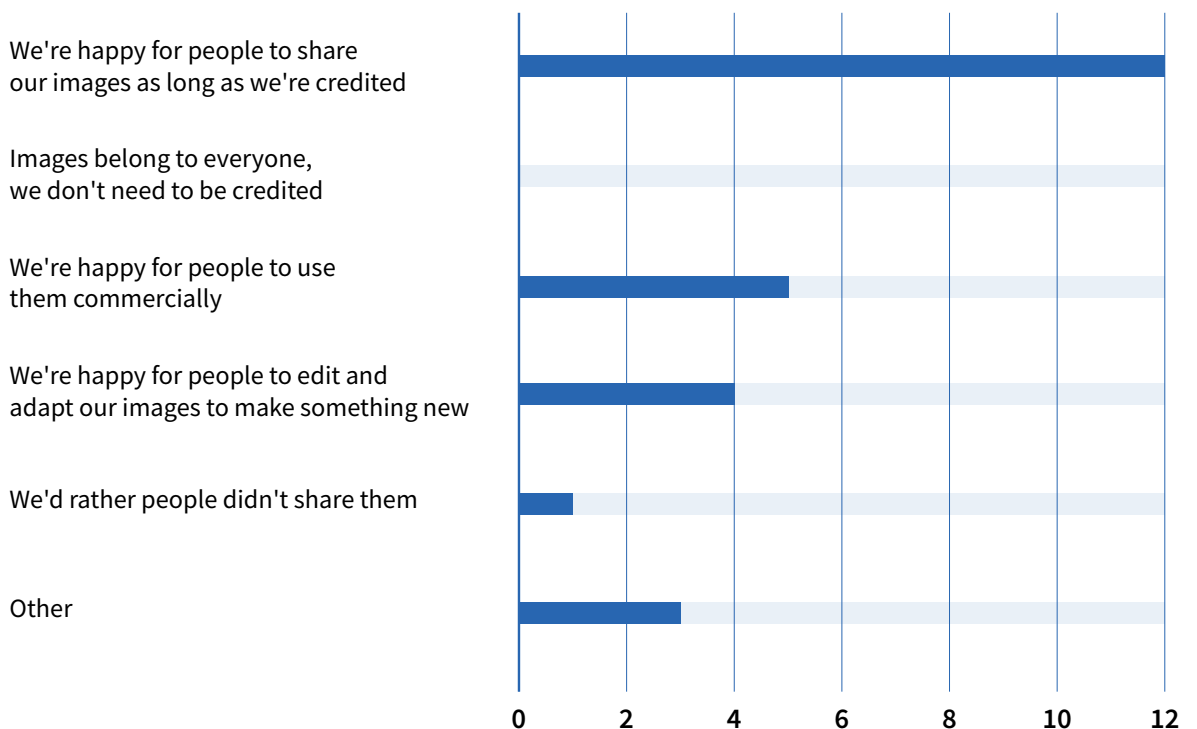


Figure 18
Attitudes to image re-use from participant organisations



(see figure 18), asking participants to select all the ways in which they are happy for audiences to re-use images they have made available elsewhere.

Three respondents used the ‘other’ selection to add the following replies:

- *“dependent on copyright position of images – most are in the public domain but some belong to individuals still”*
- *“All of the above, depending on the nature of the images.”*
- *“Depends on image”*

As a follow up question, respondents were asked to provide the reasoning behind why some organisations want greater control over some aspects of image re-use. The responses included:

- *“as above, otherwise we are happy for people to use our images though its nice for the service to be credited where possible”*
- *“People in the images; to retain some institutional identity (so we have some exclusive images).”*
- *“I don’t understand the question, but in general we’re happy for our images to be shared without any charge, but would like acknowledgement of the source”*
- *“We want images referenced so others know where to find us and related information; image scan be adapted to something new, but this would likely require further discussion to ensure it does not take the image out of context or mislead viewers”*
- *“Concern about misuse and potential loss of income strands”*
- *“Image licences through our archives, fear of copyright infringement, desire to monetise images”*
- *“Copyright issues, also some are an essential funding stream for us.”*
- *“We would like to be credited because we are a relatively narrow-focus society, not widely known.”*

- *“Income”*
- *“Ideally we want people to know the providence of the images, where they are held, etc, rather than seeing an image online that has no context, particularly historical context.”*
- *“We are interested in maintaining / demonstrating our public profile and relevance. If commercial organisations want to use the images we think they should contribute to our charitable aims. We don’t police our copyright because – in the end we do think sharing is a general good.”*
- *“We want to retain some control over our images and how they are used to ensure use aligns with our parent body’s aims and values”*

The demographic make up of respondents was requested and for further discussion of this see section 3.5.

4.2. Survey 2: Barriers to getting started with Wikipedia

The second survey commissioned as part of the research project addressed organisations who are yet-to-engage with Wikimedia UK and used Wikipedia as an entry point for further discussion. This survey was distributed via a programme of through contact with specific individuals and organisations, reaching out to organisations known to Wikimedia UK, as well as many who were not. Approximately 100 organisations were contacted both by email and through direct message by the report author on Twitter, and of these 34 organisations responded. To encourage respondents, who may be suspicious of the work of WMUK, the first 20 replies were offered a gratuity of £20. Some of the

information asked as part of this survey was similar to that of survey one. The following results were found.

Wikimedia UK asked participants to specify the cultural heritage organisation they worked for. Fourteen respondents gave ‘other’ as a response and their replies included the additional fields of:

- Music venue and education centre
- Religious, with library and archive
- Iraqi food and culture
- Archives
- Event organiser/cultural heritage organisation
- Promoting of African and Caribbean heritage through our online site and range of activities
- Virtual
- Community archives
- Literary, film, performing arts, concerts
- Awareness month
- Film production

We asked participants to also specify the number of full-time staff in their organisation. Only one organisation had staff at a threshold of what would be considered a large organisation. All other respondents were from small to medium organisations, the smallest of which had zero staff and were volunteer run (7) and the largest of which had 70-100 staff (3). The organisations between all had less than 10 FTE staff, with the lowest being an organisation with 0.5 FTE employees.

We asked participants to list the digital media platforms their organisations were already engaged with (see figure 20). Three respondents used the ‘other’ selection to add website (2) and Vimeo (1).

Wikimedia UK wanted to better understand the reasons that organisations who were yet-to-engage with Wikimedia might be using Wikipedia. Figure 21 shows the results. The most common uses were to fact check, to identify gaps in knowledge, for education and

Figure 19
Graph showing areas of cultural heritage that contacts who are yet-to-engage with WMUK

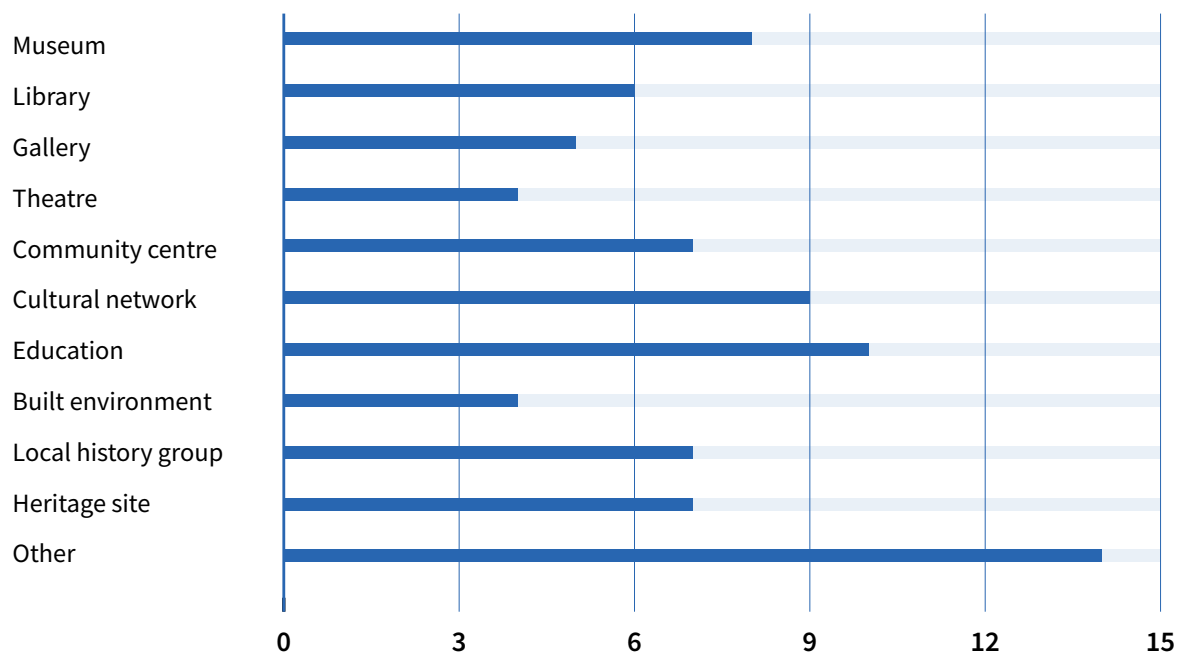
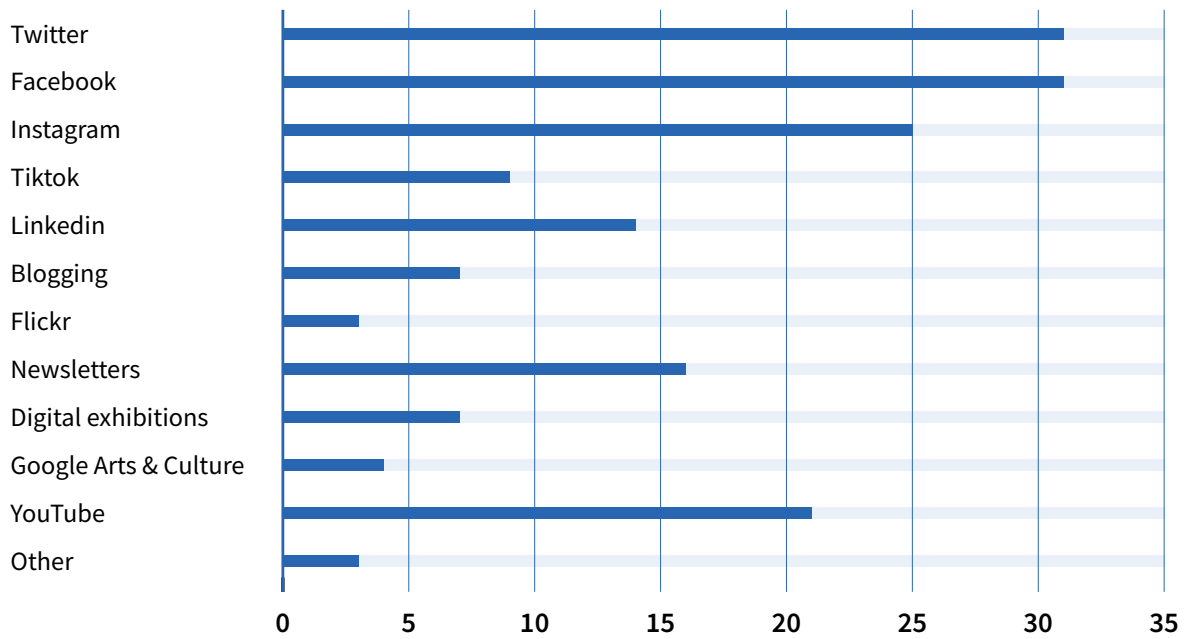


Figure 20
Digital media platforms used by organisations yet-to-engage with Wikimedia UK



to answer queries; the least common was to find text to reuse. Two respondents selected ‘other’ and used the space to state that they did not use Wikipedia.

Building on the ways in which cultural heritage organisation used Wikipedia, we asked participants if they noticed when looking at Wikipedia content, whether their organisation might have more to add on topics (see figure 22).

Figure 21
Chart showing reasons that organisations who are yet-to-engage with WMUK use Wikipedia

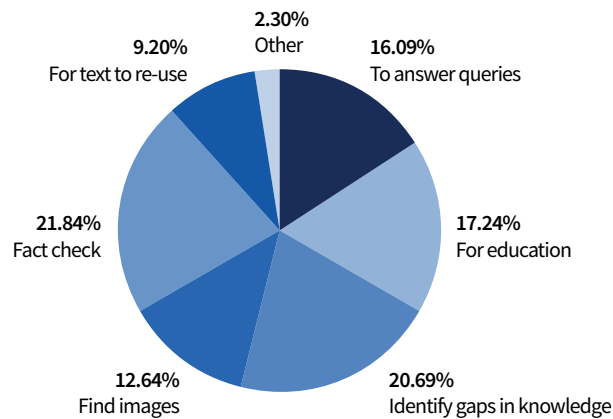


Figure 22
Graph showing whether participants saw gaps in Wikipedia’s content that they had the potential to address

