



Respond

**A practical resource for developing
a race equality action plan**

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Foreword

In the Arts Council's Race Equality Scheme 2004–7 we set out our vision for diversity in the arts. This scheme is the main way for us to achieve the race equality goals of our corporate plan 2003–6 and *Ambitions into action* (Arts Council England, 2004). As Chair of Arts Council England it is my belief that if the arts are to be meaningful in today's society they need to connect with everyone. Everyone, including members of Black and minority ethnic communities, should have equal opportunities for artistic expression and all cultural variations should be recognised and valued equally.

Our race equality scheme is not just about meeting legislative requirements: it is about looking to the future, providing opportunities, challenging the stereotypes and addressing the discrimination that does not currently allow Black and minority ethnic artists the conditions they need to grow and develop.

Achieving race equality in the arts is not something the Arts Council can do on its own. It is something to which all involved in the arts sector will need to contribute. And so we are inviting our regularly funded organisations to work with us to promote race equality in the arts and to show how Britain's multi-cultural and cosmopolitan society is much enriched by many cultures and traditions. Together we can improve access to and participation in the arts and, by so doing, broaden arts audiences. In turn we are training and developing our own staff to provide support in this initiative.

This resource has been designed for you as a regularly funded client to stimulate your creative thinking so that race equality and diversity becomes part of a wider agenda, or, in other words, what an organisation does routinely as part of its daily operations.

Sir Christopher Frayling
Chair, Arts Council England
February 2005

Introduction

This publication is designed to guide our regularly funded organisations through the process of developing a race equality action plan. As with any such resource, it is not definitive – there is not an easy, straightforward model to adopt or customise. Race equality issues are varied and complex, and we recognise that each regularly funded organisation has its own unique personality, community, levels of funding, staffing expertise, etc.

This guide will become more effective as you adapt the content to meet your organisation's needs. The process demands commitment and imagination. In doing this you will discover what you need to develop your organisation.

We want race equality to enter the bloodstream of both our organisation and the wider arts industry. As the national arts development agency, we have a responsibility to use our leadership role to work with arts professionals to make real and permanent changes in the arts sector, to support both Black and minority ethnic and mainstream organisations, and to provide opportunities for all artists – regardless of their colour or ethnicity.

You can access the Arts Council's race equality scheme via our website www.artscouncil.org.uk/raceequalityscheme

All of our clients will need to produce their own race equality action plans to show how they will tackle discrimination and promote race equality and diversity in their work and in their organisations.

This is not a tick box exercise and there are no points to be scored. The goal for each organisation is a well thought out approach for inclusive and permanent change. There are no blueprints or templates to follow. However, this publication suggests how your organisation can make a start. We have also taken important steps to support you in this endeavour, including:

- training our staff so they can advise more professionally on race equality and cultural diversity matters, as well as support and nurture Black and minority ethnic artists and organisations more effectively

- providing free specialist advice – all regional offices will provide free race equality and diversity surgeries, group seminars and telephone consultancy services to help all regularly funded organisations at various stages of developing their race equality action plans
- maintaining this resource – we will update this resource on our website www.artscouncil.org.uk

This resource will help you consider:

- how to embed race equality within your organisation as a value that everyone adheres to
- how to create and implement your own race equality action plan
- how you source, programme and commission Black and minority ethnic artists and organisations
- how to establish partnerships with Black and minority ethnic artists and organisations
- how you can advertise performances, exhibitions and events effectively within appropriate Black and minority ethnic media
- how you contribute to promoting particular events for target groups, for example Black History Month
- how you can attract Black and minority ethnic people as participants and audience members
- how you promote artistic roles within the arts to combat racial stereotypes

This publication focuses on race equality. However, the suggested processes can be used in a range of circumstances and the issues are transferable to other areas of equality, such as disability.

What we expect our regularly funded organisations to do

Each regularly funded organisation will be required to produce a race equality or diversity action plan of its own. Your organisation's action plan should contain a clear vision and specific goals for achieving race equality within the organisation through your operations and policies. The action plan should detail achievable objectives with their success criteria, and these should concentrate more on outcomes than outputs. For example, it is not the audience development plan that is important, but the diversity of the audience itself.

Below is our expected timetable for implementation of race equality within our regularly funded organisations.

- | | |
|-------------|---|
| Autumn 2004 | Introduction to the race equality scheme through the annual review process |
| Spring 2005 | Arts Council England: launch race equality scheme and organise training for regularly funded organisations
Regularly funded organisations: develop discussions and plans around race equality within your organisation |
| Autumn 2005 | Regularly funded organisations: update Arts Council England on the progress of your race equality action plan through the annual review process |
| Spring 2006 | Funding agreements for 2006/07 and 2007/08 issued to all regularly funded organisations. Agreements will contain specific conditions relating to the development of race equality plans relevant to each organisation's circumstances |

Arts Council lead officers will monitor your action plans as part of the autumn annual review process. We will closely monitor the development of your action plan and your progress in meeting your race equality objectives, and future funding may include considerations on the ability to meet your race equality targets. Arts Council regional offices will support you to make sure your plans are successful.

Future updates to this resource will be made to the electronic files which can be accessed at www.artscouncil.org.uk. If you want to suggest additional material, submit case studies or share good practice, please email me. I greatly welcome feedback on this resource.

Tony Panayiotou
Director, Diversity
Arts Council England
tony.panayiotou@artscouncil.org.uk

Overview: how to use this resource

By using this resource we hope you will be able to encourage and lead discussions within your organisation about the issues surrounding race equality and begin to develop a race equality action plan. If your organisation has begun the process of creating a race equality or diversity action plan, this publication may give you ideas on how to further develop your plan.

As you work through this resource, keep in mind that:

- organisations are likely to be at different stages and it is important that you do what is appropriate for the needs of your organisation, bearing in mind the time and resources available
- your planning should not be disconnected from everything else the organisation is doing
- the most effective plans are developed after a period of reflection, information gathering and discussion about the issues involved

Section 1

This section will help you create your own race equality action plan. It is set out in three parts:

- Auditing your organisation
- Developing your race equality action plan
- Monitoring, reviewing and evaluating your race equality action plan

The three parts are designed to fit together and interact. For example, your organisation might start with the race equality audit, then develop a race equality action plan and so on, but at all stages will need to refer back to baseline information gathered at the audit stage.

We have not included any examples of a 'good' or a 'bad' plan within this publication. We believe it is important that the development and presentation of a plan is individually owned by each organisation.

Section 2

This section concentrates on six areas:

- Governance
- Organisational development
- Employment
- Programming
- Audience development
- Education and participation

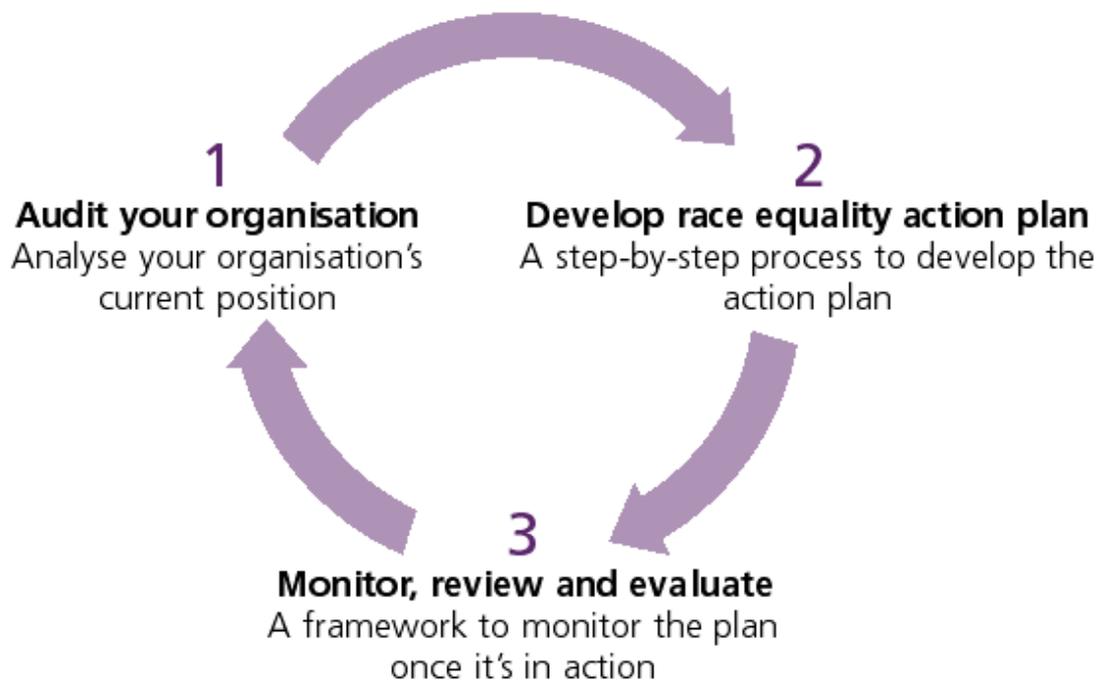
For each area, we identify top tips and present good practice case studies from some of our regularly funded organisations in relation to race equality in the above areas to highlight how some organisations have begun to implement change.

Frequently asked questions and further information

In this section we include answers to selected questions that have already been asked in relation to race equality. We have also listed a number of publications, weblinks and a glossary of some of the race equality terms we use in this publication.

