

Welsh Arts Anti Racist Union

Phase 3 - Final Report

Widening Engagement Tender for Amgueddfa Cymru - National Museum Wales
and Arts Council of Wales

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1. Report Outline

This report outlines in detail the conclusions of the Welsh Arts Anti-Racist Union (WAARU) following an in-depth analysis into the relationship between the Arts Council of Wales (ACW) and National Museum Wales - Amgueddfa Cymru (NMW-AC) and Black and non-Black people of colour¹, in Wales. Our aims were, as proposed in July 2020, to investigate how each institution viewed their relationship (both historically and presently) with diverse communities in Wales through their engagement strategies, policies, distribution of funds, exhibitions and developments. Then, through the work of our second phase, we delved deeper into how Black and non-Black people of colour viewed the Arts Council of Wales and Amgueddfa Cymru through an intimate, qualitative consultation period. We wanted to know what this relationship revealed about - as both institutions had emphasised - the lack of engagement on the part of diverse communities.

Why aren't our communities widely interested or involved in the Arts and Heritage sector, is a question that is put to us often. Whilst we are familiar with the answers, it appears that the Arts Council of Wales and Amgueddfa Cymru are never quite satisfied enough to take concrete action from the implications that arise after each evaluative report, open conversation and evidence of inequality in the sector. As our findings will show, it is not for lack of effort or trying that Black and non-Black people of colour are not more present and better represented within these institutions as audiences, practitioners and workers but rather a concerted structural effort; one that is very much present in the attitudes and behaviours of those in power; that enables, is complicit in, contributes to and often directly causes their continued exclusion.

We came to this conclusion at multiple points during our investigation, which we structured into 3 parts.

Phase 1 involved gathering and analysing Amgueddfa Cymru and Arts Council's Wales' reports, strategies, policies, data and statistics to better understand what had previously been done to address the lack of diversity within the Arts and Heritage Sectors. We also, crucially, wanted to

¹ *Note on use of the term Black and non-Black people of colour:* there is no one term that everyone is comfortable with using or seeing. For the purpose of WAARU's work on the Widening Engagement tender, we use the term 'Black and non-Black people of colour' as we felt it was appropriate at the time of beginning the tender. However, *this is not a recommendation of terms for ACW and NMC-AC;* WAARU seeks to acknowledge, value and honour personhood and self-identification as best practice. Black and non-Black people of colour refer to people with African, Caribbean, South Asian, East Asian, Middle Eastern, Latinx, Native/indigenous, Pacific Islander or multiple heritage.

dig deeper into which groups and voices had been engaged - and were already present - and which groups and voices were missing. Our conclusion was that there was a fixation on engaging groups who were not involved in the Arts and Heritages Sectors, without due regard for the well-being, progress and points of view of Black and non-Black people of colour already working, involved or interested in furthering themselves within these industries. This overlapped with our intention to talk to diverse practitioners, whom we know from experience are essential to developing diverse audiences (as noted in our proposal and initial plan for the tender).

Phase 2, as noted in detail later in this report, focused on speaking to those Black and non-Black communities of colour who we concluded were missing, including art workers, practitioners, small arts organisations, and community members from across the art and heritage sector. From our experience, it was important that, given the number of previous consultations focusing heavily on those who were not engaged with the arts, the Arts Council of Wales and Amgueddfa Cymru also understood the challenges and the harm they posed to Black and non-Black people of colour who already existed within, or were attempting to become involved in their institutions. We believe it would be careless and potentially harmful to attempt to widen engagement to an audience not yet reached before understanding the lack of equity and safety for those already in the sector.

To do so, we carried out in-depth, one-to-one consultations providing a safe environment for Black and non-Black people of colour so that they could share their experiences of, and express their relationship with, the art and heritage sector. This provided insight into why they believed they, as audience members, practitioners and artists, were not more present throughout Wales.

Phase 3, the final phase, drew together our research and conversations, including two group sessions with our consultees. Here, participants were invited back to work with WAARU co-produce the final list of demands for the Arts Council of Wales and Amgueddfa Cymru. In addition to this list of demands, which goes beyond recommendations by holding accountability within itself, phase 3 reviews the resourceful and non-extractive methodology undertaken throughout the entire tender.

The Welsh Arts Anti-Racist Union presents in phase 1 a literature review [appendix a] of previous findings commissioned by ACW and NMC-AC, of which the implications for equity in the arts for Black and non-Black people of colour have led to little meaningful or necessary change. Phase 2 provides an extensive and starkly honest understanding of the barriers faced by Black and non-Black people of colour in the art and heritage sector, insight that could only be gathered through a non-extractive model of evaluation new to both ACW and NMC-AC. But

phase 3 goes beyond, towards the urgent findings that must be implemented to fulfil the questions posed by the Widening Engagement tender. As stated in our proposal, this work is driven by solutions. It seeks to make repeating the avoidable labour and traumas of consultation processes obsolete. It moves on, towards consequence, equity and change. It is in the spirit of this that we present the results of our investigations.

2. Summary of Our Intentions

The Wales Arts Anti-Racist Union (WAARU) is a group of artists and art-workers of colour. We applied for the engagement tender with the motivation to do things differently, aware of what we believe to be the tokenistic, extractive nature of past consultations with our communities, and the distrust this produces (and reproduces) when consultation projects repeatedly fail to create tangible outcomes. The resurgence of the Black Lives Matter movement in 2020, the inequity exposed more starkly by the COVID-19 pandemic, and the support statements that followed from both ACW and NMW-AC, as well as other arts organisations in Wales, gave new hope and urgency for the extent of change necessary to create an equitable sector for all. With this in mind, the tender aims to avoid repeating the labour and traumas of consultation processes. We envisioned our project report and list of demands - informed by holding in-depth consultations with artists, art workers and audiences, built around a methodology of care - to get to the root of the actions needed to tackle the barriers Black and non-Black people of colour face when it comes to accessing the arts and heritage in Wales, and in turn when engaging with ACW and NMW-AC.

Throughout the project, we were seeking to not reproduce the harmful and repetitive consultations that people had already grown tired of, but to look towards actionable and radical solutions for systemic change. Using the knowledge gained from phase 1 and phase 2, we created a list of demands that we could hand over to both institutions, including the necessary actions needed to create lasting, structural changes that create environments where our communities can flourish. Our consultation project will inform both institutions, so that they will have a clear idea about what they are doing right, what they are doing wrong, what needs to be improved or dismantled, and how this can be done. We see our consultations as the beginning of building a network, rather than an extractive one-off conversation with no follow up. We will demand that both institutions revisit the group as expert consultants as the process develops, we'll follow up on the impact of these demands, and hope to continue working with ACW and NMW-AC to see that they're understood and implemented.

In summary, our goals for this project were:

- To analyse data, reports and statistics provided by ACW and NMW-AC to find the 'missing' voices from previous work similar to this tender, and to see how these people's identities intersect in phase 1.
- To speak to a range of artists, art workers and audiences to understand their experiences and perspectives in phase 2.
- To keep intersectionality and care at the core of our methodology, create a safe space for open dialogue and sharing with our consultees, and to approach consultations with care for people's wellbeing.
- To create a practical and tangible list of demands informed by the findings of our consultations in phase 2 and analysis of reports and data in phase 1, in phase 3.
- To follow up with consultees and keep them informed on the process of the tender to ensure lasting relationships and networks.
- Beyond the tender, we wish to continue dialogue with ACW and NMW-AC, follow up on the list of demands and continue our work that looks towards equitable art and heritage sector in Wales.

3. Summary of Phase 1

Analysis Aims

As outlined in our phase 1 report in greater detail, the purpose of phase 1 was to examine statistics, diversity and projects reports, outcomes, surveys, evaluations, and other information that could create a clear picture of how the Arts Council of Wales and Amgueddfa Cymru - National Museum Wales, their portfolio organisations and sites across Wales, engage with diverse audiences - specifically those from minority ethnic backgrounds. As a collective of women of colour and community development workers, we approached the tender informed by our professional and lived experiences which emphasised the importance of digging deeper to understand and unravel the root causes of inequality in the art and heritage sector in Wales.

To this end, instead of launching into consultations or interviews with Black and non-Black people of colour about their experiences - as audiences and practitioners in the arts - we decided that a better approach would be to evaluate and analyse the strategies already employed by the Arts Council of Wales and Amgueddfa Cymru. This, in turn, presented us with a clearer picture of how the Arts Council of Wales and Amgueddfa Cymru views their relationship with Black and non-Black people of colour; the degree to which they engage these communities; who is missing from their engagement strategies and why.

Analysis Findings

Following this, we concluded that these engagement evaluations are heavily weighted towards asking Black and non-Black people of colour about the barriers they face when accessing the arts, cultural and heritage spaces. Whilst we understand it important to understand the broader context of why Black and non-Black people of colour are excluded from the arts, it is frustrating that this is too often the only question asked of our communities - albeit in many ways - and is the sole basis upon which the Arts Council Wales and Amgueddfa Cymru seek to understand their experiences. This is the case throughout every single document we read through, dating as far back as Amgueddfa Cymru's 2012 Public Engagement Consultation and Action.

The power dynamics of these consultations assume that white-led organisations have the solutions and are capable of resolving these barriers. To ask a person what barriers they face accessing an industry overseen by non-representative leadership - where dominant narratives and groups are the intended beneficiaries - insinuates that these white-led, unrepresentative institutions have 'the answers' because they have 'the power'. From our point of view, the Arts Council of Wales and Amgueddfa Cymru - both white led organisations - are not capable of implementing solutions that are sufficiently creative and innovative to address the perpetual exclusion of Black and non-Black people of colour. We see this, year on year, because the outcomes are so minimal, and frankly quite rudimentary, that it makes no difference to the financial and social mobility of Black and Non-Black communities.

Implications for Phase 2

There is more than enough information drawn from Black and non-Black people of colour for Amgueddfa Cymru and the Arts Council of Wales within the documents reviewed to understand the barriers facing them as audiences and practitioners within the arts, but little to no attention is given to providing solutions.

The power dynamics of these 'consultations', year on year, are exclusively weighted in the favour of large, white-led organisations and institutions including Arts Council Wales and Amgueddfa Cymru who knowingly benefit from the exclusion of minority ethnic communities. These 'diversity reports' provide a basis for Arts Council Wales and Amgueddfa Cymru to appear socially and morally driven to address the exclusion of Black and non-Black people of colour, without serious outcomes or changes, as well as the the financial rewards in calling for more resilience funds and years in contracted and salaried roles for people lacking lived experience to carry out 'more consultations'.

