

# Sites of Inclusion

## Gypsy, Roma and Traveller Participation in the Arts Sector of Wales

A Report by  
The Romani Cultural & Arts Company

Commissioned by  
Arts Council of Wales  
2022

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## Contents

Introduction	3
Context	4
Method	7
Limitations	10
Terms	11
Findings	13
Conclusions	17
Recommendations	20
Roadmap	23
Resources	26
Artists' Words	31
Acknowledgements	32
Appendix 1	34
Appendix 2	42
Appendix 3	56

# Sites of Inclusion

## Gypsy, Roma and Traveller Participation in the Arts Sector of Wales

The Sites of Inclusion research project has been conducted by The Romani Cultural & Arts Company at the request of The Arts Council of Wales who have commissioned this study with the primary objective of gaining insight into levels of Gypsy, Roma and Traveller participation and inclusion within the arts sector in Wales. The research aims to optimise opportunities for engagement and identify further steps that can be taken to promote inclusivity, and increased participation for Gypsy, Roma and Traveller audiences, artists and arts professionals.

The project is comprised of three parts:

- *Sites of Inclusion Report*
- *Romani and Traveller Arts from Byzantium to Britain*; an online introduction to Gypsy, Roma and Travellers history through the arts. Compiled by Dr Adrian Marsh PhD as a supplement to the Sites of Inclusion Report.
- *Artists' Voices*: a video resource produced as a supplement to the Sites of Inclusion Report in order to familiarise arts organisations and the public with artists of Gypsy, Roma and Traveller origin and their work. This resource also presents an opportunity for artists to share their experience of Gypsy, Roma and Traveller inclusion within the arts.

The main aim of the study is to promote equality and participation for Gypsies, Roma and Travellers across the arts sector in Wales by facilitating learning and raising awareness of Gypsy, Roma and Traveller arts and culture among the arts sector, as well as contemporary art networks and wider communities.

This report, and the accompanying resources, are produced to offer information, guidance and advice to the arts sector regarding engagement with Gypsy, Roma and Traveller creative professionals and to help raise the profile of Gypsy, Roma and Traveller communities and their culture in order achieve the best possible reach in terms of engagement.

The Sites of Inclusion project is designed to increase knowledge relating to Gypsy, Roma and Traveller arts by engaging directly with arts organisations in relation to questions which have remained largely un-addressed within the arts sector and across contemporary art networks. Expanding the debate regarding the under-representation of Gypsy, Roma and Traveller contemporary artistic practice within the arts sector also offers the possibility of building positive counter-narratives to those which are commonly perceived, thereby further facilitating inclusion for Gypsy, Roma and Traveller communities within broader cultural and social discourse.

The information generated by our research will be used to help promote equality for Gypsies, Roma and Travellers across the arts sector in Wales. The report will also offer a model upon which to base further research across the wider United Kingdom and beyond. This study also aims to support The Welsh Government's goal to achieve an Anti-Racist Wales by 2030 through their Race Equality Action Plan.

## Context

The Sites of Inclusion project is designed to address questions regarding Gypsy, Roma and Traveller inclusion, participation and representation within the arts sector in Wales. The earlier studies outlined below have previously addressed issues relating to some of the questions that our current research has explored. Texts in italics are taken from the original reports.

### **Beyond the Stereotypes: A review of Gypsies/Roma/Travellers and the Arts in Wales**

Commissioned by the Arts Council of Wales 2012

<http://romaniarts.co.uk/wp-content/uploads/2012/12/Beyond-the-Stereotypes.pdf>

*'The aim of this review is therefore to review Gypsy/Roma/Traveller (GRT) 'issues' as they currently stand in Wales, by providing some background context on Gypsies and Roma, and to assess where links are currently being made with the Arts. It will also place the Gypsies of Wales in their historical context, with particular reference to music and the links between Welsh Gypsies and Welsh traditional music. The extent of Arts Council of Wales funding for GRT projects over recent years will be reviewed to assess whether the objectives of the Arts Council and the needs of GRT communities are being met. Hopefully information will be as clear as possible for use by grant assessors, allowing them to move beyond the stereotypes that cause such problems for GRT communities.'* Page (3)

The document presents an extensive survey of the history of Gypsy, Roma and Traveller presence within Wales and the artistic contribution made by said communities within music and performance. Conclusions and recommendations are mainly focused on the social deprivation experienced by Gypsy, Roma and Traveller communities and the primary need to address such issues. The arts are discussed in relation to capitalising on an emerging international in Roma arts at the time as initiated by the first Roma Pavilion at the Venice Biennale in 2007. Points are made regarding how the evolving interest might encourage grant applications and awards that could aid Gypsy, Roma and Traveller communities in terms of economic and cultural benefit.

Although the economic emphasis is important, within this approach there seems little concern for the pursuit of excellence in the field of contemporary art practice as a goal in and of itself, or as instrumental within wider debates regarding the attainment of equality for Gypsy, Roma and Traveller artists and by association the communities from which they emerge.

Recommendations included working more closely with Gypsy, Roma and Traveller organisations in order to broker funding relationships with Gypsy, Roma and Traveller Gypsy, communities and to improve knowledge across Arts Council of Wales staff.

The overall impression is that this is useful document in terms of laying the ground for discussion of the subject. Its limitations, in terms of the research having been conducted by persons that are not from Gypsy, Roma or Traveller communities, are acknowledged. The artistic content is focused on art and craft with income generating potential in order to enable for grantees to expand upon economic opportunities which it was thought would directly benefit Gypsy, Roma and Traveller communities. There seems little attention given to developing contemporary art practices by Gypsy, Roma and Traveller artists despite the earlier reference to the emerging interest in the phenomenon across Europe.

## Widening Engagement

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

Welsh Arts Anti Racist Union: Phase 3 - Final Report

Commissioned by the Arts Council of Wales and Amgueddfa Cymru – National Museum Wales 2020

<https://arts.wales/resources/welsh-arts-anti-racist-union-report>

Summary of Intentions: *'The Wales Arts Anti-Racist Union (WAARU) is a group of artists and art-workers of colour. We applied for the engagement tender with the motivation to do things differently, aware of what we believe to be the tokenistic, extractive nature of past consultations with our communities, and the distrust this produces (and reproduces) when consultation projects repeatedly fail to create tangible outcomes. The resurgence of the Black Lives Matter movement in 2020, the inequity exposed more starkly by the COVID-19 pandemic, and the support statements that followed from both ACW and NMW-AC, as well as other arts organisations in Wales, gave new hope and urgency for the extent of change necessary to create an equitable sector for all. With this in mind, the tender aims to avoid repeating the labour and traumas of consultation processes. We envisioned our project report and list of demands - informed by holding in-depth consultations with artists, art workers and audiences, built around a methodology of care - to get to the root of the actions needed to tackle the barriers Black and non-Black people of colour face when it comes to accessing the arts and heritage in Wales, and in turn when engaging with ACW and NMW-AC. Throughout the project, we were seeking to not reproduce the harmful and repetitive consultations that people had already grown tired of, but to look towards actionable and radical solutions for systemic change.'* (Page 5)

This research was commissioned in June 2020 by Arts Council of Wales and Amgueddfa Cymru – National Museum Wales following an advertised tender to undertake a series of in-depth research conversations. The aim was to widen engagement with communities that the commissioning bodies consistently fail to engage in their work. Of the 34 submissions three organisations were appointed to undertake studies including Welsh Arts Anti Racist Union.

Through in-depth interviews with artists, art workers and audiences who identify as Black or non-Black people of colour, along with analyses of reports and statistics provided by ACW and NMW-AC, this research aimed to identify voices that have been missed from previous research into inclusion.

Findings and recommendations included; ● Increasing the number of Black and non-Black people of colour working within the Arts Council of Wales and Amgueddfa Cymru ● Increasing overall numbers of Black and non-Black people of colour within arts organisations ● Setting quotas and applying penalties to those (portfolio organisations) who did not meet them ● Increasing the number of Black and non-Black people of colour in HR departments. (P22)

This research was timely, coming as it did shortly after the emergence of the Black Live Matter movement in 2020. As well as highlighting many important factors that have contributed to failures of inclusion within ACW and NMW-AC operations, the very existence of the research also points to the urgency with which such organisations are now aiming to address the pressing question of engagement and diversity within their audiences, artists and workforce.

## **Equality and diversity within the arts and cultural sector in England**

Commissioned by Arts Council England 2014

<https://www.artscouncil.org.uk/publication/equality-and-diversity-within-arts-and-cultural-sector-england>

*'This report establishes a baseline of data, evidence and research about equality and diversity across the arts and cultural sector. It offers a snapshot of current trends and challenges across four key themes: arts and cultural audiences, arts and cultural participation, workforce, and access to finance. The research considers the evidence base across each of the groups that are protected by equality legislation. However, the Arts Council is also committed to removing socio-economic and educational barriers, so these have also been considered.'* (Page 1)

This collection of 146 studies explored equality and diversity across a number of protected groups including disability, race, age and sex/gender, sexual orientation and religion and/or belief. Within its conclusions the report highlights the inter-related nature of influences, drivers, motivations and barriers to facilitating the participation and engagement of protected groups across the arts sector in England. In relating the obstacles to participation that can inhibit inclusion within the arts sector for protected groups, the report focuses on the potential participant as the primary agent in determining their own potential for participation, stating that most barriers are beyond the direct control of the arts and cultural sector. The cited barriers include practical (i.e., cost), psychological (i.e., social background) and institutional (i.e., levels of trust in publicly funded services), all of which will doubtless influence an individual's choice as to whether or not to engage with any particular event. What seems missing from the rationale of this argument is a questioning of the role of the arts sector in offering content that can encourage the potential participant to engage. If diversity of participation is the goal, then diversity of product is surely a prerequisite.

In light of the three research projects outlined above it seems timely to conduct a different kind of study which not only addresses inclusion within the arts sector at the highest level for Gypsy, Roma and Traveller arts professionals and communities, but also asks the gatekeepers, the arts organisations themselves, to examine their own role in providing a truly inclusive arts sector.

## Method

The Sites of Inclusion questionnaire was compiled in consultation with a number of experts, some of whom are of Gypsy, Roma or Traveller heritage. Arts Council of Wales, the commissioning body, were also consulted throughout the research process.

Questions were composed in order to obtain information regarding **recorded** levels of data for the following six categories during the previous five years:

Recorded levels of participation and engagement between arts organisations and Gypsy, Roma or Traveller audiences.

Recorded levels of participation and engagement between arts organisations and Gypsy, Roma or Traveller arts professionals.

Recorded levels of participation and engagement between arts organisations and Gypsy, Roma or Traveller staff and volunteers.

Recorded levels of budget spent on Gypsy, Roma or Traveller content.

Recorded percentage of Gypsy, Roma or Traveller related events.

Recorded levels of Gypsy, Roma and Traveller related training and support.

The Sites of Inclusion questionnaire was sent by Arts Council of Wales (ACW) to their 67 Arts Portfolio Wales (APW) clients via email.

The final Sites of Inclusion questionnaire was emailed by the Arts Council of Wales' communication team to their 67 Arts Portfolio Wales clients. Links to The questionnaire were also included in the Arts Council of Wales opportunities newsletter<sup>1</sup>. The questionnaire was emailed to the 67 Arts Portfolio Wales clients on three separate occasions during June and July 2022.

Completed questionnaires were required to be returned to The Romani Cultural & Arts Company's email address as requested on the document. Several of the respondents returned their completed questionnaires to the Arts Council of Wales' communication team, who then forwarded them on to the Romani Cultural & Arts Company.

The Romani Cultural & Arts Company received a total 20 completed questionnaires from the 67 Arts Portfolio Wales clients that had been sent the document on three separate occasions. The list of Arts Portfolio Wales clients overleaf shows the responding organizations in bold text. The Romani Cultural & Arts Company also received a total 4 completed questionnaires from the non-Arts Portfolio Wales organisations.

After the deadline for submission of completed questionnaires the resulting information was collated and analysed to produce the findings for the Sites of Inclusion report.

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<sup>1</sup> <https://arts.wales/news-jobs-opportunities/sites-inclusion-survey>

Although the bulk of responses were received from 20 of the 67 Arts Portfolio Wales clients, the report has also taken into consideration responses from the 4 non-Arts Portfolio Wales organisations that were received.

Responses from both sets of organisations have been analysed separately before being combined to produce our overall findings.

These separate data sets are evident throughout the study for clarification, details of which can be seen in appendices 1, 2 and 3.



Arts Portfolio Wales clients with responding organisations in bold text

<b>Aberystwyth Arts Centre</b>	Impelo	Sinfonia Cymru
<b>Arad Goch</b>	Jukebox Collective	Taliesin
<b>Artes Mundi</b>	Literature Wales	Tanio
Artis Community	Live Music Now Wales	<b>The Riverfront, Newport</b>
Arts Care Gofal Celf	Llantarnam Grange Arts Centre	<b>The Welfare Ystradgynlais</b>
Arts Connection - Cyswllt Celf	Mid Wales Opera	Theatr Bara Caws
<b>Ballet Cymru</b>	Mission Gallery	Theatr Brycheiniog
BBC National Orchestra of Wales	Mostyn	Theatr Clwyd
Blackwood Miners' Institute	Music Theatre Wales	Theatr Felinfach
Canolfan Gerdd William Mathias	National Dance Company Wales	Theatr Genedlaethol Cymru
Chapter	<b>National Theatre Wales</b>	Theatr Iolo
<b>Community Music Wales</b>	<b>National Youth Arts Wales</b>	Theatr Mwldan
<b>Cwmni'r Frân Wen</b>	NEW Dance	Theatr na n'Óg
Dawns i Bawb	<b>NoFit State</b>	Torch Theatre Company
<b>Disability Arts Cymru</b>	<b>Oriel Davies Gallery</b>	trac
Ffilm Cymru Wales	Oriel Myrddin	<b>Tŷ Cerdd</b>
Ffotogallery	Peak	Ucheldre Centre
<b>g39</b>	<b>Pontardawe Arts Centre</b>	<b>Valleys Kids</b>
Galeri	Pontio Arts	Volcano
<b>Glynn Vivian Art Gallery</b>	Rhondda Cynon Taf Theatres	Wales Millennium Centre
<b>Hafren</b>	Rubicon Dance	Welsh National Opera
<b>Head 4 Arts</b>	Ruthin Craft Centre	
Hijinx Theatre	Sherman Cymru	

Non-Arts Portfolio Wales organisations in bold text

**Amgueddfa Cymru – National Museum Wales**  
**CBS Rhondda Cynon Taf CBC**  
**Mwldan**  
**Tŷ Pawb**

## Limitations

Collecting information regarding percentages of ethnicity has proven problematic as most of the venues that replied do not record this information from audience members or those arts professionals presenting work in exhibition or performance. This was highlighted by clients particularly in relation to measuring audiences in un-ticketed events. It was also pointed out by a number of non-venue based organisations that rely on venues for such information which is rarely collected, again due to difficulty in measuring audiences in un-ticketed events. Consequently, in the absence of a reliable universal system of monitoring, some of the percentage data received in response to some of the quantitative questions may not be reliable. Despite this, the raising of such requests for information gives us the opportunity to identify the limitations of the current monitoring of diversity at all levels within the arts sector.

One respondent felt able to use the questionnaire as an opportunity to relay information regarding incidents of anti-social or criminal behaviour that had occurred in no direct relation to their organisation, despite none of the questions relating to such topics. Details like these would usually be for the attention of the relevant agencies and unlikely to be included in responses to a survey of inclusion within the arts sector, particularly if related to any other ethnic minority. Again this gives the opportunity to discuss a tangential issue; in this case the often encountered expectation that issues relating to social control and criminality are within the remit of the arts sector.

## Terms and Calculations

### Percentages

Percentages were calculated by adding together any the percentage figure higher than 0% submitted by respondents then dividing by the number of respondents that submitted these.

For example, if two respondents submitted positive percentages the sum of these figures would then be divided by 2 to give an average percentage figure across the two respondents. In order to arrive at a percentage figure for the 20 Arts Portfolio Wales Clients this figure would then be divided by 20 as below.

$$5\% + 1.5\% \div 2 = 3.25\%$$

$$3.25\% \div 20 = 0.16\%$$

In order to determine a percentage value across the whole of our study the average percentage for any positive values was then divided by our 20 Arts Portfolio Wales Clients plus our 4 non-Arts Portfolio Wales Clients giving a total of 24 respondents in all. The total percentage value across the study is then arrived at as below. (In our study the percentage value for our non-Arts Portfolio Wales Clients was 0% for each question)

$$3.25\% \div 24 = 0.14\%$$

### Categories

The categories that we chose to use in order to identify patterns, trends and preferences within the study were informed by the written content of the responses that we received in answer to the questions. These categories were compiled using the words and phrases of our respondents as a direct starting point when they appeared to represent a particular area of intention or activity. The categories that we used across the study are listed below. Most are self-explanatory and can be addressed via a number of routes some of which will be discussed in the latter parts of this report. The exception is perhaps the category of 'passive openness' which is intended to characterise responses whereby the answer implies that no active alteration to current operations of an organisation is required and that their current functioning is designed to be open to all. The concept of targeting proved significant within the study across a variety of fields as can be seen in the many ways that the idea has been included in the alphabetical list below.

