

MORE THAN A MOMENT

REGENERATIVE FUTURES REPORT

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With support from Loreal Stokes

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Executive Summary

The long term ambition is for the More Than a Moment (MTAM) Pledge to no longer be needed in the Arts & Culture Sector (the Sector). In October 2020, close to 100 organisations in the West Midlands signed up to the MTAM Pledge promising to take radical, bold and immediate action to dismantle the systems that have, for too long, kept Black Artists and Creatives from achieving their potential in the Arts & Culture Sector. This was in response to the murder of George Floyd, which highlighted global inequalities across all sectors, and sparked a call to action leading to a demand for systemic change. The MTAM Pledge was ignited by the Black Creative Workforce and co-created with leadership with the aim to address and eradicate the systemic inequalities and challenges faced by the Black Creative Workforce in the West Midlands, with a key mission to make radical and permanent change, leaving no-one behind.

Between 2020 and 2021, we captured the baseline of progress and showed that the Sector can take the radical, bold and immediate action outlined within the More Than a Moment pledge, that is required to dismantle the structural barriers within the sector. Below are three examples from last year's MTAM One Year On 2021 Report:

- £852,601 was invested into the Black Creative Workforce from the creation of new roles and funded programmes
- 75% of organisations reviewed their senior leadership roles and established processes in order to continually drive fresh, diverse talent, thinking and vision; and
- 90% of organisations eradicated the use of acronyms such as BAME (Black, Asian, Minority Ethnic) and People of Colour.

Between 2021 and 2022, we saw a year of continued progress within the West Midlands Arts & Culture Sector, with a sustained commitment from the organisations that signed up to the MTAM Pledge and regularly attended the Sector Learning Sessions (SLS) during a pivotal season of cultural transformation and within the Sector due to the City of Culture and the Birmingham 2022 Games. In the last 12 months, there is also evidence that the Black Creative Workforce across the midlands have seen an increased level of targeted opportunities across the Sector resulting in more original content made by Black Creatives from the West Midlands, which in turn have platformed the West Midlands Arts & Culture Sector on a national level.

Between 2021 and 2022, the Arts & Culture Sector in the West Midlands continued to take action, resulting in:

- £1,734,537 invested into the Black Creative Workforce from the creation of new roles and funded programmes,
- 84.4% of organisations have dispute resolution processes in place to ensure action is taken when issues are raised by the Black and ethnically diverse Creative Workforce;
- 72% of organisations ensure that artistic and associated decision-making related to Black Artist's experiences are co-designed with Black People.

The report provides an overview of the transformations sought by the Black Creative workforce, highlights areas of both progress and stagnation, and identifies challenges faced by the sector in the last 12 months.

The report places all of this in the context of local, national and global issues facing both the arts sector and humanity, and begins a discussion about how we could work together to embed future facing cultures and practices of honesty, accountability and innovation, which in turn allow room for permanent transformation and equitable change.

The last 12 months have highlighted the systemic challenges that cannot sit with senior leadership alone. Radical, permanent and long term change, requires a collective vision, and a deep commitment to building a 21st century sector that puts thriving at the centre of all that we do. In order to truly dismantle systems that have kept the Black Creative workforce from achieving their full potential, organisations must collectively commit to refusing to repeat the mistakes of the past and start co-creating the blueprint of the future.

In order to make real progress, there must be a commitment to education, imagination and innovation. From building cultures aimed at understanding how the legacy of systemic inequalities and injustice of the 20th century still prevail, to understanding the role of innovation and intersectionality, when addressing global challenges that are currently having detrimental impact specifically on Black People and underserved communities within and beyond the creative workforce.

Therefore, it is time for a new conversation, one that explores what it takes to build a Regenerative Future, and the unlimited possibilities that follow. A Regenerative Future is a more sustainable, equitable and just future, where human activity works in harmony with natural systems and commits to ending inequality and injustice, whilst restoring and enhancing the health and resilience of people, planet and places.

We have entered an era of uncertainty and it is here to stay. We have identified that in order to make long term systemic change, our research has to always respond to and adapt to the context of society, and investigate the local, the Regional and the national context of the world, therefore each year we will focus on key specific themes. This year we are exploring the theme of Regenerative Futures.

Our mission for the West Midlands Arts & Culture Sector is to be the model for a national ecosystem of inclusion, creative innovation, belonging, sustainability, safety and joy. We want Black Artists and underserved communities to grow their careers here and most importantly stay and thrive in the region.

Founder Message - Elizabeth Lawal

On a personal note, I have been on a transformative learning journey and have invested deep time into learning about Doughnut Economics by Kate Raworth and the circular economy, and what it means to be a sacred civic. After a year of deep reflection and re-visiting the initial radical listening research, one of the core questions I have been asking is: how can we ensure that this work doesn't replicate the systems of the past? And how will the work of More Than a Moment play a part in building a better future?

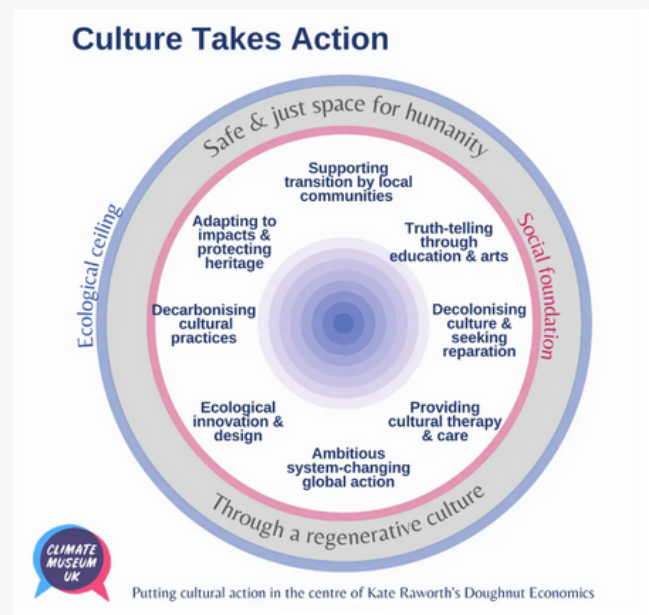
One of my key reflections is that we have inherited a world that is riddled with inequalities, and we can choose to leave a legacy that leaves this world a better place, by choosing to step beyond our zone of comfort and making small conscientious commitments every day. Since we entered the 2020s, it is undeniable that there has been a sense of unrest and that we are trying to hurtle back to a normality that didn't work for everyone, whilst simultaneously ignoring the ever-growing list of once in a generation challenges.

The Black Creative Workforce started this mission and we can not go back to the unequal world before the pandemic so it's our collective responsibility to be accountable to transforming the present and the future. This takes work and unlearning, iterating and innovating. Never in history has there been a better time to explore the role of innovation and the potential that follows. However, this must be done in line with, and alongside the climate justice movement, and we must stand in allyship with underserved communities in all that we do in order to safeguard the 21st century for the next generation.

The hope for this report to be a useful toolkit and offer further insights. This is for readers to lean into the learnings, recognise that this is a work in progress and a show snapshot of a journey in practice.

To the right is the Culture Takes Action Framework, it's the closest of where this journey is heading towards designed by Climate Museums, inspired by Kate Raworth's Doughnut Economics framework.

This is a national movement examining the challenges of the 21st century, and redesigning an equitable and inclusive framework that is regenerative by design.



Introduction

Galvanised by the Global Black Lives Matter movement and driven by the sole purpose of radical and permanent transformation within the West Midlands Arts and Culture Sector, Black Artists and creatives collaborated with leadership and launched the More Than a Moment Pledge in October 2020.

The Black Creative Workforce spearheaded the movement by evidencing the need for tangible change through research, consultation and co-creation, and the MTAM pledge is the West Midlands Arts and Culture sector's commitment to take radical bold and immediate action and dismantle the systems that have for too long kept Black artists, creatives and employees from achieving their full potential in the arts and cultural industries.

The MTAM One Year On Report 2021 identified key priority areas of focus for 2022, which included themes such as education, skills and training, wellbeing and transparency, and value exchange, based on the findings of the 2021 survey. This year's report evaluates the progress made by organisations, as well as highlighting the challenges, opportunities and learnings encountered while implementing the MTAM Pledge.

In 2022, there were also many unprecedented intersecting global challenges that impacted the Arts & Culture Sector and beyond, these challenged the role of leadership and forced organisations to re-examine their practices at every level from the impact of the Covid Recovery, the cost of living crisis, and the climate emergency. In this context, though challenging, now more than ever, this calls into question what level of radical system change is required to build a resilient sector that is inclusive, equitable and truly fit for purpose in the 21st Century? Therefore this report looks beyond the sector and discusses future facing ideas from cultures and practices of honesty, accountability and innovation, which in turn allow room for permanent transformation and equitable change.

As we move into 2023, it is time to explore what it takes to build a Regenerative Future. A Regenerative Future is a vision for a sustainable and equitable world, where human activities work in harmony with natural systems to restore and enhance the health and resilience of the Planet. This requires system change at every level and the Arts & Culture Sector has a vital role to play in this process. By examining the challenges faced and the opportunities for innovation, we can better understand what it takes to build a Regenerative Future and the endless possibilities that come with it.

By working together and embracing systems change we can create a future that truly leaves no one behind.

Methodology

Since 2020, More Than A Moment has been calling on organisations to be accountable and transparent and embed the MTAM Pledge, by taking part in an annual survey. The survey asks organisations to report on the key five pillars of the MTAM Pledge which are:

- Governance and Leadership;
- Recruitment, Pay and Workforce Development;
- Organisational Culture, Behaviour and Language;
- Programming, Audience, Quality & Value;
- Targets and Accountability

MTAM hosts quarterly Sector Learning Sessions with organisations who have signed up to the MTAM Pledge. The purpose of the Sector Learning Sessions is to support the Sector as an ecosystem, to facilitate transparent communication, promote learning and action-led accountability, and we have placed a strong focus on the value of co-creation and collective action. The goal of the Sector Learning Sessions is to provide more detailed insights and education, share best practices, discuss challenges and opportunities, and address the practical implementation of the MTAM Pledge.

In addition to the Sector Learning Sessions, organisations who have signed up to the MTAM Pledge are encouraged to publicly share opportunities, learnings and challenges on social media on the last Friday of each month, using the hashtag #TakeAMoment, to provide monthly insights into the Arts & Culture Sector in the West Midlands in real time.

MTAM has made a further commitment to periodically engage in focus groups, one-to-one conversations and interviews with representatives of the Black Creative Workforce, to understand the wider impact of the MTAM Pledge. Furthermore, we have asked organisations who have signed up to the MTAM Pledge to report on the Ethnically Diverse Creative Workforce in their survey responses, in our mission to ensure that the West Midlands is collectively moving towards becoming more reflective and representative of the society we aim to serve.