Our conclusion, after a thorough evaluation of Arts Council Wales and Amgueddfa Cymru's engagement strategies, is that the continual exclusion and disregard for Black and Non-Black communities is not due to willful ignorance; it is due to a calculated and repetitive pattern lacking accountability, as there is no incentive for accountability. It is troubling that, in many ways, the structure of both institutions create incentives to shirk accountability because real equity for Black and non-Black people of colour infers the dismantling of wider structures such as notably large wage disparity, governance and vertical power dynamics.

Reading these documents was disheartening as it spoke directly to how NMW-AC and ACW have abused the power they have been given to over resource (already privileged) white and middle class artists and - very notably- under resource Black and non-Black artists of color. Moreover, it is obvious that both institutions have already received extensive support and advice (in the form of community consultations and diversity training) to rectify these imbalances but have failed to do so. In this way, it is clear that both NMW-AC and ACW have consistently ignored the requests of Black and non-Black communities of colour, in favour of smaller more 'comfortable' changes that don't require them to restructure their organisations and reconsider changes to e.g their salaries, positions or the way that resources are distributed.

There is a pattern to this behaviour: 1) vaguely acknowledge a problem 2) hire consultants / engage in diversity training 3) ignore advice 4) develop a reputation of speaking publicly about change 5) use this to make a case to continue being contracted / salaried

Moving into phase 2, we were adamant to not only reach those people excluded or disregarded from previous evaluation, but ensure our consultation process would not repeat those that have come before it. Phase 1 informed our subsequent methodology to be based around transparency, intention, care and action.

4. Summary of Phase 2

As the phase 2 report was submitted before its completion, this summary will go into more detail about the process and learning.

Consultation Criteria

Our motivations for the consultation criteria - previously outlined in the phase 2 report and as specified in our application, interview and further meetings - derived from phase 1, where we established which voices were missing neglected from previous evaluation efforts, and which voices would be necessary to ensuring long-term, sustainable changes within Amgueddfa Cymru and the Arts Council of Wales.

Our primary criteria was Black and non-Black people of colour who are artists and art workers (including museum staff, ACW staff and former staff), and our secondary criteria was those that consider themselves peripheral to the arts/heritage sector including 'art and museum lovers'. We were particularly interested in intersections of experiences and identities including people who are disabled, neurodivergent, low-income or from a working class backgrounds, asylum seekers/refugees, young people, 50+, emerging and established artists or practitioners, community groups and small arts collectives. This was important to us as we found no evidence of intersectionality being substantially accounted for in any previous evaluation from ACW and NMC-AC, as touched on in the phase 1 report. Other areas we were interested in, though were more difficult to identify outside of an anecdotal or personal capacity, were experiences of finding it difficult to break into the arts/heritage sector and of feeling like they have missed their opportunity.

Notably, following the completion of the phase, we found it was difficult to identify those who were 'not engaged in the arts/heritage' during the selection process, as all potential consultees considered themselves stakeholders in the art and heritage sector in some way; and were more concerned with contributing to the consultation in hopes of creating a safer environment for all who are in or peripheral to the arts, as opposed to being consulted in order to improve engagement strategies from ACW and NMC-AC before the groundworks of harm prevention were completed. WAARU furthermore found it concerning that ACW and NMC-AC made retrospective claims that people who 'do not engage in the arts/heritage' were the main audience for the tender meeting on Friday 27th of November (as opposed to those audiences agreed in our tender proposal). This was particularly concerning as phase 2 was nearing completion at this point.

Consultation Process

We started our consultations later than expected because we were focused on designing a process that was reflexive around our phase 1 findings i.e. developing the questions that had not been asked, as well as wanting to take into consideration the agency of our participants. We set out to devise a process that was non-extractive and long-term. The aims were to develop a model that builds a meaningful rapport, safety and trust into the space, treats consultants as valuable experts no matter their fluency or proximity to the arts and heritage, and continues to engage with them after the fact. We wanted our consultation questions to be reflective of this, which would be used to accent and guide a more organic conversation around the sharing of experiences and thoughts for seeing real change; as such, an additional week was taken to begin the consultations, however the schedule was not affected in a significant way.

Invited consultees were identified through professional and secondary networks, extending outside of the art and heritage sector to ensure reach of audiences that 'do not engage with the arts/heritage'. 63 people were invited, in some way representative of every experience and intersection we aimed for in our criteria. 22 people responded and were consulted with, in line with our estimate, schedule and budget allocated for phase 2. The first consultation took place on the 10th November, and the last on 4th December 2020, all remotely via Zoom.

Consultation Methodology

How we communicated and reached out to potential consultees was important to us, as we were anecdotally aware of the distrust in the sector regarding large-scale consultations in the arts (later confirmed by many during the sessions). As such, a transparent framing and a relaxed process with no expectations of outcome was necessary. We sent out a briefing document [appendix b] which reflects this, referring to the consultation as a conversation and offering a substantial consultant's fee to further reflect the indispensable value of their voices in this type and scale of evaluation. To confirm a date and time for consultation sessions, we instigated email conversations which - whilst time consuming - was a necessary step in making sure our consultations did not feel 'faceless' from the beginning, that people were not being 'slotted into' a bureaucratic process of consultation upon consultation.

Two members of WAARU were present at each consultation, with one person leading the conversation whilst the other took written notes and occasionally joined in. A brief explanation of the tender and how the conversation is expected to go was given at the beginning of each Zoom meeting, as well as brief safeguarding and privacy information. The conversation would always begin by asking people to identify themselves (in their own language, and choosing for

themselves what they would like to disclose) rather than giving options or making them tick boxes with limited categories, which helped us better understand if they had any intersectional identities in a non-intrusive way. The consultant was not prompted if they did not mention a marginal identity they had; often in this case it would naturally come up during the conversation. The conversation would proceed with an open-ended question asking about the person's journey into the arts and/or heritage sector, and would continue from there flowing ad-lib and/or through the use of our prepared questions to help guide the session.

Our prepared questions [appendix c] were all open-ended, and categorised by topic (representation, commitments, accountability, funding, experiences as audience, experiences as art worker etc). Those leading the consultation would stay responsive during the conversation, and choose which questions to ask based on relevancy, as well as what still needed to be covered. These questions were designed to be used in this way, and allow participants to feedback in a more fluid way - to almost tell a story about their relationship with the Arts and Heritage Sectors rather than be prescriptive about their experiences. This process meant that, to glean evaluation and ideas from the consultant, their experiences would need to be held more closely and with more care. One could not 'skip ahead' to the recommendations, as it were. Our methodologies were designed to ensure evaluation functions as the beginning, of change rather than the end of previous work.

Every consultant was followed up with via email, and those who were interested in consulting more directly on ideas and strategies for change were invited during phase 3 to one of two additional sessions. These were paid, group consultations that offered people a chance to meet one another and share ideas that would feed more directly into demands for the art and heritage sector.

Findings on the Benefits of Non-Extractive Consultation Models

It became apparent from consultations that people of colour are largely uncomfortable by being approached for engagement-based consultations. Uncomfortable because there is an anticipation of tokenisation and exploitation of experiences, and the expectation of inaction from the organisation conducting the process. Moreover, many of the people we spoke to do not identify professionally as consultants, however some of the only opportunities for funding and payment in the arts and heritage in Wales is through consultancy work. There is frustration and scepticism around existing evaluative models.

Apprehensions around the extractive nature of consultations, particularly those associated with ACW and NMC-AC, were expressed by many of those invited to consult - this being the reason

for some declining the invitation. These apprehensions were expressed by people who had been working/practicing in the art and heritage sector for 10+ years, however this view was equally represented by those who have been in the sector for less than 5 years. These apprehensions confirm the necessity for new, non-extractive consultation models such as ours to be adopted as the new norm, not only to prevent harm and extraction, but to actually glean much more meaningful and honest findings.

Trust proved to be key, not just for eliciting the most useful ideas and thoughts from consultants, but for enabling the audiences this tender identified for widened and renewed engagement to feel comfortable enough to engage. Trust is the basis of a non-extractive consultation, wherein the true intentions and positionality of those conducting it foreground every communication, and the role of the consultee and protective measures for them are clearly established. Moreover, trust and a renewal of trust seemed to spark from seeing people of colour conducting the process. Beyond appreciating the presence of representation, consultants expressed trust in who was holding, processing and representing their experiences and ideas they shared through the way in which we conversed with them. To be non-extractive is to be transparent, listen with care, take all the time it needs, and follow up; yet, it is important to acknowledge that ACW and NMC-AC do not have the lived experience in their organisations to simply replicate this model, as extraction is built in structurally. ACW and NMC-AC, as with all white-led organisations seeking to reduce the harm caused through evaluative processes, must invest in divestment towards those with the lived experience and expertise. The findings of the Phase 2 consultations are detailed in the following section.

5. Trends From Our Consultations

Tokenisation

Many of the Black and non-black Artists of colour that we spoke to had, at one point or another, questioned whether they were approached because of their experience or because arts organisations needed to ‘tick a box’. Some Black artists noted that they were only given commissions during Black History Month, despite having applied to work with the NMW-AC and ACW on numerous occasions throughout the year. In particular, they noted a surge of attention following the murder of George Floyd and subsequent protests in the summer of 2020. Many also stated that they were now being approached and offered work by organisations who had previously (and frequently) rejected them.

Furthermore, many delved deeper into their experiences of tokenisation stating that this also occurs when Black and non-Black people of colour are assumed to only make work that is focused on their heritage / communities, or solely offered opportunities of this kind. The irony of this is Black and non-Black artists of colour - who do operate a socially engaged practice - are rarely given financial support to do this work.

One participant stated that it's "sad that we have to work out whether we're being undervalued", and others expressed the same sentiments - that tokenisation had led to a lack of confidence in their abilities as artists, especially when they were offered work. Tokenisation had created a feeling of insecurity, especially for emerging artists, who couldn't relax or enjoy opportunities because they were worried about the dynamics* associated with being the only Black / non-Black person of colour in the room.

**this included whether their work was good enough, whether people would understand their work, whether they would receive appropriate and relevant support / mentoring from an all-white team, feelings of having to work twice as hard as their white colleagues and counterparts*

BLM & statements

Black people and non-Black people of colour have noticed a sudden rise and interest to engage, consult and hire them after the events of the summer, and are wondering why it took such horrific events to push white led organisations into action. This especially considering how people have been raising their voices about systemic issues, the lack of engagement and institutional bias for decades.

