

# Equality, Diversity and Inclusion Toolkit



Building a Policy for Inclusive Arts Practice

2022

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## Introduction

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## Director's Introduction

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**The arts are an expression of our identities, our histories, and our imagined futures. Art inspires and provokes us, fascinates and moves us. Ireland's artists make up a vibrant and dynamic community, enjoyed and celebrated both at home and internationally. This vibrancy is enriched by the diversity of our talent, which encompasses perspectives that include a multitude of backgrounds, identities and life experiences.**

In launching our Equality, Human Rights and Diversity (EHRD) Policy in 2019, the Arts Council set out our commitment to diversity and inclusion, recognising that participation in the arts is not only a human right, but a vital aspect of our society. Promoting Equality, Diversity and Inclusion in the arts enhances artforms through creative exchange and collaboration; and, critically, it attracts new audiences and develops new forms of practice.

As Director of the Arts Council, I am continually excited and energised by the projects and ideas that have been sparked in response to the EHRD Policy. This is something I know we can continue to develop on over the coming years, individually and collaboratively. The Arts Council's Equality, Diversity and Inclusion Toolkit provides tools, templates and other relevant resources to support the sector to reflect on how they might approach Equality, Diversity and Inclusion (EDI).

As well as step-by-step guides, the Toolkit includes case studies, and our aim is to add to the Toolkit over time as specific requirements evolve.

Our quest to achieve Equality, Diversity and Inclusion in the arts community is necessarily dynamic. It evolves with us. And so, I would like to invite you to use this Toolkit not as an end in itself, but as a starting point and a guide. Please draw on it, challenge it, and tailor it to your own EHRD journeys. Achieving a more equitable, diverse and inclusive arts landscape in Ireland is entirely possible – we look forward to working with you to make this happen.

**Maureen Kennelly**

Director

## Background

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**Art and culture in Ireland should reflect the diversity of contemporary society, and offer programmes that engage and inspire people to get involved and feel part of the arts. Many members of society feel excluded or under-represented in the work presented by arts organisations, museums and other institutions that provide artistic and creative programmes.**

The Arts Council Equality, Human Rights and Diversity (EHRD) Policy and Strategy set out our commitment to taking actions to actively deepen our understanding of inequalities in the arts and develop substantive ways to address them. This toolkit gathers examples of good practice in order to support arts organisations on the journey to promoting Equality, Diversity and Inclusion. This requires all of us to play a role in making change happen.

This toolkit is intended to support organisations in implementing positive policy measures to promote equality of opportunity, access and outcomes for all those living in Ireland regardless of their gender, sexual orientation, civil or family status, religion, age, disability, race or membership of the Traveller community (that is, the nine protected characteristics under the Equal Status Acts 2000–2018).

Furthermore, the Arts Council notes the ground of socio-economic background as a further basis for which equality of opportunity, access and outcomes must be guaranteed. This toolkit has been produced to support arts organisations to prepare and produce their Equality, Diversity and Inclusion Policy and Action Plans. This toolkit is intended to help organisations to embed EDI as values that underpin their actions.

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## Your Organisation's Equality, Diversity and Inclusion (EDI) Policy and Strategy

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**Promoting Equality, Diversity and Inclusion requires all of us to play a role in making change happen, and to do so we must be open to learning more, to challenging ourselves, and to listening to others. All of this will help us to prepare for change, and to make it a success.**

Your organisation will need to address perception, representation and accessibility barriers, and this can be achieved through meaningful collaboration and the sharing of knowledge and good practices. Some of the changes you will choose to implement will be immediate, while others may be less visible in the short term, but will have significant long term outcomes. Both of these are important.

Each organisation will have a different set of priorities within their policy, based on their size, operating model and resources, but the most important elements remain the same:

### **1. Continuous Reflection**

Taking the time to reflect carefully and honestly about both why you are writing your EDI policy, as well as your organisation's strengths and weaknesses. Ideally this should be continuous, taking place before, during, and after writing your policy. Remember that the policy should not be an end in itself, but a document that creates the room for change.

### **2. Representation Matters**

To be effective, your policy must be representative and consider whose voices, experiences, and needs are being heard and whose are being silenced, and importantly, why this is occurring. Remember that considering different perspectives throughout the entire process (including during reflection) will lead to a stronger policy with greater longevity.

### **3. Measurement and Accountability**

Developing a policy that is workable, has measurable outcomes, and clear lines of accountability will help to ensure long term changes.

### How to Use This Toolkit

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This document is intended as a guide to facilitate the creation of a policy that suits the needs of your organisation. It will provide some key information and recommendations, and allow each organisation to adapt the policy to their individual circumstances.

To help in developing your Equality, Diversity and Inclusion (EDI) Policy, the following three steps are set out below, along with sample templates of questions that can guide your process.

✓ **Getting Started**

✓ **Developing an Effective Policy**

✓ **Monitoring & Evaluating**

## Getting Started

- Understanding Strengths and Areas for Improvement
- EDI Artist Engagement
- EDI Audience Engagement
- Prioritising Key Actions

We understand that each organisation has unique characteristics and needs in the area of EDI. Our consultations have highlighted the fact that organisations around Ireland are at different stages in their process of developing and embedding EDI in their work.

No matter the location, the size or the capacity of the organisation, it is key that EDI is a continuous process of self-examination, reflection and identification of areas for improvement. Committing to Equality, Diversity and Inclusion often means being critical about the way we operate, identifying ways to improve and testing possible changes.

While this toolkit aims to provide suggestions for reflection that will lead to the development of an EDI policy, your commitment to EDI should be founded on an openness to challenging current practices on an ongoing basis with the goal of eliminating discrimination.

### Collect Data

Gathering data can help your organisation to monitor progress and determine whether you have achieved your goals. Think about whether you need to adapt your current method of data gathering to find out more about EDI in your organisation. In doing so, remember that how questions are asked (for example, using inclusive language) is often as important as the questions themselves.

### Make Connections

To extend the range of stakeholders involved in this process you can liaise with local resource and advocacy organisations, with community groups or with Public Participation Networks and Social Inclusion Units in your Local Authority.

#### EDI Artist Engagement

→ Download the self-audit questionnaire

#### EDI Audience Engagement

→ Download the self-audit questionnaire

### Understanding Your Strengths and Areas for Improvement

It can be helpful to begin the process of building your EDI Policy with an assessment of your strengths and weaknesses.

The following questions, and others available in the self-audit questionnaire, will help you build a picture of the areas in which your organisation may already have achieved positive progress in terms of Equality, Diversity and Inclusion, and where there is scope for improvement.

#### Key Questions to Consider

1. Are the values of Equality, Diversity and Inclusion recognised by our organisation?
2. Is Equality, Diversity and Inclusion embedded at all levels of our organisation, and are there clear lines of accountability?
3. Do we have clear goals and a clear vision of what we want to achieve, and how we are going to measure success?
4. How do we capture information/gather data related to Equality, Diversity and Inclusion?
5. Are members of our Board reflective of Ireland's diversity, with particular reference to the 9 protected characteristics and socioeconomic status?

