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making equality work for **everyone**

power

A PACT PIONEER EXERCISE BOOK

anti-racism and the Arts

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A Journal of Poetry
By Abiseo De La Cruz

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introduction

THE 'PACT'

Although this all seems so long ago, The Civil Society Futures Inquiry was a unique inquiry which took place between 2016-2018. The inquiry found that across our country – and in civil society – too many people feel unheard, ignored, frustrated. We may not want to hear it – but more recent events too, for example the murder of George Floyd in 2019, acutely demonstrated that imbalances in power are often at the heart of the issue: who gets listened to, who makes decisions, who is in control.

Calls to address power imbalances and to address racism are of course not new in Arts sectors. Yet in recent years, these calls have gathered momentum. As an example, there have been calls to respond to longstanding inequalities in resources and leadership positions for black artists and the detrimental impact of the Covid-19 pandemic on black people working in the Arts. There is increasing concern about who participates in the Arts and who gets access to arts education and resources. The inequalities between established arts organisations and smaller arts organisations / freelance artists have become increasingly apparent too.

The Inquiry's recommendations argued that the pace of change on these types of topics in society can be supported by civil society leading the way and reflecting on its own practice and **using power more equitably**. The Inquiry recommended a shared 'PACT' (focused on Power, Accountability, Connection and Trust). A direction of travel for how civil society wants to be now and in the future. The Inquiry's work focused on promoting **anti-racism** within civil society too to address power imbalances that are echoed in our wider society.

PACT PIONEERS

The PACT Pioneer programme responded to the Inquiry's recommendations by creating with arts and culture leaders a practical framework for developing leaders' equitable and effective use of power. This framework was piloted with the PACT Pioneer learning cohort (a mix of arts organisations and artists) over a period of 12 months at the height of the Covid-19 pandemic.

PACT Pioneers included: Contact; Geese Theatre Company; Geraldine Pilgrim; Graeae Theatre Company; National Theatre of Scotland; Royal Court Theatre; Sage Gateshead; and Synergy Theatre Project.

introduction

WHY DO THIS PROGRAMME NOW?

Many working in the Arts are adapting how they operate in order to maintain their relevance and impact. Opening up access to the Arts is a central topic for many arts organisations and artists. As Calouste Gulbenkian Foundation (UK Branch) put it:

The relationship between the public and arts organisations is changing. Institutions receiving public investment need to articulate more clearly the value they bring, including to their local communities. Some arts organisations are leading the way, acting as platforms for unheard voices and places where people can come together in uncertain times. Others are interested but feel that they do not have the resources to embrace new audiences whilst maintaining current relationships

A lack of diverse leadership and a narrowing of who can participate in creative expression can mean that some do not get an opportunity to experience the full impact of art and creativity in their lives. We know that for all of the immense good that the Arts do, there are also some important limitations in the range and impact of that work along the lines of gender, class, race and so on. There can be a gap between aspiration and what is happening on the ground.

CLOSING THE GAP

This programme aimed to address some of these gaps in experience. Many involved in the Arts want to create a better world and to connect with people from all walks of life. Artists and arts organisations have the power to do that. But there are opportunities for leaders within the Arts to think more closely about how that power is used. Approaches to equality and social justice need to be embedded in activities 'on stage' and off - in the way we engage with our colleagues and creative partners as well as in the way we engage with our audiences and communities.

Whilst there does appear to be an appetite for doing things differently and reflecting on issues like this, many leaders still face the challenge of knowing – **what would this mean in practice?** The programme recognised that if leaders are to use power well in their organisations, in their work as individual artists, they need to first reflect on their own personal relationship to 'power'. The programme focused specifically on **progressing anti-racist goals** of participants too, whilst recognising that the sector faces many other inequality challenges as well.

Key concepts and resources from that programme are captured in this exercise book for the arts sector.

introduction

WHO IS THIS EXERCISE BOOK FOR?

This exercise book is aimed at those in a 'leadership' role – both paid and unpaid within the Arts. You might be a leader in an organisation, or you might be an individual artist that wants to think about your engagement with others on projects that you lead or with communities that you collaborate with. We have included a range of exercises in the book that respond to these different types of leadership role in the sector – but we recognise this is unlikely to cover everybody.

STRUCTURE OF THIS EXERCISE BOOK

We share some of the key concepts and practices that the PACT Pioneer learning cohort explored through the programme. The book invites you to reflect on these ideas in the context of your own practice too.

After outlining a bit more information about the 'PACT', the exercise book is structured in relation to the following key themes:

- Power
- Accountability
- Connection
- Trust

Each of these topics relates to each other. We would encourage you to read them consecutively, starting with 'power'. In each section there is a mixture of reading, as well as exercises that you can undertake individually or with others that you work with. Where relevant, each of these themes is examined in relation to the topic of anti-racism, which was a particular focus for participants on the programme.

The

the PACT

The Civil Society Futures Inquiry outlined a shared PACT for civil society, created from the views and ideas of civil society, bringing together our collective energy and experience. It is a call for all of us in civil society – people, organisations and institutions – to commit to:

POWER

Consciously shifting power in big ways, sharing more decision-making and control, being a model for the rest of society, supporting others to play a full part in the things which matter to them.

In the Arts this involves:

- creating platforms and places for unheard voices
- creating creative working environments where people from diverse backgrounds can express themselves openly and can progress—where their work is valued
- ensuring that resources and opportunities are shared with those who face inequality and oppression.

ACCOUNTABILITY

Holding ourselves accountable first and foremost to the communities and people we exist to serve, revolutionising our approach – including being more accountable to each other and to future generations.

In the Arts this involves:

- being held to account by communities, particularly traditionally marginalised communities, that arts organisations and artists seek to engage with
- being open to critical feedback about a range of areas of our practice
- developing accountability mechanisms that are more in line with our mission and not only responding to those with power in the sector (e.g. funders).

CONNECTION

Broadening and deepening our connections with people and communities – especially when it's hardest – for this is the heart of civil society's purpose, bridging the frequent divides that span our society.

In the Arts this involves:

- understanding our own position in society (e.g. along lines of race, class, gender) and how this may affect our relationships with artists and communities that face inequality
- being willing to learn from diversity and to change ourselves when we encounter it.

TRUST

Devoting the time and resources necessary to building trust – our core currency and foundation – earning trust by staying true to our values and standing up for them.

In the Arts this involves:

- being willing to commit to personal development and growth in order to build trust with others
- challenging and disrupting discriminatory beliefs and behaviours in our work.

the PACT

A word on definitions….

There are lots of different ways of defining terms like 'power', 'accountability', 'connection' and 'trust'. Acknowledging the contested nature of these terms, we offer below some short definitions for the purposes of this exercise book which we used in the PACT Pioneer Programme:

POWER

Power is about our ability to do things that we want to and to change or impact on the world around us. When we use our 'power' in the form of seniority in a role, we can give instructions to others and change what happens at work in ways that we expect. When we use our 'power' in the form of resources, we can buy things that improve our living conditions. Thus, we refer to 'power' as:

Power is our capacity to impact and influence our environment.

ACCOUNTABILITY

Accountability is about how we hold our 'feet to the fire', how we assure others that we are responsible for acting on certain things and open to scrutiny and feedback. In the PACT Pioneer programme, we used the following definition:

Accountability is an assurance that somebody or something will be evaluated on their performance or behaviour related to what they are responsible for.

CONNECTION

Through the PACT Pioneer Programme, we focused on finding ways to deepen connections and relationships with people and communities across differences and boundaries that have divided us in the past within the arts sector (such as race, gender, disability and class). We focused especially on anti-racism.

TRUST

Trust is more than a personality trait or a state of mind. It is also an important lubricant of social relationships. For instance, it helps individuals and organisations in the arts sector to connect with communities and audiences and to create art together. We defined trust with this social function in mind:

Trust is an expectation that another person, group or organisation will behave in a particular way (e.g. a way that is morally 'right' or a way that protects a person's interests).

something to think about...

How do you feel about these terms?

These are not just definitions, they evoke in us reactions.

We would invite you to begin our journey by writing down what these terms mean to you and in your work…

POWER

ACCOUNTABILITY

CONNECTION

TRUST

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NATURSC

power

WHAT DOES THIS SECTION COVER?

By the end of this section, you will have an opportunity to:

- **Describe different types of power**
- **Recognise my power and privilege**
- **Explore the impact of power on me and others**
- **Understand different approaches to using my power effectively to promote equity and social justice**

WHY POWER?

There is an increasing recognition that addressing power imbalances is about more than leaders having good people skills or following codes of conduct and HR policies. Using 'power' well is about our everyday behaviours at work – our everyday relationships with our colleagues and the communities we work with and for. Leaders are facing increased scrutiny over whether they can create equitable organisations. Individual artists are being asked by funders to describe how well they are engaging with diverse communities and audiences. There is an increasing expectation that leaders will help to create places where diversity can flourish and is valued and not environments where people are marginalised and feel psychologically unsafe. Younger generations in particular are demanding more from workplaces in this regard.

If the arts sector is to continue to be a place where our diverse society wants to work and develop, then we will need to ensure that we are adapting to these new expectations.

