

Evaluation summary

- The January 2024 workshop in Oxford was successful at increasing the confidence levels of both Creative Practitioners and museum professionals.
- Museum professionals need to give sufficient silence and space to allow communities (including Creative Practitioners) to reflect and respond.
- Meaningful shared experiences can provide opportunities to build equitable relationships.
- The equitable experiences had strong support from spiritually invested groups, who encourage museums to reach out to them.

1. Background information

The project

The project, *Amulets, Charms and Witch bottles*, aims to investigate the interactions between British 'magical' objects in museum collections, academics, museum professionals and people with a spiritual investment in the artefacts (who acted as Creative Practitioners). The project will create documentation which will help improve the experience of contemporary magic practitioners when they engage with museums. The project was led by Nigel Jeffries (Museum of London Archaeology MOLA <https://mola.academia.edu/NigelJeffries>) and Tom Crowley (independent curator <https://www.crowleyheritage.com/about>).

The main output that was evaluated was a co-designed workshop with twelve participants in the Pitt-Rivers Museum, part of Oxford University. The workshop took place on Monday 29th and Tuesday 30th January 2024, with three of the twelve participants arriving in the evening of Sunday 28th January. The workshop was developed by Jeffries and Crowley, alongside Peter Hewitt of the Folklore Museums Network - a Subject Specialist Network promoting folklore collections and intangible cultural heritage – Christina Oakley Harrington (founder of Treadwell's bookshop in London), Kirsty Ryder and were joined by three individuals with a spiritual investment in the collections. Participants included this organising team alongside academics and artists.

According to workshop documentation, the aims of the two days were to 'think critically about the display and curation of magical objects in museum collections' and to facilitate 'knowledge exchange about specific objects and practices. The evaluation aimed to document the experience to improve the experience of contemporary spiritually invested groups when they engage with museums.

Project funding

'Amulets, charms, and witch bottles: Thinking about 'magical' objects in museum collections through collaborative interaction between academics and curators with Pagans, witchcraft practitioners and other communities with spiritual investment' is a MOLA Impact Acceleration Account project supported by the Arts and Humanities Research Council (AH/X003523/1).

Methodology

Project evaluation was co-ordinated by Sarah-Jane Harknett, Evaluation Coordinator at the University of Cambridge Museums. Information sheets and consent forms for participants were prepared in advance of the first workshop and distributed along with the link to an online survey. For copies of the paperwork, see Appendices One, Two and Three located at the end of this report.

Data was collected from participants with pre- and post- event surveys, delivered through the University of Cambridge Qualtrics account. No personal data was collected as part of the survey; questions were approved by the project organisers and a spiritually invested practitioner. Questions from the surveys are in Appendices Four and Five. During the workshop, Sarah-Jane acted as an observer, and took extensive ethnographic field notes. Kirsty Ryder also took field notes when the

group was separated into two. Participants were reminded that observation evaluation was taking place during the workshop and were offered the opportunity to withdraw from the study at that stage.

2. Survey Results

There were eight responses to the pre-event and nine to the post-event surveys. In the pre-event survey, we asked participants how they they had approached or worked with museum collections in the past. Seven people responded to this question, with the following results:

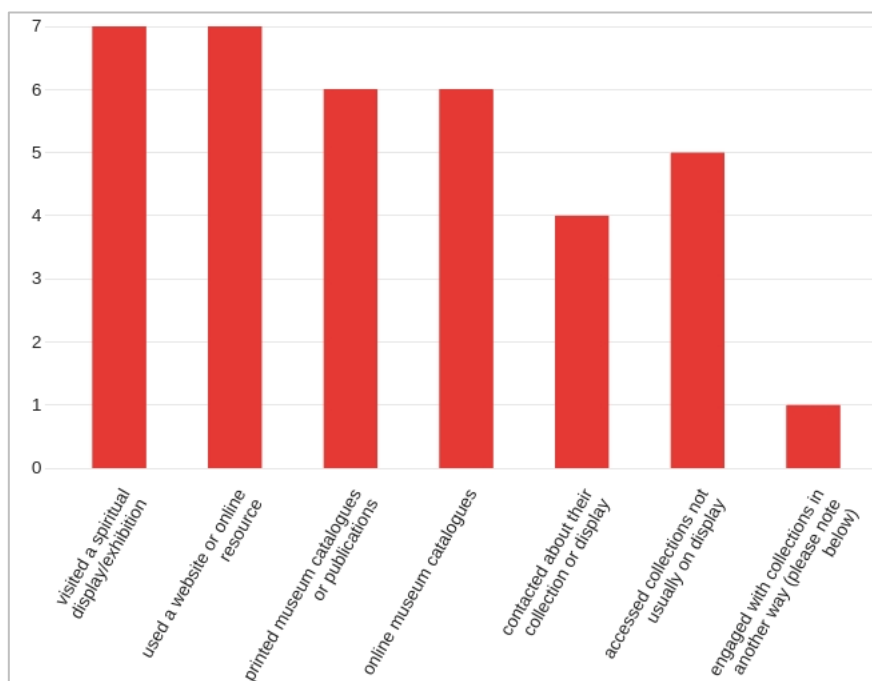


Figure 1: Responses to the multiple choice question: *How have you approached or worked with museum collections?*

The one free text response was: “I have worked with and written about museum collections”. This was a highly engaged audience, all being museum visitors and users of their digital resources. All participants were asked to rate their confidence to four themes, on a 0-10 scale (with 0 being not confident at all and 10 being very confident). This question was asked both before and after the workshop. There was an increase in confidence in all areas after the workshop, even though confidence in all four categories started out well above the neutral mark, so generally more confident than less.