Completing a self-audit questionnaire can be a good starting point for your organisation to evaluate current policies and practices and to recognise potential areas for improvement. Remember that each organisation is unique, so take the time to reflect carefully on what this means for you.

→ [Download and complete the full self-audit questionnaire in Word](#)

### Engaging With Artists and Audiences

The phrase ‘nothing about us, without us’ is critical when it comes to developing an EDI Policy and Strategy. Ensure that your policy development process is informed by a range of stakeholders that are representative. Depending on your resources and the depth of the engagement, you might use focus groups, surveys or other strategies to allow different stakeholders to contribute.

By opening up a platform for the discussion of EDI matters, artists and audiences will have the opportunity to share their insights and experiences, highlight areas for improvement, suggest strategies and give feedback.

#### EDI Artist Engagement

The EDI Artist Engagement self-audit questionnaire can serve as a starting point to evaluate Equality, Diversity and Inclusion in relation to your organisation’s approach in employing and supporting artists. Remember that each organisation is unique, so take the time to reflect carefully on what this means for you.

#### Key questions to consider

1. Is our organisation welcoming and accessible for all artists irrespective of their gender, sexual orientation, civil or family status, religion, age, disability, race, membership of the Traveller community, or socio-economic status?
2. Do we hold baseline data on the range of artists we support? Could we improve the ways we capture information related to Equality, Diversity and Inclusion?
3. Are the artists we employ and commission reflective of Ireland's diversity, with particular reference to the 9 protected characteristics and socioeconomic status?

→ Download and complete the full Artist Engagement self-audit questionnaire in Word

### EDI Audience/ Participants Engagement

The EDI Audience Engagement self-audit questionnaire can serve as a starting point to evaluate Equality, Diversity and Inclusion in relation to your organisation's approach in serving your local audiences. Remember that each organisation is unique, so take the time to reflect carefully on what this means for you.

#### Key questions to consider

1. Are there participants/ audience members or groups who might be intentionally or unintentionally excluded?
2. Are audiences/participants aware of our organisation's Equality, Diversity and Inclusion values and policies?
3. Are we taking positive steps to ensure that the audiences/participants we attract are reflective of the diversity of the local and wider communities, with particular reference to the 9 protected characteristics and socioeconomic status?
4. Are audiences/participants involved in the development of our Equality, Diversity and Inclusion strategies?

→ Download and complete the full Audiences Engagement self-audit questionnaire in Word

### Prioritising Key Actions

After identifying key actions under each category (*Understanding your Strengths and Areas for Improvement, Artist Engagement and Audience Engagement*) you might want to prioritise those that are most important to your team and Board, and plan a timescale that is achievable within your current resources.

The Key Actions Template (summarised in Figure 1) can be used as an additional tool to identify resources your organisation needs to implement actions within the timescale and a person who will take the lead in overseeing the work.

However, keep in mind that in order to achieve genuine change, EDI work must be everyone's responsibility.

→ [Download and complete the Key Actions Template](#)

Figure 1: Prioritising Key Actions Diagram



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## Developing an Effective Policy



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The insights and information gathered during your initial phase of evaluation and consultation will provide you with a useful base on which to create your EDI Policy. Analysing this information with members of your organisation's team, your Board and other relevant stakeholders will provide an opportunity for you to establish goals and timelines.

After evaluating your strengths and opportunities, you can begin to develop your policy and action plan. Your policy will be effective if you are clear on your vision and principles; set achievable goals; devise mechanisms to deliver on those goals; and determine who will benefit and how. Over time it is likely that some of your goals will change or that you might want to change the strategy to achieve certain goals.

Remember that your EDI policy should be a 'living document' that continues to respond to your priorities and the changes in our society. It is advisable to review your policy and more importantly your action plan at least annually, to determine whether the changes you envisaged are happening, to identify areas of improvement, and to highlight areas in which you might need support.

When making a plan for your organisation, you can follow the SMART goals approach, and revise each goal at the end of a cycle. For example, you might decide that your goal is to gain a broader perspective on the diversity of the artists with whom you work (for example, through the delivery of commissioning or residency programmes). This will help to begin identifying any potential barriers to inclusion, and to establish a baseline against which change can be measured.

To achieve this goal, your plan this year is to collect equality data by designing and delivering an artists' survey, focusing on the 9 protected characteristics and socioeconomic status. This goal is specific because you have identified a particular area in which you can make a change; it is measurable because you have data that can be collected and analysed annually; it is achievable because the survey can be incorporated into an existing selection or commissioning process; it is relevant because the change fits within your wider agenda to diversify the artists you engage; it is time-bound because you aim to implement the survey in the next round of the selection or commissioning process, and annually thereafter.

### SMART Goals

SMART (Specific, Measurable, Achievable, Relevant, and Time-Bound) goals are established using a specific set of criteria that ensures your objectives are attainable within a certain time frame. This approach might help you in establishing the goals of your policy.

#### Specific

Direct, detailed and meaningful

#### Measurable

You can track progress or success

#### Achievable

Your goal is within reach

#### Relevant

Why this goal matters

#### Time-bound

There's a deadline!

