



Slave Trade
Legacies: Colour
of Money and Global
Cotton Connections:
East meets West in the
Derbyshire Peak District, UK

A collaboration between Bright Ideas Nottingham
and the University of Nottingham





Slave Trade Legacies: Colour of Money and Global Cotton Connections

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Common Cause Research

This case study was produced in 2018 as part of the Common Cause Research project.

Common Cause aimed to document and explore existing collaborative research between universities and Black and Minority Ethnic community organisations. The project was funded under the AHRC Connected Communities Programme and included partners from University of Bristol, University of Liverpool, Xtend, University of Nottingham and Runnymede Trust.

We hope that these case studies will provide inspiration to those thinking of engaging in collaborative research, as well as insight into the challenges and benefits of such partnerships. Our intention in these case studies is to document the relationship between the partners from the academic institution and the community organisation. We have not evaluated the projects or engaged with the project participants. However, by capturing the perspectives of the partners, we hope to understand the structural and practical support needed to initiate and run projects involving universities and Black and Minority Ethnic organisations.

You can find more case studies, resources and information about Common Cause Research at www.commoncauseresearch.com.

At A Glance

Title

Slave Trade Legacies:
Colour of Money and Global Cotton
Connections

Key Partners

Bright Ideas Nottingham

<http://www.brightideasnottingham.co.uk/>

University of Nottingham

<http://www.nottingham.ac.uk/>

Funder

**Heritage Lottery Fund and Arts and
Humanities Research Council**

Dates

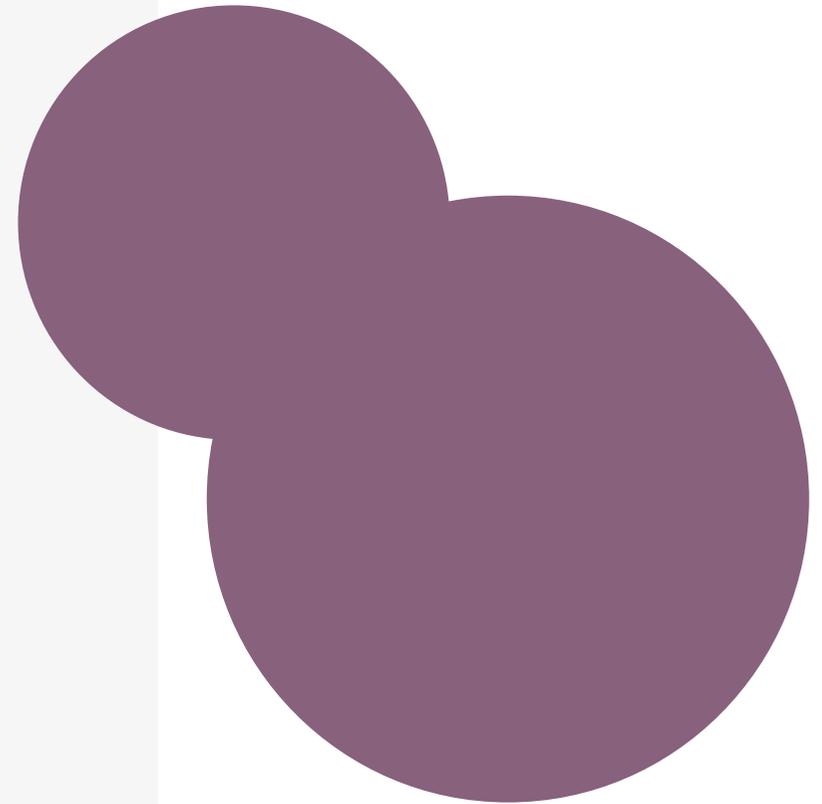
Jan 2014 – May 2015

Website

<https://slavetradelegacies.wordpress.com/>

Selected outputs

- **Slave Trade Legacies: Colour of Money film**
- **Global Cotton Connections: Untangling the threads of slavery film**
- **Global Cotton Connections blog**



Project Summary

This collaboration, undertaken between Jan 2014 and May 2015, brings together two projects. Slave Trade Legacies: Colour of Money was led by Bright Ideas Nottingham and funded by the Heritage Lottery Fund (HLF) to look at whether visitor attractions in the UK acknowledge their links to the transatlantic slave trade. Global Cotton Connections was led by the University of Nottingham and funded by the Arts and Humanities Research Council (AHRC) and explored how raw cotton, grown by enslaved African people on plantations in the Americas, has contributed to Britain's material wealth. Its broader aims included both historical research on the slavery and colonial connections of the Derwent Valley cotton industry and research into how this history is presented and how it could be better presented, with a focus on working with Black and Asian heritage community groups. Recognising the two projects shared a focus on the connection between the slave trade and material wealth in Britain, they decided to team up. This case study focuses on that collaborative work.

Bright Ideas Nottingham is a community based social enterprise working with local people to improve their quality of access to services through cultural brokerage, community engagement and involvement. The organisation offers a range of expertise including research, training and development, devising campaigns and information materials, hosting vibrant events, training trainers and encouraging involvement through volunteering. Bright Ideas Nottingham has put significant time and effort to building contacts and networks with local communities, including Black and Minority Ethnic communities, and has worked with a range of organisations across the statutory, community and voluntary sectors.

The University of Nottingham traces its beginnings back to 1881 when Nottingham's first civic college was opened. The college was awarded the Royal Charter in 1948 and became the University of Nottingham. The University has grown significantly since its inception and now includes overseas campuses, including in China and

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Malaysia. In 2012/13 the University's student population was over 43,000 students from 145 countries.

Slave Trade Legacies: Colour of Money aimed to explore how some of the UK's leading visitor attractions, such as Newstead Abbey, and the Derwent Valley Mills World Heritage Site (DVMWHS), profited from the transatlantic slave trade and the extent to which they acknowledged their links to slavery. Volunteers, mostly of African and Caribbean origin, were recruited by Bright Ideas Nottingham and worked closely with the University of Nottingham and the Workers' Educational Association to develop underpinning knowledge about the slave trade and research skills. The volunteer community participants undertook research and site visits to critically assess how heritage sites interpret their links to slavery and visited cities such as Bristol and Liverpool that have strong links with the slave trade. Outputs produced by the volunteers include: two films, Slave Trade Legacies: The Colour of Money and Slave Trade Legacies: Global Cotton Connections; two radio programmes; poetry and songs; exhibition materials; a quilt; and digital outputs such as a blog, social media and podcast. The group's work (and that of Global Cotton Connections) with visitor attractions has led to some of these sites taking steps to acknowledge their links to the slave trade, including a mural at Derwent Valley Mills World Heritage Site Visitor Centre at Cromford Mills. The project was nominated for the National Lottery Awards 2016 and reached the finals.

How the collaboration came about

The academic and community partners were introduced to each other by a consultant who is a local historian. The community partner and consultant have known each other since attending school together and have remained friends who also work together from time to time. The academic partner and consultant met for the first time at a workshop and the consultant was subsequently included in the funding application for Global Cotton Connections. After funding was secured the academic team were looking to broker contact with Black and Minority Ethnic communities in Nottingham, and the consultant suggested working with Bright Ideas Nottingham who had a strong reputation as a local community facilitation organisation. The consultant then brokered a meeting between members of the academic team and the Director of Bright Ideas Nottingham.

