**Transforming Governance: Inclusivity and Relevance- 24 January 2024**

SHONAGH: Hello everyone. We have got an introduction for you. Over to Hollie.

HOLLIE: Thank you very much Shonagh. Hello everybody, I'm Hollie and I'm the Arts Council lead for Transforming Governance. I'm not going to speak for long. I will hand back to Shonagh in a moment. I wanted to welcome you all to the workshop. This is the fifth one I think, fourth or fifth that we have run. It's part of a bigger programme, Transforming Governance is a programme that we are running throughout this year to really support Trustees, and chairs and senior leaders at Arts Council‑Funded Organisations. The previous workshops, I'm sure some of you will have been to them. The recordings are on our website. Do look there. There's a really rich wealth of information around case studies, and questions and answers that have been raised during those workshops. So do have a look at that for more information around these themes of governance. I also wanted to mention that we have two things that we are going to announce in the next few days which I hope will be of interest. One is a Chair Peer Network. More information will be coming out in the next day or so. We are also running an event in May for, it's a bit more targeted. It's specifically for organisations who are funded by the Arts Council, a part of the portfolio, but who sit within an accountable body. For example, within a Local Authority or a university governance context. So again, do sign up for our mailing list and more information about that event will be coming out very soon. I'm not going to say anything else but thank you again for joining us for the session and I will hand back over to Shonagh.

SHONAGH: Thank you Hollie. I will just give a very brief introduction to me. My name is Shonagh Reid. I'm the Director of Spotlight Inclusion. We are an EDI consultancy supporting lots of different organisations and primarily our work is within the arts. To give you confidence, some of our clients include the National Theatre, The Royal Shakespeare company, and The Old Vic. We work with them on their inclusion strategy, and for some, that also includes their NPO status. If you can leave your camera off that's fine, you can put your camera back on in the breakout space. If you need it, I am a woman in her mid 40s with brown hair, which is in locks, and wearing brown glasses, and my skin is brown.

OK, we are going to dive in. There is a lot of content for us to cover today. I am going to try and make sure we cover everything in sufficient detail, please do ask questions using the chat function, and if we don't manage to cover off those questions today, then we will share a follow‑up document that will hopefully answer those questions for you. I'm going to share my screen.

Hopefully you can see that. OK... hopefully, by the end of today, we will have covered all of this, we will have looked at understanding EDI terminology, understanding the Inclusivity and Relevance Investment Principle, exploring the barriers to arts, how we create targets and measure impact, and then how you might be able to support your organisation, hopefully we will have time for Q&A and in with all of that, there will be a ten minute break. OK, first of all, let's start with what EDI is.

It is quite common for people to think they know what the initials EDI stand for. But actually, some of the terminology can become a bit conflated or confused. So I think it's worth us just running through what this terminology means, so that you are clear, and you can be clear with your organisations as well. So generally‑speaking, nowadays, the "E" in EDI stands for equity. Previously, we may have thought that was equality. But equality doesn't really go far enough when we are trying to embed inclusion. I have got resources to share with you that will hopefully explain that better. So, here we have an image which depicts the difference between equality and equity. I will let you process that for a second. Hopefully what you can see is equality means everything gets the same thing. So that might be the same access to education, the same service. But often times, that thing doesn't really suit the user, so here, we have everyone getting the same bike, it's the same size, it looks the same, it's used the same, but as you can see, it falls well short of what is required for three out of the four individuals who have been given that bike. Equity is about adapting that service to make sure that everyone can progress, or everyone can take advantage of the service, so you have an adapted bike, you have different sizes of bike, which means everyone can take part. Another good example of talking about equality versus equity is tax.

So, a fair tax system would be everybody is taxed at the same rate. Let's say that rate is 10%. But somebody who earns a million pounds being charged 10% tax isn't going to experience the same impact on their lifestyle and choices, compared to somebody who is losing a thousand pounds out of a £10,000 a year income. So we have variable rates of tax which is you could say an equitable approach to tax.

So, we want to be focusing on equity when we do this work. So that we are thinking about individuals, what their challenges are, what their barriers are, and how we can overcome those. Diversity can sometimes be confused with inclusion, so I prefer to encourage my clients to think of diversity as a snapshot, so it is the range and variety of different identities in a space. That space could be a physical room, it could be this space, this virtual space that we are in together. It could be a meeting, it could be an orchestral rehearsal, it could be the theatre. It doesn't matter. It's the range and variety of different identities in any given space.