To this end, there is a distrust in the 'BLM statements' published by Arts Council Wales and Amgueddfa Cymru with participants noting that they were incredibly performative. To this end, one participant also mentioned that the statements disconnected / distanced themselves from the Black Lives Matter movements. WAARU would like to ask why the Arts Council of Wales and Amgueddfa Cymru continuously attempt to 'not appear political' when the issue of systematic oppression, faced by Black and non-Black people of colour, is deeply political, and stems from similar attitudes and inaction across all sectors.

All participants agreed that they would need to see concrete and tangible actions before they trusted / had faith in these statements.

It also important to point out that - over the summer - the Welsh Arts Anti-Racist Union collected and analysed the statements of all the ACW portfolio funded organisations. A breakdown of our investigation can be seen here. We hope you can appreciate how appalled we are, by how little the organisations Arts Council of Wales has chosen to fund - and represent Wales - care about Black Lives, as you will note that the large majority did not even put out a statement but continued promoting their own programmes. And yet they are not accountable for their actions or in action displaying - once again - how the Arts Council of Wales chooses to protect white led organisations, in and of itself a very political statement.

Accessibility of applications

A common concern, which all participants expressed, is the accessibility of funding and employment applications. Participants described the impact of the language used in applications, the heavy amount of administration involved, the lack of contacts readily available for support, and tick-box nature of applications, all as contributing factors that cause people to view applications as inaccessible. When talking about the skills required to make an application, one participant said “Resources [are] not readily available for people that look like me.”

It’s important to note the impact of intersectionality on a person’s experience making applications — participants who are a Black or non-Black Person of Colour, and working class and/or D/deaf, neurodivergent or disabled, experience the inaccessibility of applications in a multilayered way, where they are met by a number of barriers relating to the different parts of their identity. For example, one participant WAARU consulted with, who is a Black or nbPOC, working class and also dyslexic, described applications (to ACW specifically) as a ‘major barrier’ and ‘completely inaccessible’, stating that they felt they were ‘completely unlikely’ to receive funding. This participant, a musician, also expressed that they would like support from ACW in terms of assistance filling out forms to apply funding for production and access to equipment, but they weren’t aware of how to approach ACW or to find out which funding call out is suitable to them. When asked if they were aware they could apply to R&D funding from ACW, the same participant was unaware and commented that “This resource seems very discretionary.” They were also unaware that R&D and their “time” was something that they should be paid for, which WAARU were very concerned to hear, as without confidence in the knowledge that they should be paid for their time properly, they are left at risk of exploitation and unfair pay.

WAARU also noticed that there is a general feeling that you need ‘a way in’ to ACW in order to be successful at funding; participants commented that they felt they needed to “know someone

on the inside” or that “it’s about who you know.” One participant was told, when beginning their career in the arts “You need to know someone on the inside, and you need to not only know someone but be part of a group.” This culture feeds elitism in the sector, and fosters a feeling of alienation and otherness that people also experience in society at large, and ultimately can put them off making applications in the first place as they assume that they will be rejected.

Another point to note, is the ‘tick-box’ approach to applications. Participants expressed that they felt they needed to mould themselves and their creative work into a certain box in order to be successful at getting a project funded, and felt that if their work “didn’t fit” a tick-box criteria, they wouldn’t be successful. One participant suggested that this feeling came from the wording of call outs, and said “Artists make assumptions that aren’t made explicit in the guidance, but still it comes across that they have to project themselves a certain way or make a certain kind of work.” Another described call outs and their language as “a huge box to tick” that felt “unobtainable” and as if they required someone with “huge” amounts of experience. This same participant discussed how they struggle to make the work they do “fit” the application by finding the right way to explain their work against the criteria of the application.

Black and non-Black people of colour artists are not homogenous, and while we understand the need for measurable ‘diversity’ targets, this leads to feelings of tokenisation, as we expanded on earlier in this section of the report. Participants felt they had to mention parts of their identity — such as their ethnicity, disability or class background — in applications and that this would make them more likely to succeed. One participant, when making his first R&D application, was advised to “highlight his mixed-race identity to get the application.” Another participant described arts applications as “embedded within a structure of production and capitalist success - outcome and production based.”

One participant also pointed out how an awareness that smaller organisations/collectives and larger organisations (example of Welsh National Opera) are applying for the same pot of funding is “daunting” for artists with less experience. While larger organisations with more funding/income are able to allocate budget to get external help with funding applications and sourcing fundraising options, smaller artists/organisations/collectives bear the load of the admin involved with funding and navigate complex application processes — namely budget breakdowns, understanding jargon, and tailoring applications to criteria — and this can be an overwhelming experience without any support.

When suggesting ideas to improve the accessibility of applications and funding, participants suggested the following:

- To have a sector-wide conversation and reassess the standard language used and remove jargon.
- A more interactive process, such as having a clear contact — with a personal name, email and phone number — to be able to access for guidance throughout the process of applying.
- To be able to talk through ideas with a ACW contact on the phone, to start an open dialogue with someone you are comfortable with speaking open and honestly about your work over a long period.
- ACW should set quotas for organisations to how much of their money should go to Black and non-Black people of colour -led organisations.
- Putting parameters around the cycle of employment for decision makers — such as CEO's, managers, board members having a limited term of employment. ● To make funding applications less production or outcome driven.

Early Outreach

Another common sentiment was the idea that ACW should make themselves known to students in school and universities, to become a familiar figure early on, before people start their careers. In discussions with 3 participants that talked about this idea at length, all agreed that this early intervention would make ACW a more approachable figure. We also believe that this would aid tackling the feeling, mentioned in the accessibility of applications section of this trends report, that people need 'a way in' or to know someone at ACW to build a relationship with them, and in turn help improve the accessibility of applications. One participant, a recent university graduate, asked "Why haven't the Arts Council gone to my uni?", suggesting that if they had talks and guest sessions with ACW representatives at university colleges and schools (to reach people younger/people who will not end up attending university) , they would feel more comfortable with engaging with the institution post-degree, and have more of an understanding of ACW's role and services. Another participant described the impact this early outreach could have as "To feel part of something before you even participate properly."

While for Amegueddfa Cymru the experience is different, as participant's engagement tended to be visits on school trips and family days out as children, but they then lost interest as they left school or didn't feel they belonged in the space anymore. A participant discussed how when visiting the museum with school, they felt interested in being an artist after seeing exhibitions but that "It wasn't clear how to get there yourself as an artist, you weren't told." The same participant stopped visiting, but went back to the museum as a teenager and had a negative experience with a security guard who "Made her second guess if she deserved to be there and

even use the toilets.” This experience left the participant feeling uncomfortable and intimidated by the museum as a whole, and they haven’t been back since. This participant, who works as a creative facilitator, wasn’t aware of the ways they could partner with the museum now and work facilitating sessions for young people, but stated that this would be something they would be interested in, although they wouldn’t know who to approach to find out more information. If a relationship with the museum had been sustained by outreach throughout their life — from school, to university and beyond — she may have viewed Amegueddfa Cymru as a more approachable institution to work and identify with.

The impact of unjust negative experiences

The majority of participants also talked about the impact that unjust negative experiences — largely connected to racism and microaggressions — has had on them, as well as receiving application rejections without reasonable explanations or feedback. The emotional and mental drain that repeated instances of unfair treatment, barriers to opportunities and feelings of alienation lead to had left participants with severe fatigue. When people are rejected from funding applications without proper explanation or guidance, this knocks their confidence and in many cases makes them unlikely to apply again.

One participant, who had been working in Wales for over 15 years, had never received funding from a Welsh organisation. After a negative experience with an organisation who encouraged them to apply, told them their project, which involved connecting Wales internationally “wasn’t British enough”, the participant had “retreated” and never applied again. Along with other racially-motivated instances, the participant said they “wouldn’t give anyone another chance to humiliate” them. Despite living in Wales for years, the participant said “they have never been treated as Welsh.” Despite these experiences, the participant has continued to make mostly self-funded work, but WAARU would like to note that these experiences have the potential to stop people from pursuing their craft altogether.

Another participant discussed an experience with an ACW portfolio organisation; when the participant went to apply for a technician job, they were told “there’s lots of jobs for cleaners” *(the name of the organisation has been redacted from this report but the Arts Council has committed to investigating this incident further and taking whatever action is necessary)* instead in the interview, and didn’t hear anything back afterwards. This experience made them feel very uncomfortable in the interview itself, but also knocked their confidence and as a result it took them a “long time to feel confident to apply for jobs.”

Another participant described a long, enduring process that they had to go through in order to receive funding from ACW, despite already being an established artist at the first point of engagement. They described their experiences as having been “totally excluded” and that it’s “Frustrating to try and make a living [in the arts] as a Black male.” After being rejected for funding 3 times, the participant had to go beyond reasonable means to prove themselves as an artist and capable of delivering, by making themselves “hard to avoid” and having to “put myself in their [ACW’s] face until they couldn’t ignore me.” Not all participants have this withstanding confidence, and the effects of experiences such as this participant’s, which are very common, were summarised by another consultee: “The actions of these organisations have pushed away generations of creatives. People feel invisible, living on the fringes feeling that Cardiff doesn’t understand them.” WAARU echoes this sentiment, which shows the extent of which the arts sector in Wales has lost out on talent, and the damage actions have had on creatives who feel like their own city doesn’t belong to them.

Sense of Belonging

Connected with the previous trend — the impact of unjust negative experiences — is a lack of a sense of belonging in the sector. Out of 22 consultees, only two said that they felt autonomy in the arts. This relates to the impact of negative experiences as discussed in the previous section, a lack of representation of Black and non-Black People of Colour in organisations (at all levels of staff), events, exhibitions and so on, as well as elitism and a lack of accountability and transparency. This figure shows the extent to which the sector needs to be transformed in order for everyone to feel like they belong and have agency. It also links to the concept of ‘Welshness’ all together, which often disregards Black and Non-Black People of Colour as the ‘other’ — there is a notion that if you are not white, you cannot be Welsh. An example of this in action is the recent Welsh Census announcement, which gave White Welsh people the option to identify as such, but Black and nBPOC could only identify as British; for example ‘Asian British’. Although this was later overturned after backlash from the public, it’s proof that this view is prevalent in society, and naturally feeds into the structures of our arts and heritage sectors.