Section 1: Race equality planning

The structure of the process



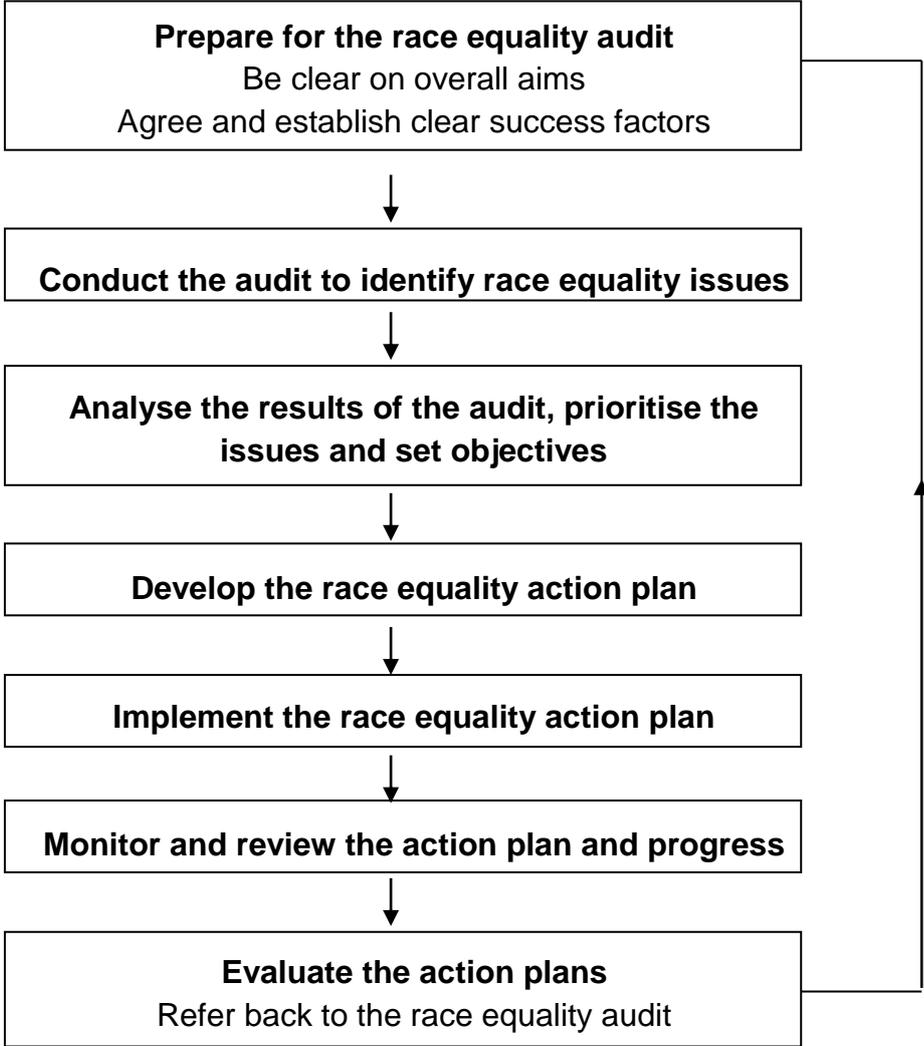
- 1 Auditing your organisation:** this is essential to help you identify the policies, practices and procedures that are already in place and those that need to be addressed
- 2 Developing your race equality action plan:** your action plan will be the result of identifying the key issues relating to race equality in your organisation and determining how you will practically resolve these issues
- 3 Monitoring, reviewing and evaluating your race equality action plan:** this process will help you measure your progress against your initial objectives

Throughout the process, you should be asking questions like:

- what is the value of doing this?
- how can our organisation approach it?
- what does our organisation need? For example, time, resources and people

The planning process

To make the best use of the suggested tools, you may want to adopt the process outlined below. Avoid the temptation and pressure to get straight into 'doing'. Effective preparation is essential, will save you time and effort, and will give you better results.



Auditing your organisation

What is a race equality audit?

A race equality audit is a tool for you to establish where your organisation is in relation to race equality issues. The results of a race equality audit will help you determine what to include in your race equality action plan. If you have an existing race equality or equal opportunities policy, you can use its main statements as the features you will audit your organisation against.

Why audit?

By starting with a race equality audit, you and your organisation will:

- build a picture of your current position
- identify the main issues and priorities
- pinpoint likely changes needed
- provide baseline data for later measurement of progress and formal evaluation of equality performance

Preparing for the audit

Before the audit, you need to:

- look again at the outcomes of any previous audits
- make sure your organisation is clear about what its race equality aims are. If your organisation already has a race equality policy or strategy, how well is it understood and embraced by everyone in the organisation?
- identify what some of the main race equality issues are among other stakeholders – for example, audiences, board members, production teams
- find out what else is happening or will happen in the organisation that will impact on race equality. For example, what does the business plan say? Which projects are not yet under way? Are there external influences that will need to be taken into account?

You also need to decide on the best approach for auditing your particular organisation and whether the work will be done internally or with external support.

Some aspects you should consider include:

- time and resources available
- expertise and skills available to carry out an effective equality audit
- whether an independent assessment is required for any reason

Setting up the audit

- Appoint someone or, if resources allow, a small team to conduct the audit and oversee the action planning
- Brief everyone involved, so that they are fully aware of what they have to do
- Inform senior managers and the board
- Establish a timescale for completing the audit

Structuring the audit

Your audit will produce a list of areas of work, or indicators. You may want to group the indicators into these categories:

- policy and planning – focus on the equal opportunities policy
- recruitment and selection – how your organisation attracts and employs staff from a range of backgrounds
- retaining and developing staff – what happens to people while they are employed by your organisation
- community and customers – promoting equal opportunities externally with suppliers, customers and clients

Carrying out the audit

There is no established method to carry out a race equality audit. One way of getting a sense of where your organisation is on race equality issues is to question your staff. Appendix 2 provides a sample questionnaire.

To establish your organisation's current position on race equality, you may want to use or adapt the suggested audit framework as shown in Appendix 3. If your organisation has any existing race equality or equal opportunities policies, you may also want to adapt Appendix 4 to gather more information that may be useful for your race equality audit.

Setting targets

Once you have carried out your audit you will have a clear picture of where your organisation is in relation to race equality. A commitment to moving ahead is more important than the stage your organisation is currently at. Your race equality action plan should set out objectives and activities over a three-year period (Years 1, 2 and 3) and a timetable for their achievement. These should be realistic and challenging, and identify the performance indicators that you will use to measure progress.

Developing your race equality action plan

What is a race equality action plan?

A race equality action plan is an achievable set of objectives in order for you to put your organisation's commitment to race equality into practice. The action plan is developed by your organisation for your organisation. So it must reflect what your organisation – based on, for example, its size, resources and location – can realistically commit itself to.

The important thing to remember is that your race equality action plan is not developed for or by any external organisations – it is not the Arts Council's race equality action plan. The action plan should be a tool to help your organisation through a process of change and improvement in terms of race equality.

The information you gather during the auditing process will form the basis of the race equality action plan's content.

Approaching your action plan

- Once you have done your race equality audit, identify the most important things listed under 'Actions required' from your audit framework
- Make sure your organisation is clear about what its race equality aims are. If there is an existing race equality or equal opportunities policy, how far is this understood and embraced by everyone in the organisation?
- Identify what some of the key race equality issues are among other stakeholders – for example, audiences, board members, production teams
- Check what else is happening or will happen in your organisation that will impact on your race equality planning. For example, ask: what does the business plan say; which projects are not yet under way; and are there external influences that will need to be taken into account?

The contents of your race equality action plan are likely to come from:

- audit findings
- your organisation's business plan
- any existing equal opportunities policy

There are many different approaches to action plans. You might consider developing two related but separate plans:

- a strategic race equality action plan, setting out objectives for Year 1, with further overview goals for Years 2 and 3

- an organisational race equality action plan, setting out the same objectives for Year 1 and detailing their component tasks, the people involved, etc. At the end of Year 1, following your evaluation, you could create objectives for Year 2

You may want to use the strategic plan as your overview plan, since it spans three years and demonstrates the key goals, overall timescales and resource issues. This strategic plan could inform Arts Council England and any other external bodies about your organisation's race equality plans.

The organisational plan could be the operational and more detailed plan your organisation regularly refers to and uses to report findings and progress to internal stakeholders, for example the board and staff.

What your plan will achieve

After you have decided on your approach, establish clear objectives for the plan – objectives are the specific things your plan will achieve. To avoid an unrealistically long list of objectives, take time to prioritise the most urgent and most important issues.

Next, check that each objective is SMART:

- specific
- measurable
- achievable
- realistic
- time bound

Sort each of your SMART objectives into Year 1, 2 and 3 categories to establish short- and long-term objectives for your plan.

Decide on the success criteria for each objective, to clearly measure what it will achieve.

Next, identify the resources needed for each objective: people, equipment, time and any internal costs.

Agree a timescale for each objective: when it will start and when it will be finished.

Agree who will sign off and take charge of specific actions.

Identify any external costs associated with each objective (for example publicity, consultants, outreach work).

Make sure that your plan fits with your organisation’s existing commitments, events, etc.

If you have not already done so, make sure that:

- you define your success criteria for each objective – so you will know when you have achieved that objective
- one of your main objectives is an evaluation strategy and plan – this should set out how the success criteria will be monitored, reviewed and evaluated

Build evaluation into the plan – at the end of Year 1, review each objective against your success criteria to prepare the detailed plan for Year 2.

Please see the table below for a suggested plan structure.

Suggested plan structure

Objectives	Success criteria	People	Timescale	Sign-off	Costs
Example: Review all human resources policies and procedures against race equality considerations	Examples: <ul style="list-style-type: none"> • Do they comply with equality legislation? • Do they fit with the human resource strategy? • Are they consistent with other organisational policies and procedures? 	List those who will work on the target	Start date: End date:	Example: The board	Any costs – for example marketing, publicity, outreach, consultants, etc

Monitoring, reviewing and evaluating your race equality action plan

Monitoring your race equality action plan

You will need to consider the following questions:

What are the main deliverables of your race equality action plan?

The main deliverables of your plan should be the objectives and their success criteria: the specific, measurable goals you have set out to achieve. If necessary, choose a few critical objectives, so that you will not be overwhelmed by a huge quantity of monitoring information.

How will you monitor it?

You should use a suitable method or methods of monitoring the main deliverables of your race equality action plan. Examples include recording and producing data, surveys, spot checks and 'mystery shopper' exercises. The methods should be agreed, clearly described and appropriate to what is being monitored.

Who will monitor it?

Your organisation may already monitor areas of its operations (for example by producing regular reports for the board or for Arts Council England). You could establish a monitoring role for your customers, staff or service users, by working with them to develop monitoring methods where appropriate.

How often will you monitor it?

Monitoring must be at fixed intervals to be effective. Some aspects of your race equality action plan will need to be monitored more frequently than others.

You may want to produce a chart, listing each deliverable, together with monitoring arrangements, like this:

Main race equality action plan deliverable	Monitoring method	Who will monitor	How often
Increase minority ethnic audiences by 20 per cent	(a) Quarterly involvement statistics	Director, administrator	Quarterly
	(b) Present statistics to board meeting	Board	Quarterly

Always look for evidence – some verifiable information that backs up the monitoring information.