Much of this boils down to how **leaders personally think about and use their power**. Are they using power fairly or in a way that mainly benefits them and those like them? We may not talk about 'power' explicitly in everyday conversation. Yet, often when things go wrong – communities feeling side-lined and ignored - complaints about bullying, bias, discrimination, inappropriate behaviours and so on – these are about how those with power behave and their lack of awareness of this.

power:awareness

AWARENESS OF POWER

We use many different types of power to impact upon and influence our environment. Some powers are more 'formal' and recognised (such as our positional power within an organisation or within an art project). Others are more 'informal' and often unspoken (social skills and power based on popularity within a group). Understanding where our power comes from can help us to be more aware of it in our relationships with others.

SOURCES OF POWER

During the programme we drew attention to how power can derive from a wide range of sources such as:

- **Expertise:** power based on experience, artistic skill, knowledge, level of information and understanding
- **Social:** power based on social status, money, access to resources, class, race, gender, education, age, health, physical appearance and other things that are valued by mainstream society
- **Positional:** power based on occupying a formal / legal role within a structure (e.g. Artistic Director in an Arts organisation or project lead on an Arts project)
- **Personal:** power based on personal charm, persuasion, psychological, emotional, social, spiritual and relational abilities (what we use to 'get by' in life)
- **Contextual / Informal:** power based on the ability to align with the (often unsaid) norms and values of the group to our advantage (e.g. popularity within a group, degree of belonging we feel when talking with a group of funders)

YOUR SUPER POWERS

Let's begin by reviewing this list of powers. Think of your own super powers in the context of your work in the arts sector..

- Where do you have expertise?
- What are your social powers?
- Do you have positional power?
- What are your personal powers?
- And finally … are there places where you find it easier to wield your powers?

something to think about...

Think of a time where you drew on your 'positional' power (attached to your role in your organisation or as a lead artist on a project / commission for instance). Or think of a time when you knew that your 'social power' (such as your accent, the colour of your skin or your gender) helped you to achieve things as a leader.

Individually...

On the table on the following page, jot down what types of power you think you hold in your leadership role. We invite you to consider:

- How is that power useful to me / what do I like about it?
- What positive impacts does me using this power have on others?
- What negative impacts does me using this power have on others?

With your colleagues…

After completing the table on the next page, ask somebody else that you work with to do it about you. Ask for feedback– discuss. Which types of powers do you hold that you are less aware of? What are some consequences of when you are less aware of those powers?

something to think about...

Power	How is this useful for me in my leadership role? What do I like about it?	Positive impact of this power on others	Negative impact of this power on others
Expertise			
Social			
Positional			
Personal			
Contextual / Informal			

power:impact

THE INVISIBILITY AND IMPACT OF POWER

We need power to achieve our goals and get things done. But when we are not aware of, or when we disregard the impact of our own power, this can have unintended consequences. Those with power set the norms and rules but aren't always aware they are doing that and don't know what it is like to be without that rank and status. We may enjoy the power of 'insider status' working on an art programme for a long time for instance and may not be too concerned about maintaining relationships with colleagues through the Covid-19 lockdown. Yet, when you're a newcomer, haven't met colleagues before, you are more likely to see the power of 'insiders' and more likely to experience being an 'outsider'.

POWER INFLUENCES OUR BEHAVIOUR

Power changes how we behave in important ways. Consider these examples:

After a successful run of a show, you all go out for a meal to celebrate. Part way through the night a junior member of staff states they felt undermined throughout this project, but then brushes it aside because you are all celebrating.
How is power playing out in this scenario?
What would you do?

You are leading an arts project which aims to engage residents in an ethnically diverse area, but you notice that it's mainly white, older residents who are turning up. You only have a limited amount of time to run the project.
What would you do?

As Julie Diamond in her book 'Power: A User Guide' describes, power affects how people act around leaders. For instance, people may try to please the leader and tell them only what they think they want to hear. Power also affects how leaders act. For instance, leaders may be less socially inhibited and follow their own ideas. Whilst this confidence is useful, when done without awareness, leaders can be experienced as dominating and may shut down other voices unintentionally.

Developing an awareness of power is important for leaders because it helps them to ensure they are engaging well with those around them (particularly those with less power who may be traditionally marginalised). It helps leaders to involve people and to ensure they are getting good-quality, honest feedback.

something to think about...

In order to understand the impact of our power, we often need to recognise that – even with the best of intentions – we may be impacting on people in ways we don't intend. We need to find ways to get accurate feedback and to know if people are changing their behaviour towards us.

Julie Diamond offers a range of questions that leaders can ask themselves to reflect on these topics themselves in this video for the PACT Pioneer programme:
https://www.youtube.com/watch?v=hT0lUD4xwAo

We have adapted these questions on the two sheets that follow this page called "Impact of my power". One sheet is geared towards leaders of Arts organisations. Another is geared towards individuals working on artistic projects.

We invite you to complete either of these sheets to explore areas where your power and status might be impacting on those around you.

Now reflect on your answers ….

- Were there topics you don't know about?
- Are there areas where you could be more aware of the impact your leadership is having on others?
- Are there areas where you feel you are using your powers well to support those around you?

Make a note of a few areas of interest for you. In the next section we will explore some of the ways in which leaders use their power to effect change and support those around them.

something to think about...

IMPACT OF MY POWER: Sheet for individuals working on Arts projects

Question	Yes?	No?	Don't Know?
When collaborating with others on your arts projects, do people share their opinions freely?			
When creating art with others, does everybody talk and do lots of great ideas come forward?			
Do you get asked for help? Do people come to you with questions?			
Do you understand how others are experiencing your communication (verbal / non-verbal)?			
Do you take reports of disrespect seriously?			
Are people growing and developing based on the feedback you provide?			
Are you aware of the obstacles that people have in contributing to the creative process? Do you ensure people have the resources they need to succeed?			
Do you publicly acknowledge creative contributions of different team members / communities you work with?			
Do you notice when somebody else takes credit for somebody else's ideas or creative output and call it out?			
Can you raise difficult and controversial topics necessary to move the conversation forward in your creative team?			
Can you open up to debate and disagreement when it arises and find ways to work with it productively?			
Do you make opportunities for growth and taking more responsibility available to everybody during the creative process- not just high performers or those like you?			
Do you ever take advantage of the perks of your role?			
Do you hold yourselves to the same standards you hold others to?			
Do you ever inconvenience people in ways that you feel you can get away with (e.g. arrive late to your own meetings)?			

something to think about...

IMPACT OF MY POWER: Sheet for leaders of organisations

Question	Yes?	No?	Don't Know?
Do the people around you share their opinions freely?			
Are the meetings that you run dynamic? Does everybody talk and lots of great ideas come forward?			
Do you get asked for help? Do people come to you with questions?			
Do you understand how others are experiencing your communication (verbal / non-verbal)?			
Do you take reports of disrespect seriously?			
Are people growing and developing based on the feedback you provide?			
Are you aware of the obstacles that people have in their roles to be able to succeed in their tasks? Do you ensure people have the resources they need to succeed?			
Do you publicly acknowledge contributions of different colleagues?			
Do you notice when somebody else takes credit for somebody else's ideas or creative output and call it out?			
Can you raise difficult and controversial topics necessary to move the conversation forward in your team / organisation?			
Can you open up to debate and disagreement when it arises and find ways to work with it productively?			
Do you make opportunities for growth available to everybody, all of your team members - not just high performers or those like you?			
Are you trusted with confidential information by colleagues?			
Do you ever take advantage of the perks of your role?			
Do you hold yourselves to the same standards you hold others to?			
Do you ever inconvenience people in ways that you feel you can get away with (e.g. arrive late to your own meetings)?			

notes page

power: using it

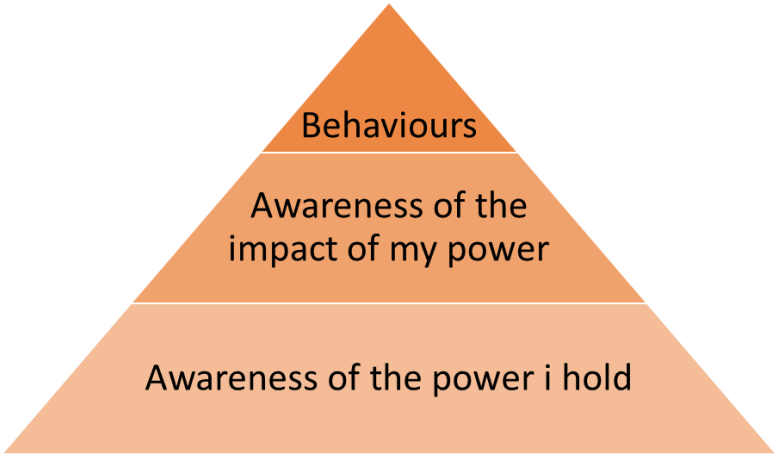
USING POWER WELL

Power can be used well or not well. For example, we can use our artistic expertise and knowledge on a subject to help our team make the best decision, or, on the other hand, we can use that power to just make sure we sound like the smartest person in the room. We can use our contextual power – our insider status within an arts collaborative –to help new starters from minoritized backgrounds to connect with the work, or we can use that insider status to stay in the comfort of our inner circle.