Some organisations will go further than that, and they could be aware that that diversity, that variety, is beneficial to everyone. So part of their diversity work might be an approach which values that diversity, or might move to celebrating that diversity. Inclusion can also be a challenging one for people to understand, sometimes people will talk about inclusion being a feeling of belonging, feeling that we fit in, feeling valued, and so on and so forth. So at this point, because we are talking about Inclusivity and Relevance, I will give you a little bit more precision in the understanding of inclusion.

If I talk about the first line on the page. About everyone feeling comfortable, all I'm doing is feeling and hoping that's the outcome.

Having a sense of hope is not going to lead to inclusion. Hope is not going to lead to equity, it's not going to lead to diversity, and it's certainly not going to lead to inclusion. So your inclusivity and relevance principle must have actions and changes from everyone. So, you would need to be thinking about what are the things we have to start, stop or change to make sure that people feel comfortable and to make sure that people are able to thrive and to progress. In the arts, we can think of progress as sometimes musical grades, or LAMDA exams. It might be moving from Secondary School to performing arts college. That could be progress. It can also be progress within someone's career. So making sure someone is able to move their career on at the rate at which is comfortable, at the rate they wish to, and at the rate their skills and qualifications will allow. Access is, or can be another challenging concept. Often times when we speak to people, in the work that we do, they may think that access is about physical things, how somebody gets physically to the theatre, or physically to the rehearsal, or physically into the audience, physically into the building. But the concept of access has evolved, and I want to make sure that we are really clear about what access can mean in 2024. So, access should always include disability, but it should not stop there, it should also include not just physical access, but people with hidden disabilities, it should include materials being accessible, so readable, and understandable, and how information is shared. Access can be ticket pricing, access can be about socio‑economic background, and how someone is able to take part in things, access can be infrastructure, it can be someone's ability to engage with broadband and WiFi. It's a lot more than just physical needs. So when we are working on inclusivity and relevance, we need to think really about the barriers all sorts of barriers, which stop someone being able to get to the service we are offering, or stop them from engaging with the service that we are offering. There's a big piece of work that suggests that access should be the first thing we think about. If we are not thinking about how someone is able to engage with the service that we are trying to offer, there's no point in doing anything else. I will just pause there for a moment, and just give us one or two minutes to process the information, and think about the information that you have had so far. You might want to make a note of some things that you didn't know before. Or things that you might take away or make a note of the questions you might want to ask in a moment. We will attempt to use an online tool, Mentimeter. If you can't engage with it, don't worry about that. You can just engage with me through the chat function. I will slow down what I'm saying to make sure that everyone joins me at the same time. So, in the chat, you should see a web link, and you can slowly join that when you get there, it will asks you for a number. You don't need to worry about that number yet. I have not shared it with you, I will share it with you in just a second. You might be wondering how can I get on to that. You can open a new browser on whatever, if you are using a laptop or PC today or you can use your phone, and leave it exactly how it is. So, the link is just above. So you should see in the chat function, if you just type in www.menti.com, it should take you straight there. Sharing slides. OK. So. When you get there, you are going to see it will prompt you for a number. The number is at the top of your screen. If you are struggling with that, that's not a problem. I will read out the number to you. The number is 2593762. If you are worried about using Menti. You can directly message me using chat. Thank you for sharing. It's always helpful to know where I need to pitch my input. I will stop sharing my screen. The Menti is in the background. You can keep on answering that question with how confident are you. Fabulous thank you. OK, fabulous, thank you so much everybody. Right. So that's been helpful. To make sure that I'm not over‑thinking things, or not approaching you at a level that is correct for your level of knowledge. We are going to dive back into the presentation. At this point, we are going to turn our attention to the Inclusivity and Relevance Investment Principle. I will read that out. Just reflect on the text that is in front of you with reads at the heart of our Inclusivity and Relevance principle, is a commitment to achieving greater fairness, access, and opportunity across the cultural sector. We want England's diversity fully reflected in the individuals and organisations we support, and the culture they produce. So I'm going to ask you to use the chat function to tell me what are the key words that stand out to you in that passage. What are the important words? Thank you so much. Someone has said fairness. Fairness, opportunity. Fully. Commitment. Access. Opportunity. Culture. Yes thank you, the key words that I hoped you would pull out of it. You have, fairness, access, fully, I don't think anyone did mention a few words there, diversity is fully reflected. So I think keeping that almost as a chunk of text in our mind, I think is important when we investigate this principle diversity is fully reflected. And, someone has said and the culture, absolutely. I think that is really important isn't it. It's not just about people, and it's also the culture in an organisation. So important. So, why do we think this particular principle is needed then. We have looked at the text itself, we have got those key words, and I always think it's really important when we start doing any EDI work that we are very clear on why. If we are not clear on why, it becomes very hard to be convincing and quite hard to move forward with our plans. So let's try and investigate that a little bit. Why might this particular principle be necessary, again you can just pop your answers in the chat if you would like to. Yes so some people are saying because art and culture can be seen as exclusive. It can be seen as exclusive and unfair. We live in an inequitable society. The only part of that I would challenge is that if we are able to take part in something, and we have been able to take part in something quite easily, we sometimes can't grasp why other people can't. We don't really understand their challenges, but, that inequity, and that exclusivity is very real. There are genuine systemic problems which stop people engaging with the arts. Therefore this principle is about trying to correct that. Thank you. By making that part of how an organisation gets its money, it is obligating an organisation to do something about those systemic institutional problems. And it's kind of the carrot and stick approach isn't it. I suppose, this is a carrot approach that we want to make change, how do we make that happen, there has to be some driver for people to do that. Absolutely. Someone has said, if an organisation is funded by public money, it needs to offer a service and opportunity to all, yes absolutely. It's that obligation isn't it, that I think persuades people to get involved in this sort of work.