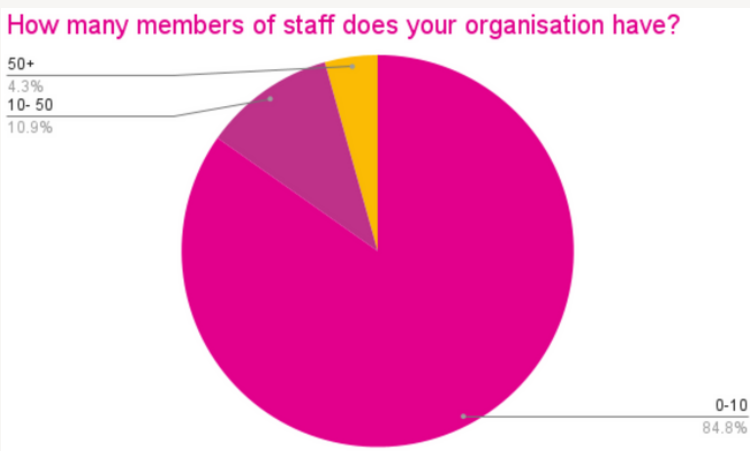
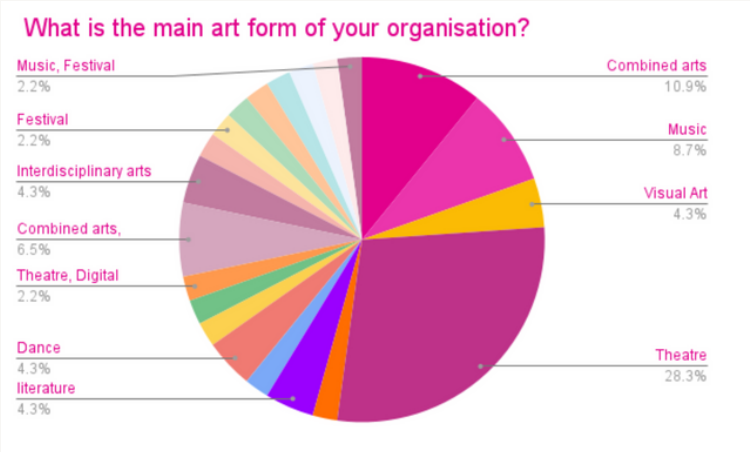
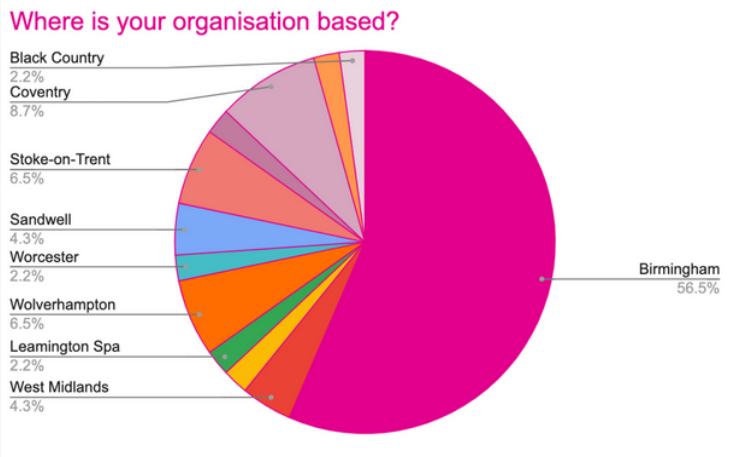
The MTAM Pledge asks organisations to be transparent with their data and to publicly hold themselves accountable by placing an emphasis on sharing their action plans and progress.

In order to be as inclusive as possible, we have provided a glossary at the end of this report which breaks down key words and terminology used throughout this report.

MTAM Report Participant Demographic Overview 2022

Snapshot of the West Midlands Arts & Culture Sector that have signed up to the MTAM Pledge and took part in the survey to support the findings of this year's MTAM Report 2022.

There are 90 organisations that have signed up to the MTAM pledge, of which 48 participated in the MTAM Survey in 2022. A breakdown of these organisations per location, artform and size is included below.



The MTAM 2022 Report

Governance and Leadership

MTAM Pledge

"Radical change starts at the top. This is a unique opportunity to reimagine new ways of doing things at every level.

We will ensure that Black people are able to prosper in every part of our organisation, at every level - and that Black people will be able to clearly envisage their future selves thriving in the arts, because people who look like them are already doing so."

Background

Eradicating systemic inequality, injustice and racism in the 21st Century takes a collective commitment to imagination, accountability and stewardship. But what does this look like in practice? To date governance is usually defined by the systems, rules and processes that maintain the long term success of a company. As the sector emerges from the aftermath of the Covid 19 pandemic and faces the impending ecological crisis, cost of living crisis, there has never been a more urgent time to question what's missing and if the current governance and leadership models are fit for purpose?

Now is the time to explore what is needed to build the infrastructure of the future, this includes looking beyond business as usual and exploring the role of social, civic and cultural responsibilities of an organisation starting at a Governance and leadership level.

On a national level, the last year has been the ultimate test for governance and leadership due to the effects of multiple implicating factors of the declining economic landscape and impacts of the climate crisis. With The Arts & Culture Sector has been among the worst-hit industries during the pandemic, losing up to 90 per cent of revenue due to the COVID-19 pandemic.¹ This is further compounded for the Black Creative Workforce, due to being more vulnerable to the additional impacts of inequality because of short term contractual agreements, fewer networks, and the wider impact of health inequality. In moments like this, representation and advocacy at board level matters.

It is evident that addressing diversity in the boardroom helps to address social inequalities and leads to better decision-making and performance over time. In addition, McKinsey & Company found that companies with more diverse executive boards and management teams financially outperformed those with less diverse leadership. The aftermath of the pandemic has shown the importance of addressing these issues and ensuring that all voices are heard and represented and considered. This has called into question the role of governance and leadership beyond business as usual and highlighted need for community led, social and moral advocacy and collaboration at a governance level.

1. <https://www.independent.co.uk/voices/diversity-creative-industries-covid-lockdown-b1838852.html>

2. https://assets.ey.com/content/dam/ey-sites/ey-com/en_uk/topics/diversity/ey-what-the-parker-review-tells-us-about-boardroom-diversity.pdf

3. <https://www.mckinsey.com/capabilities/people-and-organizational-performance/our-insights/why-diversity-matters>

Addressing systemic inequality requires reimagining traditional models of governance and leadership and prioritising wellbeing, care, and sustainability. The pandemic highlighted the need for leadership to continue to exercise compassionate leadership and the need to continue to embed the role of collaborative decision-making and listening beyond moments of crisis.

The MTAM Pledge asked organisations to capture, monitor and openly communicate data on governance and leadership within the workforce. In the last 12 months, there has been a shift in two key areas, particularly for more representation at a governance level and a shift towards structures that ensure that accountability processes at governance level are safe and taken seriously.

Beyond representation and advocacy, now is a unique opportunity to explore what it means to build a regenerative sector and to test how and if community visioning at governance level can play a key role in supporting leadership to navigate and explore the challenges and opportunities of the 21st Century.

Key findings from the MTAM Survey 2021 - 2022

In the One Year On Report 2021, we called on organisations to focus on the following specific areas based on the principles outlined in the governance and leadership section of the Pledge, this includes prioritising accountability, banishing tick box attitudes to equality, diversity and inclusion, tracking and acting on data to ensure faster and long-lasting progress. In order to identify progress we called for organisations to:

- Devise an anti-racism policy and openly state their stance on discrimination within their work; and
- Prioritise the creation of a transparent culture and focus on wellbeing, with leadership and governance taking responsibility for ensuring that this is a key priority within the organisation.

In the last 12 months, organisations in the Sector have embraced anti-racism training at the leadership and governance level, and have diversified their boards. The latest findings indicate that there has been a significant shift towards establishing structures to combat racial discrimination.

Anti-Racism Policies and Discrimination

93.7% of organisations openly communicate anti-racist values, expectations and behaviours through job descriptions, codes of conduct, visitor/audience charters.

84.4 % of organisations now have a policy in place to combat racial discrimination in the workplace vs. 69% of organisations in 2021, representing a 15% increase. It is evident that at a leadership level, there is a sustained commitment to combating racial discrimination, however the accountability of implementing these policies remains the responsibility of the senior leadership team.

Therefore, the practice of these policies must be exercised, practiced and understood by all. It is mission critical that organisations have a clear accountability process in place in order to build trust, reduce cultures of harm within the workforce and sustain retention. Without this in place there is room for further mistrust, cultures of silence and a long term reputational risk.

In the last 12 months, **64.4% of all organisations surveyed have had training to tackle racial discrimination in the workplace vs. 53% in 2021**, representing an 11% increase. This indicates a slow progression of embedding training across the wider workforce. It is crucial for the entire organisations to continuously commit to learning, assessing and addressing issues of inequality and discrimination within their own structures in order to create more equitable and inclusive workforce and to foster a deeper sense of community within the workforce.

Therefore, Training on how to tackle racial discrimination in the workplace is still a priority, and must be accessible to all as this will prevent early incidents of racial discrimination within the workforce and foster proactive cultures of respect and understanding.

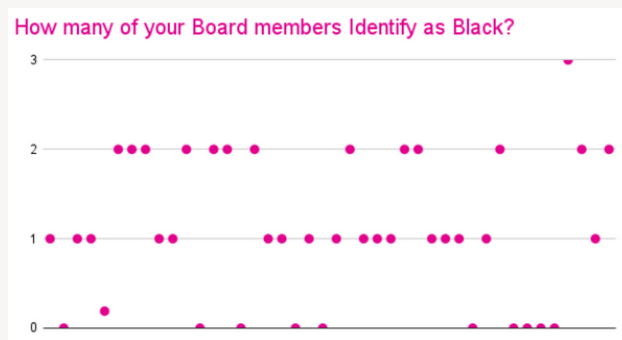
Examples of best practice tackling discrimination and embedding transparency shared by organisations across the Arts & Culture Sector during Sector Learning Sessions include:

Organisation A: *“Recruiting a Director of People & Culture. Clearly setting out procedures for whistleblowing, complaints, dignity at work etc. Re-assessing Mission, Vision and Values with all staff and board Venue all staff days Reinstated Staff Representatives Group, established Staff Inclusion & Anti-Racism Working Group as well as formal Board Inclusion & Anti-Racism Sub-Committee to ensure staff voice has a clear line into the Senior Team and Board Offering advance online information calls ahead of application processes.”*

Organisation B: *“We act on data to ensure faster and long-lasting progress. We have representation from Black professionals on our Board, within decision-making conversations throughout our organisation, and in all areas of our practice.”*

Representation

In 2022, 73.3% of respondents have between one and three people on their Board who identify as Black, vs. 51.2% in 2021. This represents a 22.1% increase from last year in organisations hosting at least one Black board member, showing some progress within the sector. It is important for organisations to continue to make efforts to increase diversity in their leadership and governance structures and continue to democratise their decision-making processes to ensure that the sector remains reflective of the region it aims to serve.



Wellbeing and Data Capture

Organisations are increasingly recognising the importance of using data to improve transparency and foster a culture of wellbeing at the governance and leadership levels. According to the One Year On Report 2021, 71% of organisations in the Sector publicly committed to reporting, capturing, monitoring, assessing, and openly communicating data related to the representation, progression, and wellbeing of the Black creative workforce. However, In the last 12 months, **only 47% of organisations are actively reporting on this data.** Based on the responses provided, some of the challenges faced by organisations include:

- Lack of resources or capacity to gather and analyse data;
- Difficulty in finding appropriate metrics or methods for measuring progression and wellbeing; and
- Concerns about confidentiality and privacy, particularly when sharing data publicly.