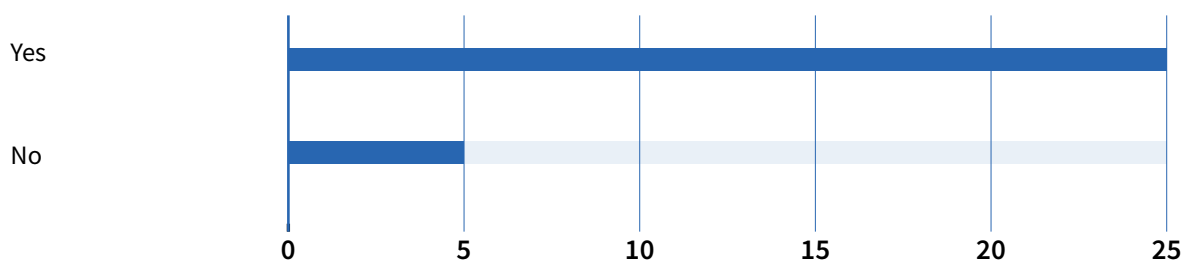
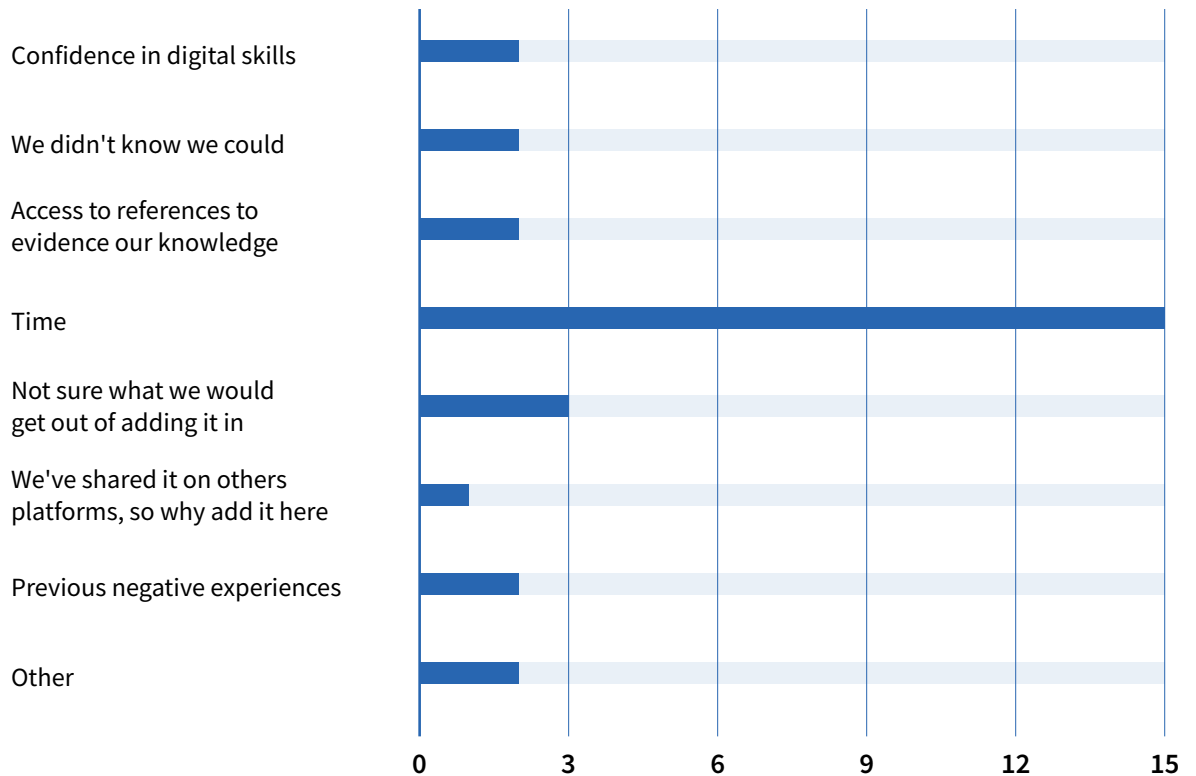


Figure 23
Barriers to
addressing content
gaps on Wikipedia



To expand understanding of awareness of additions and to better understand why organisations might not be adding information to Wikipedia. 'Yes' respondents were asked what put their organisation off adding content (see figure 23). Two respondents used the 'other' field to give the reasons:

- The site is not user friendly
- Negative experiences

We asked those who replied 'No' to expand on why and two respondents gave the following information:

- We're a specialist organisation and there aren't that many pages dedicated to the Thames Tunnel
- Wikipedia has at one point used a copyright image of ours without permission or payment

Wikimedia UK also wanted to better understand the extent to which organisations not yet working with them understood the Wikimedia ecosystem more broadly. We asked

organisations how they thought that Wikipedia pages were created (see figure 24). Two respondents selected 'other' and stated that they were "not sure" how pages were made.

In addition to page construction, Wikimedia UK wanted to better understand the extent to which the encyclopaedia was trusted by cultural heritage organisations (see figure 25). Participants were asked to rate the extent to which they trusted content, where 0 was not at all, and 100 was totally:

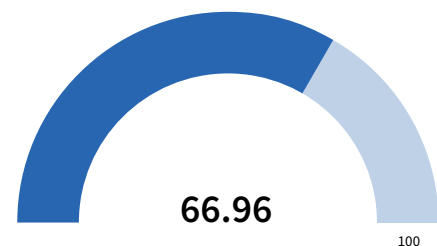
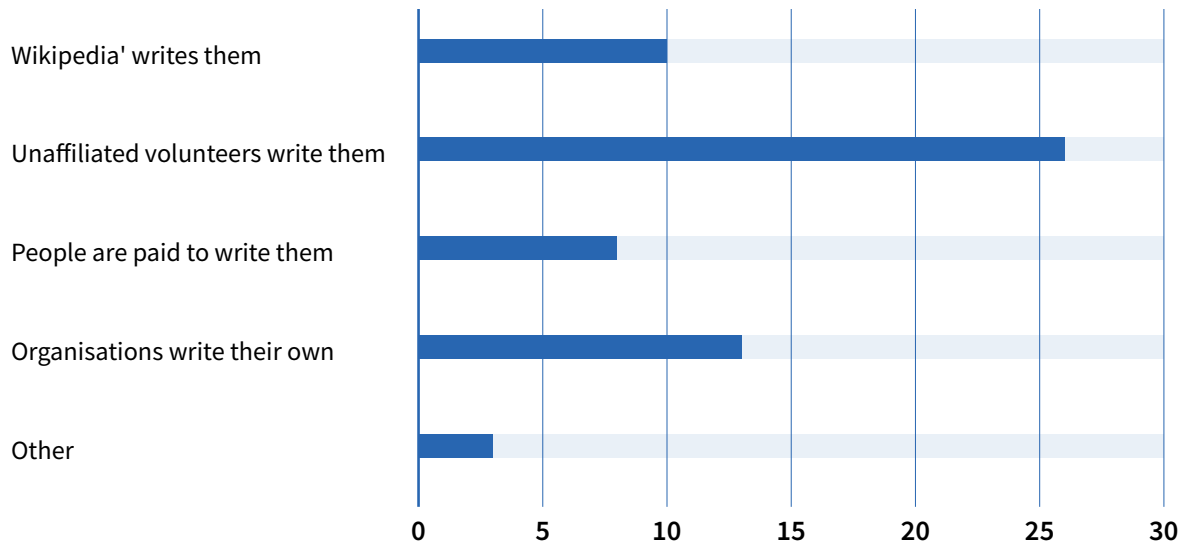


Figure 25 How trusted is Wikipedia's content by organisations yet-to-engage with Wikimedia UK

*Figure 24
How survey
participants yet-
to-engage with
Wikimedia UK
imagine content
creation on
Wikipedia*



We asked all respondents to expand on their answer and replies included:

- “Wikipedia is a good starting point for simple facts and figures, but I would not use it for a deeper understanding of the topic.”
- “We’ve found Wikipedia to be good on Muslim/Islamic cultural heritage but we think there is more room for development in terms of scope and coverage.”
- “We understand how the content is created (one of the team is a Wikipedian in their own time) so we regard it as a pretty trusted source with good references.”
- “The information whilst cited may not be current as with anything requires constant additions”
- “The information is a good initial source, but we do tend to double or triple check the info via other websites to see if they support what is being shared on Wikipedia. There are times where the information may not be entirely correct or accurate on Wikipedia, and the double/triple checking allows us to ensure the information that we share is accurate as far as possible.”
- “People can edit the info without citing sources”
- “Peer review works”
- “Often find information about cultural heritage (particularly when relating to particular artists / exhibition / performances / music releases etc) are unreliable in their regularity. For example, one member of staff from an org was interested and keen to develop Wikipedia content but then they leave the organisation and the skills aren’t passed on or prioritised.”
- “Not trusted due unclear resources”
- “Not accepted by academia”
- “Most cultural heritage entries would be created or edited by people very interested in this so it is likely to be mostly factually correct”
- “I’ve read studies that Wikipedia information is reliable. However I guess information missing or coverage could be an issue.”
- “Information about black culture is not written from a black perspective or black writers. Also Wikipedia is not culturally diverse, so there are huge gaps in knowledge of black culture, so references can seem piecemeal and disjointed. Also I think a lot of the content is from USA, so it doesn’t reflect Black British culture”
- “I’m not sure who writes them”
- “If claims made on Wikipedia are cited & those citations lead to reputable sources then I believe they can be trusted. Otherwise I do

take caution when reading Wikipedia for knowledge.”

- *“I’m not sure they are fact checked, feels like you are relying on one person’s research so cannot 100% trust the information to be accurate.”*
- *“I trust clearly well-researched and referenced articles but there are some dubious pages”*
- *“I think what’s there is usually referenced, but it can be difficult to add nuanced, complex and contested histories, and I’m conscious that the particular demographic of Wikipedia editors means that some stories e.g. Those of the “women in red” are less likely to be filled out and linked to.”*
- *“I tend to double-check most information I find on Wikipedia and more generally online, so I would say that I can probably trust that information, but still review the References from the page and/or compare the information with other online sources. The majority of times someone from our organisation goes to Wikipedia, it is to look up additional information on artists (South Asian musicians and dancers), especially from the past, and we have found some useful information and good, royalty free images as well.”*
- *“I have been involved in Wikipedia editathons in the past”*
- *“I generally find it a reliable starting point, but would usually double check. That’s pretty normal for most sources.”*
- *“Edited by anyone means it’s not reliable sources. Citations need to be by experts in the field.”*
- *“Because so many people contribute to wikipedia pages and we cannot always verify the sources if there isn’t a footnote or the link is broken”*
- *“As anyone can write them I’m not sure about the validation process so, can’t be sure to what extent the information is correct. However, do still use it for information.”*

Wikimedia UK also wanted to know whether the western, male bias within the Wikimedia movement, both in terms of content and contributors, might have an impact on the likelihood of organisations getting involved (see figure 26);

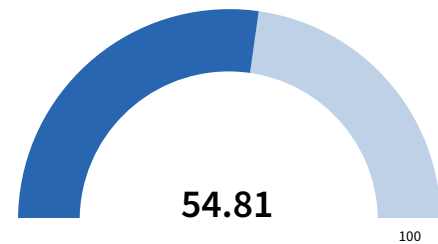


Figure 26 Likelihood of organisation to engage with Wikimedia platforms, despite knowledge of the movement’s bias

In addition, WMUK wanted to better understand the familiarity organisations had with Wikimedia platforms, including Wikipedia (see figure 27).

Wikimedia UK was also interested in better understanding the extent to which cultural heritage organisations were aligned with WMUK’s aims, asking participants to use a sliding scale to suggest how closely they were aligned to its mission, where 0 was not at all aligned see figure 28).

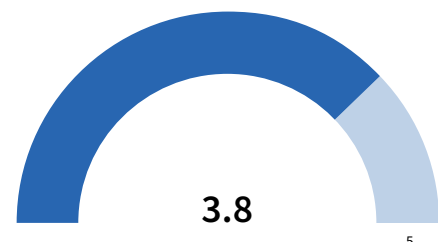
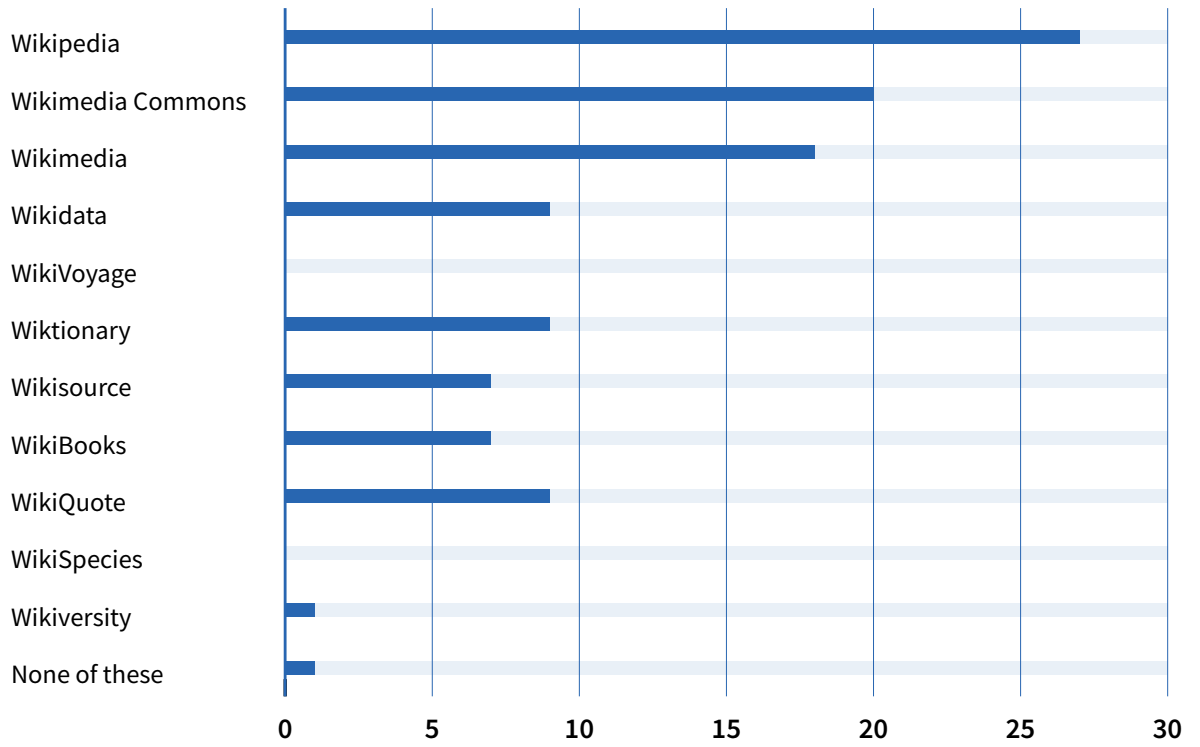


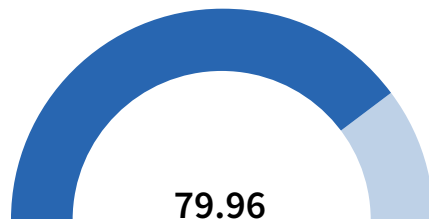
Figure 28 Alignments with Wikimedia UK’s mission statement

Expanding on this question, respondents were asked to demonstrate how close their organisational alignment is with some of the key terms of Wikimedia UK’s mission (see figure 29):

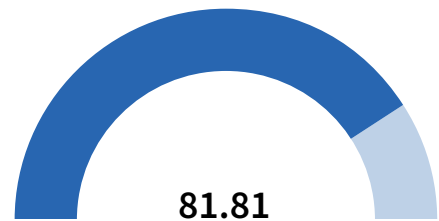
*Figure 27
Participant
familiarity
with Wikimedia
platforms*



