

## **(Multi)Cultural Heritage Workshop 4 - Summary**

**DATE:** Tuesday 9<sup>th</sup> April 2019

**TIME:** 9:30 AM- 4:30 PM

**LOCATION:** Northumbria University, Sandyford Building 304, Newcastle

**PRESENT:** General university and public audience (25 reserved via Eventbrite)

Core Partners: Susan Ashley, Rosie Lewis, Kathleen Boodhai, Beverley Prevatt Goldstein, Sadyia Ahmed, Padma Rao, Degna Stone, Afshan D'souza-Lodhi

Advisory Board: Wessie Ling, Ysanne Holt

Public Policy Representatives: Georgina Holmes Skelton (National Trust), Liz Ellis (National Lottery Heritage Fund); Don O'Meara (Historic England); Habib Rahman (Newcastle Council); Bill Griffiths (TWAM); David Gaffney (Arts Council England)

Note-taker: Kathleen Boodhai

**APOLOGIES:** Hengameh Ashraf Emami, Marianna Tsionki, Nikolas Barrera, Kitty Porteous

1. Introductions and Updates - Susan welcomed and introduced all in attendance and provided the context and developments so far with the (Multi) Cultural Heritage Project. The format for the policy workshop was explained. Highlighted was the 'Whose Heritage' Conference on the 24<sup>th</sup> May at The Assembly Rooms. Partners and agencies were invited to join the post-workshop discussion in the afternoon.
2. Partners and Policy – Each partner gave a 10-minute presentation followed by questions and discussion on a cultural policy issue that they have faced that has affected or impacted their organisation. Presenters:
  - Padma Rao**, Chair, Sangini
  - Beverley Prevatt-Goldstein**, Trustee, NEEACA
  - Sadiya Ahmed**, Director, Everyday Muslim
  - Degna Stone**, Enabler, Eclipse Theatre
  - Rosie Lewis**, Deputy Director, The Angelou Centre, Newcastle.

- **Padma Rao, Chair, Sangini**

Padma introduced Sangini, a BME women-led organisation centred on Women's Health and Well-Being that is lead by, works with and invests in artists including multi-cultural artists. Sangini works in an intersectional way across race, gender and LGBTQ. She gave as an example the current Woman's House project, an artist-led project that explores feminism both from BME and LGBTQ perspectives. Its aims include equity issues; spaces for women's culture expressions, heritage, 'conversation and doing' and a broader spectrum of social issues.

The broad issue of Equality in cultural policy was the issue highlighted by Padma: intersectionality a problem - public bodies duty implement equality with 'either-or' models around race, gender, LGBTQ+. This is 'confusing' with BME orgs 'jostling' for positions. Male BME orgs/individuals take precedence and priority. How do public bodies quantify and measure equality? Spaces for women are limited.

Small organisations like Sangini can have a role in policy making and implementing as they have knowledge, experience and expertise. Partnership terms need to be equitable and negotiable. We do not want to be 'played around' with or be used as 'tick boxes'.

- **Beverley Prevatt-Goldstein, NEEACA (North East Of England African Community Association)**

Beverley discussed that NEEACA is a regional organisation active in culture, community and activism that collaborates with various networks on different projects. NEEACA is not linked to one specific policy. In the past, NEEACA have set up a time-limited group such as Freedom Thinktank to add a Black-perspective on the Commemoration of the Abolition of Slavery 2007. Presently carrying out partnership on audience development with Eclipse Theatre and Live Theatre.

Beverley advocated for small organisations' involvement and ownership in policy-making, to be part of the decision-making on how public resources are spent and distributed. Whilst resource intensive, these resources are owned by the community and not by public bodies. Investment and resourcing small organisations to enable 'serious' relationships and recognition for time and expenses of their voluntary work (e.g. for travel and child-care) and their expertise, that is mostly offered freely. Public bodies must support BME projects not as 'tick box' or 'project-driven pick up and drop' relationships.

Beverley expanded on the importance of asking who, what, when and why of making relationships with small organisations: their depth, the equity in relationships, what vision, what accountability and justifications for the relationships. Deep relationships with very few organisations or less deep and wide? How do public bodies sustain relationships with 'old' and 'new' communities? They need to get away from working with just one BME org at a time to avoid tokenism.

- **Sadiya Ahmed, Director, Everyday Muslim**

Everyday Muslim works with Muslim communities to create, develop and build an archive on Muslims and their everyday lives via collecting photographs, oral histories, exhibitions etc. They want to better understand what heritage means in consultation with Muslim communities who have never positioned themselves in that context within the UK.

