



Decolonising Toolkit

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Mae'r ddogfen hon hefyd ar gael yn y Gymraeg.
This document is also available in Welsh.



Casgliad y Werin Cymru
People's Collection Wales



**AMGUEDDFA
CYMRU**



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PART I: BACKGROUND

1. Acknowledgements

People's Collection Wales would like to thank Carissa Chew of the Cultural Heritage Terminology Network for the consultancy she has provided in relation to this Toolkit.

We would also like to thank the members of the People's Collection Wales Decolonising Task and Finish Group for their input and feedback, including Dr Marian Gwyn (Race Council Cymru), Ophelia Dos Santos, Klavdija Erzen and Rema Begum (Young Muslim & Community Organisation).

PART I: BACKGROUND

2. Introduction

At People's Collection Wales (PCW) we have made a commitment to decolonising our Collection. What does this mean?

Decolonisation is a process of restorative justice that seeks to the dismantle systems of inequality, not only in relation to race inequality but sexism, ableism, homophobia, transphobia, religious intolerance, classism, colourism, and other prejudices. In principle, the decolonisation of collections recognises the integral role of empire in cultural institutions such as museums, archives and libraries. It acknowledges that their collections often promoted racist and prejudiced views of the world, and that this has resulted in the marginalisation of certain peoples, histories and stories. There are multiple perspectives on what the decolonisation of collections should entail in practice. You might find it helpful to watch this [2-minute video](#) by Professor Priyamvada Gopal on decolonising the English curriculum.

Whereas equality and diversity work is a *constructive* process, decolonisation is a diagnostic and *dismantling* process. It involves challenging neutrality and legacies of oppression as well as acknowledging power and privilege. It is driven by a desire for justice and equity, for a rebalancing of power and representation. It complements equality and diversity agendas by reimagining the way we work, who we work with and what we value.

PART I: BACKGROUND

2.1 Heritage collections often hold colonial, contested and racist content

People's Collection Wales is led by three national institutions: Amgueddfa Cymru, the National Library of Wales, and the Royal Commission on the Ancient and Historical Monuments of Wales. We recognise the role that colonialism has played in these institutional histories, structures, practices and collections, and how this might be reflected in their contributions to PCW.[1]

PCW is a national digital collection that captures, protects and celebrates the diverse histories of Wales and its people. It is firmly rooted in democratic, empowering and collaborative practices: as the people's collection of Wales, anyone can contribute their materials to the Collection. This offers great opportunity for decolonisation as well as for increasing the diversity of the Collection, and we work in close collaboration with communities and heritage partners across Wales to enable and support their contributions.

Nevertheless, we recognise our privilege and power in shaping narratives and making connections, both through the authority of the three federated partners and through our role as contributor, moderator, curator, preserver and promoter of content. So while many of the items (and their interpretations) in the People's Collection Wales are user-generated and therefore not 'owned' by us, as an inclusive, safe and trusted platform we too carry responsibility for its decolonisation.

Please see our [Charter for Decolonising the Collection](#) to read more about our commitment to holding ourselves accountable.

PART I: BACKGROUND

2.2 What this means for PCW

We are committed to reviewing content on our website that might cause harm or distress. This will involve carrying out regular audits of our Collection to identify and label content that is racist or prejudiced, has links to colonial aggression or the transatlantic slave trade, or that includes colonialist history.

Our decolonising agenda will not involve censorship of historic materials or removing any items or their original interpretation. However, we will continue to implement our existing takedown policy for inappropriate, unlawful and copyrighted material. We recognise the importance of capturing how objects and archival materials have been interpreted in the past. This has great educational value, both for us and for future generations, so these historical interpretations should not be erased. Instead, we will work with our contributors to review user-generated descriptions and our own curatorial voice. We will put things into context through the addition of **content warnings** and the creation of **audit trails** (see [section 5.1](#)) in order to provide accurate collections information and improve the discoverability of items. We will constantly review the language we use to ensure that it reflects the preferred terminologies of any communities that are represented. And, through our audit trails, we will be transparent about the decisions that we make.

We will also continue to develop relationships that value community knowledge, expertise and lived experience, and work collaboratively with our contributors and partners to share knowledge and best practice freely. At the end of this toolkit, we point you to some additional resources you might find helpful.

PART I: BACKGROUND

2.3 What this means for our contributors: We would like your help

Most of the items on our website are user-generated: created by and contributed by you, the people of Wales. Whether you are an individual or community group, a museum, library or archive, or an education partner, your content is not 'owned' by us at PCW, rather it is shared by you. We therefore need your help in this work.

We invite you – our contributors – to disrupt, review, question and revise any colonial or prejudicial narratives, and to create new, decolonialised ones.