It is critical for organisations to address these challenges in order to effectively capture, monitor, and openly communicate data on representation, progression, and wellbeing of the Black creative workforce in order to identify areas for improvement, track progress, and make informed decisions and to capture at an early stage key barriers within the workforce in relation to wellbeing. This allows room for transparency, trust, authentic relationships, cohesion, better engagement, retention. This indicates a need for additional resources and support in developing data collection and analysis methods, as well as a commitment to ongoing monitoring and assessment. Though there has been no progress in capturing and reporting on the use of capturing quantitative data specifically to capture, monitor data organisations have reported a shift in their culture to allow room for further transparency at every level.

Examples of best practice in embedding transparency and wellbeing shared by organisations include:

Organisation C: “We also have a non-hierarchical approach to how the organisation is led and everyone is encouraged to share ideas and speak up, regardless of position or experience. We have a board buddy system where staff can go to a Board member to discuss any concerns they don't want to discuss with their line manager or the leadership. The board monitors our EDI targets quarterly.”

Organisation D: “This year we have undertaken coaching and leadership training which is focused on listening and checking in as part of our workforce meetings as well as workshops.”

Recommendations

- Invest time in upskilling, as the role of data begins to expand, access to free and low cost certifications are becoming increasingly accessible.
- Continue to embed cultures of advocacy, understanding, accountability at every level.
- Explore the role of peer to peer learning and participatory learning at all levels
- Explore the role of innovation, as there has been a shift in representation at a governance level there is an opportunity for these roles to play an important part in ensuring that organisations are safeguarding the future.

Conclusion

It is important for organisations to explore what governance and leadership structures are required to safeguard the future. Organisations must consider how to create leadership fit for purpose in the 21st Century. This involves, considering ways to learn from and embed indigenous governance and leadership models and cultures of care from the Global South, which comprises a group of countries within, Africa, Asia, Latin America and the Caribbean. For example:

- Ubuntu - principles of Ubuntu as leadership philosophy emphasises collectivism and relationships over material things, including ownership of opportunities, responsibilities, and challenges.⁴
- Participatory budgeting- this is commonly used in Brazil and is a process of democratising decision making in relation to budgeting within the community.⁵

4. https://repository.up.ac.za/bitstream/handle/2263/58143/Nzimakwe_Practising_2014.pdf?sequence=1

5. <https://www.local.gov.uk/case-studies/case-study-porto-alegre-brazil>

Innovation and collaboration, as well as succession planning can also play a role in creating a sustainable and fit for purpose sector and building trust, transparency and accountability sits at the centre of this. It is mission critical in the current economic and social climate that the role of compassionate leadership remains a priority, especially as unprecedented external challenges continue to increase, from the climate emergency to the cost of living crisis.

Leadership must continue to consider these factors, alongside building cultures of anti-racism, and explore the role of innovation to address these intersectional challenges.

By embracing these challenges across the Arts & Culture Sector we can work to create a more inclusive and equitable sector, that truly is fit for purpose in the 21st century.

Recruitment, Pay and Workforce Development

MTAM Pledge

“We commit to equity of opportunity.

We will radically transform our recruitment practices to make them fair and equitable, and proactively work to dismantle systemic barriers to career progression faced by Black professionals in our organisation and the wider industry.”

Background

On a national level, organisations have been faced with public accountability, and pressure to transform their recruitment practices and evidence how they embed their core values within their workforce. From offering greater protection and support to their teams, approaches to minimise discrimination and harm in the workplace and evidencing how their workforce reflect the societies they represent. According to the Business in the Community and YouGov Race at Work 2021 Scorecard, key actions include ‘strengthening protection for employees against racial bullying and harassment from customers, clients, service users, and contractors, senior leaders to act as mentors and sponsors’. The key drivers for this have been the advancement of technology, speed and scale of sharing information specifically on public websites and social media apps whereby anyone can directly challenge and hold an organisation accountable in the public domain.

The business case for organisations has been emphasised widely by McKinsey’s 2015 ‘Diversity Matters’ report, it was found that companies that had more racial diversity are 35% more likely to have financial returns above their national industry medians. McKinsey states: “While correlation does not equal causation, the correlation does indicate that when companies commit themselves to diverse leadership, they are more successful. More diverse companies, we believe, are better able to win top talent and improve their customer orientation, employee satisfaction, and decision making, and all that leads to a virtuous cycle of increasing returns.”⁶

During the pandemic uncertainty in the cultural sector was supported by the furlough scheme and Cultural Recovery Funding (CRF). The Arts Council and UK Government’s response to COVID’19 overall distribution of the total funding shows that 10% of investment went directly to Black, Asian, and Ethnically Diverse-led organisations. During this period, artists had deeper autonomy to build and maintain a relationship with their own audience, communities and look for innovative means of income generation during this difficult time.

6. <https://www.mckinsey.com/capabilities/people-and-organizational-performance/our-insights/why-diversity-matters>.

Figures from Office for National Statistics (ONS) indicate that between April 2021 and April 2022, Art workers received a median pay rise of 2%, in comparison the UK median rise of 6%. Pay disparity must be addressed in order to create a fair and inclusive work environment. This may involve reviewing and adjusting pay scales to ensure that all employees are being fairly compensated for their work. It is time for organisations to continue to demonstrate their commitments, which may in turn attract and retain top talent, and can contribute to overall business success.

The Black Creative workforce called for a deeper commitment in workforce development, from freelance positions to entry level to leadership, including advocacy, visibility, decision making opportunities, feedback and stronger routes to progress within the sector. Notwithstanding this, the COVID'19 pandemic and subsequent economic fall out have also prompted the workforce to shift their priorities and decision making from "standard of living" towards "quality of living". Despite having fewer choices due to fewer networks across the Midlands, Black Artists and Creatives continue to lean into innovation and upskill by choosing to be more intentional with the organisations they engage with or start their own movements and collectives and forge their own path as an alternative.

Organisations must continue to scrutinise their recruitment practices, pay and workforce development processes due to the cost of living crisis. Addressing pay for experienced talent and focusing on shaping future facing development opportunities are critical for the talent pipeline. Whilst representation attracts talent into an organisation it is the quality and frequency of training and development programmes that will positively impact the retention of talent in the Sector. Organisations must also consider the economic implications on the Black Creative Workforce when creating opportunities and factor in additional barriers from Travel, Childcare amongst additional accessibility considerations. A recent report from ADP found that I&D was becoming increasingly important, and that if employers had an unfair gender pay gap or no diversity, equity and inclusion (DEI) policy, then more than two-thirds (68 per cent) of workers would consider getting a job elsewhere.⁷

Looking ahead, As global concerns continue to rise about climate change, there is room for innovation for organisations to create specific roles and opportunities focused on addressing climate justice for emerging talent helping the sector achieve net zero emissions whilst developing the future talent pipeline.

Key findings from the MTAM Survey 2021 - 2022

In the One Year On Report 2021, we called on organisations to focus on the following specific areas based on the principles outlined in recruitment, pay and workforce pillar: To ensure fair representation of Black candidates for employment, contracts, commissions and procurement; ensure fair and equitable pay for Black employees, freelancers and consultants appointed to these roles; commit to increasing representation in all areas of

7. <https://www.peoplemanagement.co.uk/article/1803256/will-i-d-policy-employees-quit>

the workforce at all levels, and demonstrate their commitment to career development and artistic development in the Black creative workforce as outlined in the MTAM Pledge. In order to identify progress we called for organisations to:

- Invest in skills and training and workforce development with new employees.
- Put networking and connecting with the Black Creative workforce at the forefront of recruitment strategies.
- Organisations must address the potential skills deficit through further professional development training, mentoring and innovation.
- Continue to monitor the recruitment of Black members of staff.

In the last 12 months, organisations have doubled their impact in terms of direct investment in the Black and Ethnically Diverse Creative Workforce, as well as increased representation at senior leadership level and across the overall workforce. However, this shift is concentrated in a few organisations, the overall the Sector has maintained its level of workforce development as it relates to skills and training.

Investment in skills, training and workforce development

In the last 12 months, **£1,734,537 has been invested into the Black Creative Workforce vs. £852,000 in 2021 for the creation of new roles and artistic commissions.** Moreover, a new measure in the MTAM Survey this year is the investment into the Ethnically Diverse Creative Workforce, and organisations have confirmed **a total addition of £1,012,118 has been invested into the Ethnically Diverse Creative Workforce in 2022.**

Investment in the Black Creative Workforce and Ethnically Diverse Creative Workforce realises benefits across the creative ecosystem, from artists supporting developing talent from communities who were historically framed as hard to reach, in addition to this utilising spaces within their local communities. As organisations have doubled down in the creation of opportunities, however workforce development and investment into the talent pipeline must remain a priority within the sector.

Representation

In the last 12 months, organisations in the Sector have increased the level of investment for the Black and Ethnically Diverse Creative Workforce, increased Black senior leadership and overall workforce representation for Black people, as well as maintained the level of workforce development efforts from 2021. In 2021, organisations reported a total of three Black Senior Leaders across the Sector and in the recent 2022 survey, organisations have reported there is now a total of 14 Black Senior Leaders across the Sector, representing a

367% increase. However, this figure is driven by only **20% of organisations in the Sector that have paid senior leaders who identify as Black**. This represents a 10.6% increase from last year 2021 (9.3%). Overall, **34.8% of organisations have increased the number of Black members of staff since June 2021**. This represents 5.3% increase from last year 2021 (29.5%).

In 2022, **45.7% of organisations have paid senior leaders who identify as Ethnically Diverse**. Moreover, **36.4% of organisations have increased the number of Ethnically Diverse members of staff since June 2021**. This emphasises the continued need for organisations to continue to embed specific hiring practices and applying the principles of the Rooney Rule as requested in the pledge.

It is important for organisations to have diverse senior leaders in place due to the level of power, influence and responsibility such roles hold. Diverse senior leadership leads to increased nuance and awareness of issues facing communities with the ability to build trust and safety. As the West Midlands continues to grow as a super diverse region, it is more imperative than ever to ensure the workforce is representative. In addition a diverse leadership leads to the development of more innovative ideas, and results in overall inclusive decision making. Ensuring Black and Ethnically Diverse Senior Leadership is paid and not consulted in an exploitative manner ensures fair value exchange for their lived experience and expertise, and is a way of retaining top talent, and ensures the needs and values of customers and the community are represented at a level where actions and decisions can be made.

Insights from the Sector Learning Sessions further exemplified the importance of representation at all levels:

***Organisation E:** “It’s vital in order to ensure your workforce is truly representative and empowered and feel safe and create and deliver work that resonates with all.”*

***Organisation F:** “I work with a wide range of participants and partners from backgrounds and lived experiences different to mine. If I don’t understand cultural nuances, I won’t be able to connect with them.”*

***Organisation G:** “My role holds responsibility for care, wellbeing, safety. To promote these things requires an understanding of cultural nuances - people’s experiences, and what makes them specifically feel cared for and safer.”*

Workforce Development

66.7% of organisations have reviewed senior roles and enabled processes that continually drive fresh, diverse talent, thinking and vision. **The Sector has maintained its level of workforce development in 2022 with 73.9% of organisations addressing under-representation through skills and training programmes** which aligns with 75% of organisations in 2021. However, there remains 26% of organisations which have yet to develop such programmes such as internships, secondments, accelerators, apprenticeships and/or mentoring programmes to support skills and training. This may indicate a lack of strategic focus and investment in developing and sustaining opportunity pipelines and training development for Black and Ethnically Diverse Artists, and/or competing priorities within both ED&I and the wider business.

