DIVERSITY TOOLKIT

Prepared by Melian Dialogue

For

Archives and Records Council Wales

Funded by the Welsh Government

Contents

1. What is included in the Diversity Toolkit

This diversity toolkit has been produced by Melian Dialogue for Archives and Records Council Wales and funded by the Welsh Government. It serves as a provisional guide for initiating activities to engage Black, Asian and Minority Ethnic people with cultural institutions, including archives, libraries and museums. The toolkit presents:

1. a theoretical overview of the research relevant to the context,
2. case studies of ethnic diversity-related projects in the cultural sector,
3. three modules focusing on diversifying cultural institutions and collections, and
4. an extensive online and academic resource list for further research.

In Section 2, the toolkit provides academic evidence of various factors such as collections survey methods, collective memory and minority ethnic people in Wales, which should be considered when building and promoting ethnically diverse cultural collections. Section 3 provides a list of case studies with projects undertaken by cultural institutions worldwide to engage and promote activities by minority ethnic communities. Section 4 provides modules on the different aspects of maintaining diversity in cultural institutions and collections. We present some exercise questions in Section 5, which can be used in diversity and inclusion work amongst the staff and engagement events with minority ethnic communities. Section 6 presents an extensive list of online tools and resources and academic resources for further research.

Readers can also consult two other documents in addition to the Diversity Toolkit. One of these is the Survey Methodology document which presents a methodology for revealing the lived experiences of minority ethnic people in Welsh cultural collections and also presents practical tools such as a Survey Worksheet and a Question Bank for assessing and recording diversity and inclusion at institution, collection and user levels. The third document in this series is the Roadmap for Future Activity which presents sector-wide and institution-based activities that would benefit cultural institutions and their users in the near future.

Melian Dialogue would like to thank the Archives and Records Council Wales Diversity and Inclusion Subgroup for their valued collaboration and feedback on this project.

1.1 How it can help your institution

This toolkit can help open up conversations about diversity in the institutional and professional practices in archives, libraries and museums in Wales. It can initiate learning experiences that benefit staff and the communities they serve. By making diversity and inclusion a project within the institution, this toolkit emphasises institutional, practical, curatorial and user-related aspects of maintaining cultural collections that aim to engage users from all ethnic backgrounds.

1.2 How to use it

Institutions can explore the case studies for concrete examples of past projects and their impact on communities. Institutions can also use the review, and the extensive resource list for more in-depth academic research into areas such as: the history of Black, Asian and Minority Ethnic people in Wales; research on race and representation; research on managing collections for the engagement of diverse audiences or users; and more accessible online resources for practical and research activities. Institutions can gain critical insight regarding the different levels and aspects of maintaining ethnically diverse institutions and embracing ethnic diversity through systemic rather than case-based interventions.

In addition, this toolkit provides several practical tools such as a Terminology List, a Pilot Survey Worksheet and Survey Question Bank, which can be used for surveying collections and collections

staff for understanding the content related to the lived experience of Black, Asian and Minority Ethnic people in Wales. The toolkit can be used for staff training and user engagement activities through resources for how to best approach Black, Asian and Minority Ethnic communities in their local area. It is a provisional guide that is open to interpretation and presented to be used in combination with or to review existing systems and practices.

2 A Theoretical Overview: Surveying Cultural Collections for the Lived Experiences of Black, Asian and Minority Ethnic Communities

In 2022, there is an imperative need and motivation for organisations to practice and advocate anti-racism. The equality and diversity data from the Annual Population Survey for 2017 to 2019 demonstrated that 5.2% of the population of Wales identified as belonging to Asian, Black, "Mixed/Multiple ethnic groups' or 'Other ethnic group' categories, with Asian constituting the biggest ethnic group making up 2.4% of the total population ("Equality and Diversity Statistics: 2017 to 2019 2020" n.d.). The 2021 Race Equality Action Plan for Wales calls governments, public bodies, businesses and communities to take action for an anti-racist Wales in a spirit of co-creation with people and organisations across Wales ("An Anti-Racist Wales: The Race Equality Action Plan for Wales" 2021, 5). This plan boasts "a culmination of open, critical and dynamic dialogues", bringing together a range of leaders from different sectors such as government, academia, activism, unions, non-governmental organisations, community groups, religious groups with individuals from diverse racial and ethnic minority groups in Wales for co-creation; with a clear focus on the sustainable implementation of the plan through meaningful action by emphasising the accountability of organisations and institutions in the establishment of anti-racist systems (5-6).

This dialogue emphasises the departure from the usage of the term BAME to describe the Black, Asian and Minority Ethnic communities in Wales. Previous research shows that this term generalises and stereotypes the experiences of diverse groups of communities with different histories and experiences into one category. (Bunglawala, 2019; "An Anti-Racist Wales: The Race Equality Action Plan for Wales" 2021, 20)[1] The Welsh government has, therefore, discontinued the use of "BAME" and retained "Black, Asian and Minority Ethnic" and "ethnic minority groups" as relevant categories. (Ibid) This document aims to reflect this decision through both the usage of the correct terms and the acceptance of the reasoning in its broader consideration of ethnic minority groups in Wales.

2.1 Methodologies for Surveying Collections in Archives, Libraries and Museums

Cultural institutions such as archives, libraries and museums conduct collection surveys to identify, classify and provide access to cultural materials. Collections assessments and surveys come in many forms that serve various purposes such as appraisals, conservation, management and exhibition. Collections surveys also highlight the strengths of an institution's collection, thus enhancing its likelihood of receiving additional funding. Collection surveys are integral in making collections accessible to interested communities by revealing information about what kind of primary and secondary material is available regarding a specific historical context, subject or concept.

Studies on the survey methodologies used in cultural institutions highlight that there cannot be one way of conducting collection surveys or assessments. This is due to the variety of items, funding, workforce, processing and significance or purpose of different survey projects in diverse institutions.

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[1] This document refers to the specific information about different communities with the specific names of those communities where known and refer to the entirety of these communities as minority ethnic people in Wales or Black, Asian and Minority Ethnic people in Wales. Different terms related to the history of Black, Asian and Minority Ethnic communities in Wales are included in the Terminology List created as part of this project.

(Tabb, 2004, 123; Greene and Meissner, 2005, 222) The focus needs to be on the broad applicability of the surveying processes when bringing together best practices from institutions worldwide. In this toolkit, readers can find resources and practical instruments which will help institutions initiate or review their current practices regarding surveying collections for material related to the lived experiences of Black, Asian and other minority ethnic people in Wales while adhering to principles that acknowledge and respect cultural nuances and sensitivities.

2.1.1   The importance of the purpose and the scope

Surveys and assessments of collections are "information-gathering" activities that rely on the meticulous collection of qualitative and quantitative data about the items in a collection. (Conway and Proffitt, 2011, 7) Therefore, the success of the survey project or ongoing survey processes depends on the prerequisite training of the survey staff and the development of efficient documentation practices. (ibid, 17) However, the existence of these elements does not guarantee the achievement of objectives. The purpose of these surveys determines the objectives of collections surveys and, therefore, can range from discovery and appraisal to housing-related aspects such as the physical condition and accessibility of an item. When the survey has an actual outcome, such as the case for the current study, the main objective remains curatorial and is based on the research value of the collection. This means that the methods applied need to combine an exploratory approach with systemic tools that will guide such exploration. The exploratory approach does not mean that collection workers shall disregard the scope of the collection surveys but that they should aim to work with constant awareness and attention paid to the scope to ensure efficiency and coherence in their surveys. The scope, then, should also be informed by the level of human and financial resources, time and physical space available for collection work (Conway and Proffitt, 2011, 16) and a consideration of the audience or the "user" is part of the purpose of the survey in question. (ibid, 13) Readers can find a breakdown of critical factors in diversifying collections for an ethnically diverse audience in Modules 4.2 and 4.3.