Sadiya related how Equality and Diversity Policies have impacted on their work in adverse ways in terms of being 'tick boxed' or of 'having ticked all the boxes'. There is lack of deeper 'give and take' in partnerships with nothing to compound relationships. Changes in policies and agendas have hampered their good relationships with organisations such as The Bishopsgate Institute, where access to the archive is maintained but the quality of support is now lacking.

She commented that profound exclusions exist due to being an organisation representing Muslim lives and culture, and 'The Muslim Thing' is difficult to negotiate. For example, sometimes 'no reason is given from organisations for not being able to partner with them'. Or the organisation is directed to work with other Muslim organisations such as mosques or informed that their collection is 'not feminist enough'. Internally, 'it is difficult to be diverse enough' themselves, for example they have real issues with attracting applicants generally and non-Muslim applicants for jobs and volunteering even though jobs are advertised widely.

- **Degna Stone, Enabler, Eclipse Theatre**

Eclipse wants to change the landscape from 'initiatives' or 'moments' to 'movement', to create narratives with writers and young people that exist within the Black British experience (Revolution Mix) and supporting Black British artists and the issues they face in the sector (Slate).

As a movement, Degna spoke about the potential for 'trophic cascades' to effect significant changes in the landscape to change the course and direction of organisations (as she demonstrated in workshop 1 with the film 'The Wolves of Yellowstone Park' - see <https://youtu.be/lyEgW9LQ3EA>). She pointed out that Arts Council initiatives to address Black British Theatre reflected 'short-term thinking and implementation fixing' that were isolating, repetitive and counterproductive.

Degna also noted the need to use the term Black in its broader sense to identify Black British artists. Terms such as BME and multi-ethnic homogenises people of colour and their differences - 'the idea that we are a mass' is counterproductive to policies.

Degna was critical of the way public institutional dependence on small Black organisations to partner with is based on the idea that 'we can get you to solve this problem for us'. She said, 'it is not our problem but the problem of public bodies to sort out!'

Eclipse enablers foster 'open conversations' and brokers relationships and capacity to impact on sustainability in terms of talent retention in the North East, broaden the artistic offer, raise the profile of artists and strengthen opportunities for new artists for example with consortium partners ARC Stockton and Live Theatre.

- **Rosie Lewis, Deputy Director, The Angelou Centre, Newcastle.**

The Angelou Centre is a Women's rights-based and holistic support organisation led by and for Black & Ethnic Minority women for training support, arts and creativity. Rosie said that the Centre's approach to equality and human rights for women draws from the United Nation's Prevention and Elimination of Discrimination against Women and Girls 1979. Policy, research and campaigning are interconnected and a big part of what is implemented as part of network of Black feminist organisations working together.

Rosie posed the question 'Has anything changed?' She stressed that mass structural inequality within government and public bodies disconnects public policy, cultural policy and practice. The Centre's two year HLF funded BAM!Sistahood! heritage project did not result in 'meaningful' changes to institutions. White, male, static and monolithic structures of governance and Boards reflect a lack of equality, diversity and representation of BAME communities with disparities in funding and partnerships. Equality and diversity is 'tokenistic', communities an 'add on' about 'getting Black projects in'.

Hence, Rosie argued, public bodies are not fulfilling their obligations to the Equality Act 2010 - they do not have an obligation to take action to reduce inequality, only to consider it. Equality Impact Assessments lack rigour; there are disparities in involving people of protected groups; and equality information about organisations is not effectively collected, published, implemented and monitored.

Rosie argued that Public bodies entwined with heritage, arts and culture are important strategically in how they define the broader cultural sector views and embed equality and diversity policy and practice. Their work is directly linked to safeguarding human rights in terms of equal access and parity but remains questionable in terms of representation/changes in discrimination, harassment, equality of opportunity, and fostering good relationships with those who share or represent protected characteristics.

A central issue: a fundamental lack within governance and a need for structural change in public bodies. The public sector needs to take greater responsibility for Equality and Diversity and effecting structural inequality using existing tools such as Equality Impact Assessments (EIA) to challenge existing structures and practices, to effect change. The Angelou Centre uses the CEDAW feedback model as a tool to assess equality and how it filters through from public institutions to agencies and communities [CEDAW : Convention on the Elimination of all forms of Discrimination Against Women <https://www.un.org/womenwatch/daw/cedaw/>]. The model enacts structural change from a women-centric, black-centric viewpoint that is intersectional and uses grassroots approaches. Grassroots organising is about ownership and solidarity and combines all the abilities, skills, courage and confidence to challenge systems of inequality and oppression.

