
Guide to producing **Equality Action Objectives and Plans for NPOs**



Supporting Materials



In conjunction with Stephen Lawrence consulting

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1. ABOUT STEPHEN LAWRENCE CONSULTING

The guidance has been produced by Stephen Lawrence Consulting, which is an independent not-for-profit consultancy which gifts all profits to the Stephen Lawrence Charitable Trust to support its work.

The Stephen Lawrence Charitable Trust believes that every young person, regardless of their background, should have the opportunity and support to flourish in a society that treats them with fairness and respect. The Trust works with young people aged 13 to 30 to broaden their view of what’s possible. It helps them to gain the knowledge, skills and qualifications they need to pursue the career of their choice. And it supports them to progress through the early stages of their career. The Trust also works with community groups, companies and others to create a fairer society in which everyone can thrive.

Stephen Lawrence Consulting complements this by working with organisations to create an environment that is inclusive of people from diverse backgrounds, both in the way they work and the services they provide. SLC is essentially about striving to close the gaps between different elements in society – be they based on wealth, class, culture, race or other forms of disadvantage.

You can find out more about the work of the Trust and Stephen Lawrence Consulting on their website www.stephenlawrence.org.uk



2. THE SOCIAL MODEL OF DISABILITY

Disability and d/Deaf rights are not an optional extra – they are human rights, and as such should be on every significant agenda. Anyone can become deaf or disabled. It is part of the human condition. Deaf and disabled people have a rich and wonderful history, culture and heritage, which can benefit and educate everyone.

DaDaFest Manifesto

The social model holds that a person isn't 'disabled' because of their impairment, health condition, or the ways in which they may differ from what is commonly considered the medical 'norm'; rather it is the physical and attitudinal barriers in society – prejudice, lack of access adjustments and systemic exclusion – that disable people

Shape.

2.1 What is the ‘social model of disability’?

In deaf culture, there are two separate spellings of the word “deaf.” They are “big D” Deaf and “small d” deaf and people who are deaf tend to associate with one or the other. When writing about deafness, many writers will use a capital “D” when referring to aspects of deaf culture. They will use a lower case “d” when speaking solely about the hearing loss. Some simply use “d/Deaf.”

[Read more](#)

The social model of disability is based on the principle that disability is caused by the way society is organised, rather than by a person’s impairment or difference. The starting point is that society creates barriers that ‘disable’ people from participating

fully and on an equal basis with others and that these barriers must be identified and removed.

This way of thinking takes the focus away from what is ‘wrong’ with a disabled person (their impairment or condition) and puts the emphasis on what needs to be done to identify and remove barriers. For example, a disabled person may use a wheelchair – this is not an issue; the problem occurs when there is no ramp or level access provisions.

The Equality Act 2010 implicitly recognises the social model of disability through its requirement that changes or adjustments should be made to avoid, as far as possible, the disadvantage which a disabled person experiences because of their medical conditions. This is called the duty to make reasonable adjustments.

2.2 Why it’s important

In the 2015/16 annual survey, just 4 per cent of the workforce self-defined as disabled compared to an average in the working age population of 19 per cent.¹ While the number of disability led organisations awarded Arts Council funding has increased, it is still a comparatively low number. At the same time, disabled people remain significantly less likely to participate in cultural, leisure and sporting activities than non-disabled people.²

The social model is important because it shifts the responsibility onto organisations to take action as part of their everyday activities, rather than waiting to respond to a situation.

Good disability practice has wider benefits to an organisation. Adjustments you make to enable and support disabled people will also help others – for example, we all benefit when venues are clearly signposted.

2.3 Being disability confident

Small business Todds Leap altered their office layout to improve the flow of sound waves to help an employee with hearing loss. [Read more.](#)

Some key points to think about when developing your equality action plans are:

- **Remember that not all impairments are visible:** The term ‘disability’ includes physical impairments, unseen impairments and long term health conditions. Disabled people include people who have a mental health condition and those with long term health conditions, such as diabetes and chronic fatigue syndrome. The Arts Council’s approach is based on people self-defining as disabled and promoting the social model of disability.
- **Think beyond labels:** Disabled people are not a distinct group who are uniquely defined by their impairments/medical conditions. They come from a variety of backgrounds, and have different interests and different skills. They may also be affected by other factors that disadvantage them.
- **Don’t make assumptions:** Ask people what support they might need as employees, artists or audiences, and remember to use accessible formats/ tools.
- **Check the culture in your organisation:** Barriers for disabled people are not just physical. Attitudes based on prejudice or stereotype also disable people from having equal opportunities. Indirect discrimination is acknowledged as a real barrier and can include patronisation and ignorance.

¹ Equality, Diversity and the Creative Case: A data report 2015-2016

² Gov.uk – <https://www.gov.uk/government/collections/taking-part>

- **Know your legal responsibilities:** As a service provider ([external link](#)) you have a legal duty to think in advance about what disabled people with a range of impairments might reasonably need to use your service and make reasonable adjustments. As an [employer](#) you are also required by law to make reasonable adjustments to ensure that a disabled person has, as far as is reasonable, the same access to everything that is involved in getting and doing a job as a non-disabled person.
- **Recognise that people's needs change:** People's physical and other impairments can fluctuate and may vary in the impact they have on a person at any given time. This means their support needs can also change and reviews should be put in place to ensure they are receiving the right level of support.
- **Ensure you have identified the funds you need:** Recognise and plan for potential costs, such as reasonable adjustments. New and existing employees may be able to get advice and financial support through Access to Work ([external link](#)). This is a specialist disability service delivered by Jobcentre Plus, which is provided where someone needs support or adaptations beyond the reasonable adjustments which an employer is legally obliged to provide.