A common thread among participants in relation to Amegueddfa Cymru is that people do not feel comfortable or like they belong in the museum and described the institution as unwelcoming or intimidating. There’s a sense that participants didn’t find the museum’s exhibition or events represented them and their interests, as well as the diversity of Wales’ communities. A number of participants mentioned the Butetown museum, now closed, and expressed a desire to have a space like this again. One participant said they “would like to see

a national museum of Butetown or something that represents the cultural diversity of Wales that has always been there.” On representation, another participant talked about the Welsh government’s international strategy, “which talks about white welsh diasporas outside of Wales, but nothing about the diasporas living in Wales.”

Another participant commented that “A lot of history and the way we’re presented with history is painted by nationalists” and that for progress, the idea of “national’ [needs] to be less branded; less branding and identity and more of a mesh of experiences. The word excludes people.”

One participant was on a panel for an Amgueddfa Cymru project, and described a Black-led space where they felt comfortable and confident to share their thoughts and opinions. They described an environment where “people were listening” and they felt agency in the space. If the participant was the only Black person in the room, as they described happens often, it’s likely they would not feel that same sense of confidence and autonomy. In order for people to be able to truly flourish in the sector, they need to feel like they belong.

Lack of risk taking

Many participants stated that projects led by Black and non-Black artists of colour are treated with a higher level of scrutiny, which results in them receiving less opportunities overall. This was also noted as coming from a lack of wider cultural knowledge, whereby white-led organisations might dismiss an idea because they can’t relate to it, or understand its wider significance. In comparison, participants noted that there was an abundance of white led projects that were vague or incomprehensible and less thought-out, but always well funded with less hesitation.

Accountability

The lack of accountability within Amegueddfa Cymru and the Arts Council of Wales was a catalyst for many people’s frustrations. In the first instance, there is no easily visible or transparent process in place to hold the Arts Council of Wales or Amgueddfa Cymru responsible for their actions or inactions. Furthermore, many of our participants stated that they were hesitant to make complaints because they didn’t feel that anything would change, and that this could result in negative consequences (punitive measures including employment bias). Internal complaints procedures do not make sense, because an individual would essentially be

complaining about the institution they are working for / seeking funding from ... within that very institution. So how can we trust that the complaints process itself will be carried out with parity?

“I think there needs to be other outside organisations to hold them to account - if it's just the public nothing will change.”

As you will see from our list of demands, this encouraged our thoughts about developing a Transition Council.

During the first phase of our tender, we noted that - year on year - white led organisations were funded and invited to be part of the Arts Council Wales's portfolio, but did not in fact live up to the investment review criteria, including the implementation of long term strategies to diversify audiences and workforces. However, they continued to receive funding hearing loud and clear that the Arts Council of Wales was not interested in holding them accountable for their in-action (until now).

Furthermore, both the Arts Council of Wales and Amgueddfa Cymru have emphasised how much they want to bridge the gap between 'the arts' and 'communities'. To this end, we've heard from Black and non-Black people of colour who are already doing the work of making interesting, accessible, exciting content, events and activities for their communities, and not only have yet to receive funding but have had hurdles put in their path. This includes - amongst the in accessibility of applications - unacknowledged emails, negative and patronising attitudes from Arts Council staff, conversations that disregard people's lived experience, and insincerity - where individuals and small collectives have been praised for their work on the one hand, but then rejected for funding on the other.

What we see then, is that white-led institutions are continuously encouraged (through support and funding) to diversify their workforces and cultural outputs, when it is clear that - for decades - they have had no such interest in doing so. Instead of forcing white-led organisations to diversify, we believe that the most efficient use of resources and common sense would be to simply fund and employ Black and non-Black people of colour.

Lack of POC staff / Relatability

Many participants stated that it was incredibly difficult to relate to both institutions - as audiences because of the lack of cultural relevance or appeal to their interests and personalities, and as art workers because of the generational gaps, and lack of lived experience

of senior members / funders. This meant that many applicants - applying for project funding - found themselves exhausted by the need to explain themselves, their cultural heritages and how this related (or had no bearing on) the work they wanted to do. In comparison, they did not believe that white individuals or organisations had to do the same, even if their work was very abstract.

One participant mentioned that - at University - although their lecturers understood their ideas, they could not offer her appropriate support because they couldn't relate to her work personally. This also happened when they met with a member of the Arts Council Wales to discuss an application, in which they would continue a project with members of their community (that was exceptionally well executed and well received by them). This individual applied for funding, was rejected and then told to get in touch with someone who could discuss the application further - but did not receive any correspondence. To this end, when asked about where they were receiving support, the participants stated "*young creatives learn and get support from each other in community*".

We would like to note that this entire experience was common to many people we interviewed.

Another participant said that - after having met with the Arts Council of Wales - they were rejected for funding, and had to approach an organisation in England who agreed to fund them.

"Didn't understand me or what I was trying to do. People they funded, their work was abstract."

In our initial Phase, we studied the many reports from both Amgueddfa Cymru and The Arts Council, stating that a core aim of both institutions was to bridge the gap between 'the arts' and 'communities', so we are unsure as to why - when members of these diverse communities reach out, apply and present ways of working with the very people your organisations seem so eager to reach - they are rejected, ignored and left without support?

Another participant stated that this lack of reliability - within both organisations - presented an uncomfortable hierarchy of asking for advice, from people who did not have the lived experience to know the answers '*You can't be what you can't see*'. Adding to this, another participant emphasised that the formality of meetings was off putting and made them question whether they would be eligible for funding, before they even had the chance to explain themselves. In relation to this, participants noted that they felt comfortable being interviewed by WAARU because of the informality of the conversations, which meant that - along with the fact that sessions were led by Black people and non-Black people of colour - the process was accessible and approachable.

“They’re not very approachable even though they’re down the Bay”

All participants agreed that increasing the number of Black and non-Black people of colour working within the Arts Council of Wales and Amgueddfa Cymru was key to improving reliability and ensuring that applicants and freelancers were given a fairer chance to access opportunities. When we asked participants about solutions to this issue they stated the importance of :

- Increasing overall numbers within organisations, setting quotas and applying penalties to those (portfolio organisations) who did not meet them
- Relaxing the emphasis on having to speak Welsh, and providing opportunities to learn on the job
- Increasing the number of Black and non-Black people of colour in HR departments
- Job sharing in roles that may require Welsh language proficiency, where a Black or non-Black person of colour (who doesn’t speak Welsh) can work alongside a Welsh speak

One participant noted how important it was to understand that Black and non-Black people of colour who applied for jobs (at the Museum) prepared themselves to work in an uncomfortable situation and “...be comfortable with discomfort”. It’s important to emphasise that people do not experience racism in vacuum, and that they come to institutions with previous experiences that are accumulative and repetitive.

In this sense, HR departments were also pointed out as barriers to inclusion particularly in regards to how people are hired. White people who interview Black and non-Black people of colour, whether they make up the majority of an interview panel, or are in the minority, are more likely to make assumptions and judge responses much more harshly. One Black participant, who interviewed for a technical position was told “there’s lots of jobs for cleaners”, by the interviewer. They did not hear back, and noted feeling really uncomfortable during the interview. They also said that it took them a “long time to feel confident and apply for jobs”.

Finally, another participant noted that hiring Black and non-Black people of colour to ‘diversify content’ and for example - in the context of Amgueddfa Cymru - to challenge collections, paintings / portraits of colonisers etc was one part of the puzzle. If institutions wanted to change, and were sincere in their intentions, then they not only had to change their cultural values but also their approaches to challenging racism particularly amongst their audiences. It is not acceptable to simply repeat the same statement on social media, referring to your usual complaints procedure - you must be vocal about supporting Black and non-Black people of colour if there is backlash to their work for example.

The need for transparency

Participants stated that there is a general lack of transparency behind NMW-AC and ACW's intentions, motivations and the decisions that they make and oversee. In particular, those we interviewed were very keen for NMW-AC to develop more projects that revealed the contexts and origins of collections.

Furthermore, NMW-AC and ACW set out their strategies in increments of 10 years, but only stipulate 3 / 5 years worth of funding for organisations - why is this? Almost all participants were unanimous in that sustainability - for themselves, and for those who worked with communities - must involve longer periods of fundings, so that they are not forced to cut ties with the people they work with or scramble to sustain their practices and livelihoods. Furthermore, long-term, sustained development is key to strengthening communities through culture - providing stable jobs as well as participatory opportunities.

Some noted that whilst policies may state or dictate one thing, how white-led, Black and non-Black organisations of colour are expected to apply this is contradictory. For example, drawing on the research of our first phase, WAARU noted that ACW portfolio organisations (all but one of which are white led) were required (amongst other things) center diversity in their continual development strategies and "make a significant impact on cultural life across Wales". This, of course, has a knock on effect regarding their wider strategic potential, including long-term sustainability and public interest (especially if significant populations are excluded) as well as collaborations and partnerships. We - along with participants - would like to know why a significant number of white led-organisations, who continue to ignore Black and non-Black people of colour (except in response to socio-political pressures) themselves continue to be funded, and funded well when, in comparison, Black and non-Black people of colour are expected to struggle, to compete, to wait, to volunteer, to have more references, to have more work experience and so forth

Museums combating poverty statement

During the 1st phase of our investigation, we came across several instances where Amgueddfa Cymru stated that it saw its mission as '*using culture and heritage to combat poverty*'. Whilst we'd like to know more about the intentions behind this statement, we were curious as to what members of the public thought - so we asked them. Every participant we interviewed noted a confusion around this statement, with many saying that - in fact - they saw the Museum Sector

as increasing poverty within Wales because it was an affluent and expensive (taking up large budgets within public funds).

One participant asked how Amgueddfa Cymru could see itself as combating poverty, when it's very purpose involved displaying objects from countries whose wealth had been plundered through colonialism.

Another participant said that it was frustrating to hear an institution like Amgueddfa Cymru - led by salaried, middle class individuals - throw around the word poverty, and ignore the impact of this in people's lives.

“Basic needs that are people's lives worries and keep them up at night are not considered. Practical things like employability and education and mental health is how you can help people. Arts can tackle things that contribute to poverty but they won't be putting food on people's plate”

Audiences wanting exhibitions to be more interactive

Participants stated several notable things about the seven Amgueddfa Cymru sites. Firstly, that there wasn't a fluid or diverse representation of Welsh life within Amgueddfa Cymru (particularly at St. Fagans or the Big Pit) - Welsh meant white and then other ethnicities were included into 'the mix' every now and then (an event here, an event that about 'x' minority group in Wales) Many commented that this fed into the way minority communities were tokenized by the Museum. One participant stated, *“History must be shown as lots of different people interacting with each other, not just one group doing one thing. Lots of people think that the main interaction between Black people and white people is slavery”*. Another participant commented on how Amgueddfa Cymru's push to 'diversify collections' was *“a strange way to talk about people's history and heritage. Collections should be naturally inclusive, not just diversified for the sake of appeasing people temporarily.”*

A second point that was raised by many participants was that they wanted Amgueddfa Cymru to delve deeper into the colonial history behind their collections. To them, this was a key aspect in the wider process of being more transparent.