## BREAK

3. Agencies and Policy – Six public bodies involved in heritage 10-minute presentation followed by questions and discussion about policies and decision making that address inequalities. Presenters:

**Bill Griffiths**, Head of Programmes, Tyne & Wear Archives & Museums

**Habib Rahman**, Councillor, Newcastle Council

**Georgina Holmes-Skelton**, Head of Government Affairs, National Trust

**Don O'Meara**, Science Advisor North East and Hadrian's Wall, Historic England

**Liz Ellis**, Policy Adviser Communities and Diversity, National Lottery Heritage Fund

**David Gaffney**, Senior Relationship Manager for Diversity, Arts Council England

- **Bill Griffiths, Head of Programmes, Tyne & Wear Archives & Museums (TWAM).**

Bill said that Arts Council England's (ACE) Creative Case for Diversity is the starting point for addressing inequalities and engage all different communities and audiences at TWAM. Programmes and collections at TWAM needed to have meaning for all people and tell the story of multiculturalism, he felt, and is reflected in how TWAM works with communities, and through its collection of intangible heritage stories. He cited TWAM's mission statement 'to help people find their place in the world and define their identities'. He said that TWAM 'does not get right all the time' and strives to do so 'less badly' and to 'keep getting better'.

Bill explained that one of the main challenges for the museum is diversification of the workforce from being white, middle-class. Attempts to diversify the workforce needed improvement although gender balance has improved, but there is room for improvement. Programmes to address equality are TWAM's Volunteering programmes, placement schemes and internship initiatives, and a present conversation with an FE college to introduce a museum module in their programme. A shift from project-based approaches to programming have been used, and foster longer-term relationships and infrastructure of 'assisted engagement' to support community groups. Setting clearer terms of engagement with communities were needed, such as aspirations for achievement, and moving from 'nice' conversations and a lack of honest robust conversations'. These are subject to whether projects are 'going to fit or not' and not 'promising more than we can deliver'. Invitations are extended to partners to have a dialogue and to gauge whether the museum can support or not with the view to not providing a tick box and providing a service for communities in the region.

## QUESTIONS AFTER THIS PRESENTER:

**Governance structure**... boards members are elected to strategic board and lack of diversity white, static and monolithic (BG)

Participation in overall governance structure important - gives confidence to communities to engage with public bodies as well as diversifying workforce and developing partnerships. If diversity is not reflected in organisational structure or governance, greater change will not happen. (RL)

TWAM is shifting its thinking by appointing Harry Shukla as its Diversity Champion and having Destination Tyneside as the first dedicated migration gallery in the UK (BG)

The **Education** Sector is not reflected on the (Multi)Cultural Heritage project, yet the educational perspective is foundational. Equal opportunities is misrepresented and limited to the sector as a large female workforce but not the status of the women employed. Athena SWAN (charter that recognises good practices in higher education/institutions for advancement of gender equality) is divisive as it is not about intersectionality but about equality for some. Heritage has an education perspective which needs to be incorporated into this project. (LF)

In primary, the importance of narratives to engage and be inclusive to children from BAME backgrounds to feel a sense of belonging and place. Primary schools empowered at local level to employ BAME staff and have control of curriculum at a departmental level. (MA Student).

Higher Education - the importance of 'having that experience' and 'listen to the people' who have that experience. Being a minority within the university, you feel there are no policies and the policies are absolutely useless, in fact they work against us, that's my experience'. (LF)

On the question of **Equity vs Equality** and Equal Opportunity they are not contradictory nor antagonistic as 'it is not either or', they are complimentary. This was a contentious point. (MA Student/PR/BPG).

**On project level** (with TWAM), things work well and there are good experiences with particular workers. There are no follow ups on NEEECA offering their services in terms of 'new knowledge' and their experience of Black people in Roman times. The historical trail in museum on Roman history remains white, irrelevant of changing knowledge and historical facts. A concern that 'we haven't changed anything'. The the failure to build on what was started that's is of concern. 'I acknowledge very much how much it mattered to *start*: not to undermine or devalue it.' (BPG).

**Board Advertisements** need to reach out to potential applicants and depends on where adverts are placed. (BPG)

Governance advertising is about where and how, who do you want that person to be and not putting restrictions –the proviso of knowing 'business' preventing me from applying (PR).