Across the Sector much has been done to drive focus at governance and leadership level, shift a change in an organisation's culture and language, and targeted enhancement to recruitment and policies - however further work is required to ensure Artists and employees get the support they need to delivery on their roles and to foster a culture within the organisation which places enduring value on their effort and time, as well as better equipping people with skills for the future to tackle and innovate for the challenges that lie ahead. Ultimately, investment in ongoing training and development benefits all those involved.

Organisation H: "[It's] crucial to [have] authenticity and trust. We'll use internal training, development and project design processes to embed cultural learning into our staff development programmes."

Other notable themes from the survey include:

- Unpaid work is not seen as common practice in the Sector, however this does take place in the form of internships and volunteering at both entry and board level. Care must be taken to ensure that an organisation's lack of capacity or lack of budget to hire people does not create and uphold an exploitative working environment.
- The majority of organisations have recruitment policies and practices in place which are regularly reviewed. This is important in keeping up with the dynamic pace of any emerging themes in the community and creative labour market, and demonstrates proactive engagement in creative and cultural issues.
- The majority of applicants that do not make it to the interview stage are not always provided with feedback due to the volume of applicants involved and limited organisational capacity to provide feedback. This creates a systemic barrier to entry for applicants without a feedback loop for intervention, and adversely impacts pipeline development for organisations.

Recommendations

- Organisations with funding, must maintain and improve upon the opportunities granted to the Black Creative Workforce. There must be a sustainable and repeatable practice within an organisation's existing infrastructure and not event-triggered. A first step would be to understand how much total opportunity value (£) has been awarded and have a specific budget line in place for all activities.
- Further work is required to create a sustainable pipeline for opportunities, recruited roles and ongoing artist and employee development. This may require leadership sponsorship, mentoring and support to drive the right behaviours and investment towards such programmes.
- Set a minimum percentage of employed roles to be filled within each level of the organisation including Senior Management, Board, Leadership.
- If budgets are limited, explore alternative value exchange i.e partnerships, % time allocated to offering in kind support, access to space, embed this into all current roles (if available)
- Develop an effective feedback mechanism to provide applicants with constructive critique and/or responses to most common questions and fall down areas within the interview process. This can be provided on an individual or group basis with a view to provide actionable steps and encouragement for the candidate to self-address or seek additional help where appropriate.

Conclusion

Investment in the Black Creative Workforce across the Sector is measurably improving year on year (£1,734,537 in 2022 vs. £852,000 in 2021) and for the Ethnically Diverse Creative Workforce this figure is £1,012,118 for 2022. Organisations will need to sustain their level of investment ensuring the levels are accurately reported and proportionate to the total investment for the year across all programmes, and ensure support is holistically applied from attraction, development, promotion and retention.

Moreover, increase in Black senior leadership in the Sector (10.6% in 2022) and increase in numbers of Black members of staff across organisations (5.3% in 2022) are positive however this will need to be maintained and closely monitored over the next few years due to challenges organisations face as a result of the economic downturn and impending recession, which may see a downsizing of organisations' operating costs including its workforce.

Overall, total investment into the Black Creative Workforce and Black senior leadership representation has improved across the Sector, however organisations need to specifically create training plans and development programmes for Artists and Creatives at every level, embedding this as a strategic priority. Whilst representation attracts talent into an organisation it is the quality of training and development that is a key driver in retaining talent.

3. Organisational culture, behaviours and language

MTAM Pledge

“An absolute and non-negotiable commitment to active anti-racism will be woven into the fabric of everything we do.

This will be stated publicly and proudly, built into our governance, organisational mission, projects, performances and events. Regardless of the cultural makeup of the communities we serve, we will ensure that our organisation and the spaces in which we operate, are places where Black people can trust that they are safe, can be their whole and authentic selves, and can thrive.”

Organisational culture is the shared values, beliefs, and behaviours that shape how a company operates. It can either empower or hinder employees and is the intangible "fabric" of an organisation's identity. It is important for teams to have a clear mission, vision, values, and voice. This includes a clear and strong stance on anti-racism as this creates a positive, open, and safe work environment where employees feel valued and motivated.

According to the 2010 Equalities Act, racial discrimination is illegal. Therefore, it is important for commitments to anti-racism to be in place and publicly stated in order for the Black Creative Workforce to understand how an organisation's values are reflected in its practices and policies. The Chartered Institute of Personnel and Development (CIPD) states that "racial injustices and ingrained inequalities are apparent in society and evident in UK workplaces. To address the root causes of racial inequality (racism), employers need to maintain a zero-tolerance approach to workplace discrimination – as is required by the Equality Act 2010 – and commit to planned action."

By committing to a culture of anti-racism, organisations can build trust and foster a sense of safety and belonging within the workplace. Additionally, publicly acknowledging a commitment to anti-racism demonstrates a commitment to creating a more inclusive and equitable workplace culture. By doing so, organisations can work towards creating a culture that actively challenges and confronts racism and promotes equity and justice for all.

On a global level, companies are taking organisational culture and working conditions seriously. For example, Google conducted the Project Aristotle research project to identify the factors that contribute to effective teams. The study found that psychological safety, dependability, structure and clarity, meaning, and impact are all important elements of a successful team. In addition, teams with clear goals, roles, and decision-making processes were more successful. These findings demonstrate the wider significance of creating a positive and supportive organisational culture that promotes trust, collaboration, and a sense of purpose and impact.

In the 21st century, it is important to prioritise an organisational culture that values care, collaboration, and imagination; this essential for promoting authenticity and most importantly trust. To build this type of culture, it is important for organisations to embed and practice, anti-racism, and empowerment as core values and to implement practices such as value exchange, supporting the local creative ecosystem, and embedding circularity by design. These values and practices can help organisations create a culture that supports alternative ways of working and participation, promotes a sense of community and shared purpose, and fosters greater innovation, collaboration, and success. They must be embedded into the behaviours, languages, roles and must be woven into the fabric of business models.

This takes a real commitment at all levels. However, it is important to recognise that it is not enough to simply implement these values and practices. It is also essential to commit to education and take action to remove barriers to trust, safety, and a clear stance on racism in order to truly build the key foundations that will enable all to thrive.

Key findings from the MTAM Survey 2021 - 2022

In the One Year On Report 2021, we called on organisations to focus on the following specific areas based on the principles outlined in organisational culture, behaviours and language: To commit to rebuilding trust with the Black creative workforce - within and outside of our organisations - by listening, understanding and acting, to deliver tangible progress and solutions; building long term relationships based on worth and contributions. Ensure safe spaces for all in this process: encouraging sharing, active listening, non-defensiveness, generosity, curious questions, learning, adaptation and accountability; recognising that this is difficult work. Deal with all reported cases of racism to scale - it's not good enough to say it's a 'misunderstanding'. We will compassionately centre the individual reporting the case in the first instance, to ensure they feel emotionally safe before taking action Black creative workforce as outlined in the MTAM Pledge.

In order to identify progress we called for organisations to:

- Embed a culture of learning, cultural education and understanding to provide authentic opportunities for people to celebrate their cultures and identities in the workforce.
- Organisations must commit to re-building trust and committing to a zero tolerance approach to racism when key issues are raised.
- Enable and empower people to raise their concerns safely, with confidence they will be dealt appropriately with care without fear of repercussions.

Organisations have worked towards addressing barriers to inclusion at a cultural level and committed to evidencing their commitment to education and anti-racism within the workforce, procurement, and artistic practice. Our research shows that these organisations are analysing their structures that may have perpetuated systemic injustice and are creating opportunities for dialogue and challenge. In addition, these organisations have stopped using terms such as BAME, People of Colour and Urban. These efforts demonstrate a commitment to creating more inclusive and equitable cultures within the Sector.

Language

As of this year, 100% of organisations surveyed no longer use terms such as BAME, People of Colour, Urban, and other acronyms. It is important for organisations to not use these terms because they can be perceived as reductionist or overly broad, and they may not accurately reflect the diversity of the individuals they are intended to describe.

Trust

In 2022, 93% of organisations offer time for Black and Ethnically Diverse Creatives to check in, and offer time to provide feedback within their organisations vs. 88.6% in 2021 - a 4.4% increase. This suggests that across the sector there is a growing understanding of the challenges faced within the sector and safe spaces for dialogue. This can help to ensure that these individuals feel valued and supported within the organisation which can have a positive impact on their overall wellbeing. However it is important that when key issues are raised, appropriate action is taken.

Education

Moreover, 78% of organisations are equipping all staff and board members with access to resources, training and tools to develop their knowledge, understanding and confidence to be actively anti-racist in the workplace, and are embedding co-designing into their processes, this is broadly aligned with the sector's 2021 survey response of 76%. Organisations are also prioritising and investing time in transforming their culture at a leadership level and are holding space for continuous education.

Examples shared by organisations as best practice for how they are actively developing a culture of transparency and openness include:

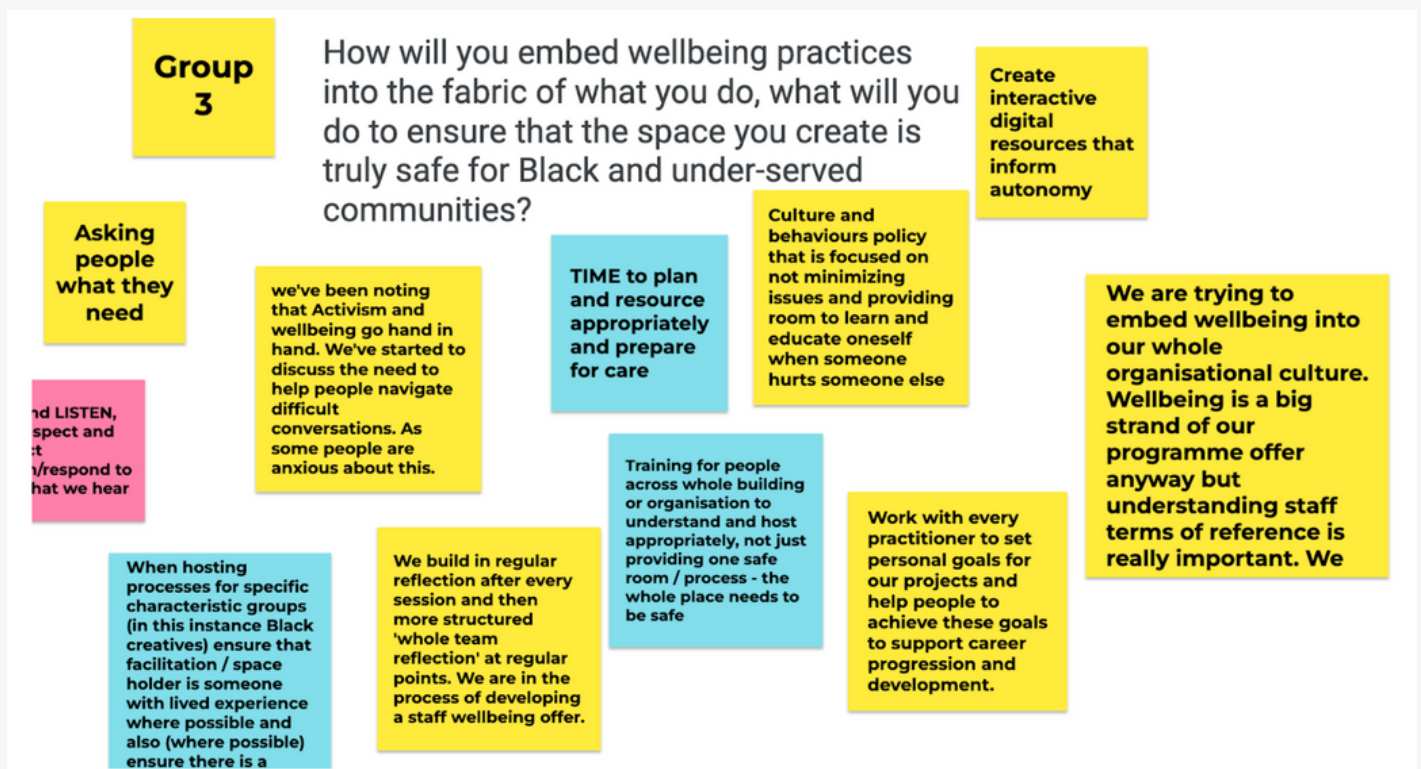
***Organisation I:** "We promote open communication within rehearsal/ sessions rooms as well as ensure all staff and freelancers have direct lines of communication with other key staff. Staff at all levels are invited to Board meetings and have access to Board papers. We are increasingly sharing policies and targets & monitoring on our website."*