I was working with my colleague, she's a very long time friend of mine, so we've known each other since we were 11 years old. And she'd done some previous work with me ... she's a historian so I'm in touch with her on a personal level and work level on an ongoing basis. And so she had met (academic partner) at an event up at the University, some sort of workshop discussing legacies of slavery [part of an earlier AHRC project on legacies of slavery and colonialism in the British countryside]. And (academic partner) had mentioned Global Cotton Connections project and asked (my colleague) if she would get involved, she said the people you actually really need to work with is my colleagues at Bright Ideas Nottingham, you really need to be working with a community organisation that has got contacts with the African and African Caribbean community in Nottingham. So that's how it started really, she sort of brokered this meeting between myself, as a representative from Bright Ideas Nottingham, and the (academic partner) and her colleague.

(Community partner)

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The academic partner describes having limited success engaging Black and Minority Ethnic communities on previous projects.

How I met Bright Ideas Nottingham was through someone I'd met on a previous project who'd come to one of the workshops who has done local heritage consultancy and who'd worked quite a lot with local Black community groups. We'd had a longer term attempt to do this including when we'd run the initial AHRC project, which was a scoping and development project looking at legacies of colonialism and slavery in the British countryside. And for that we'd done two community workshops, trying to encourage local people to come along, including people from Black and Minority Ethnic groups. And I would say we had limited success in doing that. I knew the consultant worked locally, so was brought in and written into the project application as a consultant. And when we got the funding she decided it might be better to work through Bright Ideas as a community facilitation organisation with a strong reputation in Nottingham. And so that was how that introduction was made initially. We worked with a Black community facilitation expert on these [earlier] workshops but he was not based locally – from London. He was a previous contact. We also tried to work through a local BAME community arts centre ... where one workshop was held. We also tried to make contact with the emerging [Black history grouping] without success. We knew that engagement and trust would be challenging issues and that we needed to build for longer term relationships.

(Academic partner)

The community partner describes the initial meeting with the academic team as being uncomfortable for all attending. Discussion about understanding around key terminology such as 'collaboration' and 'Black and Minority Ethnic communities' was not part of early conversations, the focus was on building the collaborative relationship following a difficult start.

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The first project meeting we had for me was extremely uncomfortable. So I went along skipping, but I thought should I really be here? At the time I just thought 'I don't really feel comfortable here, there's not really much eye contact coming my way. They (the academics) looked uncomfortable. Looking back on it, maybe they felt like I'd been pressed on them. So there was not really any room for thinking clearly about things like a having a 'shared terminology' or whatever. I just kept thinking 'Do I really all want to be in this meeting and do we really want to go and work together from here?' It was very uncomfortable. The whole first phase of the project was very uncomfortable.

(Community partner)

The Global Cotton Connections project was ambitious and not well funded; The Colour of Money also had a small budget. This led to a lack of clarity over roles of different protagonists in the GCC and its relations with TCM. But we stepped out under the STL initiative banner and tried to make the initiative work. We had some successes and some failures/lessons to build from.

(Academic partner)

Building collaborative relationships after a difficult start requires resilience and willingness to engage in difficult situations and conversations by both academic and community collaborators. The community partner highlights that the academic partner was willing to engage in addressing these challenges while remaining focused on the project and commends this as making a significant contribution to the success of the collaboration.

Do you know something, I have to say ... I have to give it to (academic partner) in particular – she put up with a lot of challenges and she always just took it on the chin, got on with the job. Yeah, I have to give it to her – she put the work in, she put the relationship building work in, and she took some things that a lot of

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academics or people who work in large White institutions would have found hard to take.

(Community partner)

The community partner's prior experience in community engagement and working through uncomfortable situations with external agencies, combined with experience of working in a higher education environment, is said to have facilitated working through the initial challenges.

As a community engagement organisation we're used to agencies feeling uncomfortable in the sense that, that's why a lot of agencies would bring us on board. It's like you know they can't reach a certain part of the community, whether its South Asian women to get them involved in parliament, or older people to get them using a bowel cancer screening, etc. But we understand that because of just lack of cultural competence or lack of experience, or understanding or whatever reason it might be, that agencies may feel uncomfortable working in communities, and communities may feel uncomfortable working with agencies for all sorts of reasons. I've worked with universities as an employee before setting up Bright Ideas Nottingham. My work has always been very much about access and universities and understanding about how universities can be quite off putting. The real challenge is to get them to understand that we're the community partner, we have our expertise that we're bringing to the table, and that you need to trust that expertise and you need to also respect it.

(Community partner)

The community partner highlights that community engagement work requires skills, expertise and time and should be valued on an equal footing with academic work.

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For people who are new to this type of work, they've got to respect what community organisations are bringing to the table, really respect it, you know. Not just trying to think 'Oh well we can do that'. A lot of people do think community engagement is easy, in a lot of people's heads 'We're doing the real work' which is the research and the writing up and all the rest of it. That bit about 'oh just get communities, that's easy, as soon as we've got the contact list' – it's not.

(Community partner)

It was possible to work through the initial challenges and discomfort through the efforts and commitment of both partners who went on to establish a good working relationship and deliver a successful project.

Developing collaborative research

The idea for Slave Trade Legacies: Colour of Money came from the community partner through conversations between the Director and the consultant and was being developed into a potential project before the option to work with the University presented. Developing and undertaking a project looking at the link between slavery and visitor attractions in the UK is described as being inspired by conversations with the consultant about another initiative.

One of the things that really sparked the idea was she (consultant) was talking with Dr Shawn Sobers from the University of the West of England, who had taken a group of volunteers or students to a country house. They'd had a tour by this tour guide and the tour guide had talked about the historical significance of all the different artefacts that were in this room. And there was this statue or figure of, I think, two enslaved people ... and he talked about everything in the room but this statue. It was like this visible thing in the room made invisible by omission. Until somebody said 'Well what's that?'

(Community partner)

The academic partner highlights that much of the historical analysis of textile production and the Industrial Revolution in Britain has neglected to acknowledge links to the slave trade and global histories, such as the Indian subcontinent being a dominant textile area for thousands of years before Britain took over. The academic partner's previous work, including from the previous AHRC project, and interest in the connections between English landed estates and enslavement is described as informing her shift from undertaking straightforward historical research, to also look at how history is represented in heritage sites.

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One of the areas that we identified as in need of further research during the earlier AHRC project on legacies of slavery and colonialism in rural Britain was the histories and legacies of textile production in rural Britain, and we decided to focus on the Derwent Valley because it's a world heritage site, it's the site of the world's first water powered cotton spinning mill ... so it claims ... and yet it doesn't tell histories which reflect the global scope of cotton in the site, and there's been no academic sort of reflection on those sort of legacies. The Sheffield Hindu Samaj Group had done a bit on cotton in their Heritage Lottery Fund project, and I think again they'd found from their project that the stories being told weren't sort of reflecting the stories of cotton from the Indian subcontinent and how that had influenced the development of the British cotton industry. So I think these whole series of projects have been part of an attempt to try and bring the historical academic research into heritage sites. Working on these projects it changes your research interests to a degree, so I've moved from doing much more straightforward historical research to being someone who's as interested in how histories are told in heritage sites.