You can do this by:

1. *Contacting us when you see something on the site that you feel could cause offence or harm.*
2. *Reviewing your own uploaded content (both new and existing) through a decolonising lens. See Sections [5](#) & [6](#) for guidance.*
3. *Making full use of our unique 'principle of reuse', whereby any item in the People's Collection Wales (regardless of who contributes it) can be reused by others to create new collections and tell different stories.*

2.4 This toolkit

We are working hard to understand what we must do as part of our commitment to this work. Along the way, we are uncovering useful resources that we will share in this toolkit. We also offer a step-by-step approach to decolonising a single item/image and its text, based on the steps we have found helpful in our own work. We hope that this will increase your confidence in publishing material on PCW and give you a framework within which to do so.

This is a work in progress and this toolkit will be updated as our work continues.

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We would like to work in collaboration with you on this, wherever you are on your decolonisation journey. We welcome skills and knowledge sharing, and recognise that while we have much to offer, we also have much to learn.

Please get in touch if you would like to work with us:

 peoplescollection@llgc.org.uk

PART I: BACKGROUND

3. The importance of language

Before we get into practicalities, we would like to emphasise the importance of language in decolonisation. Language matters, particularly the language you use to describe others. It is not 'neutral' or 'objective'. And language is a powerful tool. It is both a means of communication and a carrier of culture. The way an item is described on PCW shapes the way we look at it and think about it.

In this section, we'd like to introduce you to the Inclusive Terminology Glossary, a collaborative online project which provides guidance on discriminatory and harmful language for UK cultural heritage professionals.[2] As the Glossary states, "Redressing discriminatory language is a daunting task and cultural heritage professionals might be feeling the pressure to 'get it right'. Although challenging, this is no excuse for us to shy away from inclusive description work."

Some changes are simple and straightforward: using 'enslaved' rather than 'slave' or 'British explorer in Africa' instead of 'African explorer'. However, other changes are more complex.

At PCW we have found the Glossary immensely helpful, and we use it in all the examples in this toolkit. And, as our own small contribution to this work, we have funded translation of the Information Pack and the first part of the Glossary – 1.1. African American History and the Atlantic Slave Trade – into Welsh. We hope this bilingual resource (which we will continue to expand where possible) will help you on your decolonisation journey.

This toolkit references the Inclusive Terminology Glossary by the Cultural Heritage Terminology Network as a resource for decolonising collections. We acknowledge that language and terminology are continually evolving. Other glossaries and resources are available that may offer different perspectives. We encourage users to explore a range of sources to enhance their understanding and approach to decolonisation.

PART I: BACKGROUND

3.1. Inclusive Terminology Glossary

The Inclusive Terminology Glossary is a 'live' document designed to help you with the task of identifying and addressing discriminatory language and harmful materials that appear not only in archival collections, but across any catalogues, finding aids, educational resources, or websites.

Although the Glossary might not always tell you the 'right' term to use, it aims to provide enough information for you to begin to produce the necessary language disclaimers, content advice, and contextual notes to begin to deal with the issue of discriminatory language and potentially upsetting materials. Because the Glossary is a work-in-progress and continually being updated, you are encouraged to use your best judgement and consult relevant communities and/or additional resources when the information contained within the Glossary proves insufficient.

You can also directly contribute to the Glossary itself. Please see 'Making a Suggestion' in the Information Pack (p. 9) for more details, and note that contributions in both English and Welsh are welcome.

It is advisable to read the [Information Pack](#) first, as this gives information about how the Glossary can be used.

You can find the Google Drive Glossary [here](#).

PART I: BACKGROUND

The Glossary currently includes terminology on the following topics:

- *1.1 African American History and the Atlantic Slave Trade*
- *1.2 Native American History*
- *1.3 Indigenous Peoples of Canada, Greenland, Siberia and the Russian Far East*
- *1.4 Aboriginal Peoples of the Lands Now Known as Australia and Aotearoa (New Zealand)*
- *1.5 History of Hawai'i and Native Hawaiians*
- *1.6 Empires and Imperialism*
- *1.7 Travelling Communities: Gypsy, Roma, and Traveller*
- *1.8 Contemporary Slurs*
- *1.9 Palestine*
- *2. Disability and Mental Health History*
- *3.1 LGBTQIA+ History*
- *3.2 Women's History*
- *3.3 History of Masculinity*
- *4.1 History of Antisemitism*
- *4.2 Sectarianism in Scotland*
- *5. Working Class History.*
- *6. Locations and Place Names*
- *7. Social Justice & Critical Cataloguing*

(Last updated: 24/10/2024)

PART I: BACKGROUND

4. Content warnings and takedown policy

We ask all our contributors to warn us when they see something on the site that they feel could cause offence or harm so that we can add appropriate item-level content warnings to our Collection. In addition to item-level warnings, we have also introduced a catalogue-level content warning at PCW as part of our decolonising work. We explain our content warning hierarchy here as well as our existing takedown policy to make you aware of the framework in which your material will be published on the site. You might also find it useful as an example if you hold or publish your material elsewhere too.