Actively seeking collaboration

Active research into Gypsy, Roma and Traveller arts

Awareness raising and training

Increased engagement with communities and community-based organisations

Passive openness

Seeking guidance and support

Targeted funding

Targeted fundraising

Targeted funds

Targeted marketing

Targeted opportunities

Targeted programming

Targeted recruitment

Targeted training

## Questions

The Sites of Inclusion questionnaire was comprised of the following 13 questions

### Audiences

**Question 1:** *What percentage of your audience members have been recorded as Gypsy, Roma or Traveller in the past five years?*

**Question 2:** *How might the number of Gypsy, Roma or Traveller audience members at your venue be increased?*

### Artists, Performers and Practitioners

**Question 3:** *What percentage of artists, performers and practitioners working with your organisation have been recorded as Gypsy, Roma or Traveller in the past five years?*

**Question 4:** *How might the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at your organisation be increased?*

### Staff Members and Volunteers

**Question 5:** *What percentage of your staff members and volunteers have been recorded as Gypsy, Roma or Traveller in the past five years?*

**Question 6:** *How might employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of your recruitment process?*

### Programming

**Question 7:** *What percentage of Gypsy, Roma or Traveller related events have been staged at your organisation in the past five years?*

**Question 8:** *How might the number of Gypsy, Roma or Traveller related events at your organisation be increased?*

### Budget

**Question 9:** *What percentage of your budget has been spent on Gypsy, Roma or Traveller content in the past five years?*

**Question 10:** *What might encourage an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at your organisation?*

### Training and Support

**Question 11:** *What percentage of your budget has been spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years?*

**Question 12:** *How might the availability of Gypsy, Roma or Traveller training and support for your staff and volunteers be increased?*

### Supplementary Information

**Question 13:** *Please feel free to add any further information that you think might be useful.*

## Findings

The following pages show an overall summary of findings from the Sites of Inclusion questionnaire.

More detailed data and analyses can be found in appendices 1 to 3, which include detailed calculations and summarised reports.

Names of organisations have been removed from all replies to preserve anonymity.

## Summary of Findings

### Numbers

Findings below relate to questions 1, 3, 5, 7, 9 and 11 which cover quantitative data in relation to percentages **recorded** by the total of 24 organisations that responded to the Sites of Inclusion questionnaire. This number includes 20 Arts Portfolio Wales Clients and 4 non-Arts Portfolio Wales organisations. As no percentage was reported by any of the 4 non-Arts Portfolio Wales organisations, a single overall percentage is reported below in relation to each question.

Overall percentage of **audience members** recorded as Gypsy, Roma or Traveller in the past five years

**0.14%**

Overall percentage of **artists, performers and practitioners** recorded as Gypsy, Roma or Traveller in the past five years

**0.19%**

Overall percentage of your **staff members and volunteers** have been recorded as Gypsy, Roma or Traveller in the past five years?

**0.12%**

Overall percentage of Gypsy, Roma or Traveller related **events** have been staged at your organisation in the past five years

**0.27%**

Overall percentage of **budget** spent on Gypsy, Roma or Traveller content in the past five years

**0.1%**

Overall percentage of budget spent on Gypsy, Roma or Traveller related **training and support** for staff and volunteers in the past five years

**0.05%**

### Approaches

Findings below relate to questions 2, 4, 6, 8, 10 and 12 which cover qualitative data from the 24 organisations that responded to the Sites of Inclusion questionnaire. This data has been summarised to indicate generally preferred categories of approach toward increasing inclusion of Gypsy, Roma and Traveller **audiences, arts professionals, staff members and volunteers**, and for Increasing Gypsy, Roma and Traveller related **programming, budget spend and training and support**.

These results are collated separately for Arts Portfolio Wales Clients and for non-Arts Portfolio Wales organisations. These results have then been combined to give overall totals for each category. The order of preference for each group corresponds in terms of popularity.

### **Categories of approach collated in order of preference**

APW: Increased engagement with communities and community-based organisations (35)

Non-APW: Increased engagement with communities and community-based organisations (14)

**Total: Increased engagement with communities and community-based organisations (49)**

APW: Passive openness (24)

Non-APW: Passive openness (1)

**Total: Passive openness (25)**

APW: Seeking guidance and support (17)

Non-APW: Seeking guidance and support (3)

**Total: Seeking guidance and support (20)**

APW: Targeted programming (16)

Non-APW: Targeted programming (3)

**Total: Targeted programming (19)**

APW: Targeted recruitment (16)

Non-APW: Targeted recruitment (0)

**Total: Targeted recruitment (16)**

APW: Targeted fundraising (6)

Non-APW: Targeted fundraising (2)

**Total: Targeted fundraising (8)**

APW: Awareness raising and training (2)

Non-APW: Awareness raising and training (6)

**Total: Awareness raising and training (8)**

APW: Targeted marketing (3)

Non-APW: Targeted marketing (1)

**Total: Targeted marketing (4)**

APW: Targeted training (3)

Non-APW: Targeted training (0)

**Total: Targeted training (3)**

APW: Active research into Gypsy, Roma and Traveller arts (3)

Non-APW: Active research into Gypsy, Roma and Traveller arts (0)

**Total: Active research into Gypsy, Roma and Traveller arts (3)**

APW: Targeted opportunities (2)

Non-APW: Targeted opportunities (0)

**Total: Targeted opportunities (2)**

APW: Targeted funds (1)

Non-APW: Targeted funds (0)

**Total: Targeted funds (1)**

APW: Actively seeking collaboration (1)

Non-APW: Actively seeking collaboration (0)

**Total: Actively seeking collaboration (1)**

### Summary of Supplementary Information (Question 13)

6 of the 20 APW organisations that responded to our study gave information that can be characterised as intending to; **seek guidance and support, actively seek collaboration, and increase engagement with communities and community-based organisations.**

**Passive openness** was also in evidence, along with the questionnaire being used as an opportunity to impart information regarding a list of incidents of anti-social or criminal behaviour that had occurred in no direct relation to the reporting organisation.

None of the non-APW organisations that responded to our study completed this section.

The results from the supplementary information section of our questionnaire have not been included in our overall order of preferred categories as completion of this part of the study was optional in order to accommodate any points which may have been missed by the core questions.



## Conclusions

### Statistics

Given the lack of current data collection systems in place within most organisations, it is important to recognise that the recorded statistics received in completed questionnaires may not reflect the actual levels of engagement, programming, budget spend and training experienced by the organisations that took part in our study. The Sites of Inclusion questionnaire requested **recorded**, and therefore measurable, percentages only. In the absence of these any other estimated data was not included in our analyses and findings.

In light of the recorded percentage levels submitted via the completed questionnaires, two significant points have emerged:

**Firstly**, the inadequacies of the current systems of data collection.

**Secondly**, the need for more rigorous statistical monitoring in order to quantify the levels of inclusion, participation and engagement that funding bodies are likely to require more regularly in the future.

Despite the limitations of the current static monitoring systems in place within the organisations included in our study, the majority of those that completed the Sites of Inclusion questionnaire recognise the need to encourage increased inclusion for Gypsy, Roma and Traveller audiences, arts professionals, staff members and volunteers. Increasing the amount of Gypsy, Roma and Traveller related content and the consequent increase in budget spend on such content is also generally acknowledged.

The role of Gypsy, Roma and Traveller related training and support seems less important for our respondents. This is perhaps because of confusion as to whether training and support is intended for Gypsy, Roma and Traveller staff and volunteers, or whether it is intended for all staff in order to gain greater awareness of Gypsy, Roma and Traveller related culture and social context.

Despite shortcomings in data collection regarding diversity in relation to audiences, arts professionals, staff, volunteers and events staged by the organisations that completed the Sites of Inclusion questionnaire, it seems clear that the current levels of inclusion of Gypsy, Roma and Traveller people in all areas remains very low. However, responses within the majority of the completed questionnaires indicate a willingness to take steps towards increasing levels of participation and engagement of Gypsy, Roma and Traveller audiences, arts professionals, staff and volunteers in order to, in turn, increase inclusion of wider Gypsy, Roma and Traveller communities as a whole across the arts sector of Wales.

Our findings indicate that many organisations were unable to provide statistical information regarding levels of engagement with Gypsy, Roma and Traveller audiences, arts professionals, staff and volunteers, as well as programming, budget and training. The introduction of new systems of data collection would benefit not only individual arts organisations but also the funding bodies which provide support.

### Actions

The limitations of the statistical data recovered through the Site of Inclusion questionnaire are highlighted above, as well as the opportunities that current systems might prompt for improvements

in data collection in the future. The next section considers responses to questions regarding the steps that organisations suggest might be taken in order to increase levels of inclusion for Gypsy, Roma and Traveller audiences, arts professionals, staff members and volunteers, and to increase the amount of Gypsy, Roma and Traveller related content, budget spend, training and support.

The categories of action identified during our analysis of the Site of Inclusion questionnaire data are discussed below in order of overall popularity. Although the popularity of each category of action varied according to each question, definite preferences were in evidence throughout. This enabled us to draw some conclusions regarding the characterisation of types of action that organisations are suggesting in order to increase inclusion for Gypsy, Roma and Traveller communities within the arts sector of Wales.

Most of the categories are self-explanatory with the exception of '*passive openness*' which was chosen to characterise answers which suggested that no alteration to current systems of operation were required and that an open-to-all policy was in place within such organisations.

It is clear from the results of the Sites of inclusion questionnaire that **increased engagement with communities and community-based organisations** (49) is considered to be the most effective mechanism for increasing inclusion of Gypsy, Roma and Traveller communities with the organisations that responded to our questionnaire. This is potentially achievable in a number of ways, some of which will be discussed in the Recommendations, Roadmap and Resources sections of this report.

This is followed by **passive openness** (25) which suggests that many of the organisations consulted via the questionnaire feel that the operations that they currently have in place are adequate for addressing any imbalance within their audience, arts professional, staff and volunteer demographic as well as their programming, budget, training and support strategies.

**Seeking guidance and support** (20) is the next most cited method for increasing engagement of Gypsy, Roma and Traveller communities. Possible routes to seeking such support will again be discussed in the Recommendations, Roadmap and Resources sections of this report.

The targeted categories make clear the actions suggested for improving Gypsy, Roma and Traveller inclusion. Categories such as **targeted programming** (19), **targeted recruitment** (16) and **targeted fundraising** (8) were most in evidence in relation to programming, staff and volunteers and increasing budget spend. Again, possible routes towards targeting will be outlined in the Recommendations, Roadmap and Resources sections of this report.

**Awareness raising and training** (8) was cited by one of our respondents as the most effective method in answer to all the qualitative questions within the Sites of Inclusion questionnaire. This may seem unimaginative on the part of the particular organisation but what is perhaps more surprising is that this seemingly direct method of increasing inclusion was suggested as a possible route of action only twice by the other 23 organisations. Clearly awareness raising and training are important tools in any attempt to increase engagement with hard-to-reach communities. The potential methods of engagement with such programmes will be discussed in the Recommendations, Roadmap and Resources sections of this report.

**Targeted marketing** (4) and **targeted training** (3) are again self-explanatory in terms of intention and possible outcomes, whereas **active research into Gypsy, Roma and Traveller arts** (3) takes a different approach. Although this particular mode of action was not among the most popular of methods for enhancing inclusion, the effort that an organisation might put into familiarising itself with

the artistic and cultural products of a particular community could prove beneficial in a number of ways, not least in the potential for identifying particular, artists, artworks, performers or historical narratives that may fit within a planned season of events, or inspire an organisation to initiate a season based on their findings. This kind of approach indicates a proactive engagement which may result in positive unforeseen outcomes. Potential resources available to organisations will be addressed in the Recommendations, Roadmap and Resources sections of this report.

**Targeted opportunities** (2) and **targeted funds** (1) signify clear actions in relation to recruitment and budget allocation, with **actively seeking collaboration** (1) taking a more proactive route to engagement. As one of the least cited for increasing inclusion this last category would appear to be one of the less attractive options, either because it is not perceived to be effective, or because such collaboration requires more investment in terms of time and organisational capacity. As with the active research into Gypsy, Roma and Traveller arts action outlined above, If an organisation is willing to commit time and resources to making connections with Gypsy, Roma and Traveller organisations and arts professionals, the potential outcomes are likely to be beneficial for all.

The following Recommendations, Roadmap and Resources sections of this report will cite actions and available resources in relation to the conclusions outlined above.

## Recommendations

### **Data Collection**

As noted in our conclusions many organisations were unable to provide statistical information regarding levels of engagement with Gypsy, Roma and Traveller audiences, arts professionals, staff and volunteers, as well as programming, budget and training.

In the case of APW Clients, this is perhaps something that could be addressed through the inclusion of a requirement in ACW contracts to collect data to evidence statistical information as a condition of funding. Such a mechanism would benefit organisations by not only producing measurable and quantifiable data available in relation to levels of Gypsy, Roma and Traveller engagement but also regarding wider diversity and levels of inclusion for other ethnic groups.

It is therefore recommended that organisations implement, or update, current systems to enable accurate recording of ethnic diversity among audiences, arts professionals, staff and volunteers, including Gypsies, Roma and Travellers.

It is also recommended that organisations monitor audience experiences through documentation methods including questionnaires, photography, feedback forms, verbal interviews, visitor's books etc.

### **Targets**

The implementation of percentage diversity targets for audiences, arts professionals, staff and volunteers from Black and non-Black people of colour groups, including Gypsy, Roma and Traveller communities, could also be instrumental in increasing inclusion for these groups.

Staff targets quotas could be set through meaningful consultation with the community in order to ensure that appropriate recruitment mechanisms were in place that actively encourage applications from under-represented groups.

A similar approach requiring a minimum level of commitment to programming, budget and training for particular groups which could be tracked and monitored could also be a requirement within contracts for APW Clients. Such specification may already exist within APW contracts, and if so, could perhaps be recalibrated to produce a more sophisticated and sensitive instrument that could accommodate a wider level of diversity within the programming that organisations offer to the public.

The ring-fencing, tracking and monitoring of funds for Black and non-Black people of colour related programming, with a specified proportion for Gypsy, Roma and Traveller content. This could also benefit Arts organisations and ACW in their pursuit of increased inclusion.

To this end, specific funds should be made available by ACW and APW for the commissioning of new work by Black and non-Black people of colour related work, with a specified proportion for made available for Gypsy, Roma and Traveller content.

### **Engagement and Collaboration**

The findings from the Sites of Inclusion study identified increased engagement of Gypsy, Roma and Traveller communities and community-based organisations as the most popular approach to increasing inclusion. The most efficient method for arts organisations to engage with local and wider Gypsy, Roma and Traveller communities would be by brokering relationships through professional

independent Gypsy, Roma and Traveller specialist consultants and organisations. It is therefore recommended that arts organisations to seek guidance and support from Gypsy, Roma and Traveller agencies in order to establish and maintains relationships with local communities.

The appointment of community engagement officers within arts organisations and the ACW to liaise with Gypsy, Roma and Traveller communities and organisations would enhance efforts towards such collaboration. The formulation of bespoke support for organisations taking into consideration the local situation could also clarify paths towards collaboration. Designated diversity officers could also fulfil the role of championing Gypsy, Roma and Traveller arts.

APW clients should ensure that they make contact with a reputable Gypsy, Roma and Traveller led arts organisation during the first year of their new funding award so the they can begin work on their roadmap toward engagement as soon as possible in the life cycle of their grant to maximise opportunities for engagement.

### **Programming**

As a supplementary strand to the implementation of tracked and monitored percentage targets for Gypsy, Roma and Traveller content as recommended within the targets section above, arts organisations are recommended to stage events to celebrate particular dates in the Gypsy, Roma and Traveller calendar such as Gypsy, Roma and Traveller History Month in June and International Romani Day on April 8<sup>th</sup>. This kind of programming and content can be relatively straightforward to stage and would make visible the intentions of arts organisations to engage with Gypsy, Roma and Traveller culture and communities.

Although Gypsy, Roma and Traveller calendar related events are useful, organisations should aim for integration of Gypsy, Roma and Traveller related content throughout their programming cycle to demonstrate an ongoing commitment to equality and inclusion.

Visibility for Gypsy, Roma and Traveller content across all aspects and spaces within arts organisations, including community and professional, will demonstrate commitment to the breadth of artistic production within Gypsy, Roma and Traveller communities on local, national and international levels.

Programming new work by Gypsy, Roma and Traveller arts practitioners will also show commitment to nurturing new work by the community. This could be facilitated through seed funding.

### **Training**

In the same way that diversity targets could be established within arts organisations and the ACW, the use of percentage targets for training related to Gypsy, Roma and Traveller communities and culture could also be instrumental in increasing engagement. To be clear, it is the training of arts organisation staff in order to familiarise them with the social, historical and cultural background of Gypsy, Roma and Traveller communities that is required. This not only broadens the knowledge base of an organisation but can also spark ideas for particular events that might be staged within the programmes of arts organisations. Information regarding the availability of training will be covered in the Resources section of this document.

It is also recommended that arts organisations and the ACW implement skills audits to identify gaps in knowledge and training regarding working with Gypsy, Roma and Traveller communities. These audits should be carried out in consultation with specialist Gypsy, Roma and Traveller led organisations.

Antigypsyism training should be carried out in order to educate staff members and to facilitate safeguarding for community members.

The undertaking of media training would also be beneficial so that organisations can be prepared for any negative media responses that they may encounter in relation to programming.

The implement of 'Theory of Change' training would be useful in order to quantify the impact that arts organisations are having on communities.

Details of organisations that provide the kind of training and support can be found in the resources section of this report and on the Ramani Cultural & Arts Company website.

### **Policy and Legacy**

It is recommended that arts organisations implement a diversity policy in relation to engagement with underrepresented communities, including Gypsy, Roma and Traveller. This policy should be reviewed annually to coincide with the organisation's annual policies review. The policy should also be available on the websites of organisations.

It is also recommended that legacy mechanisms be established in order to build upon relationships with Gypsy, Roma and Traveller communities and individuals. This will be particularly beneficial for those organisations that have collaborated with Gypsy, Roma and Traveller partners, staff or volunteers already.

Legacy programmes should include forecasts of strategic programming of related to Gypsy, Roma and Traveller content and events. This will also enable organisations to quantify their outreach targets and positively impact upon community relations, as well as help to expand their own cultural resources.

The introduction of exit interviews after each collaboration may also offer the opportunity to learn which approaches and actions work best in order to inform future engagement across communities. This would also enable the transfer of knowledge and assist in maintaining existing relationships and help to build new relationships.

The establishment of Gypsy, Roma and Traveller resource libraries, physical and/or virtual, within arts organisations would act as a growing marker of commitment to inclusion, and also be instrumental in staff training.

The awarding of accredited Gypsy, Roma and Traveller appraisal certification for arts organisations issued by Gypsy, Roma and Traveller organisations in partnership with ACW could be a tangible marker of improvement. Such certification should only be awarded in the event of significant improvement in engagement and inclusion of arts organisations.