Find out more about disability in our [Useful links and resources section](#).

Tips for recruiting and retaining disabled people

- Think beyond 'representation'
- Many people are reluctant to declare their status as a disabled person and the barriers they face – in particular any linked to experiencing mental ill health – during the recruitment process. Collect data three months after recruitment and annually. After all, people's situations and needs can change.
- Change your language so it becomes about the organisation not the individual – for example, not 'what is your impairment?' but 'what do we have to change in the work environment so you can work to your full potential?'
- Recruit disabled people through internships and apprenticeships where you know there are gaps in representation within your organisation. Read more in the [Culture Change Guide](#).

Read the Business Disability Forum's guide to best practice for recruiting and retaining disabled people.

Tips for making your programme or exhibitions more accessible

- Access is more than the physical features of a venue. Of course, it includes making your venue or touring schedule as physically accessible as possible, but it is also about the attitude that employees, visitors, participants and audience members experience within a venue – do they feel welcome and can they enjoy and be part of the same experience as anyone else?
- Run tours of your venue for different target audiences. This can help disabled people get to know its features and how to manage them. It can also give young people and others who might not feel confident coming to a venue, the confidence to come.
- Ask people what changes or adjustments would make your venue more accessible to them.
- Think about physical access issues, including issues around communication, marketing and the built environment. How can you provide an alternative reasonable adjustment if your service is not accessible?
- If you are using different approaches to make your programme accessible, e.g. captioned or BSL interpreted performances, spread these out over different days and times.
- For visual arts, consult with groups before your exhibition opens. Examples of changes you might make include identifying work using large print labels, and having support readily available such as magnifying glasses.

- Make sure aids, adjustments and other supports, such as large print leaflets, are out on display. If people have to ask for them, it creates another barrier.
- Ensure your staff are confident and competent in welcoming and supporting people with different needs.
- Budget for access and support costs.

Read [Voluntary Arts Network's event checklist – disability and access](#)

3. REQUIREMENTS OF THE CREATIVE CASE FOR DIVERSITY AT A GLANCE

Band 1

Band 1 organisations are required to contribute to the Arts Council’s goals 1, 2 and 5 where appropriate.

Band 1 organisations are required to submit a one-year business plan (refreshed annually). The plan must include SMART objectives for:

- your organisation’s contribution to the Creative Case for Diversity
- how you will ensure your board reflects the diversity of the audiences and communities you are working with and working to reach
- how you plan to diversify your workforce

Band 2

Band 2 organisations are required to submit a three-year business plan (refreshed annually). The business plan must include SMART objectives for your organisation’s contribution to the Creative Case for Diversity.

All band 2 organisations will be expected to be rated ‘strong’ against the Creative Case for Diversity by 2021.

Either as part of your business plan, or as an appendix, you must also include an equality action plan which shows how you will:

- ensure your board has the necessary skills and experiences to meet your aims around diversity

- make sure that, by December 2021, your board reflects the diversity of the audiences and communities you are working with and working to reach, including membership from protected characteristic groups
- diversify your workforce

Band 3

Band 3 organisations are required to contribute to all five of the Arts Council’s goals and play a key role in supporting the wider sector.

Band 3 organisations are required to submit a four-year business plan refreshed annually, which must include SMART objectives for contribution to the Creative Case for Diversity.

All band 3 organisations will be expected to be rated ‘strong’ against the Creative Case for Diversity by 2021.

Either as part of your business plan, or as an appendix, you must also include an equality action plan which shows how you will:

- ensure your board has the necessary skills and experiences to meet your aims around diversity
- make sure that, by December 2021, your board reflects the diversity of the audiences and communities you are working with and working to reach, including membership from protected characteristic groups
- diversify your workforce

In addition, some band 3 organisations will be identified as being required to provide specific support to other National Portfolio Organisations regarding the Creative Case for Diversity. All Museum Development Providers will support other museums to contribute effectively to the Creative Case for Diversity.

Sector Support Organisations

Sector Support Organisations are required to submit a three-year business plan, refreshed annually.

Either as part of your business plan, or as an appendix, you must also include an equality action plan which shows how you will:

- ensure your board has the necessary skills and experiences to meet your aims around diversity
- make sure that, by December 2021, your board reflects the diversity of the audiences and communities you are working with and working to reach, including membership from protected characteristic groups
- diversify your workforce

We recognise that some of our funded organisations are part of local authorities and universities, and may therefore be part of the overarching equality and diversity plan of those organisations. These organisations do not need to develop their own equality action plan if, for example, they are one of multiple venues within the local authority’s remit. If, for example, they are a single gallery, we do expect something relevant to them. We also expect that they will have identified specific actions they will take to respond to the Creative Case for Diversity.

We also recognise that lots of organisations are funded as part of a consortium. In those cases we are content if there is a single plan for the consortium, rather than individual plans for each organisation. We encourage organisations to take advantage of the consortium arrangements to share their own expertise and learn from others about effective approaches to equality and diversity.



4. CASE STUDIES

4.1 Responding to the Creative Case for Diversity

Effervescent: An exhibition devised and commissioned by young people

Effervescent works with children, young people and vulnerable adults to create art works which simultaneously help build confidence, boost emotional resilience, spark imaginations and trigger the formation of new networks and relationships. Effervescent's project R[eff]uge has received Lottery funding to help teach vulnerable children and young people how to create and display art about taboo subjects that are otherwise difficult to talk about. The exhibitions are shown at Effervescent's gallery, Radiant in Plymouth, which is the only professional gallery in the UK that is curated entirely by children and young people.