Ethnic monitoring

Ethnic monitoring is the process you use to collect, store, and analyse data about people's ethnic backgrounds. Ethnic monitoring is how you can check that your race equality or diversity action plan is working. It will allow you to:

- highlight possible inequalities
- investigate the underlying causes of inequalities
- remove any unfairness or disadvantage

In employment, you can use monitoring to examine the ethnic make-up of your workforce and to analyse how your practices and procedures affect different ethnic groups.

In service delivery, you can use monitoring to find out which groups use your services and how satisfied they are with them. You can then consider ways of reaching under-represented groups, and make sure that your services are provided fairly and are relevant to their needs.

Suggested ethnic monitoring categories

White

- British
- Irish
- Any other white background, please state _____

Asian or Asian British

- Asian Bangladeshi
- Asian Indian
- Asian Pakistani
- Any other Asian background, please state _____

Black or Black British

- Black African
- Black Caribbean
- Any other Black background, please state _____

Chinese or other ethnic group

- Chinese
- Any other, please state _____

Dual heritage

- Dual Asian and white
- Dual Black African and white
- Dual Black Caribbean and white
- Dual Chinese and white
- Any other dual heritage background, please state _____
- Any other background, please state _____

You should, as a matter of course, monitor the ethnic composition of your organisation’s staff using the above or similar categories. Monitoring should also record employees’ terms of employment (permanent, contract or freelance) and grade (administrative, supervisory/middle management or senior management). You should also monitor the ethnic composition of your board.

Evaluating your race equality action plan

Your evaluation should take place 12 months after the start of your race equality action plan.

Evaluation is a rigorous process, looking at the detail and the whole picture of your race equality work, setting it in context and identifying:

- its performance so far
- key strengths and areas still requiring improvement
- what the organisation has learned about implementing race equality initiatives
- how well your organisation is doing compared to others
- your next steps

You may need to take further action to assess:

- the quality of the equality strategy adopted by your organisation
- the capacity within your organisation to support equality
- the ability of under-represented groups to participate effectively

Your evaluation should seek views from within your organisation as well as externally, if appropriate. If time and resources allow, you may want to examine the race equality action plan's impact on the various areas of your operations, for example:

- programming
- production/service delivery
- human resources and employment issues including recruitment, selection and performance management
- marketing and public relations
- management structures
- administration and governance
- customer service
- resources
- audience development

Appendix 1: Britain's diversity legislation

In the last few years, there has been a considerable amount of new and proposed legislation to supplement, replace or amend the three main equality acts covering race, sex and disability discrimination. There has also been additional legislation on issues not covered by the three previous acts. This section summarises the legislation relevant to race.

This appendix is not intended to provide a full statement of the legislation, which is often complex, with changing and sometimes differing definitions of particular legal terms. Also, equality laws are in a state of considerable change at present, so guidance can quickly become out of date. It is important to check with a human resources or equality adviser before taking full legal advice in complex situations.

This guidance covers Great Britain only. Northern Ireland has similar but different legislation and different promotional and enforcement structures.

The Race Relations Act 1976

The Race Relations Act 1976 makes it unlawful to discriminate on racial grounds – that is, the grounds of colour, race, nationality, or ethnic or national origins – in relation to employment, training and education, housing and providing goods, facilities and services.

'Positive discrimination' is unlawful (see glossary). The act does allow some provision for 'positive action' by employers to either encourage applicants from under-represented groups, or provide training to develop skills. However, specific conditions relating to under-representation must be met.

The Race Relations Act 1976 also allows some exemptions, in specified circumstances, where being of a particular racial group is a 'genuine occupational qualification or requirement'.

In some circumstances, religious discrimination may constitute indirect racial discrimination. This means that race relations legislation may afford protection against religious discrimination in situations where the regulations relating to religion or belief do not apply (mainly service delivery).

The Race Relations (Amendment) Act 2000

This act came into force in April 2001, as a response to the report of the Macpherson inquiry into the murder of Stephen Lawrence. It places a 'general duty' on specified public authorities in carrying out their functions, to work towards the elimination of unlawful discrimination and to promote equality of opportunity and good relations between persons of different racial groups.

Arts Council England is one of the organisations that have a general statutory duty under the Race Relations (Amendment) Act 2000 to eliminate unlawful discrimination and promote good race relations. Although we are not under a specific duty to have a race equality scheme, we do so in addition to our general statutory duty. The scheme is available at www.artscouncil.org.uk/raceequalityscheme

Race Relations Act 1976 (Amendment) Regulations 2003

The European Race Directive required member states to introduce legislation to outlaw unfair discrimination (direct and indirect) on racial grounds, based on the principle of 'equal treatment between persons irrespective of race or ethnic or national origin'.

The existing British legislation already met many of the requirements of the directive, but to fully comply with the directive, necessary changes were brought into effect in Britain by the Race Relations Act 1976 (Amendment) Regulations. These regulations came into force in July 2003.

**Appendix 2:
Internal questionnaire**

You may want to use this questionnaire to gain the views of people within your organisation: staff, managers and board members/trustees.

(Name of your arts organisation) is asking for your views to help us make sure we are open to all. Please take the time to fill in this short questionnaire.

For each statement please tick one box.

	Agree	Disagree	Not sure
1 People from minority ethnic backgrounds are readily accepted in my team/department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2 I do not feel harassed or bullied at work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3 We are making progress on equal opportunities to be a fully modern arts organisation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4 I do not feel that I have been discriminated against at work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5 On the whole our organisation is a good employer	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6 Under-represented groups are able to progress at our organisation and they receive fair treatment based on their merits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7 Our recruitment processes do not discriminate against people from minority ethnic groups	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	Agree	Disagree	Not sure
8 I am aware of our organisation's equal opportunities policy for staff	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9 I understand how to put the equal opportunities policy into practice as part of my job	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10 I feel valued by my colleagues in the organisation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11 I feel fully equipped and trained to carry out the requirements of my job	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12 My team/department takes equal opportunities seriously	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13 Our promotion processes do not discriminate against people from minority ethnic groups	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14 I have been able to make progress in my job at a pace which matches my abilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15 I feel that progress on equal opportunities and publicly reporting it should be a priority for our organisation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16 There is real commitment at the highest level of this organisation to improve our performance on equal opportunities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	Agree	Disagree	Not sure
17 I feel I can discuss my career development with my line manager	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18 We are as good at identifying talent in staff from under-represented groups as from other groups	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
19 I feel I am appropriately rewarded for the work I do	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20 We learn from other arts organisations about better ways of doing things	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Thank you for completing this questionnaire. We will publicise our feedback to you as a result of this survey.

Appendix 3: Auditing framework

The tables on the following pages can be used as a framework for your organisation's race equality audit. The framework is divided into the following areas of equal opportunities:

- Policy and planning: focus on any equal opportunities policy
- Recruitment and selection of staff: attracting and employing staff from a range of backgrounds
- Retaining and developing staff: what happens to people while they are in the organisation
- Community and customers: promoting equal opportunities externally with suppliers, customers and clients

The four numbered columns represent the following criteria:

- 1 Not in place** – this indicator is not yet in place but there is clear recognition it needs to be done and is under active consideration
- 2 Being developed** – this indicator is not yet fully in place but is in draft form or at the testing stage and there is a clear timescale to put it in place
- 3 In place but needs to be improved** – this indicator is in place but needs to be improved, further developed or expanded in line with existing legislation or current best practice
- 4 In place and working well** – this indicator is in place and there is clear proof that it has helped the organisation, its board, employees, clients and customers and it is regularly reviewed, improved and updated

Mark your organisation's status for each indicator according to the criteria listed above and indicate the next steps your organisation will take in the 'Action required' column.

Policy and planning	Equality indicator	1	2	3	4	Action required
1a The organisation has an equal opportunities policy, which is endorsed at the highest level of the organisation. The policy outlines the organisation's commitment to equality and also its expectations that all staff will apply the principles in their own work areas	There is a policy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
1b The policy covers areas within race equality legislation and other areas of unlawful discrimination, such as issues of gender, sexuality, disability and belief. It may also consider areas not covered by legislation, such as age, bullying, class, accent – matters of unfair discrimination	Policy provides for all	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
1c The policy commitment is well publicised throughout the organisation and is made known to all existing (and potential) employees. All staff receive a copy of the policy statement and have an awareness of what it means in practice	Policy is well publicised within the organisation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Policy and planning (continued)	Equality indicator	1	2	3	4	Action required
1d The organisation has an action plan (with a timetable), which covers all areas of its operation	There is an action plan with a timetable	<input type="checkbox"/>				
1e Progress on the plan is reviewed regularly and adjustments are made to constantly improve practices	Progress is regularly reviewed	<input type="checkbox"/>				
1f Managers demonstrate their commitment to the policy in all areas of responsibility, including policy development, personnel management and customer care, by providing positive leadership. Equality of opportunity is part of all managers' performance management or appraisal objectives	Managers are actively committed to the policy	<input type="checkbox"/>				
1g All publicity and promotional materials promote positive images of the diversity of the organisation's workforce and customer base, including positive images of women, people of different racial backgrounds and disabled people	Publicity materials promote positive images	<input type="checkbox"/>				
1h The organisation's publications (eg annual reports and newsletters) provide updates on its progress in the area of equal opportunities and diversity	Progress is made public	<input type="checkbox"/>				

Recruitment and selection of staff	Equality indicator	1	2	3	4	Action required
2a Job applications are encouraged from a culturally diverse range of applicants, with the opportunity for those who are currently under-represented to apply for jobs and, where appropriate, promotion. For example, advertisements are placed in non-traditional media and written without jargon and in plain English	Competition is open					
2b Advertisements clearly state that the organisation is an equal opportunities employer and that it welcomes applications from all sections of the community	Adverts are welcoming					
2c Accurate job descriptions are written for every post	Job descriptions are prepared					
2d Clear shortlisting and selection criteria will apply to all applicants. These are listed in a 'person specification'	Person specifications are developed					
2e Those involved in the recruiting process are familiar with the policies, procedures and practices of equal opportunities in recruitment and selection – for example, through training or briefing sessions	Recruiters are trained					