## Roadmap Towards Engagement

The key to increasing engagement with any community is to build relationships—and this takes time and commitment. It is also important to stress that all interactions be carried out with mutual respect and support.

Direct engagement with Gypsy, Roma and Traveller communities is unlikely to be the preferred option for arts sector organisations as a lack of familiarity on both sides may understandably result in some perceived barriers to open communication. As with any other relatively closed community the vital role of mediators to broker relationships cannot be underestimated.

Mediatory agents operate across boundaries. Trusted organisations that have a proven track record of acting in a particular community's interest will inevitably gain the trust of that community. Such trust places the gatekeeper organisation in a position of privilege through which dialogue and activity can be negotiated between artists, communities and arts sector organisations resulting in relationships that can benefit of all parties. Ideally gatekeeper organisations should be Gypsy, Roma and Traveller led and managed.

The role of art in communicating across a variety of milieu is well established. Similar is the role of the artist in facilitating engagement that transcends barriers. Research into the artistic practice of artists of Gypsy, Roma or Traveller origin may identify individuals who can also act as mediators through which collaboration can take place. Successfully negotiated interaction between artists, communities and arts sector organisation can open up dialogue and engagement across participants.

Toolkits are by their very nature about highlighting practical steps that can be taken to address particular issues. Although this kind of approach will work for some aspects of diversity it is not so cut and dried when it comes to others such as ethnicity. In the light of this the following Roadmap conveys a clear narrative progression toward collaboration and inclusion for arts organisations. This guide can be understood as the first steps to what are after all a complex and ingrained set of issues that we are only just beginning to address.

This Roadmap in some ways turns the findings of this report on their head, in that, paradoxically, the least cited actions toward inclusion are those through which the most cited action can be achieved. The most popular approach for enlarging inclusion with Gypsy, Roma and Traveller communities was reported as **increased engagement with Gypsy, Roma and Traveller communities and community-based organisations**, whilst among the very least reported were **active research into Gypsy, Roma and Traveller arts** and **actively seeking collaboration**. With this in mind the following guide sets out the steps towards the increased inclusion of Gypsy, Roma and Traveller communities within the arts sector.

## Roadmap

**Research:** Conduct research into Gypsy, Roma and Traveller arts to become familiar with the range of narratives and practices available, and the possibilities that these offer.

**Identify:** Identify Gypsy, Roma and Traveller organisations and/or artists of Gypsy, Roma and Traveller origin that chime with the programming, remit or aims of your arts organisation.

**Contact:** Make contact with chosen Gypsy, Roma and Traveller arts organisations and/or artists of Gypsy, Roma and Traveller origin in order to initiate dialogue. This could take the form of direct contact or attendance of an event held by or including said organisations and/or artists.

**Common Ground:** Find common ground upon which to collaborate through negotiation with Gypsy, Roma and Traveller arts organisations and/or artists of Gypsy, Roma and Traveller origin.

**Community:** Build community events into the project timeline such as workshops or artists' talks. These can be formulated in dialogue with Gypsy, Roma and Traveller arts organisations and/or artists of Gypsy, Roma and Traveller origin.

**Fund:** Apply for individual or joint funding to support the project from beginning to end in dialogue with Gypsy, Roma and Traveller organisations and/or artists of Gypsy, Roma and Traveller origin.

**Stage Sensitively:** Stage Gypsy, Roma and Traveller related event in close contact with Gypsy, Roma and Traveller arts organisations and/or artists of Gypsy, Roma and Traveller origin throughout. The cultural sensitivities of particular communities may not be immediately in evidence to those not from the community.

**Publicity:** The specific targeting of publicity can be achieved through dialogue with Gypsy, Roma and Traveller arts organisations and/or artists of Gypsy, Roma and Traveller origin.

**Plus:** Celebrating specific dates within the Gypsy, Roma and Traveller calendar can act as supplementary activities within arts organisations, such as Gypsy, Roma and Traveller History Month in June.

**Respect and Support:** It is important that all interactions be carried out with mutual respect and support.

Please find information and links to resources including Gypsy, Roma and Traveller arts organisations plus artists, and arts practitioners of Gypsy, Roma and Traveller origin in the Resources section of this report. Further information to support the Roadmap can be found in the two supplementary sections of the Sites of Inclusion tripartite resource:

*Romani and Traveller Arts from Byzantium to Britain*

*Artists' Voices*

Staging programming related to Gypsy, Roma and Traveller culture through collaboration with organisations and/or artists from the community is the most productive route to engaging Gypsy, Roma and Traveller audiences. Such programming also presents new opportunities to build relationships with Gypsy, Roma and Traveller audiences beyond specifically related events to build a 360-degree approach to inclusion.

The Roadmap outlined above can act as a rubric for increasing engagement with any hard-to-reach community.



## Roadmap in Action

In October 2018 the Romani Cultural & Arts Company held their 3<sup>rd</sup> Gypsy, Roma and Traveller Arts & Culture Symposium. The event took place at Taliesin Arts Centre in Swansea and hosted speakers presenting papers relating to national and international Gypsy, Roma and Traveller arts initiatives. The day-long event was well attended including by two representatives of an arts organisation in the heart of Wales.

During one of the breaks in proceedings the two arts organisation representatives approached the Romani Cultural & Arts Company speakers that had appeared on stage, and expressed keen interest in collaborating in some way in the future with the Romani Cultural & Arts Company.

Soon after the Symposium a meeting was set up between all parties to discuss possibilities for collaboration, during which the possibility of hosting the next exhibition as part of the Romani Cultural & Arts Company's Gypsy Maker programme.

Dialog was entered into regarding the artists and artworks, programming and technicalities including timeline and installation requirements, and supplementary activities such as workshops and artists' talks. The collaborative relationship built during this time ensured confidence that the project would be mutually beneficial for all parties, including both of the arts organisations, the artists, and the public.

During the tour, which had been arranged spring 2020, all public proceedings were brought to a halt in the wake of the coronavirus pandemic. This meant that all plans for interaction with the public via exhibition or workshops etc. could no longer take place. As with many other arts initiatives at the time, speedy solutions to the problem were sought and mobilised to produce different ways of staging exhibitions and events.

Through collaboration, all parties involved in the project were able to come up with novel methods of presentation and engagement. These included a virtual exhibition, a digital slideshow, weekly online artwork narration texts to enhance the digital viewing experience, and video workshops by artists to enable the dissemination of their knowledge in the midst of lockdown.

As the plan for a physical exhibition in 2020 had been diverted due to circumstance, it was felt by both parties that another attempt could be made for the next Gypsy Maker tour. Again, arrangements were made with a new set of artists, always aware that there could be a return to lockdown measures at any point. Despite the uncertainty, the exhibition was successfully staged with well attended opening events and popular workshops conducted by the artists for local schools and adult learners.

There remains a commitment from both parties to ensure the continuation of this valuable collaboration which has demonstrated its ongoing value for both arts organisations, the artists and the public. The resulting engagement has benefitted all parties by enhancing the possibilities for organisations and artists alike to reach wider audiences and impact upon broader cultural, social and contemporary art discourse. Such collaborative interactions enhance inclusion by increasing the social footprint of organisations and expanding their networks.

## Resources

### ARTS AND CULTURE

**The Romani Cultural and Arts Company:** <https://www.romaniarts.co.uk/>

The Romani Cultural and Arts Company (RCAC) is a Gypsy, Roma and Traveller led community development organisation which works collaboratively with Gypsy, Roma and Travellers (GRT) and the wider community. The RCAC aims to establish GRT communities as active participants in mainstream society while continuing to maintain their distinct culture and heritage. The RCAC was formed in September 2009 as a not-for-profit company limited by guarantee (NO. 07005660) and is a registered charity (No, 1138150). Working through the arts, the charity raises funds to take community development and educational projects onto Gypsy, Roma and Traveller sites and into non- GRT communities across Wales.

The Cultural Arts Company is the leading Romani and Traveller community-based organisation in Wales, traditionally using the arts and culture as a vehicle for advocacy and empowerment, amongst GRT communities. The RCAC is also supporting individuals to become "Community Champions", as agents of change in their own communities, making a difference for themselves and the wider society. The RCAC is managed by a Board (voluntary management committee) made up of representatives from GRT communities, meaning that community members have a role as decision-makers and are part of the process of shaping the advocacy and rights agenda that the RCAC promotes.

The RCAC believes it is essential that the GRT communities be at the forefront of social progress and positive developments in social inclusion, in the struggle or the recognition of GRT rights and promoting inter-cultural understanding. Within Wales and increasingly across the UK, our advice and expertise are sought by local governments, policy-makers, decision-takers and local or national institutions. We are asked to evaluate the effectiveness of their policies and strategies or to support them in consultation to ensure the voice of GRT communities they serve, is heard. We lead on advocacy for these vulnerable communities, influencing the policy and strategy agendas in the context of a devolved Welsh Government and increasingly internationally across the UK.

**The Romani Cultural and Arts Company Gypsy Maker Project:** The RCAC began the Gypsy Maker project in 2014 in response to the lack of any significant and sustainable programme of support for Gypsy, Roma and Traveller artists throughout Wales and the UK. The main objective of Gypsy Maker continues to be to facilitate the development of innovative works by established and emerging GRT artists in order to stimulate dialogue across communities about Gypsy, Roma and Traveller lives and the ways in which art continues to inform our all lives today. Through this work the project employs artistic excellence and experimentation to challenge racism and discrimination. The high quality of the work of the RCAC within the arts is well documented and is continued in the ground-breaking Gypsy Maker programme<sup>2</sup>.

Gypsy Maker Report 2019: <http://romaniarts.co.uk/wp-content/uploads/2019/07/Please-click-on-the-link-to-download-%E2%80%98RCAC-Gypsy-Maker-Report-2019%E2%80%99.pdf>

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<sup>2</sup> *"This review has uncovered nothing but praise for Isaac Blake—his work is universally acknowledged by academics, Gypsies, Travellers, politicians, public bodies and international organisations. This is a unique Welsh-based company that should be supported in every possible way."* (Beyond the Stereotypes: A review of Gypsies/Roma/Travellers and the Arts in Wales, p77, ACW, Yvonne Cheal August 2012, <http://romaniarts.co.uk/wpcontent/uploads/2012/12/Beyond-the-Stereotypes.pdf>)

**European Roma Institute for Arts and Culture:** <https://eriac.org/>

The European Roma Institute for Arts and Culture e.V. (ERiac) is a joint initiative of the Council of Europe, the Open Society Foundations, and the Roma Leaders' initiative – the Alliance for the European Roma Institute for Arts and Culture. ERiac is an association registered under German law in April 2017, in Berlin, Germany. ERiac launched in June 2017.

ERiac exists to increase the self-esteem of Roma and to decrease negative prejudice of the majority population towards the Roma by means of arts, culture, history, and media.

ERiac acts as an international creative hub to support the exchange of creative ideas across borders, cultural domains and Romani identities. ERiac aims to be the promoter of Romani contributions to European culture and talent, success and achievement, as well as to document the historical experiences of Romani people in Europe. ERiac exists to be a communicator and public educator, to disseminate a positive image and knowledge about Romani people for dialogue and building mutual respect and understanding.

The main long-term aims of ERiac are: – To educate and inform the non-Roma population about Roma arts and culture and to help for creating understanding, tolerance and mutual respect between Roma and non-Roma communities; – To raise awareness among European institutions, policy-makers and stakeholders about the role of Roma arts and culture and to build up a broad partnership across Europe (and beyond) for support of Roma arts, culture and communities.

**RomArchive:** <https://www.romarchive.eu/en/>

*RomArchive* is an international digital archive for Romani arts – a collection of art of all types, complemented by historical documents and scholarly texts. The idea for the archive is based on the extensive research and numerous interviews conducted with Romani artists, curators, activists, and scholars from all over Europe. The research clearly identified the need for an internationally accessible space that would make Romani cultures and histories visible as well as respond to stereotypes with a counter-history told by Roma themselves.

While traditional archives often portray Roma in stereotypical ways, *RomArchive* focuses on their self-representation, leading to the emergence of new narratives, reflecting the diversity of Romani national and cultural identities. Members of the community are involved in all positions of responsibility – as curators, artists, scholars, and members of the project's advisory board. The curators determine the contents of the archive and gather collections related to dance, film, literature, music, theatre, the visual arts, and flamenco along with first-person testimonies related to the persecution of Roma under the Nazi regime and scholarly material on the civil rights movement.

The wealth of Romani artistic and cultural production – tightly interwoven with that of Europe as a whole – is rendered visible and accessible by *RomArchive*, to the benefit of all Europeans. The archive's aesthetically appealing magazine-style web interface, with images and stories, will inspire users to delve deeper into the topics presented while background information helps the users to understand the context in which each of the works was created. For international accessibility, the website is already available in English, German, and the Romani language with further languages envisioned in the near future.

**Romani Theatre Company:** <https://www.romanytheatrecompany.com/>

The Romany Theatre Company was founded by Dan Allum in 2002. Their aim is to create rich, powerful, and inspirational drama for theatre, television and radio. Their work is rooted in the culture and experiences of Romany people and focuses strongly on their struggle for equality whilst also challenging negative opinions of Romany people and the lives that they lead. The Romany Theatre Company is also committed to providing learning opportunities for Romany people through their accredited learning programmes which help to develop communication and life skills. The Romany Theatre Company's aim is to foster a sense of pride in Romany heritage in order to help break down barriers in society and allow for better understanding between communities. This they do by: promoting equality, celebrating identity and culture, providing education and understanding and inspiring through the arts.

The Romany Theatre Company vision is to become established as a production company with an associated media and arts academy providing learning and development opportunities for Gypsy, Romany, Traveller people wishing to enter the media or arts professionally.

#### GENERAL INFORMATION

**The Romani Cultural and Arts Company:** <https://www.romaniarts.co.uk/> (see above)

**European Roma Institute for Arts and Culture:** <https://eriac.org/> (see above)

**RomArchive:** <https://www.romarchive.eu/en/> (see above)

**Race Equality Action Plan:** <https://www.romaniarts.co.uk/15818-2/>

**Romani Studies Curriculum:** <https://www.romaniarts.co.uk/romani-studies/>

**Open Society Foundations:** <https://www.opensocietyfoundations.org/explainers/roma-and-open-society>

The Open Society Foundations have spearheaded an unprecedented effort, working with Roma communities to secure Roma's rightful position in European Society. This work includes:

The European Roma Rights Centre, an international public interest organization that assists the Roma with strategic litigation, international advocacy, policy development, and training of Roma activists.

the Decade of Roma Inclusion 2005–2015, an international initiative in partnership with the World Bank, that committed signatory states to combat discrimination against the Roma and to close the gap in welfare and living conditions between the Roma and the overall population.

The Roma Education Fund, which has helped bring more than 156,000 Roma to school as students and as teachers.

Through litigation, a landmark decision by the European Court of Human Rights to end school segregation of Roma children in the Czech Republic, a practice which places Roma children in special schools for children with learning disabilities.

Breaking down barriers that keep the Roma from accessing quality health care services by fostering sound public health policies across Central and Eastern Europe.

Roma-led census registration campaigns helping decrease the invisibility and fear of Roma populations in parts of Central and Eastern Europe.

Barvalipe, the first-ever Roma Pride Summer Camp, bringing young Roma together to learn about Roma culture, history, and achievements.

Hundreds of Roma organizations and individuals able to make their own voice heard in the search for equality and justice.

**Council of Europe:** <http://blog.nohatespeechmovement.org/category/roma/>

The Council of Europe is an international organisation founded in the wake of World War II to uphold human rights, democracy, and the rule of law in Europe. Founded in 1949, it has 46 member states, with a population of approximately 675 million; it operates with an annual budget of approximately 500 million euros.

Their extensive support of a variety of international Roma initiatives can be found at the link above.

**Leeds GATE:** <https://www.leedsgate.co.uk/>

Leeds Gypsy & Traveller Exchange, known more commonly as Leeds GATE, is a vibrant and brave grassroots organisation led by Gypsy, Roma and Traveller people in partnership with others in and across West Yorkshire. Leeds GATE has demonstrated an award-winning track record of community bases activism, social action and member led innovation. Established in 2003, Leeds GATE was founded by a group of likeminded people who came together with the aim to improve the quality of life for Gypsy, Roma and Traveller people.

**Roma support Group:** <https://www.romasupportgroup.org.uk/>

The Roma Support Group (RSG) is a Roma-led Registered Charity (Charity No: 1103782) and a Company Limited by Guarantee registered in England and Wales (Company Registration Number 04645981) working with East European Roma refugees and migrants. The registered office address is: Roma Support Group, 17 Old Ford Road, London E2 9PL. Since 1998 the RSG has worked with thousands of Roma families, offering them a variety of services, engaging the Roma community in all aspects of running and managing the organisation and promoting an understanding of Roma culture in the UK.

**Friends, Families & Travellers:** <https://www.gypsy-traveller.org/>

**Gypsies and Travellers Wales:** <https://gtwales.org.uk/>

**London Gypsies & Travellers:** <http://www.lgtu.org.uk/index.php>

**Pavee Point Traveller and Roma Centre:** <https://www.paveepoint.ie/>

**Roma Education Fund:** <https://www.romaeducationfund.org/>

**The Traveller Movement:** <https://travellermovement.org.uk/>

**Travellers Times:** <http://www.travellerstimes.org.uk/>

**York Travellers Trust:** <https://ytt.org.uk/>

## TRAINING

**The Romani Cultural and Arts Company:** <https://www.romaniarts.co.uk/training/>

<http://antigypsyism.eu>

<https://ergonetwork.eu/wp-content/uploads/2017/12/2017-12-Recommendations-to-fight-antigypsyism.pdf>

[https://fnasat.centredoc.fr/doc\\_num.php?explnum\\_id=1178](https://fnasat.centredoc.fr/doc_num.php?explnum_id=1178)

[https://www.theoryofchange.org/pdf/James\\_ToC.pdf](https://www.theoryofchange.org/pdf/James_ToC.pdf)

### **The Travellers Times**

ONLINE FAQ PACK - GYPSIES & TRAVELLERS

[https://www.travellerstimes.org.uk/sites/default/files/paragraphs/filelink/Gypsies%20and%20Travellers%20Lifestyle%20History%20and%20Culture%20FAQs\\_0.pdf](https://www.travellerstimes.org.uk/sites/default/files/paragraphs/filelink/Gypsies%20and%20Travellers%20Lifestyle%20History%20and%20Culture%20FAQs_0.pdf)

<https://www.travellerstimes.org.uk/index.php/media-enquiries>

### **Travellers' Times press-pack**

Produced by and for journalists and editors

<https://www.travellerstimes.org.uk/sites/default/files/paragraphs/filelink/Travellers%20Times%20Press%20Pack%20for%20journalists.pdf>

## Artists' Words

The quotes below are from the video resource titled *Artists' Voices* which accompanies this report, along with the historical perspective provided by the document; *Romani and Traveller Arts from Byzantium to Britain*. These elements form the tripartite resource; Sites of Inclusion: Gypsy, Roma and Traveller Participation in the Arts Sector of Wales. Links to all three elements of the resource can be found on the websites of the Romani Cultural and Arts Company and the Arts Council of Wales.