Effervescent worked in partnership with Barnardos to train five teenagers who had lived experience of child sexual exploitation to be curators and artists. Over six months, the young people devised and commissioned a glass, ice and sound installation that evoked the physical, cognitive and emotional harm that child exploitation does. The ensuing show ran at Radiant from January to April 2016 and was seen by 5,000 people. The experience encouraged the participants to take up further study and career opportunities and the local council is now working with Effervescent and Barnardos to deliver mainstream services for children and young people.

Contact: Involving young people in programming

Contact is a charity based in Manchester led by and working with young people to provide life changing opportunities for the next generation of creative leaders, artists and audiences. The charity has been highly successful in attracting a diverse audience, with 70 per cent of its audience being under 35 and 31 per cent coming from Black, Asian and minority ethnic backgrounds. They ascribe this success, at least in part, to their programming.

Every year four young people work with the charity on their programming. They sit on decision-making panels around different artists and attend the bi-weekly programming meetings, which are especially arranged at times they can attend. They also receive footage of potential work which they can give feedback on, and the charity has a budget to enable them to see work around the country.

Suzie Henderson, Head of Creative Development at Contact, emphasises that this is long-term approach. 'It's about working with the young people over time and supporting their development as well as gaining from their input,' she says.

Artsadmin: Supporting the development of new and emerging artists

Artsadmin enables artists to create bold, interdisciplinary work to share with local, national and international audiences. The advisory service supports artists at every stage of their development with free advice and opportunities. And it has

also established a centre for the creation, rehearsal and presentation of new work. Through awards, bursaries, advice and the provision of space it has supported emerging and established artists.

DASH: Supporting the development of disabled visual artists

DASH is a disability led visual arts organisation based in the West Midlands that commissions new work by disabled visual artists, runs workshops, and provides training and mentoring for artists.

DASH identified the need for a robust formal mentoring programme for emerging disabled visual artists to enable them access to opportunities and practical specialist support to develop their practice and to cultivate a visual arts ecology that is diverse and representative of the diversity of our society.

In response, they established **Cultivate**, a three-year mentoring programme for emerging disabled visual artists based in the West Midlands. Through the programme, 60 disabled artists across the West Midlands are able to access a total of 360 hours of specialised, bespoke continued professional development mentoring from a skilled group of mentors.

DASH is working closely with West Midlands' higher education art and design departments to identify and recruit students who are eligible for the programme.

Mentees have also been recruited through DASH's network of galleries across the region, the New Art West Midlands visual arts network, other disability networks, adverts, social media and its own database.

Middlesbrough Institute of Modern Art: An exhibition responding to public concerns about migration

In response to the migrant crisis, the exhibition *If All Relations Were To Reach Equilibrium This Building Would Dissolve* explored the subject of migration on Teesside and elsewhere. The exhibition was part of an ongoing process of relationship building with local communities and organisations and was developed in partnership with the charity Investing in People and Cultures, which works with refugee and asylum seeker communities. The show presented documents, artefacts and artworks made by Middlesbrough-based asylum seekers and refugees as well as British and international artists.

During the exhibition, 535 people participated in the monthly film club, the weekly community day, a new community garden at MIMA and regular English language programmes which are now established events within MIMA's core programme.

Read more: www.visitmima.com/news/if-all-relationships-were-to-reach-equilibrium-then-this-building-would-dissolve

Third Angel: Supporting artists from diverse backgrounds

Third Angel is a Sheffield-based theatre company making work that encompasses performance, theatre, live art, installation, film, video art, documentary, photography and design. It runs a mentoring scheme for up and coming artists to support people from diverse backgrounds with paid placements.

The scheme offers up to five artists/ companies a year five days of support from one or a combination of Third Angel artistic directors and the general manager. Mentoring can include career advice, conversation, full and part time collaboration, directing, designing, running workshops, feedback sessions and production support, responding to what the artist or project needs at the time. The scheme also pays participants a fee of £450 and provides a week's rehearsal and mentoring space.

4.2 Reaching diverse audiences

It's about more than reaching people with your marketing. You have to do targeted work with the audiences you are trying to reach, so that they feel safe and confident to be there.

Louise Richards, Executive Director, Motionhouse

DaDaFest: Finding safe ways to engage young people online

Parents and schools are often rightly fiercely protective of young people with disabilities, with the result that many young people do not really engage with social media. DaDaFest, an innovative disability arts organisation based in Liverpool, is redesigning its website to include a safe space for young people. It sees the next step as reassuring parents and teachers, who often act as gatekeepers to young people, that this is a safe way for young people with disabilities to engage.

The Crafts Council: Using a range of methods to attract diverse audiences

The Crafts Council's goal is to make the UK the best place to make, see collect and learn about contemporary craft. One of its core aims is to increase and diversify the audience for contemporary craft. The Crafts Council diversity policy is one of the featured items on its 'About us' page, showing the priority it places on diversity.

It is also reaching out to young people from diverse backgrounds through its [Craft Club](#), which is a national campaign championing craft groups in schools, galleries, libraries and anywhere else you can bring people together to share craft skills. As part of promoting craft to a diverse audience, the Craft Club newsletters are edited by different individuals from diverse backgrounds and they ensure that through the imagery and text used they offer a diverse image of craft and involvement in crafting.