Opportunities and end states - both are completely related because the difference between equality and end state are structural challenges and barriers. Structural inequalities and barriers may prevent Padma from applying and if she does and she gets it, once in the room she may be silenced as her comments may not be listened to as her experience are not embraced by people in the room. (JM)

Boards need to have representation and balance in terms of equality- training and development is needed to build on existing skills. (DB).

A major barrier is that people are not paid to be on boards. (AP)

- **Habib Rahman, Councillor & Cabinet Member for Communities, Newcastle City Council**

Habib stated that Council's Arts Development has an objective to coordinate a city-wide approach to workspaces for artist and creative industries; retain graduates; retain artists; support growth of independent SMEs and microbusinesses; and consider equality and inequality issues in supporting organisations and individual artists. Policies needed to be actioned and difficult conversations between BAME and White colleagues to address how orgs can get involved across sectors to join structures in order to welcome and accommodate those who can bring forward knowledge, skills, expertise and influence in the field to effect change in institutions.

For Habib, Inequalities also needed to be addressed in terms of gender equality and gender balance. TWAM needed to improve its selection process for more equitable and gender diversity in board memberships, beyond prominent male BME businessmen. He said he was open to having serious, difficult conversations to decide 'where are we going wrong?', opening this up to debate, learning new approaches and collective ideas towards decision-making and solutions for equality. He supported the importance of change and challenging institutional structures and decision-making - 'rocking the boat' historically part of BME people and fighting for equality, rights and opportunities. He encouraged participants to call him.

- **Georgina Holmes Skelton, Head of Government Affairs, National Trust (NT)**

Georgie addressed National Trust as a heritage organisation not an arts organisation where protection and preservation of places and assets, buildings and collections, rather than intangible heritage, sets the direction

for policy-making. Policy does not set agendas at a local level to allow for flexibility and respecting differences as visitor experiences at local level have different communities with different needs and stories.

Diversification of the workforce is a challenge - the perception of the NT is reflected by 'who sees themselves in us'. Acquisitions and new projects are made to widen understanding of 'who we are' and 'what we represent' and 'what we are here to do' 'what we look after' and 'why we exist'. This tied up by what the NT has inherited in terms of history, building, collections – she said 'that is something we can't change, we are where we are, what we are'.

Georgie related that recent initiatives of inclusion and diversity focus on how NT 'can be for everyone, for ever' as per their motto. But Board governance (like Trustees Council) - the 'baggage' of the NT reflects a lack of diversity of representations, disproportionately white, middle-class, lacking gender equality, at all levels. Recent small steps include blind recruitments to deter from 'unconscious bias'. Structural disparities of class, predominantly white, middle-class and promoting a white aristocratic history that presents itself as the face of heritage, is a public policy issue. Sector advocacy groups like The Heritage Council, Historic Houses Association and Heritage Alliance needs improvements to be diverse, visible and promoting the sort of heritage community partners are producing.

Georgie noted examples of new approaches exploring diverse histories across sites such as untold stories of LGBTQ+ histories. A central strategy is to take the local strategies such as LGBTQ+ and incorporate these themes into national programming as an ongoing part of the programme. She admitted the need to think more about contested and difficult issues reflected in NT assets.

#### QUESTIONS & DISCUSSION AFTER THIS PRESENTER

The **narratives and contested histories** belongs as much to the NT and the nation as anyone else. It is an opportunity for NT to feed into hidden histories that are fundamentally not being informed by education. (DB) *A point that NT will take forward. (GSH)*

The issues of access 'for everyone and forever', how is the issue of entry and additional costs which can be prohibitive being addressed? (LF)

*It is a difficult one for NT as it is a charity which will struggle if entrance income stops. Not all NT places make a profit, some do and some don't. NT opens up and makes accessible a diversity of sites to the wider public in collaboration with Heritage Open Days in September of each year. Heritage Open Days is used by NT to track and analyse ethnic and socio-economic breakdowns to track visitor attendance and volunteer involvement. Also special schemes with the Family Heritage Association. (GSH)*

With the view of what marginalizes/minoritises heritage, it is interesting that you talk about heritage as assets, as **ownership**. It is about **narratives** which forms our multicultural heritage and British history has been around for over 2000 years. So, it's not just past history, it's also a very present story a very present narrative that needs to feed into what our museums/heritage represent. That's a story that will help us for the future in terms of **social justice and human rights** - if we don't acknowledge that, then you do not acknowledge people's social existence and people. (KB)