So, ACE doesn't explain why it feels important. It writes: We think: I will rephrase that. Arts Council England doesn't explain why it feels it's important but it writes, we think the best creative and cultural practice embodies all four principles. So that would include dynamism, and the sustainability principle as well, and if you are applying for our funding we will be interested to know how you are embedding them in your project or organisation. So commonly accepted reasons for embarking on any kind of EDI work include social justice, the moral case, the business case, which is diverse teams, and inclusive teams, tends to make more money, and that's in a lot of Harvard business review, and McKinsey reports. The creative case which says if we have a creative organisation we make better art, righting some wrongs, and response to social pressure. It's for you really to decide where you fit on that rationale. What are the drivers for you? Before we take the break today, I want us to look at the pillars which sit within the Inclusivity and Relevance Investment Principle. We have got communities. I'm not suggesting that you have not seen them. What I would like to do is think about what they really mean, and synthesize them down into key words, and ways of thinking that can make this work a bit easier. First you have got communities. We have to ensure the sector is actively listened to, and taking account of the views of the local community, actively form relationships with underserved communities too. We will leave that for a second and ask you to think about that in detail. We have got more prompts coming up. For workforce leadership and governance, we have access, so now we have talked about access, let's think about what that really means. Access, and career opportunities for people from all parts of society workforce, leadership, and governance, reflects and represents all communities. That's interesting when you combine that objective with the communities principle. Having inclusive cultures. Value and develop people. Then the creative case for diversity. So programming and activities must reflect culture, and talent of Creative Practitioners from all backgrounds. The trap that some organisations can fall into is they don't think about all backgrounds, they only really focus on one or two. Often times, that will mean a sharp focus on socio‑economic background or a focus on race. But, not enough attention to other identities and importantly, intersecting identities. So identities which layer, so the layering of different identities. Let's look at that communities pillar for a second. I wonder if anyone could pick up on one or two words which sums up what that pillar is about. Again, you can use the chat function. What are we really talking about? Thank you so much, if you can see this coming through to me, Trevor just straight in there with one word listening. Yes. That first one is really about listening, and I would say feedback. So it's listening to everybody and gaining that feedback.

One of the terminologies which I find a little bit challenging here from an inclusion perspective is this phrase underserved, that Arts Council England has used here. We have to remember that sometimes that can be not really an accurate, sometimes that wording can make organisations use the phrase hard to reach, so suggesting the community is problematic, and hard to engage. I would always recommend that we don't have that mindset, and that we think about the systems and processes which we may have, inadvertently upheld ourselves which means that we haven't engaged with them rather than them being hard to reach. People adding to that and listening meaningfully, and taking into account the range of views in the community. The next one, workforce, we have summed that up, communities are really about listening and feedback. So the next one is workforce leadership and governance. I will come back to that in a second. Workforce leadership and governance.