The Crafts Council also runs a number of festivals such as Make:Shift:Do nationally. It aims to reach a wider audience by offering additional bursaries to encourage makerspaces to partner with community organisations to programme workshops that engage target audiences (including Black and minority ethnic young people, young people with disabilities, and those living in areas of socio-economic deprivation).

People Express: Using a range of methods to attract diverse audiences

With a staff of only four, but a commitment to social impact, People Express in South Derbyshire runs original projects that work with excluded groups and communities to create artwork.

They have found that [People's Health Trust](#) has more detailed information on areas of economic deprivation and the people they want to engage with than Mosaic, and have therefore used information from People's Health Trust to successfully target specific streets with leaflets and increase engagement in these areas.

The organisation keeps a spreadsheet of every workshop and festival they undertake with a breakdown of participants (people who've created their own work) and of the audience they have attracted. They use the spreadsheet to identify gaps in the groups they are working with. Through this analysis they were able to identify a lack of participation by older people. As a result they launched [Crafty Chatters](#) open arts sessions for over 55s that aim to combat isolation by providing fun, free art activities for the community.

In other cases, People Express work with an existing community group and support them to run their own arts related project. The approach has been so successful that groups have started approaching People Express to support them to develop their own arts projects. For example, a group of adults with autism have raised nearly £30,000 over three years to provide open arts sessions for vulnerable adults. The group have their first public photography and zine exhibition, currently showing at Sharpe's Museum.

They have found that monitoring who they are reaching is easier when people want to provide more general feedback on their work. For example, when People Express ran a visual arts exhibition for people affected by domestic abuse, it found that of the 350 people who attended, 60 per cent

filled out a monitoring form. People Express believes that people completed the form in such high numbers because they wanted to feed back on the personal impact the exhibition had had on them, and because the organisation took a light touch approach to the monitoring aspect as part of the feedback.

20-21 Visual Arts Centre: Using a range of methods to attract diverse audiences

20-21 Visual Arts Centre is in Scunthorpe, one of the poorest wards in the country. It shows around 20 exhibitions per year, across six exhibition spaces. It has had to make a particular effort to attract visitors from the most deprived areas close to them, as transport links from the local estate are poor and it is a 20-minute walk into town where the gallery is.

As it is based within the local Council, 20-21 has been able to access the support of the Council's Business Insights Officer, as well as the local version of Mosaic, which provides a lot more accurate and detailed information about local demographics than the national version. As a result, 20-21 has been able to target specific streets with special offers. As entrance is mainly free, offers include things like a free drink in the café attached to the gallery.

20-21 has also used outreach into local communities as an effective way to attract new audiences to the gallery. Recently, mosaic artist Caroline Jeriwala held workshops with a number of women's groups in the places where they normally meet. Not only has this brought benefit to the groups and those attending, but some women have gone on to visit the gallery as a result.

As part of the Museums at Night programme, 20-21 bid for and won a visit from Jessica Voorsanger in the public Connect10 vote. Starting at the far end of the high street, Jessica led a flash mob singing and dancing to the theme of *Men in Black* down the road and into the gallery. The parade drew more and more people with it as it progressed along the high street, bringing people into the gallery who would not normally visit. [Find out more about the exhibition and parade.](#)

Showing different kinds of work can also really reach new and unexpected audiences, says Michelle Lally of 20-21 Visual Arts Centre in Scunthorpe. 'Our recent Lego exhibition has brought in people who wouldn't normally consider going to an exhibition – and I don't just mean children!'

20-21 has also found that sometimes low-tech solutions can work surprisingly well. For £20 and the time of a member of staff and a volunteer, they have been hiring a market stall in the high street. Using an activity that draws people in, they can then talk to them about the gallery, break down people's preconceptions and encourage them to visit.

20-21 have also found that, in the same way young people's sports teams often engage their parents, so can art. But 20-21 found they were able to engage adults through an exhibition of art their children had done.

Motionhouse: Performing in people's communities

As a touring dance company, Motionhouse is determined to reach the widest audience, including people who wouldn't normally go to a theatre and may never have seen live arts before. Showing their exciting blend of highly physical, dynamic and accessible work outdoors, in locations such as school playgrounds, shopping centres and parks, has become a core part of their activity.

'It's about reaching out and about making people feel comfortable,' says founder and executive director Louise Richards. 'We don't just perform in theatres, we perform in people's communities, the places they go to every day, and our dancers chat to people after the performance.'

English National Ballet: Ticket pricing to attract diverse audiences

English National Ballet are working hard to attract to diverse audiences. This includes targeting people from different socio-economic groups. In addition to ensuring they use diverse imagery in their marketing and advertising in broad areas, not just the traditional, the organisation also uses pricing. For example, the [Christmas Nutcracker](#) (external link) includes offers such as reduced prices for students, senior citizens and people who are unemployed, schools matinee performances, up to two children (under 16) can attend half price with every full paying adult, and a 'wheelchair rate'.

4.3 Recruiting and retaining a diverse workforce

We are really careful to make sure our person specifications don't exclude people unnecessarily, not insisting people have degrees for example. But we're also aware we need to think about the language we use and the tone, and what that says to people about our organisation.

Clare Hawk, HR Director, English National Ballet

There are some questions in particular that people are reluctant to answer – like questions about sexual orientation. That's why it's really important to have a clear explanation of why you need the information and how you'll use it.