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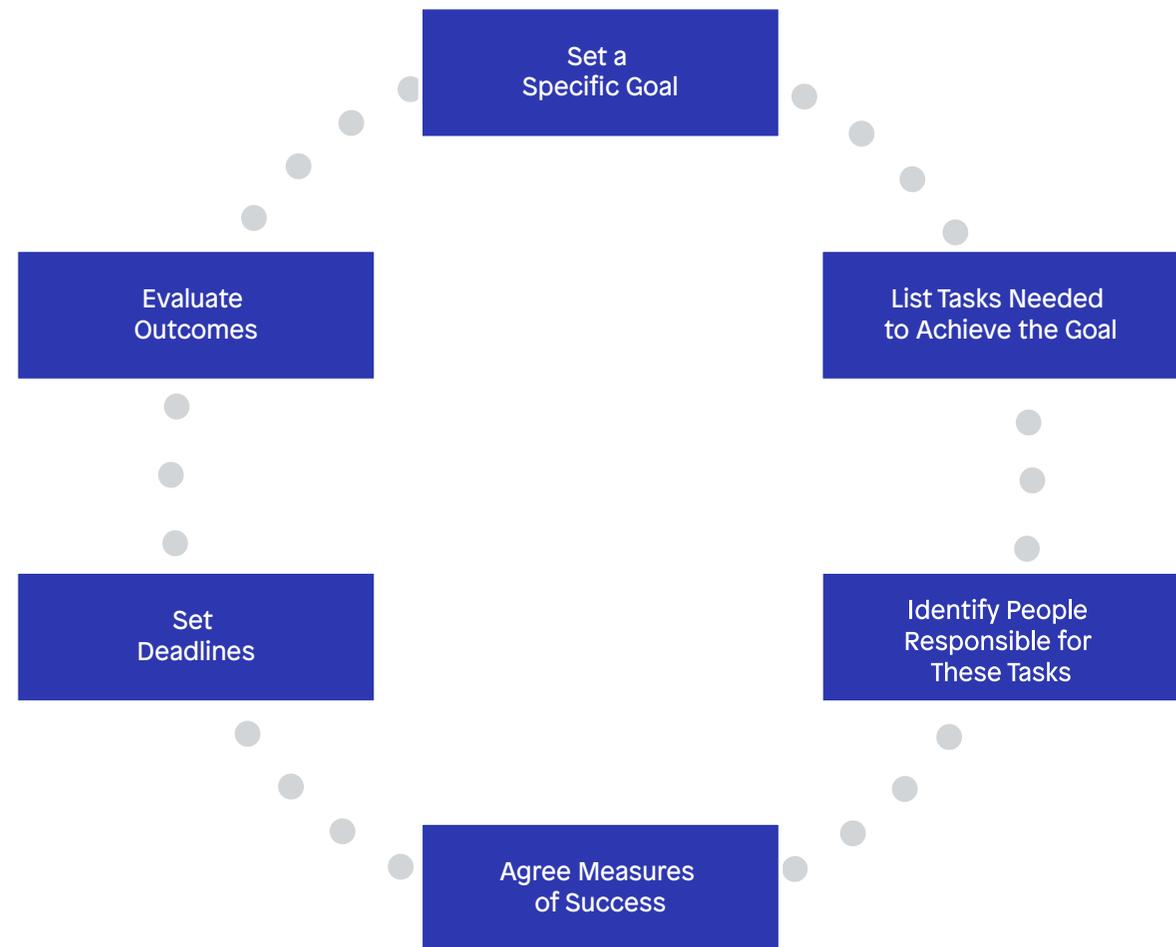
## Monitoring and Evaluating

The last section of policy should focus on Monitoring and Evaluation. Generally, this will establish **who** will be involved in monitoring the policy and its actions (for example: your organisation's Board), **who** will take **ownership** of the policy (this might be a number of people, with one person ultimately responsible) and the regularity/timing of monitoring.

This section also sets a timeline for evaluation and revision of the policy, which might coincide with other review timelines (for example: a strategic plan's period or other policy milestones).

The approach in Figure 2 shows the cyclical nature of your policy, which can be reviewed and adapted once its outcomes have been evaluated.

Figure 2: Monitoring and Evaluating Diagram



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# Case Studies



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Children's Books Ireland's vision is simple: every child a reader. Our mission is to inspire a love of reading in children and young people in Ireland; to share our expertise and enthusiasm with the adults who guide and influence them; and to champion every child's right to excellent books and live literature events; and to support the artists who make that goal possible across the island of Ireland.

[childrensbooksireland.ie](http://childrensbooksireland.ie)

### What have we done to embed/promote EDI values in our organisation?

We went through a process of auditing every aspect of our organisation, from our Board to our recruitment processes, the audiences we reach, the artists we work with and the books we promote. In 2021 our Free To Be Me project, in partnership with KPMG, touched on several of these areas.



Illustrator Ashwin Chacko with two school children from St. Mary's National School, Dorset Street celebrating the Free To Be Me project launch

Photo: Julien Behal

The project centred on developing Free to Be Me: The Diversity, Inclusion and Representation Reading Guide, featuring over 370 books for children and young people aged 0–18. These books feature characters from a wide range of underrepresented backgrounds, and showcase diversity with particular reference to disability, gender, race and ethnicity, religion, sexuality, and socio-economic status. It includes characters who are members of the Travelling Community, who are neurodivergent, who come from non-traditional family types.

Free To Be Me's aim was that every child could see themselves reflected in an excellent book, as well as learning about the lives of others whose experiences and perspectives may differ from their own.

Original cover artwork was commissioned from illustrator Ashwin Chacko, a founding partner of DesignOpp and an advocate for diversity in Irish design. Posters in English and Irish were produced as part of our schools pack, which also included colouring sheets, so that children could create their own vision of the guide's cover image, and teaching resources for using the books in classrooms. In recognition of children's individual reading preferences, abilities and needs, an accessible edition of the guide was developed, along with a database of accessible formats and translations available for each title.

Free To Be Me Little Libraries were also created – a collection of 100 books from the guide for primary school children. With support from corporate and government partners, we gave away 43 Little Libraries to schools where there was a lack of diverse books available for their students.

### **What steps did this change require?**

Our organisational work was facilitated by an external expert who worked with us and other literature organisations as part of a larger project undertaken by Words Ireland. With our Board and executive team, we discussed areas where work was needed, for example the accessibility of our office, given that it is located on the first floor. We also took stock of changes we could make in the short term, such as making our hiring processes more inclusive and putting out an open call for Board members from underrepresented backgrounds when three of our Directors completed their terms. As part of the Words Ireland project, funded by Arts Council Capacity Building Funding, we also learned from the findings of a sector-wide survey on artists' pay and conditions, as well as barriers to access.



**Children from St. Mary's National School, Dorset Street at the launch of Children's Books Ireland's Free To Be Me project**

Photo: Julien Behal

This helped us to shape a programme of professional development supports for authors and illustrators from underrepresented backgrounds which will be rolled out in 2022 in partnership with Dublin Book Festival, Illustrators Ireland, Publishing Ireland and the Tyrone Guthrie Centre.

In order to produce Free To Be Me, we compiled a panel of eight editors to assess the 1,750 books which were submitted for consideration by publishers. The team had robust discussions around the themes and appropriate, inclusive language so that a style guide could be created and shared with our 184 reviewers. 30,000 copies were published and were sent to every school and library authority on the island of Ireland, so that the adults who guide children's reading – teachers, parents, librarians – could inform themselves and ensure that the books be available for young readers.

### **What motivated us to undertake this process?**

Our organisational review was motivated by a genuine desire to be more inclusive across the board. Arts Council Capacity Building funding allowed us to get the support to guide us through that process and identify the key building blocks for our Equality, Diversity and Inclusion Strategy and Action Plan.

The Free To Be Me project had been an ambition of ours for some time. The #WeNeedDiverseBooks campaign and Reflecting Realities reports in the UK had been highlighting the lack of diversity and representation in children and young people's publishing, and we wanted to celebrate the excellent books that did offer positive representation of characters from diverse backgrounds. Stark research from both the US and the UK showed that there were not enough books representing characters of colour, as just one example, so we felt it was important to raise the profile of the representative books that were published and that represented excellent artistic quality. Through working with the National Council for the Blind of Ireland we became aware of the supports available for visually impaired readers and we thought not just about what children read but how they read. The accessible guide and database of accessible formats ensured that a wider range of readers could benefit from Free To Be Me.