2.1.2   Emphasis on broadening the user communities

Collections surveys are also necessary for optimising user experience. Cultural collections serve diverse interests at different intellectual levels ranging from school children to academic experts. It is, thus, imperative for collection workers, who themselves are the foremost users of these resources, to consider how their collection surveying processes are working to achieve the most efficient experience for the highest number of users. Surveying cultural collections is also a strategy that enables institutions to meet broader user needs (Conway and Proffitt, 2011, 7) and collaborate with other institutions to reach wider audiences. (Dooley and Luce, 2010, 110)

A suggested method to deal with the general problem of backlogs in cataloguing archives has been to describe the general before focusing on details. (Schellenberg, 1965, 112; Greene and Meissner, 2005, 216; Conway and Proffitt, 2011, 9) Hence, allowing for a more considerable amount of backlog to be transferred into the catalogues enhances their chances of being found by more users. It has also been noted that the same logic applies to libraries, where researchers at the very least need some minimal information about the collections to decide that they can carry out research (Greene and Meissner, 2005, 237), and this requires the institution to have as its foremost goal to maximise the accessibility of collection materials (ibid, 240) by describing "materials *sufficient* [emphasis in original] to promote use." (ibid, 213) The prioritisation of a comprehensive overview over detailed cataloguing of singular items is a method that benefits not only the user but primarily the institution, which can enhance the accessibility of their collections and broaden their audience. We have provided readers with a Pilot Survey Worksheet within this kit to assist with such a preliminary

survey of collections. Sections II, III and V in the Question Bank also exemplify questions that can be utilised to survey collections via staff questionnaires.

The emphasis on user needs when it comes to surveying cultural collections is also reflected in the themes of digitisation and online access to be covered in the next section.

2.1.3   Digitisation and Online Access

In the Web 3.0 era, digitising and online access to collections has become a common practice for cultural institutions and an integral part of the survey methodology. The Internet has altered people's understanding of and methods of locating information and their expectations from institutions that provide such information. (Craven, 2016, 8) Studies agree that a strategic approach to digitisation is imperative for cultural institutions not only because the users expect the convenience allowed by online access and digitisation (Pflug, 2016, 67; "Unique and Distinctive Collections", n.d.) but also because the digitisation of the catalogue creates an opportunity for the promotion of collections in an unmatched breadth and velocity. (Craven, 2016, 19) Hence, digitisation is a crucial criterion in the survey of collections as "a collection is only truly accessible when a researcher can find information about it online." (Conway and Proffitt, 2011, 19) Therefore, "developing models for large-scale digiti[s]ation of special collections" should be a necessary part of and an intentional consequence of the survey process. (Dooley and Luce, 2010, 111) Also critical to the survey process itself is the consideration of born-digital materials such as digital and online records, e-books, audiobooks, web or digital art that have started to accumulate in collections in more significant quantities than can be processed with the help of existing human and financial resources of one institution. (Craven, 2016, 21) In the Roadmap for Future Activity, we focus on the potential of social media presence as a sustainable outreach opportunity for all sizes of cultural institutions.

2.2. Collective Memory

Collective memory is the cumulative sharing and retelling of past events by the people and communities who participated in or were victimised by them. There is a tension between history and memory as history is the writing of the past and is an authoritative action, but memory is a personal, collective, cultural and social recollection of the past. (Garde-Hansen 2011, 6) History has always been linked to power and written by the more potent while assumed to be more objective than memory. This power imbalance is also reflected in the realm of symbolism through symbolic power, "the power to represent someone or something in a certain way". (Hall, 1997, 259) However, it has been observed that minority ethnic communities such as Gypsies, Roma and Travellers culturally embrace personal, collective shared cultural memories while being victimised by history. (ibid) Despite its basis on personal memory, collective memory also benefits from or sometimes challenges the narratives of historical documents, accounts and artefacts. Hence, access to this information is crucial for challenging discriminatory accounts that have been normalised by history. Marshall McLuhan (1994) argued that media are extensions of memory and his notion of media encompassed a range of tools from language to electricity. Cultural collections are then accumulations of diverse memories that are sometimes in conflict with one another, and the way to challenge the symbolic power of the oppressor is through the systemic reevaluation of cultural products of the past through an anti-racist perspective.

Talking about life as a child of Bajan descent growing up in 1970's Stevenage, author Gary Younge observes that minority ethnic communities continue to practice their culture within the private domestic realm but could not learn about the Black British history or culture at school, leaving him unable to challenge the racist claims he was faced with as a schoolboy. (Younge 1999) Hence, the

realm of collective memory is more domestic or community-based than institutional. Halbwachs observes that a shared memory becomes stronger as it is reaffirmed by others who witnessed it. (Halbwachs 1980, 22-23) Collective memory, or group memory, is strengthened through the coming together of the relevant community and through mutual sharing, observation and confirmation of oral and written stories, visual data and souvenirs. (Halbwachs 1980) For immigrant communities or descendants of enslaved people then, it can be a challenge to maintain group memory due to a lack of connection with the land, the stories and the artefacts (Halbwachs, 1980, 44) or because they have not been allowed to keep that connection alive by the enslavers who saw the enslaved people's connection to their ethnic culture as a serious threat to their authority. (Bressey, 2007) Recent research demonstrates that cultural differences exacerbate the loneliness of elderly Black, Asian and Minority Ethnic people. ("Connecting with Culture to Reduce Loneliness amongst Ethnic Minority Communities" n.d)

On the other hand, the commitment of mixed ethnicity children to their minority ethnic background and their connection with their minority ethnic parent or culture has been waning as older immigrants age and pass away. (Lievesley, 2010) Maintaining group interaction between Black, Asian, and minority ethnic communities is essential in remembering and acknowledging lived experiences, and such remembrance is also crucial for these communities' mental well-being and cultural pride.

There have been notable projects to engage Black, Asian and Minority Ethnic communities with cultural institutions worldwide; we provide case studies of thirteen such projects in Section 3. Most of these projects focus on collective memory and invite communities to remember, share and compare their stories through activities including conversation groups, oral history projects, archive visits and exhibitions. These activities reveal the vast opportunities for the dialogic engagement of Black, Asian and Minority Ethnic people with cultural collections.

2.3. Ethnic minorities in Wales

2.3.1   Language and Identity

Language is probably the foremost reflection of ethnic culture, and in colonialism, it was the first step in undervaluing the peoples' culture and history by elevating the coloniser's language. (Thiong'o, 1986, 16) The language conflict is a familiar theme in Welsh culture due to the nation's cultural and political relationship with England. Minority ethnic communities function within this already existing struggle for the survival of the Welsh language, and it has been observed that Black and South Asian peoples have been using the Welsh language for centuries. (Brooks 2021, 1) The Welsh language was born from diversity, a mixture of Romano and British culture, demonstrating that Welsh has always been a multi-ethnic language. (ibid) On the other hand, the assumption that only white people speak Welsh has been a divisive factor in acknowledging minority ethnic people as part of Welsh culture or Welsh identity. (Sheppard, 2018)

2.3.2   Cultural Knowledge and Respect for Minority Ethnic Cultures

Until recently, there was no substantial national effort to engage the Welsh population with the unique histories of immigrants and minority ethnic cultures. (Gwyn, 2012) Studies have shown that the history of Black people in Britain including those of African and Caribbean descent goes further back than the beginning of colonial ventures (Olusoga, 2018, 14; Adi, 2019, 2) and the presence of Black people in Roman Britain "has been established for many years". (Adi, 2019, 3) The hidden history of the Black people in Britain can be rooted in the fact that enslaved black people were denied information about their origins and histories to make them more dependent on the

enslavers. (Bressey, 2007) Denying the educational and informative acknowledgement of differences leads to further challenges in advocacy for equality. (ibid)