Louise, Executive Director, Motionhouse

Contact: Consulting with staff about monitoring and involving young people in recruitment

Contact is a Manchester-based arts organisation led by and working with young people to provide life changing opportunities for the next generation of creative leaders, artists, and audiences.

As part of the recruitment process all potential members of staff are interviewed by two panels, a board/staff panel and a young person's panel. After the interviews, the two panels come together to discuss the candidates and agree an appointment. 'We say our organisation is led by young people, so it's right they have a say in who's

appointed,' says Suzie Henderson, Head of Creative Development. 'Having a young person's panel gives a different perspective on applicants. Sometimes people say things or behave in ways you wouldn't expect when they meet our young people's panel – it can be quite revealing!'

The organisation has also recently finished consulting with its 40 full-time equivalent staff about their monitoring form in order to reduce the number of returns with 'prefer not to say'. As Contact is a medium-sized organisation, this has included a long discussion about how best to ensure that the process is confidential. It has also led to some changes in the categories, including introducing more options around gender and sexual orientation, and more explicit options around non-physical disabilities, and giving 'British Asian' as an option rather than just 'Asian'. Although this will involve some extra work to match staff returns to the Arts Council's monitoring requirements, the organisation believes it is worth it to have a process that staff feel more comfortable with and which generates more useful data.

NCVO: Ensuring monitoring forms are confidential

There is evidence that personal information in applications can lead to (often unconscious) discrimination or bias. To address this, the NCVO has a two-part application process whereby applicants complete one form which includes their personal details and diversity information, eg ethnicity and whether they consider themselves to have a disability, plus a second form which asks for information relevant to the job, e.g. education and experience. Only the second form, which shows how the candidate meets the requirement for the job, is used for

shortlisting and if the candidate meets the requirement for the post they are automatically short listed.

Unlimited: Creating pathways to employment in the sector

Unlimited is an arts commissioning programme that aims to embed work by disabled artists within the UK and international cultural sectors, reach new audiences and shift perceptions of disabled people. Unlimited has been delivered by the disability-led arts organisation Shape Arts and arts-producing organisation Artsadmin since 2013. The Unlimited commissioning programme has awarded over £1.8 million to ambitious disabled artists working in theatre, visual arts, literature and music. Between 2013-16, these commissions resulted in 2,323 performance and exhibition days, which were seen by 132,059 people.

Unlimited has two trainee positions at any time paid at the London living wage, enabling disabled people interested in producing and arts administration take their first steps into the industry. It also runs an annual international producer placement opportunity funded by the British Council and has a policy to only take on disabled volunteers, to ensure disabled people are prioritised as they are under-represented in the industry.

4.4 Building boards that lead on equality and diversity

Phoenix Dance Theatre: Recruiting a diverse board

Phoenix Dance Theatre was originally started by three Black men interested in exploring Black British dance aesthetic. But the direction of the company has changed over the years as different artistic directors have taken the helm. Despite having a diverse staff group, including four of its eight dancers coming from Black and minority ethnic backgrounds, the board had become made up of predominantly white men. Realising this, the company made a deliberate effort to recruit additional board members from diverse backgrounds. As well as the usual adverts in the *Guardian* and use of LinkedIn, they emailed staff highlighting that they were trying to broaden representation on the board and asking staff to suggest people they might approach. As a result of their deliberate approach, the company now has two board members from Black and minority ethnic backgrounds.

Liverpool Arts Regeneration Consortium: Working together to develop the next generation of board members

Networks can help. Liverpool Arts Regeneration Consortium is an alliance of seven of Liverpool's major cultural organisations. Recognising the challenge around recruiting board members with the necessary skills and experience, they worked collaboratively to provide board development.

Contact: Succession planning for diversity expertise

Manchester-based arts organisation Contact was led by a chair who worked with large organisations helping them to address

diversity issues. When they knew the chair was retiring, Contact didn't want to lose that expertise. The Central Manchester NHS Trust and Manchester University both already worked alongside Contact as partner organisations. Through those relationships, Contact opened conversations with potential board members from each organisation, talking about what was involved as a board member and the skills they were looking for. As a result they have recruited two new board members, one from each organisation, with specialist expertise in equality and diversity.

4.5 Other examples

DaDaFest: Sharing resources and expertise

DaDaFest is an innovative disability arts organisation based in Liverpool, delivering a biennial international festival and other arts events that promote high quality disability and deaf arts from unique cultural perspectives. As a small, non-venue based organisation, DaDaFest uses other spaces to deliver the majority of its work and activities

DaDaFest has developed a formal partnership arrangement with Unity Theatre in Liverpool which is of mutual benefit to both organisations. DaDaFest contributes its equalities expertise and in return the two organisations jointly programme using Unity Theatre's space. The arrangement includes regular joint programming meetings and production arrangements where for some shows ticket sales are shared on a joint risk basis, for some DaDaFest hires the space at preferential rates, and for others Unity Theatre puts shows on but they are included under the DaDaFest festival badge.

20-21: Utilising local authority information and resources

20-21 Visual Arts Centre is based in Scunthorpe and is part of North Lincolnshire Council. As such they have been able to make good use of the council's resources and expertise. The equality and diversity officer provides advice and reviews their equality action plan. Staff receive diversity training through the council, and 20-21 is also subject to some of the council's other equality and diversity requirements, such as only using an approved list of contractors, all of whom have made a commitment to equality and diversity.

People Express: Building an overall impression of the organisation

People Express, a small participatory community arts organisation in South Derbyshire, have found that using relevant opportunities to promote their own approach to diversity helps to build their profile as an organisation that welcomes and works with people from diverse backgrounds. For example, on International Women's Day, the charity posted a series of tweets celebrating its work around including women who might not otherwise participate in the arts.