### **What difference has this made to our organisation and those we engage with?**

We have had positive feedback from librarians, teachers and from the sector about Free To Be Me. The reading guide gives them the information they need to ensure that children and young people have access to a wide variety of stories. Little Libraries go one step further, providing books to primary schools for their libraries and giving young readers the chance to see themselves represented in a book and to explore other cultures, identities and experiences that may be different to their own. We hope that the guide will also highlight areas where representation is poorer, and encourage publishers to consider seeking out stories with Traveller protagonists, for example.

The broader review of our organisation gives us an action plan to work on in the knowledge that this work will never be complete but can be built into our ways of working. Measures like the hiring of an Irish language officer and the introduction of new perspectives at Board level will make us more inclusive now and into the future, while other changes like working towards new premises may take longer.

### **What is the most important thing we've learned while undertaking this process?**

As a charity we know the value of transparency and accountability, and we recognise the importance of bringing these values to the process of inclusion. We will undoubtedly make mistakes or produce imperfect work, but we can learn from the process and be open about the goals we are working towards. We can learn from our colleagues in and beyond the sector, and we will be learning all the time.

On completion of our finished strategy, which is being worked on by a Board subcommittee before coming back to the Board and staff for discussion, we will publish it so that we (and our stakeholders) can track our progress. We know the importance of listening to a broad range of perspectives and having ongoing conversations among our team so that we can learn together and create an environment that values curiosity and acceptance.

For over 50 years Project Arts Centre has been a home, hub and hive for adventurous artists and audiences. What began in 1966 as a small artist-led collective is now evolving into Ireland's national centre for the contemporary arts. Influenced, inspired and shaped by our location in the heart of Dublin's city and the people living here, Project is committed to putting audiences at the heart of its artistic planning by supporting diverse artists to make and present work that speaks to the complexities of contemporary life in Ireland.

[projectartscentre.ie](http://projectartscentre.ie)

### What have we done to embed/promote EDI values in our organisation?

Project works with artists across all art forms and is constantly exploring new and ambitious forms of engagement to make art accessible to newer and wider audiences. During the pandemic, we established an EDI Advisory Group and held a series of in depth discussions with over 30 artists, social activists, arts workers and creatives from diverse backgrounds. We worked with our membership, staff and Board to respond to the recommendations that came from the Advisory Group, which informed our new policy, Towards Equality, Diversity and Inclusion (TEDI). This policy has been integrated into our strategic plan for the next five years - Work (2022–2026) - and is central to our aims for that period.

### We have:

- Involved staff in the development of the policy at all stages
- Provided staff training
- Established an Evaluation and Monitoring Group made up of members of the Board, Staff and Project Membership to oversee the roll out of the policy and evaluate the impact
- Worked with Arts and Disability Ireland to increase the number of accessible events/screenings with captioning, ISL and/or audio description
- Carried out an access audit on the Project Arts Centre website
- Developed a Social Narrative online to help guide audiences through the building

- Worked with an architectural firm to conduct research with the public in late 2021 to see how we could make our building more welcoming and inclusive as part of a co-design process
- Continued to nurture the creative relationship with the community in Fatima, Dublin 8
- Expanded our schools' programme in 2021 by building relationships with two schools in the North Inner City and running a pilot programme that combined artist-led residencies on-site in each of the schools with trips to Project to see contemporary work. This programme will continue in 2022 with a focus on contemporary dance
- Commissioned Spotlight: Éire to the World, a film bringing together the work of 20 Black Irish artists and many more Black Irish arts workers and creatives



Philip Connaughton and the Fatima Groups United (FGU) Community.

Dance Uncovered, June 2021

Photo: Cathy Coughlan

- Commissioned new works from members of the TEDI Advisory group related to their experience of working in the arts. The works relate to the four areas prioritised in the policy which are: Sexuality and Gender Diversity; Disability; Socio-Economic Background; and Cultural Diversity.

### **What steps did this change require?**

Each of the steps outlined above required time, money and flexibility.

To engage with artists in the development of the policy, we created a budget to ensure artists would be paid for their time. We have also increased our budgets for access, staff training, R&D (the Masterplan) and the Project Potential programme. Funding for new commissions has also reflected our TEDI principles and priorities.

To some degree, the pandemic provided us with the time and space to do this work. Change is ongoing in the organisation, rather than something we have 'achieved'. By placing the TEDI policy at the heart of our new 5-year strategy, we have made it part of all aspects of our work so that questions of who is planning / making decisions / delivering / attending the work will continue to be a priority and consideration for the staff, Board and membership.

Our aims in relation to diversifying the make-up of the organisation are also part of the plan and will be regularly assessed by the Monitoring and Evaluation Group. We have committed to a wider evaluation (with an external evaluator) mid-way through and at the end of the five years. Again, this requires an allocation of our budget. This expenditure will always come at a cost to some other part of our work/programme, so it is important that funders remain supportive of us in delivering this work.



**Felispeaks, Spotlight January 2021,**  
**Project Arts Centre**  
Photo: Abasiono Adams

### What motivated us to undertake this process?

We were very aware of the discrimination often experienced by artists, audiences and arts workers in terms of age, civil status, disability, family status, gender, membership of the Traveller community, race, religious belief, sexual orientation, and socio-economic background.

While we have a track record of working with artists with a wide range of lived experience, and while it is part of our remit to amplify lesser heard stories and voices, we were aware that the diversity in our programme was somewhat ad-hoc and not reflected in the structures of the organisation.



Project Arts Centre, Áine O'Hara, Whip it Up!

Billboard Commission, July 2021

Photo: Ste Murray

Coming up with a well thought out and comprehensive approach to creating change has taken time. In doing the work on TEDI, we were cognisant of the Arts Council's Equality, Human Rights & Diversity Policy and Strategy (and previous work in this area). We were also aware of current legislation including the Employment Equality Acts (1998–2015) and the Equal Status Acts (2000–2018) and Section 42 of the Irish Human Rights and Equality Act 2014, otherwise known as the Public Sector Equality and Human Rights Duty.

### **What difference has this made to our organisation and those we engage with?**

There is a shared interest and excitement about this work across the staff and Board, and an awareness of the changes we need to make to ensure the Arts Centre is an open, accessible and welcoming place for everyone – artists, audiences, local communities and schools, staff, Board and the Project membership.

There are so many things happening at the moment that it is difficult to sum up the difference to the organisation in the short term – it is like the turning of a very large vessel at sea – it takes time, but everyone is aware that the vista is changing. It is ongoing.

### **What is the most important thing we've learned while undertaking this process?**

Addressing inequality is an opportunity as well as a responsibility, and it leads to a reenergising of work across artforms. It is a chance to extend connections, ideas and potentially resources in the long term. Making the change requires investment and time (from staff, artists, and the public), which may not always be available. So it also takes a certain amount of confidence that artists, audiences and funders will come with you on the journey while you make the necessary changes over time.

Galway Community Circus was founded in 2002, and is Ireland's flagship organisation for youth and social circus. We are committed to creating an innovative and imaginative learning experience where all young people can unlock their full personal and creative potential, as we deliver social inclusion for young people through circus arts.