*"There is an arts community within GRT communities but I think it's quite difficult to find those people unless you know where to look. From perspectives outside the community, it's kind of invisible really. I don't think there are many people that imagine that there are people from GRT communities are really making art, or at least making good art."* Corrina Eastwood

*"There was a period in my life, especially as a young dancer, a young artist, young researcher where I didn't see GRT representation (within the arts) and what I did see was quite stereotypical, or romanticized, or problematic... As I've grown older, I've seen other artists, other GRT community members, doing, being, making, creating work that has been really inspiring."* Rosamaria Kostic Cisneros

*"The reason that I started my research into Gypsy visual culture was that I didn't see any real representation of it at all in mainstream research. In historical context, or certainly not in contemporary art practice. One of the guiding factors of my work has been to bring attention to Gypsy, Roma and Traveller visual culture because it's such a potent entity."* Daniel Baker

*"I don't think I've experienced any inclusion in contemporary art networks at all, unless it's been specifically Roma led, or Romani led from the community. I've never been part of an artistic network beyond that community."* Dan Turner

*"My experience (of GRT representation with the arts) is mainly of self-representation through arts organisations like the Romani Cultural and Arts Company and ERIAC (European Roma Institute for Arts and Culture) where self-identifying Romani artists and GRT artists work together in collaboration... I don't see very much provision or inclusion in the mainstream art establishment. At the moment we are self-representative and collective."* Imogen Bright Moon

*"I only see visibility from the work that the Romani Cultural and Arts Company is producing, making and commissioning, and giving a platform to the Gypsy, Roma and Traveller community. If it wasn't for the Romani Cultural and Arts Company there would be little to no representation across Wales for the community in the arts sector."* Isaac Blake

*"I was fortunate enough to exhibit with the Gypsy Maker 4 project which enabled me to find my own space... From my point of view, I think it's been a very positive experience. I think the Welsh Government has been proactive in engaging with representations from those who work within GRT organisations, and also with the artists themselves."* Cas Holmes

*"Wales is at least trying to show itself as being inclusive of Gypsy, Roma and Traveller artists and there have been attempts to promote the culture and to engage audiences, and to generate dialogue. I think the only organisation commissioning Gypsy, Roma and Traveller artists is the Romani Cultural and Arts Company in Wales. So, credit where it's due, to Wales and the Arts Council of Wales. I think they realise that, long term, you have to include everyone, or at least attempt to include them, and accept culture, and art as a manifestation of that culture."* Shamus McPhee

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Aberystwyth Arts Centre

Amgueddfa Cymru – National Museum Wales

Arad Goch

Artes Mundi

Ballet Cymru

CBS Rhondda Cynon Taf CBC

Community Music Wales

Cwmni'r Frân Wen

Disability Arts Cymru

g39

Glynn Vivian Art Gallery

Hafren

Head 4 Arts

Mwldan

National Theatre Wales

National Youth Arts Wales

NoFit State

Oriel Davies Gallery

Pontardawe Arts Centre

The Riverfront, Newport

The Welfare Ystradgynlais

Tŷ Cerdd

Tŷ Pawb

Valleys Kids



## Appendices

The following appendices show more detailed data and analyses from the Sites of Inclusion questionnaire including detailed calculations and summarised reports.

Names of organisations have been removed from all replies to preserve anonymity.

Appendix 1  
Summarised Findings

## Audiences

**Question 1:** *What percentage of your audience members have been recorded as Gypsy, Roma or Traveller in the past five years?*

### **Arts Portfolio Wales Clients**

0.17%

### **Non-Arts Portfolio Wales Clients**

0%

### **Combined Percentage**

0.14%

**Question 2:** *How might the number of Gypsy, Roma or Traveller audience members at your venue be increased?*

### **Arts Portfolio Wales Clients**

Targeted programming (10)

Increased engagement with communities and community-based organisations (9)

Targeted marketing (3)

Seeking guidance and support (3)

Passive openness (2)

Actively seeking collaboration (1)

### **Non-Arts Portfolio Wales Clients**

Targeted programming (1)

Increasing engagement with communities and community-based organisations (1)

Targeted marketing (1)

Awareness raising and training (1)

### **Combined Findings**

Targeted programming (12)

Increased engagement with communities and community-based organisations (10).

Targeted marketing (4)

Seeking guidance and support (3)

Passive openness (2),

Actively seeking collaboration (1)

Awareness raising and training (1)

## Artists, Performers and Practitioners

**Question 3:** *What percentage of artists, performers and practitioners working with your organisation have been recorded as Gypsy, Roma or Traveller in the past five years?*

### **Arts Portfolio Wales Clients**

0.23%

### **Non-Arts Portfolio Wales Clients**

0%

### **Combined Percentage**

0.19%

**Question 4:** *How might the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at your organisation be increased?*

### **Arts Portfolio Wales Clients**

Targeted recruitment (5)

Passive openness (5)

Seeking guidance and support (3)

Increased engagement with communities (3)

Active research into Gypsy, Roma and Traveller arts (2).

Targeted programming (1)

.

### **Non-Arts Portfolio Wales Clients**

Increased engagement with communities and community-based organisations (1)

Seeking guidance and support (1)

Awareness raising and training (1)

### **Combined Findings**

Targeted recruitment (5)

Passive openness (5)

increased engagement with communities (4)

Seeking guidance and support (4).

Active research into Gypsy, Roma and Traveller arts (2)

Targeted programming (1)

Awareness raising and training (1)

## Staff Members and Volunteers

**Question 5:** *What percentage of your staff members and volunteers have been recorded as Gypsy, Roma or Traveller in the past five years?*

### **Arts Portfolio Wales Clients**

0.14%

### **Non-Arts Portfolio Wales Clients**

0%

### **Combined Percentage**

0.12%

**Question 6:** *How might employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of your recruitment process?*

### **Arts Portfolio Wales Clients**

Targeted recruitment (11)

Seeking guidance and support (4),

Increased engagement with communities and community-based organisations (4)

Passive openness (4)

Active research into Gypsy, Roma and Traveller arts (1)

Awareness raising and training (1)

### **Non-Arts Portfolio Wales Clients**

Passive openness (1)

Seeking guidance and support (1)

Increased engagement with communities and community-based organisations (1)

Awareness raising and training (1)

### **Combined Findings**

Targeted recruitment (11)

Increased engagement with communities and community-based organisations (5)

Seeking guidance and support (5)

Passive openness (5)

Awareness raising and training (2)

Active research into Gypsy, Roma and Traveller arts (1)

## Programming

**Question 7:** *What percentage of Gypsy, Roma or Traveller related events have been staged at your organisation in the past five years?*

### **Arts Portfolio Wales Clients**

0.33%

### **Non-Arts Portfolio Wales Clients**

0%

### **Combined Findings**

0.27%

**Question 8:** *How might the number of Gypsy, Roma or Traveller related events at your organisation be increased?*

### **Arts Portfolio Wales Clients**

Increased engagement with communities (10)

Passive openness (3)

Targeted programming (2)

Targeted opportunities (2)

Targeted funds (1)

Seeking guidance and support (1)

Awareness raising and training (1)

### **Non-Arts Portfolio Wales Clients**

Increasing engagement with communities (3)

Seeking guidance and support (1)

Awareness raising and training (1).

### **Combined Findings**

Increasing engagement with communities (13)

Passive openness (3)

Targeted opportunities (2)

Targeted programming (2)

Targeted funds (1)

Awareness raising and training (1)

## Budget

**Question 9:** *What percentage of your budget has been spent on Gypsy, Roma or Traveller content in the past five years?*

### **Arts Portfolio Wales Clients**

0.13%

### **Non-Arts Portfolio Wales Clients**

0%

### **Combined Percentage**

0.1%

**Question 10:** *What might encourage an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at your organisation?*

### **Arts Portfolio Wales Clients**

Increased engagement with communities (5)

Passive openness (5)

Targeted fundraising (4)

Targeted programming (3)

Seeking guidance and support (3)

### **Non-Arts Portfolio Wales Clients**

Increased engagement with communities (2)

Targeted fundraising (1)

Targeted programming (1)

Awareness raising and training (1)

### **Combined Findings**

Increased engagement with communities (7)

Passive openness (5)

Targeted fundraising (1)

Targeted programming (4)

Seeking guidance and support (3)

Awareness raising and training (1)

## Training and Support

**Question 11:** *What percentage of your budget has been spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years?*

### **Arts Portfolio Wales Clients**

0.06%

### **Non-Arts Portfolio Wales Clients**

0%

### **Combined Findings**

0.05%

**Question 12:** *How might the availability of Gypsy, Roma or Traveller training and support for your staff and volunteers be increased?*

### **Arts Portfolio Wales Clients**

Passive openness (5)

Increased engagement with communities and community-based organisations (4)

Seeking guidance and support (3)

Targeted training (3)

Targeted fundraising (2)

### **Non-Arts Portfolio Wales Clients**

increasing engagement with communities and community-based organisations (3)

Targeted fundraising (1)

Awareness raising and training (1)

### **Combined Findings**

increasing engagement with communities and community-based organisations (7)

Passive openness (5)

Targeted fundraising (4)

Targeted training (3)

Seeking guidance and support (3)

Awareness raising and training (1)



## Supplementary Information

**Question 13:** *Please feel free to add any further information that you think might be useful.*

### **Arts Portfolio Wales Clients**

6 of the 20 APW organisations that responded to our study gave information that can be characterised as intending to; **seek guidance and support, actively seek collaboration, and increase engagement with communities and community-based organisations.**

**Passive openness** was also in evidence, along with the questionnaire being used as an opportunity to impart information regarding a list of incidents of anti-social or criminal behaviour that had occurred in no direct relation to the reporting organisation.

### **Non-Arts Portfolio Clients**

None of the non-APW organisations that responded to our study completed this section.

Appendix 2  
Collated Findings

## **Audiences**

**Question 1:** What percentage of your audience members have been recorded as Gypsy, Roma or Traveller in the past five years?

### **Findings APW Clients**

The average percentage of audience members that have been recorded as Gypsy, Roma or Traveller in the past five years at 2 of the 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations = 3.25%

$$5\% + 1.5\% \div 2 = 3.25\%$$

This translates to an average of **0.17%** of audience members that have been recorded as Gypsy, Roma or Traveller in the past five years at the 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations.

$$3.25\% \div 20 = 0.16\%$$

### **Findings non-APW Clients**

Total percentage of audience members that have been recorded as Gypsy, Roma or Traveller in the past five years at the 4 non-APW organisations that responded to our questionnaire = 0%

This translates to an average of **0%** of audience members that have been recorded as Gypsy, Roma or Traveller in the past five years at the 5 non-APW organisations that responded to our questionnaire.

### **Combined Findings**

In combining the data from both our survey groups we find that an average percentage of **0.14%** of audience members have been recorded as Gypsy, Roma or Traveller in the past five years across the 20 APW organisations and the 4 non-APW organisations that responded to our questionnaire.

$$3.25\% \div 24 = 0.14\%$$

## Audiences

**Question 2:** How might the number of Gypsy, Roma or Traveller audience members at your venue be increased?

### **Findings APW Clients**

The most frequently cited approach to increasing the number of Gypsy, Roma or Traveller audience members at events staged by our APW respondents was suggested to be **through targeted programming** (10). This was followed closely by cultivating **increased engagement with communities** (9) and community-based organisations. A significantly reduced number of respondents suggested that **targeted marketing** (3) would be a viable route for increasing Gypsy, Roma and Traveller audience numbers with the same number recommending **seeking guidance and support** (3) for further action. Two of our respondents' answers were characterised as **passive openness** (2), that is to say that they appear to feel that no active alteration to their current approach is required but that they are open to audience members of all kinds. One of our respondents cited **actively seeking collaboration** (1) as a possible method of increasing Gypsy, Roma and Traveller audience numbers.

### **Findings non-APW Clients**

Among our non-APW organisations **targeted programming** (2) proved the most popular suggestion. This was closely followed by **increasing engagement with communities** (1). One of our APW organisations suggested **targeted marketing** (1) as another viable option. The value of **awareness raising and training** was highlighted by one of our non-APW organisations.

### **Combined Findings**

In combining the data from both our survey groups we find **targeted programming** (12) to be the most popular suggestion method for increasing Gypsy, Roma and Traveller audience numbers. This is closely followed by **increased through increased engagement with communities** (10). A significantly reduced number suggested targeted marketing (4) to be a route for increasing Gypsy, Roma and Traveller audience numbers with a lesser number recommending **seeking guidance and support** (3) for further action. Two of our respondents' answers were characterised as **passive openness** (2), or the suggestion that no active alteration to their current approach is required but that they remain open all audience members. One of our respondents cited **actively seeking collaboration** (1) as a possible method of increasing Gypsy, Roma and Traveller audience numbers. **Awareness raising and training** (1) was suggested by one of our non-APW organisations.

## **Artists, Performers and Practitioners**

**Question 3:** What percentage of artists, performers and practitioners working with your organisation have been recorded as Gypsy, Roma or Traveller in the past five years?

### **Findings APW Clients**

The average percentage of artists, performers and practitioners that have been recorded as Gypsy, Roma or Traveller in the past five years at 4 of the 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations = 4.62%

$$9\% + 7\% + 2\% + 0.5\% \div 4 = 4.62\%$$

This translates to an average of **0.24%** of audience members that have been recorded as Gypsy, Roma or Traveller in the past five years across the 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations.

$$4.62\% \div 20 = 0.23\%$$

### **Findings non-APW Clients**

Total percentage of artists, performers and practitioners that have been recorded as Gypsy, Roma or Traveller in the past five years at the 4 non-APW organisations that responded to our questionnaire = 0%

This translates to an average of **0%** of artists, performers and practitioners that have been recorded as Gypsy, Roma or Traveller in the past five years across the 4 non-APW organisations that responded to our questionnaire.

### **Combined Findings**

In combining the data from both our survey groups we find that an average percentage of **0.19%** of artists, performers and practitioners have been recorded as Gypsy, Roma or Traveller in the past five years across the 20 APW organisations and the 4 non-APW organisations that responded to our questionnaire.

$$4.62\% \div 24 = 0.19\%$$

## **Artists, Performers and Practitioners**

**Question 4:** How might the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at your organisation be increased?

### **Findings APW Clients**

The most frequently cited approach to increasing the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at events staged by our APW respondents was suggested to be through **targeted recruitment** (5). Four of our respondents' answers were characterised as **passive openness** (5), that is to say that appear to feel that no active alteration to their current approach is required but that they are open to artists, performers or practitioners of all kinds. **Seeking guidance and support** (3) was priority for three of our respondents, the same number would recommend **increased engagement with communities** and community-based organisations (3). This was followed by cultivating **active research into Gypsy, Roma and Traveller arts** (2). One of our respondents cited **targeted programming** (1) as a possible method of increasing Gypsy, Roma and Traveller audience numbers.

### **Findings non-APW Clients**

Among our non-APW organisations **increased engagement with communities** and community-based organisations (1) was on a par **seeking guidance and support** (1) as ways of increasing the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at events. The value of **awareness raising and training** (1) was again highlighted by one of our non-APW organisations.

### **Combined Findings**

By combining the data from both our survey groups we find **targeted recruitment** (5) to be as popular a suggestion as **passive openness** (5) as a method for increasing the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at events staged by our respondents. This is closely followed by **increased engagement with communities** and community-based organisations (4) with the same number recommending **seeking guidance and support** (4). Cultivating **active research into Gypsy, Roma and Traveller arts** (2) is suggested as a viable tool with **targeted programming** (1) and **awareness raising and training** (1) also raised as possible methods of increasing inclusion Gypsy, Roma or Traveller artists, performers or practitioners in events.

## **Staff Members and Volunteers**

**Question 5:** What percentage of your staff members and volunteers have been recorded as Gypsy, Roma or Traveller in the past five years?

### **Findings APW Clients**

The average percentage of staff members and volunteers that have been recorded as Gypsy, Roma or Traveller in the past five years at 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations = 2.85%

$$3.7\% + 2\% \div 2 = 2.85\%$$

This translates to an average of **0.15%** of staff members and volunteers that have been recorded as Gypsy, Roma or Traveller in the past five years across the 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations.

$$2.85\% \div 20 = 0.14\%$$

### **Findings non-APW Clients**

Total percentage of staff members and volunteers that have been recorded as Gypsy, Roma or Traveller in the past five years at the 4 non-APW organisations that responded to our questionnaire = 0%

This translates to an average of **0%** of staff members and volunteers that have been recorded as Gypsy, Roma or Traveller in the past five years across the 4 non-APW organisations that responded to our questionnaire.

### **Combined Findings**

In combining the data from both our survey groups we find that an average percentage of **0.12%** of staff members and volunteers have been recorded as Gypsy, Roma or Traveller in the past five years across the 20 APW organisations and the 4 non-APW organisations that responded to our questionnaire.

$$2.85\% \div 24 = 0.12\%$$

## **Staff Members and Volunteers**

**Question 6:** How might employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of your recruitment process?

### **Findings APW Clients**

**Targeted recruitment** (11) was the most popular proposal for increasing employment and volunteering opportunities for Gypsy, Roma or Traveller people as part of their recruitment process among our APW respondents. Four of organisations recommended **seeking guidance and support** (4), with the same number suggesting **increased engagement with communities** and community-based organisations (4). This was followed by answers that were characterised as **passive openness** (4), or maintenance of their current open-to-all approach to recruitment with no active alteration.