Organisation J: “We include regular lunches together, to check in with each other .. anything that's of concern. We are joining BRAP'S Equality Republic. We encourage all staff to air thoughts, even unformed queries, questions; i.e. feelings or incidents. We continually check in with the language of different communities concerning how people want to be described. We have long taken guidance from 1st Nations Australian people re: how we interact with people 'how do you want us to be with you?' This works across projects. We ensure that supervision is led by different members of the team, including our wellbeing practitioner to ensure that different conversations, thoughts, suggestions and recommendations can be aired; that different conversations can take place. We walk, talk and eat together.”

Organisation K: “Artists have 1-to-1 meetings with the Artistic Directors and Producer. For our productions, we have an open collaborative and artist-led creative process. We have group debriefs where Artists and creative teams can openly discuss their experiences.”

Organisation L: “ Established EDI committee for staff • Regular company meeting for all staff • Real time and accessible org charts • Job descriptions for all • All permanent roles advertised openly • Embedded new transparent recruitment process • Advertising freelance opportunities through Open Hire • Opening training opportunities to freelancers • Diversifying workforce, board and EDI committee”

We asked, how will you embed wellbeing practices into the fabric of what you do? The image below is a snapshot into the sector learning sessions.



Recommendations

- Ensure safe spaces for all in this process: encouraging sharing, active listening, non-defensiveness, generosity, curious questions, learning, adaptation and accountability.
- Operate a zero-tolerance policy for racism of any kind: and those we work with in any capacity.
- Enable and empower people to raise concerns safely, with confidence that they will be dealt with appropriately and with care, and without fear of repercussions.
- Empower non-Black colleagues to advocate for change alongside the Black creative workforce. Anti-racism is a required and regularly appraised element in job descriptions at all levels. Support and encourage staff to develop their own anti-racism practices both within and outside of the workplace.
- Ensure there is support and culturally appropriate wellbeing provisions within the workforce.

Conclusion

Organisations are taking their culture and wellbeing seriously and are openly communicating anti-racist values, expectations and behaviours through job descriptions, codes of conduct, visitor/audience charters etc. With a shift in ensuring that policies and procedures are in place to tackle systemic racism and bias within the workforce at a governance level ensuring that accountability at the highest level is in place. Organisations are taking steps to communicate their values and expectations around diversity and inclusion, and offer support to Black and ethnically diverse Creatives. By providing resources and support, organisations can help to create a more inclusive and supportive workplace culture, and to foster a sense of belonging and connection among employees.

While it is encouraging to see organisations taking steps to address issues, it is important to recognise that these efforts are ongoing and require sustained effort and commitment. It is not enough to simply implement policies and procedures or provide resources and support; organisations must also actively work to dismantle systems of oppression and create cultures of antiracism. This can involve ongoing education and training for employees, as well as ongoing dialogue and collaboration to identify and address any barriers that may exist. It is also important for organisations to be transparent about their progress and to involve employees and other stakeholders in the decision-making process.

4. Programming, Audience, Quality & Value

MTAM Pledge

“We recognise, value and respect the Black Talent, ambition and creativity that fuels the cultural Sector in the Region - and we Pledge to invest in and support Black Artists to thrive, to take centre-stage, to tell their own stories on their own terms in their own words.”

We recognise that the perceived quality and value of artistic work has too often been related to its proximity to whiteness. We promise to comprehensively and honestly review how we assign value to artistic work, and ensure that what happens in our spaces and in our communities is valued equally for the relevance, importance and positive impact it has for audiences and participants.”

In the past year, Black artists and creatives from the West Midlands have received national recognition for their contributions to the creative industries. Their work in fields such as innovation, technology, and mental health advocacy has helped shape the future of the sector and brought the stories of the diaspora in the West Midlands to the forefront. For example, Corey Weeks founded the Center for Actors, which offers free acting classes to financially disadvantaged communities, and Nathan Queely-Dennis won the Bruntwood Prize. The sector has also propelled forward in terms of the showcasing representation from highlighting the Black Creative Workforce in galleries, theatres, dance shows and beyond.

Black-led creative organisations in the region are also choosing to take these opportunities to nurture the next generation of artists and creatives by providing resources and development opportunities. As organisations have reported to have shifted towards collaboration, co-creation and co-production with the Black creative workforce, there is a renewed emphasis on developing long term relationships with Black organisations, Artists and Creatives and a been a clear shift towards democratising decision making and championing Artists and Creatives to take the lead. These efforts have led to new opportunities and increased representation in the creative sector and this has taken a strong commitment to education and recognising cultural nuance.

Although there has been a progress towards increasing representation across the sector in the last 12 months, organisations must start to embed practices of recognition, reconciliation and restorative practice across the sector to ensure that this shift remains long term. By investing time into embedding these practices, the room for wider collaboration will continue to expand allowing Black artists and underserved creatives to play a key role in shaping the future of the sector, as shared IP becomes increasingly more valuable.

Key findings from the MTAM Survey 2021 - 2022

In the One Year On Report 2021, we called on organisations to focus on the following specific areas based on the principles MTAM Pledge. In order to identify progress we called for organisations to prioritise value exchange.

- Organisations must think beyond their venues and build genuine, long term authentic relationships with Black arts and Black led cultural organisations.
- Organisations must come together and think about the talent development infrastructure and move towards short term, one off opportunities and nurture talent within their cities.
- Organisations should continue to sustain invest into the Black Creative Workforce and the Creation of Artistic output made by Black artists year on year and ensure that from programming to casting representation is present at every level.

Over the past year, organisations have made progress in transforming their practices to promote inclusivity and equity within the cultural sector and deepen their relationships. This includes efforts that centre the Black creative workforce in the decision-making processes related to artistic creation, such as fostering collaborative and open creation processes and ensuring that Black and ethnically diverse creatives lead on the creative process. These efforts are working to address systemic inequalities and barriers that prevent Black and ethnically diverse individuals from accessing and thriving in these roles.

Co-design and Co-production

In 2022, **72% of organisations reported that artistic and associated decision-making related to Black Artists is co-designed with Black people vs 52% in 2021**, representing a 20% increase.

It is essential that organisations continue to involve Black people in the design of artistic and decision-making processes related to Black artists. By doing so, they can ensure that the unique perspectives and needs of Black artists are taken into consideration, leading to more inclusive and equitable outcomes and growing audiences.

Talent development

Moreover, 64% of organisations offer associate roles, paid placements and shadowing opportunities for Black and Ethnically Diverse Communities vs 57.1% of organisations in 2021, representing a 7% increase.

Offering associate roles, paid placements, and shadowing opportunities for Black and Ethnically Diverse Communities is important because it provides opportunities for these communities to gain valuable experience and skills, as well as access to networks and resources that can support their professional development. This can help to create a more diverse and representative workforce in the Sector, which can lead to more inclusive and innovative work. Additionally, providing these opportunities can help to address systemic inequalities and barriers that may prevent Black and Ethnically Diverse Individuals from accessing and thriving in these roles.

Relationships

Organisations surveyed have made a commitment to deepening their relationships with the Black creative workforce through a range of initiatives. These initiatives include offering associate roles, paid placements, and shadowing opportunities to Black and ethnically diverse candidates, as well as in the design and shaping of programs through consultative and co-design approaches and partnerships with Black-led organisations. Some organisations have also employed Black people in full-time roles and worked with Black led creatives on casting briefs, and have co-designed and co-produced events with Black-led organisations, delegating overall artistic direction to these organisations for certain events. In addition, many of these organisations have a diversity and inclusion policy in place and have provided diversity and inclusion training for their team. These efforts demonstrate their commitment to strengthening relationships with the Black creative workforce and creating more opportunities for collaboration and long term partnerships.

Examples shared by organisations as best practice on how they have transformed their practice include:

Organisation I: *“In our Producing work, we aim to foster a collaborative and open creation process. Black and Ethnically Diverse Artists lead on the decisions made about the realisation and presentation of their work (including marketing and comms copy), with the support of the creative team including the Co-Artistic Directors, Creative Producer and the wider team, including professionals from Black and Ethnically Diverse backgrounds.”*

Organisation J: *“Every production which has dealt thematically with the lived experiences of Black and Ethnically Diverse people has been led by Creatives from Black and Ethnically Diverse backgrounds, whose professional experience has informed the Creatives process from start to finish.”*

Organisation K: "We supported a Black writer we commissioned for the Autumn 21 tour by providing her with a Black mentor who had experience of growing up in the countryside, which was one of the themes of the play. And ensured that there were other Black Creatives who were always in the rehearsal room. Our casting calls are done by an Ethnically diverse casting agent who leads on creating the casting calls."

During the sector learning sessions, we asked: In the context of your role, why is it important to understand cultural nuance? How will you ensure that the people you work with take cultural education seriously? Below is a snapshot into how the sector responded:

Raising awareness of different cultures

My voice is no more important than anyone else's voice. Often it is less important.

it makes people better at making better work

We will continue to talk about how we approach cultural education and why it is so important.

range of participants and partners from backgrounds and lived experiences different to mine. If I don't understand cultural nuances, I won't be able to connect with them.

Understanding that telling what is accurate is important.

How - Provide space / support and build in extra external support if you're not confident yourself

Art is an expression of the society we live in, or the one we want to see. If we make art without cultural nuance, we are perpetuating colonial practices that decimated millions of people. As a producer, I control the schedule

To think about balances and checks that need to be in place from the top down. Are we the right company to be doing this work? Why are we doing it and what is the purpose? Involve relevant people from the

Crucial to authenticity and trust. We'll use internal training, development and project design processes to embed cultural learning into our staff development Programmes.