[galwaycommunitycircus.com](http://galwaycommunitycircus.com)



Galway Community Circus youth class participant plays with flower sticks

Photo: Anita Murphy

### **What have we done to embed/promote EDI values in our organisation?**

Galway Community Circus as a whole promotes EDI values. These values are embedded in every activity and action we deliver within our programme. We believe that Circus is for everyone, and Equality, Diversity and Inclusion is at the heart of Circus practice. 'Circus for All' is an international movement supported by the close Circus network that successfully supports one another and works together to drive change on a local, national and international level.

EDI values are embedded in each strand of our organisation, from Youth Circus (the belief that access to culture and a chosen activity is a human right, and an Access Award provided to remove barriers to inclusion), Social Circus (targeted outreach programme for marginalised and excluded youth and vulnerable adults)

to our internal organisation structure (6 nationalities in an employee team of 7, 4 annual European Volunteers, Board of Directors representing our diverse community) and Artform Development.

Within Artform Development there are many annual projects that support our EDI values. One such project is that of Circus Transformation (CTF) Social Circus Training for Trainers programme. This programme has been delivered on an EU level for the past 7 years supported by Erasmus+. In 2022 we see this programme now being delivered on a national level for the first time supported by the Arts Council of Ireland.

The Circus Transformation Training course was developed through six years of research in 2009–2014 led by the University of Louvain (UCL), Université Libre de Bruxelles, eight European circus schools and the Caravan Network. EDI values and best practice is at the heart of this training and includes themes such as concepts of social inclusion, socio-geographical aspects of the territory and working within intercultural environments.

To date, the CTF training has been completed by 150 participants from all over the world including 13 Galway Community Circus artists. Twenty-one Irish artists are currently taking part in the new Irish version of CTF.

### **What steps did this change require?**

EDI is embedded in the history of Circus practice and has been with Galway Community Circus since the beginning. In continuing to strive for better in this area our organisation undergoes constant change. Education, exposure, and understanding are crucial in any such evolution. We are very lucky to find ourselves in a community that has always included EDI as part of the conversation.

EDI principles inform our staffing and programme, and more recently we have been revising our organisational structure at a Board level. We are also creating an EDI Policy, born from our previous 'Join In' policy and including EDI as its own development area in our new strategic plan 2022–2027.

These changes and developments required our organisation to look inwards and revise all of our policies, practices, and culture within the organisation. We took the opportunity in 2020 to systematically break down our organisation's structure/people/programme to see where we could improve and how we could do this. We identified any areas needing change or review, and we began to talk to appropriate people on these subjects. Thanks to the successful Capacity Building awards from the Arts Council we were able to contract outside experts to support us in identifying the areas of improvement and review needed.

### **What motivated us to undertake this process?**

The review of this policy started in 2019. Capacity has proven to be an issue. For something as important as EDI in Galway Community Circus, we have taken our time, within the capacity we have been able to afford, to educate ourselves toward a more equal, diverse and inclusive organisation.

Societal change, the year that 2020 was and our own education and awareness of the barriers many in our community face when it comes to participation, have all been factors in this becoming a number one priority for our organisation in 2022. According to Census figures, in 2017 Galway was the most multi-cultural city in the country. The last census showed that around 1 in every 5 people were non-Irish nationals and 13% of the population of Galway City have at least one disability. This is the beautiful, multi-cultural reality of our community. Our programmes and organisation have to reflect our community, otherwise we are missing something vital within the services we provide.

### **What difference has this made to our organisation and those we engage with?**

In the short term we see a more adequate portrayal of our community both within our membership and at a Board level, a more diverse employee team, the strengthening of existing avenues toward access to our programmes/ services and more people from all backgrounds participating in Circus.

In the long term we see a stronger, more educated, and connected community. Access to all within our services. A more diverse representation at senior levels within the organisation and Galway Community Circus becoming a lead Circus organisation in best practice for EDI on a local, national and international level.

### **What is the most important thing we've learned while undertaking this process?**

That it is essential that access, equality and Inclusion are human rights; that if we want societal change for the better then it starts here; that we are doing something right; that we are making a difference; that the arts can change the world for the better; that it's within our responsibility and gift to be a leader in this area.

Galway Community Circus continues to promote the understanding of differences between young people from different cultures and different socio-economic backgrounds and highlights active citizenship from the point of view of culture and physical and mental wellbeing.

### **Our Theory of Action is:**

- 1.** Ensure a safe, engaging caring environment (interactive space of care)
- 2.** Provide high quality, youth centered programmes, based on active and voluntary participation
- 3.** Promote lifelong physical and emotional health through the creative and physical expression of Circus arts
- 4.** Actively reach out to the most vulnerable young people and reduce and/or remove barriers to their participation

We believe in 'circus for all' - for all ages, levels of ability and disability, and backgrounds. At our circus, we empower young people to be active citizens, confident in themselves, considerate of others, and equipped to take risks safely, try new things, and persist when faced with personal challenges. We help build balance, hand-eye coordination, body awareness, communication, creativity, problem solving skills and focus. The circus is non-competitive and body positive - all body types and levels of fitness are actively welcomed.

Wider society will benefit from an increase in inclusivity, active citizenship and social justice resulting in more socially inclusive, resilient, and sustainable communities.

Uillinn: West Cork Arts Centre creates opportunities for the people of West Cork to have access to, and engagement with, local and global arts practice of excellence, both at the Arts Centre and in an outreach capacity throughout the county. It supports a multi-disciplinary arts programme with a focus on contemporary visual art and dance. Three fully accessible on-site Artists' Studios provide space for Irish and international artists to work, engage with each other and meet the public.

[westcorkartscentre.com](http://westcorkartscentre.com)



Oran Leong, Niall O'Carroll and Tanya Turner in rehearsal of Tilt by Croí Glan Integrated Dance Company at Uillinn, 2020

Photo: Emma Jervis

### **What have we done to embed/promote EDI values in our organisation?**

In 2022 we proudly announce Croí Glan Integrated Dance as our Dance Company in Residence at Uillinn. This step represents a commitment from both our organisations to work together on our shared goals through a programme of performance, public engagements, studio time and a new Dance Artist in Residence opportunity for an artist with a disability. We will host two performances; a series of Contemporary Dance workshops aimed at young dancers; an Aerial Dance programme; and Professional Development Training for Dance Artists in inclusive dance.

Croí Glan Integrated Dance highlights the value of diverse bodies in creating performance, working with dancers with and without disabilities to produce innovative, engaging, high calibre productions and to deliver associated participatory activities. Together we intend to increase opportunities for dance artists and the public to engage with our programmes at Uillinn. Croí Glan will deliver programmes that create a unique nonverbal environment where people with and without disabilities feel their equality and shared humanity through an immediate and visceral experience.