The history of ethnic minorities is barely a part of the educational curriculum. (Adi, 2019, 3) The lack of knowledge about Black, Asian and Minority Ethnic cultures is also reflected in the educating professionals, particularly in the treatment of students from minority ethnic backgrounds. The educators' lack of knowledge triggers a lack of sympathy for these students leading to harsher disciplinary measures than are implemented for their white peers. (Brentnall, 2017) Discrimination within education is crucial in understanding the discrimination in the judicial system as ethnic minorities face higher rates of incarceration and persecution due to such discrimination. (Goodman and Ruggiero, 2008) It has also been noted that students from various backgrounds have expressed "the need for more diverse content and more adequate representation of ethnic minority themes and contributions in their curricula." (Black, Asian and Minority Ethnic Communities, Contributions and Cynefin in the New Curriculum Working Group 2021, 8)

Within England and Wales, ethnic minorities have shown patterns of geographic clustering in urban enclaves - a pattern determined by the economic opportunities available for minorities. Enclaves are "residential districts where there is a concentration of ethnic minority individuals." (Clark & Drinkwater 2002, 7) Such areas with a high concentration of minorities are more likely to have minorities within the local workforce and are more likely to hire people from their ethnic group. (Clark & Drinkwater 2002, 10) It is much more difficult for ethnic minorities to benefit from being part of the majority in the workforce outside of locally owned businesses.

3 Case Studies: Collections and Cultural Engagement Projects for Black, Asian and Minority Ethnic Communities

Case 1	Black History Live
Dates	19/07/2016
Institution and Funding Body	The project is organised by the Medway African and Caribbean Association and funded by the Heritage Lottery Fund.
Link (if applicable)	https://www.heritagefund.org.uk/our-work/exploring-Kents-black-history https://www.blackhistorylive.org.uk/
Executive Summary	This project focuses on researching influential Black individuals of Kent in the 18th and 19th centuries. The researchers investigated the lived experiences of both famous and unknown individuals. The volunteers delved into their experiences with filmmaking, drama and acting workshops, exhibitions held online, tours, and events that allow interested individuals to learn more about the history of these influential Black figures. For individuals born and raised in Kent, this exhibition was significant in offering a sense of belonging and pride to its ethnic communities. This work also highlighted politicians, bishops, and individuals with a royal standing of African descent.

Activities	● There is a committee in place supported by partner organisations that contributed to the project utilising funds, non-financial contributions, counselling, and direction.
	● The committee's goal is to develop and observe the educational workshops.
	● The committee mainly supports the project in funding art-related events for individuals to learn from.
Challenges	It was more challenging to acquire information on sailors, tailors, and musicians who have a history of slavery in the area because of limited accounts and records. These individuals contributed to the culture and growth of the country.
Outcome	This project aimed to instil a sense of cultural pride and historical knowledge for Kent's Black population.
Notes	This project exists to inform Kent's citizens that African and Caribbean peoples have been influential in the area.

Case 2	Identities & Stories: Caribbean Takeaway Takeover in Essex
Dates	18/07/2017
Institution and Funding Body	This project is organised by the Everwright Arts Foundation and Essex Records Office and funded by the Heritage Fund.
Link (if applicable)	https://www.heritagefund.org.uk/our-work/identities-stories-caribbean-takeaway-takeover-essex https://evewright.com/caribbean-takeaway-takeover-ideneties-and-stories
Executive Summary	This project is an exhibition highlighting oral histories and presenting them at a local Caribbean Cafe known as the S&S Caribbean Café & Takeaway in Colchester of Essex. Visitors had the opportunity to engage with the culture through food and stories. Visitors had the opportunity to tell their own stories and write postcards to be presented in the exhibition. Ten Caribbean elders had the chance to share their stories and were mainly born between 1940 and 1960. The purpose of the photos is to create an experience that allows individuals to feel as though they are experiencing the history of themselves, ultimately resulting in individuals understanding the aspirations and memories of these elders. Sound recordings from the elders were also played at the event while the individuals were enjoying the food—the project created a Caribbean cultural environment.
Activities	● Guests enjoyed hearing oral history accounts taken by four young volunteers. ● Visitors could also enjoy Caribbean food and look at portraits of the participants surveyed.

Challenges	Some individuals did not share an interest in British history because their histories were often unrepresented, so it was initially hard to get people to open up and share their stories.
Outcome	This project is beneficial to the community because it allows youth to learn from their elders and their experiences as a minority.
Notes	The project's environment nurtured the feeling of catching up with old friends in sharing their stories. Sharing food holds as much cultural significance as the barbershop in the Black community because hair holds cultural importance in the Black community, and it is a place where people share stories.

Case 3	Fashioning Africa at Brighton Royal Pavilion & Museums
Dates	20/06/2008
Institution and Funding Body	The project was organised by the Brighton Royal Pavilion & Museums and funded by the Collecting Cultures programme sponsored by the National Lottery and the Heritage Fund.
Link (if applicable)	https://www.heritagefund.org.uk/projects/fashioning-africa-brighton-royal-pavilion-museums
Executive Summary	The project aims to attain new items for the organisation's historical collections and create new solutions for the development of collections in partnership with locals and outside support. The project also aims to create learning, participation, and online programmes through museum resources, fill in research gaps and offer extensive opportunities to improve the skill sets of individuals both within the Royal Pavilion & Museums and amongst the local ethnic communities. Stakeholders play an essential role in manifesting these goals.
Activities	- Individuals interacting with the content have the opportunity to learn about art, clothing, fashion photography, and textiles. - Advisors, volunteers, and research students work together to create a deeper engagement level and reach the diversity objectives. - Online content was produced to promote the Fashion Cities Africa exhibition and publication. - One exhibition in particular runs from 2016 to 2017.
Challenges	The event was majorly successful because of the Collecting Panel installed as it diversified the decision-making process, record collection, and the engagement of activities. The conflict at hand is to break the lack of connection with the prices paid for items with both personal and sentimental value.
Outcome	This project benefits the community because it introduces a wide variety of people to the topic of heritage. There is a new and successful bond between the communities and the museum. Now individuals can learn about their identity and even their dual heritage.
Notes	The Royal Pavilion & Museum functions as a beacon overseeing various art and history museums around the Brighton and Hove regions of East Sussex. The art is

within the genres of international influences and decorative works. The Royal Pavilion Museum partnered with the Cultural Heritage Network, catering to individuals interested in arts and heritage. This partnership has encouraged the Royal Pavilion & Museum to observe how global cultures developed.

Case 4	Wolverhampton Art Gallery: Celebrating the Black Arts Movement
Dates	30/09/2014
Institution and Funding Body	This project was organised by the Wolverhampton Art Gallery and the Black Arts Movement and is funded by the Heritage Fund.
Link (if applicable)	https://www.heritagefund.org.uk/projects/wolverhampton-art-gallery-celebrating-black-arts-movement
Executive Summary	This project aims to understand the legacy of the Black Arts Movement for modern-day artists while interacting with an audience from the local community. As a result of this, in addition to bringing variety to the existing collection, The Wolverhampton's Young Curators Programme was diversified. Ultimately, bringing representation to the Black Arts Movement and the artworks within the organisation was a top priority. Oral histories and research skills were a focus within the project, and the exhibition was inclusive of topics related to race, identity, culture, and heritage with help from the Artforum Gold youth arts group.
Activities	● There were presentations, films, events, and workshops available, including curatorial research. ● The audience also had a chance to learn about the Black Arts Movement in Wolverhampton. ● The public engagement programmes encouraged young people focusing on young Black men to express their thoughts and ideas. ● There were two exhibitions with works from 9 Black artists with transcriptions of their influences, works, and experiences. There was a partnership with the Back to Black exhibition.
Challenges	The project did not have many conflicts but rather challenges that were overcome, such as bringing in a greater number of Black men who are underrepresented in the arts.
Outcome	The inclusion outcome goal was met as the exhibition became relatively more diversified. Representation for ethnic minorities benefits the community. Collecting Cultures provided a grant which allowed the collection to expand on its skills and abilities.
Notes	The project is now reputable and able to attract more funding options for the future. There was also success in achieving a status known as the Arts Council England National Portfolio Organisation status.