Using power well is about creating psychologically safe places at work. In these spaces, people feel like they can speak up and share what they are thinking and feeling. People feel they can express and be themselves. They are respected. They can bring their full creative selves to the workplace or to the creative process. They use their energy to contribute their ideas and worry less about defending themselves from competition or abuse.

BEHAVIOUR

Using power well requires three key elements. As described already in this exercise book, firstly, we need to be aware of the types of power we have in different contexts. Secondly, we need to recognise the impact that our power has on us and on others. The third building block, is about behaviour. We need to try and behave based on our awareness of the first two building blocks.



The last building block focuses on behaviour because it's not enough to 'know' about power. It's not enough to read about it in a book. We are judged based on what we do or fail to do. Behaviours are measurable. Focusing on actions rather than intentions helps to provide the greatest clarity about what good use of power looks like in practice.

power: using it

USING POWER WELL

Using power well is about more than showing we are 'woke' or 'politically correct' in our leadership. Getting this right can have a direct impact on whether staff choose to stay within an organisation or whether communities from a range of backgrounds choose to work with us. It can affect how well we are able to support people to engage in creative projects. It can affect how far we can benefit from the diverse up-and-coming talent around us.

We invite you to watch the following video from Julie Diamond which outlines some of the behaviours associated with leaders using power well:
https://www.youtube.com/watch?v=hT0lUD4xwAo

You are working in partnership with a collective of black artists. At a networking event, a national organisation asks you to come and speak on a panel about the success of this project?
What do you do?

Your organisation has commissioned a freelance artist with an understanding that their work will be shared digitally on your website. They agree to the terms and conditions of your contract, but don't appear to realise that this means your organisation has the rights to replicate that work as a digital resource for the next five years.
What do you do?

power: using it

Below is a list of behaviours associated with using power well that Julie Diamond shares in her talk:

	Leadership behaviours
Approachable	• Asking for feedback and genuinely doing something about it • Making it easier for others to ask questions by asking questions themselves • Facilitating meetings so speaking time is equitable • Not shutting down conversations because they are uncomfortable or threatening • Being available / present, not aloof when speaking to people
Respectful	• Understanding different styles of communication and adjusting to them • Creating safety by interrupting acts of aggression • Taking complaints seriously
Empowering	• Asking about and valuing people's developmental needs • Ensuring people have the resources / permissions they need to succeed • Publicly acknowledging people's contributions • Noticing when somebody else takes credit for somebody else's ideas or creations and making sure credit is attributed correctly • Giving specific feedback to people to support their development
Conflict competent	• Raising difficult issues when necessary • Drawing a line and holding people accountable – intervening and showing that there are consequences to poor behaviours • Facilitating debate and disagreement productively – so that people can share their ideas in a way that organisations / teams can benefit from
Fair	• Interrogating biases • Making sure that opportunities for promotion / development are allocated fairly • Not letting ease or comfort drive decision-making (e.g. only working with people that are like you or that you know will get the job done quickly) • Getting outside input on decisions to help minimise the impact of bias • Responding to inequities in the work-place • Not tolerating 'insider / outsider' dynamics that marginalise people
Diplomatic	• Protecting confidential information • Being a role model for the organisation and not creating divisions by talking negatively about the organisation / colleagues
Protecting the interests of others	• Not letting personal interests or comfort drive decisions (e.g. arranging meetings at times that are convenient for others' circumstances) • Behaving as they expect others to • Not asking for favours of colleagues because of their high status

something to think about...

Leaders of arts organisations:

We invite you to look at the list on the previous page:

- Are there any other ways you judge effective use of power with colleagues, volunteers or trustees?
- Write down 1 or 2 from the list, or others that you want to work on or improve.
- Find somebody to hold you to account in the moment / feedback on your use of power after 2 months

Individuals working on Arts projects:

Consider the table below, what do these terms like approachable, respectful, empowering etc. mean to you in your work? Are there areas of your activities that you think could be improved?

	What does this term mean for you in working with artists you partner with or communities / audiences you work for?	Any areas that could be improved?
Respectful:		
Empowering		
Conflict Competent		
Fair		
Diplomatic		
Protecting the interests of others		
Other?...		

notes page

power: spotlight on anti-racism

DEFINING RACISM

In this final part of the 'power' section, we discuss how awareness of power and using power well is integral to progressing anti-racism.

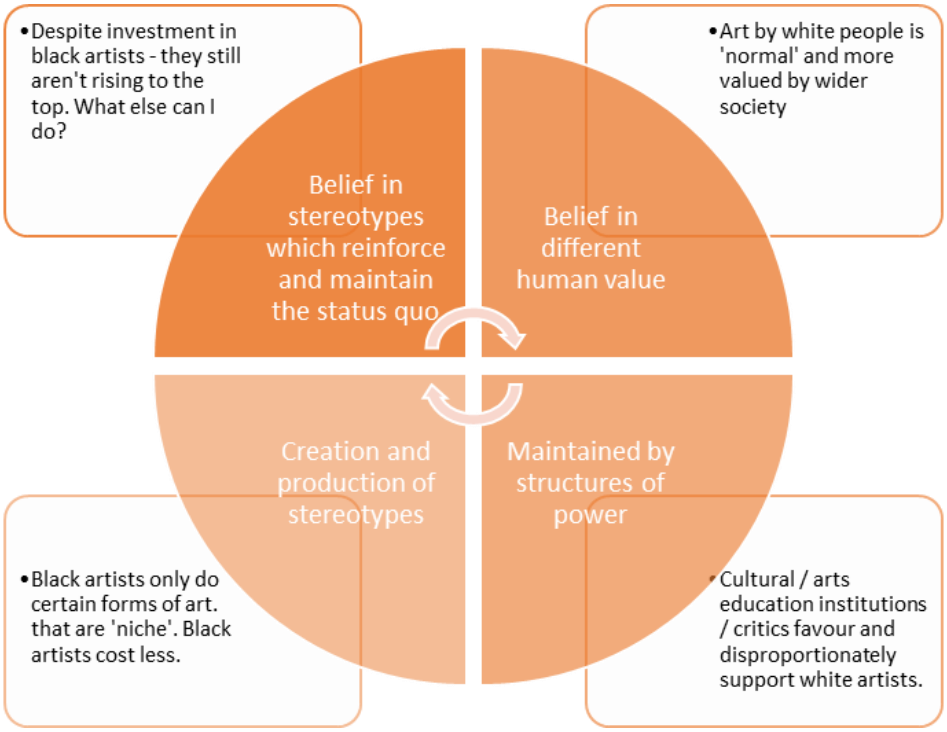
In this exercise book we define racism as:

A prejudice-based belief, action or behaviour that categorises human beings into 'races' on the basis of physical characteristics like skin colour, facial features and uses this as an indication of different abilities, qualities or worth. This belief, action or behaviour takes place within a context of power (of the perpetrator).

RACISM IS ABOUT POWER AND HOW IT IS USED

Racism is possible when those with power, resources, influence and capital reinforce prejudicial beliefs. Racism gives 'white' skinned populations primacy and dominance while denigrating and subordinating populations with darker skins. This 'privilege' that white people have may be unearned, but it still holds power in our society.

The normalisation of this privilege is one of the challenges that prevents racism from being seen and disrupted. This is a system of oppression which is 'held' together and maintained by power. The following diagram gives some examples of how this happens in the arts sector:



power: spotlight on anti-racism

RECOGNISING RACISM AS A SYSTEM OF POWER

Recognising racism as a system of power is the key to unlocking its power … we are taught to believe that:

- **Racism is individual – it's about what individuals like and dislike**
- **Racism is overt … it's about particular individuals who use overt racist language**
- **That stereotypes are an expression of our reality**
- **That we don't have to feel anything about any of this – because it is just the way our society is**

DISRUPTING RACISM

To disrupt racism leaders need to :

Recognise racism as a system and understand how it is expressed systemically

Individual actions to address racism, although important, often don't see the bigger picture. For example, a call for new artistic partners doesn't attract a diverse range of candidates of sufficient quality. Do you focus on individual applicants and ask 'why is there not enough high-quality talent out there?'. Or do you ask 'what about our recruitment process means that diverse talent is not coming forward / being recognised?' 'how does our recruitment process maintain the status quo?'.

Use your leadership to signal what's important

Using power well is the key to disrupting racism. As an example, when white-presenting leaders make space for the voices of black people, they are using their positional power to disrupt the status quo. Or when white presenting people challenge racially motivated hostility and abuse towards black people, they are using the privilege attached to their social identity (as a white person) to challenge others.

something to think about...

Anti-racism is a commitment to challenging the structures and systems that maintain 'race' and racism in our society. It acknowledges that the idea of different 'races' is made up. It is about not accepting what happens to white people and black and minoritized ethnic people as a consequence of racism. It involves speaking up and speaking out.

Taking this approach as a leader involves applying and using the power you have in different situations to call attention to racism and to disrupt and challenge it.

The prompts that follow on the next two pages invite you to consider how you use your power in different situations, we have left space for you to add to the list of questions so that you can adapt it for your own context / work life. There is a sheet for individual artists working on projects and a sheet for leaders of Arts organisations.