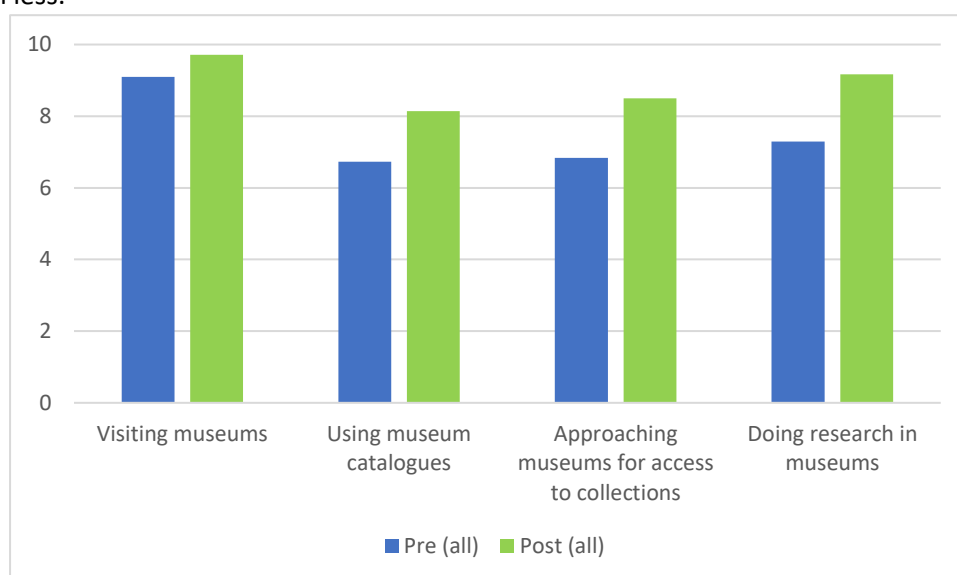


Figure 2: average confidence levels of all participants before and after the workshop

If the results from just the Creative Practitioners are analysed, the biggest growth in confidence was around approaching museums to ask for access to collections, which was at a neutral level prior to the workshop:

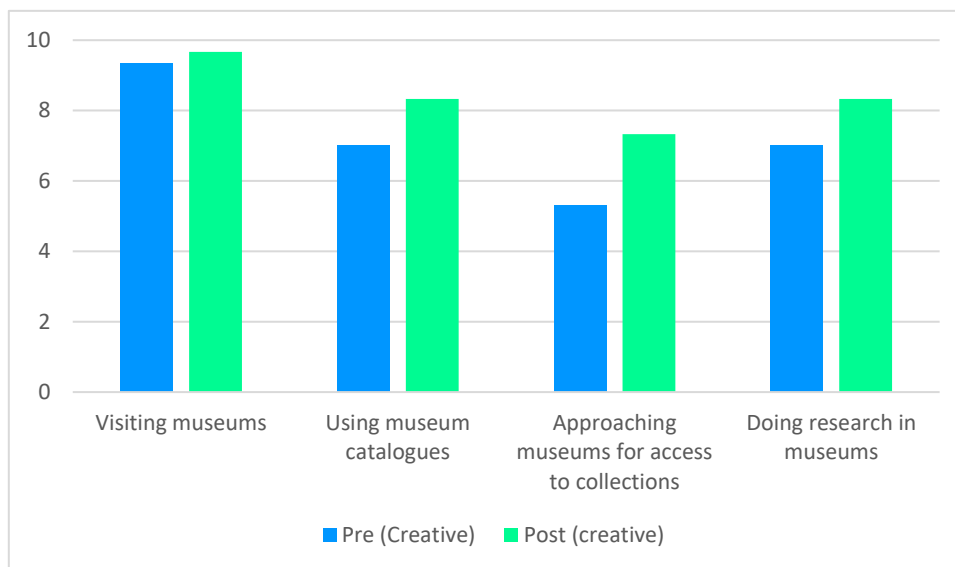


Figure 3: average confidence levels of creative participants before and after the workshop

After the workshop, a Creative Practitioner wrote:

Confidence levels are higher because of my experience with research work and past roles within museums. Approaching museums for access to collections for non-academic research / Pagan/spiritual reasons would be lower (excluding Pitt Rivers who have now made clear how accommodating they can be)!

In the survey, those who identified as museum professionals were asked to rate their confidence levels in three further areas, and again an increase in confidence levels was revealed as a result of the workshop:

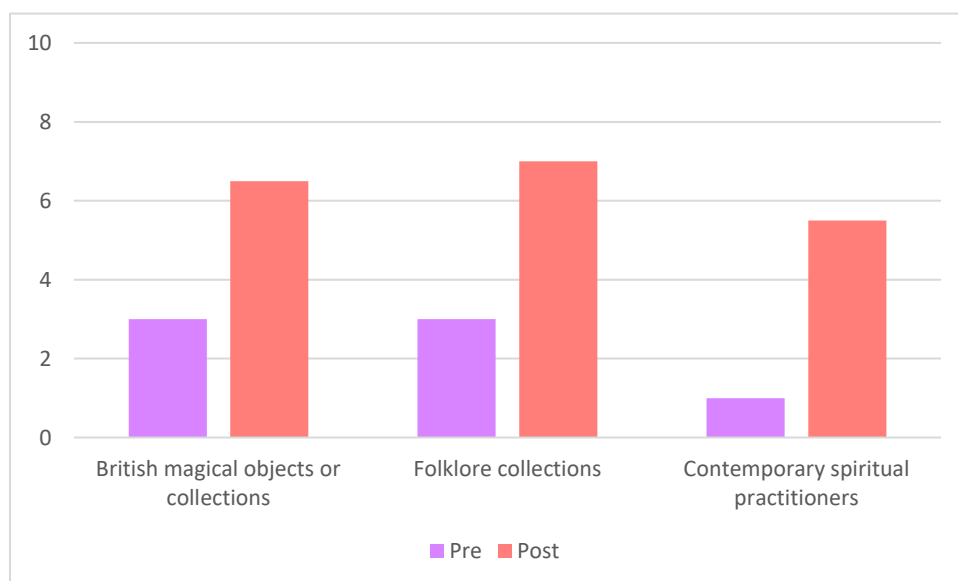


Figure 4: average confidence levels of museum professionals before and after the workshop