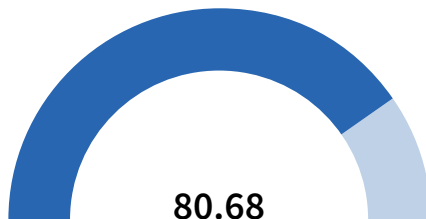
*Figure 29
Participant
organisational
alignment with
specific phrases
with Wikimedia
UK's mission
statement*



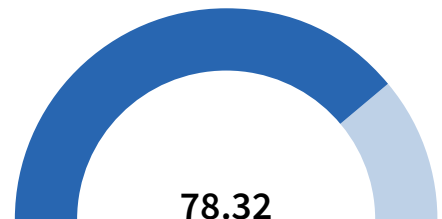
"enable people"



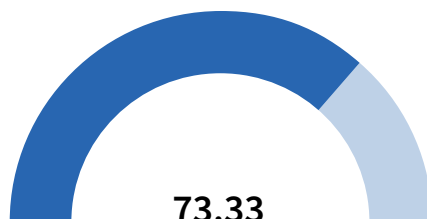
"engage with open knowledge"



"access reliable information"

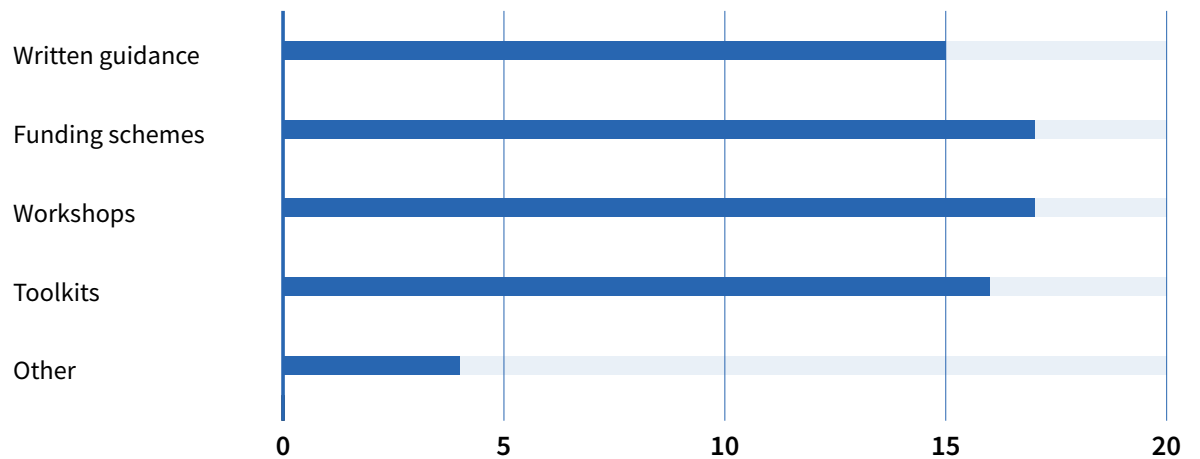


"develop understanding of the world"



"make informed decisions about issues"

Figure 30
Participant
support requests



Participants were also asked what might support organisations required to undertake Wikimedia work (See figure 30). Four respondents used the ‘other’ box to add further comment, which included:

- *“Ongoing support e.g. a Wikimedian in Residence, or specific funding e.g. to engage a group of volunteers for at least a year to carry out a joint project”*
- *“To have a Wikipedia entry of our own”*
- *“Resources as we don’t have staff”*
- *“More time!”*

5. Qualitative analysis summary

Qualitative data for this research project came predominantly from interview-based research, although this section of analysis also includes data sent via email, via tweet and via direct message. Overall participants were keen to share their experiences and have provided a rich source of data to further explore what barriers cultural heritage organisations face to working with Wikimedia projects, as well as suggestions for potential mitigations, solutions and future work.

Reflexive thematic analysis (see section 3.3 for further explanation) identified 166 thematic codes which were grouped into the following codes:

- Advocacy and audience development
- Barriers to participation
- Digital learning and engagement
- Participation and motivation
- Sustainability
- Attitudes to Wikimedia movement

Each theme comprises groups of codes (see appendix 8 for the code hierarchy), which enable evaluation of a variety of aspects revealed through reflexive thematic analysis. Each code has differing lengths of sub-codes and reflect information from varying numbers of participants whose contributions (described as references) also vary in amount (see figure 31).

The core research question is to better understand the barriers that cultural heritage organisations face to working on Wikimedia-related projects. Barriers to participation will be the first theme to be discussed in this section, followed by advocacy and audiences, digital learning and engagement, participation and motivation, sustainability and attitudes to Wikimedia. Discussion of this qualitative analysis in conjunction with survey data will be discussed in section 6 and recommendations are outlined in section 8.

Figure 31
List of themes,
with numbers of
associated codes
and references

Theme	Codes	No. References
Advocacy and audiences	13	43
Barriers to participation	52	225
Digital learning and and engagement	42	197
Participation and motivation	19	67
Sustainability	15	66
Wikimedia	12	208

5.1. Barriers to participation

In their application to the Heritage Innovation Fund, Wikimedia UK had already identified that time and money were barriers that they expected research participants to mention. A key focus of this research project is to understand additional barriers, and to better understand the implications of time and money for cultural heritage organisations.

5.1.1. Barriers identified

Qualitative analysis of participant responses revealed a variety of additional barriers faced. Factors that hindered organisations from getting involved with Wikimedia projects (in addition to time and money), included:

- A lack of acknowledgement of contributions made
- Negative initial experiences
- Organisational capacity
- Lack of confidence in navigating conflicts of interest
- The difficulty in harnessing a critical mass of partners – either internal or external
- Digital poverty
- That digital public engagement was not a priority for their organisation
- A feeling of wider disenfranchisement with the cultural heritage sector
- A sense that the request, in relation to the Connected Heritage programme, to volunteer to be involved, was extractive
- Lack of safe physical space
- Difficulties logging in to Wikimedia accounts
- Lack of IT infrastructure in organisations
- Mobile phone as preferred tool
- Lack of obvious ways to measure impact of work undertaken

- Lack of opportunity to engage in home languages, rather than English
- Unclear routes to get involved with Wikimedia programmes
- Belief that Wikipedia is paywalled
- Perception that editing is a specialised skill
- Organisational aversion to risk
- Opportunities have not occurred at the right time
- Emphasis on writing
- Emphasis on secondary sources (in that participants in heritage projects want contact with primary sources)
- Wider social inequality impacting the capacity marginalised people may have to get involved
- Sourcing and bias

These barriers can broadly be categorised as relating to: impact, confidence, organisation, social inequality and practical issues.¹¹

Some of these Wikimedia UK may be able to immediately address, whilst others are symptoms of the systemic issues that face society today.

One participant described how “*digital poverty is definitely an aspect for the two spaces I work in because they are in rural communities*” (Learning Officer, local authority museum service) – going on to clarify that a lack of access to a reliable internet connection, as well as extremely limited bandwidth, with a low number of computers available, coupled with no budget for mobile data, meant that they could not enable their youth programme to work with Wikimedia despite interest from both the young people and the organisation.

Another barrier to organisations being able to put capacity towards Wikimedia projects was the lack of clear ways that contributions could be acknowledged, or metrics assessed.

¹¹ Many of these are echoed by research projects that have reached similar conclusions, see Rachel Forrest ‘What do under-represented audiences want from museums?’ (2023) https://www.museumsgalleryscotland.org.uk/wp-content/uploads/2023/05/Final_Under-represented-Report_Rachel-Forrest.pdf

This was particularly important for some cultural heritage organisations dealing with marginalised heritage who questioned whether *“all this hard work and this knowledge that was sitting under our banner. Would that be subsumed by wiki, and would it make us obsolete?”* (Director, independent museum). One participant put it as: *“we’re often placed in positions where we’re undervalued, and our skills and that expertise are not acknowledged, and so to just give something away [with] no acknowledgment that actually this person has spent 3 decades working and digging and mining in this community to collect this information ... does it rest well with Wiki that then they ask more of this person for this person to give more. And what does this person get in return for doing that?”* (Archivist, independent archive).

Different risks were identified by organisations. Copyright risk was repeatedly mentioned, but also risk relating to information being made publicly available that may be controversial, such as relating to Benin bronzes, or sensitive in terms of planning and development. One participant shared their observation that cultural heritage organisations *“think they would like to have something that was transformational. but they’d also like it to be very, very, very safe”* (Wikipedian and consultant). The same participant went on to add that *“risk needs to exist in order for change to happen”*.

In terms of sourcing, a variety of respondents spoke to this topic. For engagement with Wikimedia projects sourcing can be an issue for cultural heritage organisations for several reasons:

- Sources may not be digitised e.g. specific journals
- Sources an organisation may prefer to use may be subject to content bias on Wikipedia (e.g. bias against African academics)

- Sources for research not being in the UK (citing a project on Indian women and the military)
- Community knowledge may not be recorded anywhere (yet)

Significantly, when questioned about content bias on Wikipedia, whilst concerned about it, participants tended to see it as an opportunity rather than a barrier to engagement. One participant stated: *“No, actually, because I think that raises an opportunity for organisations like us to go in and tell balanced stories ... I came across something recently ... I thought, hang on a second, hang on a second. No mention of the transatlantic slave trade. No, nothing, and no, and it was all about merchant shipping, the history of merchant shipping ...”* (Engagement consultant, cultural heritage), which the participant went on to say is intrinsically linked to the enslavement of African peoples.

Participants identified histories of women, children, disability, LGBTQ+ and Black history as those that were under-represented on Wikipedia; however, these are not the only content gaps across Wikipedias. What was additionally noted was that *“Wikipedia is also ahead of the game ... you can find abstract subjects on there ... [which] are not widely known about in wider society, so [it] is helpful to promoting more marginalised issues”* (Historian and activist, independent). In relation to decolonisation, a high priority topic in the museum sector especially, the same participants went on to say that *“I think Wikipedia is probably the leading contributor to decolonized work just in the sense of being able to write, read an article and get references and other sources. And further reading. I think that’s incredibly invaluable. There’s nowhere else I can think of where people can go to get a better understanding of colonisation, if that’s their wish.”*

5.1.2. Money

“Money in itself is part of a system embedded in inequality.” (Editor, independent publisher)

Although Wikimedia UK already recognised that money is a barrier to participation, this research project has enabled more detailed research into the implications surrounding the subject. Topics discussed with participants included:

- Grants
- Income generation, including online income specifically
- Training costs
- Organisational needs
- Paid editing

Whilst money was a barrier for the majority of organisations, one professional body did describe how money was not an issue for them in relation to this work; for the most part though, money is a significant barrier to engagement. What became clear from the discussions with participants is that issues regarding money are not straightforward, are closely linked to capacity building and can also be emotional.

In terms of income generation, one participant described its importance to their organisation as: *“We are very big on trying to earn our own money, because, even though it’s great to get funding, you are essentially working someone else’s priorities, so it to be able to respond quickly and nimbly to the needs of the people in our neighbourhoods and in our groups. It’s good to have that sort of freedom and control over your own finances. So you can do things as and when they’re needed rather than to someone else’s timetable”* (Director, voluntary arts organisation).

In this case being financially sustainable is related to independence, which was repeated by other organisations. There was also recognition that for organisations to

be sustainable, if capacity is moved from fundraising, for example, to a Wikimedia project, there’s a much greater deficit of resources than simply their hourly rate. One director of an independent museum described this as: *“you know my time is money, because I’m the only person that can really write the funding bids, because I know how things work in our strategic vision.”*

Economic barriers affect the cultural heritage organisations themselves, but they also impact individuals who may engage with them, disproportionately affecting people from historically marginalised communities. As one participant put it: *“If you just look at the differential between household wealth, for instance between average house white British household, both, and Black African or Bangladesh or Pakistani ... the differential is huge, sometimes 9 times 10 times. So what that means is, people from minorities simply don’t have a latitude to engage”* (Director, independent theatre company).

This observation is borne out also by some of the smaller organisations we spoke to, three of whom expressed dissatisfaction with larger organisations coming to them and saying they had no money: *“you know those bigger organisations, you know, they do have the money in the bank, and I know that they might be stretched. But it’s a different league compared [to how stretched we are]”* (Director, voluntary arts organisation).

Grants were a topic that nine participants discussed in detail, with particular emphasis on how different organisations work within different contexts and discussion of what parameters help make a grant successful. One community-based participant described how a grant to them is *“a gesture of understanding and goodwill to the work that that community organisation is doing”*. There was also a sense that grant-giving should in some

way ameliorate the financial effects that participation may have either on individuals or on organisations. The Connected Heritage programme came up as an example and two of the participants said that they remembered being surprised that it did not come with a grants programme for people to apply to. In terms of how grants can be structured to support organisations in future, it became clear through the answers of participants that a holistic approach to the needs and goals of the organisation needs to be taken.

One participant described what considerations a grant should take into account as: *“the biggest barrier was the coordination, the setup. If I had to be kind of strict on it and be sort of methodical I would look at how long is this going to take? I don’t know half a day to set up getting everybody together and do a room booking. What do we need? How long do we need a room for? Do we need to provide anything else and cost it? As in not a big fancy hotel or anything, but maybe the library, and see what would that cost? And you know, if I was to bring in a facilitator to just get things started. Then I think that would be quite a good sort of way of hypothetically costing ... a good contribution”* (Director, voluntary arts organisation).

In follow up conversations it became clear that WMUK could make some funds available, for example for data packages for young volunteers, but this information was not obvious to potential partner organisations. This suggests that the support that is on offer needs to be more explicit.

Eighteen participants had contributions to make on the subject of paid editing. Responses varied but the overall consensus was that paid editing was against the ethos of Wikimedia, but that it could be encouraged in specific situations, particularly with regards to the addition of content by editors from historically underrepresented backgrounds.

One participant described the situation as: *“talking about marginalised histories, for example. Fair enough ... especially if it is on, if it [editing] is on someone else’s terms. So if we were gonna do it anyway, then all we would like to see is make it easy for us, you know. Make it as easy as possible. But if it was something where we were maybe going above and beyond and putting extra time in, yeah, there should be some kind of financial support, because, you know, our groups were probably not set up to write you know, Wikipedia’s content”* (Archivist, independent archive).