Case 5	Somali Nomadic Culture explored through Virtual World
Dates	02/10/2018
Institution and Funding Body	The project was organised by Kayd Somali Arts & Culture and funded by the Heritage Fund.
Link (if applicable)	https://www.heritagefund.org.uk/our-work/nomad-somali-nomadic-culture-explored-through-virtual-world https://nomad-project.co.uk/
Executive Summary	The goal of this project was to create a space that offered information on Somali artefacts through a digital platform. Community members donated Somali objects, and visits were carried out to museum storage centres. In order to bring these objects to life, visitors garnered skills in digitalisation. The 4,500 people attending during the Somali Festival Week in 2018 at the British Library and Museum had the opportunity to experience visuals from the 1930s and sounds from the 1980s, all with Somali influences. The sound matched the objects being viewed to replicate a Somali cultural environment. The audience was asked what objects they would take with them if they could only take what they could carry to have them think from the perspective of a Somali nomad.
Activities	● The Nomad Project aimed to create a mixed reality experience powered by Mnemoscene, who developed the Microsoft HoloLens. ● The audience can experience various sound recordings that act as a layer to the project to back up and add meaning and value to the object visuals, with sounds provided by the British Library and visuals from the British Museum and Powell-Cotton Museum. ● Some holograms represent actual people within the given environment.
Challenges	There were no listed challenges, but many resources had to go into recreating an environment where sounds and visuals work together.
Outcome	The project's goal is to educate and inform people on Somali culture and influence in the United Kingdom.
Notes	Participants can share their stories in a workshop and recreate 3D models of personal objects that they bring in from their collections.

Case 6	Windrush at 70: Recording and Sharing Migration Stories
Dates	27/06/2016
Institution and Funding Body	This project was organised by the Kingsway Project and funded by the Heritage Fund.

Link (if applicable)	https://www.heritagefund.org.uk/projects/windrush-70-recording-and-sharing-migration-stories http://www.windrush70.com/
Executive Summary	The event titled "A Trip Down Memory Lane" highlighted 60 stories of migration carried out by 15 volunteers and students. There was music from the 1960s and objects that acted as a means to trigger memories within elders who may have dementia and have forgotten some events. Across 15 venues, research was conducted in archives and heritage sites in order to create the final product of pop-up exhibitions. The Kingsway Project acted as an advisor to museums for how to incorporate migration stories into their exhibit. They also worked on helping bridge the gap between libraries and schools—this project motivated outside groups to want to understand more about the Windrush.
Activities	● Eight thousand user-friendly booklets taught individuals about the Windrush, interactive puzzles and brain teasers. ● The activity book discussed important facts and challenging issues related to power and equality.
Challenges	There were no listed challenges, but potentially finding a means to reach a broad audience through translation may have required extra efforts.
Outcome	Regardless of their ethnicity, culture, or disability status, every community has access to information about the Windrush so that they can understand the crucial contributions of the Caribbean people in the United Kingdom.
Notes	The stories were translated into eight languages and braille for the blind. These were then shared through the Internet, film, community events, and a Windrush Activity book.

Case 7	The Black Metropolis Research Consortium: Survey Initiative
Dates	12/2008
Institution and Funding Body	This project was organised by the Black Metropolis Research Consortium and funded by the University of Chicago.
Link (if applicable)	https://www.lib.uchicago.edu/collex/exhibits/black-metropolis-research-consortium-fifteen-years-preserving-and-documenting-black-history-and-culture-chicago/survey-initiative/
Executive Summary	This project researched where Black historical collections resided within the city and the individuals involved, and potential barriers in keeping the exhibition active. The Black Metropolis Research Consortium also collected data on local organisations and individuals overseeing the collections. The purpose of this was to bring awareness to grant proposals and anything extra that a collection might

	require. The project also created an online database of information on all the surveyed collections to create a project record.
Activities	- The project created a website of any researched collections. - Descriptions of the surveyed collections, the level of completion, and accessibility to researchers have also been assessed. - The benefits of the collections were highlighted. - The research was conducted on methods to preserve the collections and increase accessibility. - Some workshops researched the history of these Black historical collections.
Challenges	Some collections took days to survey, and there was a push to try and bring awareness to a collection so that it could receive better funding.
Outcome	The community benefits from acknowledging that these collections exist so that they are not forgotten and receive representation.
Notes	The collections were ranked on their accessibility by the public.

Case 8	Asian Youth Culture
Dates	03/2018
Institution and Funding Body	This project was organised and funded by the Asian Youth Culture.
Link (if applicable)	https://asianyouthculture.co.uk/
Executive Summary	This project attempts to research and understand the histories of young British Asians that reside in Birmingham. It researched common or shared experiences of Asian Youth starting from the 1950s and asked whether or not these individuals had shared experiences with cultural development, education, sports, and involvement with fighting against racism. Since the timeline ran from the 1950s to the present day, questions regarding how Asian youth have settled today versus in the past and if anything has changed in culture, education, work, and technology were asked.
Activities	- There were two exhibitions held that discussed the arrival of Asian youth after the Second World War. - The project highlighted how Asian youth contributed to Birmingham's social, cultural, and political life through exhibitions and films.
Challenges	There were not any listed challenges, but potentially, it was challenging making a comparison between Asians over the years because the period is long and requires interacting with individuals from different generations while having them compare their experiences.

Outcome	This project is beneficial to the Asian community because it highlights how Asians have contributed to society, harvesting cultural awareness and confidence within the community.
Notes	The project also offered a film viewing event to stimulate a discussion on Asian youth, their culture and heritage over the past half-century in Birmingham.

Case 9	Caribbean Memory Project
Dates	N/A
Institution and Funding Body	This project was organised by the Caribbean Memory Project and funded by Kevin Adonis Browne, Syracuse University, and Dawn Cumberbatch.
Link (if applicable)	https://www.caribbeanmemoryproject.com/
Executive Summary	This project attempts to garner public awareness of cultural, social, and historical collections. It encourages participation from interested individuals and ensures that the collections are well advertised. The project's goal is to highlight not only how Caribbean people see themselves but also how others see Caribbean people.
Activities	● The project attempts to attach memory to places. Individuals are required to research and recover memories while also creating stories to understand the Caribbean public memory. ● This project believes that physical locations can trigger memories, and this is how these narratives are created and implemented within the project.
Challenges	There were no listed challenges, but the most challenging part of the project likely was to find ways for people of Caribbean origin to reflect and remember their life experiences.
Outcome	This project is beneficial because it organically portrays the history of Caribbean people by highlighting different aspects of their culture and heritage.
Notes	The project recognises that not all artefacts can be saved, so it attempts to preserve whatever is found and add meaning to it through the memories of its volunteers.