What do you think we could synthesize this down to in a couple of words? Or in a few words. People. Opportunity. Representation. Thank you Rachel you have said it for me. I think this one is a bit of a melting pot of three terms. So representation, and people. Culture. How we treat people is about culture. How would people describe your organisation behind your back. How do people behave when the leaders aren't watching. That's the culture of an organisation. So thinking about people representation, and culture, how we treat each other. Oftentimes when I support organisations, they are not necessarily thinking about that last one, how we treat each other in the organisation, how we demonstrate that they are valued. Those two bits can sometimes be overlooked. So, you might want to make a note of those as we go. Then finally, how would you surmise, this one is simple I think, there's not much in terms of text in front of you, but how would you boil‑down the right hand pillar, the third one? Potentially reflecting all backgrounds. Someone saying holistic, and take all of the text and synthesize it. We are not on the same page for this one. So for the other two, we are all pretty much in agreement, so let's just have a look at this. This one is mostly about our output. So making sure that the art that we make is representative of our wider world. And all backgrounds, and as I said, this one people can sometimes only focus on one or two types of background, but making sure that our programming, our creative output, whatever your art form is, is diverse, and reflects a range of different cultures, a range of different identities. Now sometimes, thank you, yes someone has put on here, anyone should be able to see themselves in the work that is created. I think that's a really great way of summing that up. You as a participant, or you as an audience member, should be able to see something of your identity at some point, in your programming. The trick with this one is that it can sometimes lead to tokenism. So, tokenism is think of it more as box‑ticking. Think of it as just putting one item into what is relatively unchanged normal way of doing our work. Because we have been told to rather than thinking of that programming as something that evolves. And supporting that programming with meaningful strategies which engage and listen to the community and change the culture of the organisation. So the programming shouldn't just be a box‑tick exercise but should be as a result of the previous two things. It should be a result of that listening to our communities, reaching out, to find out what people want, understanding our workforce, representing that workforce, and the community into our programming, someone here has put be bold, brave and adventurous with our programming, I would agree with that, the challenge is then making sure that it isn't a standalone thing, but that we have absolutely thought about how we support people who share that identity or background internally. It's matching that outside work with our inside work to make sure we avoid being tokenistic. We will take the break. Thank you so much to everyone who has engaged with the chat and communicating directly with me.

I think we have ten minutes for a break. We will be looking to come back at 2. 47pm. Back in five minutes. OK we have had ten minutes.

To begin with, we will be using Mentimeter again. I will just put the website into the chat. When I share the screen, that number will appear. I will provide it elsewhere. The second question. On the slide. What might be some of the barriers to the arts for individuals and groups of people. Thank you for sharing the code again Nick. The code is 2593762. People saying travel. This can often be linked with geographical challenges. We have got words like finance, the cost, money. Timings. Yes oftentimes, Jamie Lee Curtis talking recently about moving activities to a more middle‑aged friendly time of the day! She was suggesting we could have more matinees and less evening performances. Affordability, self‑confidence, people have said not feeling represented, not feeling welcomed, perception that it's not for them. We have got not feeling welcome again, a fear of not belonging, that art is not for me. Cultural differences and worry that you will feel out of place. Whether the activities are in a fully accessible building. As you can see, lots of different reasons and barriers that you have shared with me, lots here, and not everyone has written their response on here yet. All of the responses that I can see so far would certainly represent the data we have from our stakeholders. And certainly represents reality, so not just a sense of not belonging, but actually, when different people have taken part in activities, they have been really excluded. Not just a sense of being excluded or not fitting in, but being sent messages that they don't fit in, either through verbal interactions or physical microaggressions like avoidance, not speaking to someone actually examples of things like ableism, misogyny, and examples of racism, and examples of being excluded, especially in some of our more, some organisations with the national representation for example, might find their accent is a barrier, and assumptions about them based on their accent and what that might tell us about their class, their education background, their geographical background, stereotypes that are attached to those things. All of those are real. So not just perceived, but actually taking place. Here is a big question, pause that I'm sorry. What I will do is when we follow up from this session you will be sent the results of this, Mentimeter, and you will get these results, and they can sometimes be helpful for you to use as a data position, so you can use that as information you collected from each other here in this space, and something like 50 people taking part in this activity, all with these answers and often times these answers will come from lived experience or someone's own data collection. So you can have some confidence that these sorts of responses are true, and you can begin to unpick them in your own setting. Here is an interesting one childcare. All of this can be curriculum, and programming. These are very real. Real challenges for us in the arts. Before we go back to the presentation, I will say that the next question is a provocation which you don't have to respond to. It's worth you thinking about and reflecting on as a rhetorical question, and that is to what extent has the arts benefited from those barriers. Is it desirable for the arts if general to keep those barriers in place. That can be a difficult question for us to think about, especially if we feel like we are trying to embark on a suppose of work that makes our art form, the work that we do as individuals accessible to everybody, that question I'm asking there can make someone feel defensive. Or fragile. I would urge you to lean into that because when someone, or when an organisation has challenges in putting the Action Plan or the actions that they have for their Inclusivity and Relevance principle into place, we need to ask questions about how committed are we as individuals, and an organisation, have benefited from the barriers that are in place for others. So I'm getting a lot of response directed to me. That anonymity is really important. Some of the responses include one of the benefits of keeping those barriers in place would be to keep the arts safe for those that work in the sector. We can think about what the word safe means. Or to create a sense that the arts is special, it is only for some people. You have got to be very special to take part in it. What does it mean to me if I run an organisation that has benefited from the systems which have excluded others, what does it mean that I have to face the fact that there's a large proportion of society which have been excluded, and therefore, how confident am I really that I'm the best important for this role, job, casting, etc. Some of those difficult questions I offer you on purpose because I would urge you to keep them in mind and come back to them regularly, especially when work starts to slow down, or you start to find things particularly difficult. We are going to go back to the presentation. I offer these to you in terms of how you really move things on. Under communities, Arts Council England says how can you build stronger and more meaningful relationships with your community? So, here are some thoughts on that. First of all, our perception of the relationship may be different for other people. What we think is a relationship may not be what the other part is a relationship.