This question of the intent behind paid editing was discussed by other participants, who understood that Wikimedia discouraged paid editing, but felt there could be greater latitude where the intention is to address content bias, for example. One director of an independent museum explained that: *“if you’re being paid, that’s introducing a natural conflict of interest because you want to achieve the aims of the person who is paying you. but it is kind of overlooking the fact that you have conflicts of interest that aren’t just born by money ... [those who] have the time available to be doing that kind of work, it’s only going to be people who are quite privileged and that’s going to introduce bias into the editing”*.

One participant suggested that rather than payment, transactions could be viewed as investments. This could be framed as investments at individual, organisational and even societal levels, and could be tailored to the needs of an organisation. This could include bursaries to support people to attend training, grants for core costs to enable organisations to open their spaces and light and heat them (further discussion of this in Section 8 Recommendations).

5.1.3. Time

“... editing is kind of a luxury. The luxury for people to have time, and you don’t have financial pressures in the same way that other people do.” (Director, independent theatre company)

Time is a barrier that both individuals and organisations face when thinking about working with Wikimedia projects. Participants described how a shortage of expendable time has effects at individual, organisational and sectoral levels.

At an organisational level, one participant observed that *“we’re not sacrificing things that are of community benefit and that we know work, to try something new to someone else’s project, not to say that we don’t want to do it. It’s just that our other things shouldn’t suffer because our resources [are stretched on new projects]”* (Director, voluntary arts organisation).

In terms of adding time to organisations, internship schemes were suggested by those who had not yet participated in one, as well as described as successful by those who have worked with them: *“really well, if the micro internship scheme hadn’t been available. I don’t know where it [the Wikipedia project] would have gone”* (Director, independent museum). At an individual level one participant shared their observed experience that people from marginalised backgrounds volunteer at a disproportionate level to their white counterparts: *“Our time is usually divided between multiple things, whether it’s one in a voluntary organisation or or taking part in community initiatives”* (Archivist, independent archive). They added that many of these initiatives may not be ‘visible’ as they may not necessarily fall within formal volunteering schemes, but that does not mean the labour is not there. Additionally one participant shared that they felt that editing itself is

“time consuming” and *“kind of a limiting how much you can do individually”* (Librarian, local authority service). However, time also intersects with urgency and organisational goals, with one participant the idea of: a *“wikipediathon in the (Anglican history) library I worked in, but it was always something for next year, next year, next year. It’s never an urgent priority”* (Librarian, private library).

To create time, a participant who worked in libraries mentioned how they thought using the volunteer time that large organisations, such as councils, donate to their staff for independent volunteer projects, could be used for Wikimedia work.

5.2. Advocacy and audiences

“ I think maybe the reason it’s never crossed my mind is because Wikipedia seems like such a behemoth that I’m like, Where would I even start?” (Director, independent museum)

Advocacy and audience development emerged as an important theme as part of this programme of research. Participants provided their views on what new audiences know, or are yet to learn, about Wikimedia, as well as providing information on what existing tools organisations find useful. Throughout the discussions, it became clear that further advocacy at a variety of levels about the work of Wikimedia and cultural heritage needs to be advanced. This extends from raising awareness of the Wikimedia movement within cultural heritage broadly, to creating and making known clear pathways for potential organisations to become involved.

Interviewees observed that at a practical level, they didn’t understand the ways into the work of the Wikimedia movement. In conversation

people were positive about the potential support available from WMUK, but surprised that it is not more widely known by the sector.

The majority of people who had been in touch with WMUK had positive interactions, yet there were several who described how projects and ideas ‘had fizzled out’. Perhaps closely linked to stretched staff capacity, this seems to have left participants questioning the investment that WMUK had in their proposals and not knowing where to go next. To mitigate this, WMUK could be more proactive in developing or being explicit about a triage process for partners, linked to their strategy, including having greater confidence in explicitly saying no. Linked to this could be a more centralised approach to contact management.

Awareness that people can edit needs to be raised, as one participant said: *“I don’t think that many people know they can [be] a editor”* (Heritage Consultant, youth-focussed community interest company). This is an important observation, since if you don’t know if something is possible then it is difficult to imagine you doing it yourself. This extends further, with one participant saying: *“there needs to be a recruitment campaign – almost an awareness-raising campaign to get more people on to you know, to get more people involved in that again. More diversity in the team so they can spot issues like, you know, the issues we’ve just talked about, you know”* (Public engagement consultant, independent). These are issues that Wikimedia UK and the Wikimedia Foundation is of course aware of, but it’s significant that this was also the view of research participants, who are not embedded within the movement. In recent years WMUK has made significant progress in this area: Representation at board level is

excellent across all protected characteristics, and representation in the team is also strong, with WMUK staff having higher % than the UK % in every protected characteristic except disability (13% against 19%, but that does include me as CEO). In 2022 this work was recognised with an Affiliate Spotlight Award for Governance from the Wikimedia Foundation.¹²

One interviewee from a local authority museum service described how the fact that Wikimedia isn’t fashionable in the museum sector hindered them getting a project off the ground, as senior management could be trend-orientated in what the organisational priorities were. They said that *“depressing, as it is because, you know, lots of good work is being done in tiny museums, but as soon as one of the big ones does it, it’s, it’s easy to convince people”* (Learning officer, local authority museum service). Another interviewee discussed how, in reference to a museum they worked with, that it was curatorial staff who saw barriers to work with Wikimedia, rather than learning and engagement teams; this was echoed by another participant who was an archivist. Other participants recognised how complementary Wikimedia work can be to exhibition programming, identifying it as both a research legacy and as an attractive offer for audiences.

In terms of evaluative tools, people who had been involved in Wikimedia projects praised the dashboard tool, which enabled them to report data back to organisational leads e.g number of edits. Whilst this quantifiable evaluation was good, two interviewees also spoke about the potential for greater qualitative evaluation, and how that could be a driver for projects. One participant described how people who had attended Wikithons

¹² Wikimedia Affiliate Spotlight – Governance: Wikimedia UK
<https://diff.wikimedia.org/2022/08/14/celebrating-the-2022-wikimedians-of-the-year/>

they'd run as *"[coming] away from an event thinking 'Well, actually, I've made a difference'"* (Archivist, professional membership institution archive). This sense of wellbeing that can be gained for editing was identified by an archaeologist as a potential area to drive future work. They said that: *"if it [a Wikimedia project] was framed, perhaps more, as ... work with volunteers or people who might not have that typical traditional archaeological background helping produce content or share information that had already been produced and contained in reports ... that would probably have quite a positive engagement and impact benefit, because you could say that you know you're sharing knowledge with an individual. You're working with those to develop skills, you know you're sharing information, and then you have a product that's kind of up, or you have an output at the end of that."* (Archaeologist, university archaeological unit). This was linked to their wider reflection that one of the barriers they found with Wikimedia is that since their work is driven by engagement metrics, the fact that these are more hidden within Wikimedia and work on slightly different principles than shares and likes, means it is challenging to demonstrate the additional value that Wikimedia can bring. If qualitative goals can be part of a potential project, then this might mitigate other challenges.

One interviewee described how their Wikimedia work linked to their organisations' wider Equality, Diversity and Inclusion (EDI) strategy, and said because of this they've *"not had any pushback at all on all of the kind of Wikipedia entry work, and certainly we could make a strong argument in terms of adding images to Wikipedia"* (Archivist, institutional archive). Other participants highlighted how closely Wikimedia UK could work to promote media literacy.

There are both internal and external actions to be taken to enable a greater number and range

of potential partners to become involved with open knowledge work. External advocacy needs to focus on both the cultural heritage sector, but also more broadly at historically marginalised communities, and to introduce many people to the basic principle that they can contribute, and that Wikimedia UK does have support available. Linked to this is how easy WMUK makes it for interested parties to find a route in, but also how that idea and contact is developed or declined.

5.3. Digital engagement

Comments from participants in this research programme also enabled Wikimedia UK to better understand how some cultural heritage organisations engage more broadly with digital media and what influence that may have on their attitudes to Wikimedia projects more broadly. This section discusses cultural heritage and its digital context, then considers attitudes to copyright revealed by interviewees, before considering what participants thought of the idea of an online course to support future work.

5.3.1. Digital contexts for cultural heritage organisations

Participants recognised that Wikimedia projects could align with a variety of goals in organisations, and overall it was perceived as being an opportunity that fell broadly within digital engagement. This is an important area of work for many cultural heritage organisations, taking in digital marketing, social media, digitisation and education. Whilst participants discussed a range of topics, key findings include:

- Rising awareness of the importance of video-based content
- Recognition that Wikimedia is a great tool to teach digital literacy (applicable to libraries and archives in particular)

- Recognition of the link between Wikipedia presence and web-referral
- Discussion of digitisation and its challenges for organisations
- Mobile phone use, in that this is the device that visitors will have, so how can that be used as part of engagement with Wikimedia

5.3.2. Copyright

“It’s like who ultimately ... who should own it really? And I? You know I don’t necessarily see that one like being resolved?” (Learning officer, national archive)

Concerns over copyright and Wikimedia’s policies on commercial use were discussed by a range of participants, from community organisers to professional archivists.

Concerns, which Wikimedia UK will be familiar with, included what the risk was to wrongly publish something under open licence that they didn’t have rights to. From the discussions, it seems that some of these concerns could be mitigated by further education and advocacy. One request was for a toolkit modelled on the National Archives flowchart but specific to Wikimedia Commons. Whilst organisations were familiar with assessing copyright and social media risk, one participant felt that *“the risk, I think, for Wikipedia is much bigger”* (Archivist, independent professional body). Organisations did understand the value of overcoming these barriers, with one participant describing: *“I know organisations have different licensing rules but I would like to upload library collections that are out of copyright with a Creative Commons licence or public domain. Some guidance around this would be very much appreciated. There is huge potential with archives like Leodis where low res images are already available and I am sure it would direct more traffic to the website”* (Librarian, local authority service).

5.3.3. Online course

“The beauty of an online thing is it can be self paced. So someone who’s a bit faster can whistle through. Someone who likes to chew things and digest them can work through their own pace” (Community representative, religious archive).

The majority of participants, whether they had been previously involved with Wikimedia UK or not, were in favour of an online course and gave wide-ranging advice on what might work for them and their colleagues. Importantly, participants were clear that the optics of the course need to be carefully considered: for this to widely appeal, presenters and trainers need to reflect the diversity of potential participants.

Reservations were also raised, based on experiences with existing Wikimedia resources on online learning more generally. One participant, referring to the wide variety of resources already available, said *“it would worry me that Wikimedia UK would just pay people £50,000 to develop a course when you’ve already got one”* (Consultant and Wikipedian). Other concerns can be framed as the following questions:

- Instructional videos on how to edit are widely available on YouTube, so what would this additionally bring?
- How would an online course be agile enough to keep skins, etc. current?
- What package could Wikimedia UK offer organisations to make it attractive to them to enable staff or volunteer time to be made available to participate?
- Online courses assume a certain level of digital skills already – how would Wikimedia UK build something that bore this in mind?

Accessibility was a key concern for some interviews, one of whom reflected that *“We work with such different communities that their requirements might vary considerably, from*

technical skills, to equipment needs or even writing and research skills” (Librarian, local authority service). This was echoed by others who suggested Wikimedia UK only develop a course if it’s led by *“research into what works best for people, rather than just assuming that what works for me, works everybody else ... not to mention. I’m not just talking about neurotypical people. Never mind neurodiverse”* (Community representative, religious archive). The variety of needs that people have was also expressed by interviewees, who suggested that: *“it would be useful to have resources that you could refer to repeatedly in sort of different formats. So like, you know, video, showing written, just so that people have the option of different accessible and accessible formats”* (Librarian, university archive).

Participants also had suggestions for format and content. In terms of format, potential parallels were drawn with FutureLearn or Coursera as models. A mixed approach was also advocated for which would include written and video content, in a variety of lengths and formats. Asynchronous learning could be mixed with live online events to enable interaction, and the development of peer support communities was also considered important, with one participant saying that: *“support network is quite important and sustained engagement with communities – as it is very easy to take part in a one off event and then never edit again”* (Librarian, local authority service). The social aspect of learning together was raised by participants who could envisage using this kind of content with their whole team, or community group. Another participant also raised that for some neurodiverse participants, such as those with ADHD, wider community accountability might enable more sustained engagement.

The course content should be transparent at the start. Interviewees suggested a course (or courses) be made available at a variety

of depths, from an introductory package to something more in depth and tailored. In addition to content on the Wikimedia movement and how to edit Wikipedia, several participants also wanted greater training on how to effectively use Commons for image searching, rather than uploading.

There should also be explicit reasons given as to why organisations or individuals would benefit from taking it, this could be in terms of skills learned, or outcomes for their interests. It seems that although the benefits to Wikimedia broadly are outlined, there needs to be more concentration on the benefits to the organisation. Additionally there needs to be a clear package of support to enable those disadvantaged by society to access the course. Both the Google Academy and the training webinars provided by Canva were cited as models to potentially follow for training.

To enable organisation buy-in, participants suggested that certification could be an effective tool for internal advocacy, with one interviewee explaining: it could *“really help you. You can print out a certificate at the end, and then, when you put something together to convince you know you put a project proposal together, you can say, and I have. I’ve got this accreditation. I’ve done, you know, Level one of Wiki editing, or whatever it might be, because that always seems to make people feel like a bit more confident that there’s a structure and some sort of process and standard that’s being enforced, and ... [they can] then say, Well, we invested in our staff time, and they are now”* (Learning officer, local authority service). This also shows how demonstrable CPD is important to organisations, and as part of this one participant also suggested an “ambassador” programme of training to enable people to better advocate for the work internally.

One participant was also quite clear there needs to be a legacy outlined at the end of

the course, key to enable people to continue editing is ideas about what to do and where to go next in their journey, and what potential support may, or may not, be available from Wikimedia UK.

5.4. Participation and motivation

Understanding the motivations of cultural heritage organisations and workers to engage with Wikimedia projects will also help to target future programming for Wikimedia UK. Seven factors were identified that motivate people and organisations to become involved, which are listed with the number of participants who cited it:

- Activism (9)
- Commemoration of big events (2)
- Digital skills (5)
- Enthusiasm for the Wikimedia movement (3)
- Reaching new audiences (5)
- Personal enjoyment (7)

Motivations to use editing as part of activist practice included climate-crisis, anti-paywall advocacy, feminism, representation and racial justice. Commemorative editing was a driver at both a local and national level, with participants citing the 1918 Representation of the People Act as a driver, then at a local level the 350th Anniversary of Almeley Quaker Meeting House. Organisations also recognised how Wikimedia projects could help them to reach new audiences, either online through referral, on Wiki, or in person through youth programming.