(Academic partner)

History lessons in school are described by the community partner as lacking relevance for Black children. Projects like Slave Trade Legacies: Colour of Money provide opportunities for Black and Minority Ethnic people to better engage with history that has relevance to them.

I just could not engage with History (at school), it had nothing to do with me, I couldn't see the relevance of it to my life. The way that the transatlantic slave trade was taught was humiliating, as it was to many other Black children. This project, it's relevant to me, I understand it's relevance, I can engage with it. Although we weren't going to say it was a Black history project, we always say that Black history is world history. A lot of Black history is only called Black history because they try to keep it hidden from world history. So this history is a part of country houses, it's a part of mills and the Industrial Revolution, you know

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these histories are part of world history. So we're just wanting people to acknowledge it and honour it really.

(Community partner)

After deciding the project would focus on heritage sites, the aim of the project from the community partner's perspective was to look into whether the guided tours and talks at these sites included their link with the transatlantic slave trade. This approach was seen as experimental and potentially one that a university might have found difficult to engage with.

So we thought right, is there a pattern with heritage attractions? Do they or don't they acknowledge their links to the transatlantic slave trade? And what will happen if we take a group of volunteers into similar places – will we get similar reactions of whether it's just not talked about, or it's talked about but in an embarrassing way, like it was at school for me, or humiliating ways ... you know what's going to happen? And that's all we were asking – our little £9,700 project – it's just a tiny bit of money to say what'll happen if you experiment. I guess that's another sort of potential for a culture clash with a university, because universities don't do little experiments, they want a solid research project. Whereas we're experimental, and very flexible because it's all learning.

(Community partner)

Both partners were able to work on the project without one imposing their will on the other and this is described as being due to understanding and respecting each other's approaches.

If you can be comfortable with that difference in what you can do, that difference of culture, and one not try to change the other, then that's solid grounds for collaboration. So the community partner not trying to say to the other 'You have to be more experimental, let go of the control' – valuing actually that rigour and that academic framework and that ... yeah valuing what that can bring to the project. And likewise universities not feeling threatened by the experiment, but

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also not saying 'No, no, no, we want it more controlled' - they can just be comfortable with that, and you can get a really great project. And to me that's the reason why Slave Trade Legacies worked, because we work towards that relationship where one partner is not trying to make the other partner into them. They're respecting each other's differences and trying to be comfortable and negotiate each other's difference, so those differences could actually attract and work together well.

(Community partner)

The theme both projects had in common was the contribution of the transatlantic slave trade to the material wealth of Britain; Global Cotton Connections was interested in looking at this from the perspective of the cotton industry and its heritage sites and Bright Ideas Nottingham from the angle of visitor attractions in the UK. Understanding and respecting each other's approaches enabled both partners to develop common aims and vision for the project.

Funding

Academic and community partners submitted their funding applications independently of each other but the consultant drew on an understanding of Global Cotton Connections in co-designing the Slave Trade Legacies bid. Bright Ideas Nottingham secured funding for Slave Trade Legacies: Colour of Money from the Heritage Lottery Fund (HLF) with support from the consultant who brokered the introduction with the University. Funding for Global Cotton Connections was secured by the academic partner through the Connected Communities programme that is led by the Arts and Humanities Research Council.

The University had already submitted its funding application before meeting Bright Ideas Nottingham, who in their bid to the HLF highlighted that they would link up with Global Cotton Connections as part of their work and receive funding in kind. For the cotton heritage sites, the University covered the cost of workshops, travel, entry fees to visitor attractions, refreshments and other expenses of community participants recruited by Bright Ideas Nottingham.

The academic partner describes challenges presented by funding requirements, short-turnaround time for submitting funding applications and working out payments for community partners.

To meet the funding requirements (for Global Cotton Connections) we had to link up with three previous Connected Communities projects. So we had that initial discussion with the two (Co-Investigators) and then it was quite a short timescale, I think that was possibly something like July and August and the application had to be in by the October. Working within the funding limit was a challenge. Coordinating the roles of three different academics, or thinking through how they would work. Trying to think about funding for the community work.

(Academic partner)

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The community partner highlights that the project delivered a lot more than initially planned, but they could have achieved more if they had been able to apply for more than £10,000. This had an impact on how much work could be undertaken and led to some dependency on the goodwill and commitment of community participants who are volunteering their time. The amount of work undertaken is described as being a lot more than the £9,700 secured through the bid to the Heritage Lottery Fund.

So going back, starting with the community first in terms of community capacity and resources, we did bring a lot to the project, so you know I would say that was a £30-40,000 project for a £9,700 bid. You know (the project happened) because of the will and the deep personal vested interests that were there in the project. But the bottom line is when the funding ran out there was no more money to pay for transport or anything like that, you couldn't do the work. So it came to an end when people still wanted to do more work.

(Community partner)

The academic partner also highlights underfunding as an issue, especially if funder requirements specify several partners need to be on board. It would be helpful if funders gave consideration to the fact that splitting a small amount of funding between several partners can be problematic in terms of how much time each can allocate within the funding available to them.

Having to have three partners (for Global Cotton Connections) was a bit much for a £40,000 project, it was always a struggle having to make a project have so many partners with so little funding. I was the PI – one hour a week I was funded for. And (researcher) worked one day a week. And the other two Co-Is had two hours a month. You know, that was the only way we could finance it and we worked much more than that on it. I think everyone ... the community partners I think they were putting their time in free. Bright Ideas put in a lot of extra time, (consultant) put in a lot of extra time, so it was something that was sort of underfunded in a big way. I mean I was trying to do a day a week, but some of the

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work is obviously at weekends, so I was probably doing that on top of my day a week as well. I guess you're getting people saying this all the time – community work is not 9 till 5 work is it?

(Academic partner)

The university being able to cover travel, entry fees and volunteer expenses is described as giving added value to the small grant secured for the Slave Trade Legacies: Colour of Money project.

If we went out to Derwent Valley Mills the University was paying for the coach. So you know things like volunteer refreshments – all the expenses in relation to the Global Cotton Connections project, more or less, that were specifically to do with that were covered by the University. So that was sort of added value to our grant.

(Community partner)

This collaboration illustrates an innovative approach bringing together two projects with their own separate funding. The feedback suggest significant unfunded work was undertaken by all involved in the collaboration to develop and deliver the project.

Undertaking the research

Volunteer community participants in the Slave Trade Legacies: Colour of Money project were supported by Bright Ideas Nottingham and the academic team from the University to access information and undertake their own research. After deciding to go forward with the collaboration, a launch event for both projects was held and the university-community partnership is described as starting at this point. Bright Ideas Nottingham's role was to facilitate the community participants and create a safe space in which they could talk freely and participate in the projects with confidence.