Opera North: An organisation-wide response to equality and diversity

Opera North is England's national opera company in the North. The HR manager is responsible for co-ordinating the organisation's work on equality and diversity from a workforce perspective. They have recently set up an equality and diversity committee made up of a board member and directors from across the organisation. The committee reports directly to the board and meets three times a year to develop, monitor and review progress on the equality action plan.

5. EXAMPLE MATERIALS AND TEMPLATES

5.1 Example equality action plan template

Equality strand	Action	How will the impact of the action be monitored?	Who is responsible for implementing?	What are the timeframes?	Early success indicators

5.2 Example equality action plan template

Opera North Equality, Diversity and Inclusion Committee's terms of reference (not available online)

Aim: The Opera North Equality, Diversity and Inclusion Committee champions diversity throughout the organisation, with a focus on improving representation and inclusion within our audiences, communications, programme and workforce.

Objectives:

- Develop, review and monitor progress on the equality and diversity action plan.
- Conduct reviews of the equality and diversity policy.
- Co-ordinate all areas of good practice, taking into account legislation in this area, and drawing upon good practice within the arts and other sectors.
- Establish, where necessary, ad hoc working groups to develop projects and report back to the committee on progress.

- Act as a focal point for consultation with staff, workers, contractors, volunteers, trustees, and audiences in minority groups.
- Identify learning needs across the organisation and source and develop appropriate solutions.
- Report to the board with commentary and recommendations.

Membership:

Board Member, External Affairs Director, Projects Director, Education Director, Planning Director, Collaborations Manager, Technical Manager, HR Manager, member of orchestra/chorus. Other members of staff may be invited to attend particular meetings or for particular agenda items, or to act as deputies.

Quorum: Five

Number of meetings: Three per calendar year

Agenda and minutes: HR Manager. Minutes to be circulated to board and on intranet.

6. USEFUL LINKS AND RESOURCES

6.1 General overview

Equality and Human Rights Commission (EHRC) – www.equalityhumanrights.com

The statutory body with the responsibility to protect, enforce and promote equality across the seven ‘protected’ grounds – age, disability, gender, race, religion and belief, sexual orientation and gender reassignment. Telephone helpline (0845 604 6610) provides information and guidance on discrimination and human rights issues. All helpline staff have been specially trained to provide the service.

The Office for National Statistics

<https://www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/datasets/2011censuskeystatisticsandquickstatisticsforlocalauthoritiesintheunitedkingdompart1>

The Office for National Statistics provides data on population, ethnic group, country of birth, health and housing and accommodation by local authority area, based on the national census in 2011.

Business in the Community

<http://workplace.bitc.org.uk/>

Business in the community has a wide range of resources including case studies, fact sheets and toolkits focusing on different aspects of diversity, including age, gender and race. These cover issues from role modelling to inclusive succession planning and beyond.

6.2 Responding to the Creative Case for Diversity

Examples from the Arts Council of how organisations are responding to the Creative Case for Diversity [http://www.artscouncil.org.uk/search?f\[0\]=field_category_tags%3A875&f\[1\]=field_areas_of_work_tags%3A909](http://www.artscouncil.org.uk/search?f[0]=field_category_tags%3A875&f[1]=field_areas_of_work_tags%3A909)

6.3 Reaching diverse audiences

Resources related to audience research

- Audience research techniques <http://www.cultivate-em.com/uploads/audience-research-techniques.pdf>
- www.audiencefinder.org

Resources related to marketing

- **Arts Marketing Association** <http://www.a-m-a.co.uk/audience-diversity-academy/>
- **Pricing family events: Guidance for arts organisations** <http://www.culturehive.co.uk/resources/pricing-family-events-guidance-for-arts-organisations/>
- **An Accessible Marketing Guide** <http://www.culturehive.co.uk/resources/an-accessible-marketing-guide>

Resources related to widening access and participation

- **Action for Access** www.artscouncil.org.uk/publications Arts Council England's practical resource pack for arts organisations wishing to make their activities more accessible to disabled people.
- **How to Engage Under-Represented People in the Arts** <https://www.creativefuture.org.uk/wp-content/uploads/2015/12/Things-to-consider-when-trying-to-engage-under-represented-artists-and-writers-2.pdf>
- **A Brief Access Guide** http://www.unlimitedimpact.org.uk/wp-content/uploads/2015/05/Shape_AccessGuide_2015.pdf
- **Demystifying Access: a resource pack for the performing arts** http://www.unlimitedimpact.org.uk/wp-content/uploads/2015/12/Unlimited_ProducersResourcePack-Dec-2015-v2.pdf
- **Attitude is Everything** have a host of practical guides: <http://www.attitudeiseverything.org.uk/resources/practical-guides/>
- **Shape** have a host of practical guides: <https://www.shapearts.org.uk/Pages/News/Category/resources>
- **Graeae** have a host of links to resources: <http://graeae.org/about/resources/>

Other resources

- **Guide I Representative Reliable Surveys** <https://www.theaudienceagency.org/insight/guide/representative-and-reliable-surveys>
- **Data to Measure Diversity** <https://www.theaudienceagency.org/insight/data-to-measure-diversity>
- **Guide to Audience Development Planning** <https://www.theaudienceagency.org/insight/guide-to-audience-development-planning>
- **Audience Agency resources** <https://www.theaudienceagency.org/insight>
- **From them to us** <https://www.theaudienceagency.org/insight/from-them-to-us>

6.4 Building and sustaining a diverse workforce

Delivering Equality and Diversity – ACAS

This booklet focuses on equality and diversity in the context of employment and covers reviewing/drafting an equality policy and action plan, monitoring how these are working in practice and taking action where needed to address inequality or promote diversity.