Case 10	The Windrush Generational Project
Dates	08/2017

Institution and Funding Body	This project was organised by the Windrush Generational Project and funded by the African Community Centre.
Link (if applicable)	https://africancommunitycentre.org.uk/projects/windrush-intergenerational-project/
Executive Summary	This project focuses on the lives of the Windrush generation and the struggles they had with immigration and settlement from the West Indies moving into Swansea. The project focuses on the 1950s and 1960s and how culture influenced the integration of the people. The young volunteers were able to garner skills in interviewing and filming their elders to understand their experiences with immigration and culture.
Activities	- One of the workshops was art skill training, where young people learn to sketch and paint on their reflections and memories and what they have learned from their elders. - Interviews were also showcased in presentations. - Photos were shared from Jamaican Independence Day. - There was also a national museum tour of the National Museum in Cardiff. Here, young people learned about different collections and experiences of individuals from African and Caribbean countries. - There was also oral history training where individuals learned how to record histories and format their videos. - There was a trip to Saint Fagan's - and to Margam Park, where one of the Windrush elders would pass their time in the 70s and 80s with their family.
Challenges	There were no apparent challenges, but extra work was likely to bridge the gap between the generations.
Outcome	This project is beneficial to the community because it allows young people to interact with their elders to understand more about their culture and how it has developed within Swansea. It attempts to connect different generations.
Notes	This project is partnered with the Glenn Vivian art gallery and the Tartar Steel in Port Talbot, a location where some of the Windrush people formerly worked and held a reputation.

Case 11	The CASBAH Project
Dates	2000-2002
Institution and Funding Body	This project was organised by the CASBAH Project and funded by the Research Support Libraries Programme.
Link (if applicable)	https://webresources.articles411.com/casbah-caribbean-studies-black-and-asian-history/
Executive Summary	The goal of this project is to track potential research resources for the histories of Caribbean people, as well as Asian people in Great Britain. The fact that

	archives focus on culture, identity, and heritage is understood and backed up by the government and policymakers and founding groups for organisations that support archives.
Activities	● This project surveys audio and video materials and posts them to an online database. ● There are project deliverables, information about partnering institutions, progress information, and archive survey reports listed on the website. ● There is information about the project's association with news, events, publications, images, and other valuable resources.
Challenges	This project was not met with any known challenges, but, likely, creating a concept for individuals to be encouraged to access media more than once was the most challenging aspect.
Outcome	This project is beneficial because it creates an accessible means to learn and understand the experiences of the Caribbean and Asian people, as long as the interested individual has an Internet connection. The project survey tool was helpful because it encouraged individuals to reread information they had already researched on collections and pass it on.
Notes	This project heavily relies on the Internet, so the primary resources are an online catalogue and a website.

Case 12	Cardiff Migration Stories
Dates	2012
Institution and Funding Body	This project is organised by Runnymede and Professor Claire Alexander of the University of Manchester and funded by the Making Histories Organisation.
Link (if applicable)	http://www.makinghistories.org.uk/uploads/Cardiff%20Migration%20Stories%20210x210%2020pp%20v3.pdf
Executive Summary	Cardiff is a port city, meaning that there has been much migration going in and out of the city. This project has been made available in different workshops for youth between 12 and 14. Most of these individuals are from schools or community groups located in Cardiff, Leicester, and Sheffield. The purpose of this project was to create an oral history workshop. The people represented in the project are young people who conducted the work and individuals they have interviewed. One sample of the work is known as the Bengal Diaspora, as this is one of the covered subjects.
Activities	● Young people interviewed their family members, teachers, and community members, to learn more about their immigration stories from their home country to Cardiff. ● They created a booklet to highlight the stories of migration and settlement throughout history to learn more about the individuals who live in Cardiff and work there.

Challenges	It was a challenge to find reliable and accurate data for individuals who recently migrated. Their information has been presented in museums and archives for the earlier groups.
Outcome	This project is beneficial to the community because it allows people from every continent to reflect on their experiences, migrate to Cardiff, and incorporate young people's stories so that they can form an appreciation for their ancestors.
Notes	Quotes from young people were recorded as they spoke on what they have learned acting as young historians.

Case 13	Heritage of Durga Puja and Clay Image-Making in Wales
Dates	2002/2009/2016/2017
Institution and Funding Body	This project was organised by the Wales Puja Committee and funded by the Arts Council of Wales and the National History Museum at St. Fagans.
Link (if applicable)	https://www.peoplescollection.wales/items/509441
Executive Summary	This project aims to research the history of the Druga Puja Festival in South Wales. This project will focus on the 1970s to the modern-day. Oral histories are recorded in the project to understand the origins of the festival in India. There are many artistic aspects of the project, including clay making and the history of such clay making practices after being brought to Wales. A digital archive of the story was created. Digital content is used to recreate the experiences discussed.
Activities	- For the project, life-size clay images were created and placed in the Butetown History and Arts Centre, Mermaid Quay, Cardiff. - The students will engage with traditional clay artists from India through the Cardiff School of Art and Design. There will be lectures and workshops available. - These classes are tied to religion and art studies. - After the project is complete, a film, audio, and visuals will be created to create a project archive.
Challenges	There were no listed challenges. However, tracing the origins and inception of the festival likely was the most challenging because the researchers had to go through older records from India.
Outcome	This project is beneficial to the community because the people can learn about their culture from understanding its origins.
Notes	This project is open to the public so that the community can learn about the history of their people.

Case 14	The Tiger Bay Oral History Collection
Dates	April 2017

Institution and Funding Body	The British Library, Funds from The National Lottery Heritage Fund
Link (if applicable)	https://www.tigerbay.org.uk/ www.hcearchive.org.uk
Executive Summary	The Tiger Bay Oral History project aimed to preserve the sounds and oral histories collected by the Blutetown History and Arts Centre during the 1980s and 90s. This oral collection stores the stories of immigrants and their experiences and culture, helping new generations and residents to learn about the social dynamics of different migrant communities merging to become one, whilst at the same time striving to retain their own dissecting identity.
Activities	• Interviews to document a specif period of history • Audio preservation • Delivered a programme of learning and outreach activities across the UK, including workshops, learning events for families, public tours, exhibitions
Challenges	The digitisation of the collections have been requiring time and human resources over several years.
Outcome	The Oral History Collection project helped to grow awareness and cultural knowledge about minority communities during the 1980s and 90s and helped preserve rare, at-risk sound recordings. The 'Preserving the Stories' project is ongoing and inviting volunteers to help make the collection accessible in an online archive.
Any comments or notes	The 'Tiger Bay Preserving the Stories' Project is still continuing to tidy up and record their collections in an online archive.

4 Modules on Ethnic Diversity for Cultural Institutions

4.1 Ethnic Diversity in the institution

It has previously been reported by many different sources that there is a lack of diversity in the workforce and management positions within the cultural sector in Wales. According to data presented in the Wales Annual Employer Equality Report, the Welsh workforce by race is constituted of 91% White and 2% other ethnicities (Wales Annual Employer Equality Report 2018). On the other hand, the Arts Council of Wales reports that minorities are underrepresented on the management boards of the organisations the council funded. (Strategic Equality Objectives 2020-2024, 3) Hence, the limited representation of minority ethnic people in Wales within cultural institutions is further exacerbated by their confinement to non-management roles.

White supremacy is a systemic issue that affects all aspects of our lives. Frances Lee Ansley describes white supremacy as follows:

> *By 'white supremacy' I do not mean to allude only to the self-conscious racism of white supremacist hate groups. I refer instead to a political, economic and cultural system in which whites overwhelmingly control power and material resources, conscious and unconscious ideas of white superiority and entitlement are widespread, and relations of white dominance and*

> *non-white subordination are daily re-enacted across a broad array of institutions and social settings.* (Ansley 1989, 1024)

Hence, systemic discrimination affects minority ethnic people in a vicious circle as privilege, mentorship, and career progression are interconnected. What can the cultural sector do to embrace and advocate for diversity within their institutions?