**Active research into Gypsy, Roma and Traveller arts** (1) was recommended by one of our respondents with the same number suggesting **awareness raising and training** (1).

### **Findings non-APW Clients**

Among our non-APW organisations **passive openness** (1) was the most popular proposal for increasing employment and volunteering opportunities for Gypsy, Roma or Traveller people as part of their recruitment process. This was followed by **seeking guidance and support** (1) which was on a par with **increased engagement with communities** and community-based organisations (1), as well as **awareness raising and training** (1).

### **Combined Findings**

By combining the data from both our survey groups we find that **targeted recruitment** (11) remains the most popular a suggestion for increasing employment and volunteering opportunities for Gypsy, Roma or Traveller people as part of their recruitment process. This is followed by **increased engagement with communities** and community-based organisations (5) with the same number recommending **seeking guidance and support** (5), and **passive openness** (5) or maintenance of their current open-to-all approach to recruitment with no active alteration. **Awareness raising and training** (2) was followed by cultivating **active research into Gypsy, Roma and Traveller arts** (1) as possible methods for increasing employment and volunteering opportunities for Gypsy, Roma or Traveller people as part of their recruitment process.



## **Programming**

**Question 7:** What percentage of Gypsy, Roma or Traveller related events have been staged at your organisation in the past five years?

### **Findings APW Clients**

The average percentage of Gypsy, Roma or Traveller related events that have been staged in the past five years at 4 of the 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations = 6.5%

$$10\% + 8\% + 5\% + 3\% \div 4 = 6.5\%$$

This translates to an average of **0.34%** of Gypsy, Roma or Traveller related events that have been staged in the past five years across the 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations.

$$6.5\% \div 20 = 0.33\%$$

### **Findings non-APW Clients**

Total percentage of Gypsy, Roma or Traveller related events that have been staged in the past five years at the 4 non-APW organisations that responded to our questionnaire = 0%

This translates to an average of **0%** of artists, performers and practitioners that have been recorded as Gypsy, Roma or Traveller in the past five years across the 4 non-APW organisations that responded to our questionnaire.

### **Combined Findings**

In combining the data from both our survey groups we find that an average percentage of **0.27%** of events have been staged in the past five years that were Gypsy, Roma or Traveller related. This includes both the 20 APW organisations and the 4 non-APW organisations that responded to our questionnaire.

$$6.5\% \div 24 = 0.27\%$$

## **Programming**

**Question 8:** How might the number of Gypsy, Roma or Traveller related events at your organisation be increased?

### **Findings APW Clients**

The most frequently cited approach to increasing the number of Gypsy, Roma or Traveller events staged by our APW respondents was suggested to be through **increased engagement with communities** (10) and community-based organisations. Three of our respondents' answers were characterised as **passive openness** (3), that is to say that they appear to feel that no active alteration to their current approach is required but that they are open to events of all kinds. This was followed closely by a trio of targeted approaches, namely; **targeted programming** (2), **targeted opportunities** (2) **and targeted funds** (1). One of our respondents recommended **seeking guidance and support** (1) with the same number citing the value of **awareness raising and training** (1) in for increasing the number of Gypsy, Roma or Traveller events staged by APW organisations.

### **Findings non-APW Clients**

Among our non-APW organisations **increasing engagement with communities** (3) and community-based organisations proved the most popular recommendation for increasing the number of Gypsy, Roma or Traveller events at their organisation. This was followed by **seeking guidance and support** (1) along with **awareness raising and training** (1).

### **Combined Findings**

When we combine data from both our survey groups, we find that **increasing engagement with communities** (13) and community-based organisations remains the most popular suggestion for increasing the number of Gypsy, Roma or Traveller related events at their organisation. We then find an approach of **passive openness** (3), or maintenance of their current open-to-all approach to recruitment with no active alteration, to be the next most cited method. This is closely followed by **targeted opportunities** (2), and **targeted programming** (2). The same number suggested **targeted funds** (1) and **awareness raising and training** (1) as ways of increasing the number of Gypsy, Roma or Traveller events staged by organisations.

## **Budget**

**Question 9:** What percentage of your budget has been spent on Gypsy, Roma or Traveller content in the past five years?

### **Findings APW Clients**

The average percentage budget has been spent on Gypsy, Roma or Traveller content in the past five years at 2 the 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations = 2.5%

$$5\% + 0.01\% \div 2 = 2.5\%$$

This translates to an average of **0.13%** of budget spent on Gypsy, Roma or Traveller content in the past five years across the 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations.

$$2.5\% \div 20 = 0.13\%$$

### **Findings non-APW Clients**

Total percentage of budget spent on Gypsy, Roma or Traveller content in the past five years at the 4 non-APW organisations that responded to our questionnaire = 0%

This translates to an average of **0%** of budget spent on Gypsy, Roma or Traveller content in the past five years across the 4 non-APW organisations that responded to our questionnaire.

### **Combined Findings**

In combining the data from both our survey groups we find that an average percentage of **0.1%** of budget has been spent on Gypsy, Roma or Traveller content in the past five years across the 20 APW organisations and the 4 non-APW organisations that responded to our questionnaire.

$$2.5\% \div 24 = 0.1\%$$

## **Budget**

**Question 10:** What might encourage an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at your organisation?

### **Findings APW Clients**

The most popular approach to increasing the percentage of budget spent on Gypsy, Roma or Traveller content at our APW respondents was suggested to be through **increased engagement with communities** (5) and community-based organisations. This is the same number as those whose response suggested an approach characterised as **passive openness** (5), or feeling that no active alteration to their current approach is required. This was closely followed by cultivating **targeted fundraising** (4) as a method of increasing the percentage of budget spent on Gypsy, Roma or Traveller content, with **targeted programming** (3) and **seeking guidance and support** (3) recommended by the same number of respondents.

### **Findings non-APW Clients**

Among our non-APW respondents **increased engagement with communities** (2) and community-based organisations was the most popular proposal for generating an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at organisations. **Targeted fundraising** (1) and **targeted programming** (1) each received one endorsement with the same number suggesting **awareness raising and training** (1) as a viable method of action.

### **Combined Findings**

By combining the data from both our survey groups we find **increased engagement with communities** (7) and community-based organisations to be the most popular methods for increasing the percentage of budget spent on Gypsy, Roma or Traveller content at organisations. This is followed by those whose response suggested an approach characterised as **passive openness** (5), or feeling that no active alteration to their current approach is required with the same number citing **targeted fundraising** (1) as an effective way of increasing budget spend. **Targeted programming** (4) came next in order of preference with **seeking guidance and support** (3) following closely. **Awareness raising and training** (1) was again cited as a possible method of action.

## **Training and Support**

**Question 11:** What percentage of your budget has been spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years?

### **Findings APW Clients**

The average percentage of budget spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years at 4 of the 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations = 1.25%

$$3\% + 0.5\% + 0.5\% + 0.5\% \div 4 = 1.25\%$$

This translates to an average of **0.06%** percentage of budget spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years across the 20 APW organisations that responded to our questionnaire out of a total of 67 APW organisations.

$$1.25\% \div 20 = 0.06\%$$

### **Findings non-APW Clients**

Total percentage of budget spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years at the 4 non-APW organisations that responded to our questionnaire = 0%

This translates to an average of **0%** of budget spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years across the 4 non-APW organisations that responded to our questionnaire.

### **Combined Findings**

In combining the data from both our survey groups we find that an average percentage of **0.05%** of budget has been spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years across the 20 APW organisations and the 4 non-APW organisations that responded to our questionnaire.

$$1.25\% \div 24 = 0.05\%$$

## **Training and Support**

**Question 12:** How might the availability of Gypsy, Roma or Traveller training and support for your staff and volunteers be increased?

### **Findings APW Clients**

The most frequently cited approach to increasing the availability of Gypsy, Roma or Traveller training and support for staff and volunteers at our APW respondents' organisations was suggested to be through **passive openness** (5), that is to say that their answer to the question suggests that no active alteration to their current approach is required but that they are open to suggestion. This is followed by **increased engagement with communities** (4) and community-based organisations as a viable method of action. Three of our respondents recommended **seeking guidance and support** (3) with the same number suggesting **targeted training** (3). **Targeted fundraising** (2) was put forward by two organisations as a way of increasing the availability of Gypsy, Roma or Traveller training and support for their staff and volunteers.

### **Findings non-APW Clients**

Among our non-APW organisations **increasing engagement with communities** (3) and community-based organisations proved the most popular recommendation for increasing the availability of Gypsy, Roma or Traveller training and support for their staff and volunteers. This was closely followed by **targeted fundraising** (1) and **awareness raising and training** (1).

### **Combined Findings**

In combining data from both our survey groups we find that **increasing engagement with communities** (7) and community-based organisations becomes the most popular suggestion for increasing the availability of Gypsy, Roma or Traveller training and support for staff and volunteers. Five of our respondents' answers were characterised as **passive openness** (5), seemingly requiring no alteration to their current open approach to training. This is followed by **targeted fundraising** (4) with **targeted training** (3) **seeking guidance and support** (3) both recommended by three of our combined respondents. **Awareness raising and training** (1) continued to be suggested as a viable method for increasing the availability of Gypsy, Roma or Traveller training and support for staff and volunteers within organisations.

### **Supplementary Information**

**Question 13:** *Please feel free to add any further information that you think might be useful.*

#### **Findings APW Clients**

6 of the 20 APW organisations that responded to our study gave information that can be characterised as intending to; **seek guidance and support, actively seek collaboration, and increase engagement with communities and community-based organisations.**

**Passive openness** was also in evidence, along with the questionnaire being used as an opportunity to impart information regarding a list of incidents of anti-social or criminal behaviour that had occurred in no direct relation to the reporting organisation.

#### **Findings non-APW Clients**

None of the non-APW organisations that responded to our study completed this section.

#### **Combined Findings**

As above.

## Appendix 2

### Detailed Analyses



## **Audiences**

### **APW Clients**

**Question 1:** What percentage of your audience members have been recorded as Gypsy, Roma or Traveller in the past five years?

**Answer A:** We are unable to provide this data but I would imagine it is a very small number **UTP**

**Answer B:** We do not collect specific data to report this. **DC**

**Answer C:** None. Our venue is open to all; we don't ask for visitors' backgrounds. **DC**

**Answer D:** Please see notes below **UTP**

**Answer E:** We are currently developing tools to collate this kind of information on our audiences. **UTP**

**Answer F:** Unfortunately, as a producing company we don't have access to audience data which is collected by presenting venues. **UTP**

**Answer G:** 10% - During a participatory project in Merthyr Tydfil **NV**

**Answer H:** 1.5%

**Answer I:** Although ----- is aware that our audience has shifted in the last five years, specifically in light of the developments in collaboration with the GRT project we do not have any formal mechanism in place to measure attendees to exhibition programmes. This is an ongoing problem for gathering this data in un-ticketed venues. ----- worked to address this in partnership with ----- in previous years and the ----- project was the outcome. While this has been adopted widely across Ireland with the support of the Arts Council Northern Ireland, it was not widely supported in Wales. The difficulty in measuring audiences in un-ticketed spaces still remains **UTP**

**Answer J:** We are not a presenting organisation so do not often deliver performances, although we occasionally stage community plays. Sometimes there are informal sharings of work relating to a particular project (normally free of charge without tickets). We keep records of participants more than audience. In 2016 we staged a concert of Welsh Romany triple harp music at Glyn Mil with Robin Huw Bowen where 27 attended from the community. We are hoping to do something similar in the future. A group of musicians are scheduled to perform some traditional Welsh and Irish music there as part of an event to celebrate GRT month (with a view to starting up music sessions on site). **UTP**

**Answer K:** We aren't currently able to access comprehensive information on the demographic diversity of our audiences due to the fact that we're not venue-based so largely rely on others' box offices. Many venues do not collect this data at point of sale or through post show surveying and we can't access audience contact information to complete this work ourselves due to data protection legislation. We're working on a data sharing agreement with venues at the moment so should be in a better position to access this information soon. We have worked with children from Traveller communities as part of our Pupil Referral Unit projects within our TEAM / Collaboration offer in Pembrokeshire. **UTP**

**Answer L:** As a touring organisation, we don't have access to any reliable data about the demographics of our audiences. **UTP**

**Answer M:** We cannot give completely accurate information on our total audience in all locations. We do have accurate information in relation to audiences that have received either targeted discounts or voucher codes to secure tickets for free. **UTP**

The % of discount and voucher tickets distributed to people from specific ethnic or racial backgrounds will vary depending on local demographics. Overall, 27.2% of our audiences come from global

majority communities. When we are performing in Cardiff, we offer heavily discounted tickets to Tremorfa residents (including people living on the Tremorfa Traveller site. This accounted for c10% of all tickets for our most recent production in Cardiff

**Answer N: 0%**

**Answer O:** By word of mouth, I believe we have had a couple attend this year **NV**

**Answer P:** Difficult to assess as we don't ask our customers to record their race/gender/sexuality when they book a ticket. There is resistance from the customers/audiences to start to record this information. **DC**

**Answer Q:** 0%? we don't record audience stats **DC**

**Answer R:** We don't have audiences as such – we do artists callouts – but I'm pretty sure (I need to check this with staff that aren't here today) that we've had no submissions from Gypsy, Roma or Traveller applicants. **DC**

**Answer S:** We do keep records of people's ethnic origins on our registration forms. We estimate approx. **5%** of our audience members are recorded as Gypsy, Roma or Traveller.

Our work is hyperlocal and people generally walk to our venues all of which are in disadvantaged areas. We try to create an inclusive and supportive environment for everyone who attends.

**Answer T:** We don't collect this information **DC**

## Findings

9 of the APW organisations that responded to our questionnaire stated that they were unable to provide a percentage of their audience members that have been recorded as Gypsy, Roma or Traveller in the past five years.

6 of the APW organisations that responded to our questionnaire stated that they did not collect the relevant information required to provide a percentage of their audience members that have been recorded as Gypsy, Roma or Traveller in the past five years.

3 of the APW organisations that responded to our questionnaire stated that 0% of their audience members have been recorded as Gypsy, Roma or Traveller in the past five years.

1 of the APW organisations that responded to our questionnaire stated that 10% of their audience members that have been recorded as Gypsy, Roma or Traveller for one event. This percentage is unreliable as it refers to one event rather than audiences over the five-year period as requested.

1 of the APW organisations that responded to our questionnaire stated that 1.5% of their audience members have been recorded as Gypsy, Roma or Traveller in the past five years.

1 of the APW organisations that responded to our questionnaire stated that 5% of their audience members have been recorded as Gypsy, Roma or Traveller in the past five years.

UTP (unable to provide) x 9

DC (don't collect) x 6

NV (not valid) x1

5% x 1

1.5% x 1

0% x 3

Average  $5\% + 1.5\% \div 2 = 3.25\%$

## **Non-APW Clients**

**Question 1:** What percentage of your audience members have been recorded as Gypsy, Roma or Traveller in the past five years?

**Answer 1:** As a free of charge museum, we don't currently collect data on our visitors this information. We have started working with Audience Finder to develop better ways of understanding the nature of our users/visitors.

**Answer 2: None**

**Answer 3:** None – we don't record audience identity. **DC**

**Answer 4:** We don't currently take visitor details categorised by ethnicity. In terms of project participants, we have carried out 3 x projects specifically for Gypsy, Roma Traveller groups. **DC**

## **Findings**

4 of the non-APW organisations that responded to our questionnaire stated that they did not collect the relevant information required to provide a percentage of their audience members that have been recorded as Gypsy, Roma or Traveller in the past five years.

1 of the non-APW organisations that responded to our questionnaire stated that 0% of their audience members have been recorded as Gypsy, Roma or Traveller in the past five years.

DC (don't collect) x 4

0% x 1

Average 0%

## Audiences

### **APW Clients**

**Question 2:** How might the number of Gypsy, Roma or Traveller audience members at your venue be increased?

**Answer A:** Currently we do not target the Gypsy, Roma and Traveller sector, it is an un-tested market for us. Any support on how to engage in an effective way would be great **Seeking guidance and support**

**Answer B:** Working with organisations like the Romani Cultural & Arts Company and the wider Gypsy, Roma or Traveller community to understand barriers to participation, ensure the community feels welcome and understand what we can do to increase attendance. **Actively seeking collaboration**

**Answer C:** By having more information about how to contract them. **Seeking guidance and support**

**Answer D:** We do not have a venue but work with partners to host our exhibitions, commissions, programming events and activities. Consequently, We are open to working collaboratively with others to collectively address this and to actively advocate while respectfully acknowledging the priorities of others. **Seeking guidance and support**

**Answer E:** We need to gain deeper insight/understanding into barriers and then put plans in place to mitigate these barriers. Whether these barriers are regarding travel, finances, perceptions of our art form, or simply letting them know we are here and welcoming. We need to make sure that the work we do is relevant and engaging, and we need to build trust. **Targeted programming**

**Answer F:** We need to have access to the data in order to understand audience numbers. Gypsy, Roma or Traveller audiences will only increase if they see representation on the stage. **Targeted programming**

**Answer G:** With regards to increasing numbers on our projects, we are trying to better engage with the GRT communities on the sites around South Wales. **Increased engagement with communities**

**Answer H:** More direct-action projects – ensuring we market effectively. **Targeted marketing**

**Answer I:** Continued engagement with the Gypsy Maker project and RCAC. We are active in shifting the resources available to artists and the reading material, including the introduction of a sizeable section of books into the ----- library archive including Futuroma, We Roma, A Critical Reader, Delaine La Bas, WitchCraft. We hope that this shift in how we reflect back the communities we need to engage more will contribute to the growth of a different audience. **Increased engagement with communities. Targeted programming**

**Answer J:** More performances taking place in GRT communities – invitations to attend other local events. **Increased engagement with communities. Targeted programming**

**Answer K:** Through working creatively with these communities to better understand their interests, needs, motivations and barriers to attendance. This includes working with Gypsy, Roma or Traveller artists to create theatre which is meaningful and relevant to these communities. Audience, community participant and artist development are intrinsically linked. Increased engagement with communities. Targeted programming

**Answer L:** We're committed to working with under-represented groups to increase engagement at our touring venues. By working collaboratively with organisations such as Romani Arts, as well as venues themselves, we hope to be able to identify reasons why Gypsy, Roma and Traveller communities are under-represented in our audiences and what we can do to change this. **Increased engagement with communities. Targeted programming**

**Answer M:** By maintaining our commitment to our hyperlocal engagement and developing the relationships of trust that are needed to break down barriers. Increased engagement with communities

**Answer N:** Research where Gypsy, Roma or Traveller communities currently live and work in the Swansea and South Wales Area. (Or indeed across Wales).