Questions:

As you go through the sheets, we invite you to consider the following two questions:

- Did you notice any areas where you feel less confident / would like to do more work?
- Could you ask another leader / peer to hold you to account for developing this aspect of your practice over the next 3 months?

something to think about...

POWER AND ANTI-RACISM: Suggested topic areas for individuals leading Arts projects

Theme	Reflection topics
Creative processes	• Do white-presenting artists and communities that you collaborate with get more 'air-time' as part of the creative process? Are people from black and minoritized backgrounds interrupted or not heard well? • Can black and minoritized ethnic collaborators be themselves as part of the creative process without worrying about being labelled along the lines of race?
Support and development	• Do I notice when my own biases may prevent me from seeing the talents of black and minoritized ethnic collaborators and communities that I work with? • Do I help artists that I partner with from black and minoritized backgrounds to take risks and do I provide feedback to support their development? • Do I notice when I feel uncomfortable coaching and providing feedback to fellow artists from a different background to me?

POWER AND ANTI-RACISM: Suggested topic areas for leaders of Arts organisations

Theme	Reflection topics
Running meetings	• When you run meetings, are there some people who are more likely to speak? Are people from black and minoritized ethnic backgrounds likely to share their opinions freely? • Do white-presenting colleagues get more 'air-time'?
Creative processes	• Do I notice when my own biases may prevent me from seeing the talents of black and minoritized ethnic colleagues and artists? • Do I help artists that I partner with and commission from black and minoritized backgrounds to take risks and do I provide feedback to support their development? • Do I notice when I feel uncomfortable coaching and providing feedback to employees from a different background to me?
Support and development	• Do I review how well employment and Equality and Diversity policies and procedures are working – and do I recognise their limitations in delivering inclusion? • Do I notice when people are feeling excluded in my organisation and do I actively call out exclusionary behaviours / cliques? • Do I recognise how my own social identity can affect who I choose to spend time with in the workplace?

notes page

power: resources

USEFUL RESOURCES

Co-creation with communities and the role of leadership:
https://www.heartofglass.org.uk/cms/documents/n1J5Pz-ConsideringCo-Creation.pdf

Conversation with artists on the relationship between the State, 'artists who risk' and young people:
https://counterpointsarts.org.uk/speaking-truth-to-power-podcast/

The role of power in artistic partnerships:
https://rising.org.uk/partnerships-power-dynamics-and-the-potential-for-change/

Identity and representation in arts institutions:
https://www.thewhitepube.co.uk/institutions-identity

Power and artist reviews:
https://www.thewhitepube.co.uk/podcast-origin-story

Power within pop culture:
https://popchange.co.uk/wp-content/uploads/2021/03/New_Brave_World_21-FINAL-.pdf
http://counterpointsarts.org.uk/wp-content/uploads/2018/04/Riding-the-waves-Oct-2017_0.pdf

Organisation focused on supporting black and people of colour artists to own the means of production for new media:
https://not-nowhere.org/about

Statistics on diversity of arts and culture leadership in the UK:
https://www.artscouncil.org.uk/sites/default/files/download-file/Diversity_report_1617_FINAL_web.pdf

METRICS

The following indicators for measuring progress on effective use of power within the Arts were discussed during the PACT Pioneer Programme, you may find some of these useful in your own work to be explored through annual reviews / surveys. See also 'Impact of my power' worksheets on pages 20/21:

- Proportion of resources invested in black and minoritized ethnic artists and level of profile and support given to their work
- Level of power / influence that people from traditionally excluded backgrounds feel they have in your decision-making processes / governance
- Extent to which people from different backgrounds feel they can be themselves and can express themselves in the workplace / on creative projects
- Extent to which people feel recruitment or artistic commissioning / programming processes are fair and transparent

accountability

WHAT DOES THIS SECTION COVER?

By the end of this section, you will have an opportunity to:

- **Understand how power shapes who I am accountable to and how I am held to account**
- **Explore which aspects of your practice you feel most comfortable getting feedback on and learning about**
- **Imagine different approaches to accountability based on your mission and purpose**

WHY ACCOUNTABILITY?

In recent years movements for social justice are demanding - and the power of social media is facilitating - a new kind of public accountability for those working in the arts sector to the people they serve. Yet the risk is that increasing willingness to respond to consumer pressure or to movements such as Black Lives Matter or #MeToo is driven by a desire to be seen to do the right thing, rather than a willingness to grapple with real issues of how and for whom they work. Initiatives like 'More than a Moment' in the West Midlands have sought to ensure that there is greater public accountability for progress on racial equity and that those working in the Arts are 'walking the walk' as well as 'talking the talk'.

The programme explored three key aspects of this practice challenge:

- Building an awareness of power dynamics and how they affect who we are accountable to
- Noticing who we are comfortable being accountable to – and how our good mission and purpose out there in the world can distract us from inequality within our organisations or with those we work with on artist projects
- Disrupting the status quo of accountability mainly to funders in the sector in order to better achieve our mission and purpose

accountability: to whom?

WHO ARE WE ACCOUNTABLE TO?

Getting good feedback from a range of sources is critical to accountability. It helps us to learn and to grow. Yet, given what we know about how power operates (see previous chapter), it is not always easy for leaders to get good feedback. This may seem fairly obvious … but when you have power, you can decide who you listen to – what you hear and what ultimately you decide to act upon. If you are leading an artistic project for instance, you have the power to decide which feedback you respond to. You can choose to ignore some critical feedback, particularly if it challenges your view of who you are.

OUR RESPONSE TO CRITICAL FEEDBACK

Although many of us might say that we find critical feedback helpful, the fact is that critical feedback can still feel hurtful. It can feel shameful. It can be particularly difficult to take when that feedback comes from closer to home from those that we work with and support. Learning how we react to criticism can help with understanding our approach to accountability.

Example: you are working with a freelance artist who asks for a meeting to discuss some ideas they have around your working relationships with freelancers. They are also aware that their contract is almost up for renewal.
How do you manage this?

There are a number of factors that affect how we react to feedback….

Do I like/value/respect the person who is delivering the message ?

- We tend to review the package .. who is it that is giving the feedback? We make judgements about their understanding, their motivations, and even their character. We tend only to employ these judgments if the feedback is negative.

Does the feedback 'attack' my moral compass?

- There are things we will stand up for, things that we believe and hang onto dearly… and these things make us who we are. If someone tells us something that 'attacks' our moral compass – that tells us we are not living up to the our principles—it hits us hard. We may instantly reject what we hear.

What would it mean for me (and what I do) if it was true?

- Who do we become if the feedback is true? What does this feedback say about me, my life's work if I accepted it? In a culture where we are taught to point the finger at others for wrongdoing, it can be easier to distance ourselves from mistakes because they are too challenging to accept.

something to think about...

It might not be enough for you to invite feedback. Your position could mean that :

- People tell you what you want to hear
- People tell you a version of the 'truth' which is not helpful for you in your role

We invite you to try this out over the next two weeks….

Make a conscious decision to invite/make space for others to participate and lead, so you get a chance to see your leadership in action. Over a period of 2 weeks whenever you have an opportunity - in meetings, one-to-ones and so on as appropriate…

- Speak less
- Try not to speak first
- Avoid proposing ideas

Notice who participates. Who proposes.. who seconds.. Whose ideas are championed and taken forward. Who doesn't say anything at all… what does this tell you about your leadership and who you are accountable too ?

Now …

Try asking for feedback on your leadership in your organisation or it might be on an arts project that you are collaborating with others on …

Notice how you felt asking for feedback and creating space for others to give it. Notice who shares feedback with you and who doesn't. Are there any patterns of participation which mean you are much more likely to hear the voices of some rather than others? Whose voices are you not hearing and why? Are these the same people who are less likely to contribute? How could you seek to disrupt some of those patterns in the future?

Finally…

What does this tell you about YOU … and who you are accountable to?

notes page

accountability: for what?

THE PARADOX OF DIVERSITY

The 'Paradox of Diversity in Social Change Organisations', by Berthoud and Green (2014) speaks about how social change organisations demonstrate their commitment to diversity. The article is well worth a read, but in summary it talks to the challenge that many organisations and groups have in practising social change. Essentially in social change organisations and groups interested in social justice, the commitment to equality and diversity is often expressed externally – in trying to change the world – or at least our bit of it. This can mean that there is less interest in understanding and getting feedback on what happens internally (e.g. in our relationships with those we work with on artistic projects) and far more emphasis placed on what happens externally. This is the paradox that can sit at the heart of some social change activities.

EMBRACING THE PARADOX

Consider the following example:

> You have diversified your programming over recent years but front of house staff are still facing discrimination from members of the public. They feel this isn't a priority for the organisation.
>
> How would you approach this challenge?