So I would urge you to really think about what the word relationship means, because sometimes people are really thinking of partnership, relationship and partnership are two different things. So really be clear on what you mean and what this means, so meaningful relationship, often times that can start with a helpful exercise where you consider all the relationships in your life, which ones are meaningful, and which ones, and what are the characteristics ever that meaningful relationship. So let's say it's a relationship with a partner, are they someone you can depend on, do they listen well. Those sorts of characteristics to help you identify what a relationship really means. The other thing to think about with this particular one, the next point is how can we accurately assess our relationships, there's nothing more embarrassing where we have one idea of a relationship, and the other person or other party has a very different one, that can be a little bit uncomfortable. How will you check in on that, how will you make sure that both parties or all parties, are feeding into what they think are the quality of that relationship. How will you find out what it would take to develop stronger relationships. If we talk about those parts of our communities that we have not reached yet, what are you going to do to find out how, and that's an important question, how, you develop stronger relationships with them, what does community even mean? So community your geography. Is your community the people you work with? Is your community the people who access your service? Is it your online community? Is it the people who engage with you online and with your media? What does community really mean? It's such a vague word that I would recommend you spend some real time digging into what that means and don't assume that everyone on your board or everyone in your organisation has the same definition of the word. An example is, I was working with an organisation that have had an access department, and the Head Of Access thought their job was about physical access to the building. Others thought their job was about accessible materials to support people who are dyslexic for example, and another person thought that the whole team's job was about ticket pricing. So never assume that everybody knows what you are talking about, make sure everyone is on the same page. How do we remove bias from the decisions about which parts of our community we choose to engage with. Now, the challenge for a lot of organisations who, especially if they have NPO status, big challenge for them is how do I engage with equity, diversity, and inclusion work without it being too uncomfortable because I don't want to know about the gritty and hard things. Oftentimes they will fall into comfort zones, or they fall into box‑ticky areas. I have a lot of organisations who could do a lot more but they choose only to focus on children with Special Educational Needs. And talking about Roma and traveler communities, or South Asian women, to take part in something, they find is very hard to articulate why they have chosen this particular part of the community and not the whole community. Bearing in mind, that this particular principle does talk about all aspects of our community we often have our own understanding. We can sometimes be forgiven for understanding everything about our community. How are you going to find out about it. Who do you need to connect with? And on workforce, leadership and governance, and ACE say we want to ensure the opportunity to pursue and progress a career across the cultural sector is fair and open to everyone. How do you accurately identify the identities of your workforce. There are a huge number of people who are hiding, they may not be telling you about their ethnic background, perhaps because they are white‑presenting and not telling you about that, feel some pressure around their religious belief, not telling you about their sexuality, and for example, only a third of people who are homosexual will hold the hand of their partner out and about on the street. There's a lot of pressure for people with hidden disabilities to keep them hidden, for fear of consequence. What are you going to do to earn the trust so you can accurately see what your workforce is like. Without knowing where you are starting, you are going to struggle to know where you are going. How do we attract diverse talent without tokenism and harm. That's a whole session here that we don't have time to go into right now. Certainly, big questions you might want to type into Google is how to avoid tokenism. How do we widen our perspectives to understand more about the experiences of identities less familiar to us, it's very difficult sometimes for people who have started an arts organisation, or they have worked there for a very long time to believe that other people may have had a terrible time working with us. How willing are you really to hear about their experiences, and then you can respond to them. How are you going to understand more about the barriers for people for example, people with children and financial difficulties, and people who are ‑‑ and people might create a project, or give someone who has a marginalised or minoritised identity. And it can often be without recognition, and that could be with no money or time to deliver on that, and that becomes exploitative. How are we going to create and nurture those pipelines, and make sure we are retaining diversity within our field. How do we continuously evaluate the sense of inclusion, and the efficacy of our inclusion actions. And without measuring the impact, what you have done might just be hope. Conscious I'm behind for the space, but I think you will get a couple of minutes. This one says it's the belief that Arts & Culture have greater vibrancy, innovation, richness, quality, when they include stories and perspectives of artists and create practitioners from all backgrounds. So, the problem with the arts is that and also within education, we often end up teaching the things we were taught. So I was taught this really great book that I loved, so I am going to teach it. Therefore we have the perpetual cannon which becomes rigid. So how are you going to broaden your knowledge and understanding of different practitioners and art form. There's an obligation within this pillar for you to do so. How do you structure and develop programming so as to avoid tokenism and microaggressions and how do you underpin your programming with meaningful work, to change culture, or to develop folk, what will it take for you to develop meaningful relationships with practitioners and organisations outside of your usual practice, and that's about reciprocation, and how are you going to measure the impact of diverse creativity, and programming. And Siobhan said a lot of culture is down to culture, and it really is, and culture yes. Career is down to culture. Yes. OK. I want us to go into break out space if we can. I will share the question. We might not have time to do the breakout space afraid. I'm very late. There has to be something around skills development. Let's look at skills development first. This speaks to developing people and representation. This is a good target because you either have done the research and shared it or you have not. When we are looking for best practice, we are going to if we have done this well, have a break down of the best ways to do that. That should lead to policy challenge, and look at people and representation, and creating the EDI strategy. So here you are listening and you are developing, and you are focusing on representation the only caveat here is think carefully of how you reciprocate that additional work. When we talk about planning, the good example is develop a partnership with. When you come to measure that, you can either have evidence of that partnership or you won't. Finally, tools and monitoring. Describe with and engage with the audience energy, so you will either have subscribed, engage with might be attending their free workshops, or going to their conferences. And you should be able to then have evidence of knowing more about specific identities. The challenge that sometimes people have with this work is they feel like EDI is new to them. They lack confidence, and therefore, their targets will say things like aim to... or consider, try to... or avoid, and these are not measurable targets. They allow people off the hook. So where people are feeling defensive, or fragile or not knowing how to engage with they can say well we tried but we didn't manage it. Making sure that you have definite words within your targets, is for this Investment Principle. We will try and do the break out space. In this breakout space, how might be, I will pop it in the chat for everybody. How might you address some of the challenges you will face around EDI. Going into the chat. You will be into groups of two or three. You will have time to get stuck into that question after sharing your name. When you come back please be ready to share some of the findings in the chat. Pick one person who will use the chat function for everybody. We can capture the chat function as well for Everyone. We will open the break out rooms now for four minutes. Welcome back everybody that is joining us. I'm waiting to everyone to come back from their breakout space. Those of you who are back, you could start putting the suggestions you had from your conversation into the chat now. While we wait. I will read out some of the sessions and when you have the recording you will have a useful back of strategies you can use from everybody. It's great for us to use this as an opportunity to learn from everyone today. We have naming ourselves. Understanding there's no one way to create access, it's bespoke and responsive. Make sure we are learning and not all exchanging knowledge, really important. The best inclusivity work is collaborative. Audit. Yes, audit our organisation and find out where the gaps are, that's another really important strategy, so knowing your starting point, so that you can know where you are going. People at the top of the organisation making the responsibility for making change. And using opportunities to widen equity diversity, and inclusion on our boards. The additional information is making sure your boards are ready to receive diversity. There's nothing worse than being appointed to be a Board Member and finding that you can't speak that you are silenced or that you experience microaggressions from other Board Members. Someone has put psychological safety. A culture where people feel safe. And that being a challenge. How do we do that? How do you make sure that we, the purpose of representation is always front and centre, yes. So important to make sure that we do that, and avoid tokenism. I have a few suggestions and some of the challenges are having people with limited knowledge and understanding of EDI. We don't know what we don't know. Having the limited knowledge and understanding, and sometimes people feeling they don't have transferable skills to be able to embed EDI when we do. If we have done leadership, and had responsibility we can adapt it. It's a new field. So understanding it can be a challenge for us. Subject knowledge beyond the canon. What is the subject knowledge that goes beyond the usual pieces and practitioners. Knowing where to begin having the resources and they can be human resources and that can be difficult. Time, finances, the skillset of your board. Fear and fragility and comfort zone. Our interpretation of key terms. This is another really important one, reputation. Sometimes we can be really worried about the reputations and what might be the negative impact of that mistake, and tokenism. Targets which are not measurable. The thing I will challenge you with here is that none of these are an excuse for you not embedding Inclusivity and Relevance. None will be an excuse for not engaging with this particular Investment Principle. It's a challenge that you really need to tackle head‑on. In a way which is manageable, and supportive.