### **What steps did this change require?**

It required a strong desire from both parties to support each other's work and a significant commitment of time and funding.

It is the result of ongoing dialogue and exchange and an openness to learn from each other.

Our work with Croí Glan and Tara Brandel has contributed to the development of our Strategic Plan 2021–2025 informing key actions including to:

- Cultivate a creative environment and strengthen our capacity to support diverse artists, generating the conditions for artists to research, create, exhibit, perform, tour and engage in critical dialogue
- Examine how we think about, understand and measure our audiences and participants

- Provide a space for dynamic, sustained engagement in the arts by diverse communities (of place, interest, culture, ethnicity, gender identity) and by people with disabilities
- Develop programmes that take Uillinn out into diverse communities in order to facilitate their engagement with artworks and artists at Uillinn, or online
- Take positive actions that reflect the diversity of our community through our exhibition, residency and creative learning programmes
- Support artists in their co-creation of work with participants inclusive of those with disabilities



**Bridge by Croí Glan 2014**

Photo: Justine Foster

### **What motivated us to undertake this process?**

A profound belief in the work of Croí Glan; their alignment with our own goals; their integrity, hard work, creative curiosity and ambition; their deep understanding of our community and location and the opportunity to continue to learn from working with Croí Glan and its Director, Tara Brandel, whose work is always about diversity.

This was built over a number of years.

Our first encounter with dance artist and choreographer Tara Brandel was in 1999 when together, we applied and received Arts Council support to develop Mna Rua, a community-based project of public engagements and site specific performances in town centres across west Cork.

After this year-long project, Tara found it challenging to work as a dance artist in west Cork and left the locality. She returned in 2009 having established her own company, Croí Glan Integrated Dance, and an international reputation for excellent work, with a specific expertise in integrated dance and an embedded practice that celebrates human diversity.

We hosted Croí Glan's work over a number of years. A landmark project was Bridge (2014) supported by Create's Artist in Community Scheme. This ambitious performance project resulted in an awe inspiring performance by Croí Glan aerial dancers, suspended from silks, and 25 performers of all abilities participating in a site specific piece at the historic Twelve Arch Bridge in Ballydehob, County Cork. It was not only a visual spectacle but also an incredible display of integration and inclusion in action.

The performance was the culmination of two years of development work initiated and facilitated by Croí Glan, supported by a partnership between West Cork Arts Centre, Co-Action West Cork and COPE Foundation.

A legacy of this work was West Cork Inclusive Dance, a ground-breaking dance programme located at West Cork Arts Centre from 2014 to 2018 when the programme then moved to CoAction in Bantry.

In 2015, Tara Brandel became our first Dance Artist in Residence at Uillinn with support from the Arts Council's Dance Artist Residency Scheme and Cork County Council. As part of her two year programme of work, she embedded her practice into our way of working and thinking, with performances, support for West Cork Inclusive Dance, training programmes and a series of highly visible Lime Green interactions with our exhibition programme, our new building and the community.

### **What difference has this made to our organisation and those we engage with?**

We are championing accessibility and promoting the right for everyone, of all ages, to enjoy and participate in arts and culture based on the principles of dignity, independence, inclusion and equal opportunity. We're asking ourselves: who else needs to be in the room and what do we intend to do to ensure that they are? We want to create equality of opportunity in practice and, importantly, in action.

We're aiming to ensure that our artists, artistic programme and audiences reflect the contemporary society in which they are situated and this particular moment in time. We're asking ourselves what our communities will need as they re-emerge from lockdown and re-integrate into society, into a post-Covid-19 context. The pandemic has given rise to a heightened awareness of the value of interconnection and of the local; of supporting each other's well-being, both mental and physical.

### **What is the most important thing we've learned while undertaking this process?**

Always learning... clear vision, persistence, open mind, flexibility. Giving time is essential.

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# Glossary

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### Note

Terminology in this glossary is current as of January 2022. For the most accurate and current terminology, please visit the websites of the organisations listed below.

### Ableism

Type of discrimination, prejudice and/or unfavourable treatment of people with disabilities based on the belief that people without disabilities (or able bodied) are superior.

### Ageism

Type of discrimination, prejudice and/or unfavourable treatment of people based on their actual or perceived age.

### Anti-racism

The work of actively opposing racism by advocating for changes in political, economic, and social life. Anti-racism tends to be an individualised approach, and set up in opposition to individual racist behaviours and impacts.

[Source: Race Forward](#)

### Bias

Bias occurs when an individual acts on the basis of personal opinions, judgement or prejudice, discriminating in favour or against a person or a group. Implicit bias/unconscious bias are attitudes that unconsciously affect our decisions and actions. People often think of bias as intentional, i.e. someone wanted to say something racist.

However, brain science has shown that people are often unaware of their bias, and the concept of implicit bias helps describe a lot of contemporary racist acts that may not be overt or intentional. Implicit bias is just as harmful, so it is important to talk about race explicitly and to take steps to address it. Institutions are composed of individuals whose biases are replicated, and then produce systemic inequities. It is possible to interrupt implicit bias by adding steps to decision-making processes that thoughtfully consider and address racial impacts.

[Source: Race Forward](#)

### Bisexual

Women or men who are attracted to both sexes, female and male.

[Source: EIGE](#)

### **Classism**

Classism is the systematic oppression of subordinated class groups, held in place by attitudes that rank people according to economic status, family lineage, job status, level of education, and other divisions. One's race can be a major determinant of one's social or economic class. The variables of race and class, though closely connected, each need distinct attention.

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**Source:** [Race Forward](#)

### **Deaf and deaf**

The term Deaf is used by the Deaf community, to identify membership of a unique social, cultural and linguistic group. The lowercase 'd' is used when talking in the audio-logical form or for someone who does not see themselves as being part of a culture or Deaf community.

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**Source:** [SLIS, Sign Language Interpreting Services](#)

### **Disability**

Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments which, in interaction with various barriers, may hinder their full and effective participation in society on an equal basis with others. (UN Convention on the Rights of Persons with Disabilities). The Arts Council subscribes to the social model of disability, which views the way society is organised as being disabling rather than the individual's impairment itself; for example physical and attitudinal barriers.

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**Source:** [IHREC/ESRI](#)

### **Discrimination**

Treatment of a person in a less favourable way than another person is, has been, or would be treated in a comparable situation on any of the following ten grounds: gender; marital status; family status; age; race; religion; disability; sexual orientation; membership of the Traveller community; or receipt of housing assistance or social welfare. Direct discrimination means treating a person less favourably than another in the same or similar situation on the basis of one, or more, of the protected characteristics. Indirect discrimination means applying practices or policies do not appear to discriminate against one group more than another, but actually have a discriminatory impact. Indirect discrimination can also happen where a requirement that may appear non-discriminatory adversely affects a particular group or class of people.

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**Source:** [Equal Status Acts 2000–2015](#)

### **Diversity**

The presence of differences within a given environment. (For terminology around Cultural Diversity refer to Cultural Diversity and the Arts).

