



Equality, Diversity & Inclusion (EDI) Framework & Action Plan

Throughout its nearly 40-year history, Women & Theatre (W&T) has worked to embed inclusion and diversity into the ethos of the company. It is reflected in our commitment to promoting access, and to working with creative practitioners of different ages, backgrounds, experiences, and abilities. It is also at the heart of our work which aims to bring to attention the stories of marginalised communities and offer meaningful opportunities for collaboration.

We recognise however, the need for all organisations to do more.

In April 2021, W&T signed the *More Than A Moment* pledge, the West Midlands arts sector's promise to take radical, bold, and immediate action, to dismantle the systems that have for too long kept Black¹ artists and creatives from achieving their potential in the arts and cultural industries. In signing the pledge, W&T committed to: take radical action; create opportunities across the sector at all levels; create an anti-racist culture where Black people can thrive and fulfil their potential; be accountable for the change.

In responding to the pledge, we recognised the importance of also bringing these principles to our approaches to working with other under-represented² groups, whilst also acknowledging the specific aims and our commitment to the *More Than A Moment* pledge.

To support this work W&T has produced this Equality, Diversity & Inclusion Framework & Action Plan. It has been developed through a process involving staff team discussions, engagement with peer organisations, training and work with our Board.

This document outlines W&T's approaches, ambitions, aims and actions across 4 key areas:

- Programming, audiences, quality, and values
- Governance and Leadership
- Recruitment, Pay and Workforce Development
- Organisational culture, behaviours, and language

All plans will be supported by appropriate training and ongoing dialogue with relevant stakeholders. We recognise that we may not always get things right and are committed to continuing work and facilitating dialogue that is responsive to the needs of our participants, audiences, and workforce.

Monitoring:

W&T's progress against the plan's aims, objectives and targets will be reviewed at quarterly Board meetings, and a Progress Update made available on our website.

Budget:

W&T is committed to the delivery of an EDI plan and will provide resources and staff time to ensure the delivery of our action plan. We also seek to raise funds for organisational development activity which will support and enhance the work of this plan.

¹ Black African, Caribbean, Afro-Latinx and African-American heritage, including those of mixed-Black heritage who identify as such.

² Underrepresented refers to a person or group of people who are insufficiently or inadequately represented.

Programming, audiences, quality, and values

W&T has a strong track record in promoting access through its artistic programme and approach to working with partners, participants and freelance artists. Our programme encompasses different strands and numerous projects including workshops, participatory projects and performances in wide-ranging settings. W&T also work digitally, with online projects, podcasts and films. We develop work from research and through participatory approaches with communities; giving our work an authenticity and relevance which resonates with audiences. We strive to represent the diversity of Birmingham and beyond.

Our focus is not limited to women. We work with a wide range of people, which varies from project to project, and regularly includes care experienced young people, young carers, people with additional educational needs, older adults, mental health service users and women of diverse backgrounds and abilities. We develop projects in partnership with cross-sector organisations and employ diverse creative practitioners to bring different perspectives to our work, as well as represent the communities we serve.

Access and inclusion are embedded into W&T's ethos. Our projects engage those less likely to access mainstream provision. Our theatre work overcomes barriers to engagement and brings to attention stories of underrepresented groups. We undertake consultations to inform our plans and improve access and increase community ownership.

Over the years, we have produced several bilingual and non-verbal plays and regularly use BSL interpreters, making work accessible to D/deaf audiences and non-English speakers. Our podcast series featuring new theatre, has enabled us to reach visually impaired audiences. The incorporation of different languages has always been integrated into the artistic fabric of the work. More recently, we have worked to integrate BSL in similar ways, and ensure participatory opportunities are also accessible.

Our work reflects both tried and tested models, as well as us regularly embracing new approaches and performance models. We scrutinise our methodology, and re-visit long-standing approaches to ensure their appropriateness and inclusivity within the changing landscape. We are committed to casting roles to reflect the backgrounds of the characters presented in theatre productions. We also utilise a 'read monologues' form where 3 performers read pieces reflecting the voices of wide-ranging characters. In these cases, we ensure we recruit a mixed cast (reflecting different ages and backgrounds) but recognise they are not intended to 'represent' any of the characters, just share their voices.