Discrimination: your rights <https://www.gov.uk/discrimination-your-rights>

This government webpage sets out types of discrimination (protected characteristics), how you can be discriminated against, discrimination at work and what you can do.

The Chartered Institute of Personnel and Development (CIPD) – www.cipd.co.uk

The CIPD is the professional body for those involved in the management and development of people. Contractors may find this website useful when considering staff training and qualifications for HR staff.

6.5 Building boards that lead on equality and diversity

Governance in the arts and museums: a practical guide, Clore Leadership Programme http://www.cloreleadership.org/userfiles/documents/630_toolkit_final.pdf

Appointments to Boards and Equality Law, Equality and Human Rights Commission https://www.equalityhumanrights.com/sites/default/files/appointments_to_boards_and_equality_law_22-07-14_final.pdf

Trustee recruitment toolkit

http://www.sheffieldvolunteercentre.org.uk/uploads/files/GPTR_Trustee_Recruitment_Toolkit_NCVO_2006.pdf

6.6 Disability resources

DaDaFest Manifesto –

<http://www.dadafest.co.uk/wp-content/uploads/2014/10/DaDaFest-Manifesto.pdf>

The DaDaFest Manifesto sets out key facts in relation to deaf and disabled people, and makes the case that their rights are not an optional extra – they are human rights, and as such should be on every significant agenda.

Shape Arts Resources <https://www.shapearts.org.uk/Pages/News/Category/resources>

Shape provides opportunities and support for disabled artists and cultural organisations to build a more inclusive and representative culture. The resources page of its website includes a series of resources to help art and cultural organisations become more diverse and inclusive, including marketing and creating accessible events.

Disability discrimination and the law

<https://www.equalityhumanrights.com/en/advice-and-guidance/disability-discrimination>
Find out more about the law about disability discrimination on the disability discrimination page of the equality and Human Rights Commission website.

Access to work factsheet for employers

<https://www.gov.uk/government/publications/access-to-work-guide-for-employers/access-to-work-factsheet-for-employers>
Government factsheet.

Disability Confident employer scheme and guidance

<https://www.gov.uk/government/collections/disability-confident-campaign>
Guidance and resources about employing disabled people and how the Disability Confident employer scheme can help.

There is more information and guidance about reasonable adjustments on the Equality and Human Rights Commission website <https://www.equalityhumanrights.com/en/multipage-guide/employment-workplace-adjustments>

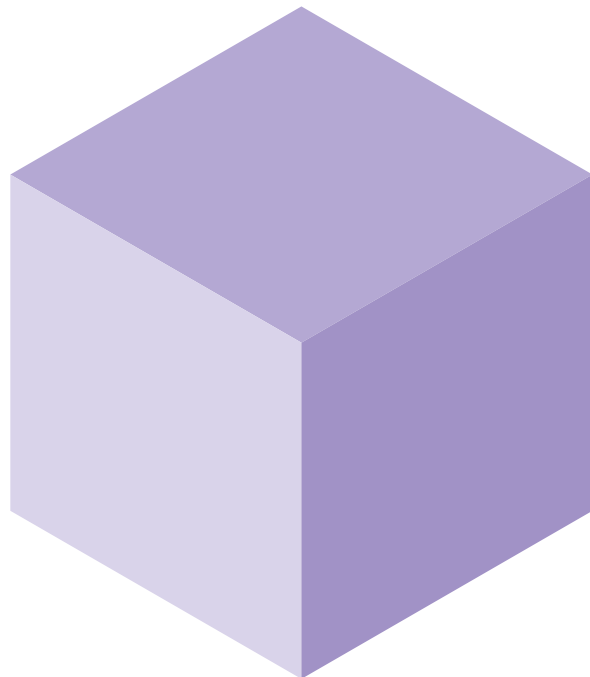
- **Disability:** The legal definition is that the protected characteristic of disability applies to a person who has a physical or mental impairment that has a substantial and long-term adverse effect on their ability to carry out normal day-to-day activities.



7. GLOSSARY

- **Disability led:** There is no set definition for a disability led project or organisation, though usually key artistic leaders and decision-makers are disabled. Artistic work may or may not reference or be influenced by their disability.
 - **Discrimination:** Treating one person worse than another because of a protected characteristic (known as direct discrimination) or putting in place a rule or policy or way of doing things that has a worse impact on someone with a protected characteristic than someone without one, when this cannot be objectively justified (known as indirect discrimination).
 - **Due regard:** ‘Due regard’ is a term used in the Equality Act 2010. To ‘have due regard’ means that in carrying out all of its functions and day-to-day activities, a listed public authority must consciously consider the needs of the general equality duty: to eliminate discrimination; advance equality of opportunity; and foster good relations.
 - **Equality Act 2010:** The Equality Act 2010 legally protects people from discrimination in the workplace and in wider society. It replaced previous anti-discrimination laws with a single Act, making the law easier to understand and strengthening protection in some situations. The Equality Act 2010 brings together a number of existing laws into one place so that it is easier to use.
- It sets out the personal characteristics that are protected by the law and the behaviour that is unlawful.
- **Equality and diversity policy:** This should explain your organisation’s approach to equality and diversity and set out the legal rights and obligations of your staff. It is your promise to treat all employees, and potential employees, fairly and considerately.
 - **Gender reassignment:** The protected characteristic of gender reassignment will apply to a person who is proposing to undergo, is undergoing or has undergone a process to change their sex.
 - **Harassment:** This includes unwanted conduct related to a protected characteristic which has the purpose or effect or violating someone’s dignity or which creates a hostile, degrading, humiliating or offensive environment for someone with a protected characteristic.
 - **Indirect discrimination:** Indirect discrimination happens when there is a rule, policy or even a practice that applies to everyone but which particularly disadvantages people who share a particular protected characteristic, e.g. calling interviewees to remind them about their interview puts deaf people at a disadvantage as they do not receive a reminder of their appointment.