“If there is a statue of a Black person - was the maker building it to say that was their property?”

Another participant stated,

“Absences in collections are just as important as presences...what can be understood from seeing those absences. Moving towards more representation should be about talking about our past, colonialism, slavery and how we obtained these collections.

We must represent the present and the future...as well as the past. We must also display objects that represent JOY.”

Another interesting point of view that was brought up during our conversations was that the Museums often felt like a static experience, because they hadn't changed in 20 / 30 / 40 years. St. Fagans was given as an example of this, as a Museum that participants had visited during school trips and didn't particularly feel tempted to go back to. Participants commented on how there needed to be a cultural shift, and WAARU agree that this needs to happen in order to meet the needs and interests of the current generation. To this end, one younger participant commented on how the presence of Artes Mundi, which curated exciting, contemporary artists from around the world and gave people the chance to sit in talks and participate in workshops was a key pull for them, in fact one of the times they were guaranteed to visit the National Museum.

“We still see the same things - they need to rotate what they have, they need more exhibitions, more events”

“Creatively thinking about what a museum is, what should be shared, how it should be curated - exciting, interactive”

One participant stated the lack of lived experience by those working within the Museum meant that they didn't understand the barriers facing Black and non-Black communities of colour or necessarily have the knowledge to provide solutions. For example, they would not understand that - although the Museums are a free resource - families might still have to pay for public transport and lunch.

“People from my council estate haven't been to the museum because they have other things to worry about. Why would we take the kids to a museum when they can just go with school for free”

This participant also commented on how communities were always expected to 'go to the Museum', and why the Museum didn't come to them? They were amongst a few participants

who emphasised and reflected on the idea that Amgueddfa Cymru should have 'pop up' and 'travelling' exhibitions.

“The museum is a static experience most of the time - doesn't feel like it's living”

Smaller organisations work better than larger organisations

Participants noted that ACW were incredibly keen on allowing larger, white-led organisations chance after chance to prove that they were able to successfully engage with Black and non-Black communities of colour, despite the opposite being the most prevalent truth. Many believe that these organisations are simply not interested in engaging beyond their current audiences, but are adept at writing 'creative' strategies to feign the contrary. Consequently, it can be said that ACW is enabling the behaviour of white-led organisations. One participant stated, *“Organisations run by White people (gate-keepers) and set up in a way that keeps it that way”*.

In comparison, many expressed frustration that smaller, grassroots projects that did in fact work closely with communities - and in many cases come directly from them - were not given funding or support and despite endless meetings and emails. What's more is some participants noted that ACW suggested they partner with larger institutions for advice and mentoring. Not only is this incredibly patronising - diluting the depth of people's own experiences and knowledge - but also does not take account of the power dynamics involved in such a collaboration.

That is to say, it's not about what you can bring to the table - it's about what you can leverage. Grassroots organisations led by Black and non-Black people of colour do not have sustained funding, offices or a 'building, they rarely have opportunities to network and therefore don't have the social capital associated with 'knowing the right people, in the right places'. The only things that we can leverage in this situation are our labour and our communities, which historically - and presently - have **always** been exploited by white people.

“It feels like these people sit remotely, looking at the talent that's out there and they carve it up, making it commercial...”

Finally, participants felt that smaller collectives understood and listened to them, and that it was more possible to have a meaningful exchange, which the fear of being tokenized or exploited. Other practitioners felt that grassroots organisations - who gave commissions - allowed them

the time and space to work - there was less pressure on an outcome, but more about learning from the process and having meaningful, human exchanges.

In addition, consider the following:

- Why are applications called for in a written format, with 'some' examples of work attached? There should be more mediums in which to do an application, other than just writing - video, mood boards, presentation. For example, consider the accessibility needs of someone who struggles to write or is dyslexic. Current forms are not accessible because of language levels, lack of BSL, length and location (online). NMW-AC and ACW must shift the current attitude of 'do it the way we do it' and think deeper about what kind of application they do / do not accept and why. Do they accept an application with bad grammar? Why is an application pushed to the side if an applicant doesn't use the right language or terminology, but how you receive the language that comes to you is just as important as the language that is used.
- Why do you request so much information from an organisation or freelancer that you know intimately, and that's already received multiple rounds of fundings. They should not need to explain the history of their practise, when they've been funded by you all along.
- Ensuring that arts projects working with Black and non-Black communities of colour prioritise artists from those backgrounds and experiences.

6. Our List of Demands

Following our research, consultations and trend analysis for the Widening Engagement tender, WAARU present the following demands for implementation by NMW-AC and ACW. Implementation should be prioritised, commitments must be made with the intention of honouring them in measurable time, and appropriate investment should be made into people/groups that are capable of implementing these.

In this way, we have outlined below whether a demand should be considered a short term, medium or long term priority.

Immediate - These must be fulfilled within 14 days of receiving this document

Short Term - These indicate demands that must be implemented within the next 6 months. We believe that associated work can be carried out independently, with minimal input from WAARU and that - in many cases - the demands simply require additional resources / funding / consultations for improving already existing initiatives and policies.

Medium Term - WAARU acknowledge that these demands require further conversations and or training to encourage a wider in the culture of the Arts and Heritage Sectors, as well as adjustments to funding procedures. For this reason, we have assigned a timeline of 6 months to 1 year in order to carry out these requests.

Long Term - Finally, we have assigned a deadline of 1 to 2 years to any demands that are noted as 'long term'. These demands will require more attention, after carrying further paid consultations from WAARU members, our Phase 2 consultees, as well as other organisations and individuals. In this way, we can ensure that these demands are implemented with the utmost respect for Black and non-Black communities of colour - taking into account different intersecting needs such as disability, class and neurodivergence.

Accountability

As reiterated throughout our work with NMW-AC and ACW, holding oneself accountable is key to building trust with audiences and laying out solid ground for widening the scope of engagement. In response to our list of demands, WAARU would like a breakdown of how NMW-AC and ACW intend to implement these changes, and which people/groups with expertise and lived experience are to lead on it. This initial commitment, as with all future commitments, should be specific and with deadlines. We anticipate hearing back on next steps *within three months* of receiving this report.

Moreover, those we consulted with during Phase 2 emphasised the necessity to hear about how the tender progresses and the implications to come out of it. WAARU will be sharing the report with those we consulted with during Phase 2, and would like to further request that NMW-AC and ACW provide a response after reading our tender work (particularly speaking to the Trends and Demands sections), to be shared with our consultants *within three months* of receiving this report.

Principles

It is important that the following is understood as a list of demands and not requests. We care to work with you so long as this working together is done in an equitable way, and respectfully believe that the non-implementation of these informed demands would signal a lack of care and ability in NMW-AC and ACW to stop perpetuating further violence against Black and non-Black artists, workers and audiences of colour.

The principles that underpin these demands are as follows:

NMW-AC and ACW cannot accept that the racist situation we find ourselves in needs to change without equally accepting the role they play in maintaining it. As a result of this, they cannot be trusted to lead us out of this situation and must hand over significant power to Black and non-Black people of colour. Until now the damaging impact of centring whiteness as the norm has been built into funding structures, but has not been acknowledged, leading to Black and non-Black people of colour having to perform in a way that limits their potential and tokenises them. By limiting opportunities offered to racialised individuals/communities as audiences, workers and artists to those that focus on their race, as if that is all they are able to offer, (whilst not expecting the same from white artists) NMW-AC and ACW have been upholding white supremacist ideology'.

Our experiences have accumulated over lifetimes, so strategies to address them also have to reach back along those lines. It is in this spirit that we have drawn together these demands for systemic change, in consultation with other Black and non-Black people of colour who identify as artists, workers and audiences in relation to the arts and heritage sectors of Wales.

Our list of demands

Equal Access to Opportunities

- A budget commitment for at least five years offering regular and substantial grants for Black and non-Black artists of colour (prioritising people who experience multiple marginalisation). Access to the grant will not be conditional or selective. (**Medium Term**)

- Funding to shift from being governed by ‘outcomes’ (including artwork production, public exhibition and ‘community’ workshops) and towards self-identified/ self-measured artist development or community activity. (**Medium Term**)
- A commitment to ring-fencing spaces on funding opportunities for low-income artists, particularly low-income artists that are Black and non-Black people of colour, to make these opportunities more equally accessible. (**Medium Term**)
- Rural art and heritage activity should not be exempt from standards of representation and inclusion. These principals must be expanded to all aspects of Wales to ensure a rich discussion, representation and availability of rural resources are shared to practitioners of colour too.
- Democratisation and transparency around becoming an APW organisation. This means creating equal opportunity for small organisations, diverse-led organisations and community-focused organisations to receive regular and sustainable funding, with tailored and financial support around achieving any requirements such as governance, finances etc. (**Medium Term**)
- Prioritising organisations that exhibit sustained and equitable relationships with local diverse communities for APW status, and taking a serious review of current APW organisations that have exhibited harm towards diverse communities (beginning with a suspension of funding until resolution). (**Medium Term**)
- All levels within NMW-AC, ACW or an APW organisation that contribute to decision-making (budget managers, board members and application/interview panelists) must be diverse (i.e. representative of marginalised experiences). Additionally, at least 50% representation should be from 18-35 year olds, in line with commitments to divesting power to the new generation in the Future Generations Act. (**Medium Term**)
- Increased non-judgemental support for those unfamiliar with application processes, including 1-1 sessions and a public ‘successful ACW application library’ of which individuals can opt in and all APW organisations must contribute to as part of their funding requirements. (**Medium Term**)