Once we knew that we were definitely going to be working together we decided to have a launch. And so we launched that project together as Bright Ideas Nottingham and University of Nottingham. So from then on that's where we were working in partnership with the Global Cotton Connections project. But our role was always to engage the volunteers, to build a team of volunteers that were respected as team members, not just a group of community people coming along on a few trips. You know they're part of the team, their views count, they're there to facilitate ... create environments where they feel free to give their views and participate freely in the project. Yeah, so I mean in terms of research, the volunteers were researching things for themselves.

(Community partner)

The project is described by the community partner as one in which the community participants were equal partners doing the research they wanted to do, not subjects who were being researched.

They were not used as community researchers for the University. The University was there to capture did these heritage attractions acknowledge these links where the wealth has come from and they captured some of the reactions of volunteers to that, but we weren't getting *researched on* by the University in any

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sense. And the research that was going on was the research that volunteers wanted to do.

(Community partner)

The academic partner relates that the launch event for the project also presented an opportunity for community participants to voice how they wished to move forward with the project.

There was a sense that the community group at the launch didn't want that sort of (formal) research. They wanted stuff that would help them do something, rather than necessarily help us write an academic paper. So that's partly why we didn't do too much formal research [on community member responses to heritage sites]. I mean subsequently we've done a little bit more, but I thought you have to take that really gently otherwise people just think you're in and out and extracting for your own benefit. It was quite informal research in a sense with the purpose of getting the community to project their views. There was not much formal research on examining community impacts and engagement processes – more focus on supporting community involvement in evaluating use of historical materials in heritage sites and how to convey histories better.

(Academic partner)

Following the launch a number of activities were set in motion including workshops to provide participants with insights from relevant previous work and discuss how they wanted to move forward with the project. More specifically, the activities following the launch event included:

- **A one-day start-up workshop delivered by academic and community partners to discuss with community participants what the project was about, present some of the archival and other historical information collected by the University and look at how community participants wanted to take the project forward.**

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This workshop is described as very exploratory, to share information and talk about people's ideas.

- **A workshop delivered by a member of the team from University College London's Centre for the Study of the Legacies of British Slave-ownership which captures the compensation that was given to owners of enslaved people, for the loss of their property, when slavery was abolished. The database captures how much money each of those owners was given; enslaved people received nothing and this is described as one of the reasons people are calling for reparations. Community participants were then able to work with this database and look at what different people were given in terms of compensation.**
- **A Workers' Educational Association course delivered by Bright Ideas Nottingham, with some input from the academic partner, to support community participants with undertaking background research for the project and filming.**
- **Visits to several visitor attractions, some to mills with the academic team as part of the Global Cotton Connections project, to assess the extent to which these sites acknowledged their links to the transatlantic slave trade, including the information provided during guided tours of the sites. These visits were recorded on film or audio, photographs taken and other materials such as leaflets collected. These visits enabled community participants to say what they thought about the ways in which histories were being told in these sites and to think about how they could be told differently.**
- **Visits to cities such as Bristol, Hull and Liverpool, undertaken by community participants and Bright Ideas Nottingham, to look at the ways these places acknowledged their strong links to the transatlantic slave trade as well as to help the volunteers develop their knowledge and understanding of the transatlantic slave trade.**

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- A final workshop delivered by Bright Ideas Nottingham and the academic team to look at how the data and other materials collected could be developed into heritage legacy artefacts. The group decided to produce two short films about their work, thoughts and experiences; one for the Slave Trade Legacies: Colour of Money project and the other for the Global Cotton Connections project.
- A celebration event to show the two films created by the project volunteers working alongside a professional film-maker. The event included two poems written by a local poet, Michelle Hubbard. The event also shared learning and celebrated the project's successes.

The academic partner relates the importance of flexibility in undertaking site visits to accommodate work with communities as well as the sites being visited. An opportunity arose at one cotton mill site for community participants to contribute to work under way on retelling history at the site, which participants took up and gave their views. Global Cotton Connections had gained support from the Director of the DVMWHS and this connection was developed as the project progressed, especially through feedback from the community visits, leading to this opportunity.

I think more broadly we had to be flexible in the project, not just because we're working with community groups but we were working in a context with heritage organisations where you know that relationship was developing as well. So we knew we were going to do these site visits but on one of them there was an opportunity to do some work with the community group about a proposal made by consultants at the heritage sites for a retelling of history. So we did that on one of our site visits, and that was quite an important thing for the group to get involved in that. But it does beg a question why those types of consultation weren't built in earlier by the heritage consultants.

(Academic partner)

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A flexible and informal approach to engaging with and supporting communities to undertake research is described as important and enables communities to participate in spaces that otherwise can feel unwelcoming and intimidating.

We didn't do a lot of things like semi-structured interviews, because one of the things that was said to us was that universities always want to come in and take from communities. And there was a sense that the community group at the launch didn't want that sort of research. They wanted stuff that would help them do something, rather than necessarily help us write an academic paper. So that's partly why we didn't do too much formal research. The Slave Trade Legacies initiative ... it provided a sort of safe space for people who right from the beginning were telling you know stories about how they'd gone to the countryside and they walked into a pub and everyone turned around and looked at them, like they shouldn't be there because they were Black. Or they'd feel comfortable visiting in groups but not necessarily on their own.

(Academic partner)

Suspicion about the motives of universities wanting to work with communities and whether they are primarily engaging for their own benefit is said to be accentuated among Black and Minority Ethnic communities by racism.

I think it's there as an issue with any university-community work that people might feel that university people just come in, take what they want and then go away again. But I think it's accentuated, it's much more of an issue ... in my experience with Black and Minority Ethnic groups. A lot of suspicion of universities, there's a lot of suspicion of other organisations in authority. I guess it might be there in very deprived communities as well but I think it's accentuated by racism. I mean the whole issue about universities being White places ... well you know universities have got an issue, definitely have got an issue.

(Academic partner)

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The approach to undertaking collaborative research demonstrates flexibility and sensitivity to the needs and wishes of community participants, described as important to addressing concerns and suspicions about universities taking knowledge from communities for their own benefit. This enabled community participants to take a lead in shaping the project, undertake their research with confidence and participate in opportunities to provide feedback to the sites. The feedback suggests that formal approaches to research may not always be appropriate when working with communities.

Roles and responsibilities

Roles and responsibilities are described as emerging organically and were spread across the academic team, Bright Ideas Nottingham and community participants. The role of facilitators who can broker between universities and communities, is described as key by both partners and essential to supporting community participants in their roles and to remain engaged with the project.

It (allocation of roles and responsibilities) happened more organically, our wider role was always to engage the community volunteers on the project and keep them engaged in the project. I think now if you ask the University, they fully understand and appreciate how much work that takes. Once you've got the team together then it's under Bright Ideas Nottingham and they're part of my work pulling that together. So I think they (the University) may have underestimated our role on the project and the need for us to have a continuing role on the project throughout. But I think they appreciate it now.

(Community partner)

There are different interests in a community group ... there's a community group dynamic about how they're going to organise who does what. And with the Nottingham group we had Bright Ideas for facilitation of the group, so we knew we were going to get group facilitation and that, that was the contribution that would come.