Comments from the post-workshop survey from people who identified as museum professionals:

I have... a particular interest in... collections which include those objects associated with 'folklore'... For that reason I feel fairly confident in talking about these collections. The workshops really helped me to understand these objects more in the context of contemporary spiritual practice, so before the workshop, where my confidence would have been low it is now middling. In this respect, the workshop was invaluable to me.

Have not worked extensively with folklore or magical collections in the past, first time engaging with contemporary Pagan community. Lots to learn!

I think I don't feel that confident regarding the three themes above as it's all new territory. Also I think it's good to approach building new relationships being a bit cautious and listening carefully, rather than going in 'confident'.

3. Workshop Reflections from Field Notes and Survey Responses

The workshop took place over two full days in the Pitt Rivers Museum in Oxford (see Appendix Six for an edited schedule, which was circulated in advance). Accommodation was offered from the night before, and several people took this option. One Creative Practitioner commented afterwards how important this had been in enabling them to work at their best during the workshop days, and how it had relieved anxiety on the morning of the workshop.

3.1 Monday morning: museum tour and reflections

Proceedings began on the Monday where we gathered in our base for the day: the lecture theatre in the Pitt Rivers Museum. Having this space was very useful and helped all participants settle in to being in the museum. Only two of the Creative Practitioners had visited the Pitt Rivers before. We moved into the galleries, but it took nearly ten minutes to begin the museum tour. This caused both subtle and visible frustrations from Creative Practitioners, who were quiet and seemed to want time and space to explore individually without background, history, and verbal direction from museum professionals.

In the post-gallery response session, the Creative Practitioners again spoke about a museum visit as being a “contemplative and introspective experience”, where it was important that they could explore their emotions, while acknowledging that it was still possible for them to “go into the cognitive part of their brain”. Four times in this session Project Partners interrupted Creative Practitioners to present a museum or academic view.

The richness of the Pitt Rivers displays was commented on by several people, describing them as “sensory overload, but not like a fruit machine palace.” Practitioners enjoyed the drawers of objects, describing their surprise and other emotional responses (including sadness and loss). They appreciated a lack of explicit curation. There was a discussion about whether and how people would like to leave offerings, with those who were spiritually invested in the collections suggesting that if they left anything, it would be something small and discrete, like a pressed flower or a slip of paper. If the museum left a specific place for offerings, they felt they would not use it, as the offering should be more secretive. If there was a space for responses, it should be quiet and contemplative. There was agreement that many of those who are spiritually invested in the collections are very private about it, they probably wouldn't ask for an area, and might be too shy to use more overt places designated by a museum. However, there was an acknowledgment that museums that put out a bowl or similar are at least encouraging people to feel welcome to leave offerings. Museum staff noted that they had perhaps spoken about magical beliefs in a way they wouldn't with other beliefs or religions and that they had, in the past, been better at engaging and supporting indigenous communities from other parts of the world.

In a discussion around display techniques, there was general agreement that practitioners wanted to see all sides of an object. It was suggested that a special case could display particular items in the

round for a short amount of time, allowing views of all aspects. Several people noted the problematic nature of having objects of torture and persecution of magical practitioners alongside “objects of empowerment” and charms. The term people referred back to frequently was the “slipperiness” of objects and their interpretations. Using museum speak in labels, such as the phrase “these were thought to be” flattens the depth of meaning and loses the ability to relate to objects symbolically.

3.2 Monday afternoon: marginalisation and representation of the Pagan community in the museum context (presentation and discussion)

Several of the Creative Practitioners were already familiar with museum catalogues, with a couple having also accessed objects. One barrier to additional access was complicated museum procedures and a perceived lack of welcome. Procedure was raised in the pre-event survey, with one Creative Practitioner stating (in response to the reason for their confidence level):

It has been a few years since I have researched in a museum (pre-pandemic). I have often felt frustrated that so much has to be planned in advance and often records are not up to date. (This refers to other museums not Pitt Rivers where I've never been before).

Pitt Rivers staff were clear about their ethos that cultural care takes precedence over conservation care, but that this is not true for every museum. There was general agreement that guidelines of terms would be useful both for those who are spiritually invested in collections, and for museum staff. This would be especially important for staff in smaller institutions, or those which had less emphasis on research and researchers.

There was a feeling among those spiritually invested that they wanted to protect curators from some of the less respectful opinions in their community; they were more interested in opening up conversations with curators and museums. They all talked enthusiastically about how much they love museums but that they are not a text-based community so engagement would be better around seasonal and cultural moments and makers.

These discussions were picked out by two project participants as memorable moments or highlights:

The discussions relating to pagan access to collections and the potential project outcomes.

I also thought it was really useful to define search terms with the museum professionals and have space to voice concerns and difficulties we encounter in museums.