Ambitions:

W&T will produce a dynamic and varied artistic programme that engages different communities of Birmingham and the West Midlands and has access considerations embedded from the outset.

We will be outward-facing and consultative in our approach to programming and planning new projects. This will be supported by implementing more consistent approaches to collecting participant and audience data and feedback, and accessing relevant demographic data about the communities we serve. We will continue to use project steering groups to support longer-term programmes of work. Involving local people, partners and other stakeholders, they provide a critical sounding board and a source of wide-ranging knowledge and expertise which strengthens projects and ensures their relevance for their particular contexts.

As described above in the Workforce section, supporting the freelance economy is also key to our work. We will continue to engage, as well as create new opportunities for, creative practitioners of diverse ages, backgrounds and abilities; as well as make more concerted efforts to widen our networks, meet new artists and make recruitment opportunities as accessible and relevant to underrepresented groups as possible. Our

ambitions will be strengthened and informed by analysis of data, consultation with freelancers and qualitative feedback from people we work with during project evaluation activity.

Priorities and Progress:

W&T will develop systems/ checklists for future project planning to ensure that access and representation are considered from the earliest point.

We will also prioritise producing a participant/audience data monitoring and feedback plan to make approaches to monitoring and data collection more consistent and easier to analyse; ensuring data and feedback can inform ongoing and future planning.

In addition to project-level steering groups, we plan to set up a Quality Review Panel, made up of W&T Critical Friends; peers, partners and participants. The panel will have a Performance Management Focus, attending project activity, speaking to the staff/freelance teams and reviewing evaluative work on a regular basis to assess quality across our programme and identify areas for improvement which can inform our work moving forward.

Programming, audiences, quality, and values: Aims & Actions: 2022/23

Aims	Actions	Progress/ Timescale/ Targets – <i>as at June 2022</i>
Deliver varied Artistic programme with access & engagement	<ul style="list-style-type: none"> ▪ Establish/ more consistently ensure artistic planning cycle includes: <ul style="list-style-type: none"> - Community/ stakeholder consultation - Consideration of access from the outset - Data/ feedback analysis re: target groups and evaluation of previous similar projects - Extended timescale for recruitment to maximise open processes - Use of steering groups to support project development 	<ul style="list-style-type: none"> ▪ Draft Artistic Planning Cycle checklist for next quarterly artistic planning meeting – August 2022 ▪ Ongoing use and reflection built into project evaluation
Implement data monitoring & feedback approaches for audiences & participants	<ul style="list-style-type: none"> ▪ Produce participant/audience data monitoring and feedback plan; establishing key measures/ questions and monitoring requirements to be used across all projects to enable meaningful analysis ▪ Devise relevant forms (online and physical) to support collection ▪ Pilot from January 2023 and implement routine use from April 2023 	<ul style="list-style-type: none"> ▪ Plan and forms produced – Deadline: October 2022 ▪ Pilot use: Jan – March 2023 ▪ Implement ongoing use from April 2023
Set up a Panel of Critical Friends (CF) to support a new Quality Review process	<ul style="list-style-type: none"> ▪ Undertake research, looking at other examples of ‘Quality Review Panels’ ▪ Devise plans re: scope and remit of the group, and plans for recruitment – with input from the Board. 	<ul style="list-style-type: none"> ▪ Plan scope and remit of the group, including recruitment plan – Deadline: by January 2023 ▪ Recruit group to have first meeting April/ May 2023.

Governance and Leadership

W&T is governed by a Board of Trustees who are legally responsible for the organisation and have a wide range of skills and expertise within relevant areas such as arts, health, finance, HR, marketing and fundraising. We currently have 9 Board members. The day-to-day running of the organisation is delegated to the Artistic Director and General Manager who are joint Chief Executive Officers and are responsible for the artistic, and operational/financial, aspects of the company respectively.

Ambition:

W&T's commitment to diversity, access and inclusion should be embraced and demonstrated by its leadership and at all levels, impacting on all aspects of the company's work. The Board and staff must have access to regular training as well as opportunities to engage with and reflect upon the experiences of our workforce, partners, participants, and audiences in relation to our EDI ambitions and organisational culture.