(Academic partner)

Both partners are of the view that a shared sense of responsibility was achieved, the community partner describes this as being enabled by the work that went into building relationships at the start of the project.

That was the hard work of relationship building, that you can't put your finger on 'Oh you know we did this and then everything was all right'. We had to say

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whatever happens we're in this project, we're going to have to do the work, do the hard work of you know ... to have difficult conversations sometimes, challenge each other, be honest with each other, how we're feeling about certain things, but keep our eye on the tasks and what we want to achieve through the project.

(Community partner)

The academic partner points out that when bringing together community participants who are not an already established group, it may take some time before they are able to decide which roles and responsibilities they feel comfortable with and are willing to undertake.

With the Nottingham group I think ... because it wasn't a pre-existing group, it was more a looser grouping, I think they were keen to make the film, and they made a film. But it was less clear that there were people saying 'I definitely want to do this' or 'I definitely want to do that'. So you know you just have to go where groups are in a sense.

(Academic partner)

The informal approach and flexibility to deciding roles and responsibilities is described as important to facilitating the participation of community participants, who were coming together as a group for the first time. The work on building relationships undertaken at the start of the project is said to have made a significant contribution to achieving a shared sense of responsibility for the project.

Accountability

The two projects coming together in this collaboration each had their own funding and, therefore, neither partner was accountable to the other in relation to the financial aspects of delivering the project. However, the consultant was employed to help facilitate the community engagement in Nottingham and so was financially accountable to the GCC project. Other accountabilities are said to have been more informal and based on trust, expectations regarding outputs relating to the collaborative aspect of the project were communicated to community participants by the University, but otherwise accountabilities were based more on negotiation than formal expectations.

There's a lot of personal trust rather than formal accountability in a lot of projects. We expressed an accountability to the community groups that they would have control over the types of heritage materials that they would produce through the project, but they had to relate to cotton in some way. The groups had to commit to producing those materials. We could provide the funding for workshops and for the materials, but they had to commit ... they were accountable for their time and organising. And so that was their sort of accountability.

(Academic partner)

The community partner relates that agreeing and respecting accountabilities is key to how Bright Ideas Nottingham operates, whether these are agreed formally or not. In this collaboration accountability to community participants is highlighted as significant alongside accountabilities between the University and Bright Ideas Nottingham.

I guess we just made it our business to understand what they (University) needed from their bid. So in terms of outcomes and outputs, and made sure that what we were doing was going to deliver on that. So yeah in that sense we're always

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accountable. We're not going to take funding and say we are working in partnership and then just do what we want to do. I know some people do that, but we don't work in that way. I think they (University) were accountable to the volunteers, that was more significant ... you know, so I think the volunteers challenged them on a number of occasions about practices and expectations. And I think they got it and understood why that needed to happen.

(Community partner)

The academic partner highlights accountability in relation to keeping the community participants informed about how their feedback about mill sites they had visited was communicated to the venues and how they responded.

I suppose they (community participants) saw us as accountable for in some cases passing what they'd said to the heritage venues. So accountable in terms of keeping them informed of what had been done, what feedback we got from the heritage organisations. Yeah so I set up an email on this, but not everyone was on email, but for those who were. And we had two websites, so (community partner) had the community blog, and then we had the cotton blog as well, so stuff did go up on there.

(Academic partner)

Demonstrating accountability is described as being important to address concerns that universities take information from communities in an exploitative way. Ensuring communities own their contributions and in this collaboration their project, which had its own funding, is essential. The STL group had its own HLF project funding but also a pot of money from the GCC project to use to produce its own community outputs.

There is this impression that universities just go in and take stuff out. So I think there was a strong message maybe implicit as well as sometimes explicit that you wouldn't do that, you can't do that. So I think the accountability was to allow the group to hold its own material, it was really, really important to give the

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group a sense that they had a project of their own. Sometimes you know how that project linked in with the cotton project – you had to be flexible and focus not on which project got credit for something, but on the projects working together to do things, rather than this is the AHRC project and this is the other project.

(Academic partner)

The informal approach to accountability, based on trust, appears to have worked well in this project and no significant challenges are highlighted.

There is this impression that universities just go in and take stuff out. So I think there was a strong message maybe implicit as well as sometimes explicit that you wouldn't do that, you can't do that.

Outputs and legacy

Several tangible and non-tangible outputs were produced, some in line with Heritage Lottery Fund requirements such as a launch event, minimum number of visits to visitor attractions and a celebration event at the end. Tangible outputs include:

- A launch event which also marked the beginning of the collaboration, held at Nottingham Contemporary and attended by guest speakers from around the UK.
- Slave Trade Legacies blog run by the community participants and a historical research blog providing a range of information about the project.
- Two workshops delivered by the academic and community partners: one held at the start of the project to discuss project aims, present historical information and discuss with community participants how they wanted to take the project forward; the second held in the final phase of the project to discuss approaches to developing the information and experiences from the project into heritage resources.
- One workshop delivered by University College London to enable community participants to familiarise themselves with the database developed by this University on compensation given to owners of enslaved people when slavery was abolished.
- Workers Educational Association (WEA) course delivered by Bright Ideas Nottingham to provide information about the topic and facilitate development of skills and confidence to undertake work on the project.
- Site visits to several visitor attractions and to cities with strong links to the slave trade. The academic team accompanied community participants on some of the site visits to capture their views, experiences and feedback (the academic team

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- went on two site visits to mills in Derwent Valley and the academic partner went to Newstead Abbey).
- Materials generated from site visits including video clips, photographs and audio recordings.
- Poetry, including two pieces of commissioned poetry; one about the work of the project at the cotton mills and the other about the project's work at Newstead Abbey.
- Two radio programmes in collaboration with 97.5 Kemet FM.
- Two films, one about the Slave Trade Legacies: Colour of Money project and the other focusing on the collaboration with the Global Cotton Connections project.
- A celebration event at an independent cinema held at the end of the project where the films were screened for the first time and there were opportunities to share the knowledge and experience gained.
- The group also contributed to the first version of the DVMWHS Gateway Visitor Centre, which includes the Global Cotton Workers Mural, a Cotton Connections panel and maps of cotton supplies.
- Global Cotton Connections also delivered a launch; 2 site visits; 2 community workshops; and an international workshop.

The project was nominated for the National Lottery Awards 2016 and reached the finals. The community partner describes this as important for the project and community participants who put the project forward themselves; they were not encouraged by the funders to apply.

We weren't encouraged as a project, so we weren't even valued by our own funder to say 'Oh you should go forward for the award because that's a really great heritage project you've got there'. We knew how ground breaking we were, we knew actually this stuff is really important, this is actually something pretty amazing. They'd encouraged other projects in the Midlands to go forward. So

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anyway, so we put ourselves forward and of course then we got shortlisted – I think they were gobsmacked. Because we were the only one in the East Midlands that made it to the heritage final.

(Community partner)

The work of the initiative was also recognised at University level, shortlisted as a Faculty of Social Sciences finalist in the University of Nottingham's Knowledge Exchange and Impact Awards 2016 and the Global Cotton Workers mural also won a prize for artist Brian Gallagher in the AOI World Illustration Awards.