4.1 Content warning for the whole collection

Following the lead of other institutions, we have decided to add a general warning to our whole Collection to acknowledge the problematic content that we provide access to and warn users about what they might encounter.[3] To be accessible, an advisory statement needs to be clear, concise, and unambiguous.[4]

The PCW general content warning has been adapted from the Museum of Archaeology and Anthropology, University of Cambridge, and the Horniman Museum.

It reads as follows:

Contributions to People's Collection Wales may include historic descriptions and representations that are factually inaccurate, colonialist, racist, discriminatory or otherwise inappropriate. Items may also use language taken from historical documents which is now outdated and derogatory. We welcome your help in identifying items that cause offence or harm. Please contact us at peoplescollection@llgc.org.uk. Visit our [Charter for Decolonising the Collection](#) to find out more.

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As you can see, we have included a link to our *Charter for Decolonising the Collection*. We wanted to keep our content warning concise, but on its own it was not enough to communicate everything we wanted to say. Linking to a separate page for the Charter allows us to explain in more detail what we are doing and why.

4.2 Content warnings for individual items

We are also committed to adding specific warnings at the start of an item page when offensive content has been identified, and we will work with our contributors to do this (as outlined in Sections [5](#) & [6](#)). This allows people the choice whether they want to engage with potentially distressing content or not. At the same time, for us and our contributors, it encourages a practice of warning and contextualisation rather than avoidance or erasure.

The PCW content warning for individual items reads as follow:

Warning: This item contains content (text, imagery or audio) that is racist, offensive or otherwise harmful.

4.3 Takedown requests or suggesting a correction

All user-generated content is subject to takedown request once live on the PCW website. Anyone can make a takedown request by contacting the PCW team. (The full procedure is described in our Digital Curation Policy.) Each item-level page includes a “Contact us to request takedown” link. To enable users to contribute to our decolonising work, we have changed the wording to “Contact us to request takedown or report racist, offensive or otherwise harmful content”.

PART II: TOOLKIT

5. Decolonising existing content on PCW

Whilst reading this document you may recognise that content you have already published on PCW is in need of review. It is not appropriate to alter original historical content you have uploaded but, in this section, we will guide you through the process of decolonising the descriptive information that you have provided.

We would encourage you not to delete or withdraw the content from PCW. Instead, we hope this toolkit allows you to see it as an opportunity to learn with us and help us improve our collections information. As we said above, decolonisation is a diagnostic and dismantling process. It involves recognising and acknowledging past wrongs and oversights, and in doing so contributing to an anti-racist Wales.[5] So rather than simply removing or replacing harmful content, we invite you to add content warnings to your items and/or explain and correct your description by leaving an audit trail to highlight progress.

Decolonising existing content can involve:

1. *adding a content warning; and/or*
2. *identifying, correcting and contextualising problematic language through creation of an audit trail; and/or*
3. *identifying and drawing attention to individuals, places, practices or events which are connected to problematic histories and views.*[6]

5.1. Audit trails

When reviewing existing content on PCW, we ask that you leave a note at the bottom of your description explaining what you have changed, when, and why. This is what we call an 'audit trail'. The reason why we ask you to do this is that we don't want to erase original interpretations of items. It is important that we keep a record of how our descriptions and interpretations have changed over time.

PART II: TOOLKIT

Whilst it might look ‘messy’ at first glance, leaving an audit trail reflects the core principles of what it means to decolonise our Collection. We want our process to be as transparent as possible, and we want to remain accountable for mistakes and oversights that we have made in the past.

How to write an audit trail:

- Explain how the title and/or description field was originally used:
 - *i.e., At the time of uploading this item, the title was copied from the news clipping and the description field contained a paraphrased account of the news article.*
- Describe why you edited the description or title field:
 - *i.e., Upon review, it was discovered that both the title and description replicated outdated, derogatory language.*
- Describe what changes you made:
 - *i.e., To improve discoverability of this item and respect the people whose history is represented, the title was placed in quotation marks and the term “half-caste” was supplemented with “mixed-race”.*
- Note when you made these changes:
 - *i.e., This was updated in July 2023.*

5.2. Reviewing problematic content and making changes

The key fields for review are:

1. *the item itself*
2. *item title*
3. *item description*
4. *tag(s)*

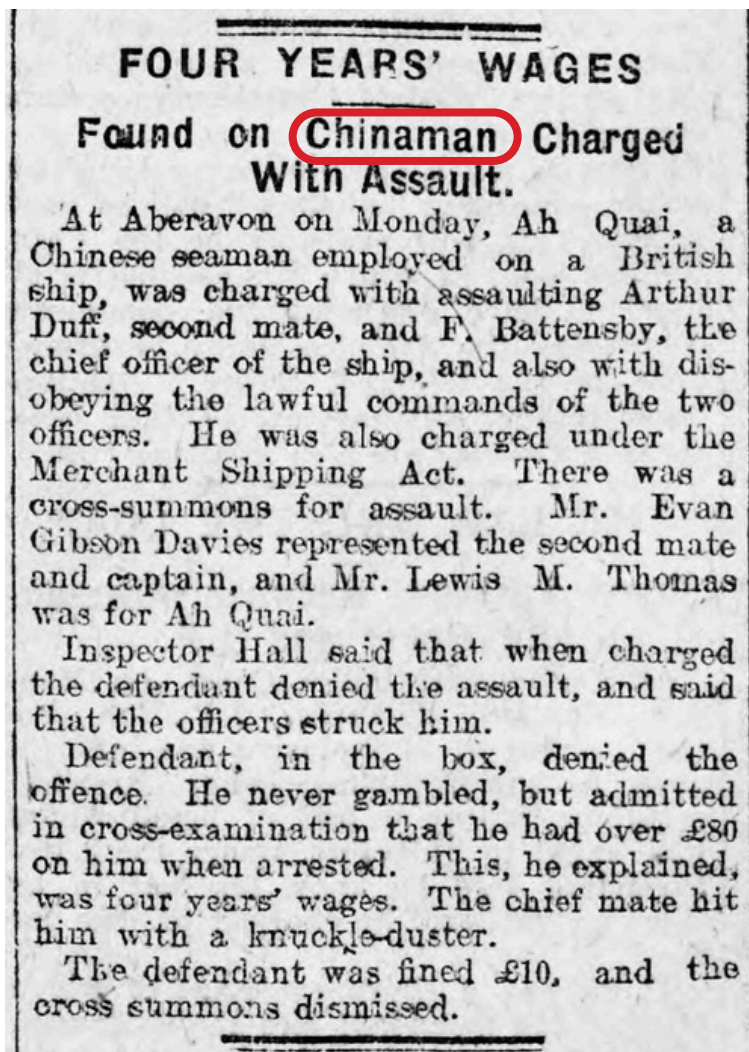
If any of these include a colonial, discriminatory or harmful depiction, practice, or language (you can check the Glossary if you are unsure), we recommend that you review your item entry.

PART II: TOOLKIT

5.2.1. The item itself

If the item itself includes a colonial, discriminatory or harmful depiction, practice, or language, we recommend that you start by contacting us at PCW so that we can add a content warning to the page as per [4.2](#) above. You can then use the description field to put the item into historical context.

Example: '[Four year's wages \(1918\)](#)', created by The Cambria Daily Leader, owned by Welsh Newspapers Online, National Library of Wales.



PART II: TOOLKIT

This image of a newspaper clipping was uploaded to PCW in 2019 via the 'U-Boat Project 1914-18' account. The U-Boat Project 1914-18: Commemorating the War at Sea was a National Lottery Heritage Funded project, led by the Royal Commission on the Ancient and Historical Monuments of Wales, Bangor University and the Nautical Archaeology Society.

The item is part of a collection on 'BAME Seafarers in Wales during the First World War' and, as such, is included to show the rich diversity of seamen in the war – a neglected aspect of British history.

Nevertheless, the item includes a problematic word: 'Chinaman'. The Inclusive Terminology Glossary (1.6. Empires and Imperialism) has an extensive entry on its historical context. It also gives references, where available, which can be useful if you'd like to do further research.

At the time of uploading, the description field was purely used to transcribe the newspaper clipping to make the text searchable, plus give source information and a hyperlink to the item on Welsh Newspapers Online.

To decolonise this item, we worked with the contributors to a) add an individual content warning; and b) add a paragraph (taken from the Glossary) to the description to put the item into historical context.

The full paragraph reads:

PART II: TOOLKIT

This 1918 newspaper clipping includes the word 'Chinaman' in its title. The term 'Chinaman' is an archaic 18th/19th century term for Chinese people, which is widely considered derogatory today although some Asian Americans self-identify with the term. As a result of two Opium Wars, where the British colonial powers were strategically smuggling opium from their South Asian colonies into Chinese ports against the wishes of the Chinese government in the mid-nineteenth century, Britain and France forced the Qing government to authorise a massive exodus of Chinese labourers to western countries and their colonies to replace enslaved Africans. This was the beginning of the dispersion of the Chinese across the world - from Southeast Asia to America, Africa, Europe, and Australia. These Chinese immigrants were paid poorly and were made to work in risky and unsafe conditions, whilst they were subjected to other racial abuses. The idiom "A Chinaman's chance in hell" refers to how Chinese American labourers were given the most dangerous jobs in the Central Pacific Railroad. It was in this context that the term 'Chinaman' was used in a derogatory way to dehumanise Chinese people based on their ethnicity.