Interviewees also provided information on experience of participation, or how their existing audiences may influence participation.

For example, three organisations noted that the majority of their volunteers were women. The connection with locality was strongly expressed by a range of participants, who felt that working on content local to them was a good way to begin contributing. This links to wider narratives around placemaking and wellbeing in cultural heritage.¹³

For those who had attended events or Wikithons, it became apparent that there needs to be clearer guidance for who these kinds of events are for. One participant said: *“what I really liked about the one you [Lucy Moore] ran at the Industrial Museum is, I think, it was like a Saturday afternoon or something, and it was quite obviously for [the] general public”* (Librarian, local authority service). Other interviewees discussed how difficult they found developing the audience to be, saying: *“quite hard work to actually get participants. I think that’s one of the hardest things”* (Librarian, university archive). Bearing in mind the social and economic challenges that Britain is facing, recruitment has the potential to become increasingly challenging. Further research into who the audiences are for Wikimedia UK’s events could then shape understanding for potential partners about how to attract existing or new audiences.

5.5. Sustainability

Organisational sustainability is a key concern for cultural heritage practitioners. Concerns raised during this research project, included the challenges of creating and maintaining a critical mass of organisational support. This is linked to concern shown about the nature of project-based contracts in the sector, which are often short-term and part-time. This means

¹³ Wellbeing and Historic Environment: Why bother? (Historic England, 2019)

<https://historicengland.org.uk/whats-new/research/back-issues/wellbeing-and-the-historic-environment/>

that even if an organisation does undertake a Wikimedia related project and recruit a worker, the issue of organisational legacy once the funding period is over needs to be addressed. (This was also addressed in Section 3.1 on contacts.)

For some organisations working with interns has enabled them to undertake Wikimedia projects sustainably, and has previously been suggested as a model to expand. Concerns were also shared about burn out, and if you are the advocate in a resistant organisation, how can you protect yourself.

This discussion also gave insight into some of the sector-specific challenges and opportunities, which include:

- Potential Wikimedia project with development-led archaeology need to address added value, since these organisations are “for profit”
- Museums continue to be affected by imbalances of voice and power between curatorial and other staff
- Many small to medium cultural heritage organisations pointed to universities as a natural place to provide support and resource for Wikimedia projects
- Archivists consulted were explicit that although archives are grouped with libraries and museums, they do have particular needs in regards to Wikimedia, which could be better understood.

Concrete ideas for future work were also suggested by some participants, which included:

- Training volunteers to add data from archaeological site reports (also known as grey literature, they can be hard to access even for professionals)
- Exploration of WikiCommons and crowdsourcing transcription
- Using WikiCommons as a space for oral histories

- Research into student usage of Wikipedia and the barriers that students face in editing
- Expansion of projects relating to technical content associated with engineering
- 24-hour-editathon event (inspired by Women in Red’s 2020 event)
- Collaboration with Duke of Edinburgh’s Award and other national youth-focussed programmes e.g. The Scout Movement
- Expansion of Women in Red work. Ten participants mentioned the project with one saying “*I think there’s a lot more that could be done with the Women in Red Campaign*” (Teacher, adult education).

5.6. Wikimedia

Interviews with participants also provided insight into views on the Wikimedia movement and the work of Wikimedia UK. Familiar issues, such as the impression people continue to have of Wikipedia’s unreliability, emerged, as well as observations about the content, such as antiquated language that can still be used in some pages, for example on sexual health. All participants use Wikipedia, with repeated commentary that they use it as a starting point to understand topics.

Commons and WikiData were two platforms that participants discussed in addition to Wikipedia. Other archivists used WikiData to create entries for women who did not have even sourcing to demonstrate notability.

Two participants also regularly used Arabic Wikipedia, describing how it had more content on Islamic topics and that content showed a greater diversity of views.

Those interviewees who had interacted with Wikimedia UK had positive experiences in working with the team, however two

participants mentioned a ‘fizzling out’ of contact, which left them feeling uncertain about whether or how to proceed in the future. More pressingly, several organisations mentioned how the route into working with WMUK wasn’t explicit: *“Partnering with [Wikimedia UK] would be like match made in heaven. But I just wouldn’t even know where to start”* (Director, independent museum).

Six participants commented on the Connected heritage programme specifically, identifying the quality of the training and the warmth of the team as key to enabling them to engage with the offer.

6. Discussion

Cultural heritage organisations face a wide range of barriers to working with Wikimedia projects. These barriers are amplified for organisations and individuals who come from communities that society has disadvantaged. What is clear, from both the quantitative and the qualitative results, is that the aims of both WMUK and the cultural heritage sector are broadly aligned. Despite this alignment of principles, further work is required in order for cultural heritage organisations to engage with WMUK’s programmes. These barriers and their solutions can be regarded under three themes: advocacy, empathy and education. Each of these themes will be discussed in turn, exploring their relevance to the work of Wikimedia UK and suggesting some possible approaches for future work.

6.1. Advocacy

Consideration of survey results and discussion with interview participants demonstrated that people aware of the work of Wikipedia, recognised a number of other platforms in the suite of Wikimedia websites and, when questioned, are broadly aligned with the mission statement of Wikimedia UK. The issue is not then the goals, but wider awareness of how transformational work with Wikimedia could be for organisations.

Advocacy needs to work at a variety of levels within the sector, and to intersect more broadly with WMUK’s aims to diversify editorship. Participants shared a sense that the cultural heritage sector can be subject to specific trends, so there is a wider question about how Wikimedia UK can increase

momentum, hopefully leading to higher level engagement with the work. Campaigns focussed on raising awareness about how content is created across Wikimedia could help people to feel enabled to participate. Using video content would not only work with social media algorithms, but also enable a change in the optics of how WMUK is perceived, if collaborators were sought from a range of backgrounds.

For cultural heritage practitioners there was a sense that some were keen to run Wikimedia projects, but that what Wikimedia UK could offer could expand with a renewed focus on Wikimedia Commons. At an individual level potential partners recognised that they need greater confidence in how to advocate for Wikimedia as part of their work, requesting relatable case studies to use. These case studies should have specific demonstrable goals and demonstrate awareness of the differences between areas of cultural heritage e.g. theatres differ to archives in their aims and audiences.

Content bias was a concern for many participants, but the majority also saw it as an opportunity. Information on content bias could be leveraged to encourage more people to consider making editing part of their activist practice. Using content bias as a tool to engage more editors has been effective with gender equity through the work of Women in Red. The question of whether other WikiProjects could be amplified by Wikimedia UK to demonstrate their work, and the potential to address biased content remains to be seen, for example participants were unaware of [WikiProject Black Lives Matter](#). Whether work with this project is directly applicable remains to be seen, since

there was emphasis from participants that Black British history can be overshadowed by African-American histories.

Advocacy also needs to address the wider reputation of Wikimedia UK in the cultural heritage sector. Several participants expressed surprise that the organisation was not visible at sector facing events, such as the Museums & Heritage Show. This research project has also acted as an outreach tool for Wikimedia UK, bringing new contacts – who were unaware of the potential of Wikimedia – more closely in touch with the organisation.

6.2. Empathy

Research participants, particularly those from minoritised backgrounds, shared the barriers to participation that they face, many of which are founded in the systemic injustices of British society. If Wikimedia UK wants to attract cultural heritage organisations, particularly those that represent marginalised communities, as partners, then a more nuanced recognition of the ask they are putting on these groups needs to be considered. This should take into account not just the range of barriers that organisations can face, the fact that for people from marginalised communities these barriers can be disproportionately amplified.

One participant, who partnered with Wikimedia UK, and had been aware of the importance of working with Wikipedia for several years prior to getting involved said that: *“If I hadn’t been in that space [Wikimedia], I think I would have felt this is all potentially quite exploitative ... the fact that the partnership was unpaid. You had access to people to support you [from WMUK], but to get you up and going that was on you. And*

then, if you didn’t really, if you hadn’t really thought through ... the benefits you could very easily feel – ‘Hang on You’re asking me to spend my time getting trained to then go through my collection, my material, to then put that on there, and then we will ..? And then what?’ So basically it’s extractive. And I can really see why some people didn’t get involved, because they felt it was extractive” (Director, independent museum). This comment also speaks to a perceived imbalance in power and resource between some organisations and Wikimedia UK: some were confused between the differences between Wikimedia UK and the Wikimedia Foundation, and due to this, perhaps expected greater financial support to be available (this is closely linked to WMF’s giving initiatives which appear on Wikipedia’s pages annually).

Demonstrating awareness of and sensitivity to the needs of participants and organisations will be crucial to building sustainable working relationships. This extends from having a broader range of ethnic groups included in future surveys – based on a comment from a Manx participant who felt it was unjust for the four nations to be included but not the identity of the Isle of Man – to changing how projects are planned so that consultation with communities is seen as essential to designing and implementing future work. With the former, it is the demonstration of close listening to project participants that is most significant, rather than adjusting the granularity of measurement.¹⁴ On the latter, in the context of discussing gratuities, a participant described how better practice would be for the level of gratuity to be agreed with participants, rather than set by WMUK. Expanding this idea, and bringing a range of voices into program development, on a gratuity-based model, would enable more practitioners from a wider range of

¹⁴ <https://www.ethnicity-facts-figures.service.gov.uk/style-guide>

backgrounds to become involved, bringing more nuanced perspectives. This may expand the range of advocates for WMUK's work and potentially feed into widening volunteer trustee diversity.

6.3. Informal education

To supplement wider advocacy work, Wikimedia UK should provide specific opportunities for education and training for cultural heritage organisations. These should range from how to use Wikimedia projects effectively, how to attract substantial audiences to Wikimedia events, what tools to use, and how to work to add organisational content to Wikimedia.

It was clear from discussion that building individual and organisational confidence will be key to bringing a greater range and wider diversity of partners into the Wikimedia family. By providing structured support options for cultural heritage organisations, Wikimedia UK can demystify the Wikimedia projects and help organisations plan their journey through Wikimedia and the approaches they may want to take.

Key areas of focus include:

- Training on how to get the most from Wikipedia as a cultural heritage organisation
- Training on how to effectively search Wikimedia Commons for cultural heritage content
- Build copyright literacy and confidence¹⁵
- Create a flowchart for organisations to better understand what they can donate to Commons
- Bring together expertise to discuss how to overcome specific disciplinary challenges e.g. archives
- Develop thinking about the provision of an online course, carefully considering target audiences and undertaking community consultation.

¹⁵ Aligning with Andrea Wallace, 'A Culture of Copyright: A scoping study on open access to digital cultural heritage collections in the UK' (Towards A National Collection, 2022), DOI: <https://doi.org/10.5281/zenodo.6242611>

7. Evaluation

The Heritage Innovation Fund research project has been positively received by participants, both those who were interviewed and those who replied by survey. We cannot know the opinions of those who did not engage with the project, other than emails from a couple of individuals who apologised but could not get involved due to time constraints.

To understand the impact of the qualitative research, in particular the impact of offering gratuities, participants were all sent a post-interview survey and there were 20 responses out of 26. This was designed to understand whether participants felt able to freely share views (see figure 32), whether they would have been able to participate without a gratuity (figure 33) and whether the gratuity offered felt proportionate (figure 34).

We asked participants to reflect on the interview process, and three participants had the following to say:

- *“It was a great experience and Lucy was so nice listening to the replies to the questions.”*
- *“None. Interviewer was excellent and the format and questions enabled me to discuss everything I wanted to.”*
- *“I found the interview a really good space for reflection – no additional suggestions”*

Fifteen participants stated they would have participated without a gratuity and five said that the gratuity made participation possible. The latter respondents also identified with minoritised ethnicities.

Fourteen participants felt that the gratuity was definitely proportionate to the task, and no participants felt it was disproportionate (figure 34).

On gratuities, additional comments were made by participants, saying:

- The gratuity was very generous and as such it made it feel that our experiences were taken extremely seriously for the project – quite unusual but very much appreciated.
- I would have answered these questions for free but so often time in this sort of work isn’t remunerated and I think that’s something that needs to change on a structural level.
- If there had been the option to donate it directly to a charity, I would have chosen that (but I didn’t want the extra admin of doing it and having to declare it for tax, etc!)

In both the interviews and surveys, participants expressed why they were pleased that this research was being undertaken, with one saying: *“I’m really pleased to see this research happening. I think it’s very valuable and timely, really ... I’ve really hope to learn how things progresses, and see how all the outcomes come from it.”* (Director, theatre company)

However, there was at least one question, see section 4, where a participant was unclear on what a question meant. Greater emphasis should therefore be placed on the use of ‘plain English’ in future survey design.