Non-tangible outputs include:

- **Reparative healing which is described as dealing with the lasting impact of generations of slavery, a topic that is traumatic and difficult to engage with. The project is said to have provided a safe space in which community participants could look at this topic and be supported. The group have come to be known as the Slave Trade Legacies family. This output is seen as important but not something that can be put in a funding bid because it is too personal, sensitive and unlikely to be funded.**

So we see ourselves as the Slave Trade Legacies family. It's sort of like this healing work that went on – the type of work that we would never think to put in to a bid. And even having known that that's what happened you still wouldn't put it in a bid, you wouldn't say 'What we're doing is we're looking for this healing work to happen' but it did. It's almost too personal and sensitive and too ... it's too much. It's something we can't fund, you can't fund that.

(Community partner)

- **Connections with speakers who attended the launch event and those from University College London who delivered a workshop on their database, all showed a keen interest and kept in touch with the project.**

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- Knowledge was gained on several topics including: the history and heritage of the venues visited; the industrial revolution; the cotton industry and its links to the slave trade; the transatlantic slave trade; research skills including searching the University College London database and how to examine historical documents.
- Feedback given by community participants and the academic partners to Derwent Valley Mills to inform development of a new exhibition.

Both partners express a lack of clarity regarding ownership of outputs, those produced through the HLF funded project are described by the community partner as being freely available and probably don't belong to anyone. The film produced for the Global Cotton Connections can be accessed by the community partner and participants but it is unclear who owns it.

I don't think it's very clear you know. I would never feel that I had to ask the University permission to use any of those (outputs)... I think the only thing that I would really have questions over here is the Global Cotton Connections film. Because the other things were done with HLF funding. I don't see they belong to Bright Ideas Nottingham, they don't belong to anyone. Anybody can show those films where they want, they don't have to ask permission, they don't belong to us, they don't belong to the volunteers. There is an ownership there, but in a sense of pride of having been part of it, but it's not like this is ours and nobody can touch it or have it. I don't know how the University see the Global Cotton Connections film. I mean the blog, you know the WordPress for us, we funded the WordPress, we developed the WordPress, we put in some money to make sure the WordPress is there for years to come, for anybody to use. But there is a question over the Global Cotton Connections project. You know if (academic partner) or somebody decided to run off to the Caribbean and never come back and somebody else took her place and they all of sudden started saying well actually that Global Cotton Connections film was made with University money. That could happen, I don't know, I've never thought about it. Would it matter if it did, I don't know.

(Community partner)

Similarly, the academic partner was unclear about legal ownership of the films.

The films I guess always had to be freely accessible. But it's something that the group feel ownership of. But I don't know legally who owns it. I mean I just honestly don't know who owns it. Because is it the funders who own it? I would have thought it's probably the people who made it, who were given that funding to make it who own it. But I don't think those sorts of things ... it's difficult isn't it because there's a lot of formal things that aren't sorted out, and that helps in a way because everything's quite flexible ... but in other ways there are things that perhaps need to be more formalised to protect groups a bit more. I think it can frighten people, a lot of formal discussion like that. So it's getting that balance.

(Academic partner)

While the lack of clarity regarding ownership of outputs has not presented any challenges or difficulties between the partners, both acknowledge it could be beneficial to have greater clarity going forward.

A number of legacies are described as emerging from the project.

Our project has changed the face of how that World Heritage Site presents its histories. So before our project, you went in and there was nothing on the story of where the cotton came from – nothing. So we did our tour there and we asked where did the cotton come from? I think the guide said it came from Liverpool on a packhorse. And one of the project volunteers said 'we weren't aware that cotton grew in Liverpool'. They're volunteer guides, they're not paid staff with a remit and job description to say you have to cover all these histories. But there was no story of where the cotton had come from and there was no stories of the indentured Indian labourers, no story. There was more of a story of the White working class people that worked in the mills, it was all about the glorification of the Industrial Revolution and the founding fathers of the Industrial Revolution.

(Community partner)

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The academic partner highlights that the project has had some impact on the guides and some have taken on board the materials produced by the project, they have watched the Global Cotton Connections film and some have changed how they give talks in their guided tours.

The input of project participants has resulted in a mural being installed in the DVMWHS Visitor Centre to depict more accurately the enslaved people who grew raw cotton in the Americas, mill workers in the Derwent Valley and Indian weavers whose livelihoods were adversely impacted by the growth of the British cotton textile industry.

Now when you go into that heritage site there's a big mural. That's what now should greet you, this huge you know ceiling to floor mural which depicts people picking cotton, people working in the factories, so you've got the African Caribbean people, the White working class people, the Indian labourers. This is the story of cotton ... so the immediate question is where did the cotton come from for this Industrial Revolution? Whether or not you like that mural ... so quite a few of our volunteers said 'Well I don't like it, it should be more colourful' – it's fine, we're not here to debate art work. But the fact that now people will have that conversation of where the cotton came from – we've changed that, it's a massive legacy.

(Community partner)

Similarly, the academic partner recounts that the mural is not perfect because part of it is hidden and the academic team are now working with community groups under a new AHRC-funded collaboration to put more interpretation in. Nevertheless, an important piece of history that was absent from view in the site is now receiving attention.

Newstead Abbey is another site where the legacy of the project is having some influence. The community partner describes influencing this site to include information about where the wealth of Colonel Wildman, who bought the Abbey from Byron and restored it, came from; namely, sugar plantations in the Caribbean.

Wildman invested a huge amount of wealth to restoring it and rebuilding parts of the Abbey, but if you ask them (guides) 'well we know that Wildman restored the Abbey but where did he get his money?' – most of those volunteer guides would have no clue. If they did they wouldn't see it as relevant, so 'Well yeah, sugar plantations. 'Oh he didn't visit the Caribbean so there's no need to mention it'. So we've had a bit of a battle to get that, but we are now at the stage with Newstead where they're doing a Wildman exhibition, and so that story will be told of Wildman – where he got his wealth from, and his plantations in Jamaica, Quebec [plantation] ... and how that funded the restoration of that building. So that's a legacy.

(Community partner)

This has been further developed through the latest AHRC project involving Nottingham City Museums and Galleries as well as academics and the Slave Trade Legacies group. The project has also had some influence on Boughton House where they have gone into their Black history archives and created a new visitor experience around these archives that may otherwise have remained hidden from view. Other visitor attractions are also approaching project participants, through Bright Ideas Nottingham, to advise them on how to tell the story about their links to the transatlantic slave trade. The aim of the project is described as being more than achieved with additional developments emerging that had not been envisaged.

Our aim was have an experiment – what will happen if we take a group of people from the African Caribbean community into these visitor attractions and ask questions about where the wealth, where the material wealth has come from – what'll happen. That's really all our idea was really. We didn't sort of think right we're going to create new exhibition materials or influence a new exhibition or whatever, we didn't bargain for that, but they are definitely the legacies.

(Community partner)

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The project has generated significant outputs and legacies that have emerged through collaborative dialogue and community participants have played a key role in their development and creation. The lack of clarity regarding ownership of outputs has not posed any significant problems, though both partners acknowledge that greater clarity could be helpful in future. The initial experimental approach to this project has yielded a successful outcome and work is still ongoing.