Make contact with those communities and consult with them in various ways to co-curate projects and plans for engagement with our programmes. Increased engagement with communities

Research our permanent collection to see if we have any relevant works, which may be of specific interest to individual and communities from these backgrounds. **Targeted programming**

Consider our exhibition and learning programme and how we can devise specific projects that may be of interest. **Targeted programming**

Include Gypsy, Roma or Traveller communities in our Community Learning Panel. **Increased engagement with communities**

Ensure all promotional material is inclusive so that it reaches and engages. **Targeted marketing**

**Answer O:** By programming content they would like to attend. **Targeted programming**

**Answer P:** By specifically targeting the Travelling community for events that they would be interested in. **Targeted marketing**

**Answer Q:** We generally work by responding to local needs and the needs of organisation's that wish to work with our team of community artists to set up participation arts projects or programme themes, when approached we would respond positively to programming and project ideas. **Passive openness**

**Answer R:** We would be very interested in communicating directly with this community and coming into contact with artists who might work with us. This has been an omission on our part. **Passive openness**

**Answer S:** We are currently hosting the Gypsy Maker 5 exhibition at the -----, ----- at the -----, collaborating with RCAC and the artists exhibiting. Through endeavours like this and increasing representation of the Gypsy Roma and Traveller community, we hope to encourage people to access our centres and increase audience members. **Targeted programming. Increased engagement with communities.**

**Answer T:** By including Gypsy, Roma or Traveller artists in the programme and working specifically with Gypsy, Roma and Traveller communities. **Targeted programming. Increased engagement with communities.**

## Findings

10 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller audience members at their events might venue be increased through **targeted programming.**

9 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller audience members at their events might venue be enhanced through **increased engagement with communities.**

3 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller audience members at their events might venue be increased through **targeted marketing.**

3 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller audience members at their events might venue be increased by **seeking guidance and support**.

2 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller audience members at their events might venue be increased through **passive openness**.

1 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller audience members at their events might venue be increased by **actively seeking collaboration**.

Targeted programming x 9

increased engagement with communities x 8

Seeking guidance and support X 3

Targeted marketing x 3

Passive openness x 2

Actively seeking collaboration x 1

### **Non-APW Clients**

**Question 2:** How might the number of Gypsy, Roma or Traveller audience members at your venue be increased?

**Answer 1:** We have supported the work of Romani Cultural Arts in the past and currently to engage with Gypsy, Roma or Traveller communities in south Wales – elements of this included organising visits to St Fagans, including a family visit of 30 people on 25 June 2022 as part of the Travelling Back to Nature project. Another visit for an estimated number of 50 is scheduled for the 10<sup>th</sup> of August. This could be established as a regular activity. There are a number of objects in our collection representing Gypsy, Roma or Traveller life – their presence could be promoted more widely to increase audience numbers and further develop our collection. We are currently awaiting the result of a funding bid supported by Amgueddfa Cymru that Romani Cultural Arts have submitted to NLHF which will record and exhibit the lives of Romani people in Newport. We have also been approached by Closing the Gap Officer ~ Ethnic Minority and Traveller Achievement Service at Cardiff Council to develop a deeper relationship with the community. **Targeted programming.**

**Answer 2:** Awareness Raising, training. **Awareness Raising, training**

**Answer 3:** Contact and dialogue with local/regional GRT communities, perhaps something that RCAC could help with. **Increased engagement with communities**

**Answer 4:** Improved publicity of our programmes via the Traveller Education Officer, increased number of projects directly involving Gypsy Roma or Traveller groups. **Targeted marketing. Targeted programming.**

### **Findings**

2 of the non-APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller audience members at their events might venue be increased through **targeted programming**.

1 of the non-APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller audience members at their events might be enhanced **through increased engagement with communities.**

1 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller audience members at their events might be increased through **targeted marketing.**

Through targeted programming x 3

Through increased engagement with communities x 2

Through targeted marketing x 1

Through awareness raising and training x 1

## **Artists, Performers and Practitioners**

### **APW Clients**

**Question 3:** What percentage of artists, performers and practitioners working with your organisation have been recorded as Gypsy, Roma or Traveller in the past five years?

**Answer A: None.**

**Answer B:** Each year we work with 5-10 artists from the Gypsy, Roma or Traveller community exhibiting work and providing workshops. We do not have this as a percentage of overall artists and performers we work with. **UTP**

**Answer C: None.**

**Answer D:** Please see notes below. **UTP**

**Answer E: None.**

**Answer F:** Whilst we do ask all artists and practitioners to complete an equality questionnaire only 20% do so. We will continue to encourage people to complete the information so that we have a better understanding. **UTP**

**Answer G: 0.**

**Answer H: 0.5%.**

**Answer I:** In the last five years we have hosted talks and exhibitions and one to ones with artists from GRT backgrounds. These included Daniel Baker, Shamus McPhee, Artur Conka, Billy Kerry. A talk with Cas Holmes & Dan Turner and One to Ones with Delaine La Bas. Over the last five years we have recorded 321 artists and speakers, which makes the percentage approximately **2%**. We haven't included approximately 300 submissions to the Open show that we hold each year, as these are not recorded in the same way (we don't gather demographics).

**Answer J: None,** to our knowledge.

**Answer K: 0%.**

**Answer L:** We do not have complete information for this period. **UTP**

**Answer M:** The performing company has included 3 Roma artists in the last 5 years. (c **7%**)

**Answer N: 0%.**

**Answer O:** to my knowledge **none.**

**Answer P: None,** to my knowledge.

**Answer Q:** We don't record. **DC**

**Answer R:** Ah, see above! **None**

**Answer S:** Approx **9%**.

**Answer T:** Most of our artists have not identified as Gypsy, Roma or Traveller. We have worked with 2 artists who identified with this community. **UTP**

### **Findings**

10 of the APW organisations that responded to our questionnaire stated that 0% of the artists, performers and practitioners that have worked with their organisation in the past five years have been recorded as Gypsy, Roma or Traveller.



5 of the APW organisations that responded to our questionnaire stated that they were unable to provide a percentage of artists, performers and practitioners that have worked with their organisation in the past five years have been recorded as Gypsy, Roma or Traveller.

1 of the APW organisations that responded to our questionnaire stated that they do not collect the relevant information required to provide a percentage of the artists, performers and practitioners that have worked with their organisation in the past five years have been recorded as Gypsy, Roma or Traveller.

1 of the APW organisations that responded to our questionnaire stated that 9% of the artists, performers and practitioners that have worked with their organisation in the past five years have been recorded as Gypsy, Roma or Traveller.

1 of the APW organisations that responded to our questionnaire stated that 7% of the artists, performers and practitioners that have worked with their organisation in the past five years have been recorded as Gypsy, Roma or Traveller.

1 of the APW organisations that responded to our questionnaire stated that 2% of the artists, performers and practitioners that have worked with their organisation in the past five years have been recorded as Gypsy, Roma or Traveller.

1 of the APW organisations that responded to our questionnaire stated that 0.5% of the artists, performers and practitioners that have worked with their organisation in the past five years have been recorded as Gypsy, Roma or Traveller.

UTP (unable to provide) x 4

DC (Don't collect) x 1

9% x 1

7% x 1

2% x 1

0.5% x 1

0% x 10

Average  $9\% + 7\% + 2\% + 0.5\% \div 4 = 4.62\%$

### **Non-APW Clients**

**Question 3:** What percentage of artists, performers and practitioners working with your organisation have been recorded as Gypsy, Roma or Traveller in the past five years?

**Answer 1:** We don't currently collect this information. **DC**

**Answer 2: None.**

**Answer 3:** None measured as we don't record. **DC**

**Answer 4:** We hosted the Gypsy Maker exhibition in 2018, presenting the work of artists from the GRT community. **UTP**

### **Findings**

2 of the non-APW organisations that responded to our questionnaire stated that they do not collect the relevant information required to provide a percentage of the artists, performers and practitioners that have worked with their organisation in the past five years have been recorded as Gypsy, Roma or Traveller.

1 of the non-APW organisations that responded to our questionnaire stated that 0% of the artists, performers and practitioners that have worked with their organisation in the past five years have been recorded as Gypsy, Roma or Traveller.

Don't collect x 2

0% x 1

Average 0%

## Artists, Performers and Practitioners

### APW Clients

**Question 4:** How might the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at your organisation be increased?

**Answer A:** Targeting recruitment, and opening up specific opportunities for artists/performers/practitioners. We would benefit from support on how to engage in an effective way. **Targeted recruitment. Seeking guidance and support**

**Answer B:** Working with organisations like the Romani Cultural & Arts Company and the wider Gypsy, Roma or Traveller community to discuss opportunities that The ----- can provide for artists, performers and practitioners. We are looking forward to welcoming the Gypsy Maker 5 exhibition in September 2022 and are keen to work together to build further opportunities. **Increased engagement with communities**

**Answer C:** We invite theatre artists to meet us and to attend open auditions which are usually held every 18 months; we collaborate with theatrical agents to organise these, but artists are welcome to contract us directly. **Passive openness**

We really enjoy working with artists from different backgrounds and we are always open to discussions. The company has two specific projects by which we encourage and free-lance theatre artists to create new work; we'd love to share this information with artists, performers and practitioners from Gypsy, Roma and Traveller communities. **Targeted recruitment.**

**Answer D:** For our biennial exhibition we operate an open public call for nominations. Anyone can put forward an artist from anywhere in the world to be considered by the selectors. Therefore, there is already the potential for Gypsy, Roma and Traveller artists to be nominated. However, we might also actively address this by appointing a selector in the future from those communities to advocate for and inclusively represent creative practitioners as well as encouraging nominations. We will also be mindful of approaching individuals to contribute to other programming strands as appropriate whereby discussion and representation of ideas can be presented within broader, related discourse and exchange. **Targeted recruitment.**

**Answer E:** By ensuring the message about our work, and the opportunities offered, are shared widely and with a focus on GRT communities. By ensuring our work feels relevant to GRT communities and that we are knowledgeable about their work. By ensuring we are a trustworthy organisation. **Targeted recruitment. Active research into Gypsy, Roma and Traveller arts.**

**Answer F:** As with question 2 above - artists, performers and practitioners from a Gypsy, Roma or Traveller background will only feel comfortable to engage with the company if they see that the work, we produce represents them. **Targeted programming**

**Answer G:** Unfortunately, we do not have any freelance artists who are GRT despite trying targeted community music training. We need to improve on this and try different tactics.

**Answer H:** More direct targeting **Targeted recruitment.**

**Answer I:** We have been looking at ringfencing or targeting opportunities as part of the callout structures that we have. We feel that to make the changes that need to happen, this is one way of ensuring progress. We are also keen to keep a working relationship with the ground-breaking Gypsy Maker project from RCAC. **Targeted recruitment. Increased engagement with communities**

**Answer J:** Firstly, we are still working on a reliable (and anonymous) system of monitoring the diversity of our arts practitioners, as we have identified a reluctance to share information with us (or maybe just in completing the forms). However, we recognise that there is likely to be few or no GRT artists who have worked with us in the past 5 years. To date we have only worked with one known GRT practitioner. We have recently set up an Advisory Group to support the development of more diversity

in our artist base – we did not have anyone from a GRT background respond to our call out, but we would welcome support with this. **Seeking guidance and support**

**Answer K:** Our recruitment for freelance roles is often tight turn around, which is something that we are making a concentrated effort to improve. We hope that longer recruitment timelines for freelancers working on productions will mean that roles reach more people. As an organisation, we would benefit from specific learning on how to attract more applications from the Gypsy, Roma or Traveller communities. **Seeking guidance and support**

**Answer L:** We are happy to engage with Romani Arts to discuss how young talented performers can engage with our work. **Passive openness**

**Answer M:** By ensuring that training needed for a professional career is free or significantly more affordable.

**Answer N:** Conduct specific research about Gypsy, Roma or Traveller artists, performers or practitioners and ensure that any information re exhibition opportunities, performances, events etc include and reach them. **Active research into Gypsy, Roma and Traveller arts.**

**Answer O:** being made aware of available product. **Passive openness**

**Answer P:** We select the best person for the job, regardless of race/gender/sexuality. **Passive openness**

**Answer Q:** We struggle to find skilled community artists in general – we have had to develop our own training programme to increase professional skills, we work with Welsh language organisations including the Mentrau Iaith to increase skills of Welsh speaking community artists, I don't know of similar organisations representing Gypsy, Roma or Traveller communities.

**Answer R: No answer given**

**Answer S:** We have a member of staff with Gypsy, Roma and traveller heritage working in our local communities. This is a recent development and we hope with their insight we can be more proactive in both attracting artists and practitioners to our work.

Our artist in residence has forged a relationship with the RCAC after attending a symposium and connecting with Dr Daniel Baker and Isaac Blake leading to the first exhibition in connection with the Art in the Attic gallery. Unfortunately, due to the outbreak of Covid, the exhibition Gypsy Maker 4 could not be held physically in the gallery itself and we held it on our online gallery at ----- instead. We are fortunate to be currently hosting the Gypsy Maker 5 exhibition at the gallery and have recently held two workshops for children and adults with one of the artists Rosamaria Kostic Cisneros. We will be holding two more workshops with children and adults during the first week of August with the other artists exhibiting, Imogen Bright Moon and Corrina Eastwood. We hope that this engagement will help to reach a wider audience as the artists will be talking about their work during the workshop.

**Increased engagement with communities**

**Answer T:** We work with artists we would be open to receiving information about artists. **Passive openness**

## Findings

5 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at their events might venue be increased through **targeted recruitment**.

5 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at their events might venue be increased through **passive openness**.

3 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at their events might venue be increased by **seeking guidance and support**.

3 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at their events might venue be increased through **increased engagement with communities**.

2 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at their events might venue be increased through **active research into Gypsy, Roma and Traveller arts**.

1 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at their events might venue be increased through **targeted programming**.

Targeted recruitment x 5

Passive openness x 5

Seeking guidance and support x 3

Increased engagement with communities x 3

Active research into Gypsy, Roma and Traveller arts x 2

Targeted programming x 1

## **Non-APW Clients**

**Question 4:** How might the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at your organisation be increased?

**Answer 1:** Further to what is outlined in question 2, and as part of our Widening Engagement Action Plan jointly developed with the Arts Council of Wales, [Widening Engagement Action Plan | National Museum Wales](#), we will build on our relationship with Romani Cultural Arts to increase the representation of Gypsy, Roma or Traveller artists, performers or practitioners in our programming.

**Increased engagement with communities**

**Answer 2:** Awareness Raising, training. **Awareness Raising, training**

**Answer 4:** As Q2, perhaps RCAC could help. **Seeking guidance and support**

**Answer 4:** Continued partnership working with the Romani Cultural and Arts Company, networking across Wales and beyond. **Increased engagement with communities**

## **Findings**

1 of the non-APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at their events might venue be increased by **seeking guidance and support**.

1 of the non-APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at their events might venue be increased through **increased engagement with communities**.

1 of the non-APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller artists, performers or practitioners represented at their events might venue be increased through **awareness raising and training**.

Increased engagement with communities x 1

Seeking guidance and support x 1

Awareness Raising, training x 1

Passive openness x 1

## **Staff Members and Volunteers**

### **APW Clients**

**Question 5:** What percentage of your staff members and volunteers have been recorded as Gypsy, Roma or Traveller in the past five years?

**Answer A: none**

**Answer B: 0%**

**Answer C:** One of our Board of Management members is of a Gypsy family. **UTP**

**Answer D:** Please see notes below **UTP**

**Answer E: none**

**Answer F: 0%**

**Answer G: 0**

**Answer H: 0%**

**Answer I: None** of the current staff are recorded as Gypsy, Roma or Traveller We are a small organisation with 5 part time staff, and the turnover of the main structure hasn't changed in that time.

**Answer J: None**, but we are hoping that our current programme of work in GRT sites will lead to this in the future

**Answer K: 0%**

**Answer L: none**

**Answer M:** Currently one permanent member of staff is Roma (**3.7%**).

**Answer N: 0%** (not that I am aware of)

**Answer O: zero**

**Answer P:** Unknown due to GDPR. As we are employed by a large Further Education organisation, so a central HR department hold the information. **UTP**

**Answer Q: 0%?** we are not yet recording protected characteristics – we intend to start when capacity allows.

**Answer R:** We don't work with Volunteers, and have a v small staff (3 full-time, 3 part-time), so there is very little movement in recruitment. We would however be very keen to engage directly for future recruitment. **0%**

**Answer S: 2%**

**Answer T: None** have identified

### **Findings**

15 of the APW organisations that responded to our questionnaire stated that 0% of their staff members and volunteers have been recorded as Gypsy, Roma or Traveller in the past five years.

3 of the APW organisations that responded to our questionnaire stated that they were unable to provide a percentage of staff members and volunteers that have been recorded as Gypsy, Roma or Traveller in the past five years.

1 of the APW organisations that responded to our questionnaire stated that 3.7% of their staff members and volunteers have been recorded as Gypsy, Roma or Traveller in the past five years.

1 of the APW organisations that responded to our questionnaire stated that 2% of their staff members and volunteers have been recorded as Gypsy, Roma or Traveller in the past five years.