W&T strive for its Board and senior leadership to represent and reflect the cultural diversity of our city. Diversity and proper representation at all levels of W&T, create opportunities to improve our organisation, enabling diversity of thinking and approaches, to inform the work we produce and the ways we engage with different communities.

Priorities & Progress:

Board Development:

In autumn 2020, we recruited new members to the Board specifically to improve representation and took a targeted approach to the recruitment process. We also introduced formalised Board Terms of Office to enable a healthier turnover of members to ensure best practice with regards to governance generally, as well as further improve representation moving forward. In recognition that Board membership provides a unique skills development opportunity for Trustees, W&T is committed to enabling opportunities for less experienced individuals from underrepresented groups to join the Board.

Senior Leadership:

With a small senior leadership of two long standing staff members, opportunities to improve representation are quite rare. When recruiting senior posts in the future, we will ensure EDI principles are embedded into our recruitment and succession planning. This will help to ensure strong interest and applications for the posts from candidates of under-represented groups.

Training and Development:

W&T promote training opportunities relating to EDI to staff and Board and encourage and monitor uptake.

We also embrace opportunities for learning offered by project evaluations and discussions with artists, partners and participants.

We will collate and maintain an accessible collection of resources for staff and Board both digitally and in hard copy.

We also value the importance of our involvement in networks such as *More Than a Moment* for challenging our thinking and sharing examples and experiences relating to good – and bad – practice.

Governance and Leadership: Aims and Actions: 2022/23

Aim	Actions	Progress/ Timescale/ Targets – <i>as at June 2022</i>
Increase & maintain representation on the Board	<ul style="list-style-type: none"> ▪ Conduct Monitoring Data collection of board members, and to identify gaps in representation. 	<ul style="list-style-type: none"> ✓ Completed in May 2022
	<ul style="list-style-type: none"> ▪ Actively implement board terms which enables us to ensure regular opportunities for new board members. 	<ul style="list-style-type: none"> ✓ Implemented in January 2022
	<p>When recruiting new Board members:</p> <ul style="list-style-type: none"> ▪ Highlight desire to improve representation of: Underrepresented cultural backgrounds, D/disabled people and of other genders. ▪ Implement targeted recruitment strategies. ▪ Provide support for less experienced Board members. 	<ul style="list-style-type: none"> ▪ Recruitment for finance expertise to take place from July 2022. ▪ Other recruitment to take place from October 2022 if vacancies after AGM (when some Board members’ terms come to an end)
	<ul style="list-style-type: none"> ▪ Regularly review and continue to improve recruitment processes to ensure they are accessible and inclusive. ▪ Update recruitment policy to reflect processes. 	<ul style="list-style-type: none"> ▪ Recruitment processes re-visited each time a role is externally advertised. ▪ W&T Recruitment Policy formally reviewed on a 2-yearly basis; next review: August 2022
Ensure inclusive culture of organisation at all levels & affecting all areas of work	<ul style="list-style-type: none"> ▪ Project evaluation processes to include review/ focus on EDI principles re: experience of workforce, participants, audiences and artists; informing approaches to future projects. ▪ W&T Core staff members to regularly access EDI-related Training and feedback/ share learning with the wider team. 	<ul style="list-style-type: none"> ▪ Project Evaluation Activity (with EDI review) ongoing - taking place as part of all projects’ ‘life cycle’ ▪ Quarterly review of training available/ accessed during Work Reviews. ▪ Core Staff training accessed: <ul style="list-style-type: none"> - Putting Anti-racism into Practice – Mar 22; Creative Captioning – Mar 22 Core Staff training scheduled:

	<ul style="list-style-type: none"> ▪ Formalise an induction process for Board or Senior Staff to include focussed work on EDI, W&T culture and values, as well as core areas of governance. ▪ Ensure Board members and Senior Staff have access to resources, training, and tools help them develop their knowledge, understanding and confidence in EDI areas, as well as address any other identified training needs. 	<p>- Diversity in Practice (LGBTQ+) – July 22; Disability Awareness – July 22; It’s about Race – July 22; Equality Diversity, Equity & Inclusion - Aug 22</p> <ul style="list-style-type: none"> ▪ Develop induction process for new Board appointments – by Sept 22 ▪ Quarterly review of training opportunities available/ accessed. Target: 50% of Board members access training this year. ▪ Quarterly review of EDI Framework with Board. ▪ Collate and maintain an accessible collection of resources for staff and Board both digitally and in hard copy by Oct 22.
<p>Ensure strategic engagement with the <i>More Than a Moment</i> principles and pledge.</p>	<ul style="list-style-type: none"> ▪ W&T Senior Management to regularly attend and actively input to quarterly <i>More Than A Moment</i> meetings, and take learning and recommendations from those meetings back to the wider staff and Board. ▪ Alongside the monitoring of this plan, ensure data submissions and feedback is made to the <i>More Than Moment</i> working group in a timely manner to allow us to transparently report on, as well as reflect upon, our progress around the <i>More Than A Moment</i> pledge. 	<ul style="list-style-type: none"> ▪ Quarterly attendance at meetings. ▪ Regular opportunity for feedback and dissemination from <i>More Than a Moment</i> events/ sessions at staff and board meetings. ▪ Routine submission of data to More Than A Moment working group.

Recruitment, Pay and Workforce Development

W&T's core staff team consists of 7 part-time posts: Artistic Director, General Manager, Lead Artist Practitioner, Artist Practitioner, Project Manager, Project Coordinator, and Digital Marketing & Fundraising Coordinator. Four staff are employed on permanent contracts, and three are on fixed term contracts. The current team is 86% white British with 1 Black British employee (representing 14%); 86% of team are female with 1 male employee. No employees are registered as disabled, and one employee (14% of core team) is neurodiverse. The team includes employees in their 20s, 30s, 40s and 60s.

W&T also work with numerous freelancers on different projects – actors, writers, sound designers, choreographers, film makers, stage managers and workshop facilitators. Pre-pandemic, this involved engaging around 80 individuals each year. Although diversity monitoring of freelance workforce has not been routine to date, analysis of 19.20 financial year showed that 40% of freelance artists engaged were of non-white British backgrounds. Moving forward, we plan to implement more robust monitoring to allow meaningful analysis.

Recruitment:

All core posts are externally advertised and promoted widely through a variety of networks, although we aim to do more to reach out further. W&T's recruitment procedures are broadly fair and accessible and are outlined in our Recruitment Policy which is reviewed 2-yearly. We accept applications submitted in different formats, including voice notes for long-hand questions.

We appoint freelancers in two main ways - an open call out, or through an approach made to an artist known to the company, including longstanding freelance associates. There may be a specific artistic reason why we identify a particular artist, relating to the creative ambitions of a project, or the sometimes-quick turnaround required with funding and project delivery timescales, making it practical to contract artists that have a good track record with us and are available. Where timescales allow, we carry out open recruitment through an application / audition process. We recognise there is a need to balance the use of both processes to ensure fair and accessible recruitment. We routinely host accessible open opportunities, to meet with artists, practitioners, and other theatre sector professionals.

Workforce Development:

Core staff training and support needs are identified at regular one-to-ones, company meetings, project discussions and in response to seeing relevant opportunities advertised. Staff regularly access training or attend sector events to support their continuing professional development.

Freelance workforce development includes the provision of paid Support Artist roles attached to different projects, enabling early career arts practitioners to gain knowledge and skills through working alongside more experienced practitioners. Freelance artists are also on occasions invited to access relevant training – such as safeguarding and mental health first aid.

Pay:

W&T pay a living wage, and, in most cases, we pay above the standard industry (ITC rates) rates for freelance artists, designers, writers, actors, and practitioners. Annual rates are agreed by W&T's Board annually in April alongside a core staff pay review which aims to award inflationary increases to core staff salaries where the financial performance of the company allows.

Ambition:

W&T work with a wide range of communities through different projects across our artistic programme. We strive for our core staff and freelance teams to represent the communities we serve and reflect the cultural diversity of our city.