- Both NMW-AC and ACW should employ 'Relationship Managers', so that applicants can talk to someone before they spend so much time and energy applying. This needs to be the sole focus of one employee, who is dedicated to this task - not a role that is embedded in another role, where it cannot be given the right attention. (**Medium Term**)
- Set up and finance a support system for minority employees and volunteers working in NMW-AC, in which they have held and supported spaces for networking, supporting one another and held career development sessions. (**Short Term**)
- All expressions of interest / applications longer than 500 words and interviews involving preparation tasks must offer payment to people from marginalised backgrounds as a means of positive action towards more diverse applicants. In a similar vein, all interview offers must come with a clear offer of access costs towards child care, time off work etc (which can be accessed anonymously). (**Medium Term**)
- In the interests of environmental sustainability and leveraging power for the benefit of working class communities, dormant resources within APW organisations and NMW-AC sites should be available to independent artists and local communities. This includes - but is not limited to: audio and film equipment, arts supplies, available space, tools and production equipment. A system that is easy to access should be created, with which anyone can find, book and return this equipment without hassle. A divestment of resources ensures that community engagement actively supports these communities developing and holding their own cultural/heritage related activity outside of museum spaces. (**Short Term**)
- Development of a mentoring system in which people who experience exclusion from opportunities to work in the arts/heritage or artists can create a simple profile and request a mentor, to then be 'matched up' and given at least three funded sessions within a year. This should not be limited to a 'programme' or one-off application opportunity but offered all year-round. (**Medium Term / Longer Term**)
- All materials should be made accessible through digitising, easy-read versions, and an offer for translation into any language, in addition to Welsh. This is not limited to opportunity application materials, but also exhibitions (i.e. creating accessible online experiences of exhibitions/performances). (**Short Term**)

- Consistently and clearly signpost to all opportunities, events/exhibitions, resources and access tools (including those proposed within these demands) through an expert outreach² team that are sensitively and practically able to make these accessible to audiences wider than ACW and NMW-AC's reach. A team is imperative as to not burden single people with accessing communities on the behalf of institutions, and should have autonomy in managing their ways of working, budgets and holding ACW / NMW-AC to account. (**Short Term**)
- All employees within NMW-AC, ACW and APW organisations need to commit a certain number of hours a week to community outreach work, with no exceptions, to ensure people in every department and position are aware first hand of the needs and wants of the communities they are seeking to reach. Because of the intricate racial and classist dynamics associated with this work, WAARU would advise you to seek training from established organisations and individuals already working in this way. We will happily provide recommendations on request. (**Medium Term**)

Accountability

- Set up a paid 'transition assembly' to support ACW and NMW-AC with the implementation of the demands, consisting of a group of Black and non-Black people of colour artists and arts workers who are committed to intersectional anti-racism. (**Short Term**)
- The transition assembly will be paid to oversee a transitional period in which NMW-AC & ACW commits to working out the practical steps necessary to apply the following demands, as well as to act as a support for Black and non-Black people of colour in positions within NMW-AC & ACW who will be asked to carry out/lead this work internally (e.g. the Agent/s for Change, Engagement teams).
- WAARU will work closely with those we interviewed during the second phase of our tender, to develop the assembly as a representative group, as part of a commitment to sustain consultant relationships and follow through with expert advice from this tender process.

² Outreach is distinct from Marketing - the former focused on building and sustaining relationships therefore requiring a different, more focused expertise

- The assembly will collectively set outcomes to work towards, and membership of the working group will be time-limited to avoid complacency and ensure the widest possible constituency of people are able to have their voices heard. General membership is open to all people of colour in Wales who are interested in inputting, and all progress reports will be shared with this wider membership.
- The assembly will be separate from ACW and NMW-AC, and the working relationship will be that of a consultancy group.
- All staff in ACW, APW organisations and working in NMW-AC sites must have the right to contact trustees in order to raise issues directly with them, as well as to notify them of the reality of their experiences within the organisation. Contact details of trustees to be made available in staff handbooks. (**Short Term**)
- If an employee from a marginalised community feels they need to leave their place of work due to discrimination, they will receive their full salary over the duration that they were contracted to work. Their former place of employment is then responsible for rearranging their budgets to meet this request as well as hiring another employee to fulfill this role. (**Medium Term / Long Term**)
- When working with or commissioning an artist or project worker, NMW-AC, ACW or the APW organisation must adhere to any accessibility provisions - in addition to transport provisions - specified by those they work with, for example in relation to their disability. The artist is not obliged to begin any work unless they are confident their needs have been met. If a disabled artist - in the process of a project - does not feel that their needs are being adequately met, then they have the right to withdraw their labour but still retain their full fee. The organisation is obliged to pay this, without any further expectations and takes full responsibility for it. (**Short Term**)
- Additionally, develop an independent support network for Black and non-Black people of colour who work in the arts where an art worker can privately and confidentially contact their organisation's key funder about grievances they have with their employer. Internal complaints procedures are insufficient and often biased as employees are expected to raise concerns about their place of work, within their place of work. As a requirement of receiving funding, any complaint raised in this way will trigger a transformative justice process, where the grounds of atonement will be set by the individual who has raised.

These grounds need to be met before any other funding can be applied for / given to that organisation. (**Medium / Long Term**)

- Communities can flag up funded activity they believe would be harmful or exclusionary through this same independent support network, resulting in this project and associated budget being 'frozen'. The complaint will be received directly, then the network will work with these communities to draw up changes that would need to happen in order for the funding to be reinstated. (**Medium / Long Term**)
- NMW-AC and ACW to set a precedent to all other arts and heritage organisations by immediately inviting an external facilitator to speak to all employees that experience marginalisation, to determine whether wages are reflective of value and labour. Pay rises to be reviewed in light of this immediately. Unpaid volunteers to be part of this process, with implications for paid employment. (**Short Term**)
- Any equality-related policies from NMW-AC, ACW or submitted by APW organisations need to be accompanied by a record of the times this policy has been triggered internally and the results of the support process. These records need to be publically accessible.
- Implementation of a specific Microaggressions section in all employee handbooks and Equality policies for Black and non-Black people of colour to submit complaints.
- NMW-AC and ACW should not be the sole bodies in charge of large budgets and / or distribution of funds. This process should be decentralised to other individuals and organisations, to increase transparency. In a similar vein, smaller organisations should be contracted by the Museum to carry out and support curatorial and audience development work. (**Medium / Long Term**)
- A transformative justice and care fund made available for Black and non-Black people of colour, disabled and neurodivergent people, trans and queer people, people on low-income and people with refugee/asylum seeker status who work as freelance artists or as art workers, who have experienced harm and traumatic experiences within NMW-AC, ACW and all their funded organisations (**Short Term / Medium Term**)
- The highest funded APW organisations must be subject to a semi-annual budget review by external people that represent a cross-section of various diverse communities.

Criteria will include *actual* benefit to communities/audiences, potentials and/or instances of harm, and inequitable pay gaps between the highest and lowest paid employees. The reviewers to work with an external, impartial professional consultant to decide on a new budget / impose a budget cap. (**Short Term / Medium Term**)

- Organisations (including ACW and NMW-AC) with inequitable pay gaps between highest and lowest paid employees to be subject to immediate suspension of funding unless more equitable and horizontal working practices can be implemented. (**Medium Term / Long Term**)
- A semi-annual nomination period for new APW organisations / sustained funding for small organisations, diverse-led organisations and community-focused organisations with a track record and / or a clear potential of benefiting diverse communities. Nomination process to be as simple as possible, with self-nomination allowed. Ideally, ACW to reach out to organisations themselves and offer invitations. (**Short Term / Medium Term**)

Representation

- Active pursuit and recruitment of at least three Black members to the NMW-AC and ACW Boards - this quota must be enforced at all times going forward. These members, as with all members providing invaluable experiences of marginalisation, should be paid. (**Short Term**)
- Implement a trainee programme for all roles (particularly high level positions) in NMW-AC and ACW settings These should be subsidised and broadly accessible. This will ensure there is a qualified workforce to fulfil relevant positions within these organisations from finance and management, to curation and direction. This should be accompanied by a more short term workshop series. (**Medium Term / Longer Term**)
- Specific funding must be supplied to train Black and non-Black people of colour BSL interpreters, captioners and audio describers and translators as a priority. This is not only to ensure equal opportunities, but also reflects the importance of addressing the cultural and linguistic barriers that face Black and non-Black communities of colour when attending events (**Short Term / Medium Term**)

- If NMW-AC or ACW works with a marginalised community on a project, or an APW organisation receives funding to work with marginalised communities, at least one of the paid positions should be someone from this community and this position should have agency and the necessary support. (**Short Term / Medium Term**)
- Marginalised artists and art workers should receive support to learn different languages, in addition to Welsh. This additional support is necessary because Welsh language policies in current applications can exclude Black and non-Black people of colour. Furthermore, being able to communicate in a multitude of languages (as spoken by different communities in Wales) can enable Black and non-Black people of colour to engage more widely with different audiences. (**Short Term / Medium Term**)
- A commitment to making mandatory the ringfencing of places for Black and non-Black artists of colour, disabled artists, trans and queer artists and artists on low-income or with refugee / asylum seeker status on all APW organisation, Wales Arts International (WAI) and internationally partnered (i.e. in partnership with the British Council) opportunities as a means of positive action towards better representation. (**Short Term / Medium Term**)
- Greater public clarity around National and UK Government art collection acquisition, ensuring any selection processes include representative panelists. (**Short Term / Medium Term**)
- Greater public clarity around large scale bids including Wales in Venice, outreaching to diverse and community-oriented organisations, artists and curators with information and support on application requirements and application writing in advance. (**Short Term / Medium Term**)
- A commitment to permanent displays, including large-scale gallery spaces, across the 7 NMW-AC sites that must speak to and be relevant for the heritages of communities of colour living in and beyond Wales. (**Short Term / Medium Term**)
- Entire NMW-AC digitised collection and archive to be made available for public use under open access policies such as Creative Commons Zero. There must be increased clarity on how to use the system, how to request rights to use resources / work with the objects, and increased visibility of this archive. (**Medium Term / Long Term**)

- Physical access to NMW-AC archives through an easy booking process with staff available to provide information about the archive, its structure and its contents. (**Short Term / Medium Term**)
- Community groups and schools are able to request the presentation of an object from the museum's archives in their relevant and chosen settings i.e. brought to them. This should be part of a wider process in which community groups, schools and other public bodies have support provided by NMW-AC and are in contact with head curators and directors. (**Medium Term**)

Commitments and Trust

- WAARU demand the postponement of the Agent for Change call-out immediately, followed by a review of how this role can be reinstated as a representative and supported team with an appropriate level of autonomy from ACW. The recommendation for the Agent for Change position to not be the work/burden of one individual has not been heeded from WAARU and multiple BLM-related ACW-hosted consultation meetings with Black and non-Black artists of colour. This is a significant and pressing concern, and if ACW wish to begin building trust as a public-serving organisation, they must be responsive. (**Immediate**)
- Sector wide report of hiring practices linked to NMW-AC and ACW funded activity, with consequences for organisations identified as having workforces that do not reflect the communities they work within in relation to racial and ethnic diversity. In assessing these organisations, it should be clear that hiring people from marginalised backgrounds only to do diversity and inclusion work is not acceptable which also applies to the Agent/s for Change roles. (**Medium / Longer Term**)
- Informed by what this report shows, implement employment and career progression guidelines that hold employers to account regarding the ability of Black and non-Black people of colour employees to have access to job growth opportunities. (**Short Term / Medium Term**)
- Companies and organisations claiming to engage with a certain marginalised group must have members of that group on their staff and boards. (**Short Term**)