Structural inequalities

Several inequalities are highlighted by both partners in relation to impact on the project and also more generally on collaborative work between universities and Black and Minority Ethnic communities. There is an impression that universities have become less community focused and insufficient attention is given to progressing matters relating to race and ethnicity.

- The lack of Black and Minority Ethnic academics in universities is described as a structural inequality in terms of employment, and also gives the impression that it is White academics who are doing the work. The need for more Black academics with an interest in race is highlighted.

The academic partners being White and community partners being Black on the project just sends out silly messages doesn't it? The (academic partner) was brilliant to work with, but it would have been great if that academic was a Black academic. Because it always sent out the message that the real people doing the work were the White people. People still see it as 'Oh well it's the University that gives the project kudos' and all the rest of it. Wouldn't it be great if then that academic or that University representative was a Black person or a Black professor or Black doctor ... but they're just not there. Not just Black, but Black academics with an interest in questions around race, you know there's just such a shortage of those.

(Community partner)

- The university curriculum which is mainly decided by White staff and does not reflect Black and Minority Ethnic perspectives, resulting in educational strategies that are implicitly structurally unequal and racially biased.

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- **University posts to address inclusion, such as Diversity Officers, have insufficient allocation of time and money to progress work on race equality. This raises questions about how seriously work with Black and Minority Ethnic communities and race equality is taken.**
- **There is no funding in the University to develop collaborative work with communities; academics have to seek out small pots of money to get things going. Small community organisations find it difficult to secure larger pots of funding and so the type of projects undertaken are limited to what can be delivered on small amounts of money and require significant unpaid time and resources to be put in.**
- **Community capacity and resources are stretched. The Slave Trade Legacies: Colour of Money project is described by the community partner as a £30-40k project delivered on around £10k funding from the Heritage Lottery Fund, made possible by goodwill and deep personal interest of the community participants volunteering their time. Projects such as this have a significant impact on participants but there are no resources available when the funding ends to enable people to do further work or continue meeting.**
- **Lack of funding impacts on whether and to what extent follow-on opportunities emerging from the project can be taken up. In this project the opportunity to nominate the project for the Heritage Lottery Awards was important, especially for the community participants to feel a sense of recognition and acknowledgement; however, after being shortlisted and then nominated for the finals it was necessary to undertake a significant amount of unfunded work which is especially difficult for small organisations. It would help if funders considered providing extra funding for**

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small organisations to take up these kind of opportunities and undertake the necessary work. Otherwise it becomes a structural inequality preventing projects from meaningfully pursuing follow-on opportunities.

- **Projects are more likely to get funding if a University is on board. This presents an inequality and gives out the message that a project has more value if a university is on board.**

It's a great thing for us to have a university partnership because we're more likely to get the funding, but again it shouldn't be so. There is that inequality in the sense that it's only got kudos if a university's involved, even for a small amount of money ... it's terrible.

(Community partner)

- **Facilitating community access to university environments is described as problematic. For example, "how do you get people into a university library? Everything is more privatised, you have to have official cards." Similarly, events such as those put on for Black History Month can go wrong for practical reasons such as community access to venues. Such issues are described as demonstrating an institutional lack of support for progressing work with Black and Minority Ethnic communities, which contribute to suspicion and mistrust of academics and universities.**
- **Communities do not always find universities to be welcoming spaces and this can be exacerbated by holding meeting and events with communities in venues that are not representative of them; for example, in rooms that are full of portraits of academics who are all White men. There is a lack of consideration about the impact of such spaces on Black and Minority Ethnic communities.**

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- **Insufficient and at times woefully lacking recompense for community partners to participate in collaborative work. This can leave academics wondering how they can get people, particularly those who run small organisations, to give up days of their time without bursaries.**
- **University finance systems are described as ‘terrible’ for communities and require the ‘most elaborate ways’ of accounting which hinder payments to community groups, in particular to lead on work.**
- **Collaborations that do not bring in significant amounts of money to universities can be neglected with the greater focus being on the larger, more powerful outside organisations rather than organisations that have less money and power but are, nevertheless, important.**

Linking the project to the broader inequality relating to slavery legacies and reparations is described as important, particularly to highlight the harm done to descendants of enslaved and colonised peoples and projects like this are an important part of the reparation process.

I suppose one of the political issues that’s had an impact is the whole debate about reparations for slavery and how that works. We don’t just need people to change the history, we actually need the government to pay the descendants of enslaved people for what was done to them ... or the descendants of colonised peoples for the harm done to them. So you know that is an active debate. Part of what this research is about is repairing and you can repair in different ways and this is a reparative action. So linking it up to that broader political development. So I think I have seen it in that respect.

(Academic partner)

There is that inequality in the sense that it’s only got kudos if a university’s involved, even for a small amount of money ... it’s terrible.

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A range of structural inequalities are highlighted as having an impact on collaborative projects and partnerships. They mostly relate to university environments and systems, lack of Black and Minority Ethnic staff and communities in universities and insufficient allocation of resources to progress collaborative projects with these communities.

Representing communities

Community participants were recruited by Bright Ideas Nottingham through their networks, applying a range of methods to ensure as wide a reach as possible.

In terms of reaching ... getting the volunteers involved in the project that's what we do for a living, it's our business. We've built contacts over many years through various ways, so we have built trust over many years within the community. We do community engagement anyway and we use our networks and we tell people about projects. But then obviously there's all those layers of publicity and marketing, of going on the radio, speaking with journalists so that they will mention it even if we're not physically there with them. So all the social media, you know Twitter, Facebook, all the usual good stuff.

(Community partner)

The University would not be able to achieve a similar reach on its own because trusting relationships are not in place with communities.

I think there are difficulties in just a university saying here's a project, making an open call. So I think because of that suspicion of universities you need those sorts of personal contacts to develop the trust. I think it's about building networks of trust and that takes time.

(Academic partner)

Community participants in this project were mostly of African and Caribbean origin with a significant number of Jamaican heritage and there was a reasonable balance in terms of gender. The absence of a mechanism to facilitate communities and universities to connect with each other directly is described as contributing to a greater reliance on personal networks for developing university-community collaborations.

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I don't think there's a university sort of site which community groups can access, and I don't think there's a community group site which academics can access. I think over the last 10 years I've been building up these sorts of networks, and it has taken time, and that's partly to do with these connections not being formalised, but it's to do with trust as well. But I think it could be better supported by a slightly more formal sort of (approach). I think there's probably always going to be people who wouldn't want to be involved at all. It's like I guess there's lots of academics who wouldn't want to do this sort of work.

(Academic partner)

The launch event held at the start of the project was also an opportunity to publicise it and invite people to join up, or otherwise comment on the proposed work.

So at that launch some people were very anti the project, and some community members asked 'Why are you wanting to talk about slavery, it's negative. Why is it always negative when we're concerned?' And I get it, because I was the person who sat in the History class at the age of ... you know a teenager ... absolutely cringed under my desk when they brought out pictures of my ancestors in totally humiliating conditions. So you know I totally got it when people came to our launch and said 'What are you doing?' and they were quite angry.