*Assets at NT relate to a specific place and the collections. It is the way they engage people through the things used to tell stories. Challenge to provide a broader context, and when they try they get push-back, criticism from some members....But as an organisation, as a business, it is challenging for governance to deal with. (GSH)*

With reference to the point of being pushed back and with reference to where the wealth of the NT comes from, when this was seen in a documentary about the NT on television, I was heartened and made me feel more of a connection. (DB)

The sense of **membership** defines the sense of Englishness. What sells NT membership as a private organisation which runs as a charity is the Downtown Abbey effect. John Charlton, the British Historian pointed to the ***National Trust as built on the blood of slavery***. It is not just an authentic story but a story on how reparations can be made. At Cragside, we were informed by a tour guide that we can't tell the true story as our membership will be threatened by it, that it was built on the blood of the working classes ... that does not sound like a sense of Englishness or nature. The reclaiming of stories and looking at the actual physical impact on human bodies. (MH)

This process of dispossession, if done publicly, would be nationally, an interesting exercise. See Catherine Hall's research on reparations for slavery and how a significant amount of that money contributed to build the NT. See Museum Detox.

Where is the commitment to widen your membership? It's a chicken and egg thing. As it is also about an accurate history; people are being misfed information and you are part of it. It's not about pleasing everybody, it's about the truth! (BPG)

It is about **education** if it is not on your radar as yet. If it is not taught in the classroom, if it is not done in the history books, if it is not taught in schools, it is why they don't see themselves within that. Education is about the work we do at Everyday Muslim, intergenerational work. We can tell as much of our story as we want to but if it is not in an institution where it is publicly recognised, it is not going to get acknowledged with kids. (Sadiya)

*NT does not advocate education as they are not an educational charity but do deliver projects that involve schools. The NT is held to not advocating education because of what they are held to by the Charity Commission. There are limitations as NT is not able to do everything and it would be rightly challenged if we are lobbying in areas outside of NTs remit. (GSH)*

[Note from SA – 'education' is not just school programmes – NT is an important site of pedagogy!]

- **Don O'Meara, Science Advisor North East and Hadrian's Wall, Historic England (HE)**

Don discussed how increasing diversity is important to keeping Historic England relevant in terms of reflecting the nation HE serves. HE is restricted by its own core mission and statutory responsibilities: Treasury funding requires that HE's major responsibility is protecting structures, the historic environment landscapes, buildings and archaeology which reflect the national story. Anything around that in terms of presenting information to the public is an 'add on'.

HE's recent consultation under-represented heritage's central focus was multiculturalism and the engagement of people from diverse backgrounds. The Culture Paper 2016 is foundational to this work to represent a plurality of voices across the sector with an aim to engage the public and find 'HE's eternal image appealing to them and themselves reflected in HE'. A number of placements and apprenticeships attract people from under-represented groups, inclusive and across socio-economic groups. These efforts and open debates to address inequity in workforce and contested heritage such as the recent debate on the historical relevance of British statues and memorials have instigated a backlash from various news media including Breitbart which equated Englishness to Whiteness. The experience highlighted HE's efforts in exploring multiculturalism today 'which works in both ways to reach out to all sorts of communities and also turn to detractors and robustly defend policies'. In this role, it 'is important to make the case for multiculturalism as it is a vital part of the national story of what constitutes a British history and heritage, not shying away from debates and listen to opinions. Multiculturalism is all around us all but sometimes not presented so well'.

Don is currently working with NEEACA its first steps in developing a Black History Resource for the North East to link the stories that are there to places. All of the above is reflective of HE's move from tick box and fulfilling a quota to increasing diversity.

- **Liz Ellis, Policy Adviser Communities and Diversity, National Lottery Heritage Fund**

Liz Ellis highlighted several NHLF projects as examples of addressing inequality and intersectionality. For example, in Swansea, the Windrush Histories project is a community-led African Community Centre Intergenerational project in collaboration with two local schools to explore what it means to be Welsh and Caribbean. History of Place a disability-led programme exploring the complex histories of disabled people and the power relations involved between those who lived and worked in long stay hospitals. The project involved many years of planning between cross-cultural institutions inclusive of disability-led institutions, such as Heritage Ability South West. These stories are both good and bad and highlighted the importance to have space and infrastructure for honest conversations to discuss complex histories and power relations.

Their BAME projects include Black Cultural Archives and Windrush Intergenerational project, London and BAM!Sistahood!, North East as well as a project exploring shopkeepers in the West Midlands showcasing stories of Asian and Polish communities. LGBTQ+ projects have not applied for NHLF as most are volunteer-led, lack capacity and face challenges of sustainability. NHLF policy officers to explore new approaches to support LGBTQ+ organisations.