The initial action at the institutional level should involve a critical review or the determination of an institutional diversity and inclusion statement or philosophy if no such statement has been produced previously. A diversity and inclusion philosophy can be part of an existing value or vision statement. The statement must reflect the institution's dedication to inclusion and tolerance in language and content by creating a compelling and realistic vision of anti-discriminatory practices. Institutions should take this chance to bring their workers together in a collaborative discussion on what they think the institution stands for and what types of diversity and inclusion philosophies are most relevant and realistically actionable. While preparing these statements, institutions should be careful not to include false promises or philosophies that surpass the institution's limits and instead try to focus on the most efficient and effective ways in which they can tackle racism and discrimination. The diversity plan or statement should focus on structures rather than individual cases or persons and require a long-term commitment from all team members. This means that instead of managing specific issues around discrimination and whitewashing[2] on a situational basis and via one-time solutions, necessary changes and structures should be implemented to avoid such issues.

While reviewing or creating a new diversity and inclusion statement, institutions should question what sort of programmes and systems they have to support this statement. This review includes systemic information from the hiring process to promotion systems and organisational performance indicators. The diversity and inclusion philosophy must become part of the institutions' value metric systems to be implemented in everyday practices. When asked about their lived experience working in the institution, do minority ethnic employees think that the diversity and inclusion philosophy is making or will make a positive change in their working conditions and career progression? Institutions also need to question how the diversity and inclusion philosophy has changed institutional practices and culture. The first point of reference for this again is the lived experiences of minority ethnic employees of the institutions. Have they encountered discrimination in their time working at the institution? Was it handled effectively? What would need to change to avoid discrimination and racism in the institution?

For the diversity and inclusion philosophy to become part of the institutional system, institutions should also take the time to establish new or review previous reporting systems regarding diversity. The scope of this review system will be dependent on the size and resources of the institution. Review activities could range from an institution-wide assessment of the diversity of suppliers, customer service, language access and governance to regular catch-ups with minority ethnic employees for smaller institutions.

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[2] According to Cambridge Dictionary, to whitewash is "to make something bad seem acceptable by hiding the truth." In the context of racial discrimination, whitewashing refers to understating the achievements of non-White people while highlighting those of White people. It can also refer to White figures claiming undue recognition and resources that result from the labour of non-White people. Additionally, whitewashing in culture refers to the lack of representation of minority ethnic people in cultural products such as works of art, literature, and other types of media.

A critical aspect of any diversity plan is full ownership by the institution's leaders. Leaders should demonstrate an outspoken commitment to diversity and inclusion. They also should enable employees to be heard and respected according to cultural differences and boundaries. Minority ethnic employees should not be presumed as sources of information unless such responsibility is part of their job description. By collaborating with both minority ethnic and non-minority ethnic employees, leaders should strive to get as many employees as possible involved in meaningful progress towards a more inclusive and anti-racist institution.

Initial activity for diversity and inclusion for institutions can include paying respects to communities and lands that the institution is built by and upon. In the case of cultural institutions in Canada and the USA, this presents as publicly acknowledging the land they are built upon as initially belonging to the relevant native peoples/cultures/tribes. In the case of Wales, institutions should gain historical information on how their institution was established. Public buildings have the potential to be built by enslaved people or funded by slave traders, or through labour or funds/resources that were gained by the exploitation of colonised people. For this activity, institutions can research the history of their institution and how, where, by whom and through what means it was established and acknowledge this upon entry to the institution as well as any brochures and online webpages relating to the description or history of the institution.

4.2 Ethnic Diversity in the Collections

4.2.1 *Representation of Diverse Authorship*

Perhaps more pertinent to the case of libraries and museums than archives, the question of the ethnic diversity of authors and artists represented within collections is another central concern.Representing ethnic diversity in content does not necessarily correlate to recognising and an ethnically diverse group of authors. Arts Council Wales states that only 8 of the 173 proposals (4.6%) received from 145 separate organisations to ACW's Lottery funding programme in 2019/20 were led by Black Asian and Ethnic Minority artists. Moreover, data on individual artists showed a similar scarcity of funding received by minority ethnic artists. (Strategic Equality Objectives 2020-2024, 3)

All creative groups, regardless of their ethnic background, should be recognised for their contributions and achievement. Historically oppressed authors who have been left unnamed or whose names have been superseded by oppressors' names should be clarified for users.

Cultural institutions should consider the demand for items collected, authored or produced by authors of diverse ethnicities within their budget and scope. In more minor cases, demand and supply can constitute a circular process where the environment of trust achieved by grassroots initiatives can encourage voluntary contributions from minority ethnic authors. This might be because smaller institutions and groups who have established ties with minority ethnic communities in their area are more easily able to incorporate and disseminate the contributions from individuals in these communities than larger institutions where acquisition relies on more structured processes. This shows the critical role of grassroots organisations as launching sites for engagement with cultural authors and cultural audiences and users.

4.2.1 *Representation in Content*
While an integral part of diversity and inclusion initiatives, all agents involved in this project should acknowledge that diversifying collections does not equal anti-racism in itself. Institutions should

strive to balance the disproportion of material representing the lived experiences of Black, Asian and Minority Ethnic people in Wales. In terms of the school curriculum in Wales, the resources relating to ethnic minorities focus disproportionately on the themes of slavery, Colonialism and Empire. (Black, Asian and Minority Ethnic Communities, Contributions and Cynefin in the New Curriculum Working Group 2021, 8) Historicising racism through such focus on seemingly outdated practices is a form of discriminatory rhetoric that helps the oppressor to claim an end to such discriminatory practices. Cultural institutions can contribute to the heterogenisation of resources related to the lived experiences of ethnic minorities in Wales and disrupt such narrative by revealing their ongoing post-colonial challenges to maintain a non-racist and inclusive society. This can be done by considering the experiences of all minority ethnic communities and by paying more proportionate attention to eras prior to and following the end of colonisation.

Institutions can assess their current collections and invest time to broaden the range of their acquisitions for content with more ethnically-diverse representation. Institutions can consult their users, researchers, students, publishers and vendors to start the process of diversifying their collections to make them more representative of diverse and historically oppressed voices and identities. Items related to historically marginalised and underrepresented communities such as Black, Asian and Minority Ethnic people in Wales should be curated and displayed in collaboration with these communities.

Users should be notified of these acquisitions and how they are significant for the history of Black, Asian and Minority Ethnic people in Wales, depending on whether these are archive documents, books or works of art. Institutions should consider cultural accessibility issues such as language barriers for engaging minority ethnic users with their collections. For example: using inclusive terminology from the represented culture in processing documents, catalogues and museum labels.

Such written content also needs to acknowledge past and current racial injustice, discrimination, challenges for Black, Asian and Minority Ethnic people in Wales and worldwide. Institutions should regularly review their content-producing methodologies to incorporate anti-discriminatory and anti-racist information. This information can refer to the historical and political significance of a specific item and the circumstances of its acquisition. Most recently, a virtual tour called "The Unfiltered History Tour" has made it possible for visitors of the British Museum to uncover the histories of the items, what means were used to move them away from the countries they were produced in and an opportunity to view those items in their intended locations through AI technology in real-time.

4.3 Ethnic Diversity of Users

4.3.1   Creating a safe and welcoming environment

In some cases, users prefer face-to-face interaction to initiate engagement with cultural institutions such as archives, libraries and museums instead of looking for information on online portals and information hubs. For Black, Asian and Minority Ethnic communities to consistently engage with cultural institutions such as archives, libraries and museums, these institutions (as all institutions) need to provide minority ethnic people with safe spaces and zero tolerance for verbal or physical bullying or violence. One of the factors that diminish such an environment is systemically racist practices that might not necessarily appear to constitute a form of racial discrimination to those who are not victimised, including racial profiling. Racial profiling constitutes a covert form of racism by basing racist views and actions on existing systems of thought.