Recruitment and selection of staff (continued)	Equality indicator	1	2	3	4	Action required
2f Every stage of the process is monitored, decisions are recorded and records are kept for at least six months	Recruitment and selection procedures are monitored	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
2g Those carrying out interviews are involved throughout the recruitment process	Interviewers are involved throughout the process	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Retaining and developing staff	Equality indicator	1	2	3	4	Action required
3a Training, coaching and other forms of development are provided to improve and enhance employee skills	All staff are trained and given development opportunities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
3b Training is targeted to meet the needs of the organisation and the needs of the employee. For example, some training must be directly job-related but staff might also benefit from broader personal development activities that could ultimately help them in the workplace	Training is targeted	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
3c General training takes account of equality and diversity issues. Induction training highlights the existence of the equal opportunities policy and what it means in practice. Managers are trained to implement and promote equal opportunities	Training takes account of equality issues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Retaining and developing staff (continued)	Equality indicator	1	2	3	4	Action required
<p>3d The practical arrangements for training take account of the different needs of the workforce, and reasonable care is taken where appropriate. These arrangements include:</p> <ul style="list-style-type: none"> • the physical accessibility of the venue • the timing of the training day (for example, as similar as possible to the normal working day of the participants) • the suitability of the training method and materials for the particular group (for example, allow enough time to prepare handouts in Braille for any blind participants) 	<p>Training arrangements are sensitive to diverse cultural and physical needs</p>	<input type="checkbox"/>				
<p>3e Where possible, working arrangements are flexible to meet the needs of, for example, people with domestic responsibilities or people with particular religious or cultural needs</p>	<p>Flexible working arrangements are available</p>	<input type="checkbox"/>				

Retaining and developing staff (continued)	Equality indicator	1	2	3	4	Action required
<p>3f The organisation has a well-publicised policy stating that discrimination, harassment and bullying will not be tolerated. Action will be taken where this occurs.</p>	<p>Rights and responsibilities are made explicit</p>	<input type="checkbox"/>				
<p>Complaints are always taken seriously and investigated immediately. Action resulting from the investigation is made known to all parties involved.</p>						
<p>Staff are aware that harassment and bullying takes many forms. Managers make it known that they recognise these issues and take them seriously. Managers understand that they carry an additional responsibility to show positive leadership on these issues</p>						
<p>3g There are straightforward and well-publicised procedures for dealing with discrimination, harassment and bullying</p>	<p>Procedures for dealing with discrimination, harassment and bullying are clear</p>	<input type="checkbox"/>				

Retaining and developing staff (continued)	Equality indicator	1	2	3	4	Action required
3h There are systems in place that monitor staff turnover (including reasons for leaving) and comparisons are made between, for example, different ethnic groups, different genders, and disabled and non-disabled people. The information is used in future planning. For example, if patterns suggest that one group of staff has a high turnover, the cause is investigated and dealt with	Staff turnover is monitored	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Community and customers	Equality indicator	1	2	3	4	Action required
4a Suppliers, contractors and service users know that the organisation has an equal opportunities policy and that the organisation prefers to deal with suppliers who also promote equality of opportunity	Suppliers and contractors are informed about policy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
4b When the organisation coordinates with the careers service, job centre, recruitment agencies or job fairs, etc, it is made explicit that your organisation is committed to equal opportunities	Recruitment services are encouraged to promote equality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Community and customers (continued)	Equality indicator	1	2	3	4	Action required
4c The organisation encourages suppliers from under-represented groups to tender for goods and services	Suppliers from under-represented groups are encouraged to tender	□□□□□□□□□□				
4d The organisation builds relationships with minority or under-represented groups to encourage their participation in activities as, for example, service users or workers. These relationships may be built by actions such as advertising in community locations and taking appropriate positive action	Relationships with minority communities are built	□□□□□□□□□□				
4e The organisation makes sure that its services cater for as many customer groups as possible. The organisation accepts its responsibility to all sections of the community	Products and services take account of the diverse customer base	□□□□□□□□□□				
4f The organisation develops positive action initiatives for under-represented groups by actively promoting training opportunities, work experience and sponsorships, and by encouraging participation in its activities by groups not traditionally involved	There are positive action initiatives in place	□□□□□□□□□□				

Appendix 4:

Race equality or equal opportunities policy evaluation checklist

The following table shows the main elements and specific features that may be included in any existing race equality or equal opportunities policy your organisation has in use. Look at each feature, one at a time. If you are confident that a feature is a strength of your organisation, mark the 'strength' column. Otherwise, mark the 'action needed' column and make a note of the action required.

Note: If one of the features is not part of your existing policy, you may want to include it in your race equality action plan.

Element 1

A statement of commitment, vision and values from the highest level of the organisation

Features	Strength	Action needed
Staff and external contacts know the value your organisation places on diversity and equality	<input type="checkbox"/>	<input type="checkbox"/>
The policy provides a good foundation for building diversity into the way the organisation presents itself – for example in advertisements and community initiatives	<input type="checkbox"/>	<input type="checkbox"/>
The policy makes clear who is accountable for making sure it is implemented	<input type="checkbox"/>	<input type="checkbox"/>

Element 2

Integration of diversity and equality objectives in basic planning and performance review systems

Features	Strength	Action needed
Relevant actions are built into the organisation’s main activities, and the impact of the policy is measured	<input type="checkbox"/>	<input type="checkbox"/>
Diversity and equality objectives are relevant at all levels of the organisation – from the top to team and individual levels	<input type="checkbox"/>	<input type="checkbox"/>

Element 3

Communication and consultation

Features	Strength	Action needed
The policy is known to everyone, including: <ul style="list-style-type: none"> • staff, job applicants, customers, clients, board members and committees • suppliers of goods and services and those the organisation works in partnership with 	<input type="checkbox"/>	<input type="checkbox"/>
There is a consultation strategy, so that feedback can be obtained from staff and external stakeholders	<input type="checkbox"/>	<input type="checkbox"/>

Element 4

A regularly reviewed action plan

Features	Strength	Action needed
Diversity and equality objectives are set out with clear targets and key actions to be taken	<input type="checkbox"/>	<input type="checkbox"/>
The plan sets out who is responsible for each objective, what resources are in place, timescales and methods of measuring progress	<input type="checkbox"/>	<input type="checkbox"/>

Element 5

A process for reviewing the impact of policies and procedures

Features	Strength	Action needed
The process indicates how the organisation’s human resources processes affect how staff and job applicants from different groups (including those relating to recruitment, staff progress, appraisals, discipline and grievances, and training and development) will be assessed	<input type="checkbox"/>	<input type="checkbox"/>
The impact of both existing and new policies and services on different groups within the community is shown	<input type="checkbox"/>	<input type="checkbox"/>
The review process includes both: <ul style="list-style-type: none"> • analysis of statistical data – to identify trends and disparities in the impact of policies • other, more qualitative, feedback from staff and the community on how policies are working and on any concerns 	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/>

Element 6

A clear strategy for making sure that the organisation promotes good practice and avoids discrimination in both internal and external relationships

Features	Strength	Action needed
The measures that will be taken to treat staff fairly regardless of gender, disability, age, race or ethnic background, sexuality, religion and other factors – are explained	<input type="checkbox"/>	<input type="checkbox"/>
The strategy makes sure that specific needs are met – including those relating to disability, age and religion	<input type="checkbox"/>	<input type="checkbox"/>
The strategy makes clear that discrimination, harassment, bullying and victimisation are unacceptable and sets out how they will be dealt with, if they occur	<input type="checkbox"/>	<input type="checkbox"/>
Procedures for making sure that customers, clients and the public in general will be fairly treated, including a process for dealing with complaints, are part of the strategy	<input type="checkbox"/>	<input type="checkbox"/>

Element 7

Training and guidance for board and committee members and staff at all levels

Features	Strength	Action needed
Training and guidance help build knowledge and awareness of diversity issues and make clear the role of individuals in implementing the policy	<input type="checkbox"/>	<input type="checkbox"/>
In the case of employment strategies, practical training and guidance is provided for those involved in all stages of recruitment and selection, as well as for those managing and appraising staff	<input type="checkbox"/>	<input type="checkbox"/>

Element 8
Encouragement, support and development

Features	Strength	Action needed
The policy outlines what steps will be taken to develop staff from under-represented groups, where appropriate	<input type="checkbox"/>	<input type="checkbox"/>
The policy includes initiatives aimed at promoting and supporting the development of external groups, projects, etc	<input type="checkbox"/>	<input type="checkbox"/>

**Appendix 5:
Race equality action plan evaluation**

Organisation: _____

Evaluation contact person: _____

Is the action plan: new? existing?

Dates of evaluation: _____

Aims of the plan: _____

Objectives of the plan: *Refer back to your plan and list the objectives, including any revisions made since the plan was agreed*

Who is intended to benefit from the plan? *Specify stakeholders – groups, sections of communities, target audience – that you have developed or used previously*

How are they intended to benefit from the plan?

State what should be better for them as a result of your plan

Who has implemented the plan?

Who are the other main stakeholders in the action plan?

What outcomes did you want from this plan?

Refer back to your audit and your action plan and state in detail the outcomes you were aiming for

Which outcomes have you achieved?

Present details and evidence of those race equality outcomes achieved so far

Which outcomes have not been achieved?

Present details of those race equality outcomes not achieved, including why they have not been achieved and what you will be doing to address these issues

What factors helped you achieve these outcomes?

What factors hindered these outcomes?

Overall, is your race equality action plan delivering improvements for your organisation, for your target groups or both?

Yes No
If yes, what evidence do you have?

If no, what remedial actions will you take?

Signed:

Section 2: Race equality in practice

Race equality in arts organisations

This section contains tips, guidance, case studies and additional information and support. The case studies provide reports from organisations that range from the large and national to the small and peripatetic, from the north of England to the south, and across a variety of artforms: music, dance, visual arts, literature and theatre. Organisations' tactics and strategies differ because conditions and circumstances differ. Each organisation has its own agenda.

The stories in the case studies clearly show that every journey is different. However, a number of themes emerge to give some universals:

- a vital long-term commitment is needed, from the very top
- proactive leadership has the boldness to think out of the box. It is not afraid to question established customs and reassess their use. It has a broad view of society and explores new channels to recruit, involve and commission, and new partners to involve
- imagination is vital

Listening is important, too. Many organisations describe how they have gained by simply recognising how much they have to learn.

Finally, the case studies demonstrate that integration is not a chore or a duty to be done. It brings new strengths to an organisation, stretching and sensitising it.