This description was updated in September 2023.

Reference source: Inclusive Terminology Glossary, 1.6. Empires and Imperialism:

<https://docs.google.com/document/d/1qCKze8kPN69b12mejnUk7ZJ2ny14le0E-jnpo-94QY>

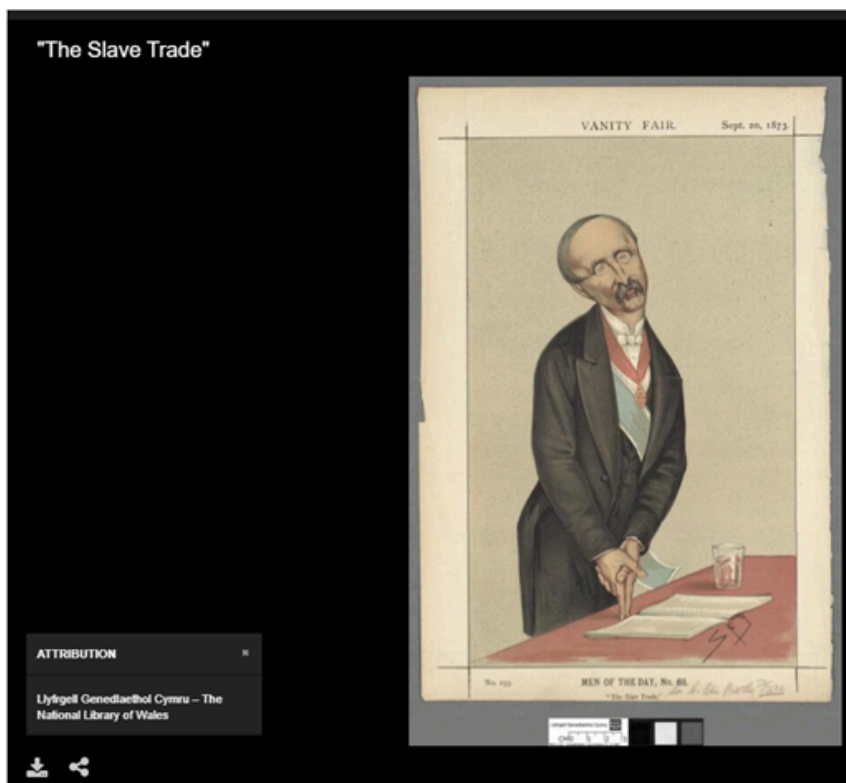
PART II: TOOLKIT

5.2.2. Item title

When uploading your item, you might have created your own title or copied a title that appears in the item itself (such as a newspaper heading). Either way, if your item title includes colonial, discriminatory or harmful language, PCW recommends that you review it. There are different ways to approach this:

- 1. If the wording is entirely your own, you can replace the offensive word(s) and add a note recording this change to the item description to leave an audit trail as per [5.1](#) above; or*
- 2. If the wording reflects an original title or historic language used within the item itself, you can put the offensive word(s) in inverted commas and provide a more appropriate alternative in brackets.*
- 3. If your item title is, or includes, the original name of a document, artwork, etc., we recommend that you put this (element) in double inverted commas.*

Example: "The Slave Trade", created by Spy 1851-1922, owned by Llyfrgell Genedlaethol Cymru – The National Library of Wales.



PART II: TOOLKIT

This item is a scanned print from Vanity Fair, 1873. Its description only identifies it as a chromolithograph and gives its dimensions. We would recommend enhancing this description to explain who is in the print and why it is called “The Slave Trade”, and we’ve started a conversation with the contributor about enhancing the description. It serves as an example here for its use of double inverted commas.

5.2.3 Item description

If the item description that you created in your own words includes colonial, discriminatory or harmful language, we recommend that you start by searching the Inclusive Terminology Glossary. It might be that there is a simple and straightforward change you can make to your description, which you can then record in your audit trail as per [5.1](#) above.

If your item (or any transcript or direct quotation from it that is reproduced in the item description) contains colonial, discriminatory or harmful language, in addition to creating a content warning (as described in [4.2](#)) you can also use the item description to provide historical context. We especially encourage you to use the item description to highlight any individuals, places, practices or events represented in your item which are connected to problematic histories and views.

Example: ‘Penrhyn Castle’, created and owned by the Royal Commission on the Ancient and Historical Monuments of Wales (RCAHMW).