They were also discussed by another participant, when asked about their reflections on the two days:

The workshop was incredibly useful in terms of thinking how magical/spiritual objects are display and talked about in the Museum. I found the discussion of terminology very helpful and the willingness from the workshop participants to be so open about their practices.

Unfortunately, a lot of the discussion around terminology wasn't completed, and this was noted by several participants as an area that needs to be returned to:

We... didn't unpack the key words that were assembled together, so many of the words needed further discussion and explanation.

We made a list of keywords that wasn't discussed. This seemed a fairly fundamental element of the workshop, in terms of outcome.

Due to sessions over-running, there was no afternoon break on Monday. While this allowed conversation to continue, participants were tired and energy levels noticeably dipped as the afternoon continued. The group had been within the museum all day, with little access to daylight and relatively little downtime without project-related conversation. At one point, some of the Project Partners helped themselves to tea and biscuits while Creative Practitioners continued working with their contributions to a shared terminology. There was a short break time before heading to dinner, but some participants

were clearly tired and needed to rest. The compact schedule was reflected in post-visit survey responses:

The two days were intensive with not much space for reflection or shifts in thoughts to be made.

It would have been great to have had more time... some of the activities felt a bit rushed as we only had 2 days together.

3.3 Tuesday morning: object discussion

Following a slightly delayed start, the group moved to the research room a couple of floors above the lecture theatre. The arrival of the camera crew changed the dynamic of the session, having to walk into the research room twice also caused disruption, with comments of “this is awkward” and people concerned about their appearance. This was reflected in a post-event survey comment:

The filming could feel a bit intrusive / sound from [Creative Practitioner] interview / acap packing up their kit bled into the meeting room and distracted from the workshops. But equally it's hard to film something well without being a little bit disruptive and I think Aaron and Chris were sensitive to the situation.

A later conversation with a Creative Practitioner confirmed how nervous people felt at this moment, a feeling which was increased by moving the group out of the now-familiar surroundings of the lecture theatre. The research area was stark and unforgiving, with overhead strip lighting and the table covered in white foam with the objects arranged on it.

There was excitement and chatter as the group were able to spend time with the objects brought out from the museum, ready for the object presentations. One participant felt that the chosen artefacts reflected the slightly limited understanding of the museum professionals:

I think perhaps it might have been useful to have had a wider range of objects to look at and choose from beforehand than the list the curators provided as there was so much of interest to see as a Pagan that might not have been on the radar of curators, however I still feel they did a good job of curating the list.

The (mostly) alphabetical running order meant that three of the first four project presentations were of Project Partners, who stood up to deliver slightly more theoretical, museum-based discussions of their objects. A conversation with a Creative Practitioner during the break supported this, with them expressing their nervous feelings about presenting an object that they felt they “didn’t have anything clever” to talk about.

The first of the Creative Practitioners to contribute was seated, the other practitioners leaning in, clearly engaged, and focussed. There was another string of Project Partners, with the remaining Creative Practitioners grouped towards the end of our time. With the change of room, filming, and new environment it felt at times like the group was starting anew, with Project Partners talking more and some of the Creative Practitioners quieter unless directly addressed. Some of those spiritually invested in the collections talked with a deep desire to make these spiritual connections, speaking about links to nature, stepping out of themselves, and telling personal stories that linked to the objects. Time slipped away again, and one of the Creative Practitioners interrupted a Project Partner to suggest that we move on to the workshops.

This time of object-focussed discussion was appreciated by several of the group:

I think the ample space for discussion and exploration of the artefacts was really helpful in creating a group dynamic that felt comfortable and a safe space to ask questions. I imagine if the workshop was more heavily structured or rushed for time without space to chat in between this could have been more challenging.

3.4 Tuesday afternoon: the workshops

One workshop took place before the lunch break, with the group creating a cyanotype on the roof of the museum, led by Creative Practitioner 2. People were grateful to be able to have a deeper connection with the objects, but there were again moments of awkwardness as new people (conservators) were peripherally part of the group and we moved about the building. There was a small amount of time for informal chatting in the waiting and arranging time during the placement of objects on the cyanotype material.

After the lunch break (taken in the lecture theatre which was being set up for an afternoon seminar), Creative Practitioners 1, 4 and 3 delivered their workshops, along with Dr Christine Oakley-Harrington (founder of Treadwells bookshop in London). Practitioner 1 took us through a physical and emotional journey exploring the pierced objects in the Pitt Rivers collection. At one point a Project Partner brought in a more theoretical reading, but the group returned to emotional responses around objects that would have made the maker cry. By talking sensitively about the objects, everyone could (and did) contribute on an equal footing. Having discussions where all participants were treated equally was an important aspect for several participants:

Lots of equitable discussions where everyone contributed, it felt like we were able to start a genuine dialogue about the collections.

I think the dynamic between PRM staff and pagan participants was really great. This emerged naturally and spontaneously and was a credit to all involved.

Christina began her workshop by rearranging the seating order of participants, ostensibly so that the men were not all together, but this also moved Project Partners to be mixed among Creative Practitioners. She altered the lighting, turning off the harsh strip lighting, relying on the natural light that came into the room from the skylights. This workshop brought together singing, movement and breathwork. Almost all participants were fully engaged.

The series of creative workshops were picked out by several participants as their memorable moments and highlights:

There were a few moments which really stuck in my mind. One was Faye's account of working with the Siberian shaman on the collections which came from her culture. The other was creating the cyanotype on the roof. I was also quite affected by [the] felt heart damaging workshop.

[The most memorable moments were] the workshop about pierced objects [from Practitioner 1] and the creation of the cyanotype [from Practitioner 2].

I think that the workshops on the second day went particularly well.

I enjoyed the opportunities for creative responses.