W&T have a good track record for recruiting freelance artists of different ages and backgrounds; something we want to maintain and transparently monitor through the implementation of more systematic data collection procedures and analysis of recruitment processes. We also want to be more consistent in our approaches to collecting participant data and accessing relevant demographic data about the communities we serve, which will inform our project planning and associated recruitment. We appreciate the value that freelancers bring to our work and are keen to formalise development opportunities for freelancers, for example the development of Mentorships and/or an Associate Artists programme.

Whilst W&T recognises the lack of representation within its core staff team, we also acknowledge that as a small organisation, with infrequent staff turnover, there is limited opportunity to improve representation in the short term. In the next 12 months, we plan to review W&T's staff structure, in relation to our planned artistic programme, and desire to support the professional development of creatives at different stages of their careers. This is likely to result in opportunities for us to pursue our ambitions of improving representation within the core team, through targeted recruitment activity.

Priorities and Progress:

W&T will prioritise implementing more robust systems for data collection and analysis regarding its freelance workforce and the outcomes of recruitment activity, to enable measurement of progress against representation ambitions, as well as inform further recruitment activity and approaches.

Following the NPO decision in October 2022, W&T will review its staff structure and operating model with regards to the size of the core team and roles within it, and the use of freelance practitioners in varied roles – creating unique opportunities for artists to gain skills in our approach to applied theatre and in working in different contexts. We hope to introduce a time-limited early career post (possibly attached to creative apprenticeship or internship scheme) that provides an annual development opportunity – as well as facilitate regular turnover of staff to enable work to improve core staff representation.

Across core staff and freelance opportunities, we will identify best ways to support the theatre ecology and local arts infrastructure through enabling short-term and longer-term opportunities that support the development of artists from underrepresented groups. We will seek funds to strengthen support for less experienced freelancers and those of underrepresented groups. Provision of mentoring sessions will be built into projects, to ensure support is in place, and individuals are getting most out of opportunities.

Recruitment, Pay and Workforce Development: Aims & Actions: 2022/23

Aim	Actions	Progress/ Timescale/ Targets – <i>as at June 2022</i>
Implement robust data processes to enable analysis & review of W&T's representation ambitions within core staff & freelance teams	<ul style="list-style-type: none"> ▪ Conduct full audit of data collection of core staff and freelancers, ensuring all data is accurate and up to date and to identify gaps in representation. ▪ Implement process (attached to contracts) for ongoing collection. ▪ Identify and implement actions that respond to gaps in representation, including targeted recruitment activity. 	<ul style="list-style-type: none"> ▪ Audit of core staff – Deadline: 31 July 2022 ▪ Monitoring Form (and Access Rider) attached to all freelance contracts – Deadline: 31 July 2022 ▪ Audit of freelance workforce (backdated to April 22) – Deadline: 31 July 2022 ▪ Analysis to inform updates to Recruitment Policy – August 2022
	<ul style="list-style-type: none"> ▪ Collate data on applicants to all posts to inform recruitment processes and our effectiveness in reaching and appealing to underrepresented groups. ▪ Carry out an audit around how we advertise and promote opportunities and how we can expand this and reach new people. 	<ul style="list-style-type: none"> ▪ Design of recruitment data analysis – Deadline: October 2022 ▪ Data Collection and analysis ongoing with each recruitment opportunity from November 2022
Audit, review and improve recruitment processes	<ul style="list-style-type: none"> ▪ Consult with the Board about how we can reach and grow new networks to share opportunities to. ▪ Ensure we have robust recruitment processes and procedures - accessible job packs, marketing materials, inclusive interview processes. Regularly review the language we use. ▪ Increase proportion of advertised/ openly recruited posts and/or set criteria for when posts must be filled in this way ▪ Actively commit to regular open call-outs- advertising creative days / workshops to meet new artists and practitioners. Funding attached towards artist time. ▪ Engage with <i>More Than a Moment</i> working group and other networks to ensure our processes reflect best practice and latest thinking. 	<ul style="list-style-type: none"> ▪ Board discussion to take place alongside next review of W&T Recruitment Policy (August 2022) ▪ Recruitment processes re-visited each time a role is externally advertised. ▪ Set targets for open recruitment opportunities in project planning stages – Review quarterly (as part of Board meetings)