- **Positive action:** Some people with protected characteristics are disadvantaged or under-represented in some areas of life, or have particular needs linked to their characteristic. They may need extra help or encouragement if they are to have the same chances as everyone else. The new positive action provisions enable public sector organisations to take proportionate steps to help people overcome their disadvantages or to meet their needs.
- **Public Sector Equality Duty (PSED):** The duty on a public authority when carrying out its functions to have due regard to the need to eliminate unlawful discrimination and harassment, foster good relations and advance equality of opportunity. www.equalityhumanrights.com/private-and-public-sectorguidance/public-sector-providers/public-sector-equality-duty
- **Protected characteristics:** These are the grounds upon which discrimination is unlawful. The characteristics are: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race/ethnicity, religion or belief, sex/gender and sexual orientation. www.equalityhumanrights.com/private-and-public-sectorguidance/guidance-all/protected-characteristics
- **Unconscious bias:** This occurs when people favour others who look like them and/or share their values. For example, a person may be drawn to someone with a similar educational background, from the same area, or who is the same colour or ethnicity as them. This can influence decisions on recruitment, promotion and performance management. It could be discriminatory when the unconscious bias relates to a protected characteristic.
- **Victimisation:** Victimisation is treating someone unfavourably because they have taken (or might be taking) action under the Equality Act or supporting somebody who is doing so.



8. VOLUNTEERS

8.1 Why do it?

Recruiting volunteers from diverse backgrounds not only increases the pool of volunteers available to support your work, but creates a pathway for people from those backgrounds to become your employees. It can spread out to the audiences you attract and help to extend your reach and impact. It also has a social impact, increasing people’s self-worth and wellbeing and supporting social cohesion.

8.2 How it relates to Arts Council funding requirements

While there are no specific Arts Council requirements in relation to volunteers and diversity, how organisations ensure that volunteers are recruited to organisations and supported in their role is included in the monitoring prompts that Relationship Managers use.

For organisations in bands 1 and 2, this relates to Goal 2, where Relationship Managers are looking for evidence that your organisation is effectively working with and encouraging volunteers.

Organisations in band 3 have additional expectations in relation to Goal 4, where Relationship Managers are looking for evidence that your organisation is effectively recruiting and developing volunteers.

For Museum Development Providers, Relationship Managers will look for evidence that your organisations is

effectively enabling museums to support high quality volunteering apprenticeships, paid internships and work placement opportunities.

8.3 How to do it

Current and potential volunteers can be put off because they are outside the reach of your usual messaging, they lack the financial stability to pay costs such as travel, they feel they don’t have the position, experience or reputation to contribute, or they simply believe that the arts and cultural sector is not for ‘people like them’.

Your work to attract and retain volunteers from diverse backgrounds should focus on three questions:

- o What communities do our volunteers come from? Use this information to identify other communities you would like to engage as volunteers.
- o Is our recruitment process accessible to people from diverse backgrounds and does it encourage them to apply? Use this information to ensure that you are not excluding potential volunteers by the process you use.
- o What is the experience of volunteers once they join our organisation? Use this information to ensure you support volunteers appropriately to encourage retention and enable progression into paid employment within the organisation where appropriate.

Your equality action plan should:

- Set out the demographics of the geographic area your volunteers are drawn from – this might include information from:
 - o [Mosaic](#)
 - o [national census information](#)
 - o secondary research
 - o primary research
- Use findings from the staff survey which includes volunteers to analyse how well your volunteers reflect the demographics of the geographic area you cover.
- Identify actions you can take to encourage people from diverse backgrounds to volunteer with your organisation. These might include:
 - o thinking about how and where you advertise to recruit volunteers to ensure that you communicate the opportunities across a wide range of channels and platforms, and potentially testing approaches you haven't used before
 - o reviewing the language and imagery you use in your marketing and recruitment materials – for example, showcasing diversity within your organisation, including some elements of diversity that are less visible than others, such as mental-ill health and LGBT+
 - o identifying partner organisations you can work with to help you to diversify the communities your volunteers come from. This might include working with schools, colleges and universities, local community organisations, GPs, hospitals or religious organisations
- o identifying potential barriers, e.g. financial, and addressing these in your publicity, e.g. advertising that you pay expenses
- o making sure those who come to you as audiences are given opportunities to volunteer
- o publishing your metrics in relation to equality and diversity
- Review the experience of volunteers once they join the organisation. This might take the form of a brief survey, some focus groups, or simply some targeted conversations.
- Based on the findings of your review, set out the actions you will take to ensure that volunteers from diverse backgrounds have a positive experience and are retained based on findings from your review. These might include:
 - o ensuring that volunteers feel that there are genuine career opportunities
 - o ensuring their voices and opinions are encouraged and heard within the organisations
 - o setting up networks and groups