The Royal Commission is one of the three lead partners of People’s Collection Wales. It is a Welsh Government Sponsored Body responsible for recording, interpreting and promoting the understanding and appreciation of buildings, monuments and landscapes of archaeological, architectural and historical importance in Wales. We worked with the Royal Commission to decolonise this item.

PART II: TOOLKIT



The description that goes with this image of Penrhyn Castle is mostly focused on its architectural features, but in its historical account it references how Richard Pennant was involved in the enslavement of Caribbeans:

The present building was created by the architect Thomas Hopper between the years 1822 and 1837 for George Hay-Dawkins Pennant who had inherited the Penrhyn estate from his cousin, Richard Pennant. Pennant himself had married into the Penrhyn family and had subsequently made his fortune through slate quarrying industries in north Wales and **slavery** in Jamaica.

There are two ways that this description can be decolonised: 1) by focusing on its problematic language; and 2) by expanding the text to include further information.

To start with the first, 'slavery' is a problematic word. The Inclusive Terminology Glossary (1.1. African American History and the Atlantic Slave Trade) states: "Recognising the enslavement of African people acknowledges the violence and oppression inherent in the system of slavery. The term 'enslavement' is therefore sometimes preferred."

One solution could thus have been to replace 'slavery' with 'enslavement'. However, to make it even clearer, we decided to expand the text.

PART II: TOOLKIT

Secondly, while the original description showed an awareness of the need to mention Pennant's involvement with the transatlantic slave trade, there is scope for expansion. This might either be by carrying out research and adding some further information and context to the description (as we did here), and/or by providing links so that people can do their own research. In this case, Penrhyn Castle is now owned by the National Trust, who have done the important work of decolonising its history: <https://www.nationaltrust.org.uk/visit/wales/penrhyn-castle-and-garden/penrhyn-castle-and-slave-trade-history>.

So, to decolonise this item, we removed the word 'slavery', added brief additional contextual information, and used the terminology 'he enslaved'. We added in a reference to the National Trust page and added a note at the bottom to indicate the changes made.

The updated paragraph reads:

The present building was created by the architect Thomas Hopper between the years 1822 and 1837 for George Hay-Dawkins Pennant who had inherited the Penrhyn estate from his cousin, Richard Pennant. Pennant himself had married into the Penrhyn family and had subsequently made his fortune through slate quarrying industries in north Wales and sugar plantations in Jamaica. He enslaved nearly 1,000 people across his four plantations. Hay-Dawkins Pennant was also an owner of enslaved people and received £14,683 from the government on abolition. (For more information on how wealth gained from the transatlantic slave trade was used to build Penrhyn Castle, visit the National Trust's website: <https://www.nationaltrust.org.uk/visit/wales/penrhyn-castle-and-garden/penrhyn-castle-and-slave-trade-history>.)*

PART II: TOOLKIT

The note at the bottom reads:

* This description was updated in March 2024. As per the Inclusive Terminology Glossary (1.1. African American History and the Atlantic Slave Trade: <https://docs.google.com/document/d/1Jaj8VchUCbtgZjPmhwiZOQYsabBqKLxZ7n69urQS8VM>), the word 'slavery' was replaced by a sentence detailing how and where Pennant and his cousin enslaved people to accrue wealth, and a link to the National Trust website was added for further information about the Castle's colonialist history.

5.2.4 Tag(s)

This area of the toolkit is under development.

N.B. If you contribute your content bilingually, please remember to make any updates in both Welsh and English.

PART II: TOOLKIT

6. Decolonising content you would like to upload to PCW

If you are about to upload new content to PCW, please take a moment to:

- **Consider** the imagery, the language used, and the origin of the item. If the item depicts, describes or has links to people or cultures with under- or misrepresented histories, then pause.
- **Contact** the PCW team on peoplescollection@llgc.org.uk to add a content warning upon publication if you feel the item could be considered racist, offensive or harmful.
- **Review** the language of any existing interpretation (title, description, caption or other text) with the help of the Inclusive Terminology Glossary. Does it include any discriminatory, offensive or harmful terminology? Does it reflect a one-sided, biased colonial perspective? Can you provide any historical context?
- **Consider** working with relevant communities or people with lived experience to help check things you may have missed.
- **Be open** to review: language evolves, and opinions change over time.

Example: 'Churchill's Minstrels, Happy Valley theatre, Llandudno', creator unknown, owned by Conwy Archive Service.



PART II: TOOLKIT

This image from the Conwy Archive Service collection shows the Churchill's Minstrels at the Happy Valley Theatre, Llandudno, in the 1920s. The image had previously been included in a 'Holidays in Llandudno' slideshow created by the archive service with the following description:

Happy Valley had a succession of theatres of increasing size that held huge audiences. Here we see Churchill's Minstrels in the 1920s.