Figure 32
Number of participants who felt able to freely share their views with researcher

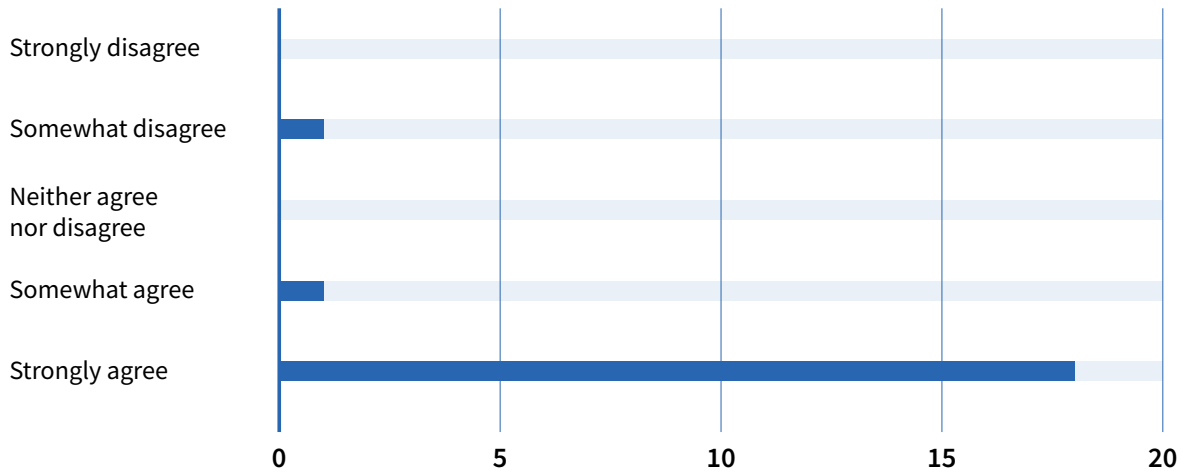


Figure 33
Number of participant able to participate without a gratuity

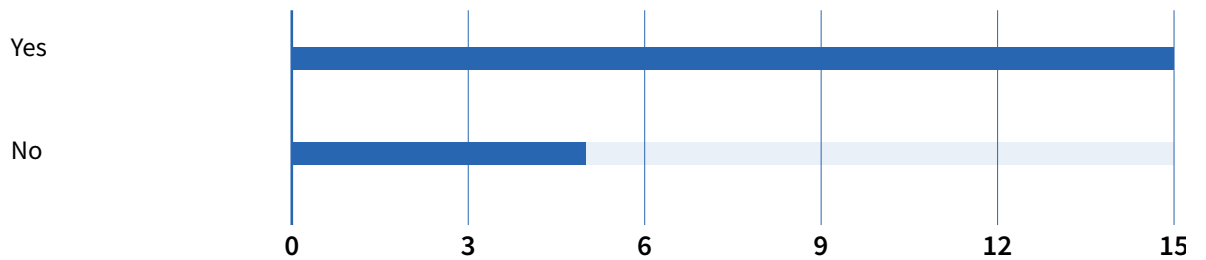
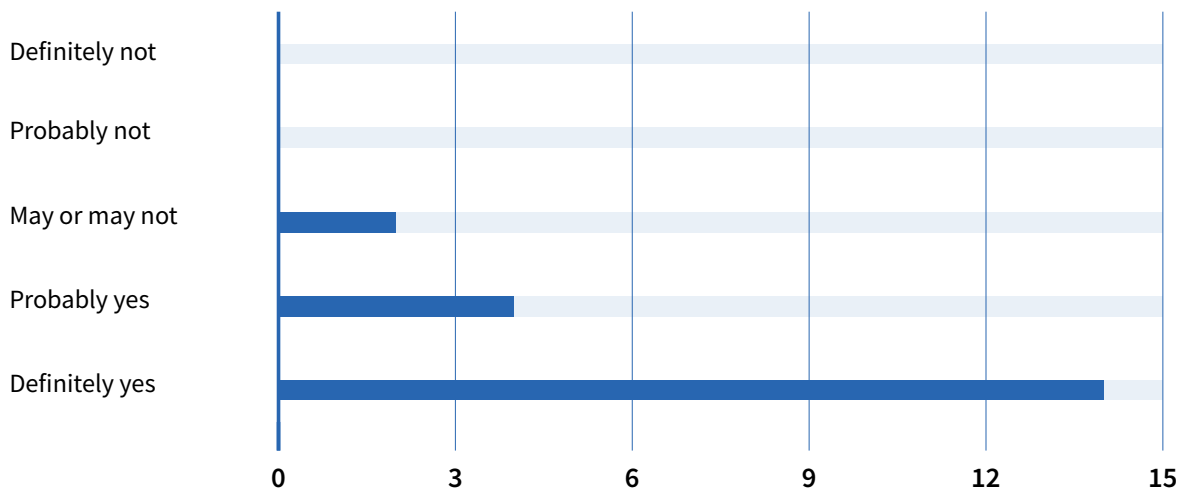


Figure 34
Perceptions of how proportionate the gratuity was to the task



7.1. Webinar

Responding to a request from several participants, Wikimedia UK ran an end-of-project webinar where all those who had been approached to participate were encouraged to attend. Nineteen participants came to the webinar, with a further seven directly requesting to view a recording. The researcher, Lucy Moore, gave a 25 minute presentation, sharing findings and recommendations from the research project.

Questions and comments in the Zoom chat during and after the presentation were encouraging, with those present being particularly encouraging on recommendations related to sector-specific education, as well as ways in which to better support participation from diverse stakeholders. Several people also requested to be kept informed as further iterations of the Heritage Innovation Fund progress, which demonstrates that there is continued interest from participants to further work with Wikimedia UK to develop its cultural heritage offer.

8. Agile adjustments

Wikimedia UK has been able to swiftly listen to and adapt some of its practices based on information received prior to the conclusion of the research project. This early adoption of new working practices demonstrates WMUK's willingness to learn and respond to the needs of its expanding communities. There are three key areas where this adaption has taken place:

- I. **Gratuities:** Phase 2 of the Connected Heritage project included gratuities in its budget, and this implementation is directly influenced by the modelling produced as part of the Innovation Fund programme. Wikimedia UK's intention is that this continues in programming beyond Connected Heritage and enables greater participation from marginalised communities.
- II. **New partners:** WMUK has been put in touch with new organisations through the Innovation Fund research project, several of whom have not been involved before. A scoping exercise is under way to explore potential collaborations to address content gaps in South Asian heritage with, for example, [Sikh Museum Initiative and Believe in Me CIC](#).
- III. **Develop residencies:** A more nuanced understanding of the implications of time deficit for organisation is a key result of the research project. As a representative of the Mixed Museum said, when they are editing Wikipedia it takes away from other activities, many of which are essential – such as fundraising. WMUK is now trialling providing funding to organisations to effectively buy some of their staff time to spend on wiki activities, with support from the Connected Heritage team. This adds capacity to an organisation rather than shuffling around what they already have. Queer Britain and Aunty Social have been approached for these as we already started talking to them about residencies late last year.

9. Recommendations

Wikimedia UK could potentially adopt further new practices and procedures to improve how cultural heritage organisations could partner with them. All recommendations bear in mind the precarity that many cultural heritage organisations face, especially those that represent minoritised communities. This is coupled with the inherent precarity faced by the cultural heritage sector’s reliance on fixed term funding programming, which often is used to run work that addresses marginalised histories and experiences.

For this project, a knock-on effect has been the large number of contacts that have moved on once their funding stream stopped. It should also be noted that whilst partnership with cultural heritage organisations may expand the diversity of content available to be shared, it is not likely to significantly expand the diversity of editorship, for example in 2021 ethnic diversity in museums was 6%.¹⁶

The following recommendations are in addition to the gratuities and residencies adopted as a model as a result of this research project already. These contributions are divided according to estimated direct financial cost¹⁷ bracket below:

9.1. No cost

No cost ways to address some of the barriers that cultural heritage organisations face include:

Advocacy

- Revisit and amplify existing cultural heritage case studies
- Schedule posts that revisit work on diversity
- Lobby the Wikimedia Foundation to improve tools that organisations can use to measure the impact of edits they make
- Scope sectors and organisations outside cultural heritage that targeted partnership with may develop greater editor diversity¹⁸
- Collaborate with existing WMUK volunteers to identify their strengths and include this in wider advocacy work
- Re-appraise WMUK’s existing volunteer grants programme
- Expand or re-brand some editing as “micro-volunteering” to overcome initial time barrier reservations

Educate

- Trial sector-specific special interest groups to explore particular professional contexts of cultural heritage
- Develop workshops that reflect the needs of cultural heritage workers as users of Wikimedia, for example how to search Commons effectively.
- Develop training on how to navigate conflicts of interest

¹⁶ The impact of ethnic diversity initiatives on curatorial roles (Art Fund, 2022) <https://bibli.artfund.org/m/53e933cf196387c3/original/Art-Fund-Curatorial-Diversity-report.pdf>

¹⁷ All changes require a time and capacity investment from Wikimedia UK. This will vary according to the task, as will whether it can be undertaken by existing staff, or whether additional capacity is required.

¹⁸ The Two Sides of Diversity: Which are the most ethnically diverse occupations? (Policy Exchange) <https://www.belongnetwork.co.uk/resources/the-two-sides-of-diversity-which-are-the-most-ethnically-diverse-occupations>

- Demonstrate to cultural organisations what tracking tools are available and their limitations
- Use forthcoming anniversaries at pivots for future editing programmes – thinking of timelines where the project ends rather than begins with the anniversary event
- Use a pre-Wikithon session to set up user accounts and to prepare people for the event
- Expand event themes to include more technical content, for example engineering or medicine to encourage those with both expertise and time to engage with editing as an occupation
- Create participation certificates for training sessions
- Experiment with WikiData for Cultural Heritage – this could be presented as a complementary alternative to Wikipedia editing
- Develop training that enables people with mobile phone, but no laptop, to still make contributions
- Be more explicit that attending WMUK’s training is continuous professional development

Empathy

- Add Manx, or others requested, to list of ethnicities in future surveys
- Expand gender identity information options on future surveys
- Participants requested that they be able to donate a potential gratuity to a charity of their choice, this could include reminding participants that WMUK is itself a charity and the gratuity could be waived to benefit them
- Set out a clearer path for how cultural heritage organisations can get involved.
- Contact management is key, especially how to close/pause partnerships which don’t seem like they may be going ahead.

9.2. Low cost

Low cost ways to address some of the barriers that cultural heritage organisations face include:

Advocacy

- Commission video-based social media content with partner organisations to raise awareness of what individuals can do
- Develop physical presence at significant sector events for museums, archives, libraries, etc.
- Contribute or commission sector-specific articles and blogs, for example Museums Journal
- Wikimedia Commons has lots of potential for community engagement, has the advantage of an android app, and uses a different set of skills to writing
- Revisit and re-edit existing YouTube content and to share key messages more widely

Educate

- Develop a copyright toolkit in partnership with organisations to enable people to better assess potential uploads to Wikimedia Commons
- Explore the potential of WikiSource/ WikiCommons to host community-led transcription projects
- Partner with WikiProject Women in red to revive their 24-hour-editathon to raise awareness
- Consult with orphan works specialist to explore parts of the process could adapt to copyright and Wikimedia
- Trial exhibition-programme focussed Wikithons with a partner institution and evaluate
- Develop further sector-specific continuous professional development programmes and consult on how to best recognise these programmes

- Develop media literacy programs to trial with a range of audiences

Empathy

- To address the time and capacity needs of organisations, internship programmes should be extended in partnership with universities
- Work with ethnically diverse organisations to commission illustrations for Commons that address content gaps e.g. maps, diagrams, infographics
- Include offers of data packages as standard to partners
- When asking groups to work on traumatising histories, offer counselling
- Explore potential research partnerships with academics to identify micro-gaps in content, build a research project and then support the integration of their work into Wikimedia
- Partner with professional bodies to encourage members to donate images they have taken, for example to increase diversity of representation of women

9.3. High cost

High cost ways to address some of the barriers that cultural heritage organisations face include:

Advocacy

- One of the aims of WMUK is to expand the diversity of editors, however the cultural heritage sector is not diverse, so in order to address this goal, more diverse sectors should be identified as potential areas to find contributors and build partnerships
- Explore further research projects to better understand student attitudes in higher education and the barriers they face to getting involved with Wikimedia

- Further research into how higher education interacts with Wikimedia projects was suggested by participants who worked both within and without those institutions. Ideas for investigation included
 - Closer understanding of student attitudes to Wikimedia use
 - Understanding of the barriers that face lecturers in using Wikimedia in teaching and learning in UK universities
 - How universities can enable communities to participate in Wikimedia projects, bearing in mind their role as knowledge keepers (this was suggested by several community-based participants as natural link)
 - Expansion of internship programmes in association with university placement schemes and cultural heritage organisations, especially through an activist lens

Educate

- Develop an online course to support new editors
- Build gratuity-based community consultation more closely into WMUK's development work

Empathy

- Build holistic support offers to enable cultural heritage practitioners to attend events and run programmes. These offers should be made in partnerships, considering the specific needs of organisations from the safety and warmth of a physical building to providing financial support to extend the capacity of an organisation.
- Develop projects in languages beyond English and the UK's indigenous languages, e.g. Punjabi to attract volunteers from a greater diversity of background
- Develop pilot volunteer programmes that focus on using Wikimedia for wellbeing, as suggested by an archaeological unit

- De-centre English, as appropriate, for future events and research projects, reflecting the range of languages spoken, and legally protected in the UK
- Commission research into event audiences to better understand who they are and what motivates them to attend

The legacy of this research project was laid out by one participant, who said that: “I think it’s good that you’re exploring how you can work with the cultural sector organisations and how you can diversify the people who are uploading information. So I think that this is definitely a good step, and it’s where you go from here, to making it work. That’s where it’s going to really count.” (Archivist, independent archive)

10. Next steps for Heritage Innovation Fund

The Heritage Innovation Fund program is structured in three phases: Explore, Test and Grow. This research project was awarded a grant under the Phase 1 – Explore, and it has addressed its remit to examine barriers that cultural heritage organisations face to engaging with open knowledge.

Potential funding for Phase 2 will “offer support to put promising prototypes and ideas into practice to gather evidence of what works”. Phase 3 may enable some applicant organisations “to implement findings more widely, embedding, sharing and rolling out good practice across the heritage sector”.

What next?

Using an approach outlined in HIF: Masterclass 3 – Taking a design-led approach for learning and evolution (see figure 35¹⁹), this research project has created dialogue with survey participants and interviewees, as well as staff at Wikimedia UK and some of their key partners. Collectively we have diagnosed a range of barriers facing organisations and individuals, and have begun to investigate potential solutions to them.

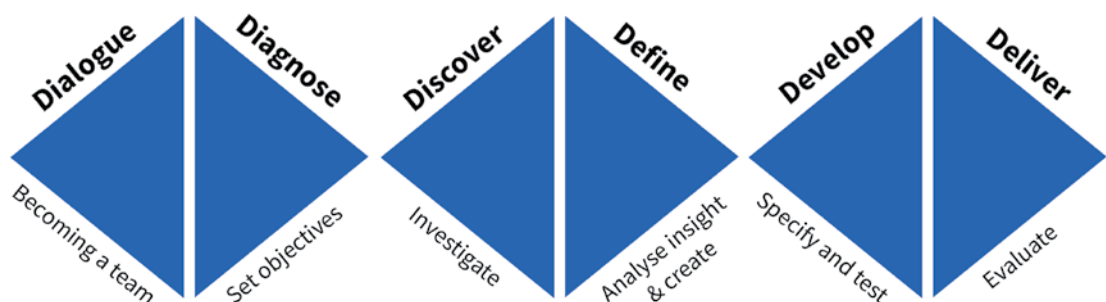
Phase 2

An application for Phase 2 funding should seek to assess and prototype new ways of working for Wikimedia UK. As we learnt, research participants were in favour of an online course. However what is clear from research into the barriers organisations face, is that the construction of one does not inherently overcome the barriers they face and participation needs to be scaffolded by programmes of support that are holistic in offer and tailored in focus.