I loved the workshops led by each of the practitioners.

One participant wanted to see a link between the creative workshops and the project outcomes:

I would have liked to see the day 2 creative workshops feed into the wider project outcomes a bit more, but I recognize that the creative workshops were an important part of the process.

The workshops allowed time for making, and discussions flowed naturally during this time, while hands were occupied. Those who are spiritually invested in collections talked about their practise being very personal and private, individual and introverted expressions of belief. They said that co-creation and inclusivity was second nature to them. The atmosphere was very supportive. This personal aspect was reflected in several survey comments:

I realised how complex and challenging it is to talk about something so personal with new people.

I felt somewhat nervous about how the workshops would shape up, whether I and others would feel comfortable speaking as a Pagan practitioner/s. Cameras made this more challenging, but in general I felt very supported and generally inspired and interested to be among like-minded folk. It was a novel and exciting experience to bring us together within the museum space.

One participant felt that the workshops could have delved into this aspect further, to increase the knowledge and understanding of museum professionals:

Pagan practices are extremely private, and we didn't have an opportunity to really get to speak about this aspect of it, or about any of the basic starting points of Pagan practices. I can understand this was perhaps out of respect to not push participants to disclose, but I wondered after how much of a basic understanding the museum professionals have of contemporary Pagan practices, which would also inform understanding of the community in a contemporary context.

Being together with other spiritually engaged people was clearly a highlight for several participants:

Spending time with Pagan peers and being asked our opinion was quite empowering. Very interesting to explore the collection and have the level of access. I really appreciated the moments when the museum professionals spoke very personally about their experiences too, it felt like a balanced and respectful exchange/disclosure in these moments.

[What went well?] Getting to know the other participants; building a network of connections.

4. Recommendations from participants

The final session on the Tuesday including time reflecting on the two days, and how to continue working together. The post-event survey asked for participants top tips for Pagan practitioners that wanted to work with museums, and for museums to work with Pagan practitioners.

4.1 Recommendations for museums

- Be accepting and open-minded

Museum staff should be open-minded and open-hearted. They should remember that the traditions and practices are vibrant now, and not just consigned to the past.

Be open minded, and work from the starting point that Paganism is a mystery tradition, similar to any other religion in that sense. It is a broad practice and intersects with many other minority group identities, in much the same way as any other faith does.

Be welcoming and open to believing in magic as a real possibility.

[Don't] use the past tense when referring to these objects.

Keep an awareness of the sacred nature of some of the objects in museums. They don't just hold historical meaning for people in the past. They often hold very present and contemporary significance. An ancient statuette of Artemis may be spiritually important to a present-day devotee.

Make connections with pagan groups, build relationships, and be open to possibilities.

I think reaching out and talking more with practitioners / keeping a dialogue going with those of us from the workshop would be really vital in ensuring any future work feels representative and beneficial.

- Be clear about what you can do or offer

Sympathetic museums should be clear on their website so that communities that are spiritually invested in collections feel confident to approach them. Museum staff should think carefully about the wording that is used that encourages people to approach them. Where possible, museums should make connections with their collections clear, and use these at relevant times of the year.

Open access policies that make spiritual practitioners and other community members aware that they are able to request access to objects. Clarify that museums provide community as well as academic access and all are welcome.

Make clear that [museums] are a supportive space for Pagans and that collections are accessible.

Look into the wheel of the year and devise activities around Pagan Sabbats. This could be as simple as highlighting objects relevant to the different Soltices and Sabbats on social media, e.g corn dollies or other straw crafts for Imbolc. This could provide inspiration from beautiful historic examples in the collection as Pagans will often be making or bringing out their own versions. So many activities could be done leading up to Samhain that would highlight the collection and would again indicate a supportive environment where curators are aware of our ongoing practices.

- Make museum systems easier and clearer

For those trying to access collections, the process feels difficult and exclusive. This can be carried over into research space for closer object observation. By considering lighting, seating arrangements, and table coverings can museums make these spaces less 'lab' like?

A form for researchers who would like to have a handling session, rather than email

Update search terms so practitioners can find objects more easily online.

Develop a list of terms that are useful for cataloguing.

- Shared experience help create trust, but provide an 'out' for staff

Shared creative encounters were helpful for building relationships and trust. They also allowed a more equitable experience for both practitioners and staff. Line managers, however, must be sensitive to staff members who might not want to vulnerably share or be involved in spiritual practices. How can community groups and museums ensure that staff (especially more junior staff) have an 'out' without causing offence?

Museum staff [in the Pitt Rivers] are used to exploring spiritual practices as part of our work, and we are keen to join in. It struck me, however, that not all staff would be comfortable with this. It would have helped to know what we were saying or singing in the workshop, and how we can provide guidelines or support for staff who would like to leave, but don't want to appear rude.

4.2 Recommendations for Pagan practitioners

- Be open and curious about museum collections

Many museums are looking to build relationships with communities, some will have their collections available online, and most are open to enquiries about the collection. Museum people love to talk about their collections and are keen to invite experts to join in those conversations.

Make connections with Museums, build relationships, and be open to possibilities!

Dive into the catalogues and don't be afraid to be in touch with a museum to ask questions and make enquiries.

I hadn't realised that requesting access to collections as a Pagan was something I could do, but since the workshop I have mentioned this to Pagan friends. I would now further encourage reaching out.

[I am going to] disseminate to the Pagan community the fact they can ask for research / handling visits out of interest

- Be aware that many museums are time-poor and have limitations on what they can do. Museums are not a homogeneous group and will have different demands on their time, and different flexibilities on what staff can do with collections. Pagan practitioners might not be able to see everything.