While accurate and to the point, the original description did not address its problematic content. PCW worked with Kate Hallett, Senior Archivist and Records Manager at Conwy Archive Service, to co-write a description which allowed the image to be published on PCW while acknowledging the racist stereotypes underlying its content:

This image is from the 1920s. It shows the Churchill's Minstrels, a minstrel group set up by Will Churchill in c.1906-07.

Minstrel shows were a form of popular entertainment from the early 19th century until well into the 1970s. These shows mostly involved white male performers in blackface. While they had a distinct impact on popular music, dance and other aspects of popular culture, they were founded on the comic enactment of racist stereotypes and are now considered to be exploitative and racially offensive.

This longer description serves to educate readers about minstrel shows, and by using the wording "now considered to be exploitative and racially offensive" it reflects that this was not the view shared by most white audiences across Europe and the United States at the time.

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In order to draft the new description, the PCW team researched best practice and appropriate language, and used a number of reference sources to find out more about minstrel shows. Conwy Archive Service now use this updated description in their own records too, and we are grateful for their collaboration on our first step to decolonising the People's Collection Wales.

PART III: ANCILLARY

7. Possible negative reactions

It would be amiss of us not to mention that there might be strong and negative reactions against our decolonisation work. Some people might consider it intrusive interpretation or label it as ‘censorship’. However, we are committed to preserving and protecting the diverse histories of Wales and its people. Updating descriptions to make them more informative and reflective of societal needs is an established part of archival practice and we will continue to challenge racism and prejudices that exist within our Collection.

If you are experiencing any backlash or abuse after decolonising your content in our Collection, please get in touch if there’s anything we can do to help: peoplescollection@llgc.org.uk.

Heritage is for everyone. Yet, according to the 2018 to 2019 National Survey for Wales, 76% of respondents with an ethnic minority background did not participate in arts, culture, or heritage activities in the last year.[7] Decolonising our collections is an important step in making them less biased and more inclusive of all.

7.1. A note on social media

People increasingly use social media to express their feelings, concerns or complaints. On social media the tone or language of a complaint may be less considered than in an email or letter. At PCW, unless we receive comments that breach our house rules (in which case we will delete them), we will respond to all feedback professionally, politely and publicly. We are clear about why we are undertaking this work and we hope that this toolkit gives you a practical way to get started too.

PART III: ANCILLARY

8. Additional resources

8.1. Culture Heritage Terminology Network UK

The Cultural Heritage Terminology Network UK promotes cross-institutional collaboration on inclusive description issues and the website lists over 200 decolonisation resources. You can subscribe to the e-newsletter to be kept up to date on the Inclusive Terminology Glossary and other resources.

(<https://culturalheritageterminology.co.uk/>)

8.2. Decolonisation reference lists

There are numerous resources around decolonisation in the heritage sector and we will not reproduce all of those here. The following two websites include useful lists of references available elsewhere, if you would like to do further research:

Collections Trust

Decolonising the database: <https://collectionstrust.org.uk/decolonisation/>

Museums Association

Decolonising Museums - Resources:

<https://www.museumsassociation.org/campaigns/decolonising-museums/resources/>

8.3. DARPL's anti-racist learning and resources

PCW has partnered with DARPL (Diversity and Anti-Racist Professional Learning), a Welsh Government-funded 'professional learning and resource hub' that brings together a diverse team of providers with lived and professional experience: <https://darpl.org/>. DARPL will be promoting relevant PCW content to the teachers it is working with.

PART III: ANCILLARY

The aim of DARPL is to develop understanding of anti-racism and anti-racist practice within the education sector, but many of their resources are relevant to a wider audience. These include:

- Professional Learning – Bitesize: <https://darpl.org/courses/>
- Senior Leader series:
 - *Session 1 – Culture reflection: Creating an anti-racist culture:* <https://darpl.org/senior-leader-series-session-1-culture-reflection-creating-an-anti-racist-culture/>
 - *Session 2 – Policies and procedures:* <https://darpl.org/senior-leader-series-session-2-policies-and-procedures/>
 - *Session 3 – Planning ahead:* <https://darpl.org/senior-leader-series-session-3-planning-ahead/>

8.4. ARCW’s Diversity Toolkit

As we wrote in the Introduction, decolonisation is a diagnostic and dismantling process, whereas equality and diversity work is a constructive process. However, they often go hand in hand. If you are starting to initiate activities to engage Black, Asian and Minority Ethnic people with your cultural institution (whether you are an archive, library or museum), we recommend that you have a look at ARCW’s Diversity Toolkit: <https://archives.wales/wp-content/uploads/2022/06/Diversity-Toolkit.pdf>

The Archives and Records Council Wales (ARCW), with funding from Welsh Government, has created a Diversity Toolkit, accompanied by a survey methodology for collections and a roadmap for future activity. This is the first phase of a project to improve awareness of and access to cultural collections for people within Black, Asian and Minority Ethnic communities: <https://archives.wales/archives-and-records-council-wales/arcw-projects/black-asian-and-minority-ethnic-communities-in-wales/>.