- ACW and NMW-AC to have diversity quotas for staff at every level of the organisation to make personnel reflect all and any marginalised communities they aim to reach with their funded activity. (**Medium Term**)

- A statement detailing the actions taken by NMW-AC and ACW fulfilling their plans detailed in their respective BLM statements from summer 2020, with a reflection on the ways they have followed up and the ways that they haven't, alongside a detailed plan of further work ahead in this area. (**Short Term**)

- A similar plan created for the implementation of the WAARU demands, with a successive review on successes and failures so far within 6 months. (**Short Term**)

- All future commitments in statements hereafter must be specific and time-based, not unspecific and broad. e.g. 'we commit to funding x no. of artists of colour by y date, and will follow up with a midway review on z date'. (**Immediate**)

- Make public and easily accessible the wages of all staff members of NMW-AC and ACW from directors through to interns, and including contracted staff (i.e. cleaning staff, security etc. (**Short Term**)

- All unrepresentative Engagement staff in leadership or project management positions must declare in what ways they have lived experience relevant to their roles. Complaints regarding these individuals should be rigorously followed up to ensure the protection of relevant communities and unqualified staff should be subject to review. (**Short Term**)

- Funding transparency. This will be facilitated by a website documenting what has been previously funded excluding small grants of under £500. This platform must include the name of the person/organisation receiving funding, how much they received and whether they have received funding before. This will ensure transparency - that a diverse range of artists and organisations are receiving funding, and make funders aware of where extra funding needs to be diverted / awarded. See 'The White Pube' for examples. (**Short Term**)

- When an unrepresentative organisation is successfully funded for a project that claims to be working with a certain community / audience, these claims must be verified. For instance, disabled access claims made on grant applications by a non-disabled-run

organisation must be verified to have actually been implemented at the end of project funding. Penalties must be in place where these claims are not verified, including ending or reclaiming funding. (**Short Term / Medium Term**)

- All staff members to attend long term unconscious bias training immediately, including board members and directors. Unconscious Bias training is *not* anti-racism training and will not contribute to any structural change / fix a violent system; it is practical training to prevent immediate harm to Black and non-Black people of colour. (**Medium Term**)
- A review of past WAI commissions and British Council related projects, especially those projects dealing with partners and communities of colour. This review should focus on the problematic history and operation of these projects sustaining and perpetuating colonial history and offensive, disrespectful and racist outcomes. A new approach to international work and support that prioritises those most marginalised should become a major and well-funded project for ACW, beginning with immediate review and plans for an evaluative process. (**Medium Term**)
- Transparent and public accessibility regarding the diversity of the NMW-AC collection with open forum discussions about integral aspects of the museum's acquisition and collection processes, archive, presentation and permanent and temporary exhibitions and displays; organised by external facilitators. These discussions must have real implications on policy and activity, through an evaluative process. (**Medium Term**)
- An investigation into each object in the NMW-AC collection (facilitated by a team and updates made public) taking into account the relevant suppressed histories. All details made available in the museum's digitised collection, including object origin, and means of acquisition. If acquired through a donation, for example, must include a note on links to slavery if any. (**Medium / Long Term**)

APPENDICES

Appendix a. Phase 1 Literature Review

Action Plans and Strategies

Amgueddfa Cymru - National Museum Wales, *Public Engagement & Consultation Reports and Action Plan*, February 2012

Amgueddfa Cymru - National Museum Wales, *Community Engagement Strategy, 2015-20*, August 2015

Arts Council of Wales, *Strategic Equality Plan - Our Targets for 2012-13*, November 2012

Arts Council of Wales, *Annual Equality Report 2015/16*

Arts Council of Wales, *Strategic Equality Plan - Annual Report 2018-19*

Arts Council of Wales, *Strategic Equality Plan - Six Month Report 2019-20*

Arts Council of Wales, *Strategic Equality Action Plan, 2017-2021*

Arts Council of Wales, *Strive to Excel: a Quality Framework for Developing and Sustaining the impact of the arts in Wales*, October 2019

Arts Council of Wales, *Transformation and Change*, June 2019

Taylor, Catrin and Fychan, Heledd, *Marketing, Communications and Public Affairs 18 month Strategy: Delivering our Vision by Removing Barriers, 2020-21* [commissioned by Amgueddfa Cymru - National Museum Wales]

Reports

Amgueddfa Cymru - National Museum Wales, *Annual Equality Report 2018-19*

Arts Council of Wales and 64 Million Artists, *Arts Council Wales Engagement Scope*, March 2019

Arts Council of Wales, *Employer Equality Report Data 2018-2019*

Arts Council of Wales, *The All Wales Creative Conversation: What we heard*, September 2018

Harris, Simon, Keehan, Bridget, Arts Council of Wales and Stage Directors UK, *Forever*

Emerging? A report into directing for the stage in Wales, February 2020

Funding Information and Investment Reviews

Arts Council of Wales, *Arts Portfolio Wales Funding 2018/19*

Arts Council of Wales, *Investment Review 2015*

Arts Council of Wales, *Investment Review 2020: Response to the Consultation on the Terms of Reference*, February 2020

Arts Council of Wales, *'What we funded'*, dated 28/7/2020

Surveys

Amgueddfa Cymru - National Museum Wales, *Visitor Profile Survey 2015-2016*

Arts Council of Wales, *'Performing and Touring Companies'*, *Arts Portfolio Wales Survey 2016/17*

Arts Council of Wales, *'Participatory Activity for Children and Young People'*, *Arts Portfolio Wales Survey 2016/17*

Arts Council of Wales, *'Survey Highlights'*, *Arts Portfolio Wales Survey 2016/17*

Arts Council of Wales, *'Services to the Arts Sector'*, *Arts Portfolio Wales Survey 2016/17*

Arts Council of Wales, *'Employment Data and Boards of Management/ Advisory Committees'*, *Arts Portfolio Wales Survey 2016/17*

Arts Council of Wales, *'Exhibitions'*, *Arts Portfolio Wales Survey 2016/17*

Arts Council of Wales, *'Broadcast and Streaming'*, *Arts Portfolio Wales Survey 2016/17*

Arts Council of Wales, *'Film'*, *Arts Portfolio Wales Survey 2016/17*

Arts Council of Wales, *'Participatory Activity'*, *Arts Portfolio Wales Survey 2016/17*

Arts Council of Wales Research Team, *Arts Portfolio Wales Organisations Survey 2016/17: Key Findings from 1st April 2016 to 30th September 2016*, April 2017

Arts Council of Wales Research Team, *Arts Portfolio Wales Organisations Survey 2016/17: Key Findings from 1st October 2016 to 31st March 2017*, April 2017

Arts Council of Wales, *Arts Portfolio Wales Organisations Survey 2019/20: Key Findings from 1st April 2019 to 30th September 2019*, May 2019

Project Reports and Case Studies

Amgueddfa Cymru - National Museum Wales, *More & Better Annual Progress Report 2018-19*

Amgueddfa Cymru - National Museum Wales, *Case study for quarter 2, 2020-21: Lockdown Hands on Heritage*

Arts Council of Wales and Hebb, Diane, *'Our Space' Equality Impact Assessment*, December 2012

Essex, Ruth and Coppock, Chris, *Thinking Beyond the Snowline: Ideas People Places... transcending the mainstream*, October 2019 [independent review, commissioned by Arts Council of Wales]

Haywood, Paul, *Ideas People and Places: 'Reflections on a journey of new beginnings.'*, date unknown

Mannay, Dawn, *Hands on Heritage: Exploring Creative and Collaborative Approaches with Young People at the National Museum Wales*, August 2019 [commissioned by Amgueddfa Cymru - National Museum Wales]

Best Practice Guides

Arts Council of Wales, *Equal Spaces: Best practice guidance for arts providers on disability issues*, March 2008 (updated May 2015)

Arts Council of Wales, *Equality Guide*, March 2015

Online Resources

Arts Council of Wales and Amgueddfa Cymru, *Widening Engagement Invitation to Tender*, June 2020

Welsh Arts Anti Racist Union Application To Tender For 'Widening Engagement' July 2020

Appendix b. Phase 2 Briefing Document

WAARU Consultation Briefing Document

1. Who are we?

The Wales Arts Anti-Racist Union (WAARU) is an artist/art worker-led, anti-racist collective working towards removing economic, cultural and racial barriers that face Black and non-Black communities of colour. Alongside an extended team, we have extensive experience working across both the Arts and the Third Sector, bridging the gap between ‘communities’ and the ‘arts’ by developing projects, events, platforms, publications and audiences in sustainable and equitable ways.

We are placing the accountability for the arts being inaccessible/ unrepresentative where it needs to be: in the hands of arts and heritage organisations, and not where the blame has historically been placed by these organisations as they label our communities ‘hard to reach’. We want the arts in Wales to behave in ways that reflect and practise these principles, enabling our communities to do more than just ‘survive’, but to thrive. In this sense, we’re not interested in only ‘diversity’, but lasting, structural changes that create environments where our communities can flourish.

2. What is this consultation for?

WAARU successfully applied to a tender from the Arts Council of Wales (ACW) and the National Museum of Wales (NMW) called ‘**Widening Engagement**’, in which the two organisations sought consultation-based research towards the development of an accessible and inclusive arts and heritage sector.

For the ‘Widening Engagement’ project, WAARU are conducting a three-phase consultation for the Arts Council of Wales and the National Museum of Wales into the experiences of Black and non-Black people of colour - as audiences, artists and arts workers - in the arts, with an **aim to work together and draw up a list of solutions and demands** that we can pass on for implementation.

In our methodology, we are focusing on **not** reproducing the same harmful and repetitive consultations that these organisations usually conduct; we are focusing on looking towards

actionable and radical solutions for systemic change, rather than consulting on the barriers that the sector already knows to exist.

Our process is split into **three phases**:

Phase 1 : Gaining access to and **reviewing** previous reports, strategic plans, surveys and statistics from ACW and NMW, focusing on what policies they have implemented up until now to become more inclusive - in particular, how successfully (or unsuccessfully) they have been actioned, instances of accountability (if any), and which voices are constantly 'missed' from these organisations' previous consultations.