0% x 14

UTP (Unable to provide) x 3

3.7% x 1

2% x 1

Average  $3.7\% + 2\% \div 2 = 2.85\%$

### **Non-APW Clients**

**Question 1:** What percentage of your audience members have been recorded as Gypsy, Roma or Traveller in the past five years?

**Answer 1:** We don't currently collect this information. **UTP**

**Answer 2:** none

**Answer 3:** None recorded

**Answer 4:** We have had one volunteer recorded as a Traveller. **UTP**

### **Findings**

2 of the non-APW organisations that responded to our questionnaire stated that 0% of their staff members and volunteers have been recorded as Gypsy, Roma or Traveller in the past five years.

2 of the non-APW organisations that responded to our questionnaire stated that they were unable to provide a percentage of staff members and volunteers that have been recorded as Gypsy, Roma or Traveller in the past five years.

0% x 2

UTP (Unable to provide) x 2

Average = 0%



## **Staff Members and Volunteers**

### **APW Clients**

**Question 6:** How might employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of your recruitment process?

**Answer A:** Targeted recruitment – we would need advice and support on how to do this. **Targeted recruitment**

**Answer B:** Increasing awareness and understanding of the Gypsy, Roma and Traveller community within our workforce and to ensure policies are inclusive. Reaching out into the community to encourage attendance to recruitment fairs utilising key positive action mechanisms that drive and advocate higher levels of engagement. **Awareness raising and training. Targeted recruitment**

**Answer C:** Through having more information about how to contract them. **Seeking guidance and support**

**Answer D:** We operate an open and inclusive set of recruitment practices, recently revised after undertaking organisational development programmes and training of staff and board directors to address such issues. All opportunities are advertised and promoted through a diverse range of sources and outlets. However, we can always do better. In order to ensure reach and news of opportunities into those communities, then assistance would be welcomed toward such things as increasing advocacy and receiving information of how best to reach those communities effectively whereby news can be disseminated as opportunities arise. **Seeking guidance and support. Passive openness**

**Answer E:** Same as above. **Targeted recruitment. Active research into Gypsy, Roma and Traveller arts**

**Answer F:** They key is to engage the community in our work as participants in workshops or as audience members. Build a relationship and share opportunities. **Increased engagement with communities**

**Answer G:** As a small organisation, we do not have many jobs coming up on staff and have never had an application from these communities. We recognise we need to do more during our recruitment process. **Targeted recruitment**

**Answer H:** More direct targeting. **Targeted recruitment**

**Answer I:** As above, and as the staff structure grows or changes, we would look at targeted marketing of these positions. **Targeted recruitment. Increased engagement with communities**

**Answer J:** Building relationships through current work programme and ensuring that potential volunteers / employees are made aware of opportunities to work with us. **Increased engagement with communities. Targeted recruitment.**

**Answer K:** We deploy a range of inclusive recruitment practices and are always reviewing these with a view to improvement. Recently added tactics include scoring applicants on their potential, insisting on implicit bias self-awareness testing of all panellists and interviewing all applicants from protected characteristics. We would be really interested in further learning on specifically how we might attract more applications, and enable more opportunities, for individuals from the Gypsy, Roma or Traveller communities. **Seeking guidance and support.**

**Answer L:** We have employment schemes for young people from under-represented groups within the arts, and we will share future job opportunities with Romani Arts to help encourage applications from Gypsy, Roma and Traveller communities. **Targeted recruitment**

**Answer M:** By maintaining and building on the range of mentoring, training, we offer and helping to develop relationships of trust and respect. **Passive openness**

**Answer N:** Ensure that any opportunities/new posts at the gallery reach these communities and that the language on all information regarding these posts is inclusive. **Targeted recruitment**

Ensure that any opportunities/new posts focus on relevant skills and life experiences rather than predominantly focussing on qualifications.

**Answer O:** Being pointed in the right direction for connecting with people from the stated backgrounds. **Seeking guidance and support**

**Answer P:** Job Vacancies are widely displayed and all sections of the community are encouraged to apply. All posts require a minimum of Maths & English at Level 2 and a full DBS disclosure which might put the travelling community off. **Passive openness**

**Answer Q: No answer given**

**Answer R:** As above, direct conversation with people from the community. **Targeted recruitment**

**Answer S:** By using a marketing strategy that targets media/social media platforms which will be more accessible to Gypsy, Roma and Traveller practitioners and audience. By continuing to work collaboratively with Gypsy, Roma and Traveller organisations to promote the opportunities available. **Targeted recruitment. Increased engagement with communities.**

**Answer T:** We are open to applications from all of our community regardless of specific characteristics. **Passive openness**

## Findings

11 of the APW organisations that responded to our questionnaire stated that the employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of their recruitment process through **targeted recruitment**.

4 of the APW organisations that responded to our questionnaire stated that the employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of their recruitment process by **seeking guidance and support**.

4 of the APW organisations that responded to our questionnaire stated that the employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of their recruitment process through **increased engagement with communities**.

4 of the APW organisations that responded to our questionnaire stated that the employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of their recruitment process through **passive openness**.

1 of the APW organisations that responded to our questionnaire stated that the employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of their recruitment process through **active research into Gypsy, Roma and Traveller arts**.

1 of the APW organisations that responded to our questionnaire stated that the employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of their recruitment process through **awareness raising and training**.

Targeted recruitment x 11

Seeking guidance and support x 4

Increased engagement with communities x 4

Passive openness x 3

Active research into Gypsy, Roma and Traveller arts x 1

Awareness raising and training x1

### **Non-APW Clients**

**Answer 1:** In response to the Widening Engagement Reports and our Widening Engagement Action Plan in partnership with the Arts Council of Wales, we have recently changed our recruitment procedures to emphasise the importance of lived experience in delivering roles. This is already changing the demography of our workforce. Employment and volunteering opportunities could be promoted through existing and new relationships with Gypsy, Roma or Traveller communities.

**Targeted recruitment. Increased engagement with communities.**

**Answer 2:** Awareness Raising, training. **Awareness Raising, training.**

**Answer 3:** As Q2 – establishing link with GRT communities to raise awareness of opportunities.

**Increased engagement with communities.**

**Answer 4:** Again, increased publicity in dialogue with the Cohesions Team and Traveller Education Officer. More events for young people from the GRT community with introduction to volunteering and roles at -----.

**Targeted recruitment. Increased engagement with communities.**

### **Findings**

1 of the non-APW organisations that responded to our questionnaire stated that the employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of their recruitment process through **passive openness**.

1 of the non-APW organisations that responded to our questionnaire stated that the employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of their recruitment process by **seeking guidance and support**.

1 of the non-APW organisations that responded to our questionnaire stated that the employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of their recruitment process through **increased engagement with communities**.

1 of the non-APW organisations that responded to our questionnaire stated that the employment and volunteering opportunities for Gypsy, Roma or Traveller people be increased as part of their recruitment process through **awareness raising and training**.

Passive openness x 1

Seeking guidance and support x 1

Increased engagement with communities x 1

Awareness Raising and training x 1

## **Programming**

### **APW Clients**

**Question 7:** What percentage of Gypsy, Roma or Traveller related events have been staged at your organisation in the past five years?

**Answer A: none**

**Answer B:** Every year we host workshops alongside the exhibition mentioned above. We estimate this is 6-8 workshops of around 10-15 people. **UTP**

**Answer C: None** specifically. But again, we are open to suggestions, discussions and ideas.

**Answer D:** Please see notes below **UTP**

**Answer E: None**

**Answer F:** We have produced two theatre productions relating to Gypsy, Roma and Travellers. Both productions toured North Wales and received a welcoming response. Both productions took place more than 5 years ago. **UTP**

**Answer G: 10%**

**Answer H: 0%**

**Answer I:** Four have been held. This is approx. **5%** of our public output.

**Answer J:** This has fluctuated over the years, depending on the availability of partners to develop projects in our area. The situation has improved since Summer 2021 and we are now running 3 regular sessions across two sites in the area and hoping to improve on this. I am not sure to work this out as a percentage of our work, but we there are few projects that have regular weekly sessions like this (most of our work is project based). **UTP**

**Answer K: 0%**

**Answer L:** To date, we have not programmed any events specifically by or for the Gypsy, Roma or Traveller communities. **None**

**Answer M: None** specifically – none of our work is connected to any specific cultural, racial or ethnic group – rather we try to bring people together to share stories

**Answer N: 0%**

**Answer O: zero**

**Answer P: None**

**Answer Q: 3**

**Answer R:** We don't programme, rather work in partnership with other organisations. However, we do have a record label, which is a platform for work – and have included no Gypsy, Roma or Traveller related content to date. **UTP**

**Answer S:** Approx **8%** -1 online exhibition at our virtual gallery on ----- and the current exhibition that will last for the period of two months.

**Answer T:** We have not been approached by anyone to lead specific events **None**

## **Findings**

11 of the APW organisations that responded to our questionnaire stated that 0% of events staged by their organisations were Gypsy, Roma or Traveller related in the past five years.

5 of the APW organisations that responded to our questionnaire stated that they were unable to provide a percentage of events staged by their organisations that were Gypsy, Roma or Traveller related in the past five years.

1 of the APW organisations that responded to our questionnaire stated that 10% of events staged by their organisations were Gypsy, Roma or Traveller related in the past five years.

1 of the APW organisations that responded to our questionnaire stated that 8% of events staged by their organisations were Gypsy, Roma or Traveller related in the past five years.

1 of the APW organisations that responded to our questionnaire stated that 5% of events staged by their organisations were Gypsy, Roma or Traveller related in the past five years.

1 of the APW organisations that responded to our questionnaire stated that 3% of events staged by their organisations were Gypsy, Roma or Traveller related in the past five years.

0% x 11

UTP (unable to provide) x 5

10% x 1

8% x 1

5% x 1

3% x 1

Average  $10\% + 8\% + 5\% + 3\% \div 4 = 6.5\%$

### **Non-APW Clients**

**Question 7:** What percentage of Gypsy, Roma or Traveller related events have been staged at your organisation in the past five years?

**Answer 1:** Two annual events have been developed and delivered with community partners during the past five years to celebrate International Romani Day. The live events programme was suspended for two and a half years due to the pandemic. **UTP**

**Answer 2: None**

**Answer 3: None**, although we have been closed for 2 years of that time.

**Answer 4:** One gallery exhibition, one project with young women (while we were off site, with poet Sophie McKeand), one project for children with the Cohesion Team. **UTP**

### **Findings**

3 of the non-APW organisations that responded to our questionnaire stated that 0% of events staged by their organisations were Gypsy, Roma or Traveller related in the past five years.

2 of the non-APW organisations that responded to our questionnaire stated that they were unable to provide a percentage of events staged by their organisations that were Gypsy, Roma or Traveller related in the past five years.

0% x 2

Unable to provide x 2

Average = 0%

## **Programming**

### **APW Clients**

**Question 8:** How might the number of Gypsy, Roma or Traveller related events at your organisation be increased?

**Answer A:** Opening up specific opportunities for artists/performers/practitioners. We would benefit from support on how to engage in an effective way. **Targeted opportunities. Seeking guidance and support.**

**Answer B:** We host events, working with organisations like Romani Cultural & Arts Company, that we hope the Gypsy, Roma or Traveller community feel welcome at and enjoy. This has included workshops, craft activities and tickets to our Wonderland experience. We endeavour to make The ----- a welcome place for all and strive to create experiences that make all visitors welcome. **Increased engagement with communities**

**Answer C:** Through meeting and talking. **Increased engagement with communities**

**Answer D:** Our major exhibition is biennial and international in focus. While every edition since its inception in 2002 has largely centred on work with artists from Global Majorities, until now, no artists have been nominated who identify as Gypsy, Roma or Traveller, and so our work has not involved those communities per se beyond the unknown information not recorded. However, to do so would quite naturally fall within our mandate and in our increasing focus on the broader issue of representation and working with individuals and communities of Indigenous identity, heritage and background, something that is very present in our current work towards AM10 in October 2023. Within the international art world there has been a series of exhibitions recently including at the European Research Centre of artists who identify as this as their cultural background and at the current Venice Biennale, there is a Roma artist at the Polish Pavilion, Malgorzata Mirga-Tas. Consequently, it would not be unexpected to see nominations of artists representing Gypsy, Roma and Traveller communities to emerge in future editions. Alongside our biennial exhibition, public programming and co-creative community partnerships form an extensive sequence of work examining the themes, issues and conditions present within and as part of those communities, as well as working collaboratively with those communities' tackling representation and building trusted and long-term, creative relationships. Any specific funding streams to support such culturally specific work such as that available for artists and practitioners from other protected characteristics would further enable such meaningful relationships and partnership work to evolve. **Passive openness**

**Answer E:** Due to the type of venue, resources, and capacity at our organisation, we generally only host events delivered by, or in partnership with, our organisation. But we have a strong desire to open our space more widely and we are hosting the Gypsy Maker 5 Programme event in September. For this, we want the space to feel open, welcoming, and safe. By doing so, we hope to encourage more Gypsy, Roma and Traveller events at our venue. **Increased engagement with communities**

**Answer F:** Again, through engagement and also by ensuring that Gypsy, Roma and Traveller related work is clearly identified and noted in our Equality Plan and Artistic Programme. **Increased engagement with communities. Targeted opportunities.**

**Answer G:** We have started to engage with the Gypsy, Roma Traveller site in Merthyr Tydfil to develop joint projects – we need to continue this work and increase our interaction at the project development stage and work with other sites across Wales. **Increased engagement with communities.**

**Answer H:** More direct programming. **Targeted programming.**

**Answer I:** Closer working with the RCAC project and links and curatorial development with staff. **Increased engagement with communities.**

**Answer J:** A specific allocation of our funds has been set aside to develop this work and also, we have included work with GRT communities in our funding bids. **Targeted funds**

**Answer K:** Similarly, to the answer provided for Question 2, we need to work creatively with these communities, and specifically with artists, to create theatre which explores Gypsy, Roma or Traveller culture. **Increased engagement with communities.**

**Answer L:** As below, further understanding on how the Gypsy, Roma or Traveller communities would want to engage, potentially through additional training, could allow us to host more relevant events. **Awareness raising and training.**

**Answer M:** Possibly by working with our local traveller community to co-create programme elements. **Increased engagement with communities**

**Answer N:** Through targeted projects and programmes of engagement, (see question 1) events can be devised and realised as part of our Learning and Exhibitions programming. **Targeted programming.**

**Answer O:** see Q4. **Passive openness**

**Answer P:** There have been incidents within the college over the past five years between students, which have resulted in some of the travelling community people being banned from the premises.

**Answer Q:** When programming we might occasionally programme theatre or music that is Gypsy, Roma or Traveller related. We don't specifically look – and don't see Gypsy, Roma or Traveller related events, our equalities and diversity plan does not specifically mention Gypsy, Roma or Traveller people. **Passive openness**

**Answer R:** See Question 1 – we need to engage with the artists in the Gypsy, Roma or Traveller community. **Increased engagement with communities**

**Answer S:** By continuing to engage with organisations such as RCAC and continuing the conversations. **Increased engagement with communities**

**Answer T: No answer given**

## Findings

10 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller related events at your organisation might be increased through **increased engagement with communities.**

3 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller related events at your organisation might be increased through **passive openness.**

2 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller related events at your organisation might be increased through **targeted opportunities.**

2 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller related events at your organisation might be increased through **targeted programming.**

1 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller related events at your organisation might be increased through **targeted funds.**

1 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller related events at your organisation might be increased by **seeking guidance and support.**

1 of the APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller related events at your organisation might be increased through **awareness raising and training.**

Increased engagement with communities x 10

Passive openness x 3

Targeted opportunities x 2

Targeted programming x 2

Targeted funds x 1

Seeking guidance and support x 1

Awareness raising and training x 1

### **Non-APW Clients**

**Answer 1:** Further to the information outlined above, building on existing and creating new relationships with Gypsy, Roma or Traveller communities. **Increased engagement with communities.**

**Answer 2:** Awareness Raising, training. **Awareness raising and training.**

**Answer 3:** As Q2. **Increased engagement with communities. Seeking guidance and support.**

**Answer 4:** Further partnership working with Cohesions Team and colleagues such as Romani Cultural and Arts Company. **Increased engagement with communities.**

### **Findings**

3 of the non-APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller related events at your organisation might be increased through **increased engagement with communities.**

1 of the non-APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller related events at your organisation might be increased by **seeking guidance and support.**

1 of the non-APW organisations that responded to our questionnaire stated that the number of Gypsy, Roma or Traveller related events at your organisation might be increased through **awareness raising and training**

Increased engagement with communities x 3

Seeking guidance and support x 1

Awareness raising and training x 1



## **Budget**

### **APW Clients**

**Question 9:** What percentage of your budget has been spent on Gypsy, Roma or Traveller content in the past five years?

**Answer A: None**

**Answer B:** The team work to deliver in-kind space and material support, working with Isaac and Romani Cultural & Arts Company to support activities. This year we also funded workshops. **UTP**

**Answer C: None** specifically.

**Answer D:** Please see notes below. **UTP**

**Answer E: 0**

**Answer F: 0%**

**Answer G: 5%**

**Answer H: n/a UTP**

**Answer I:** Less than 10% overall of our budget for programming. **UTP**

**Answer J:** An insignificant percentage up to last financial year, I am guessing about 12% of our project budget for 2021/22. I have not included staff time in this calculation. At moment, we probably allocate more staff time to this strand of work than to any of other current projects. (at least 10 hours a week). **UTP**

**Answer K: 0%**

**Answer L:** We have invested heavily in diversity and equity. This includes convening three Diversity Taskforces designed to explore how disability, ethnicity and socio-economic background can create barriers for young people to engage with the arts at a high level. However, none of these projects have so far specifically focused on issues relating to Gypsy, Roma or Traveller communities. **UTP**

**Answer M:** See above **UTP**

**Answer N: 0%**

**Answer O: zero**

**Answer P:** Our events are open access; our community groups non-auditioning and we welcome participants from all sections of our communities. The Gypsy, Roma and Travelling community have not been specifically targeted **UTP**

**Answer Q: 0.01%**

**Answer R: zero**

**Answer S:** There are so many aspects to ----- funding portfolio as it is a community development organisation as well as an arts organisation. We have provided in kind support in the hire of the gallery for the period of two months for £4,000, also covering the cost of the launch of the opening of the exhibition. **UTP**

**Answer T:** We don't apportion budget based on specific characteristics **UTP**

## **Findings**

10 of the APW organisations that responded to our questionnaire stated that they were unable to provide a percentage of budget spent on Gypsy, Roma or Traveller content in the past five years at their organisation.