Governance

What you can do

Do give the lead role on race equality or diversity to a senior member of staff in your organisation. Responsibility for these issues belongs at the top.

Do include diversity issues as part of all board members' induction.

Do recognise that 'cultural literacy' today means that board members as a whole need to understand and take ownership of elements in Britain's new cultural profile. Include these issues in board presentations where needed.

Do look at the results of your race equality action plan annually and be prepared to adapt your organisation's policy according to the outcomes.

Do consider investigating the services of organisations to help with board recruitment, development and training, where appropriate.

What not to do

Don't rely only on your address book when recruiting new board members. Look at other channels and networks.

Don't assume that if a board member is from a minority ethnic background he or she is an expert on diversity in all its forms.

Don't consider diversity as a discrete element in programming: it should permeate your entire organisation.

Don't ignore issues that may matter to board members, such as prayer times in Ramadan and dietary or alcohol restrictions, when setting the time and place for board meetings.

Don't assume your method and style of communication are accessible and inclusive. You may be excluding potential board members.

Case study: The Chinese Arts Centre

When Manchester's Chinese Arts Centre wanted to find new board members, it was faced with a dilemma. Where could it find committed individuals ready to give up their time to support the development of Chinese arts? They had all been convinced, says its CEO Sarah Champion, that they knew all the likely candidates and had fished that pond to extinction.

The centre's situation was not unique. Experience shows organisation after organisation eager to expand the expertise of their board but at a loss over how to do it. Their solution, however, was relatively unique. The centre invested £1,500 in a big, glossy advertisement in the situations vacant columns in *The Guardian*.

The wording was admirably forthright and clear. The Chinese Arts Centre was looking for people with particular named skills to join its board for a certain amount of time. In addition, the ad stated that half the board needed to be of Chinese descent.

The selection committee was surprised at the high level of response – around 25 people instantly applied, of very high professional calibre. Fourteen shortlisted candidates were given informal interviews, and a final successful 10 had a day's training before they joined the board.

What was the secret of the centre's success? Clarity and professionalism, says Champion firmly. 'We weren't embarrassed or grateful. We presented it as a proper job and not a favour we were asking.' The deal was clear – new board members signed a contract in which they committed to two years of service, agreed to attend a certain minimum number of meetings and pledged to act as ambassadors for the centre in the wider world in which they moved. The Chinese Arts Centre's actions have created a board with greater range and effectiveness, and also one that is sure of the job it is being asked to do.

Case study: Midi Music Company

What is the secret of her board's success? Wozzy Brewster, Director of Midi Music, does not need much time to reflect. From the start, Midi Music has been totally clear about the skills needed on its board; and it has sought people who could deliver those skills.

Race does not matter, Brewster insists (her board is mixed). The London-based Midi has suffered from being typecast – 'We're not a Black youth music organisation. We deal with all youth. If you label us, you restrict us.' The basic criteria for board members are an understanding of Midi's vision and a commitment – that gets them through the door. But to sit down at the boardroom table, board members need to bring particular skills, like financial management or experience in the public sector, to reinforce the staff members' skills.

Midi's board is likely to be one of the most long-lasting boards around. Only two people have left over Midi's 10-year life. It is small – just five people – and deliberately so. 'I watch other boards, and I think, "I don't want that". If they're too large they get unwieldy and then friction develops between members, because of the size, and you're caught in the middle.' The board's coherence has clearly helped a singular degree of trust grow up between the board and Brewster. Both know their place and respect the other. 'They question what I am doing and help me manage properly. If they say, "Slow down", I listen to them.'

Though they meet little more than the standard four times a year, Brewster has the pleasant sense that board members are always there for her. It manifests itself in phone calls about new contacts or a newspaper cutting in the post that board members think she might have missed. That quiet attention has taught her a lot, she says, about how to sit on boards herself. 'It's all about professionalism and building a good working relationship. It's as simple as that.'

Organisational development

What you can do

Do make sure that race equality permeates all aspects of the organisation, from the cafe to recruitment.

Do make a demonstrable understanding of race equality or diversity a main requirement when appointing senior staff.

Do set appropriate targets for integrating race equality or diversity in your organisation and make sure that they are publicised and discussed throughout the organisation.

Do encourage equitable partnerships with relevant public authorities, local community organisations, institutions and voluntary groups.

Do investigate the wider world. International connections can bring artists to your organisation that can add a useful dimension to local diversity.

What not to do

Don't expect a quick fix. All experience shows that race equality work needs long-term vision, determination and commitment.

Don't assume that a race equality action plan is the final step you need to take to encourage diversity: it is the start rather than the finish and needs regular reassessment.

Don't ignore the potential in mutually beneficial relationships with other sectors – for example, business and finance. While sectors can seem vastly different, there may be good practice that can be shared.

Don't separate out diversity projects and fundraise for them separately: they should be integrated into your core budget.

Don't underestimate your organisation's capability or think too small.

Case study: Oval House

Placing cultural diversity at the heart of policy is very simple, says Deborah Bestwick, Director of South London's Oval House. It is simply a matter of opening your eyes to the diversity that exists in society and in its cultural work. 'Within Oval House, we only talk of "cultural diversity" with a little shiver of discomfort. We talk instead of "artistic diversity" – about the diverse ways in which people tell their stories.'

Go out and see the work, she urges venue managers. But just as important is to allow artistic licence to the artists you invite into your space. If a Black playwright wants a Black director, then respect their knowledge and allow them the freedom to know what their own work needs.

Her venue can take risks, Bestwick readily acknowledges, because Oval House's performing spaces are not large. But she is still convinced that larger venues suffer from an unnecessary timidity, unsure of their ability to find and mount unfamiliar work. Think about building an audience base, she advises.

The Oval, for instance, trains up youth theatre members to do sessions in the box office and front of house. It makes links with local youth clubs to bring in keen young people. Everything needs to be looked at, from large to small. Diversity needs to be a core policy, woven into the warp and weft of a venue.

Case study: Art Asia

Partnerships help both sides of the relationship if they are set up to be genuinely fair and even-handed. That is the message from Southampton, says the city's Arts Development Officer, Christine Rawnsley.

The city has a relatively small Asian population whose musical tastes have been well served by the long-standing organisation Art Asia. Over the years, Southampton and Art Asia's Chief Executive Vinod Desai have brokered a series of partnerships. Because Art Asia has not had its own venue, it has co-produced with major local venues. This has given the organisation access to spaces like the Nuffield Theatre, Gantry Theatre and Turner Sims Concert Hall. In return, the venues have found their programmes broadened by bringing in Art Asia's specialist expertise and loyal audience.

After strengthening its foundations in this way, Art Asia has applied to the Arts Council's Grants for the arts – capital programme. If successful, the company will acquire its own performance space. Significantly, they have chosen to move into a new custom-built city centre venue that will also house a contemporary art gallery, a film and video organisation and the successor to the Gantry Theatre. That does not mean Art Asia's partnerships will die, says Desai firmly. Integration and seeking the widest audiences possible remains at the heart of the organisation's work.

Employment

What you can do

Do make a willingness to train in race equality or diversity and to implement policy a main requirement when appointing staff, especially for senior positions.

Do recruit outside your normal channels, to broaden your organisation's pool of expertise.

Do use the ethnic press and broadcasting media, where appropriate, and take care to avoid jargon that may exclude people.

Do consider setting up a mentoring scheme for people from Black and minority ethnic backgrounds in new appointments, especially at a senior level.

Do perform exit interviews to find out why staff leave.

What not to do

Don't assume that if Black and minority ethnic candidates don't apply, then that is their choice and there is nothing you can do about it.

Don't forget that recruitment is just the start of a journey that must also involve retention and advancement.

Don't ignore the next generation – nurture work experience candidates, carry out youth activities and work with schools careers advisers.

Don't ignore the potential that members of your community can bring – they can reinforce your paid staff and enrich the service you offer, as volunteers, advisers, specialist guides, etc.

Don't forget the possibility of appointing short-term positions, as artists in residence, project leaders, guest curators or programmers.

Case study: Contact Theatre

It took two years for John McGrath, Artistic Director at Manchester's Contact Theatre, to feel happy about his theatre's employment profile. It had been more or less an all-white establishment when it opened in 1999 and a focused initiative was needed to make it more representative of the people to whom it planned to play.

McGrath used every opportunity – active recruiting, word of mouth and temporary appointments like maternity cover – to bring in new people. He also realised that a theatre background was actually not crucial so long as an applicant had transferable skills. That allowed the encouragement of Black and minority ethnic applicants who may not have had formal experience in theatre.

In response to this campaign, the numbers of Black and minority ethnic candidates applying to work at the Contact Theatre started to rise. McGrath's open door policy may have been responsible for a higher rate of high-quality applications from Black and minority ethnic candidates than white candidates. Currently, individuals from Black and Asian backgrounds are represented in all but the top levels of the organisation.

Getting the momentum to change is not as untroubled as it may sound, says McGrath. 'It's not going to be a peaceful transition. You've got to be comfortable with that.' The profile of the board plays a large role at the Contact Theatre. 'If employees coming into an organisation see the board is diverse, they know they will be treated fairly, since the board is the bottom line. It's a sign they will be able to flourish in the organisation.'

Case study: Live Theatre

There can be no question about it, says Jim Beirne, Executive Director of Newcastle's Live Theatre: employment is the key to diversity in an organisation. Once individuals from the local minority ethnic groups are on the staff, he argues, then all the issues associated with diversity will surface naturally. He agrees that an organisation's board matters (though he has issues with the board format that legislation demands), because it is the active and visible face of an organisation that will carry an organisation forward.

Live Theatre is a producing theatre that concentrates on new writing (*Billy Elliott* was made on its stage). It is keen to broaden its remit and develop creative links with all its constituency. But recruitment has not been easy. The local Asian community does not yet view the arts as a way of earning a living. So Beirne has used informal methods and partnerships. A link with the local Pakistan Cultural Society, for example, resulted in a valuable two-year placement for a trainee arts administrator.

The diversity of the theatre's staff (about 25 per cent are members of Black and minority ethnic groups) has proven to be effective in many ways. It was noticeable, Beirne says, when a lively group of Asian children, with whom the organisation was working in one of Newcastle's more deprived areas, decided they wanted to put on their devised show on Live Theatre's stage. Naturally they brought their family and friends as proud audience members. The fact that the theatre's head of education was African Caribbean and the playwright was Sri Lankan helped, says Beirne, to dispel any fears the audience members may have had about entering into an unwelcoming or uncomfortable place.