It is important for people to feel safe and trust people they work with

make cultural education part of everything we do so that it is expressed across the organisation

we have to support ongoing learning, require curiosity and make it an expectation

Vital to create an environment where everyone can feel safe to express themselves and that their input is valued to create the best work possible that speaks to audiences

To be more authentic and build trust

you can't do the work with integrity if you don't understand the issues at stake, the world of the work - so, the expectation that we are all informed and take responsibility for informing ourselves has to be a

Hire sensitivity and access consultants to ensure the product is telling the right stories and moving in the right direction

There's no point doing any type of art work if there isn't some nuance within the work, especially when speaking about other cultures. If we approach art without cultural nuance, we're replicating colonial practices, that

to enable authentic stories to be told and to be accountable to our audiences

It's vital in order to ensure your workforce is truly representative and empowered and feel safe and create/ deliver work that resonates with all. The repercussions of not doing so are enormous. Including people leaving to go /

My role holds responsibility for care, wellbeing, safety. To promote these things requires an understanding of cultural nuance - people's experiences, and what makes them specifically feel cared for and safer. My role

Thinking and understanding the detail of cultural awareness to enable everyone to feel comfortable.

Often working with people experiencing multiple barriers, so understanding the holistic situation is key

Introduce checks and balances with the 5 questions asking similarities and differences into my process

I will share this session with my colleagues and through / with our trustees.

Promote through discussion, sharing failures as well as successes

How - build in at the outset - remind anyone you work with you're values/ those and build in regular check ins

To ensure the work we create is authentic and connects to our audiences.

Continues discussions around projects involving black people. And to ensure research is done by not just people of colour within the organisation.

For people to feel heard and understood, their experiences and perspectives are valid and valued. Through the creative process being aware of potential trauma or

Creating a space where everybody knows their common ground.

Continually to consider about my positionality - it's continually evolving and will impact how I show up and notice gaps

Its important for the individuals and communities you /we work with are able to see themselves in the room

different perspectives provide authenticity.

Because it can have an impact on how artistic work is created, perceived, engaged with; and how people throughout the organisation are treated

I believe defining the meaning of cultural nuance to your team, rather assuming everyone has heard of or understands the term is a good starting point, to ensuring the people I work with take cultural education

To make sure that people feel genuinely represented in the stories that we tell

Build in time to reflect to question what did and didn't work - how can we continue to improve?

Ensure that we have open and honest dialogue and the people know and feel confident that they are working in a safe space where they are able to contribute fully and disagree when they feel necessary

continue to talk about it; ask questions; create different spaces and mechanisms for everyone working with us to ask questions and challenge activity - artistic and everything else

Because without that nuance, everything becomes bland and samey - diluted, not relevant or exciting or interesting - and that cannot be expected to engage or move *anyone*!

Its about ensuring the authenticity of what we do. I think building in research/ dialogue as integral part of process - and modelling & promoting inclusive, open culture where everyone can suggest ideas & challenge

Share headlines & key points from sessions like this with the wider team - have conversations, spread the learning, provoke further thinking

Put an immediate stop to any behaviour that is unacceptable, whether it is said in jest or not.

Share headlines with team. Re-establish working group with new legacy team and begin to take specific action based on revised action plan, including in relation to our internal team AND in relation to our commissioning

continue to talk about it; ask questions; create different spaces and mechanisms for everyone working with us to ask questions and challenge activity - artistic and everything else

I understand the essential need to be aware of cultural nuance as it affects decisions at board level and, subsequently, the working culture of the company. We can be open to personal growth by offering

to create a safe, trusting environment for everyone to do their best work

It's important to understand cultural nuances

Recommendations

- Continue to support the ecosystem of supporting Black creatives and seek to apply this model to underserved communities, prioritise collaboration and co-creation with artists and creatives to ensure that their perspectives and needs are taken into account in decision-making processes.
- Invest in long-term talent development initiatives to provide opportunities for Black and underserved communities to gain valuable experience and skills, and to create a more diverse and representative workforce in the sector.
- Build genuine, long-term relationships with Black arts and Black-led cultural organisations to strengthen partnerships and foster collaboration.
- Continue to sustain investment in the Black creative workforce and the creation of artistic output by Black artists, ensuring that representation is present at every level, from programming , producing, marketing and casting.
- Explore opportunities to learn and connect with other organisations and individuals in the sector to share knowledge and best practices, and to collaborate on projects that promote inclusivity and equity.

Conclusion

In conclusion, the UK's cultural sector is facing a number of challenges, including burnout and a shortage of skilled workers. In order to address these issues and build a more sustainable and equitable sector, it is important for organisations to adopt regenerative modes of working that prioritise time for professional development, innovation, and co-production.

The West Midlands region has seen a number of Black artists and creatives receive national recognition for their contributions to the creative industries, and Black-led organisations have played a crucial role in supporting the growth and success of these artists. In order to build a more inclusive and equitable sector, it is essential that creative organisations continue to prioritise value exchange and support the development of talent and artistic output from Black artists.

By considering the role of technology, shared intellectual property, and creative supply chains, organisations can shape the future of the sector and work towards a future that authentically leaves no one behind.

5. Targets and Accountability

MTAM Pledge

“We will use targets to hold ourselves to account.

We will set bold, radical, meaningful goals and we’ll proudly and publicly measure our progress against them. We’ll regularly celebrate the changes that have been made, speak honestly about the work that still needs to be done, and be active and enthusiastic advocates of the More Than A Moment movement. Our organisational and individual accountability goes hand in hand with making the cultural Sector equitable.”

Over the last few years organisations have been challenged by both the government and the workforce to ensure ED&I is strategically imperative and reported as part of an organisation’s ESG commitment with clear underlying plans. For example, Arts Council England expect all NPO’s to complete Environmental and Diversity Reporting. However, there are still limited avenues beyond governance for independent external accountability processes for artists and creatives.

Prior to the inflection point of George Floyd where the world bore witness to the racial discrimination that existed not only in the justice system but across other industries, there was insufficient data collected on the experience of Black Creative Workforce, from their journeys through recruitment, day-to-day role, promotion, grievances and company exit by organisations. This meant there was a lack of understanding and structural accountability for issues faced by the Black Creative Workforce, and limited use of quantifiable data in order to make better and more conscientious decision making by leaders and management in the Sector.

Looking ahead, whilst organisations within the Sector now broadly report on their ED&I strategy, plans and metrics, further work is required to ensure that internal teams continue to capture, monitor and scrutinise data. A key step in the right direction is ensuring internal working groups to track and measure progress. Another key area of development is transparency and accountability procedures and communicating key learnings. Over time this can evolve towards storytelling across relational data and intersectional lenses to solve issues, and the wider community may benefit from an organisation publicly sharing their reporting to build accountability and trust, as well as opting for open source data to the benefit of further research.

Key findings from the MTAM Survey 2021 - 2022

In our One Year On Report 2021, we called on organisations to focus on the following areas based on the principles outlined for targets and accountability, specifically goal setting; to commit to publicly and positively promoting the action we're taking, the impact it's having, and the work that still needs to be done; commit to cultural cross-sectoral investment, and allocate resource with the core aim to build an equitable and inclusive sector, based on active accountability as outlined in the MTAM Pledge.

In order to identify progress we called for organisations to:

- Connect with a Black Artist or Black-led organisation and state your intentions for change, as collaboration is at the centre of accountability.
- Set targets and actions and communicate them publicly, implement one key action at a time.
- Be transparent and communicate any foreseeable challenges at the earliest opportunity and co-design a solution.
- Publish short, medium & long-term goals on your website.

In the last 12 months, there has been an increase in the number of organisations that have developed short, medium and long term goals in response to the MTAM Pledge in the Sector. This is further reinforced with dispute resolution processes in place to ensure action is taken as a result of any discrimination or grievances raised.

Dispute Resolution Process

84.4% of organisations have dispute resolution processes in place to ensure action is taken when issues are raised by the Ethnically Diverse and Black Creative Workforce.

This is further validated by organisations' suite of HR policies, namely Disciplinary Policy; Grievance Policy; and Whistle Blowing Policy, which are established internally and in more than half of the organisations surveyed these policies are shared on public company websites. This results in driving further accountability towards the organisation from the wider community, evoking transparency and trust, provides assurance to Creatives and employees of an organisation's commitment in protecting their rights and wellbeing at work, and overall raises the standards and perception of the Sector's ability to safeguard and build a stronghold for a physically and psychologically safe environment for Artists to thrive.

During the Sector Learning Sessions (SLS) there was an overall acknowledgement that organisations have a responsibility to build and uphold such an environment. One organisation said, “[It’s] vital to create an environment where everyone can feel safe to express themselves and that their input is valued to create the best work possible that speaks to audiences.”

Organisations were asked during the survey to share examples of their policies related to tackling discrimination:

Organisation L: *“Our Equality & Diversity policy states that any acts which amount 'to direct discrimination, associative discrimination, discrimination by perception, indirect discrimination including harassment, victimisation and bullying through prejudice, ignorance, thoughtlessness and stereotyping' 'will be dealt with as misconduct under the organisation's grievance and/or disciplinary procedures, and any appropriate action will be taken'.”*

Organisation M: *“A policy of listening, reviewing, learning and response that incorporates different touch points, an EDI champion at employee level, executive level and in governance.”*

Organisational Goals Development

60.9% of organisations have developed short, medium and long term goals in response to the MTAM Pledge. This represents a 20% increase from last year 2021 (36.4%). Following on from this, 56.5% of organisations have set specific aims, objectives and actions to meaningfully measure progress year-on-year, with the remaining 38.8% of organisations currently working in progress.

Global trigger-events disproportionately impact under-served communities, for example COVID’19 reversed trends for achieving gender parity across the majority of industries when it comes to the number of females in the workforce and in leadership positions. Moreover, according to research from Culture Hive, Black, ethnically diverse workers have observed a larger reduction in working hours during the pandemic when compared to their white colleagues, and highly educated core creatives were more likely to recover hours of work at a faster rate than those with fewer, formal qualifications.⁸

Overall the Sector understands the importance of ED&I goal setting and are actively working on the development of aims and objectives. Goal setting is important as it helps to drive strategic focus in critical areas and encourages a change in behaviour across the organisation set from the top down and bottom up. Clear goals which are underpinned by realistic and practical objectives increase the likelihood of achieving such goals, and with further inclusion of measurable mechanisms in place increases the likelihood of enduring momentum for the organisation and its people to take action and accountability towards their shared outcome.

8. <https://www.culturehive.co.uk/CV/resources/culture-in-crisis-impacts-of-covid-19/>

Recommendations

- Further work is required to assess the integrity of an organisation's HR policy suite to ensure there are protections afforded to all members of staff with consideration for nuances at an intersectional level.
- Further work is required to determine if there is any likelihood of biases and/or discrimination that may arise in the implementation of such policies and whether ongoing training is provided to the stewards of the process, especially those in positions of power and influence.
- Develop goals and objectives at every level of an organisation's hierarchy not only at senior leadership ensuring everyone understands what this means and how this applies to their day-to-day roles. Ask for feedback on how to accelerate and/or reduce barriers in meeting these goals.
- Ensure goals and objectives remain a standing agenda at Governance meetings challenging on how business decisions enable and/or impede on the progress of achieving these goals. Further support tracking of progress against meeting these goals with both qualitative and quantitative metrics.