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**Source:** [artscouncil.ie/uploadedFiles/Main\\_Site/Content/Artforms\\_and\\_Practices/Arts\\_Participation\\_pages/Cultural\\_Diversity\\_language\\_meanings.pdf](https://arts council.ie/uploadedFiles/Main_Site/Content/Artforms_and_Practices/Arts_Participation_pages/Cultural_Diversity_language_meanings.pdf)

### **Ethnicity**

Identity attributed to a group, usually in the context of a larger dominant society, defined by distinct attributes such as heritage, religion and customs.

### **Equality & Equity**

Equality is the guarantee of absence of discrimination on the grounds of gender, religion, civil status, family status, sexual orientation, age, disability, race or ethnicity.

Equity refers to the acknowledgement that historically excluded, underserved and underrepresented individuals or groups have experienced barriers to full participation, and therefore additional measures are needed to assist these individuals or groups to achieve equality in the provision of effective opportunities to all groups. Equality means establishing equal treatment for all, equity means assisting those who could not otherwise avail of the equal treatment.

### **Gender**

Social attributes and opportunities associated with being female and male and to the relationships between women and men and girls and boys, as well as to the relations between women and those between men.

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**Source:** EIGE

### **Gender Identity**

Each person's deeply felt internal and individual experience of gender, which may or may not correspond to the sex assigned at birth, including the personal sense of the body (which may involve, if freely chosen, modification of bodily appearance or function by medical, surgical or other means) and other expressions of gender, including dress, speech and mannerisms.

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**Source:** EIGE

### **Hate Speech & Racist Hate Speech**

Hate speech covers all forms of expression which spread, incite, promote or attempt to justify any form of hatred, stereotyping or discrimination that is based on intolerance. Racist hate speech includes intolerance of people based on their real or perceived 'racial', national, ethnic or cultural backgrounds, or their real or perceived religious identity.

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**Source:** EIGE

### **Inclusion**

The act of bringing those from traditionally excluded groups into processes, activities, and decision/policy making in a way that shares power.

### **Intercultural Competence**

Communication and behaviour that is both effective and appropriate when interacting across difference.

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**Source:** [Deardoff, 2009](#)

### **Intersectionality**

The complex, cumulative way in which the effects of multiple forms of discrimination (such as racism, sexism, and classism) combine, overlap, or intersect especially in the experiences of marginalised individuals or groups.

### **Irish Sign Language**

Irish Sign Language is the first and/or preferred language of 5,000 Deaf people in Ireland and approximately 40,000 people in general will communicate in ISL (family, friends, co-workers, etc). Irish Sign Language is the indigenous language of the Deaf community. Irish Sign Language is different from all other sign languages such as British Sign Language, American Sign Language etc. The Deaf community sees itself as a linguistic and cultural minority group as opposed to being disabled.

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**Source:** [Irish Deaf Society](#)

### **LGBTQ**

Umbrella term used to denote individuals from the Lesbian, Gay, Bisexual, Trans and Queer/Questioning Community.

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**Source:** [EIGE](#)

### **Microaggressions**

These are comments or actions that subtly and sometimes unconsciously or unintentionally express a prejudiced attitude toward a member of a marginalised group. While any single one of these incidents may seem relatively minor, if they are part of a pattern or taken in the context of other forms of racism, they can have a corrosive effect on the person on the receiving end. They can make someone feel uncomfortable or unwelcome, and they can have negative effects on a person's mental health. Examples of microaggressions include being constantly asked 'where are you from?', or 'can I touch your hair?'

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**Source:** [INAR](#)

### Privilege

A set of advantages systemically conferred on a particular person or group of people. White people are racially privileged, even if they are economically underprivileged. Privilege and oppression go hand-in-hand: they are two sides of the same power relationship, and both sides of the equation must be understood and addressed. People can be disadvantaged by one identity and privileged by another.

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**Source:** [Race Forward](#)

### Queer

All individuals who fall outside of the gender and sexuality 'norms'.

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**Source:** [EIGE](#)

### Race

A social construct that refers to something that does not have a basis in the natural world but is an artificial distinction created by humans. Race categories or designations have changed over time and continue to change.

### Racism

Any action, practice, policy, law, speech, or incident which has the effect (whether intentional or not) of undermining anyone's enjoyment of their human rights, based on their actual or perceived ethnic or national origin or background, where that background is that of a marginalised or historically subordinated group. Institutional racism refers to forms of racism expressed in the practice of social and political institutions; to the way institutions discriminate against certain groups, whether intentionally or not, and to their failure to have in place policies that prevent discrimination or discriminatory behaviour.

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**Source:** [INAR](#)

### Sex

The biological characteristics which define humans as female or male. These sets of biological characteristics are not mutually exclusive as there are individuals who possess both, but these characteristics tend to differentiate humans as males and females.

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**Source:** [EIGE](#)

### Sexual Orientation

Each person's capacity for profound emotional, affectional and sexual attraction to, and intimate and sexual relations with, individuals of a different gender, the same gender or more than one gender.

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**Source:** [EIGE](#)

### **Sexual Identity**

How one thinks of oneself in terms of attraction to the same sex or members of the other sex, based on one's own experiences, thoughts and reactions, rather than defining oneself based on the gender or sex of one's sexual partner(s).

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**Source:** EIGE

### **Sexism**

Actions or attitudes that discriminate against people based solely on their gender.

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**Source:** EIGE

### **Stereotyping**

Stereotyping or labelling of a whole group or community occurs when persistent assertions are presented as facts over a period of time, when a minority community is blamed for the broader problems of society or when the anti-social actions of some members of a community are deemed to be the defining characteristics of a whole community.

Myths and misinformation can fuel or contribute to an environment where assaults, threatening behaviour and discrimination are more likely to occur.

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**Source:** INAR

### **Tokenism**

Policy or practice that is mainly symbolic, and involves attempting to fulfil one's obligations with regard to established targets, such as voluntary or mandated gender quotas, with limited efforts or gestures, especially towards minority groups and women, in ways that will not change men-dominated power and/or organisational arrangements.

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**Source:** EIGE

### **Transgender**

Person who has a gender identity different to the gender assigned at birth and who wishes to portray gender identity in a different way to the gender assigned at birth.

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**Source:** EIGE

### **White Privilege**

The inherent advantages possessed by White people on the basis of their race in a society where racial inequality and injustice exists.

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## Useful Resources and Publications

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### The Arts Council

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The Arts Council Website hosts its EHRD policy and links to relevant arts policies, research projects and reports.

[artscouncil.ie](http://artscouncil.ie)

### Glossaries & Other Sources for Terminology

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#### European Institute for Gender Equality

EIGE's Gender Equality Glossary & Thesaurus is a specialised terminology tool focusing on the area of gender equality. It aims to foster a common understanding of gender equality terms across the EU and promote gender-fair and inclusive language to improve equality between women and men.