To move towards this goal, a Phase 2 funding application could involve:

1. Approach members of the research cohort to form a steering group to support development of an online course
2. The group should include members from a wide variety of backgrounds and areas of cultural heritage expertise, importantly including people who are new to Wikimedia. Participants and their organisations should receive tailored packages of support from WMUK.

Figure 35
Triple Diamond
Design Process
(QLab)



¹⁹ QLab <https://q.health.org.uk/blog-post/early-reflections-from-the-q-lab-test-teams/>

3. Alongside WMUK the group will assess existing training resources, critically evaluating their effectiveness (including utility, clarity and optics), taking into account a range of different starting points and preferred ways of learning
4. By assessing resources with a diverse range of participants, WMUK will gain greater insight on how to create as inclusive a learning experience as possible.
5. In parallel, the group will also enable WMUK to gain greater understanding of the key messages to attract new partners and audiences to the open knowledge movement
6. This will lead to a prototype learning journey for new editors from cultural heritage organisations, based on existing resources
7. This first prototype journey will be tested and evaluated.

This phase should also include complementary work to address practicalities in confidence, especially around copyright and Wikimedia.

Phase 3

An application to Phase 3 of the funding would enable a tested prototype learning journey to be further refined and developed into an asynchronous learning resource, in the style of a MOOC or similar.

The development of the course and its launch should be complemented by an advocacy programme aimed at both the cultural heritage sector and marginalised communities more broadly, using key messages identified in Phase 2.

The online course will enable participants flexibility in learning and, complemented by support from Wikimedia UK to identify the best ways to create community amongst asynchronous learners, will expand the confidence and capacity of organisations.

This will enable Wikimedia UK's aim to reach and support a greater range of people, but more importantly will expand the open knowledge content that is available for humanity.

Appendix 1: Working with Wikimedia survey questions

Survey Flow

- Block: The survey and your organisation (4 Questions)
- Standard: Your organisation and Wikimedia (8 Questions)
- Standard: Your audiences (4 Questions)
- Standard: Demographics (6 Questions)

START OF BLOCK: THE SURVEY AND YOUR ORGANISATION

Wikimedia UK was awarded funding by the National Heritage Lottery Fund for their project, Connected Heritage, which aimed to raise digital skills and confidence across the UK heritage sector.

Further funding has been secured to explore barriers to participation, both in terms of the Connected Heritage programme and more widely with Wikimedia projects. As a recipient of this survey, you may have previously been in touch with Connected Heritage team by email, or you may have come along to a webinar.

To better understand what prohibits organisations from getting involved with Wikimedia, this survey asks small-to-medium-sized cultural heritage organisations (self-defined) about their work and their perceptions of Wikimedia projects. This gathers evidence that may be used in future to support organisations to pursue shared goals.

We expect the survey to take seven minutes to complete. Thank you very much for your time.

Q1 What area of cultural heritage does your organisation work in?

- Museum (1)
 - Library (2)
 - Gallery (3)
 - Theatre (4)
 - Community centre (5)
 - Cultural network (6)
 - Education (7)
 - Built environment (8)
 - Local history group (9)
 - Heritage site (10)
 - Other (11)
-

Q2 How many full-time equivalent staff does your organisation have?

Q3 Which digital platforms is your organisation already active on?

- Twitter (1)
 - Facebook (2)
 - Instagram (3)
 - Tiktok (4)
 - Linkedin (5)
 - Blogging (6)
 - Flickr (7)
 - Newsletters (8)
 - Digital exhibitions (9)
 - Google Arts & Culture (10)
 - YouTube (11)
 - Other (12)
-

END OF BLOCK: THE SURVEY AND YOUR ORGANISATION

START OF BLOCK: YOUR ORGANISATION AND WIKIMEDIA

Q4 Thinking about when you first got in touch with the Connected Heritage team, can you recall what you were hoping to learn?

- Understand open knowledge (1)
- Practical issues around open licensing (2)
- Understand how Wikimedia can help with digital preservation (3)
- Tools to demonstrate Wikimedia's impact (4)
- Knowledge of Wikipedia and other platforms (5)
- Skills in editing Wikipedia (6)
- Other (7)

Q5 Wikipedia is part of a larger family of platforms, known collectively as Wikimedia, please select the names you recognise from the following list:

- Wikipedia (1)
- Wikimedia Commons (2)
- Wikidata (3)
- WikiVoyage (4)
- Wiktionary (5)
- Wikisource (6)
- WikiBooks (7)
- WikiQuote (8)
- WikiSpecies (9)
- Wikiversity (10)

Q6 The following text describes the aims of Wikimedia UK: Its mission is “to enable people to engage with open knowledge and access reliable information in order to develop their understanding of the world, and make informed decisions about issues that affect them.” How strongly do you think it aligns with the aims of your organisation?

Q10 We recognise there are multiple potential barriers to engaging with Wikimedia projects. Thinking about your organisation, please rate the extent to which the following prohibit involvement (0=no alignment, 100=strong alignment)

	Strongly disagree			Somewhat disagree		Neither agree nor disagree		Somewhat agree		Strongly agree	
	0	10	20	30	40	50	60	70	80	90	100
Time ()											
Money ()											
Felt a bit suspicious about Wikimedia ()											
Not sure it aligns with our aims ()											
Digitisation ()											
Other ()											

Q11 Do you think an online training course designed to support heritage workers and volunteers in developing the right skills to be able to effectively engage with and contribute to open knowledge projects could be useful?

	Strongly disagree			Somewhat disagree		Neither agree nor disagree		Somewhat agree		Strongly agree	
	0	10	20	30	40	50	60	70	80	90	100

END OF BLOCK: YOUR ORGANISATION AND WIKIMEDIA

START OF BLOCK: YOUR AUDIENCES

Q12 How important are digital audiences to the strategic aims of your organisation?

Not at all important			Slightly important		Moderately important		Very important		Extremely important	
0	10	20	30	40	50	60	70	80	90	100

Q13 Thinking about your organisation's research, its collections, or its exhibitions, which is the most important ways they are shared online for your organisation?

- Social media (1)
- Web content (2)
- Video content (3)
- Podcast (4)
- Press releases (5)
- Other (6)

Q14 If your audiences want to use digital images that you shared online, how is your organisation happy for them to be reused?

Please select all that apply

- We're happy for people to share our images as long as we're credited (1)
- Images belong to everyone, we don't need to be credited (2)
- We're happy for people to use them commercially (3)
- We're happy for people to edit and adapt our images to make something new (4)
- We'd rather people didn't share them (5)
- Other (6)

Q15 For the reasons for re-use that you didn't select, please could you explain why your organisation wants to have greater control over these?

END OF BLOCK: YOUR AUDIENCES

START OF BLOCK: DEMOGRAPHICS

Q16 What organisation do you represent?

Q17 What is your role at the organisation?

- Staff (1)
 - Volunteer (2)
 - Other (3)
-

Q18 What age range are you in?

- 19 or younger (1)
- 20-29 (2)
- 30-39 (3)
- 40-49 (4)
- 50-59 (5)
- 60-69 (6)
- 70-79 (7)
- 80 or older (8)
- Prefer not to say (9)

Q19 Which of the following best describes your gender?

- Female (1)
 - Male (2)
 - Prefer not to say (3)
 - Prefer to self-describe (4)
-

Q20 What is your ethnic group or background? If your ethnic background falls into one of the categories including “other”, please give a brief description in the comment field below.

- White – English / Welsh / Scottish / Northern Irish / British (1)
- White – Irish (2)
- White – Gypsy or Irish Traveller (3)
- White – Any other White background, please describe below (4)
- Mixed / Multiple ethnic groups – White and Black Caribbean (5)
- Mixed / Multiple ethnic groups – White and Black African (6)
- Mixed / Multiple ethnic groups – White and Asian (7)
- Mixed / Multiple ethnic groups – Any other Mixed / Multiple ethnic background, please describe below (8)
- Asian / Asian British – Indian (9)
- Asian / Asian British – Pakistani (10)
- Asian / Asian British – Bangladeshi (11)
- Asian / Asian British – Chinese (12)
- Asian / Asian British – Any other Asian background, please describe (13)
- Black / African / Caribbean / Black British – African (14)
- Black / African / Caribbean / Black British – Caribbean (15)
- Black / African / Caribbean
- / Black British Any other Black /African / Caribbean background, please describe below (16)
- Other ethnic group – Arab (17)
- Other ethnic group – Any other ethnic group, please describe below (18)
- Prefer not to say (19)

If you would be interested in being interviewed as part of our study, in addition to your answers here, please leave your email below.

We can offer selected interview participants a £50 gratuity to demonstrate our thanks.

END OF BLOCK: DEMOGRAPHICS

Appendix 2: Barriers to getting involved with Wikimedia survey questions

Survey Flow

- Block: Your organisation (4 Questions)
- Standard: Your organisation and Wikipedia (8 Questions)
- Standard: Beyond Wikipedia (5 Questions)
- Standard: Demographic information (6 Questions)

START OF BLOCK: YOUR ORGANISATION

Does your site or organisation have its own Wikipedia page? Have you ever wondered about how they are written or how to make changes to yours? Are you put off contributing to Wikipedia or has it not even occurred to you? If so Wikimedia UK would love to hear from you.

Wikimedia UK is a UK-based charity that seeks to enable small-to-medium-sized heritage organisations to share their collections and assets with as wide an audience as possible. We have funding from the National Lottery Heritage Fund and supported by The Young Foundation to explore reasons why organisations may face challenges to create and share openly licensed digital outputs, using platforms such as Wikipedia.

This brief survey is aimed at small-to-medium-sized cultural heritage organisations (self-defined). It asks questions about the kind of organisation you represent and what you think about Wikipedia and other similar platforms.

This survey should take ten minutes to answer. It comprises twenty questions, most of which are multiple-choice. We are able to offer a £20 gratuity to the first 20 respondents, who represent a small-to-medium-sized cultural heritage organisation based in the UK.

Q1 What area of cultural heritage does your organisation work in?

- Museum (1)
 - Library (2)
 - Gallery (3)
 - Theatre (4)
 - Community centre (5)
 - Cultural network (6)
 - Education (7)
 - Built environment (8)
 - Local history group (9)
 - Heritage site (10)
 - Other (11)
-

Q2 How many full time equivalent staff does your organisation have?

Q3 Which digital platforms is your organisation already active on?

- Twitter (1)
 - Facebook (2)
 - Instagram (3)
 - Tiktok (4)
 - Linkedin (5)
 - Blogging (6)
 - Flickr (7)
 - Newsletters (8)
 - Digital exhibitions (9)
 - Google Arts & Culture (10)
 - YouTube (11)
 - Other (12)
-

END OF BLOCK: YOUR ORGANISATION

START OF BLOCK: YOUR ORGANISATION AND WIKIPEDIA**Q4 Thinking about the different kinds of work that you undertake, what do you use Wikipedia for?**

- Please select all that apply
 - To answer queries (1)
 - For education (2)
 - Identify gaps in knowledge (3)
 - Find images (4)
 - Fact check (5)
 - For text to reuse (6)
 - Other (7)
-

Q5 Do you sometimes come across Wikipedia pages and think that you or your organisation could expand the information that is already there?

- Yes (1)
- N (2)

Display This Question: If Q5 = Yes

Q6a If your answer was yes, what puts you or your organisation off adding this information?

- Confidence in digital skills (1)
 - We didn't know we could (2)
 - Access preferences evidence our knowledge (3)
 - Time (4)
 - Not sure what we would get out of adding it in (5)
 - We've shared it on others platforms, why add it here (6)
 - Previous negative experiences (7)
-

- Other (8)
-

Display This Question: If Q5 = No

Q6b If your response was no, can you share why you think this?

Q7 Thinking about Wikipedia pages you have read, how do you think get created?

Please select all that apply

- 'Wikipedia' writes them (1)
- Unaffiliated volunteers write them (2)
- People are paid to write them (3)
- Organisations write their own (4)
- Other (5)

Q8 Do you think you can trust information about cultural heritage that's on Wikipedia?

Definitely not			Probably not		May or may not		Probably yes		Definitely yes	
0	10	20	30	40	50	60	70	80	90	100

Q9 Can you explain your answer further?**Q10 Wikipedia pages are largely edited by volunteers, who are low in numbers of women and people of colour. Does this mean your organisation might be more or less likely to contribute?**

Extremely unlikely			Somewhat unlikely		Neither likely nor unlikely		Somewhat likely		Extremely likely	
0	10	20	30	40	50	60	70	80	90	100

END OF BLOCK: YOUR ORGANISATION AND WIKIPEDIA

START OF BLOCK: BEYOND WIKIPEDIA

Q11 Wikipedia is part of a family of platforms (known as Wikimedia) that all share knowledge and resources openly. Please select those you have heard of from the list below:

- Wikipedia (1)
- Wikimedia Commons (2)
- Wikimedia (3)
- Wikidata (4)
- WikiVoyage (5)
- Wiktionary (6)
- Wikisource (7)
- WikiBooks (8)
- WikiQuote (9)
- WikiSpecies (10)
- Wikiversity (11)
- None of these (12)

Q12 Has your organisation engaged with any of these, or any other “wiki”-associated organisation previously?

Please specify

Yes (1)

No (2)

Q6 The following text describes the aims of Wikimedia UK: It’s mission is “to enable people to engage with open knowledge and access reliable information in order to develop their understanding of the world, and make informed decisions about issues that affect them.” How strongly do you think it aligns with the aims of your organisation?

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
Strength organisational alignment (1)					

Q7 Examining key phrases from the text more closely, please show how strongly they align with your work;

	Strongly disagree		Somewhat disagree		Neither agree nor disagree		Somewhat agree		Strongly agree		
	0	10	20	30	40	50	60	70	80	90	100
“enable people” ()											
“engage with open knowledge” ()											
“access reliable information” ()											
“develop understanding of the world” ()											
“make informed decisions about issues” ()											

Q8 Thinking about the text you highlighted, what might support your organisation to gain confidence in those areas?