Research & Design Artist Development Opportunities	<ul style="list-style-type: none"> ▪ Research and consult around the development of opportunities to best support regional theatre ecology, improving representation and supporting artist development. ▪ Away Day with freelancers (paid) to advise and input into plans. ▪ Produce plans relating to freelance and core roles and fundraise to enable implementation from June 2023. 	<ul style="list-style-type: none"> ▪ Research and initial consultation – Autumn 2022 ▪ Away Day with freelancers – January 2023 ▪ Plans and proposals – March 2023 ▪ Fundraising activity from April 2023
Undertake wider review of W&T staff structure	<ul style="list-style-type: none"> ▪ Away Day with Board to review W&T staff structure and operating model re: use of freelancers; informed by: NPO outcome/ planned programme ▪ Outcomes of discussions with freelancers around artist development opportunities. ▪ Produce plans relating to changes/ recruitment opportunities to be implemented from April 2023. 	<ul style="list-style-type: none"> ▪ Away Day with Board – February 2023 ▪ Plans produced – April 2023.

Organisation culture and behaviours, and language

W&T has an inclusive and collaborative culture, and works in an open, consultative and solution-focused way, both artistically and operationally. This underpins the management of W&T's programme of activity and drives company and project development.

The work we make and how we make it is deeply interconnected and is drawn from broad feminist and contemporary theatre theories of equality, striving to represent multi-voices and the diverse communities of Birmingham. W&T has an established cooperative model that we continue to subscribe to. We involve the company in all aspects of the work, discussing creative ideas together. We will continue to involve the full team in discussions around marketing, and for it to remain an important step in the way we work – reflecting the way we approach our artistic vision and encourage participants and audiences from all communities to take part in our work.

We want to ensure that there is not a disconnect between our internal perception of our culture and how it is experienced by the different people we work with; staff, freelancers, Board members, volunteers, participants, project partners and audiences. We encourage regular feedback and input from all the people we work with about their experiences. We also want to ensure all staff have access to relevant and appropriate training and the opportunity to attend events to allow us to learn from others and embrace best practice.

We recognise the importance of accurate, accessible, and non-discriminatory language in all our communications – verbal and in writing (print/ website/ social media). We take a company approach to developing descriptions of our work and marketing copy, regularly involving steering groups as sounding boards. The process is also informed by research and engagement with current thinking and best practice around specific terminology.

Ambitions:

We want to maintain and develop our inclusive and collaborative culture, and ensure our aspirations reflect the experiences of participants, artists, staff, volunteers and Board members.

We want to ensure our working environment allows freelance creative practitioners of all backgrounds to flourish. We will ensure regular opportunity for feedback and consultation, and ensure critical feedback is acted upon and informs future approaches. We also want to be proactive. We routinely ask participants about their access needs and how they can be best supported to participate and want to extend this to artists – including the provision of access riders within contracts. We also want to ensure staff and freelancers receive appropriate inductions and access relevant training, to maintain our inclusive culture and ensure it translates within delivery contexts.

We want to ensure that all communications reflect accurate, accessible, and non-discriminatory language and that our use of different terminology is research-based and routinely reviewed.

Priorities and Progress:

We will continue to promote a positive working environment. The ongoing review of HR practices and use of wellbeing check in's will remain an integral part of maintaining our organisational culture. We want everyone who works with and for the company to feel equal and valued. We will regularly review and update our communications to reflect this.

W&T will hold quarterly work reviews for all staff, as well as have regular and post-project meetings and dialogue with freelancers; specifically examining their experiences of working in relation to the organisational culture and accommodation of needs. Access riders will also be introduced for existing core staff and attached to new freelance contracts.

W&T will formalise an induction process for new staff and freelancers that includes a focus how we maintain a friendly and respectful culture where everyone feels able and confident to raise issues and ask questions. We want to ensure we all promote kindness and inclusivity in how we operate with our participants, freelancers, volunteers, project partners, and each other. This induction will also provide opportunity to share information about language and appropriate terminology.