Provide a prioritised list of objects (10-15 items) with plenty of advance warning (...4-6 weeks). You do not need to justify your reasons for requesting to see a particular object but it helps staff to know if you are spiritually invested so that they can tailor your visit and accommodate any specific requirements you might have.

Be respectful of the necessary limitations that museums have to uphold - conservation concerns for example.

Reach out to a museum that looks promising, if they are receptive then great, if they are not, then it's their loss / they are overstretched.

5. Conclusions

The workshop was demonstrably successful at increasing the confidence levels of both Creative Practitioners and museum professionals. This process will not necessarily be replicable, but meaningful shared experiences in museums can provide opportunities to build equitable relationships. These experiences, which include the way the museum hosts such visits, can build honesty and trust. Museum professionals, however, need to give sufficient silence and space to allow those they are working with to reflect and respond. A more reflective way of introducing collections is needed both in gallery and research spaces. Many museums may be less flexible and well-resourced than the Pitt Rivers (in terms of staff, space, collections and database access, so expectation management will be key.

The strongest support for this work comes from one survey respondent, in their recommendations for museums:

Don't be shy, reach out!

Appendix One: Participant Information Sheet

Amulets, charms, and witch bottles

The Project

This project will investigate the interactions between British magical objects in museum collections and creative work by people with a spiritual investment in them. This will be achieved through co-designed workshop, taking place in Oxford, in January 2024 and a closing event at Treadwells' bookshop in May 2024. Participant interpretations of museum objects will be captured via creative, accessible and immediate outcomes. The project aims to create documentation which will help improve the experience of contemporary magic practitioners when they engage with museums.

The research was led by Nigel Jeffries (MOLA) and Tom Crowley (Gunnorsbury Park Museum), The evaluation will be arranged by Sarah-Jane Harknett, evaluation co-ordinator at the University of Cambridge Museums.

The results of the evaluation study will be analysed, interpreted and written up into a report. This will be shared with project participants and will feed into publications and guidelines for museums which hold relevant collections.

If you have any queries or comments about the evaluation, please contact:
Sarah-Jane Harknett: sjh201@cam.ac.uk.

If you have a complaint, please contact:
Nigel Jeffries: njeffries@mola.org.uk
Or
Tom Crowley: crowleyt@visitgunnersbury.org

Your Participation in the Project

Evaluation will take place through surveys, workshop observations and interviews.

You are free to withdraw your consent at any time, and you won't need to explain why. If you take part and then decide you do not want to be included in the study, contact Sarah-Jane on the above email address, and we will not include direct quotations from you in any publications.

There are no disadvantages, risks or benefits to taking part in this study.
Your information will be kept safe in line with MOLA protocols.

Project funding

Amulets, charms, and witch bottles: Thinking about 'magical' objects in museum collections through collaborative interaction between academics and curators with Pagans, witchcraft practitioners and other communities with spiritual investment' is a MOLA Impact Acceleration Account project supported by the Arts and Humanities Research Council (AH/X003523/1).

**Appendix Two: Participant consent form
Amulets, charms and witch bottles**

Investigating the interactions between British magical objects in museum collections and creative work by people with a spiritual investment in them.

Participant Name: _____

Lead researcher: Nigel Jeffries: njeffries@mola.org.uk

Evaluator: Sarah-Jane: 01223 764769, sjh201@cam.ac.uk

- I agree to take part in the above research.
- I understand what my role will be.
- I agree that testimonials, observations, transcription of interviews, and survey data will be used by the research team.
- I understand that I can withdraw from the research study at any time, and I won't need to explain why.
- I know that I can ask any questions at any time before and during the study.

In project publications and reports would you prefer your real name or a pseudonym to be used?
(please tick **one** option)

I am happy for my real name to be used

I would like a pseudonym to be used

Name (print)

Signed: _____ Date: _____

*You can find out more about how MOLA stores data here: <https://www.mola.org.uk/privacy-notice>

If you wish to withdraw from the research, please complete this section and return to Sarah-Jane (sjh201@cam.ac.uk)

Amulets, charms and witch bottles

I wish to withdraw from this study

Name: _____

Signed: _____ Date: _____

Appendix Three: Contributor Consent and Release Form

Amulets, Charms and Witch bottles Project Workshop , 29th and 30th January 2024 at the Pitt Rivers Museum

Project Organisers: Nigel Jeffries and Tom Crowley

Thank you for contributing to the Project. By signing this form You agree to the following terms.

1. I consent to the making and use of the recording of my contribution to and participation and performance in the Project, the nature of which has been fully explained to me. I understand that if I am unsure of the meaning of the terms set out in this Form, the Project Organisers can explain them to me.
2. I grant the following:
 - (a) my consent to MOLA and those authorised by MOLA to make and use images and recordings of me and my performance (my non-property performer's right) at or for the above Workshop taken by photograph and/or video/film and/or sound recording ("Recordings") and a licence of my property performer's right to use the Recordings, and
 - (b) a non-exclusive licence to MOLA and those authorised by MOLA to copy and make use of digital material I have prepared and submitted to the Event/Project, including but not limited to material I refer to or include in my performance in the Recordings ("Contributor Digital Material")
 - (c) for the specific purpose of making and disseminating the Recordings and Contributor Digital Material by all means and in all media (in whole or in part, transcribed or otherwise) in perpetuity throughout the world for the non-commercial educational and promotional purposes of the project, such use including but not limited to print and online publication and broadcast, e.g. in project websites and social media such as YouTube, Facebook and Twitter.
3. To the best of my knowledge and belief, my Contribution will not infringe the copyright or any other rights of any third party or contain any defamatory material. Should my Contribution contain third party material such as others' text or still or moving images or of anyone in an image, the copyright/personal data in that content may belong to someone else, which means that I agree that I have obtained their permission/licence/consent as applicable to include it in my Contribution and allow it to be used by MOLA for the specific purposes set out in Clause 2.
4. I understand that I have the right to withdraw this consent and the use of my Contribution at any time by emailing the Project Organisers named above, in which case the Contribution will not be used in future publications but may continue to appear in copies of the Contribution already in circulation.
5. The information provided in this form is to be used for the purpose described above and is managed and stored by MOLA with my consent. Further information about the MOLA's use of my personal information is at: <https://www.mola.org.uk/privacy-notice>