Liz also stressed the importance of Equality and Human Rights issues, the question of 'who benefits', and Intersectional perspectives on barriers. Mandatory outcome and proportional differences of who benefits are important irregardless of project scale, as this is directly linked to disproportionate levels of lottery investment. She advocated strengthening support across voluntary and community sectors, reinforcing the social model of community development principles of 'working with and not doing to', and not being reductive to short-term solutions.

See NHLF Inclusion Guidance <https://www.heritagefund.org.uk/publications/inclusion>

- **David Gaffney, Senior Relationship Manager for Diversity, Arts Council England**

David began with ACE's Creative Case for Diversity policy as the central tool addressing fairness. He said the inclusivity of 'art for everyone' that expressed stories of contemporary England ensured 'better quality and end product'. He said ACE's responsibility to Diversity needed to be embedded in and reflected within ACE and across ACE funded organisations, including the use of a diversity of art forms, artistic programming (content and product), audience development, and diverse artists commissions. ACE works with and distributes funding to larger organisations NPOs (TWAM, Live Theatre, Northern Stage) on the basis of a 4-year agreement whilst Open Access or Project Grants from the lottery are available to everyone for up to £100,000. Most funding is from the lottery whilst Treasury funds are allocated to larger organisations.

NPOs are expected to reach the Creative Case for Diversity annually by providing ACE with evidence of how they focus diversity in different aspects of their organisational work. Categories such as artistic programming need to demonstrate work with diverse artists inclusive of the artists development and artist commissions and to reflect diverse programming across different communities in the different strands of protected characteristics as well as socio-economic/social class. There is a 'push' for large organisations to ensure that their artistic product is available to all in terms of art forms, artistic content and product, audiences and communities and the diverse stories of contemporary England. ACE encourages organisations to look at their own barriers to Access and demonstrate how they address and change those barriers via organisational structure and diversification of the workforce. One major barrier is that people don't see themselves reflected in these organisations which may reflect why diverse artists may not respond to calls. There is inequity in the distribution of ACE and NHLF funding. It is inversely proportioned most of which is absorbed by London and larger cities and not reinvested in the smaller towns areas such as Hartlepool, Middlesbrough where most lottery tickets are purchased.



David indicated that diversity is also a challenge for ACE internally as an organisation, as there are issues with diversifying the workforce and commissioning diverse artists as reflected above.

#### QUESTIONS FOR THESE LAST TWO PRESENTATIONS WERE HELD TO THE AFTERNOON SESSION

4. Lunch Participants had opportunity to continue networking and one to one discussion while they enjoyed a Caribbean-themed lunch.
5. Partner meeting and discussion The partners and policy managers gathered to follow up on the morning's discussions.

Partners' afternoon discussions with ACE, NLHF and HE representatives highlighted equality and equity experience and issues of BME artists and BME small community organisations. Recent consultation has revealed that ACE as an organisation is not meeting its own targets for diversity in terms of workforce, artists commissions audiences. Identified was a lack of effective mechanisms in place by ACE to support BME artists and organisations and to monitor and register issues. Partners expressed that ACE support is limited in terms of listening to and developing ideas and project of BME artists and organisations. There is experience of the work of Black artists treated as 'low quality'. Relationship Officers need to support BME artists and organisations in a variety of ways including attendance at events.

ACE rep noted that ACE does not have the capacity to monitor at this level. Control by NPOs, and internal organisational culture, are issues that impede effective reception of reports, and registering or monitoring of these issues. ACE acknowledged that NPOs and large organisations sometimes treat diversity as outreach or an 'add on' whilst some organisations 'don't get it' at all. Large organisations have a lot of control as they set their own programmes.

Partners noted that ACE needs to consider their role in structural injustice and the issues that BME artists and organisations face in terms of being underpaid, under-resourced and under-used. Strategies for policy-making decisions regarding proper monitoring and registering of these issues and communicating this to a higher level in organisations such as ACE and NLHF – for example, ACE needs to forward these issues to Abid Hussain, Director, Diversity ACE. There is also a need to be aware of the call Partners pointed out there are tools for equality to use, already available and presented earlier in the workshop. NHLF to use these tools internally in the organisation.

The partner discussion ended with a request to Policy presenters to prepare a one-page reflection on this policy workshop, and present their experiences to someone higher up in their organisation. They were also asked to come back to a similar workshop in one-year's time.