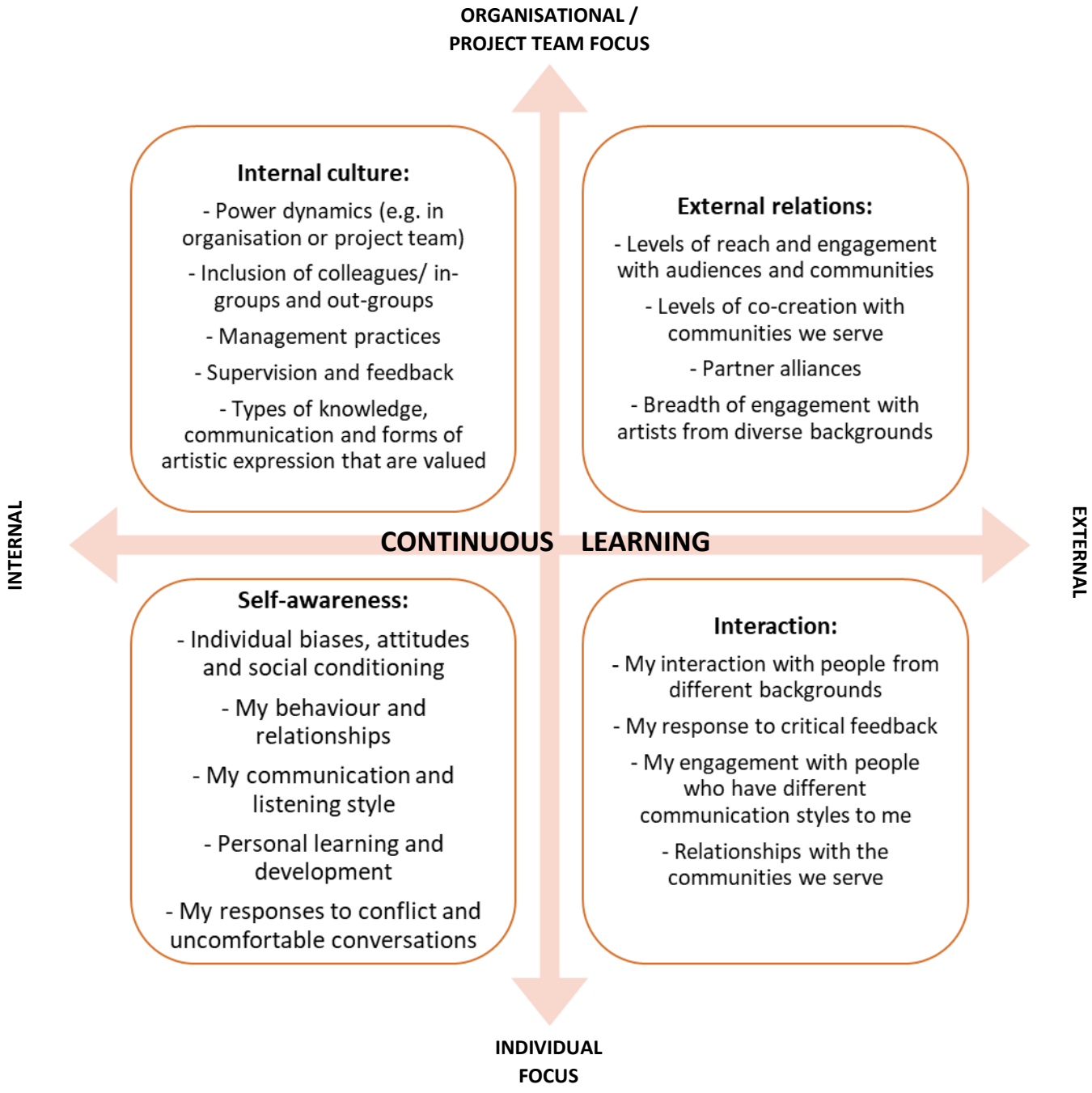
Those that seek to promote social change through their artistic work can sometimes fail to recognise that they too are a microcosm of the society they wish to change. They may not notice that their relationship to beliefs such as racism and sexism within the workplace are rarely questioned, because they are able to justify their 'good works' out there in the world.

The authors of the article suggest that the key is to embrace the paradox: recognise that even as we work for social change, we are also part of and help to duplicate systems of oppression in our society. This is something we need to regularly re-visit and learn about if we are to be the change we want to see out there in the world.

This cycle of continuous learning is reflected in the 'Diversity Diamond' from Berthoud and Green which is produced on the next page (adapted specifically for the Arts). The model can help organisations and project teams to consider the areas in which they prefer to focus their work and receive feedback and to recognise that exploring all parts of the diagram is important if organisations are to continuously learn and adapt to benefit from diversity:

something to think about...

We invite you to take a look at the 'Diversity Diamond' diagram below (adapted from Berthoud and Greene 2014). There are some questions for you to consider on the next page.



something to think about...

Using the 'Diversity Diamond' diagram on the previous page we invite you to consider the following questions with those that you work with:

- Which parts of the diagram reflect the areas you are most likely to invite feedback on in terms of equality, diversity and inclusion? Is this reflective of what you find most comfortable?
- Which areas do you tend to pay less attention to?
- Where are there opportunities to invite deeper feedback? How can you learn more about the negative impact of your actions on others? How would this support you in achieving your goals?

notes page

accountability: for our mission

IMAGINING DIFFERENT APPROACHES TO ACCOUNTABILITY

Accountability is about how we choose to hold our 'feet to the fire', how we assure others that we are responsible for acting on certain things and open to scrutiny and feedback on certain issues. Ebrahim describes how those who are focused on social change face a range of demands in terms of accountability. Often such organisations can adopt accountability mechanisms that don't fit well with their mission and purpose. Whilst funders may support the mission of arts organisations and artists to progress social justice, reporting requirements for funders can take time away from the 'real work'.

ALIGNING OUR ACCOUNTABILITY WITH OUR MISSION AND PURPOSE

In short, accountability often operates 'upwards' towards those with power and resources and it is less common to see accountability operate 'downwards' towards those communities, particularly traditionally marginalised communities, that arts organisations and artists seek to engage with. This is despite the latter often being more aligned with the purpose and mission of those working in the Arts.

Power dynamics within the wider sector and society can influence who leaders think they need to be accountable to. For instance, leaders in an arts organisation may choose to prioritise accountability to trustees and funders because of the perceived power and influence they have over the organisation's future.

The challenge for leadership is focusing on communities / those we work with as well as accountability to funders and those with power. If we are going to challenge systemic inequality in our society, we need to focus on all of it. We need to be part of the change.

Consider following example, how would you respond?

Example: Your main funder has asked you to record a session with a local community group that you are running a project with because they (the funder) wants to learn more about racial discrimination in the Arts.
What are your options?

something to think about...

Flip back to the first exercise in this section… the one about feedback and who gives it to you .. Think about who defines what you are held accountable for / how your performance is judged. Are there aspects of accountability that could be improved?

To explore this, fill in the following table to describe how you currently hold yourself accountable for your own leadership. How do others in your organisation or those you collaborate with hold you accountable? If you are in an organisation with trustees, how do they hold you accountable? How do those you work for hold you accountable? How do your partners, funders and wider society hold you accountable?

	Existing accountability	How could it be improved?
Me and my leadership		
Colleagues / staff		
Trustees (if applicable)		
Those you work for and support		
Partners / funders / wider society		

accountability: spotlight on anti-racism

FROM TRANSACTIONAL TO TRANSFORMA-TIONAL

It is possible to work on 'race' without working on racism. And many organisations are beginning to understand the difference between the two and that one doesn't always lead to the other.

TRANSACTIONAL ACTIVITIES

Many organisations invest their efforts in transactional activities. This can absolutely feel like the right thing to do – especially, if organisations do not believe they have any expertise in race or any experience in working with racialised groups/individuals.

Transactional activities include:

- Collecting data – on who engages/participates as well as staff and volunteering numbers if you have an organisation
- Changing your branding – making this more diverse, so that it looks more representative of the population
- Setting up staff networks in organisations that focus on 'race'/religion or ethnic identities
- Celebrating diverse events – or throwing efforts into Black History Month
- Creating champion roles where leaders from black or minoritized ethnic backgrounds 'represent' the organisation's interest in supporting those who are marginalised or less heard

There is a benefit to transactional activities

- You can keep doing it – and nothing much has to change
- You are not really accountable to anyone for your efforts
- You can easily take credit for the above shopping list
- There is little expectation that you do anything differently
- You are often rewarded for doing any or all of the above

accountability: spotlight on anti-racism

LIMITS OF TRANSACTIONAL WORK

These types of transactional activities help with working on 'race' –but not with working on racism. Yet it is likely that you can find others who will support what you are doing and tell you that it is worthy of your efforts and investment.

And of course… you may be at least 50% right about this. Many of these actions are exactly what you should be doing .

BUT . And it is a BIG BUT .. if you want to understand racism and work towards being anti-racist – then this is a different shopping list and a different form of accountability

TRANSFORMATIONAL WORK

Transformational work requires

- Learning about racism and your own racialised positioning. Accountability is hard—it involves us recognising that we may have caused harm to others
- Recognising that the impact of your activities is usually in the design of them and then being prepared to do something different
- Demonstrating a willingness to 'experiment' and learn – not to fall back on what has been usually done with very poor outcomes or impact.