Participant Name: _____

Signed: _____

Date: _____

Appendix Four: Pre-event survey

Thank you for taking part in the Amulets, charms and witch bottles workshops. We would like to measure how the project can create the most impact in future.

This survey is being conducted by Sarah-Jane Harknett (University of Cambridge Museums). It should take around 5 minutes to fill in. Your participation is entirely voluntary, and you can withdraw from the survey at any time until you have submitted it. The data being collected is anonymous and cannot be traced back to you. It will be stored in Qualtrics and on a password protected laptop with updated operating systems and anti-malware software. The results of the research may take the form of practical guidelines, published papers and conference proceedings.

The project has been written in accordance with MOLA’s Ethical Guidelines Policy which are available to view [here](#). If you have any queries, please email: sjh201@cam.ac.uk By participating in this survey, you confirm that you have read the above statements, agree to participate in the research and consent to the data storage as outlined above and on the MOLA website.

- I agree - take me to the survey
- I do not agree. (survey ends)

1. What is your role within the project? (select as many as you would like)

- Academic
- Archaeologist
- Creative practitioner
- Museum professional
- Pagan practitioner
- Prefer not to say
- Other (please note)

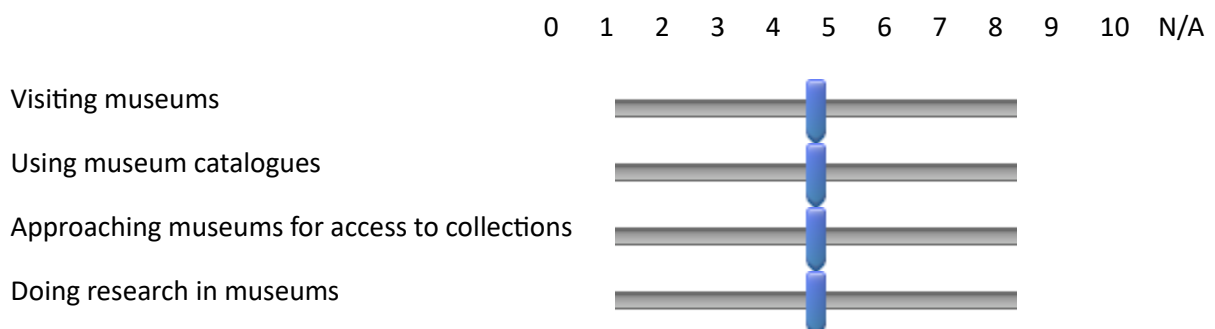
For Creative and Pagan practitioners:

What would you like museums to know about you and your practice? [Free text]

2. How have you approached or worked with museum collections before? (select all that apply)

- I have visited a museum to see a spiritual display or exhibition
- I have used a museum website or online resource
- I have used printed museum catalogues or publications
- I have used online museum catalogues
- I have contacted a museum about their collection or display
- I have accessed collections which are not usually on display
- I have engaged with museum collections in another way (please note)
- None of these apply to me

3. How confident do you feel in the following areas? Use the slider below, where 0 is not confident at all, and 10 is extremely confident.



If you would like to add anything about the reasons for your confidence levels, please add it here.

For Museum Professionals:

How confident do you feel about working on or discussing the following themes in your collections? Use the slider below, where 0 is not confident at all and 10 is extremely confident.



For Museum Professionals:

What are the barriers you face when working with contemporary spiritual practitioners in your museum or collection? Select as many as you like.

- I have not been approached by the community
- I don't know how to talk about it
- I'm worried about making mistakes
- I don't have time
- I don't feel supported by my colleagues
- I don't feel supported by management
- It's not relevant to my job
- It's not relevant to my institution
- Emotional impact on me
- I don't feel confident
- I'm concerned about negative media attention
- Other (please note)

4. Is there anything else you would like the project team to know? [Free text]

Appendix Five: Post-event survey

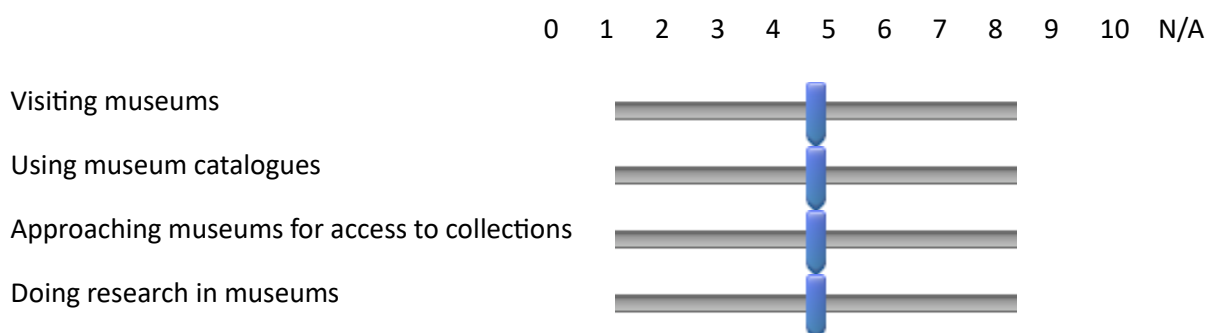
Thank you for taking part in the Amulets, charms and witch bottles workshops. We would like to measure how the project can create the most impact in future.