Conclusion

Overall, strategic goals and objectives are taken seriously at board and senior leadership level with development of short, medium and long term goals in response to the MTAM Pledge (20% increase in 2022). However further work is required to ensure this permeates throughout the entire organisation leading to all staff understanding and embodying their goals and objectives as it relates to their day-to-day roles i.e. Board, Leadership, Management and Creative/Freelancers, and ensure they have a sense of agency and empowerment to challenge and effect change. Outputs and progress against these goals and objectives must be accurately reported and further qualified by the Black Creative Workforce so as not to misrepresent the data, and to be able to share informed and inspired stories of the Black and Ethnically Diverse Creative Workforce' journeys in the organisation, to influence a broader change in the Sector.

Targets and accountabilities are more effective when combined with storytelling based on accurate and relational data amplified by the direct experiences of the creative community.

Overarching Conclusion

The past 12 months have been a challenging and transformative time for the culture sector and Black Creatives in the Midlands. The demand for a Culture Sector that is inclusive, sustainable and fit for purpose in the 21st Century has never been greater. From this year's findings it is evident that there are organisations who have continued to sustain their commitment to the More Than a Moment pledge that are unlearning, transforming their practice and are paving the way for the sector. However, the findings show that there have been real challenges and pockets of very limited to little progress across the sector.

Despite these challenges, there have been some notable successes and areas of progress in addressing systemic inequality and promoting diversity in governance within the Sector. The Pledge calls for long term change and the latest findings from the survey show that there has been a significant shift towards embedding accountability structures and policies to combat racial discrimination, **with 84% of organisations now having a policy in place, up from 69% in the previous year.** In addition, organisations have embraced anti-racism training at the leadership and governance level and have diversified their boards.

However, it is important to recognise that there is still much work to be done in order to create a truly equitable and inclusive creative industry. One area where progress has been slower is in the representation of Black and ethnically diverse communities in paid senior leadership positions. While there has been an increase in the number of organisations with Black representation at the board level, there is still a significant gap in the representation of Black people in paid senior leadership roles.

It is crucial for organisations to step out and test new ways of building and nurturing relationships across the region in develop ways of building more localised relationships. Organisations must continue to democratise their decision-making process and redefine their approach to access by allowing space for unlearning, room for failure and creating space for Black Artists and underserved Creatives to take the lead.

Offering associate roles, paid placements, and shadowing opportunities are a step forward, but the real work addresses the structural and systemic barriers that prevent these opportunities from being realised. Organisations must continue to embrace collaboration, co-creation, and co-production diversify their networks and prioritise developing long-term relationships based on the participatory ecosystem, value exchange and mutual aid practices.

Another area where progress has been slower is in addressing the issue of short-term contractual agreements, limited access to networks within the sector and the limited infrastructure for talent development across the region. In order to address these issues and create a more equitable and regenerative sector it is vital that the sector embraces the challenges of the future and designs roles and opportunities that respond to these challenges for designing talent development programs aimed to address the climate crisis with under-served creatives or developing cross sectoral relationships.

Overall, the past 12 months have been a time of great challenge and change for the West Midlands. While there have been some notable successes and areas of progress there is still a lot of work to do. Therefore organisations must remain committed to the pledge and stay accountable. We are at a critical moment in history, as inequality, inequity and injustice deepen as a result of continued racial injustice, the aftershock of Covid 19, the cost of living crisis, and the climate crisis takes centre stage. It is clear that the social, cultural and physical infrastructure of the 20th century is in crisis, and this is having a detrimental impact on all ecosystems. Therefore, there has never been a better time to acknowledge the future is now, and we have a responsibility to take action to build a regenerative future that works for all.

Forward Outlook: Regenerative Futures Annual Theme

In the last 12 months there have been multiple intersecting global challenges that have come to light, affecting everyone and every industry, and they are here to stay. These challenges include climate change, the recovery from the Covid-19 pandemic, the cost of living crisis, the looming economics crisis and the ever changing pace of technology. This has caused a battle of prioritisation among organisations. According to McKinsey, the most resilient companies are ambidextrous: they are cautious about managing the downside while aggressively pursuing the upside.⁹ MTAM is calling for organisations alongside the Black and Ethnically Diverse Creatives and underserved communities to invest in re-imagining and building the future. This requires intersectional collaboration at every level. There is currently a need for everyone to adapt to the 21st Century and lean into the ongoing challenges ahead which require resilience, imagination, and innovation at every level.¹⁰

Demographics in the West Midlands

Outside of London, the West Midlands has the second largest ethnically diverse population in the United Kingdom. Birmingham specifically is a super diverse city meaning over 51% of the population are ethnically diverse, according to the 2021 ONS Census data. 11% of the population of Birmingham identify as Black, Coventry following slightly behind with 8.9% and Sandwell with 8.7%. The West Midlands has the second highest Asian population in the UK with 31 % from Birmingham, 18.5% from Coventry and 25% from Sandwell. Therefore it is mission critical to ensure that all organisations continue to commit to eradicating racial injustice across the sector and future audiences and the workforce is dependent on it.

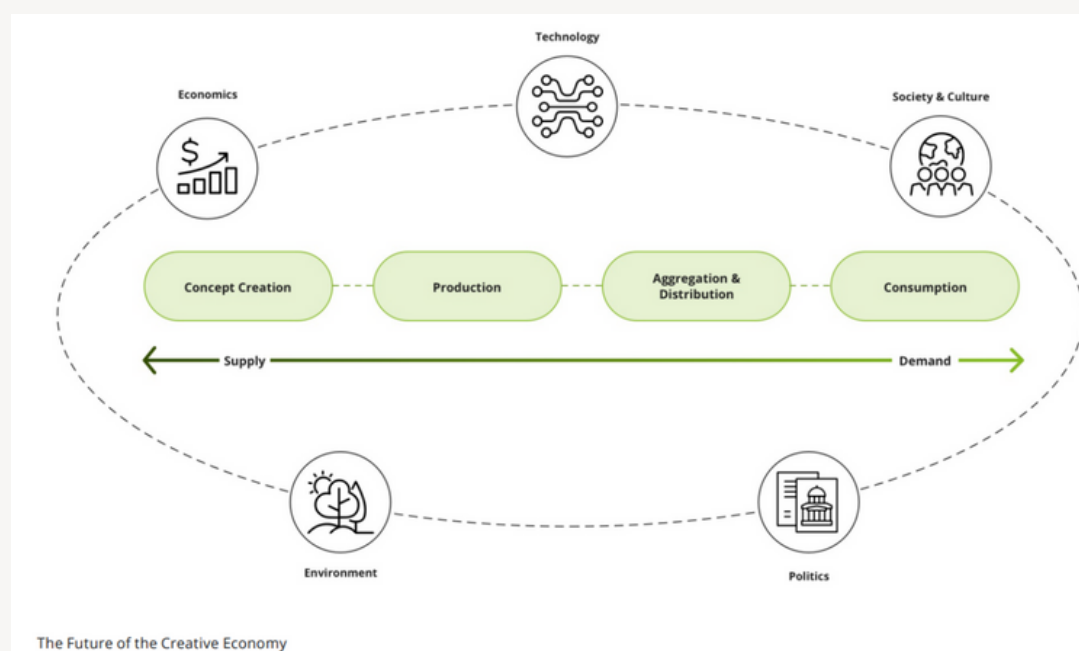
As demographics change in the West Midlands, attitudes towards culture will also change. Therefore, it is essential for the Sector to stay relevant and accessible, and diversify to ensure that they are in tune with the wants and needs of present and future audiences. There are increasing numbers of Artist-led and Black-led Creative Collectives and organisations emerging that are taking up space and responding to the shift by catering to the specific needs of the Afro-Caribbean and the wider Diaspora. Examples include Girl Grind UK, which creates space and a platform for Women and the Non-Binary community; We Are Black Print, which creates space for Black Men in dance; Transitions Stage Company, which provides opportunities for Black and Ethnically Diverse Talent in film; I Am Me West Mids, a platform for Young underground talent; Welcome to Check In, a community supporting Mental Health and Masculinity; Queer Side, which creates spaces to celebrate Queer POC dance culture; and We Go Outside Too, which addresses creativity and diversity in nature and so much more. The Black and Ethnically Diverse Creative Community is moving beyond the binary and using culture and creativity for much more than entertainment. These spaces are centres of nurturing, healing, joy and community that are organically adapting to and responding to the challenges and the needs of today.

9. <https://www.mckinsey.com/uk/our-insights/the-mckinsey-uk-blog/insight-commitment-execution-how-uk-businesses-can-adapt-to-greater-uncertainty>

10. www.mckinsey.com/industries/private-equity-and-principal-investors/our-insights/the-state-of-diversity-in-global-private-markets-2022

As the 21st century of the creative industries emerges, and the ecosystem evolves and expands, the room for opportunities becomes more apparent. According to Deloitte's future economies report, the creative economy will grow by 40%, however this heavily relies on symbiotic relationships within the sector. This means the sector begins to connect and it will stimulate growth in other parts of the creative economy. The report highlights that there is an opportunity for advancement in three key areas: Creative Supply Chains; Shared IP and Creative Technology.¹¹

Beyond economic growth, as inequalities deepen and access to unsustainable resources decline, now is a key moment to explore how the sector can embed more social, moral and civic models of practice from embedding shared resources, and exercise distributive practices within the culture of the entire sector. By prioritising diversity and inclusion and sustainable innovation, Black and Ethnically Diverse Creatives and underserved communities can play a powerful role in shaping a future that leaves no one behind. Therefore it is time to co-create a regenerative framework for the future.



To fully realise the potential of these advancement areas and to create a regenerative and sustainable future, it is important to ensure that there are opportunities for talent to continue to develop in their local areas and that opportunities are designed to combat structural barriers. The Region can take the initiative to seize this unique opportunity to lead on these emerging industries through co-creation and collaboration, whilst also continuing to work on the pre-existing challenges of today. As we work towards building a better future, it is crucial that we learn from the challenges and mistakes of the past and actively choose to avoid repeating them.

11. <https://www2.deloitte.com/uk/en/pages/technology-media-and-telecommunications/articles/the-future-of-the-creative-economy.html>

By considering the past, present, and future, we can create a sustainable and regenerative future that addresses the needs of today while also preparing for the opportunities and challenges of the future.

The West Midlands region has the opportunity to set an example by continuously learning, iterating, and innovating.

While there may not be a roadmap or blueprint for the challenges we face in the future, we can be certain there limitless potential for a future is regenerative and sustainable by design, we can lead the way. This will require a commitment to continuous learning, adaptability, and a willingness to embrace new ideas and approaches by all.

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Glossary

Adaptability: the ability to adjust or adapt to changing circumstances or conditions.

Advocacy: refers to the act of supporting or promoting a cause or idea.

Afro-Caribbean: Refers to individuals who are of African and Caribbean descent.

Allyship: the act of actively working to support and empower marginalized or oppressed communities.

Ambidextrous: Being able to adapt and excel in multiple contexts, being able to manage the downside while aggressively pursuing the upside.

Anti-racism training: Training that focuses on the ways in which racism is perpetuated and the steps that can be taken to combat it.

Anti-racism: actively working to challenge and confront racism in all forms within an organization.