Transformational work is about:

- Thinking long-term (not only about immediate gains)
- Disrupting your organisation or the way that you work with and collaborate with others
- Learning and self-reflection and assertive interrogation (e.g. work on prejudices and biases)
- Support to form new alliances and to have challenging conversations
- Support to work on hierarchies, power and behavioural norms which stifle authentic contributions
- Reflection on leadership behaviours/style and the consequences of these
- Co-design work to include those with 'lived experiences' of racism
- Recognising the root causes and systemic nature of racism – and judging the impact of your work on those terms.

something to think about...

There is often no easy, short-term solution to progressing anti-racism. The journey is continuous. It is important to think strategically about the types of activities you choose to invest your time and resources in.

Here are some final tips:

- Not everything will change what really matters
- What matters is often really difficult to change and disrupt
- Don't 'outsource' your equality aspirations
- If you haven't been changed or disrupted personally– then the likelihood is that others have-n't been either
- At the heart of inclusion is work on anti-oppressive behaviours / practices

On the next page we have listed a range of activities that Arts organisations / individual leaders working on Arts projects might consider as useful activity. We invite you to consider, from your perspective, which from this list are 'transactional' and which are 'transformational'?

something to think about...

TRANSACTIONAL OR TRANSFORMATIONAL?

Organisations
Employing an outreach officer to engage traditionally marginalised groups
Changing your opening times to accommodate different cultural groups
Improving your data collection processes
Writing a new equality and diversity policy
Collecting feedback on the impact of your leadership on diverse groups
Investing in relationships with those who have experienced racial inequality when engaging with your organisation in the past
Examining the impact of bias in your programming / recruitment decisions
Increasing the representation of black artists as part of your programming
Involving those with experience of racism in programming decisions

Individuals leading Arts projects
Putting a statement in funding proposals about your commitment to equality and diversity
Ensuring you have an equality and diversity policy
Recruiting black and minoritized ethnic artists to work with you on artistic projects
Using what position and status you have to draw attention to racial discrimination faced by fellow artists in your area
Getting feedback on how included people from different backgrounds feel in the projects that you run
Examining your own biases and perspectives on what forms of creative expression are valuable

Consider: are there any ways in which you could adapt your own activities to ensure they are more focused on addressing the root causes of racism?

How could you be held accountable for progress on this? How would you measure progress?

notes page

accountability: resources

USEFUL RESOURCES

PACT Pioneer event in conversation with guest artists Elizabeth Lawal and Adaya Henry, experiences of the art world through the lens of Black artists and the challenges of accountability in the arts sector:
https://youtu.be/iu3gNnyg400

PACT Pioneer event with Heather Berthoud, expert in organisational effectiveness and creator of the *Diversity Diamond.* She discusses her work on the challenges in inviting effective, critical feedback on equality, diversity and inclusion:
https://youtu.be/VGZx4H244zs

More than a moment: action with and for black creatives. Examples of public targets and accountability:
https://www.culturecentral.co.uk/mtam/ https://www.opentheatre.co.uk/wp-content/uploads/2021/06/Copy-of-TEMPLATE-More-Than-A-Moment-The-Pledge-2.pdf

Example of accountability statement:
https://wearefierce.org/about/accountability/

Inc Arts anti-racist accountability framework for the arts sector:
https://www.incartsunlock.co.uk/about

Collation of recommendations, demands and suggestions of those most affected by racism in the arts sector:
https://incarts.uk/advocacy

UK data on representation of women artists:
https://freelandsfoundation.imgix.net/documents/Representation-of-women-artists-2020-Clickable.pdf

Video from Arts Council on targets for equality, diversity and inclusion in the sector:
https://www.artscouncil.org.uk/developing-creativity-and-culture/diversity

METRICS

The following indicators for measuring progress on approaches to accountability within the Arts were discussed during the PACT Pioneer Programme. You may find some of these useful in your own work to be explored through annual reviews / surveys:

- Extent to which those that you work for/ partner with feel they can share critical feedback with you –noticing any patterns in response from different groups.
- Extent to which those that you work for / partner with feel their feedback is heard and acted upon by you—noticing any patterns in response from different groups.
- Extent to which those working with you (e.g. staff, trustees, collaborators) feel that you are measuring your success / impact based on the things that are important to your mission and aims.

SONY
E 3.5-5.6/PZ 16-50 OSS

connection

WHAT DOES THIS SECTION COVER?

By the end of this section, you will have an opportunity to:

- **Understand how 'race' is socially constructed and the role of anti-racism in addressing it**
- **Explore your own racial positioning and how this affects your connections with others**
- **Understand how to engage effectively with diversity and conflict in order to promote inclusion**

WHY CONNECTION?

The Arts play a critical role in bridging the divide between different communities. But, at times, the same divides that the Arts seek to address in wider society (along lines of class, race, geography, disability, age and so on) show up in the relationships between colleagues, artists and wider communities.

And during the pandemic some of these divides have grown. The Arts have needed to adapt to ensure that people from a range of backgrounds are included. The meaning of what it means to see and participate in music and theatre for instance have shifted as buildings have been closed during lockdown and companies have gone to where people can be – often online or outside in the open air. This process has highlighted all types of further inequalities and challenges in society that need to be overcome if the Arts are to be accessible to all.

There is a growing recognition that if the Arts are to maintain their critical edge and relevance in our changing society, then they need to learn from and change as they encounter diversity. This is not always easy. Engaging with diversity can lead to conflict, disagreement and discomfort. It can make us question our deeply held beliefs. But if we are to build better connections and relationships with others, then we need to understand how aspects of diversity such as 'race', class and gender may impact upon us and on others.

It is of course hard to single out one particular aspect of 'diversity' as important for the Arts. All aspects of diversity are important and they intersect with each other. However, the PACT Pioneer Programme focused on this challenge with specific reference to 'race'.

‘race’ and anti-racism

‘RACE’ IS A SOCIAL CONSTRUCT

We would invite you to watch the 5 minute BBC film on the ‘Myth of Race’ https://www.bbc.co.uk/ideas/videos/the-myth-of-race/p0957s4f

Irrespective of our views about how ‘good’ we are as people we are all in different ways socialised to believe in the social construct of ‘race’. In the Arts we may judge creative quality and performance along the lines of race, gender and other characteristics. As an example, this study describes an experiment in which participants classified ‘good’ rock music as white and male, despite not agreeing with that when discussing it in person. Or we may make assumptions about people’s potential and skill, or about their artistic interests based on the colour of their skin.

Example: a peer on a project from a marginalised background raises the view that they feel you undermine them in group meetings. They say you don’t even know you are doing it, but you do.

ANTI-RACISM

The Arts and Culture can be an incredibly powerful medium through which messages, stories and representations of anti-racism are shared. They can help us to imagine a world where ‘race’ and racism are not used to organise who is valued and heard. They can help us to see and feel the inhumanity of racial discrimination and abuse that is all around us. They can inspire us to do more to challenge oppression and inequality.

For those involved in leading and managing others within the arts sector, a key challenge is ensuring that these very social constructs and power dynamics that Art seeks to disrupt are not replicated within our organisations and in our work on different projects. From a leadership perspective, anti-racism is about:

- Questioning how you think about others / yourself (your own racialised position)
- Understanding how power is maintained and challenging the belief systems and behaviours that systemically shape our society to advantage those who are white-presenting.
- Deliberately bringing in white-presenting people as part of the solution to racism – recognising that white people play a critical role in challenging the status quo.

‘race’ and anti-racism

WHAT DOES WHITE PRIVILEGE MEAN IN PRACTICE IN THE ARTS SECTOR?

Anti-racism involves questioning how you think about others / yourself (your own racial positioning).

In the PACT Pioneer programme we explored some of the ways in which white-presenting people in the arts sector are ‘positioned’ in relation to others who are racialised as black or minoritized ethnic. Some of the privileges attached to whiteness that we discussed are described below:

- I mostly have a neutral relationship with the police
- I am favoured within the sector
- I can learn about my ‘race’ in school and in the arts sector
- I understand that I am part of a ‘race’ with great positive influence in the world
- I am represented in books and artwork and as a child I grew up in a world that represents me
- I am what is beautiful and heroic in films and media
- I’m not stereotyped and can be an individual
- I can deny that ‘race’ and racism exists and can remain ignorant
- I don’t wake up and wonder how my ‘race’ will impact on my day
- I can choose not to address my privilege and be ‘upset’ when confronted about it

something to think about...

We invite you to consider the following question:

- **If 'race' is socially constructed, in what ways are you upholding the construct?**

The following prompts may support you to explore this question more deeply:

For individual artists working on projects...

- Consider your approach to engagement with audiences and communities from different 'racial' groups.

Arts organisations commissioning new work...

- Consider what is seen as 'normal' in terms of programming and artistic output and what is seen as 'specialist'.
- How do you 'position' and market ethnically diverse content?

notes page

connecting with ourselves

EXPLORING MY RACIAL POSITION

Anti-racism is not an easy option for leaders. At times, this can be challenging work . Leaders may face pushback and a range of emotions within themselves. But, as the previous section on 'Accountability' suggests, engaging with this sort of criticism and pushback is a necessary step to personal growth and impact on this agenda. Anti-racism is about connecting with ourselves— understanding how 'race' shapes our lives and our position in society. This then helps us to build relationships with others who experience racism. Below we share some further reflections on how leaders on the PACT Pioneer programme explored their own feelings on this topic in their work.