(Community partner)

Community participants who signed up to participate in the project played a significant part in shaping it and were actively involved in producing the outputs such as the films, poetry and radio programmes. These approaches are described as enabling participants to represent themselves without someone else translating their experience, whether in terms of communicating their views or in the production of materials emerging from the project.

The volunteers did the films, the radio interview and broadcasts. The volunteer voice was there. The conversations where the heritage staff from those venues are

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coming in to talk, they're not coming in to talk with the academics they're coming in to talk with the volunteers and the volunteers will challenge them on their views. So that voice is always there, and you can't deny it or edit it. Because they're watching to see what happens with their voice.

(Community partner)

The academic partner highlights the need for vigilance when speaking on behalf of communities when making presentations or writing papers, the kind of work academics do regularly. Involving community partners and participants in these activities is important and requires sufficient funding to facilitate their participation.

I mean I go to academic conferences and present about the project – I'm doing it all the time. So sometimes I have gone with a community member to events ... I find the money from somewhere to do it, or you know you can get sponsorship from conferences. So I've done a bit of that and that's been really positive, but I'm always speaking for the project and I sometimes feel that's really difficult. This is my day job I suppose, so in a sense people don't always have the time to do it or you feel it's another thing you're asking people to do. So it's getting that balance I think between speaking for ... and I know I'm doing that and I can see issues with that ... but allowing the volunteers also to speak, and so I try to give them opportunities for doing that, but not I'm not necessarily expecting them to do that.

(Academic partner)

Who participates in a project is influenced by the networks through which recruitment is undertaken and the people that come forward to participate. The reliance on community participants who can volunteer their time also means that those interested but unable to volunteer do not participate. The need for vigilance is highlighted when representing a project or community participants without their participation in activities such as talks and presentations.

University-Black and Minority Ethnic community collaborations

Both partners highlight a number of key messages to share with other people thinking about undertaking similar work.

- Talk to someone who has done this work because there is no training available on collaborative work between universities and BAME community groups Ask the AHRC (Arts and Humanities Research Council) when they approve funding for a collaborative project to network people better.
- Universities need to let go and control less. Be prepared to learn from other people, acquire the skills to do that and be prepared to be challenged as an academic. Community groups know an awful lot and bring new perspectives.

You've got to learn to ... as an academic you've got to let go. I think as an academic increasingly we're being asked to control more and more. And with this type of work you've got to learn to not be able to control everything all the time.

(Academic partner)

So formal help, informal discussions ... yeah talk to who you can. It's going to take a lot of time this sort of work. Universities are beginning to recognise that this type of collaborative work does take time and maybe they're getting a bit more generous with that.

(Academic partner)

- Put the time and effort into building the relationship even if this is challenging but potentially beneficial for the project and outcomes. Open and honest conversations are vital and people need to be prepared to hear difficult things.

I think as an academic increasingly we're being asked to control more and more. And with this type of work you've got to learn to not be able to control everything all the time.

If the project outcome or outcomes are worth it, then stick with the relationship. You know as long as you can see that there's some movement in that relationship in the right direction stick with and work on it. Because the bottom line is it's going to take a long time to build that relationship. But as long as everyone's focussed on what the outputs and outcomes are, it's that we've built this team of volunteers who've become invested in this project and connected with the issues that the project is bringing up – that's what's worth the perseverance. When you have a project like this, you can't walk away from it without really trying everything, or persevering.

(Community partner)

- **Listen to what the community participants want, collaborative projects are more than the university and the community organisation that are collaborating.**

Working on collaborative projects with Black and Minority Ethnic communities requires university environments that are welcoming spaces in which communities feel accommodated and at ease. This requires addressing barriers such as the lack of Black and Minority Ethnic staff, university spaces that do not reflect diversity in their approach, décor and so on, insufficient understanding and respect for Black and Minority Ethnic communities and the knowledge they hold.

You know someone said to me once 'Why do I always see you with a White person?' And by that she meant the person who's helping me with the research, and I'm thinking 'Because we haven't got that many Black academics.'

(Academic partner)

The future

Both partners want to continue collaborating and at the time of interview had started working on the second phase of the Slave Trade Legacies project to deliver work at Newstead Abbey and at Cromford Mills in the Derwent Valley, for which the University secured funding and Bright Ideas Nottingham contributed to developing the bid.

So the Colour of Money, the first phase of funding, as we've been talking about, was one year. So then there was a project gap because the money had gone but then more recently the University put in a bid, which we did see beforehand, had input into and all the rest of it, where we were doing a smaller role in terms of doing community engagement involvement. They've got this second phase of the bid which is about realising these exhibition materials if you like. So that's ongoing at the moment, so literally yesterday I was at Newstead doing a workshop to influence this Wildman exhibition. So now you know three years later after starting the original one year project, we're still doing stuff.

(Community partner)

Keeping volunteers engaged after the end of a project requires time and effort, community organisations such as Bright Ideas Nottingham are described as playing a key role in this and future collaborations will benefit from their contribution. The view that volunteers will engage without ongoing contact is described as a White middle class perspective.

Volunteers do not just keep engaged off their own steam. You know this is this very White middle class view of volunteering. Volunteers are not going to run off their own steam because none of those volunteers wants the responsibility for organising the other volunteers, and all the headaches – why should they? They want to do the volunteering bit which is the influence on heritage sites, not the organisation of other volunteers and all the politics that can happen. And you

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know people have got other priorities, people are trying to earn a living, trying to put food on the table, whatever, they haven't got loads and loads of time to do the amount of work it takes to actually do the organisation of the volunteers.

(Community partner)

The work undertaken continues to have influence and impact in visitor attractions with links to the transatlantic slave trade and the Chief Executive of a charity working to preserve the sites has become a Co-Investigator on the cotton related second phase of the Slave Trade Legacies project.

Some (visitors to the heritage sites) are just not interested (in the historical side), they're more interested in like the technology. Some people find it quite challenging because there's an issue about difference. It's a very White place, it's a world heritage site, but most of the visitors are White visitors. On one of the festival events we took the groups there and there were probably about 60 of us in total, and one person who worked at [one mill site] was overheard saying 'Why are all these foreigners here today?' And I'm thinking 'Well it is a world heritage site and these people aren't foreigners. They're just not White.' We have seen some impacts because the Chief Executive of the [charity] became a Co-Investigator on the new project and she recognised the need for cultural change within her institution as part of one of the impacts of the Global Cotton Connections project, the work we did there. Some people you take them very slowly through it, and some people run with it more straight away. But for others it's never going to happen, and for others it's much slower ... and you have to accommodate all paces I think.

(Academic partner)

Bright Ideas Nottingham is in the process of writing a larger funding bid to the Heritage Lottery Fund and will be looking to work with the University as a partner if the funding is secured.

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I see that as an ongoing collaboration and partnership, mutually respectful, we've got a trusting respectful relationship. Yeah it's a really ... it's an amazing thing, it's one of the best things I've worked on in over 20 years I've been running Bright Ideas Nottingham, definitely.

(Community partner)

Both partners envisage continuing to collaborate in the future.