W&T will also ensure that project feedback from partners, participants and audiences is reflected upon in the context of diversity, access and inclusion.

W&T will develop an Inclusive Communications Framework; that explores how we talk about the company and the people we work with. It will include guidance including about the use of accessible, non-discriminatory language and appropriate terminology. This will inform marketing and communications approaches and be shared across the organisation to support inclusive project delivery and communication internally and externally. This document will be regularly reviewed, informed by training.

Organisation culture and behaviours, and language: Aims & Actions: 2022/23

Aim	Actions	Progress/ Timescale/ Targets – <i>as at June 2022</i>
<p>Ensure W&T culture and values are represented at all levels and is reflected in the experiences of those working with us (staff, artists, audiences, participants etc.)</p>	<ul style="list-style-type: none"> ▪ Develop access rider and attach to all new contracts and send to existing core staff. ▪ Utilise core staff work reviews and freelance to gain feedback around organisational culture and accommodation of needs. 	<ul style="list-style-type: none"> ▪ W&T has accessed examples from other organisations and intends to produce its own for use from September 2022. ▪ Schedule freelance ‘check-in meetings’ as part of project planning for all new activity. ▪ Core staff work reviews to happen quarterly.
	<ul style="list-style-type: none"> ▪ Develop induction process for new staff and freelancers that includes exploration of behaviours, culture and language ▪ Establish audience/ participant feedback mechanisms that helps us understand how the company’s work and culture is experienced by others. ▪ Review the ways in which we have organised recent events, and how EDI was considered. Create an EDI checklist for future work that considers EDI alongside other access (part of Artistic Planning Cycle checklist described below). 	<ul style="list-style-type: none"> ▪ Simple induction process document to be produced for use for September 2022. ▪ Audience/ participant feedback process defined by October 2022 and piloted from January 2023.
<p>Ensuring the language used across the organisation is appropriate and informed by meaningful consultation and peer-reviewed</p>	<ul style="list-style-type: none"> ▪ Undertake research/ access training to identify best practice around language and accessibility of marketing. ▪ Develop an Inclusive Communications Framework; that explores how we talk about the company and the people we work with; to include guidance including about accessible, non-discriminatory language and appropriate terminology. ▪ ICF document shared with staff and delivery workers re: delivery as well as informing recruitment and project planning activity ▪ Audit of our marketing; specifically looking at website, social media & newsletter in terms of language & representation (text & images) 	<ul style="list-style-type: none"> ▪ Identify approach for initial training by September 2022. ▪ Establish an ongoing audit and collation of sector wide peer-reviewed research to inform our internal and external language, communications and marketing – by August 2022. ▪ Create Inclusive Communications Framework for regular review internally and at Board Meetings by November 2022. ▪ Full Marketing Audit to be completed by Feb 2023.

research.	<ul style="list-style-type: none">▪ Engage with <i>More Than a Moment</i> working group and other networks to ensure our marketing approaches and use of language reflect best practice and latest thinking.	
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GLOSSARY OF TERMS

An **Access Rider** is a document that details an individual's access needs. It aims to ensure that the access needs of employees & freelance workers are met so that they are able to effectively do their job.

Black refers to someone of Black African, Caribbean, Afro-Latinx and African-American heritage, including those of mixed-Black heritage who identify as such.

Diversity refers to demographic differences of a group – often at team or organisational level. Often, diversity references protected characteristics in UK law: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

EDI refers to Equality, Diversity and Inclusion.

Equality means equal rights and opportunities are afforded to all. The 2010 Equality Act in the UK protects those with protected characteristics from direct and indirect discrimination in the workplace.

Equity recognises that treating everyone equally has shortcomings when the playing field is not level. An equity approach emphasises that people should not always be treated the same, rather that they are treated according to their own situation. This is consistent with SafeLives' work in supporting victims and survivors according to their own situation.

Inclusion is often defined as the extent to which everyone at work, regardless of their background, identity or circumstance, feels valued, accepted and supported to succeed at work.

Underrepresented refers to a person or group of people who are insufficiently or inadequately represented. Many people can identify with more than one area of underrepresentation.