PART III: ANCILLARY

8.5. A Resource Guide to Sources for the Study of Minority Ethnic History (Glamorgan Archives)

This guide ([Minority Ethnic History Research Guide - Glamorgan Archives](https://glamarchives.gov.uk/collection/research-guides/minority-ethnic-history-research-guide/?cn-reloaded=1)) has been produced by Glamorgan Archives to support researchers of minority ethnic histories. It signposts researchers to collections of interest and methods of identifying previously unrecognised or underrepresented individuals and communities. Using case studies based on material held in the archive, it demonstrates pathways to uncovering minority histories. The guide represents a significant step towards ensuring ethnic minority communities are acknowledged, understood, and celebrated as an integral part of Glamorgan's heritage, and it has a vital role in promoting historical inclusivity, social cohesion, and future research in Wales. <https://glamarchives.gov.uk/collection/research-guides/minority-ethnic-history-research-guide/?cn-reloaded=1>

REFERENCES AND NOTES

[1] See 's 2021 blog:

<https://museum.wales/blog/2394/DecolonisingAmgueddfaCymrus-Collection--the-journey-begins/>

[2] PCW has decided to use the Inclusive Terminology Glossary as it is the only large-scale glossary with a UK bias, and it takes into account specific British colonial terminologies. It records both historic and contemporary usage and is expanding to incorporate language related to all areas of protected characteristics. It also aims to collate information from other existing glossaries. Created by Carissa Chew with the National Library of Scotland, it is also the Glossary that – Museum Wales (one of our lead partners) has adopted. Similarly, the British Library will continue to enhance and add to it as they work through their own collections.

[3] It is important to consider where a content warning sits on a website or within a catalogue. If it is not in a prominent or relevant place, users are unlikely to read it. If you are using this toolkit in relation to your own website or catalogue, we recommend adding your overall content warning to a page at the top or bottom of the collection or catalogue search homepage, or at the top or bottom of every item-level page.

[4] Curator and collections researcher Kathleen Lawther has created a resource giving suggestions for successfully applying content warnings to digital collections content and publicly available museum databases: <http://www.kathleenlawther.co.uk/resources/content-warnings-for-online-collections/>; Ellie King has written a blog on how East Sussex and Brighton and Hove Record Office (ESBHRO) created the content warning and accompanying Inclusive Cataloguing Statement of Intent on their website: <https://collectionstrust.org.uk/blog/acknowledgement-and-accountability-creating-a-content-warning-for-the-keep/>; a list of other cultural heritage institution's advisory notices and content warnings can be viewed at www.culturalheritageterminology.co.uk/resources/#examples-of-advisory-notices-policy.

REFERENCES AND NOTES

[5] In 2022 the Welsh Government published its first Anti-racist Wales Action Plan: <https://www.gov.wales/anti-racist-wales-action-plan>. This Plan was developed in collaboration with a wide range of communities and organisations, and sets a vision for an anti-racist Wales by 2030.

[6] In 2020 the Welsh Government published 'The Slave Trade and the British Empire: An Audit of Commemoration in Wales': <https://www.gov.wales/slave-trade-and-british-empire-audit-commemoration-wales>. The audit was the outcome of a task and finish group led by Gaynor Legall into Wales's historic monuments, buildings and street names which have associations with the slave trade and the British Empire. It includes a list of 204 persons of interest plus 57 monuments, 93 public buildings and places, and 442 street names associated with them. (From an equality, diversity and inclusion point of view, it also lists 42 historically significant people of Black heritage who are commemorated in Wales or might be commemorated in future.) Cadw, the Welsh Government's historic environment service, subsequently amended its Listed Buildings descriptions where they involved persons listed in the audit. Similarly, in 2020 the National Trust published its 'Interim Report on the Connections between Colonialism and Properties now in the Care of the National Trust, Including Links with Historic Slavery': <https://www.nationaltrust.org.uk/who-we-are/research/addressing-our-histories-of-colonialism-and-historic-slavery>.

[7] Welsh Government's Anti-Racist Wales Action Plan, p. 55.

[8] Cover photo: Mr Lacita Reid, Clive Dwyer and a friend in a local pub, Newport via Mr Lacita Reid. <https://www.peoplescollection.wales/items/485826>