ENGAGING WITH EMOTION

A number of feelings and emotions are likely to surface as people enter into a space of working more critically with issue of 'race'. As an example, when white people in leadership positions are asked to move past their own comfort and privilege to engage in action on racism, this can activate a range of emotions such as discomfort, anger, shame, guilt and defensiveness. This can lead people to change the subject, deny that there is a problem, not hear the experiences of black and minoritized ethnic colleagues and sometimes it can even lead people to scapegoat others. A lack of acceptance or acknowledgement of the normative power of 'whiteness' (seeing 'white' as the norm in the Arts and wider society) makes it harder to build lasting relationships with people who are racialised as black and minoritized ethnic.

Yet, these moments of discomfort tend to be the biggest opportunities for growth and change. They provide us with an opportunity to be honest, to make mistakes and to learn. Sitting in our 'comfort zones', not acknowledging that we ourselves may need to change our behaviours, not acknowledging our own racial positioning (e.g. the privilege that comes from having white skin) may feel easier, but is unlikely to result in significant change.

Example: you are leading a project in your creative team. Whenever the topics of 'race' and racism come up, you try to stay quiet in order to give space to and amplify the voices of others who may experience racism.
What are the consequences of this?

something to think about...

Think back to the earliest time you realised that you had a racial identity – describe it as much as you can….

- What did this experience teach you to think about your own 'race'?
- What do you know now about your own race and racism? You can list it here :

- Would knowing these things that you know now have changed your earliest memories of race and racism?

Now think about how you talk about issues of 'race' at work...

- How comfortable and confident are you in discussing your own racialised position at work?
- How would 'others' know what your stance/position is in relation to anti-racism?

connecting with others

CHANGING OURSELVES TO CONNECT WITH DIVERSITY

If we believe we are 'neutral' or passive observers as racism happens around us in the arts sector, then we will always expect others who experience racism to make the first move and to come and connect with us. As we explored previously, acknowledging our own racial positioning is a key step to connecting better with others. It shows that we understand how 'race' shows up in our lives and the lives of those around us. It shows that we are ready to reflect upon and change our own attitudes and behaviours in order to better connect and engage with those who experience racial discrimination. This attitude and approach can be useful in our approach to 'managing' diversity, as we explore below.

'MANAGING' DIVERSITY

There is a drive to ensure that the arts sector represents the communities it serves – both in terms of workforce and the creative process / creative output.

The challenge of diversity doesn't begin when you attract your first woman onto the board – or when you recruit someone from an ethnic minority background – it starts long before this.

Yet, for some, 'diversity' is mainly about numbers and how the Board and Senior Leadership team looks. Increasing 'representation' is the main goal. We don't expect to be changed ourselves by our encounters with diversity. Diversity is something to be 'managed'. There is an expectation that greater representation will automatically lead to better engagement with and use of diversity.

For others, they may see diversity as a longer-term process of change and learning. They may see that engaging with those who are 'different' to us requires us to change ourselves, to reflect upon our own beliefs and assumptions about the power we hold and our place in the world.

On the following page, we offer an exercise that will help you to reflect on where you might be in terms of engaging with 'diversity' in your work.

something to think about...

Consider the model below individually or with people that you work with.

- Where are you?
- Why are you there?
- What evidence do you have that tells you where you are?

	Approach	Belief	Outcome
1. Diversity: representation	Efforts to improve representation of staff / colleagues/ artists along lines of ethnicity, age etc.	Expectation that increased diversity will make its own impact.	Appearance of work-force / collaborators / partners change but workforce culture re-mains the same.
2. Diversity: consultation	Efforts to consult with diverse staff and groups.	Outside expertise is required to support our organisation or my practice and we need to act upon it.	Greater engagement with diverse groups, but expertise is out-sourced and workforce culture remains the same.
3. Diversity: integration	Engaging in dialogue and learning. Acknowledging the nor-mative power of white-ness and the need to dismantle it. Creating a new space to convene 'difference'.	Engaging with diversity and conflict is an oppor-tunity to learn and to change ourselves.	Environment for continuous learning and development within the organisation. Engagement with difference leads to transformation and change.

connection: resources

USEFUL RESOURCES

Critical examination of diversity and 'representation' in the arts sector:
https://www.thewhitepube.co.uk/representation

Social construction of race:
https://www.bbc.co.uk/ideas/videos/the-myth-of-race/p0957s4f

John Amaechi on Anti-racism:
https://www.bbc.co.uk/bitesize/articles/zs9n2v4

A presenter on the PACT Pioneer Programme, artist Gary Stewart shares his experience of bringing egalitarian values of community-based arts practice into other types of creation, and what it means to connect with and put marginalized voices at the forefront:
https://miaaw.net/465/gary-stewart-community-arts-values-infiltrate-the-art-world/

Diversity and Managing in the Arts:
https://www.thebridgegroup.org.uk/s/Hold-on-Inc-Arts-V19-FINALFULL-REPORT.pdf

Socio-economic diversity and inclusion in the Arts: a toolkit for employers
https://jerwoodarts.org/wp-content/uploads/2019/11/Socio-economic-Diversity-and-Inclusion-in-the-Arts-A-Toolkit-for-Employers.pdf

METRICS

The following indicators for measuring progress on 'connection' within the Arts were discussed during the PACT Pioneer Programme, you may find some of these useful in your own work to be explored through annual reviews / surveys:

- Extent to which people from different backgrounds feel they can be themselves and can express themselves in the workplace / on creative projects
- Extent to which people from different backgrounds feel valued for their contribution in the workplace / on creative projects
- Numbers / breadth of networks, communities, partners that you are working with and extent to which they feel included in your work

trust

WHAT DOES THIS SECTION COVER?

By the end of this section, you will have an opportunity to:

- **Identify areas of personal development and growth that would help you to build trust and achieve your anti-racist goals in your work**
- **Explore strategies for identifying and disrupting beliefs and behaviours that perpetuate racism in your work**

WHY TRUST?

Artistic communities succeed when people trust each other to create and improve their lives and the life of those around them. During the pandemic, those working in the arts have had to think creatively about how to build and sustain that trust with communities. Building the trust required to co-create something together with others can be much harder to achieve online, with fewer opportunities for face-to-face contact. Similarly, the growing inequalities within the sector between those with and without financial reserves, resources and networks has reinforced divisions and mistrust between different parts of the sector.

In short, we cannot take trust for granted. Some parts of the Arts sector are seen as distant from their partners or their local communities. Though they might 'talk the talk' of collaboration they don't 'walk the walk' and share power and resources with artists and communities who face discrimination. Building trust requires leaders to act on what they say they will do.

Many of the topics discussed in this exercise book relate to building trust. We build trust by being aware of the **power** that we have and not misusing it. We build trust by showing we are **accountable** to those that we serve. We also build trust by **connecting** across difference and embracing and learning from the diversity that is all around us.

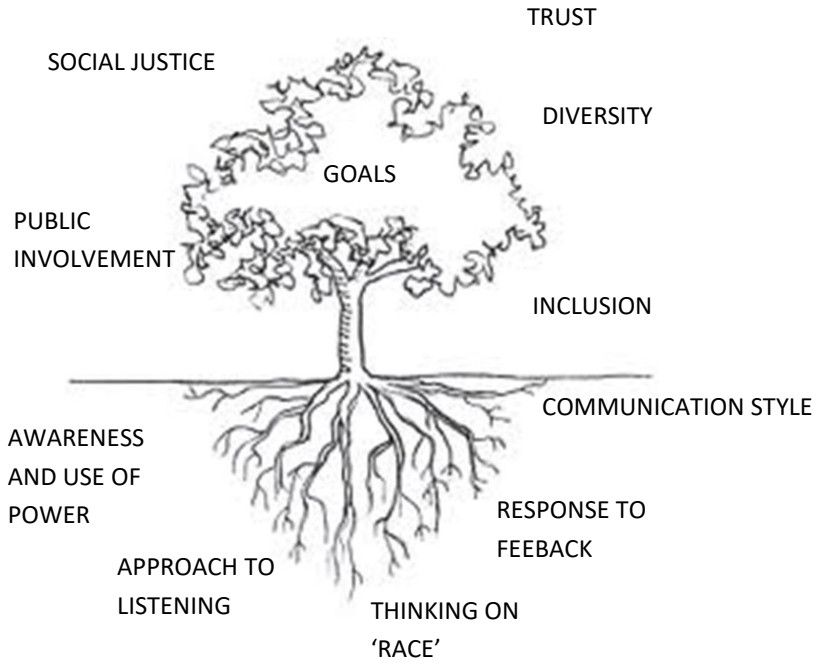
Through the programme, PACT Pioneers explored how to build trust through the specific lens of anti-racism in the Arts. In this final section we share some of the key themes we discussed and invite you to explore them in your own work.

fruits of your labour

WE REAP WHAT WE SOW

PACT Pioneer participants shared some of their dreams and goals for improving inclusion in their workplaces and improving access for a variety of communities and audiences. If we think of these goals and outcomes as 'fruits' that leaders seek to grow, then growing these 'fruits' requires a tree with a strong set of 'roots' that are geared towards fairness and equity.