This survey is being conducted by Sarah-Jane Harknett (University of Cambridge Museums). It should take around 5 minutes to fill in. The data being collected is anonymous and cannot be traced back to you. The project has been written in accordance with MOLA's Ethical Guidelines Policy which are available to view [here](#). If you have any queries, please email: sjh201@cam.ac.uk

1. What is your role within the project? (select as many as you would like)

- Academic
- Archaeologist
- Creative practitioner
- Museum professional
- Pagan practitioner
- Prefer not to say
- Spiritually invested in the collections
- Other (please note)

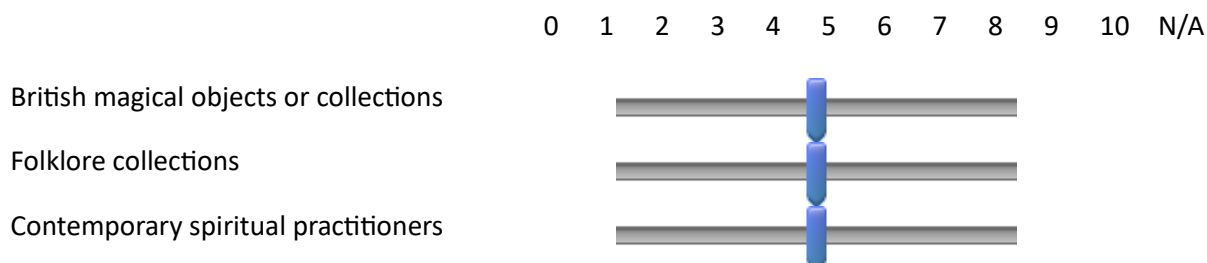
2. How confident do you feel in the following areas? Use the slider below, where 0 is not confident at all, and 10 is extremely confident.



If you would like to add anything about the reasons for your confidence levels, please add it here. [Free text]

For Museum Professionals:

How confident do you feel about working on or discussing the following themes in your collections? Use the slider below, where 0 is not confident at all and 10 is extremely confident.



3. This space is for your reflections on the workshop in Oxford.
You might want to describe what happened from your point of view. You could tell us how you felt before, during and after the workshop. Maybe you had some specific worries that it would be helpful for the workshop leaders to know. Or perhaps you would like to tell us the most memorable moment for you. [Free text]
4. What do you think went particularly well at the workshop? [Free text]
5. What elements of the workshop do you think could have been managed better? [Free text]
6. What would be your top tips for **museums** that would like to work with Pagan practitioners? [Free text]
7. What would be your top tips for **Pagan practitioners** that would like to work with museums? [Free text]
8. Is there anything else that would be helpful for the team to know? [Free text]

Appendix Six: Edited Pitt Rivers Museum workshop schedule (timings as circulated prior to the workshop)

Monday

10.30–11.00 Arrival (Lecture Theatre)

11.00–12.15 Gallery Session

In two groups, led by Pitt Rivers staff. Gallery exploration. The groups explore all three floors or the Museum but will probably gravitate towards the Sympathetic / Esoteric Magic section.

12.15–1.00 Immediate Responses (Lecture Theatre)

Participants will speak for 5 mins about a display or label or curatorial decision which seemed important to them. What information did participants want to see in the object labels, curatorial decisions in the gallery but which wasn't there.

13.00–14.00 Lunch (Lecture Theatre)

14.00–16.00 Marginalisation and Representation of the Pagan Community in the Museum Context:

- Part 1. Presentation by Peter, discussion led by Christina and Peter.
- Part 2. Collecting: how can a museum successfully collect magical objects from the Pagan community? Led by Christina and Peter

16.00–16.15 Break

16.15–17.15 Creative Practitioners Time (Lecture Theatre)

16.15–17.15 Partner and PRM Meeting (Research Room)

17.45 Dinner

Tuesday

ACAP media will be filming on Tuesday.

10–12.30 Object Discussion (Research Room) with Break 11.10–11.15

All participants have chosen an object / a group of objects in advance from the PRM's collection which is important for them and for 10 minutes each person will share the significance of the objects with the rest of the group. Running order:

PRM staff 1
Tom Crowley
Creative Practitioner 1
Nigel Jeffries
Creative Practitioner 2
Sarah-Jane Harknett
Peter Hewitt
Ceri Houlbrook
Christina Oakley Harrington
Creative Practitioner 3
Creative Practitioner 4

12.30–13.00 Workshop 1: Cyanotype (Creative Practitioner 2)

13.00–13.45 Lunch

13.45–16.00 Workshops (continued)

13.45–14.15 Workshop 2: Examining the physical and emotional investment in the creation of magical objects (Creative Practitioner 1)

14.15–14.45 Workshop 3: Knot Magic Workshop (Christina Oakley Harrington)

14.45–15.15 Workshop 4: Crafting Protection Charms and Considering the Evolving Use and 'Disposal' of Magical Vessels/Objects (Creative Practitioner 4)

15.15–15.45 Workshop 5: 'Found' amulets of stone and wood (Creative Practitioner 3)

15.45–16.15 Break

16.15–17.00 4.15–5.00 Creative Practitioners Time (Research Room)

16.15–17.00 Partner and PRM Meetings (area TBC)