Artist-led: Organizations and groups that are led by artists.

Associate roles: Positions that provide individuals with opportunities to gain experience, develop skills, and build networks.

Audience: The people who attend or view the events, performances, and other activities in the cultural sector.

BAME (Black, Asian, Minority Ethnic): Acronym used to describe people from non-white backgrounds

Black Creative Workforce: Refers to the group of Black artists and creatives working in the Arts & Culture Sector in the West Midlands.

Black: Refers to individuals who identify as Black, of African descent or African origin.

Black-led: Organisations and groups that are led by Black individuals.

Blueprint: A detailed plan or guide outlining the steps needed to achieve a specific goal or objective.

Board representation: The presence of individuals from diverse backgrounds on an organization's board of directors.

Circular economy: an economic model that aims to keep resources in use for as long as possible, extracting the maximum value from them while in use, then recovering and regenerating products and materials at the end of each service life.

Circularity by design: the practice of designing products, systems, and processes with the intention of creating a closed loop system in which resources are used, reused, and recycled in perpetuity.

City of Culture: A title awarded to a city by the British government, recognizing it as a center of cultural excellence.

Climate change: The long-term changes in the Earth's climate, including changes in temperature, precipitation, and weather patterns, caused by human activities such as the burning of fossil fuels.

Climate justice movement: a social movement that seeks to address the disproportionate impacts of climate change on marginalized communities and to promote sustainable and equitable solutions to the climate crisis.

Climate justice: the fair treatment of people and the fair distribution of environmental risks and benefits, particularly for marginalized communities and future generations.

Co-creation: The practice of working together to create something new.

Collaboration: The act of working together with others to achieve a common goal.

Commitment: The act of dedicating oneself to a particular task or goal.

Commonwealth Games: A multi-sport event held every four years, featuring athletes from the Commonwealth of Nations.

Continuous learning: The ongoing process of acquiring new knowledge, skills, and abilities.

Co-production: Refers to the process of producing something together with others.

Cost of living crisis: The condition in which the cost of basic necessities, such as housing, food, and healthcare, becomes increasingly unaffordable for a significant portion of the population.

Covid-19 pandemic: A global outbreak of a novel coronavirus that began in late 2019 and has caused widespread illness and death.

Creative Collectives: Groups of artists, creatives, and/or designers who come together for a common purpose or goal.

Creative Supply Chains: Refers to the systems, processes, and practices that are involved in the creation, production, and distribution of creative products and services.

Democratised decision-making: A process in which decision-making power is distributed among all members of a group, rather than being concentrated in the hands of a few individuals.

Diaspora: Refers to a group of people who have been dispersed from their original homeland.

Dispute Resolution Process: A set of procedures for addressing and resolving conflicts or grievances related to DEI within an organization.

Doughnut Economics: a framework for understanding and addressing the interconnected challenges of social and environmental sustainability, developed by economist Kate Raworth.

Environmental and Diversity Reporting: The practice of reporting on an organization's environmental and diversity-related goals, progress, and performance as part of its environmental, social, and governance (ESG) commitment.

Equity of opportunity: refers to the fair and equal access to resources and opportunities for all members of a society, regardless of their background.

Ethnically Diverse Creative Workforce: the population of individuals who identify as or ethnically diverse working in the creative industry.

Financial returns: refers to the financial performance of an organization, as measured by its revenue, profits, or stock price.

Furlough scheme: a government-funded program that allows employers to temporarily retain their employees while they are not working.

Governance: refers to the systems and processes that are used to manage and direct an organization.

Holistic approach: an approach that considers the needs and perspectives of all stakeholders and takes into account the interconnectedness of different aspects of an issue.

Honesty and accountability: being truthful and taking responsibility for one's actions.
Inclusion: the practice of creating a culture and environment where all individuals feel valued, respected, and supported.

Inclusion: the practice of creating a culture and environment where all individuals feel valued, respected, and supported.

Innovating: the process of introducing new ideas or ways of doing things.

Innovative leadership: refers to the ability to come up with new and creative solutions to problems.

Intellectual property: refers to creations of the mind, such as inventions, literary and artistic works, symbols, names, images, and designs used in commerce.

Intersectional collaboration: Collaboration that takes into account the multiple dimensions of an individual's identity and experiences, such as race, gender, class, and sexuality.

Latinx: Refers to a person of Latin American origin or descent, usually used to be inclusive of non-binary and gender-nonconforming individuals.

Leadership: refers to the ability to guide and direct a group or organization towards a common goal or objective.

Legacy: the impact or influence that a person or organization leaves behind after they are gone.

Limitless potential: The idea that the possibilities and opportunities are endless.

Local creative ecosystem: the network of artists, organizations, and resources in a specific community.

Mentors and sponsors: refers to individuals who provide guidance, advice, and support to others in their professional development.

Movements and collectives: refers to groups of individuals who come together to achieve a common goal or objective.

MTAM Pledge: a pledge launched by More Than A Moment (MTAM) to address systemic barriers faced by Black Artists and Creatives in the Arts & Culture Sector in the West Midlands.

Net zero: refers to the goal of achieving a balance between the amount of greenhouse gases emitted into the atmosphere and the amount removed, resulting in a net zero carbon footprint.

New models of governance: Alternative approaches to decision-making, organization, and management that prioritize wellbeing, care, and sustainability.

ONS Census data: Data collected by the Office for National Statistics (ONS) on the population and characteristics of the UK.

Organizational culture: the shared values, beliefs, and behaviors that shape how a company operates

Pay disparity: refers to the differences in pay between individuals or groups of employees based on factors such as race, gender, or experience.

People of Colour: Refers to people from non-white backgrounds

Programming: Refers to the selection and scheduling of events, performances, and other activities in the cultural sector.

Psychological safety: the belief that one will not be punished or humiliated for speaking up with ideas, questions, concerns, or mistakes.

Quality of living: refers to the overall satisfaction and well-being of an individual or group of people, based on factors such as safety, health, and community engagement.

Quality: Refers to the level of excellence, merit, or worth of something, in this case, artistic work.

Race to net zero: refers to the global effort to reduce greenhouse gas emissions and achieve net zero carbon emissions.

Racial injustice: Refers to the ways in which racism is perpetuated and the discrimination that results from it.

Recruitment, Pay and Workforce Development: refers to the process of finding, hiring, and compensating employees, and providing them with opportunities for growth and development within an organization.

Regenerative Future: a vision for a sustainable and equitable world where human activities work in harmony with natural systems to restore and enhance the health and resilience of the planet.

Representation: refers to the presence and representation of diverse groups in leadership and decision-making roles.

Resilient leadership: refers to the ability to adapt and respond to changing needs and demands.

Roadmap: A plan or guide outlining the steps needed to achieve a specific goal or objective.

Rooney Rule: refers to a policy of ensuring that minority candidates are considered for leadership roles in organizations, named after the NFL's Rooney Rule, which requires teams to interview at least one minority candidate for head coach positions.

Sacred civic: A person who understands the importance of civic engagement and social responsibility in order to create a better future for all.

Senior leadership positions: High-level positions within an organization that have significant decision-making power.

Shadowing opportunities: Opportunities to observe and learn from experienced individuals in a particular field.

Shared IP: Refers to the practice of sharing intellectual property among different organizations or individuals.

Standard of living: refers to the quality of life that an individual or group of people can afford based on their income and expenses.

Supply chain: Refers to the sequence of activities and organizations involved in producing and delivering a product or service.

Sustainable future: A future that addresses the needs of the present without compromising the ability of future generations to meet their own needs.

Sustainable: The practice of creating systems, processes, and practices that can be maintained over time without depleting resources or degrading the environment.

Symbiotic relationships: Relationships that are mutually beneficial and that involve ongoing engagement and mutual commitment.

Systemic challenges: refers to the patterns of discrimination and marginalization that are built into the structures and institutions of society, that make it difficult for certain groups to access resources and opportunities.

Talent pipeline: A term used to describe the process of identifying, developing, and nurturing potential employees for an organization or industry.

Targets and Accountability: The practice of setting goals and measuring progress to ensure that an organization is taking concrete steps to achieve its DEI commitments.

Transformative opportunities: Refers to opportunities for learning, connecting, and change.

Transparency: refers to the quality of being open and honest in communication and decision-making.

Value exchange: refers to the mutual exchange of resources, ideas, and values between individuals or groups.

Value: Refers to the worth, usefulness, or importance of something, in this case, artistic work.

Wellbeing practices: the practices of creating systems, processes, and practices that promote the health and well-being of individuals and communities and that are designed to be maintained over time without depleting resources or degrading the environment.

Workforce development: refers to the process of providing employees with the skills, knowledge, and experiences they need to grow and advance in their careers.

Credits and fair usage

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We acknowledge and thank all of the Black Creative Workforce for their time, honesty and emotional labour in contributing to this research, and all of the More Than A Moment Pledge organisations who completed the survey, attended learning sessions and are committed to driving this change forward.

The research, Pledge and any other supporting documents and materials are free to use for individuals and organisations in the West Midlands Cultural Sector and under a Creative Commons License, however, if you wish to use this for commercial purposes, please contact info@mtamgroup.co.

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Appendix:

Sector Learning Session Outcomes 2022

In the context of your role, why is it important to understand cultural nuance? How will you ensure that the people you work with takes cultural education seriously?

"It's about ensuring the authenticity of what we do. I think building in research and dialogue as an integral part of the process, modelling and promoting an inclusive and open culture where everyone can suggest ideas and challenge."

"My role holds responsibility for care, wellbeing and safety. To promote these things requires an understanding of cultural nuances - people's experiences, and what makes them specifically feel cared for and safer."

"I believe in defining the meaning of cultural nuance to your team, rather than assuming everyone has heard of it, understanding the term is a good starting point and to ensure people I work with take cultural education."

"Crucial to authenticity and trust. We'll use internal training, development and project design processes to embed cultural learning into our staff development programmes."

"Vital to create an environment where everyone can feel safe to express themselves and that their input is valued to create the best work possible that speaks to audiences."

"It's important for the individuals and communities you/we work with are able to see themselves in the room."

"I understand the essential need to be aware of cultural nuances as it affects decisions at board level and subsequently the working culture of the company."

"Continue to talk about it; ask questions; create different spaces and mechanisms for everyone working with us to ask questions and challenge activity - artistic and everything else."

Sector Learning Session Outcomes 2022

How will you embed wellbeing practices into the fabric of what you do, what will you do to ensure that the space you create is truly safe for Black and under-served communities?

"We all need to participate in changing the systems from within - open access to work, provide a deeper more meaningful way of engaging, be authentic and give agency, space and resources."

"Work with every practitioner to set personal goals for our projects and help people to achieve these goals to support career progression and development."

"Pooling resources, sharing learnings, contacts, services and knowledge."

"Culture and behaviours policy that is focussed on not minimizing issues and providing room to learn and educate oneself."

"Individuals are fearful of getting things wrong or using the wrong language. We need to give individuals the confidence to make mistakes, change their language, and always learn."

"Offering welcoming, low risk, drop in opportunities so people can get the measure of us before committing - keep extending invitations in different forms until trust is built."

"We offer financial support for staff and residents to pursue private neurodivergent or mental health diagnoses."

"Prioritising paid time and space for evaluation and reflection."