Programming

What you can do

Do go and see work in varying contexts and by new and emerging artists. Investigate and attend performing arts showcases, for example decibel and Resolution! Contact your lead officer for further details.

Do establish mutually beneficial relationships with Black and minority ethnic companies and artists.

Do consider setting up an advisory group where appropriate, possibly with artists that you have previously worked with.

Do incorporate integrated casting as part of your ordinary work practice.

Do make sure your programming of work by Black and minority ethnic artists and organisations is spread throughout the year and not only as part of recognised initiatives such as Black History Month. This may be seen as tokenism.

What not to do

Don't make assumptions about the type of work Black and minority ethnic artists create and who it is created for.

Don't be afraid to ask about things that are beyond your knowledge – better to ask and learn than get it wrong and offend.

Don't impose your own cultural tastes and assumptions on Black and minority ethnic artists' vision. Consult with artists about their needs and expectations.

Don't be afraid to critique the work of Black and minority ethnic artists and companies, as long as you make sure that your critique is fair and transparent, and that you would make the same decision regardless of their ethnic origin.

Don't be afraid of big ideas. Take risks, but base them on knowledge and reasonable hunches.

Case study: City of Birmingham Symphony Orchestra

Yes, of course there are risks, says Stephen Maddock honestly. Chief Executive of the City of Birmingham Symphony Orchestra (CBSO), he has been at the forefront of determined moves to open out the work of the orchestra and its city centre venue. 'It's a gradual repositioning over the past five years so the orchestra is seen as more inclusive.'

There have been many parts to the change – staff training, marketing, education – but the focal, central and most visible one has been the programming. Changes to programming have been carefully made and supported by outreach and the orchestra's standard work such as the Family Concerts and Pop Fridays. One successful initiative is the Harmony Programme, through which the orchestra collaborates with composers and performers from other disciplines and cultural traditions.

The CBSO's most prominent collaboration was with the renowned Bollywood composer AR Rahman, who came to write for and work with the orchestra. The impact on the orchestra and media was tremendous, and the box office was overwhelmed with ticket requests from elders, film enthusiasts and whole families. The CBSO hopes to see the same enthusiasm for its next large programme, which will work with African Caribbean music traditions and the group Black Voices, and will feature a collaboration with the supremo Soweto Kinch.

It was not an easy start. The players were nervous about encroaching on other traditions, and whether they could do it well enough. But the Rahman experience convinced them. Risks are to be welcomed, says Maddock. 'Find out by doing', is his advice. The policy is starting to show results and crossover audiences are beginning to attend the CBSO's classical fare. It's early days, stresses Maddock, and long-term commitment is vital, but the CBSO can see even now that innovation has stretched the organisation artistically and brought added vitality.

Case study: Commonword/Cultureword

If you've been at a carnival or festival in the North West recently, you might have noticed a strange tall grey object attracting attention. This was a listening post, an imaginative strategy devised to bridge the gap between Black writers and readers. Put on the headphones – as hundreds have now done – and you can hear a sample of new work and then buy the book.

Cultureword, the Black wing of Commonword, whose overall role is to discover, stimulate and promote new writers, devised the listening post. The idea had come out of his experience, says Peter Kalu, Director of Cultureword, of running a small bookstall at carnivals in Manchester and Leeds. He found that Black people are not substantial bookshop visitors, he explains. But in the free and easy atmosphere of a carnival, he noticed they readily picked up and bought books. So why not use such events to promote Black literature, he thought, and why not use devices that are familiar to anyone visiting a record shop?

So Cultureword assembled tapes by a number of Asian, African Caribbean and Chinese writers and put them on a CD installed in the listening post. It was then sent out to festivals, schools and public libraries. 'It gets people to cluster and then they start buying books.' And it also supported small Black presses who lack the budgets of large-scale publishers to fund publicity campaigns and advertising drives.

Its example demonstrates the dividends to be gained from thinking boldly, embracing innovation, and both understanding and speaking directly to your target audience. Cultureword's use of the listening post will carry on – the next step is to produce DVDs, adding images to the writers' words.

Audience development

What you can do

Do get constant feedback from your audiences and from people living in your target community. For example, set up an advisory group.

Do find out as much as you can about the locality of your organisation. For instance, what are the implications of holding events on particular days or times of the year?

Do engage with and respond to your audience, for example, through ambassador schemes.

Do think about what your choice of events, promotional material, catering and customer care is saying about your organisation. Can your potential audiences see themselves in your art, in your brochure or in the people working for your organisation? See *Not for the likes of you* on www.newaudiences.org.uk

Do speak to other similar organisations to help you set realistic targets for reaching new audiences. Get advice from your regional audience development agency. Think about ways of finding out who is engaging with your organisation.

What not to do

Don't assume that it will be difficult to attract audiences to Black and minority ethnic art in areas where there are not large Black and minority ethnic communities.

Don't assume that meeting the needs of audiences is just the responsibility of your marketing staff.

Don't make assumptions about who will or will not be interested in your organisation based on ethnic profile.

Don't target audiences solely on their ethnicity. Factors such as age, family responsibilities and social background are key influences.

Don't think that Black and minority ethnic art is the only way to meet the needs of Black and minority ethnic audiences.

Case study: The Hawth

'We're far more confident now in our programming for diversity,' says Carolyn Murphy, Arts Development Officer at Crawley's The Hawth. The element that has made all the difference in the arts centre's workings is a group of a dozen men and women. They are The Hawth's Ambassadors, and their vital bridge to the local South Asian community. Starting as a low-key advisory group, it has grown in energy, focus and commitment. Now, says Murphy happily, 'they almost live here!'

Experience shows that advisory groups can turn into simple talking shops and that disheartened members may drift away. However, The Hawth's advisory group has been firmly knitted into the workings of The Hawth from the beginning. Thanks to the work of a freelance audience development consultant, who acted as consultant in the early stages, the Ambassadors have influence and function. They are on the front desk as welcomers for particular shows, but they are even more active in the back room. They evaluate shows in their monthly meetings, comment on future ideas, initiate ideas for work and suggest ways of marketing.

The Ambassadors have had a decided impact on The Hawth as an organisation. Previously, says Murphy, the staff had little idea about programming popular Asian culture. The Ambassadors educated them and now Bollywood and bhangra are regular items.

Trust has grown on both sides over time. The Ambassadors stopped questioning the cost of tickets once they had access to The Hawth's accounts and could see the logic of pricing. The box office staff realised they needed to assume that Asian audiences would be family audiences and warn them off if a show might be unsuitable. Previously they always assumed that families came only to advertised family shows.

For the theatre, diversity has come simply to mean another way of working. 'Asian work is not considered cultural diversity now. It is just what we do. Our mind set has changed.'

Case study: The London Philharmonic Orchestra

Western classical music is often perceived as an exclusively white artform. The London Philharmonic Orchestra (LPO) – based in ethnically diverse South London – recognises it has a job to do to break down old barriers of perception. ‘But if we can’t prove our relevance to the culture in which we live, we’ll just become a museum piece,’ says Simon Webb, Chair of the LPO, with conviction.

The orchestra’s Chief Executive and Artistic Director Timothy Walker agrees with him wholeheartedly and has overseen a number of initiatives designed to open out an artform that they are certain should know no racial boundaries. One of the most exploratory is Sound Bites. The scheme sends a small number of LPO musicians to engage with groups in their locality – refugees, children, young offenders, etc. They talk to the groups about the realities of the life of a musician, play some of their forthcoming programme and demonstrate elements like major themes, and then invite the groups to the concert itself. But that is just the tip of the iceberg.

Beneath Sound Bites lies a great amount of preparatory work undertaken by the LPO’s Audience Development Officer, Michelle Abbey. A young Black woman with a background in dance rather than classical music, she can anticipate many of the reservations that she encounters. She is also present at Royal Festival Hall concerts so that people new to the large Thames-side venue can have a point of familiarity. The one-to-one contact is, says Walker, crucial. And Abbey herself has been overwhelmed by people’s delight in having discovered an artform they had not previously considered. Statistics show that the impact lasts: people went back four to six times in the year after they attended their first concert to hear more classical music.

The balance is a delicate one though, both Walker and Webb agree. ‘We have to hold onto our own integrity artistically,’ adds Webb, also a cellist in the orchestra. ‘And then we can build bridges.’

Education and participation

What you can do

Do look for organisational partners, to build in sustainability.

Do build on the knowledge and experience that people bring with them – they are your natural assets.

Do create good channels of communication and keep them open for two-way feedback.

Do keep an open mind: welcome change in your way of working and encourage bravery in others.

Do explore fresh ways to recruit workers to widen your organisation's reach and relevance.

What not to do

Don't pre-judge, or assume that people will be limited by their ethnic backgrounds as to what arts they like.

Don't forget that participants in projects may be potential future employees.

Don't forget to document projects: people like to know their own history.

Don't go into projects with set ideas: be open to be challenged and to find out how much you do not know.

Don't underestimate the importance of teacher and artist role models connecting with the race – and gender – of participants.

Case study: Royal Opera House

How do you demystify artforms such as classical ballet and opera, and how does a venue as august as London's Royal Opera House (ROH) become less intimidating to new audiences? The ROH has been addressing both aims through its energetic education programme for many years. And it does take years, stress Darryl Jaffray, Director of Education, and her Deputy, Paul Reeve.

It is now over 12 years since the ROH started its major programme, Chance to Dance, as a partnership – initially with America's Dance Theater of Harlem. The initiative works with primary schools in three deprived and culturally diverse London boroughs. Every autumn a few dancers return to their 42 targeted primary schools and present ballet to eight- and nine-year-olds (the right age to start training). Over a series of classes, the ROH gradually discovers the children with potential talent among the 2,000 or so, and in 2003 offered dance scholarships to around 300 of them. The scholarships give the children weekly classes in their area for three years and regular visits, with their families, to the ROH.

Chance to Dance is a long-term approach, and has encouraged the ROH to develop very new styles of teaching, starting from the children's interests rather than pure technique. The ROH hopes the change will be slow but steady, since Chance to Dance graduates are now entering arts educational schools and the Royal Ballet School.