8 of the APW organisations that responded to our questionnaire stated that 0% of their budget has been spent on Gypsy, Roma or Traveller content in the past five years.

1 of the APW organisations that responded to our questionnaire stated that 5% of their budget has been spent on Gypsy, Roma or Traveller content in the past five years.

1 of the APW organisations that responded to our questionnaire stated that 0.01% of their budget has been spent on Gypsy, Roma or Traveller content in the past five years.

UTP (unable to provide) x 10

0% x 8

5% x 1

0.01% x 1

Average  $5\% + 0.01\% \div 2 = 2.5\%$

### **Non-APW Clients**

**Question 9:** What percentage of your budget has been spent on Gypsy, Roma or Traveller content in the past five years?

**Answer 1:** We are not a grant giving organisation. 80% of our budget is spent on staff costs and most of the remaining budget is sent on ensuring the operation of our museums to provide free public access to 7 national museums across Wales. **UTP**

**Answer 2: None**

**Answer 3: None**

**Answer 4:** I don't have this as a percentage but approx. £3,000 in relation to exhibition in 2018 **UTP**

### **Findings**

3 of the non-APW organisations that responded to our questionnaire stated that they were unable to provide a percentage of budget spent on Gypsy, Roma or Traveller content in the past five years at their organisation.

2 of the non-APW organisations that responded to our questionnaire stated that 0% of their budget has been spent on Gypsy, Roma or Traveller content in the past five years.

UTP (unable to provide) x 2

0% x 2

Average = 0%

## **Budget**

### **APW Clients**

**Question 10:** What might encourage an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at your organisation?

**Answer A:** Support on how and where to best use available budgets for engagement. **Seeking guidance and support**

**Answer B:** We are hoping that as our relationship with the Gypsy, Roma and Traveller community develops we will be able to provide a greater number of opportunities and events which will see a larger attendance of members of this community. **Increased engagement with communities**

**Answer C:** Discussion. There's no point in us reserving budget unless it can be spent. **Seeking guidance and support**

**Answer D:** This connects to the points raised in relation to the answer to Q8 above. As opportunities arise then budget expenditure would be forthcoming in the most straightforward way to develop work with Gypsy, Roma or Traveller content in the way that we are currently engaged with artists and communities of a range of Indigenous and Global Majority background. This would be reflective of desires, world views, values and other systems that are culturally specific and yet connect to others across the globe, challenging expectations, misunderstanding and breaking down ideas and issues such as those surrounding identity, nationhood and belonging. **Passive openness**

**Answer E:** In hosting Gypsy Maker 5 in September this answer will change. As we learn more, our understanding is increasing about how we can better engage with GRT communities, and we are developing partnerships to ensure we are doing this in the right way. **Increased engagement with communities. seeking guidance and support**

**Answer F:** The budget reflects the artistic programme therefore the artistic programme should have clear targets to engage with this community. **Targeted programming**

**Answer G:** We need to develop more projects with these communities and thus increase the spend. Targeted programming

**Answer H:** examine our use of resources

**Answer I:** Targeted fundraising, ringfencing of monies specifically for this area of development. **Targeted fundraising**

**Answer J:** Successful funding bids in addition to the allocation from our own budget. **Targeted fundraising**

**Answer K:** It would be great for our Creative Development Team to work with Gypsy, Roma or Traveller community members to explore future opportunities for artistic commissions. NTW could facilitate this for the wider sector to also engage as well, if there is appetite within the communities. **Increased engagement with communities. Targeted fundraising**

**Answer L:** As below, we're open to ideas and suggestions on how our budget can best be spent to engage with Gypsy, Roma and Traveller communities. **Increased engagement with communities**

**Answer M:** The budget is driven by the programme – and so developing more specific programme elements would naturally lead to an increase in spend. **Targeted programming**

**Answer N:** Specific grants made available in Learning to support artist led engagement activities. **Targeted fundraising**

**Answer O:** see Q4. **Passive openness**

**Answer P:** We wish to remain open and welcoming to all our communities, so plan on continuing our open access policy. **Passive openness**

**Answer Q:** Local need. **Passive openness**

**Answer R:** Again, working with artists through our artist-development work or on the record label.  
**Passive openness**

**Answer S:** More funding opportunities, increased collaboration, further education and local links.  
**Targeted fundraising. Through increased engagement with communities**

**Answer T: No answer given**

## Findings

5 of the APW organisations that responded to our questionnaire stated that an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at their organisation might be encouraged through **increased engagement with communities**.

5 of the APW organisations that responded to our questionnaire stated that an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at their organisation might be encouraged through **passive openness**.

4 of the APW organisations that responded to our questionnaire stated that an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at their organisation might be encouraged through **targeted fundraising**.

3 of the APW organisations that responded to our questionnaire stated that an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at their organisation might be encouraged through **targeted programming**.

3 of the APW organisations that responded to our questionnaire stated that an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at their organisation might be encouraged by **seeking guidance and support**.

Increased engagement with communities x 5

Passive openness x 5

Targeted fundraising x 4

Targeted programming x 3

Seeking guidance and support x 3

## Non-APW Clients

**Question 10:** What might encourage an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at your organisation?

**Answer 1:** Closer working with existing and new Gypsy, Roma or Traveller communities to develop funding bids in partnerships. Closer working with existing and new Gypsy, Roma or Traveller communities to develop the collections and interpretations. **Increased engagement with communities. Targeted fundraising**

**Answer 2:** Awareness Raising, training. **Awareness raising and training**

**Answer 3:** Development of links, contact, dialogue, as Q2. **Increased engagement with communities**

**Answer 4:** Increased opportunities for programming GRT content with associated spend. **Targeted programming**

## Findings

2 of the non-APW organisations that responded to our questionnaire stated that an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at their organisation might be encouraged through **increased engagement with communities**.

1 of the non-APW organisations that responded to our questionnaire stated that an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at their organisation might be encouraged through **targeted fundraising**.

1 of the non-APW organisations that responded to our questionnaire stated that an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at their organisation might be encouraged through **targeted programming**.

1 of the non-APW organisations that responded to our questionnaire stated that an increase in the percentage of budget spent on Gypsy, Roma or Traveller content at their organisation might be encouraged through **awareness raising and training**.

Through increased engagement with communities x 2

Targeted fundraising x 1

Targeted programming x 1

Awareness raising and training x1

## **Training and Support**

### **APW Clients**

**Question 11:** What percentage of your budget has been spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years?

**Answer A: none**

**Answer B:** We do not collect specific data to enable us report this. **UTP**

**Answer C: None** specifically

**Answer D:** Please see notes below **UTP**

**Answer E: None**

**Answer F:** A substantial % of our training budget in the last five years has focused on equality. Whilst we haven't engaged in a specific training event related to Gypsy, Roma and Traveller community this has definitely been covered within the equality training provided. **UTP**

**Answer G: 3%** - we targeted some training at increasing diversity on our training including the Gypsy, Roma and Traveller communities.

**Answer H: 0.5%**

**Answer I:** We have not formally met this need, apart from ensuring that wider awareness is contained in our Strategic Equalities Action Plan and that the library is stocked with reading material that encourages greater awareness and understanding. **UTP**

**Answer J:** We have a small staff team, so currently there is only one person who has not had training in working with GRT communities. **UTP**

**Answer K: 0.5%**

**Answer L:** Whilst we have invested heavily in staff training across diversity and under-represented communities, we have not had any specific training related to engagement with Gypsy, Roma and Traveller communities. **None**

**Answer M:** Our training budgets are spent to develop and strengthen either core circus related skills – or skills around co-creation, community development, cultural awareness and diversity. So, on one level roughly 50% of the total budget is relevant to this – but equally – **none** has been specifically targeted in this way.

**Answer N: 0%**

**Answer O: zero**

**Answer P:** We invest significantly in staff and volunteer training, however, to my knowledge we have not recruited any staff or volunteers from the Gypsy, Roma or Travelling community. **UTP**

**Answer Q: 0.5%**

**Answer R: zero**

**Answer S:** No formal training but this is something that we are interested in developing. **None**

**Answer T:** Although staff have attended online training in this area, we haven't spent any budget in this area. **None**

## Findings

10 of the APW organisations that responded to our questionnaire stated that 0% of their budget has been spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years.

6 of the APW organisations that responded to our questionnaire stated that they were unable to provide a percentage of budget spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years

3 of the APW organisations that responded to our questionnaire stated that 0.5% of their budget has been spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years.

1 of the APW organisations that responded to our questionnaire stated that 3% of their budget has been spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years.

$0\% \times 10$

UTP (unable to provide)  $\times 6$

$0.5\% \times 3$

$3\% \times 1$

Average  $0.5\% + 0.5\% + 0.5\% + 3\% \div 4 = 1.25\%$

## Non-APW Clients

**Question 11:** What percentage of your budget has been spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years?

**Answer 1:** No specific budget has been allocated to the above during the last five-year period. **None**

**Answer 2: None**

**Answer 3: None**

**Answer 4: None**

## Findings

4 of the non-APW organisations that responded to our questionnaire stated that 0% of their budget has been spent on Gypsy, Roma or Traveller related training and support for staff and volunteers in the past five years.

$0\% \times 4$

Average = 0%

## **Training and Support**

### **APW Clients**

**Question 12:** How might the availability of Gypsy, Roma or Traveller training and support for your staff and volunteers be increased?

**Answer A:** We could roll out training for staff and volunteers if advised on an appropriate and useful course/workshop. **Seeking guidance and support**

**Answer B:** Again, as we work more with the Gypsy, Roma and Traveller community it is expected that our associated support for staff and volunteers will also increase and we are keen to work with the community itself to support this. **Seeking guidance and support**

**Answer C:** Through meeting and open collaboration. **Increased engagement with communities**

**Answer D:** We have an annual budget toward any kind of support to staff for training and professional development. Recently this has encompassed issues such as unconscious bias, health and wellbeing issues, professional development of individuals etc. We are open to taking part in any training initiatives, receiving information of specific research, seeking ways to implement recommendations from any research reports completed etc., in order to address this work with Gypsy, Roma and Traveller communities. **Passive openness**

**Answer E:** By developing partnerships and understanding training routes available. **Increased engagement with communities**

**Answer F:** We have to continue to ensure that Gypsy, Roma or Traveller training and support is included within our training plans. **Targeted training**

**Answer G:** Through better engagement. **Increased engagement with communities**

**Answer H:** more direct support and also ask them to lead on training. **Seeking guidance and support**

**Answer I:** Targeted training. **Targeted training**

**Answer J:** We would definitely consider this in appointing new staff. **Passive openness**

**Answer K:** We would offer this automatically as soon as the number of staff and volunteers from the Gypsy, Roma or Traveller communities increased. The offer would be bespoke to their needs and that of their roles. **Passive openness**

**Answer L:** We are open to suggestions for appropriate staff training, as this would help to increase our understanding and ensure that our organisation's work is more relevant to Gypsy, Roma and Traveller communities. **Passive openness**

**Answer M:** If we were to change the nature of the programme and make it more culturally specific. **Passive openness**

**Answer N:** Specific training at the gallery. Access to grants and experts in this specific area. **Targeted training. Targeted fundraising. Seeking guidance and support.**

**Answer O:** see Q6. **Seeking guidance and support.**

**Answer P:** If we did recruit from the community, they would be included within the existing provision. **Passive openness**

**Answer Q:** As we look for funding to recommence artist training and return our arts activity back to pre-covid levels we take opportunities as they arise, we do not have capacity to invest in areas that are not in our existing plans. **Passive openness**

**Answer R: No answer given**



**Answer S:** Increased funding and continuing our relationships with organisations such as RCAC.  
**Targeted fundraising. Increased engagement with communities**

**Answer T: No answer given**

## **Findings**

7 of the APW organisations that responded to our questionnaire stated that an increase in the availability of Gypsy, Roma or Traveller training and support for their staff and volunteers might be encouraged through **passive openness**.

4 of the APW organisations that responded to our questionnaire stated that an increase in the availability of Gypsy, Roma or Traveller training and support for their staff and volunteers might be encouraged through increased **engagement with communities**.

3 of the APW organisations that responded to our questionnaire stated that an increase in the availability of Gypsy, Roma or Traveller training and support for their staff and volunteers might be encouraged by **seeking guidance and support**.

3 of the APW organisations that responded to our questionnaire stated that an increase in the availability of Gypsy, Roma or Traveller training and support for their staff and volunteers might be encouraged through **targeted training**.

2 of the APW organisations that responded to our questionnaire stated that an increase in the availability of Gypsy, Roma or Traveller training and support for their staff and volunteers might be encouraged through **targeted fundraising**.

Passive openness x 7

Increased engagement with communities x 4

Seeking guidance and support x 3

Targeted training x 3

Targeted fundraising x 2

## **Non-APW Clients**

**Answer 1:** Closer working with existing and new Gypsy, Roma or Traveller communities. Funding bids developed in partnerships. Greater awareness of training opportunities available. Incorporate a section into our Equality, Diversity and Inclusion Training. **Increased engagement with communities.**

**Targeted fundraising**

**Answer 2:** Awareness Raising, training. **Awareness raising and training**

**Answer 3:** Sourcing provision and tying it to development of links, dialogue. **Targeted fundraising. Increased engagement with communities.**

**Answer 4:** Through partnership working across the local authority. **Increased engagement with communities.**

## **Findings**

3 of the non-APW organisations that responded to our questionnaire stated that an increase in the availability of Gypsy, Roma or Traveller training and support for their staff and volunteers might be encouraged through **increased engagement with communities**.

2 of the non-APW organisations that responded to our questionnaire stated that an increase in the availability of Gypsy, Roma or Traveller training and support for their staff and volunteers might be encouraged through **targeted fundraising**.

1 of the non-APW organisations that responded to our questionnaire stated that an increase in the availability of Gypsy, Roma or Traveller training and support for their staff and volunteers might be encouraged through **awareness raising and training**.

Increased engagement with communities x 3

Targeted fundraising x 2

Awareness raising and training x 1

## **Supplementary Information**

### **APW Clients**

**Question 13:** Please feel free to add any further information that you think might be useful.

**Answer A:** There is not a traveller site in our area and it's not been a key target for us historically, but that could be from a lack of understanding/awareness on our part rather than reality. Any help available would be really appreciated.

**Answer B:** No answer given

**Answer C:** Is the distant past we created a play for children based on the book Y SIPSIWN Cymraeg (THE WELSH GYPSY) By A.O.H. Jarman and Eldra Jarman; it would be exciting to do something similar and contemporary. Please – contact us!

**Answer D:** With reference to the questions 1,3,5,7,9,11 above, prior to AM9, the category of 'Gypsy, Roma, Traveller' was not part of any survey undertaken either within documents generated by our organisation or in using those supplied as part of funding agreements with various stakeholders and supporters. Hence statistics up to 2020-21 are unknown. For surveys completed as part of AM9 in 2021, this cultural heritage did form part of questionnaires and surveys as 'White: Gypsy or Irish Traveller' and as specified with protected characteristics by ACW. While the numbers of surveys we were able to undertake was severely curtailed by the pandemic, of those completed no one for audiences, artists, and staff members self-identified as such. Events, budget or training were similarly nil for this period with focus falling on the issues and representation of those artists we worked with and identification of audiences within those ideas, themes and issues.

**Answer E:** No answer given

**Answer F:** No answer given

**Answer G:** We are always trying to improve our work with marginalised and disadvantaged groups across Wales and recognise that Gypsy, Roma and Traveller communities are amongst some of the most disadvantaged in Wales – therefore we are keen to build on the steps we have taken in engagement and improve our work in this area.

**Answer H:** No answer given

**Answer I:** No answer given

**Answer J:** No answer given

**Answer K:** No answer given

**Answer L:** No answer given

**Answer M:** No answer given

**Answer N:** No answer given

**Answer O:** No answer given

**Answer P:** We do have a large travelling community sited within 15 miles of the theatre. Unfortunately, this community has gained a reputation for violence and drug trafficking. A significant number of this community have just received prison sentences for drugs and theft (approx. 20 people) and a larger number have been given community orders for supporting the illegal activity. When the community nurses went onto the site to vaccinate against Covid, they were met with resistance and required a police escort for the day. Many of our customers feel intimidated by the travelling community as they continue to cause trouble within the town. When the college has tried to engage with the community via education, there have been issues of violence, resulting in other students being hospitalised and van loads of older travellers coming onto site to seek retribution. A large number have now been banned from the college sites.

**Answer Q:** We employed Mess Up The Mess to provide training for our Staff and Team of Community Artist in 2018-19, one element of that training specifically covered inclusion of Gypsy, Roma and Traveller young people.

We support artists to increase their skills for our community as well improving their skills to increase their chances of employment elsewhere.

Two of our Community Artists team have been involved in participatory arts projects in the lower Tawe Valley with Romany Gypsy Traveller communities or individuals (I remember Viv Rhule worked on a Varda project with Swansea Museum?). We have some skills within our team, but we have never been approached by an organisation that aimed to support Gypsy, Roma or Traveller people.

**Answer R:** No answer given

**Answer S:** No answer given

**Answer T:** No answer given

### **Findings**

6 of the APW organisations that responded to our study gave responses that can be characterised as ranging from intention to seek further guidance and support, to actively seek collaboration and to increase engagement with communities and community-based organisations.

Passive openness was also in evidence, along with the questionnaire being used as an opportunity to impart information regarding a list of incidents of anti-social or criminal behaviour that had occurred in no direct relation to the reporting organisation.

### **Non-APW Clients**

**Answer 1:** No answer given

**Answer 2:** No answer given

**Answer 3:** No answer given

**Answer 4:** No answer given

### **Findings**

None of the non-APW organisations that responded to our study completed this section.