So hence why I suggest that collaboration is really important. OK, so your role before we move on to questions, if you have any. So, we don't have that long left. If you do have a question for us today, it would be really great if you pop that question into the chat. So we it make sure we answer it. If we don't then we have got it, and we can see it in writing. To your role, accountability for all. This is going to make your job very, very difficult if you have all responsibility. If you think about it in a school, you may have someone who creates the marking and feedback policy but they are not marking every single person's book in that school. They just create the policy. They check to make sure that other people have been doing the marking. So your role should be about making sure that everyone has this as part of their priorities, and it doesn't just sit with one person or a couple of people. Your role is to support, and to challenge. So, really use those questions that we had earlier on around how far has your work gone, to what extent have you really got into the nitty‑gritty, have we managed to get out of our comfort zones, and zones, and asking questions like what do you need for us to make it work. Find a way to support them and connect them with different people, and make suggestions. Make sure the targets are measurable. Create, implement, participate in for example. Questions that you might want to ask, this is a really important one when we talk about hearing the voices of our whole communities, is if someone is putting a suggestion to you, so your Artistic Director or your CEO is putting a suggestion to you, you should be asking whose voice have we sought. That way, you can help to make sure you are gathering a range of perspectives. Whose voice have we sought. Did we get a range of perspectives on this?