Staff should also be mindful of not approaching minority ethnic visitors with the assumptions about their interests. Such unsolicited recommendations based on the outward appearance of or the language used by visitors classify as microaggressions unless the minority ethnic visitor specifically asks for assistance in finding or viewing collections related to their ethnic identity.

Staff in these institutions should also be trained not to be silent bystanders to racial bullying or violence between visitors/users by understanding their and visitors' rights. Necessary training should be provided for them to recognise and manage situations where Black, Asian, and Minority Ethnic people cannot benefit from their institutions due to discomfort caused by racist micro-aggressions by other visitors. Staff should be warned that people who perform these microaggressions might become very irritable at the acknowledgement and revelation of their racist attitudes. So staff training in this area needs to be thorough to protect staff and visitors' rights and well-being.

4.3.2 Identifying Community Hubs
Community hubs may constitute culture sector hubs and other types of hubs. Community hubs that fall into the culture sector category can be grassroots arts organisations, reading groups or book clubs, crafting groups such as knitting and weaving groups and local art studios and classes.

Minority ethnic people can maintain strong bonds with other people who share the same experiences; thus, identifying other types of minority ethnic communities in the local area is an effective method for focusing outreach efforts. These hubs might be national, religious, denominational or social role-based communities such as Muslim elders or online groups for new mothers from Nigeria.

4.3.3 Engaging minority ethnic students
Schools are another effective hub for reaching out to Black, Asian and Minority Ethnic communities in Wales. Schools provide connections to the minority ethnic communities through different generations of minority ethnic students. Schools can also be instrumental in demonstrating the potential for cultural connections these students can observe within archives, libraries and museum collections. These connections can strengthen minority ethnic students' relationships with these cultural institutions through representation and, thus, can present opportunities for engagement by students and their families.

4.3.4 Community-led Opportunities for Engagement
Upon maintaining sustainable connections with Black, Asian and Minority Ethnic communities in their local area, institutions should consult on these communities' lived experiences to develop and maintain more inclusive and anti-racist practices.

One of the most crucial aspects of engagement is communication, and institutions should embrace diverse communication and engagement methods. Institutions can consult minority ethnic communities in their local area through various methods such as surveys, focus groups and idea exchanging events to understand the cultural communication gaps affecting said communities' lack of engagement. Institutions can ask respondents to rate their institution in terms of how engaging their existing programmes and practices are, learn about their expectations from the institution and consult their lived experiences for ideas for improvement.

Another vital factor in inclusivity is the representation of diverse cultures by celebrating and highlighting a diverse range of religious and ethnic events and festivities. Institutions should actively acknowledge and celebrate different religions and cultures as much as they partake in such festivities. These efforts should be community-led and -informed to avoid misrepresenting or disrespecting the meaning and value of the rituals and practices. Institutions should demonstrate

the importance of representing these various religious and cultural festivals to the communities and invite community experts and volunteers to shape and contribute to these activities.

4.3.5 Discovering and Shaping Collections with Black, Asian and Minority Ethnic People in Wales

Institutions should leverage their diversity and inclusion philosophy and stronger ties with local Black, Asian and Minority Ethnic communities to explore, build and shape their cultural collections in collaboration with those communities. Institutions should first determine the scope of such engagement by listing any potential access rights and intervention by community members. Institutions can organise events such as discussion groups where ideas about communities' interests and expectations can be heard in an informal setting. Engagement activities can include guided archive visits and item analyses, reading groups and community-led activities such as acquisition events, exhibitions and arts and crafts lessons. Such activities will strengthen the bonds between minority ethnic communities and institutions by giving them a chance to work together and open new ways of creating, collecting, debating, exhibiting, and critiquing through fresh perspectives. These activities would help reveal and give new meaning to existing items in collections and also promote the discovery and creation of new cultural material that represents the diverse population of Wales.

5 Questions for Further Work in Diversity and Inclusion in Cultural Institutions

We have created several open-ended questions regarding different aspects of racial and ethnic discrimination to initiate further discussions and action about concepts that affect the lived experiences of Black, Asian and Minority Ethnic people in Wales. Cultural institutions can use these questions to initiate broader discussions on inclusivity, anti-racism, and anti-discrimination, assess their current engagement with these issues and initiate engagement with Black, Asian and Minority Ethnic communities in Wales. These questions should be discussed or studied with the valued contribution of minority ethnic staff and users.

5.1 How we learn to stereotype and be stereotyped

- How do we begin to stereotype people?
- What is a stereotype, and how can it be harmful to the people being stereotyped?
- What are stereotypes that make us uncomfortable?
- What stereotypes discriminate against Black, Asian, Gypsy, Traveller, Roma, Jewish, Muslim, Sikh people?
- How do we challenge these stereotypes as non-victims?
- How do we form meaningful anti-racist "allyships[3]" with minority-ethnic people beyond stereotypes and tokenism?
- Do our collections contain such stereotypical representations?
- Do we process, handle and present these representations through a critical lens?

5.2 Myths and realities in the history of Wales and the United Kingdom

- What is ethnicity, and why has this concept been created?
- What is an ethnic minority, and how is a minority determined?
- Who writes history, and who describes and classifies different ethnic minorities?
- Do we know that people of diverse ethnic origins did not exist in Britain until colonisation?

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[3] Allyship is a neologism that refers to social justice advocacy and activism. An ally is a member of a privileged group who advocates for the rights of marginalised groups in various contexts.

- What is the myth of the happy enslaved person, and how have imperialism, slave traders, slave-owners and colonialists used it?
- What is the power relationship between the colonialist and colonised?
- How do ethnic minorities contribute to Welsh society and economy?
- How can our collections be used to counter harmful myths about Black, Asian and Minority Ethnic people?

5.3 Understanding people who have experienced discrimination

- Do we experience or know people who experience racial and ethnic discrimination?
- How do we feel about other people who experience discrimination?
- How do we respond to their accounts of discrimination?
- Do we have the means to be anti-racist or practice anti-discrimination proactively?
- Do our collections reflect lived experiences of discrimination?
- Are the representations of the lived experiences proportionate in diversity to the lived experiences of minority ethnic people in Wales?

5.4 Racial and Ethnic Attitudes

- What are racial and ethnic attitudes?
- Are we complicit in any racial and ethnic attitudes?
- What are implicit and explicit signs of racial and ethnic attitudes?
- How do our collections reflect on such attitudes?
- Do we handle items containing offensive content in an effective way that counteracts racial and ethnic attitudes?

5.5 Managing Differences

- What is pluralism or multiculturalism? How do we experience multiculturalism?
- What constitutes a hate crime?
- How do we manage psychologically or physically harmful situations to Black, Asian and Minority Ethnic people?
- How do our collections represent the power dynamic between the oppressor and the oppressed people in history?
- Do our collections reflect the diversity of struggles faced by minority ethnic people in our country or around the world?

5.6 The ever-changing language of racism

- Do we consciously or unconsciously use discriminatory, pejorative or racist language? Are there terms that disguise racist intent or promote racist subtext?
- Are we aware of the historical and political etymology of our words to describe or address minority ethnic people?
- How can we talk about racist terms in a critical and anti-racist way?
- How do we handle the existence of discriminatory and pejorative terms in our practices?
- Do we consult affected minority ethnic groups to clarify the social and political connotations of widely used terms?