Personal development and growth on equality, diversity and inclusion is often held back because of established behaviours that we are already exhibiting. We may not be aware of the power that we have attached to our gender or 'race' for instance. Or we may not listen to critical feedback and may not take accountability for our actions because we feel shame. These are behaviours and beliefs (roots) that are often unseen by us, but that we need to address in order to move forward and to grow:



It may be hard to hear, but we reap what we sow. Our progress (or lack of progress) on anti-racism is directly related to our efforts to develop and modify our behaviours as leaders. It is about our ability to personally follow through on the strategy and aims for the organisation in the moments when things get tough. This is what helps to build trust with those who are marginalised. Can we notice and address those attitudes and emotions that prevent us from challenging racism when we see it in us, in our work and in the wider Arts sector?

something to think about...

We invite you to identify a key organisational or personal career goal that relates to equality, diversity and inclusion. It should be something you've had on your mind, something you think will be ambitious or maybe hard to achieve. Think of this as the 'fruit' you want to grow.

Now… ask yourself what is the major aspect of personal development that will be required from me to get there? Think of this as the 'root' to growing your fruit. Is there a reason why you might not have addressed it in the past? What risks will you need to take to build these roots?

If you build these roots – what will they look like? Who will you be?

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building strong roots

TRUST IS ABOUT 'FOLLOWING THROUGH', BEING HELD ACCOUNTABLE

Trust involves people feeling that you have 'got their back' and that you will do what you say you will.

Ultimately, taking accountability for the harm we have done to others through our actions / inactions may be hard to admit, it may feel shameful. But this does not mean we are 'bad people'. It is not surprising that we may cause harm to others—we are socialised from an early age into a society that is built along the lines of 'race' for instance. The key question is—can we learn from it?

In the context of anti-racism, a core anti-racist capability is to hold oneself and others accountable for our / their role in perpetuating racism – however it presents. In practical terms, this involves:

- White people taking responsibility for their own racism and not being a 'bystander' when they see it in others
- Actively listening to experiences of inequality and creating a safe and trusting space for people to share them
- Taking accountability for mistakes and not getting stuck in guilt/apologetic processes
- Not looking to black and ethnically minoritized people for the answers
- Not appropriating black and ethnically minoritized art /practice and taking credit for what others have done

SOMETHING TO THINK ABOUT

We would invite you to reflect individually on the following questions:

- Why should those who are marginalised and vulnerable trust you and your organisation / the projects you work on?
- How do you demonstrate (through your personal actions and behaviours) that their livelihoods are 'safe' with you?

setting the tone

BEYOND PERSONAL ACCOUNTABILITY

In addition to taking personal accountability for behaviour, leaders also play a critical role in setting the tone in the workplace. They help to create trust and psychologically safe environments by questioning and challenging beliefs and behaviours that marginalise and exclude people.

In the final part of this section, we explore how leaders identify beliefs that sustain racism in the workplace. We also discuss opportunities for disrupting racism in a leadership role.

BELIEFS THAT SUSTAIN RACISM

Leaders play a key role in noticing the subtle values and beliefs that shape the culture of the places they work. While there may not be lots of 'overt' examples of discrimination, there may be more subtle behaviours and views that people hold about inclusion and diversity that serve to reinforce the status quo for people who face discrimination. Noticing this and bringing attention to it is something leaders can do. It supports others to question and discuss these issues too.

The following exercise offers some examples of the kinds of beliefs that sustain racism in the Arts sector.

something to think about...

How racism / inequality thrives…. it's about what you believe:

- Policies are fair and when followed will ensure equity
- I wish our leadership was more diverse, but the good candidates just aren't out there
- The people I work with have good values and are unlikely to be racist, they just make a few mistakes
- If we increase the representation of black and minoritized ethnic people in positions of power, this will eradicate racism
- If white people get to know more about the experiences of 'Black' people, we will be able to change
- This is work, people need to leave their personal stuff at home
- We target mainstream audiences, others cater for more specialist groups
- We commission black and minoritized ethnic artists all the time, I don't see the problem
- Black and minoritized ethnic people have lived experience of inequality so are best placed to lead work on equality, diversity and inclusion
- We know we have haven't aways got things right, but overall this is outweighed by what we do

Look at some of the beliefs and views on the list above.

- Do you recognise any of them within your own places of work?
- Any beliefs we have missed?
- As a leader do you permit behaviours that reinforce / maintain these beliefs?

Over the next few months, we invite you to explore the following:

- Which of these beliefs and positions are talked about openly and which are 'below the waterline' / more implicit and covert?
- To what extent are these normative views and cultures disturbed or challenged in your organisation?
- What role could you play in challenging them? What would be the 'cost' to you of raising these issues?

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challenging discrimination

'SHOWING UP' AND STAYING TRUE TO YOUR VALUES

Have there ever been times when you witnessed racism but let it pass? Where you experienced something was wrong but felt like a bystander that couldn't do anything about a topic so engrained and challenging to talk about.

There might be lots of reasons why – fear of becoming a target, lack of knowledge of what can be done and so on.

But leaders play a really important role in building a culture where those around them can actively challenge racism. Often this is about how leaders 'show up', how they act in the moment when there is conflict, disagreement or when there are instances of racism that are not being challenged.

This just as true for leaders of organisations as it is for individuals working on artistic projects with partner agencies and local communities. Through their actions, leaders help to build safer and more trusting environments for colleagues and communities who face racial discrimination.

EXAMPLES

Example: You have been asked to intervene in a dispute between two members of staff. One black member of staff has raised concerns about the tone that her manager uses when he speaks to her. You have never noticed this. The manager believes they speak to everybody in the same way.

What would you do?

Example: You are working on an Arts project with a local community group and have tried to support young people from black and minoritized ethnic backgrounds to share their voices about the future of that community. Some have said they feel that there is no point because people aren't up for the message they want to share. You have noticed that some residents are dismissive about the young people's views.

What would you do?

something to think about...

We invite you to consider the diagram of how leaders 'collude' with or 'disrupt' racism either individually or with others that you work with.

Start with the 'collude' cycle. Are there examples from this cycle that you have noticed when playing a leadership role.

Now look at the 'disrupt' cycle. Are there examples of where you have done this?

We invite you to consider the following questions. If you were to consciously stay in the 'disrupt' cycle zone more than you are now…

- Where could I / we start in order to disrupt existing patterns of inequality?
- What does it require of me / us in terms of our leadership?
- What risks am I prepared to take?
- What support might I / we need to get us there?

something to think about...

Finally, we invite you to consider the following case study scenarios with a colleague or colleagues:

CASE STUDY SCENARIOS:

- **In a discussion about the Black Lives Matter Movement, a Board Member talks about how 'all lives matter' and that we need to talk about gender inequality too. The conversation then moves on quickly to another topic.**
- **The creative programmer, after receiving some critical feedback on programming, says that they have put together an annual programme that includes 50% black artists which is higher than the national average -what else do people want?**
- **A fellow artist says they are finding it hard to reach ethnically diverse young people in the area and this is because they don't engage with conceptual art.**

Questions:

- What are the case studies telling us about aspects of racism that are being ignored?
- How could you challenge and support those mentioned in the case studies (colleagues / people in the community) to tackle racism differently?
- What 'pushback' might you face from others if you challenged them?
- What would it mean to take a different path?

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trust: resources

USEFUL RESOURCES

Role of power-sharing in building trust, example from Birmingham Museum and Art Gallery:
https://charityawards.co.uk/article/sharing-power-building-trust/

Robin D'Angelo on white fragility:
https://www.theguardian.com/world/video/2020/jun/26/how-white-fragility-obstructs-the-fight-against-racism-video-explainer

US-based video describing the importance of accountability and speaking out about discrimination in efforts to build trust:
https://www.yesmagazine.org/video/how-to-support-accountability

Report exploring creative opportunities for people with mental health problems from ethnically diverse backgrounds:
https://baringfoundation.org.uk/blog-post/racism-the-arts-world-me/
https://cdn.baringfoundation.org.uk/wp-content/uploads/BF_Creatively-minded-ethnically-diverse_WEB_LR.pdf

METRICS

The following indicators for measuring progress on 'connection' within the Arts were discussed during the PACT Pioneer Programme, you may find some of these useful in your own work to be explored through annual reviews / surveys:

- Extent to which people from different backgrounds feel that you / your organisation can generally be trusted
- Extent to which those that you work for / partner with feel their feedback is heard and acted upon by you—noticing any patterns in response from different groups.
- Extent to which those working with you (e.g. staff, trustees, collaborators) feel that you speak out on something fundamentally wrong, even when that might anger those who hold power over us
- Extent to which those that you work for feel that you speak out on something fundamentally wrong, even when that might anger those who hold power over us

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brap is transforming the way we think and do equality. We support organisations, communities, and cities with meaningful approaches to learning, change, research, and engagement. We are a partner and friend to anyone who believes in the rights and potential of all human beings.

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