Phase 2 (our current phase) : Carry out a series of in depth **conversations** (or 'consultations') with these 'missing voices' to understand their experiences of the Arts and Heritage Sectors, with an emphasis on drawing up a list of practical actions and ensuring they are implemented / organisations are held accountable.

Phase 3 : Compile a list of practical actions from these conversations. We will be using these **demands** to hold ACW and NMW accountable to their commitments to anti-racism, and driving this process forward beyond the consultation.

3. What makes this consultation different?

We appreciate that 'yet another consultation' might bring up feelings of tokenization, distrust and skepticism of the arts and heritage sectors. Alongside our professional experiences, our personal ones have seen the damaging effects of diversity consultations that have exploited communities by collecting their experiences of exclusion, but failing to produce tangible outcomes. However, we want to assure you that we're aware of these dynamics, and will be carrying out these consultations differently - with respect for your labour, a focus on ensuring that your needs are not only heard, but solutions are implemented, and that this is an ongoing and continually prioritised dialogue.

That is why these consultations will be, in actuality, **more like conversations**. We want to begin meaningful dialogues that spring from our shared, intersecting or differing experiences; and lead towards something that seeks to undo the harmful systems that cause us to be in this situation. We don't expect anything concrete to come from these conversations. We imagine that these conversations will be the beginnings - inciting and exemplifying the need to prioritise dismantling systemic racism and injustice in our arts sector, through caring and patient conversations between people.

Once the consultations are completed, we'll be using everything we have learnt from these conversations to draw up a list of practical actions led by Black and non-Black communities of colour, and present these to the Arts Council of Wales and the National Museum. In this way, both institutions will have a clear idea about what they're doing right, what they're doing wrong, what needs to be improved or dismantled, and how this can be done. These practical actions are something you can feed into directly if you like, but you don't have to. We see this as the beginning of building a network, rather than an extractive one-off conversation with no follow up. We'll demand that both institutions revisit the group as expert consultants as the process develops.

4. What to expect from the consultation conversation

The conversation will last **an hour**, in which we'd like to find out about your experiences in the arts and heritage in Wales, your expectations and concerns about the culture sector and the gatekeeping organisations, and the future potentialities of the arts and heritage that you would like to see. **You will be paid a £200 fee for your time and expertise.** No 'correct' experience or fluency of the arts is required - we are interested in as wide a variety of lived experience as possible, as the cultural sector should be for all. Simply, we want to hear your stories, frustrations, questions and musings to gain an in-depth understanding of arts workers, audiences and artists as people - not statistics.

There is no pressure to talk or answer in a certain way (you may be as informal as you like!) and, if at any point you're not sure of how to speak about something or you don't feel comfortable answering, don't worry; you don't have to say anything that you don't want to. You are always welcome to email in thoughts afterwards if you wish.

We want you to feel as prepared as possible, so below are some **examples of talking points we may touch on** to help guide the conversation, for look at in your own time - but no preparation is necessarily required for the chat!:

- The first time you thought you wanted to be an artist/work in the arts and heritage; did it feel achievable? Did you see a path to follow?
- Applying to funding, opportunities, jobs and commissions in the arts and heritage; what level of trust and distrust exists? How do these stem from systemic barriers, and how easily could these be solved?
- Personhood - how much are we considered outside of our identity categories? Do you feel autonomy and a sense of ownership in the arts and heritage?

- What does support need to look like? How can the arts make itself accessible to you? We will be sure to keep you updated about the outcomes (and ongoing developments) of our wider consultation project; beginning with sharing our final report's *'list of demands for ACW and NMW'* with you, which your conversation will have contributed to the creation of. We will then continue to advocate, and demand for, **the continuation and prioritisation of Black and Non-Black people of colour's voice** within these organisations so this conversation doesn't fizzle out whilst inequity still goes unchecked.

5. Confidentiality and consent

During the conversation, we'll be taking notes and be recording the audio so that it can be transcribed and easily referred to later. Anything that you say in these conversations is confidential and won't be shared outside of WAARU, except in our reports to ACW and NMW where we'll remove your name and anonymise any quotes we use (for GDPR purposes, and also because we acknowledge that it doesn't always feel safe to be open about how you have experienced injustice and inequality). We want to create an environment where you feel fully safe, supported, and able to speak your mind. **We have attached a consent form in our email to you, and would be grateful if you could sign it, and send it back to us before your consultation begins.**

6. Accessibility

We want to make sure that these consultations are as accessible as possible. To this end - alongside your fee - we are able to provide expenses for internet costs, childcare, BSL and other language interpreters, just let us know and we will arrange this. If there's anything else that would make you feel at ease, but we haven't included it on this list, please let us know and we'd be happy to provide it.

7. Payment

Please make out all invoices for the **fee of £200** (and any agreed expenses) to:

[PAYMENT DETAILS]

Please note that all invoices are paid weekly on Thursdays

Appendix c. Phase 2 Questions

Intro to tender and/or WAARU if not already familiar

Characteristic question (to gain info on 'characteristics' in non tokenstic way)

WAARU recognises that the census identity definitions do not always accommodate how individuals choose to self-identify. [Regarding ideas of nationality, ethnicity, gender, sexuality (dis)ability] How do you choose to describe yourself?

lived experience, experience of the arts & heritage

Tell me about the first time you thought you wanted to be an artist/work in the arts - did it feel achievable? Did you see a path to follow?

What does support need to look like? How can the arts make itself accessible to you?

Personhood - how much are we/you considered outside of our identity categories?

Do you feel autonomy and a sense of ownership in the arts and heritage?

Have you worked with an ACW portfolio org, ACW or NMW before? If not, visited? What has that experience been like?

If you don't regularly visit or make use of ACW orgs or NMW (or apply to opportunities/ funding), what would they have to do to make themselves more valuable, trustworthy and safe to you?

Have you ever felt encouraged or discouraged by a particular experience, as an artist or art / museum worker?

Which organisations are supporting you?

ACW Funding (for those who are likely to apply i.e. artists)

Have you applied to arts council funding before to sustain your practice, such as the R&D grant? What barriers were there to access funding?

How familiar are you with the Arts Council as a funding body? What kind of support do you think a funding body should provide?

How does applying for funding feel?

What would be your ideal way to access ACW funding?

Applying to funding, opportunities, jobs and commissions in the arts and heritage; what level of trust and distrust exists? How do these stem from systemic barriers, and how easily could these be solved?

Museum sites (for audiences, freelancers and workers)

How do you feel about museums as institutions, and the way they acquire their collection within a colonial framework? Does this affect how you feel about and engage with NMW sites' collections and exhibitions?

If an NMW site displayed objects from your heritage, would this foster interest or scepticism? Why?

Diversifying Collections : When someone says they're diversifying collections, what does that entail to you? What do you picture? What is the Museum doing?

Can you name some collections or pieces / an exhibition that you've enjoyed? Why did you enjoy them? What was it about this piece / exhibition?

What about some that spoiled your experience?

What didn't you enjoy and why? Was it offensive or perhaps just not something you had an interest in?

Did this have an impact on your relationship with the National Museum / one of the Museums in Wales? Did you feel like going back to see other exhibitions?

Imagining you could transform the space into anything, or use the space to host any sort of event - what would you change it into? How would this transform the way the museum presents itself if it allowed for such change?

Accountability

ACW regularly fund portfolio organisations but there is a lack of transparency in its criteria and processes of accountability - have you ever thought of making a complaint or seeking answers for problematic or harmful work / treatment from an arts organisation? Were there suitable accountability processes?

How does injustice affect us mentally / emotionally, and how does it affect our confidence, productivity and sense of belonging in the arts & heritage sector?

Representation (as a systemic issue)

What does not being represented in a public space feel like? What goes unsaid or unseen?

NMW and different sites role is to represent and engage audiences with Welsh history - how contemporary and representative do these histories feel?

Do you think museums have moved with the times?

Commitments and trust (do you feel misled, let down by the sector)

Have ACW, ACW orgs and NMW lived up to expectations or past commitments? BLM statements, Future Gen Act, Equality Strategic Plans; as well as personal commitments from staff

Have you had any positive or notable experiences as a result of the ACW BLM statement?

Using culture and heritage as a way to combat poverty: When someone says they are using culture and heritage as a way to combat poverty - what does this mean? If an organisation said that it was doing this, what do you think it would be doing? What comes to mind?

Is it your responsibility to hold these organisations to their commitments? What labour have you put into this, and has it been compensated to the same degree as white employees at those orgs?

For Organisations / Collectives / Community Groups

Have you felt supported by ACW in applying for organisational / group funds?

There is one BME-led portfolio organisation in Wales so representation is lacking - how can ACW make the process of becoming a funded organisation or group easier and more transparent?

Have you ever been approached by ACW to talk about being regularly funded? Have you ever collaborated or partnered with an ACW portfolio organisation?

When partnering / collabing with the ACW portfolio org, were there ever conversations or actions of longer term and sustained support / relationship? Support includes sharing resources, monetary and assistance / providing references for funding applications.

What could your group achieve / like to do if you received £50,000 a year? (prompts: a physical space, access costs, wages, commissions, events)

Museum volunteers, placements, youth forum members

When you think of the National Museum of Wales - what comes to mind? What is the National Museum of Wales supposed to do? What is it supposed to enable people to do?

Which Museum do you currently volunteer at OR did you volunteer at and what do you do?

Why did you decide to volunteer there, was it a choice?

How did you find out about this opportunity? Did you find it or did someone suggest it to you?

What appealed to you about this role?

Was there an application process you had to go through in order to volunteer? How did you find this application process - was it accessible and how do you define accessibility?

How often did you engage with the Museum before you had this role? What was your perception of the Museum, what did you think its purpose was? What did you think a Museum was supposed to do - and has this opportunity changed your perception of the Museum now?

Potentials

What support would you have if you could choose?

In a 'perfect' world - what would a Museum be for you?

In a 'perfect' world - what would an arts centre be / do for you?

Where / from who could ACW and NMW learn from (re: anything discussed)?

(if keen on contributing to demands directly)

What should accountability processes look like?

How can we protect artists and audiences of colour from harm, before these orgs start reaching out to new audiences?

How can we protect art workers from harm and inequitable treatment, as the minority in workplaces?

How should public funding and organisational funds (e.g. staff wages) be decided and distributed?

Anything else

Is there anything else you'd like to be included in our reports? anything you want to those from ACW and NMW to hear?

Are there any questions you want to put to NMW and ACW?