But, says Reeve, 'though it's clearly valuable to have more Black and Asian dancers on stage, it is not our primary objective.' The larger programme works with schools to help children enjoy ballet and opera, see more and be able to approach it critically. It uses the ROH's massive resources, and can take teams of designers, composers, artists and musicians into schools. The aim, explains Reeve, is for 'a 360-degree experience' that will stay with children and their families for life.

Case study: City Gallery

When the City Gallery set up an internet link between local Leicester schoolchildren and their counterparts in Mumbai, India, they were perhaps stretching the definition of off-site work. But the project *Story without End* undoubtedly opened eyes in both continents, says Mark Pres, Acting Gallery Manager. It also achieved the education programme's aim of engaging more young people with the gallery's work.

The City Gallery runs a lively contemporary arts programme from its spacious city centre shop front, but is aware that its visitors do not reflect the ethnic composition of Leicester and its surrounds. The gallery's work with young people under the ages of 18 and 19 is one attempt to create new relationships.

One aspect that this work revealed was related to the gallery's printed publicity, which discussion groups declared too dull and 'arty'. One of the organisation's forays took it to the annual Leicester Belgrave Mela – one of the country's biggest – where it had a stall to publicise its exhibition on the contemporary use of drapery, *Fold*.

The stall didn't show standard exhibition posters. Instead, it encouraged young people to drape themselves in a variety of textiles and get their photographs taken. The photographs went on display in the gallery, and the names of their subjects went on the gallery's growing database. The work to improve its database continued independently, with hundreds of data cards left all over Leicester for people to fill in.

Off-site, the gallery seeks to make relationships with local voluntary groups and networks like the African Caribbean Centre and the Mela. As part of the Leicester Arts Forum, it set up a very popular project, *Sonic Fusion*. This was an interactive website devised by artist Roshini Kempadoo around the rich theme of shifting identity.

This initiative worked because it fitted the model that the gallery started to construct – that effective work with young people needs to be based on good links and communication channels. It has to be well pitched so as to connect with their real interests and to maintain momentum. Pres is cautiously optimistic. Local figures show that more Asian young people are now starting to go to art colleges, after years of art being considered unacceptable.

Appendix 6: Recruitment and selection

The suggestions that follow are important, but by no means exhaustive, factors that support an organisation's commitment to equality and diversity. Good recruitment and selection mean not only being fair, objective and focused on what is needed for the job, but being seen as fair by all applicants, whatever their background.

Effective recruitment and selection strategies reach and attract high-quality applicants with appropriate skills and experience. This is achieved by assessing candidates against clear criteria that are closely linked to the job and organisational requirements.

Recruiting and selecting staff effectively helps your organisation respond to changing needs, different communities and new ways of working. It is important to make the process work well both for applicants and recruiters. Your organisation should support recruiters in meeting legal requirements, to avoid the damaged reputation that allegations of unfair treatment and discrimination bring.

Do:

- make sure that opportunities for jobs and training are equally open to potential, suitable candidates from all groups – for example, check for selection criteria that may be indirectly discriminatory
- make sure that opportunities for jobs and training are made known through a variety of channels, and in ways that will reach potential applicants from groups that are under-represented in the organisation at that level or in that field (see Appendix 9: Working with Black and minority ethnic media)
- review and update job descriptions. As vacancies arise include knowledge of equality or diversity issues as essential or desirable criteria for job applicants
- promote opportunities more widely, especially if you have few or no applicants from a particular group (for example, men or women, people from different ethnic backgrounds, disabled people) or if your applicant pool is very narrow – for example, by working with community projects
- clearly identify what the job entails and use that as the basis for writing the job description and application criteria
- make sure that the criteria for shortlisting, assessing and interviewing candidates only relates to the requirements of the job or training opportunity

- make selection decisions objectively – based on the applicant’s ability to do or train for the particular job – and not on subjective grounds or on criteria that are not related to the job. Take notes during the interview to help you decide
- avoid assumptions or stereotypes about the abilities or preferences of people from particular backgrounds, men or women, or disabled people
- make sure that your recruitment and selection procedures are clear, open and consistently applied
- make clear to candidates that you have an equality and diversity policy, that your employment policies are flexible and that you can meet religious and other cultural needs
- make the selection process welcoming – from the initial advertisement and information stage through to the interview and offer stages
- monitor the whole process, from application to selection, to identify success and failure rates and potential inequalities for different groups

Main elements of the recruitment and selection process

- Make sure that vacancy information is accessible to disabled, deaf and visually impaired people. Let recruitment and executive search agencies and other external agents know about your equality and diversity policy, and encourage them to reach a wide range of candidates
- Avoid questions about individuals’ characteristics that have no relevance to their ability to do the job. These include questions relating to race, gender, family responsibilities, age, sexual orientation or religion, or any questions about disability other than those designed to assess what adjustments may be needed

Appendix 7: Bullying and harassment

There are many definitions of bullying and harassment.

From the Advisory, Conciliation and Arbitration Service (ACAS):

- **bullying:** 'offensive, intimidating or insulting behaviour, an abuse or misuse of power through means intended to undermine, humiliate, denigrate or injure the recipient'
- **harassment:** 'unwanted, demeaning conduct affecting the dignity of men and women in the workplace that may be related to age, sex, race, disability, religion, nationality or any personal characteristic of the individual that may be persistent or an isolated incident'

The Commission for Racial Equality defines racial harassment as follows:

'If someone has been subjected to harassment on grounds of race or ethnic or national origin, this is regarded as unwanted conduct under the Race Relations Act. The law considers this to have the effect of violating that person's dignity, or of creating an intimidating, hostile, degrading, humiliating or offensive environment for the person.'

There are some forms of behaviour that are unacceptable in the workplace. Unacceptable behaviour can range from extremes such as physical violence to less obvious forms such as excluding a colleague from team social events. Other forms may include:

- mockery or coercion
- continued unjustifiable criticism or overbearing supervision
- assault or violent behaviour
- non-cooperation, isolation or exclusion
- derogatory remarks
- physical threats or assault
- unwelcome sexual advances

Please remember that this list is not exhaustive, and that bullying and harassment are not always verbal but can happen through written or electronic communications.

Appendix 8: Audience development

When considering audiences as part of your race equality action plan, there are two questions you may want to consider:

- how can you engage and meet the needs of Black and minority ethnic audiences?
- what can you do to develop audiences for Black and minority ethnic led art?

Depending on where you are located and on your history of programming diverse arts and developing audiences, your action plan may focus on one or both of these issues.

Meeting the needs of under-represented audiences

As part of your action plan look at:

- representation and opportunities for cultural engagement within your arts programme or activities
- access to information. Is your organisation's approach to marketing and promotion appropriate to your current and potential audience?
- participation in the decision processes. Is there a sense of ownership of your organisation within the local community?
- perceptual barriers. Is your organisation seen as engaging, welcoming and open?
- partnerships. Can your organisation build mutually beneficial relationships with local or national arts or non-arts organisations?

Developing audiences for Black and minority ethnic led art

As part of your action plan look at:

- choice of programme and scheduling. Do you offer regular opportunities for audiences to experience diverse art? You may want to work in partnership with other arts organisations to develop complementary programmes
- encouraging your current audiences to try new experiences. If you are shifting your arts programme, think about ways of taking your current audience with you
- new audiences. A shift in your programming is likely to offer opportunities to reach a range of new audiences
- marketing and promotion. Take a critical look at the words and images you use to engage audiences. Are you as confident when talking about your new activities, as you are about more familiar or established activities?

Appendix 9:

Working with Black and minority ethnic media

Over the last 30 years, the Black and minority ethnic media sector has grown and thrived, and now caters for many different communities across the country. Some Black and minority ethnic newspapers and broadcasting stations are local or community-based; others, such as *The Voice* or the BBC Asian network, are big businesses that operate on a national scale, rivalling more established mainstream media. There are now newspapers, radio stations, and dedicated television channels that give voice to a whole range of Black and minority ethnic communities. This expansion reflects both the failure of mainstream media to involve and include people from Black and minority ethnic communities, and the growing confidence and media-consciousness of Black and minority ethnic communities.

Developing a media strategy

All arts and arts organisations are competing with one another for employees, volunteers, participants, supporters and funding. Any art that wants to involve more people needs to develop a media strategy. More people involved means more volunteers, more funding and more audiences. Working with Black and minority ethnic media is one way of promoting your work and your art to new audiences and potential participants from Black and minority ethnic communities.

Press releases

All organisations want the public to know about their successes, and informing journalists about them through press releases is an important part of a media strategy. A well-written press release can raise your organisation's profile and get your message printed or broadcast. Black and minority ethnic media that operate nationally will often have dedicated arts journalists or editors, and you should make sure they are on the mailing list for all your press releases. Don't assume that Black and minority ethnic media are only interested in stories relating to work on major race equality issues. Arts journalists and editors will want to be kept in touch with everything that's going on in your artform so they can inform their readers.

Target audiences

Black and minority ethnic media offer a good way of targeting a particular audience. For example, if you organise a tour of artists from China, it is a good opportunity for you to raise your profile in newspapers produced for Britain's Chinese community, through targeted press releases, photo shoots and press conferences. If you have identified a particular Black and minority ethnic community that is under-represented in your artform, you may want to focus on media aimed at that community.

Developing contacts

Putting out press releases is important, but developing good working relationships with journalists will increase your chances of getting column inches and airtime. Many arts organisations already have good contacts with their own specialist press and the arts desks of mainstream newspapers. Similar contact should be cultivated with the arts desks of the larger Black and minority ethnic media, or the smaller press and radio stations if you're targeting a particular community or locality.

Working locally

Often, local Black and minority ethnic newspapers or radio stations have more influence in a community than mainstream local media. Radio stations, in particular, play an important community role in areas with larger, established Black and minority ethnic communities. Develop contacts with local Black and minority ethnic media in the same way you would with mainstream local media when trying to publicise your organisation's work in a particular locality.

This appendix adapted from a leaflet produced by Sporting Equals

Frequently asked questions

I am the chief executive of a regularly funded organisation in a rural area.

Why should we have to incorporate race equality into our work plan?

All of Arts Council England's regularly funded organisations are required to undertake race equality work. More importantly, we truly believe in this work, so we want to encourage regularly funded organisations who have not yet done any race equality work to begin to think about this now.

No assumptions should be made about the kinds of art that rural communities want. They may want to experience art that is different from the art they are used to. Black and minority ethnic artists do not produce art for Black and minority ethnic audiences alone, but to express themselves to all kinds of receptive audiences across all kinds of communities.