- Written guidance (1)
- Funding schemes (2)
- Workshops (3)
- Toolkits (4)
- Other (5)

END OF BLOCK: BEYOND WIKIPEDIA

START OF BLOCK: DEMOGRAPHIC INFORMATION

Q16 What organisation do you represent?

Q17 What is your role at the organisation?

- Staff (1)
 - Volunteer (2)
 - Other (3)
-

Q18 What age range are you in?

- 19 or younger (1)
- 20-29 (2)
- 30-39 (3)
- 40-49 (4)
- 50-59 (5)
- 60-69 (6)
- 70-79 (7)
- 80 or older (8)
- Prefer not to say (9)

Q19 Which of the following best describes your gender?

- Female (1)
 - Male (2)
 - Prefer not to say (3)
 - Prefer to self-describe (4)
-

Q20 What is your ethnic group or background? If your ethnic background falls into one of the categories including “other”, please give a brief description in the comment field below.

- White – English / Welsh / Scottish / Northern Irish / British (1)
- White – Irish (2)
- White – Gypsy or Irish Traveller (3)
- White – Any other White background, please describe below (4)
- Mixed / Multiple ethnic groups – White and Black Caribbean (5)
- Mixed / Multiple ethnic groups – White and Black African (6)
- Mixed / Multiple ethnic groups – White and Asian (7)
- Mixed / Multiple ethnic groups – Any other Mixed / Multiple ethnic background, please describe below (8)
- Asian / Asian British – Indian (9)
- Asian / Asian British – Pakistani (10)
- Asian / Asian British – Bangladeshi (11)
- Asian / Asian British – Chinese (12)
- Asian / Asian British – Any other Asian background, please describe (13)
- Black / African / Caribbean / Black British – African (14)
- Black / African / Caribbean / Black British – Caribbean (15)
- Black / African / Caribbean
- / Black British Any other Black /African / Caribbean background, please describe below (16)
- Other ethnic group – Arab (17)
- Other ethnic group – Any other ethnic group, please describe below (18)
- Prefer not to say (19)

We can offer a £20 gratuity to the first 20 respondents.

If you would like to take up the offer of a gratuity as thank you for your participation, please provide a contact email address:

END OF BLOCK: DEMOGRAPHIC INFORMATION

Appendix 3: Interview evaluation survey questions

START OF BLOCK: YOUR INTERVIEW EXPERIENCE

Thank you for participating in Wikimedia UK's Innovation Fund research project.

We are using this survey to collect information about how effective our questioning was and whether participants felt able to be open with us.

The first part is about your experience in the interview, and the second part collects some demographic information.

The survey should take about four minutes, and please do skip any questions you feel uncomfortable answering.

Q1 Do you feel the questions you were asked enabled you to share your experience effectively?

- Strongly disagree (1)
- Somewhat disagree (2)
- Neither agree nor disagree (3)
- Somewhat agree (4)
- Strongly agree (5)

Q2 Did you feel able to fully voice your opinions?

- Strongly agree (1)
- Somewhat agree (2)
- Neither agree nor disagree (3)
- Somewhat disagree (4)
- Strongly disagree (5)

Q3 Did you feel you could discuss the challenges facing your organisation and Wikimedia?

- Strongly disagree (1)
- Somewhat disagree (2)
- Neither agree nor disagree (3)
- Somewhat agree (4)
- Strongly agree (5)

Q4 If there are further ways we could improve the experience of our research participants, please share them here:

Q5 Would you have still been able to participate in the research project if WMUK had not been able to offer a gratuity?

Yes (1)

No (2)

Q6 Did you feel that the gratuity offered was proportional to the expectations of the research project?

Definitely not (1)

Probably not (2)

May or may not (3)

Probably yes (4)

Definitely yes (5)

Q7 If you have any further comments on the gratuity offered, please use this space to add them:

END OF BLOCK: YOUR INTERVIEW EXPERIENCE

START OF BLOCK: DEMOGRAPHICS

Q8 What organisation do you represent?

Q9 What is your role at the organisation?

- Staff (1)
 - Volunteer (2)
 - Other (3)
-

Q10 What age range are you in?

- 19 or younger (1)
- 20-29 (2)
- 30-39 (3)
- 40-49 (4)
- 50-59 (5)
- 60-69 (6)
- 70-79 (7)
- 80 or older (8)
- Prefer not to say (9)

Q11 Which of the following best describes your gender?

- Female (1)
 - Male (2)
 - Prefer not to say (3)
 - Prefer to self-describe (4)
-

Q12 What is your ethnic group or background?

If your ethnic background falls into one of the categories including “other”, please give a brief description in the comment field below.

- White – English / Welsh / Scottish / Northern Irish / British (1)
- White – Irish (2)
- White – Gypsy or Irish Traveller (3)
- White – Any other White background, please describe below (4)
- Mixed / Multiple ethnic groups – White and Black Caribbean (5)
- Mixed / Multiple ethnic groups – White and Black African (6)
- Mixed / Multiple ethnic groups – White and Asian (7)
- Mixed / Multiple ethnic groups – Any other Mixed / Multiple ethnic background, please describe below (8)
- Asian / Asian British – Indian (10)
- Asian / Asian British – Pakistani (11)
- Asian / Asian British – Bangladeshi (12)
- Asian / Asian British – Chinese (13)
- Asian / Asian British – Anyother Asian background, please describe (14)
- Black / African / Caribbean / Black British – African (15)
- Black / African / Caribbean / Black British – Caribbean (16)
- Black / African / Caribbean / Black British Any other Black /African / Caribbean background, please describe below (17)
- Other ethnic group – Arab (18)
- Other ethnic group – Any other ethnic group, please describe below (19)
- Prefer not to say (20)
- Click to write Choice 20 (21)

END OF BLOCK: DEMOGRAPHICS

Appendix 4: Interview questions CH contacts

Thanks so much for sparing the time today to talk to us. The research project has emerged from Wikimedia UK's Connected Heritage programme, it seeks to identify and evidence barriers to participation on Wikimedia projects.

1. To get things going, could you share some background on the kind of organisation/s you're representing today?
2. If you can throw your mind back to when you first heard about the (delete as appropriate) Connected Heritage programme | idea of working with Wikimedia – what attracted you to it?
3. We know this initial interest couldn't continue, and we'd be really interested to hear what the primary reason that you couldn't get more involved was?
4. We've heard from other partners that **(choose from list)** money | time | timing | technical skills | capacity | suspicion of Wikimedia | organisational fit **can all factors** – do any of these chime with your experience? Can you expand on them?
5. What kinds of knowledge do you think your organisation or communities are most confident in sharing?
6. Do you think the groups you work with see the value of Wikipedia as a tool to enhance representation of their histories? What platforms interest you more?
7. Research has shown that most volunteer contributors to Wikipedia for example are white men from western Europe and America, which has created problematic biases in the content. What kind of concerns does this knowledge raise for your organisation?
8. Returning to money as a barrier to participation – paid editing is discouraged in general by the Wikipedia community. We're interested in hearing what responses are to that?
9. Thinking about how we get things online – is digitisation an issue for your organisation? If you are adding collections or sources online, what kind of licensing do you use?
10. One of the possible ways that Wikimedia UK thinks might support organisations is the construction of an online course for organisations to take? Does this sound useful to you? What support might communities you work with need?
11. Do you have further thoughts on the topic that you think would be good to share?

Appendix 5: Interview questions CH partners

1. Thanks so much for sharing your time today. Just to confirm that you've read the information sheet and you're happy with the terms? Before we get going with the questions, as a reminder, this research project isn't an evaluation of Connected Heritage itself, but a parallel piece of work looking at barriers to participation! There'll be a series of questions, please respond to one another – it's your voices we're interested in.
2. To start, since I'm new to the CH projects, could you give me a little background on the project and what made them successful?
3. ... pick up on any success points for expansion ...
4. Thinking about issues with the project – what barriers needed creative solutions, or were there some that couldn't be overcome?
5. Pick up on any points here ...
6. **Theme – research:** The projects focus on under-represented histories, can you tell me what the research process looked like for you and how far along you were when you got involved with WMUK?
7. **Theme – skills building:** How easy/difficult did you find adding information to Wikipedia? **Alternative phrasing:** In terms of digital skills, how did you and your group find the technical side of editing?
8. **Theme: IPR** – We know that copyright concerns can be a barrier for groups, did you have any? If so, how did you overcome them?
9. When you discuss the project with other groups who might be thinking about using Wikimedia platforms as a tool, what do you tell them about your experience?
10. One of the possible ways that Wikimedia UK thinks might support organisations is the construction of an online course for organisations to take? Does this sound useful to you?
11. Do you have further thoughts on the topic that you think would be good to share?

Appendix 6: Interview questions - critical friends

1. Thanks so much for sharing your time today. Just to confirm that you've read the information sheet and you're happy with the terms? Before we get going with the questions, as a reminder the project is designed to identify and evidence barriers to work with Wikimedia UK, we are so grateful for the honesty you have shown already, please do continue to share as much as you are able.
2. To start us off, would you be able to describe the organisation you work and the ways in which it shares cultural heritage? Is online engagement part of your work?
3. If you can throw your mind back to when you first heard about the (delete as appropriate) Connected Heritage programme | idea of working with Wikimedia – what attracted you to it?
4. We know this initial interest couldn't continue, and we'd be really interested to hear what the primary reason that you couldn't get more involved was?
5. We've heard from other partners that (choose from list) money | time | timing | technical skills | capacity | suspicion of Wikimedia are all factors – do any of these chime with your experience? Can you expand on them?
6. What kinds of knowledge do you think your organisation or communities are most confident in sharing?
7. Do you think the communities you work with see the value of Wikipedia as a tool to enhance representation of their histories? What platforms interest you more?
8. Research has shown that most volunteer contributors to Wikipedia for example are white men from western Europe and America, which has created problematic biases in the content. What kind of concerns does this knowledge raise for your organisation?
9. Returning to money as a barrier to participation – paid editing is discouraged in general by the Wikipedia community. We're interested in hearing what responses are to that?
10. Thinking about how we get things online – is digitisation an issue for your organisation? If you are adding collections or sources online, what kind of licensing do you use?
11. One of the possible ways that Wikimedia UK thinks might support organisations is the construction of an online course for organisations to take? Does this sound useful to you?

Appendix 7: Interview questions - yet-to-engage participants

1. Thanks so much for sharing your time today. This interview is designed to expand on the survey that you kindly completed for Wikimedia UK about barriers to working with Wikimedia. We'll start with a couple of open questions, then we'd like to present you with some information and ask for your responses. It should take less than an hour of your time.
2. Just to confirm that you've read the information sheet and you're happy with the terms?
3. To start us off, would you be able to describe the organisation you're representing and the ways in which it shares cultural heritage? Is online engagement part of your work?
4. Do you think the communities you work with see the value of Wikipedia as a tool to enhance representation of their histories? What platforms interest you more?
5. Anyone (with an internet connection) can edit Wikipedia. Do you think this is something that occurs to people working in your sector?
6. The majority of edits that are made to Wikipedia pages are made by volunteers. Paid editing is discouraged in general by the Wikipedia community. We're interested in hearing what responses are to that?
7. Research has shown that most contributors to Wikipedia for example are white men from western Europe and America. Would this raise concerns for you, if you were to think about getting involved?
8. Wikipedia is one of a group of platforms. Wikimedia Commons is the media host (images, audio, video). It asks people to donate images under an open licence – could that stop you getting involved?
9. We've heard from other partners that (choose from list) money | time | timing | technical skills | capacity | suspicion of Wikimedia are all factors – do any of these chime with your experience? Can you expand on them?
10. One of the possible ways that Wikimedia UK might support organisations is the construction of an online course for organisations to take? Does this sound useful to you?

Appendix 8: NVivo codebook

Name
Advocacy
+ve qualitative
+ve Quantification
Awareness of editing as individual
Internal for orgs
Sus Dev Goals
Visibility movement esp. WMUK
WMUK to support others int advocacy
Audience development
Content and editors
Digital audiences
Existing audiences
Locality
brexit
Visitor generation
Barriers
Acknowledgement
Bad first experiences
Capacity
COI
Critical mass
Digital poverty
Discomfort digital pub engagement
Disenfranchisement
Editor confidence
Extraction – appropriation
Having a (safe) physical space
Institutional buy in

Name
IT issues
Log on
Measuring impact
Non-english 1st language
Partnerships
Pathways to get involved
Paywall for Wikimedia
Perception its specialised
Risk aversion
Social inequality
Time
Timing
Touching documents
Training confidence
Writing emphasis
Bias
Content gap
Decolonisation
Gender
Nationalism
Race
Copyright
Cost-in-out
Orphan works
Permissions confidence
Risk – perceived
Teaching practical skills in
Tools to support

Name
Usual licensing
Digital skills
Audio
Digital Literacy
Digital marketing
Digitisation
Internet, data, etc.
Online hosting
Poverty
Social media
AI
Blogs
Crowd-sourcing
Facebook
Google Arts
Instagram
LinkedIn
TikTok
Twitter
Web
Software-Hardware
Technical skills
Video
Gratuities
Ideas
Archaeology
Crowdsourcing
Loan out staff
Oral histories
Partner orgs
Research on student usage

Name
Technical content
Women in Red – 24 hour event
Interns
Key quotes
Marginalised histories
Black history
Children
Disability
LGBTQ
Pro-Wiki
Women
Money
CH approach
Grants
Independence
No issue
Online income
Paid editing
Training
Wider organisational support
Motivation
Activism
Anti-paywall
Big events
Climate crisis
Digital skills
Enthusiasm
Influenced by others
New audiences
Personal enjoyment
Profile raising

Name
Site traffic
Youth focussed
Neurodiversity
Online course
Accessibility
Ambassadors
Asynchronous
Certification
Content
Cost
Existing experiences
Group training
Images
Optics
Orgs to copy
Peer support
Structure suggestions
Participation
Demographics
editing
Event attendees
Gathering sources
Writing for Wiki
Sector specifici
Archaeology

Name
Archives
Community
Libraries
Museums
Universities
Session planning
Sources
Checking WP
Criticism of
Missing content e.g.s
Social media as reference
Un-digitised
Unrecorded knowledge
Sustainability
Wikimedia
Attitudes to Wikipedia
Commons
How to edit
Other languages
WikiData
WMUK
Connected Heritage
Innovation Fund feedback
Women in Red



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