Does this programme reflect our community? You can think about the community and broaden that question if you want to. Where are we advertising this? Can we reach out elsewhere? Where have we looked? This is a big question, and is this lazy. If we are talking about programming and we are talking about the different groups for reaching out to, and are we being lazy, is this lazy, is this in our comfort zone? Check in regularly, and you should feel stretched or uncomfortable. If you feel like yes, I know all about this and we are ticking along, you are doing it wrong. You should be constantly reaching out to find out more about things that you find difficult. You should be stretched. Actively encourage activities with all stakeholders, it might be that you do that as a Board Member, ask to meet with people, and ask about their experiences. You might want to get an external person to do that. And making sure that you are listening all the time, is the bedrock of Inclusivity and Relevance. We have time for questions but not much. Two minutes. Why is the principle called Inclusivity and Relevance and not EDI? Shonagh Reid: I think it's because of the relevance part. The relevance part of the title is about making sure that the work we do connects and speaks to our communities, and participants. Really, if we are doing inclusion properly, we will have already been equitable, and we will have already focused on diversity. So, really the equity, and diversity part becomes less relevant if we are doing inclusion really, really well. Just give time for another question if anyone has one.

I can't see the questions. I will end there. I hope that you found the session useful. Thank you to Donna and Claire for your interpreting today and if you do have any follow‑up questions please do send those through, and we will try and answer those as best we can. Just a reminder I'm Shonagh Reid from Spotlight Inclusion, and it's been a real pleasure to work with you this afternoon. Thank you.