Our organisation already has an equal opportunities policy. Why do we have to develop a race equality action plan?

An equal opportunities policy is simply a statement outlining an organisation's beliefs and commitment to equal opportunities. Developing a race equality action plan will help you outline how you intend to practically apply that belief and commitment in your organisation through your policies and practices. This is the only method by which you can begin to measure change.

We have been developing a diversity action plan, which incorporates race. Do we have to write a separate race equality action plan?

No. There are many arts organisations that have already begun work on race equality or diversity action plans. Race equality in the arts is the first of a number of equal priorities (including disability) for the Arts Council. Over the next few years we will be publishing various strategies and guidance materials. If you have begun work around race equality or diversity action planning, use this resource to strengthen the work you have done so far.

What is the Arts Council doing about investing in new Black and minority ethnic artists and companies?

- decibel was a short-term Arts Council initiative running from May 2003 to March 2004. It had the long-term aim of raising the profile of culturally diverse arts in England, through a programme of activities and development across the country. decibel did a great deal to showcase work by Black and minority ethnic artists and organisations, and to provide training and learning opportunities for Black and minority ethnic artists. The decibel ambassadors have also helped a range of Black and minority ethnic artists to access opportunities for funding through Grants for the arts. There will be another decibel performing arts showcase held in spring 2005 – contact your lead officer for further details
- The Black Regional Initiative in Theatre (BRIT) has the overall aim of creating a more equitable Black and Asian theatre industry in England. BRIT-funded initiatives include: artistic programming and leadership inspired by and promoting African-Caribbean and Asian heritage and experience; employment for Black and Asian practitioners in key creative and managerial roles; and clearly focused training and development opportunities

What does an integrated arts organisation look like?

- Its governance and staff are from diverse backgrounds
- It has a broad vision expressed in an inclusive arts programme
- Race equality and diversity are an integral part of all planning and operational activity
- Black and minority ethnic staff are employed at all levels of the organisation

Why should we bother with Black and minority ethnic media – surely mainstream press, radio and television reaches everyone?

Black and minority ethnic media have grown to be successful businesses, with large numbers of readers, listeners and viewers, because they meet a need that is not always being met by other media. Black and minority ethnic media offer an important way to provide information about your organisation's arts opportunities and activities to individuals and communities that are under-represented in, or even excluded from, the mainstream media. Ultimately, you have to do what is most appropriate for the needs of your organisation. *Adapted from a leaflet produced by Sporting Equals*

Is it useful to place job adverts in the ethnic media – wouldn't anyone pursuing a career in the arts look to specialist media for vacancies?

This has to be an individual organisation's decision. By placing job advertisements in the ethnic media, your organisation can send a clear message to potential applicants that the diversity of your staff profile is important to your organisation. When recruiting, ask respondents how they found out about the vacancy when they request application details, so you can monitor what advertisements are bringing candidates to your organisation. Because advertising in the media can be a costly exercise, also investigate other methods of distributing vacancy information – for example, by emailing the advert through established networks.

Is there any point in sending press releases to newspapers that publish in languages that we can't speak or write?

Editors and journalists working for Black and minority ethnic media will be able to read English language news releases and translate them as required. You don't need to translate your press releases within your organisation. However, if you have someone on staff who can speak or write a particular language, this may help you gain the confidence of a journalist or get radio airtime. In general, you shouldn't consider lack of knowledge to be an insurmountable barrier. *Adapted from a leaflet produced by Sporting Equals*

What are the legal implications of bullying and harassment in the workplace?

Under UK legislation, many forms of harassment are illegal. Individuals who violate these laws may be personally liable and bound to pay compensation if complaints are upheld. UK discrimination law was amended in 2003 to cover harassment on a variety of grounds, including disability, colour, ethnic or national origin, race, religious or philosophical belief, and sexuality.

Some forms of harassment include:

- **sexual harassment** – this can take the form of ridicule, offensive comments about dress or appearance, the display or distribution of sexually explicit material, unwelcome sexual advances and assault
- **racial harassment** – this can include jokes about, or gratuitous references to, a person's colour, race, religion and nationality, as well as offensive remarks about dress, culture or customs
- **harassment of disabled people** – this can take the form of individuals being ignored, disparaged or ridiculed because of mistaken assumptions about their capabilities
- **harassment on the grounds of sexuality** – this may include homophobic remarks or jokes, or offensive comments relating to a person's sexuality

Support and further information

Arts Marketing Association (AMA)

The AMA is a membership organisation for those who promote the arts and cultural industries. Membership is drawn from many areas including education, marketing, publicity, press, public relations, box office, general management, administration, sponsorship and fund development. The AMA's website is www.ama.co.uk

Marketing and audience development agencies

Network is a professional association of arts marketing agencies in England and Wales dedicated to collaborative audience development. Many of the Network agencies do research and publish on marketing and audience development. Find your local agency at www.audiencedevelopment.org

Marketing and touring: a practical guide to marketing an event on tour

This guide is aimed at touring companies and presenting venues of all sizes to help them get the best out of their partnerships. The guide takes readers through the whole process of touring, from planning to campaign evaluation. Access the guide at www.artscouncil.org.uk/touringguide

New Audiences

This website is a practical resource for practitioners wishing to engage with new audiences. It contains case studies of good practice and downloadable toolkits and resources. Access the website at www.newaudiences.org.uk

Not for the likes of you

Not for the likes of you focuses on how cultural organisations can become accessible to a broader audience by changing their overall positioning and message, without compromising on artistic vision. This downloadable report explores the practicalities of implementing these changes, and examines successful organisations and their motivations and attitudes. The report is available from www.newaudiences.org.uk

A practical guide to working with arts ambassadors

The guide explains how to market more effectively by working with arts ambassadors. Ambassadors, who are essentially community networkers, can help arts organisations reach specific audiences. The guide covers developing an ambassador scheme, finding out which model is right for your organisation, monitoring and evaluating, and deciding what continuation strategies to put into place. The publication is available from www.artscouncil.org.uk

Test drive the arts

Guidance on how to run a test drive campaign – a scheme that brings people into the arts, or a particular artform, or specific venue for the first time – is available under the ‘resources section’ of www.newaudiences.org.uk

Additional web links

Advisory, Conciliation and Arbitration Service: www.acas.org.uk

Commission for Racial Equality: www.cre.gov.uk

Department of Trade and Industry (DTI): www.dti.gov.uk/er/equality

Disability Rights Commission: www.drc-gb.org

Employers’ Forum on Age: www.efa.org.uk

Employers’ Forum on Disability: www.employers-forum.co.uk

Equal Opportunities Commission: www.eoc.org.uk

National Council for Voluntary Organisations: www.ncvo-vol.org.uk

Stonewall: www.stonewall.org.uk

Workplace Discrimination – Topline Results:

www.mori.com/polls/2003/workplace_discrimination-top.shtml

Glossary

Cultural diversity – race and ethnic background

‘Cultural diversity’ can be interpreted in many different ways. Arts Council England takes a broad and inclusive interpretation, as meaning the full range and diversity of the culture of this country.

When describing groups of people, consider what type of labels you’re using and whether they’re consistent. For example, to refer to ‘Black and Muslim people’ would be to compare a grouping based on race and ethnicity (Black) with one of religion and community (Muslim).

Discrimination

This occurs when someone is treated ‘less favourably’ on grounds of their race, colour, nationality or national or ethnic origin. It does not distinguish between deliberate acts of race discrimination and ones where race discrimination was not intended. The Race Relations Act 1976 identifies three types of race discrimination. These are:

1 Direct racial discrimination

This occurs when someone has been treated less favourably, on the grounds of their race, than others in a similar situation. As well as actions, direct discrimination can take place by words (or actions) of discouragement. Comparators (examples to make comparisons with) are often required to prove direct racial discrimination has taken place. Racist abuse and racial harassment are examples of direct racial discrimination.

2 Indirect racial discrimination

Discrimination of this type occurs when a policy, practice or procedure might put people at a particular disadvantage on racial grounds. It might occur if people of a particular racial group are less able to meet the requirements of that policy and therefore are placed at a disadvantage in a way that cannot be justified by the organisation.

3 Institutional racism

‘The collective failure of an organisation to provide an appropriate and professional service to people because of their colour, culture or ethnic origin. It can be seen or detected in process, attitudes and behaviour, which amount to discrimination through unwitting prejudice, ignorance, thoughtlessness and racist stereotyping which disadvantage minority ethnic people.’ – The Macpherson Report

‘Institutional racism is that which, covertly or overtly, resides in the policies, procedures, operations and culture of public or private institutions – reinforcing individual prejudices and being reinforced by them in turn.’ – Institute of Race Relations

‘If racist consequences accrue to institutional laws, customs or practices, that institution is racist whether or not the individuals maintaining those practices have racial intentions.’ – Commission for Racial Equality

Positive discrimination and positive action

‘The Race Relations Act 1976 does not allow positive discrimination or affirmative action – in other words, an employer cannot try to change the balance of the workforce by selecting someone mainly because she or he is from a particular racial group. This would be discrimination on racial grounds, and unlawful.

‘However, employers and others can take positive action to prevent discrimination, or to overcome past discrimination. Where over the previous 12 months no one from a particular racial group, or only very few persons from that racial group, have been doing a certain type of work then it is lawful to offer training only for people from that racial group or to encourage people from that racial group to apply.

‘The aim of positive action is to ensure that people from previously excluded ethnic minority groups can compete on equal terms with other applicants. It is intended to make up for the accumulated effects of past discrimination. Selection itself must be based on merit and treat all applicants equally. The law does not compel employers to take positive action, but it allows them to do so.’ – Commission for Racial Equality

Racism

A belief that other races are inferior or that one's own race is superior, or both. This may be based on false ideas that different attributes make other races inferior or one's own superior.

Victimisation

Under the Race Relations Act 1976, victimisation occurs when someone is treated less favourably because they have complained about race discrimination or have supported somebody who has.

Please also see the Commission for Race Equality's glossary at www.cre.gov.uk/duty/duty_glossary.html

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Arts Council England
14 Great Peter Street
London SW1P 3NQ
Phone: 0845 300 6200
Email: enquiries@artscouncil.org.uk
Textphone: 020 7973 6564
www.artscouncil.org.uk
Charity registration no 1036733

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