6 Resources

6.1 Online Resources and Tools

#BAMEOVER: https://incarts.uk/%23bameover-the-statement

'Cut me loose', a documentary on Wales and slavery: https://vimeo.com/search?q=Cut+me+loose+-+Wales+and+Slavery

'From Sheep to Sugar / O Wlan i Sigwr' project:
https://www.peoplescollection.wales/story/1376641#:~:text=%22O%20Wlan%20i%20Siwgr%20%2F%20From%20Sheep%20to,woven%20woollen%20cloth%20%28brethyn%29%20between%201650%20and%201850.

African Community Centre, Swansea, Intergenerational project:
https://africancommunitycentre.org.uk/projects/windrush-intergenerationalproject/

Archival Processing, Surveying - A guide to processing archival collections:
https://guides.uflib.ufl.edu/archivalprocessing/surveying

Asian and Black History in Britain: https://www.nationalarchives.gov.uk/pathways/blackhistory/

Assessing Archival Collections through Surveys: https://readingroom.lib.buffalo.edu/PDF/vol2-issue1/assessing-archival-collections-through-surveys.pdf

Black British history on record: https://www.nationalarchives.gov.uk/black-history/

Black Cultural Archives: https://blackculturalarchives.org/

Black History Collections – Institute of Historical Research UoL:
https://www.history.ac.uk/library/collections/black-history

Black History Month North Wales Projects: www.bhmnw.com

Black History Stories Wales: http://www.spanglefish.com/welshblackhistorystories/index.asp

Black History Wales resources: https://bhmwales.org.uk/links-resources/

Black, Asian and Minority Ethnic Groups/Organisations In Wales: https://www.eyst.org.uk/bame-map.php

Black, Asian and Minority Ethnic History in Wales, People's Collection Wales
https://www.peoplescollection.wales/learn/black-asian-and-minority-ethnic-bamehistory-wales

British Library Resources for the study of South Asia, past and present:
https://www.bl.uk/subjects/south-asia

Cardiff University Libraries and Archives William Hall's Slave Narrative

Colonial Countryside: https://www.nationaltrust.org.uk/features/colonialcountryside-project

Community Archives and Heritage Group – Archive subject > minority and ethnic communities
https://www.communityarchives.org.uk/content/organisation-subject/minority-and-ethnic-communities

Enrico Stennett memorial website: www.enricostennett.com

Ethnic Minorities and Youth Support Team Wales: http://eyst.org.uk/

Institute of Race Relations Black History Collection: https://irr.org.uk/resources/bhc /

Jamaica Wales Alliance: www.jamaicawalesalliance.com

Jamaica Wales Poetry Project: www.spanglefish.com/jamry

Kindertransport Records: https://search.findmypast.co.uk/search-world-Records/kindertransport

Library of University of Exeter - Black History & Black Lives Matter Collection: https://libguides.exeter.ac.uk/BHM

Miranda Kaufman - Black Tudors: Three Untold Stories lecture: https://youtu.be/JfTaXRFV7EA

Miranda Kaufman - Teaching Black Tudors resources: http://www.mirandakaufmann.com/blog/teaching-black-tudors

Mundus: Gateway to missionary collections in the United Kingdom: https://web.archive.org/web/20141028163014/http:/www.mundus.ac.uk/index.html

NA Refugees Research Guide: https://www.nationalarchives.gov.uk/help-with-your-research/research-guides/refugees/

National Archives: How to look for records of Naturalisation, registration and British citizenship: https://www.nationalarchives.gov.uk/help-with-your-research/research-guides/naturalisation-british-citizenship/#3-what-are-registrations-of-british-nationality

National Library of Wales - A brief reading list of publications and materials relating to the history of black people in Wales, Britain and beyond: https://www.library.wales/discover/other-resources/a-history-of-black-people-in-wales-britain-and-beyond

North Wales Jamaica Society: www.nwjsonline.com

OED Historical Thesaurus: https://www.oed.com/public/htoed/loginpage#:~:text=The%20Historical%20Thesaurus%20of%20the,English%20to%20the%20present%20day.

Participatory design in academic libraries: https://www.clir.org/wp-content/uploads/sites/6/pub155.pdf

Promote Equality: https://www.promoteequality.org/

Public Health England. 2020. Beyond the Data: Understanding the Impact of COVID-19 on BAME Groups; London: Public Health England: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/892376/COVID_stakeholder_engagement_synthesis_beyond_the_data.pdf

Resources designed by EYST around diversity awareness: http://ymw.eyst.org.uk/resources.php

SPEC Kit 317: Special Collections Engagement (August 2010) by Berenbak, Adam; Putirskis, Cate; O'Gara, Genya; Ruswick, Claire; Cullinan, Danica; Dodson, Judy Allen; Walters, Emily; Brown, Kathy: https://publications.arl.org/Special-Collections-Engagement-SPEC-Kit-317/

Survey of Special Collections in the UK and Ireland: https://www.oclc.org/content/dam/research/publications/library/2013/2013-01.pdf

Taking Our Pulse: The OCLC Research Survey of Special Collections and Archives: https://www.oclc.org/content/dam/research/publications/library/2010/2010-11.pdf

Teaching Tolerance and Ethnocultural Empathy for Mutual Acceptance (TTEEMA): https://t-teema.com/

The Bristol Slavery Trail http://www.historyfootsteps.net

The Campbell Network: https://www.walesonline.co.uk/news/women-behindcampbell-network-new-18743009

The Heritage and Cultural Exchange Archive: https://www.hcearchive.org.uk/items/browse?sort_field=Dublin+Core%2CTitle

The Heritage and Cultural Exchange, Tiger Bay and the World: https://www.tigerbay.org.uk/

The idea of order: transforming research collections for 21st-century scholarship: https://www.clir.org/wp-content/uploads/sites/6/pub147.pdf

The Pennants Project: www.spanglefish.com/pennantsproject

The Remarkable Reverend William Hughes and the African Institute of Colwyn Bay: https://www.youtube.com/watch?v=kN9WdVfj4bE

There is a reason why you do not see many black and ethnic minority faces in cultural spaces: https://themeteor.org/2020/01/22/theres-a-reason-why-you-dont-see-many-black-and-ethnic-minority-faces-in-cultural-spaces/

UCL Database of those who received compensation on the manumission of enslaved in the 1830s: https://www.ucl.ac.uk/lbs/

UK and Ireland, Incoming Passenger Lists, 1878-1960: https://www.ancestry.co.uk/search/collections/1518/

Unique and Distinctive Collections: Opportunities for Research Libraries: https://www.rluk.ac.uk/wp-content/uploads/2014/12/RLUK-UDC-Report.pdf

University of Exeter Black History Resources: https://libguides.exeter.ac.uk/archives/black-history

Wales Alliance for Global Learning: https://www.wcia.org.uk/global-learning/research-and-policy/wagl/

Wales Black History Teachers Forum website: http://www.spanglefish.com/wbhtf/

William Hall, the published life story of an escaped enslaved person and resident of Cardiff from 1862: https://scolarcardiff.wordpress.com/2020/08/06/a-uniquepiece-of-wales-black-history-from-cardiff-university-goes-online-william-hallsslavery-narrative/

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This diversity toolkit has been produced by Melian Dialogue Research Ltd for Archives and Records Council Wales. Melian Dialogue is a boutique research consultancy that specialises in exploratory research. Our strengths are in behavioural, design and data-driven research across all industries. Melian Dialogue is backed by doctorates who want to take a different academic path but use their commercial and corporate skills. We combine a robust methodology for our research designs and cutting-edge analytics to our insights and findings. Our objectives are to provide our clients with the answers they need and go further along the curve to present solutions they may not have considered. The thrill we get from our work is showing our clients what others miss in research.

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