[eige.europa.eu/thesaurus/overview](http://eige.europa.eu/thesaurus/overview)

### Statistics

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#### Central Statistics Office

A source of data on health and disability, migration and diversity, religion, ethnicity and other key demographic information that you can use as a starting point to understand the diversity in the environment in which your organisation is operating.

[cso.ie/en/statistics/population](http://cso.ie/en/statistics/population)

### Human Rights and Equality Resources

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#### **Irish Human Rights and Equality Commission (IHREC)**

The Irish Human Rights and Equality Commission is Ireland's national human rights and equality institution. The website provides useful guides and tools to embed human rights and equality in business and organisations.

[ihrec.ie/guides-and-tools](https://ihrec.ie/guides-and-tools)

#### **Irish Deaf Society**

The Irish Deaf Society seeks to achieve and promote the Equality and Rights of Deaf people in Ireland.

[irishdeafsociety.ie](https://irishdeafsociety.ie)

#### **Irish Network Against Racism (INAR)**

The Irish Network Against Racism website has useful information for those who want to learn more about racism in Ireland.

[inar.ie/reporting-racism-in-ireland](https://inar.ie/reporting-racism-in-ireland)

#### **Race Forward**

Race Forward, the centre for racial justice innovation has published a race reporting guide with useful terminology.

[raceforward.org/reporting-guide](https://raceforward.org/reporting-guide)

### Relevant Policies and Government Departments

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#### Department of Social Protection

The Department of Social Protection holds several reports on Ireland's social inclusion and a Roadmap for Social Inclusion 2020–2025 Ambition, Goals and Commitments.

[gov.ie/pdf/?file=https://assets.gov.ie/46557/bf7011904ede4562b925f98b15c4f1b5.pdf#page=1](https://assets.gov.ie/46557/bf7011904ede4562b925f98b15c4f1b5.pdf#page=1)

#### Public Participation Networks

A Public Participation Network (PPN) is a network that allows local authorities to connect with community groups around the country. The PPN is the 'go to' for all local authorities who wish to benefit from community and voluntary expertise in their area.

[gov.ie/en/policy-information/b59ee9-community-network-groups](https://gov.ie/en/policy-information/b59ee9-community-network-groups)

#### Social Inclusion Units

Social Inclusion Units are available in some regions in Ireland. They have the remit of ensuring the fullest participation of all members of the community in decision making processes. Information is available through Local Authorities.

### Resource Organisations and Representative Bodies

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#### National Youth Council of Ireland

NYCI is the representative body for voluntary youth organisations in Ireland.

[youth.ie](http://youth.ie)

#### Pavee Point

Pavee Point Traveller & Roma Centre is a national non-governmental organisation comprised of Travellers, Roma and members of the majority population working in partnership at national, regional, local and international levels. The Pavee Point website lists Traveller organisations in Ireland.

[paveepoint.ie/traveller-organisations](http://paveepoint.ie/traveller-organisations)

#### National Disability Authority

Links to resources and online Accessibility Toolkit with advice on how to provide a good service to customers with disabilities, and how to make information more accessible.

[nda.ie/resources/accessibility-toolkit](http://nda.ie/resources/accessibility-toolkit)

#### National Women's Council

The National Women's Council is the leading national representative organisation for women and women's groups in Ireland. The ambition of the National Women's Council is an Ireland where every woman enjoys true equality and no woman is left behind.

[nwci.ie](http://nwci.ie)

#### TENI (Transgender Equality Network Ireland)

TENI engages in activities that promote the equality and well-being of trans people in Ireland. They work nationally in four main areas: healthcare, employment, education and legislation.

[teni.ie](http://teni.ie)

#### Arts and Disability Ireland (ADI)

Arts & Disability Ireland (ADI) is the national development and resource organisation for arts and disability.

[adiarts.ie](http://adiarts.ie)

### **Irish Equity**

Irish Actors Equity Group is the only trade union for stage, screen, radio, television and cabaret in Ireland, representing Actors, Dancers, Street Performers, Theatre Directors, Stage and Set Designers.

[irishequity.ie](http://irishequity.ie)

### **LGBT Ireland**

LGBT Ireland is a national organisation providing support, training, and advocacy which aims to improve the lives of LGBT+ people across Ireland.

[lgbt.ie](http://lgbt.ie)

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## Appendix (Questionnaire Templates)

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This self-audit questionnaire can be a starting point for your organisation to evaluate current policies and practices and to recognise potential areas for improvement.

Remember that each organisation is unique, so take the time to reflect carefully on what this means for you.

→ Download and complete the Self-Audit Questionnaire in Word

**Note:** Some sample answers have been provided

Questions	Current Practices	Areas for Improvement	Actions
Are the values of Equality, Diversity and Inclusion recognised by our organisation?	We recognise these values in our mission statement.	Increase the visibility of our commitment by stating it clearly on website, printed materials and internal/ external communications.	We will work on an EDI policy linked to our strategy and mission to reinforce our commitment. We will state our commitment in the communication around all our programmes.
Is Equality, Diversity and Inclusion embedded at all levels of our organisation, and are there clear lines of accountability?	We have a gender equality policy that is part of our staff handbook. This informs our hiring practices.	Apply EDI at all levels, including hiring artists and other occasional workers. Include all protected categories.	Revise hiring practices. Amend staff handbook.

Questions	Current Practices	Areas for Improvement	Actions
<p>Is our work environment welcoming and accessible for all people irrespective of gender, sexual orientation, civil or family status, religion, age, race, disability, membership of the Traveller community, or socio-economic status?</p>			
<p>Are all members of the organisation aware of our organisation's Equality, Diversity and Inclusion values and policies?</p>			
<p>Have we already developed policies and procedures that might intentionally or unintentionally exclude people from accessing opportunities with our organisation?</p>			

Questions	Current Practices	Areas for Improvement	Actions
Do we have clear goals and clear vision of what we want to achieve, and how we are going to measure success?			
Is there a dedicated space for discussing Equality, Diversity and Inclusion goals and the organisation's progress in this area?			
How do we capture information/gather data related to Equality, Diversity and Inclusion?			

Questions	Current Practices	Areas for Improvement	Actions
<p>Are staff and decision makers in our organisation reflective of Ireland's diversity, with particular reference to the 9 protected characteristics and socioeconomic status?</p>			
<p>Are members of our Board reflective of Ireland's diversity, with particular reference to the 9 protected characteristics and socioeconomic status?</p>			
<p>Do we have a system in place to increase and update our knowledge on matters related to Equality, Diversity and Inclusion?</p>			

This questionnaire can serve as a starting point to evaluate Equality, Diversity and Inclusion in relation to your organisation’s approach in employing and supporting artists. Remember that each organisation is unique, so take the time to reflect carefully on what this means for you.

→ [Download and Complete the Artist Engagement Self-Audit Questionnaire in Word](#)

Questions	Current Practices	Areas for Improvement	Actions
Is our organisation welcoming and accessible for all artists irrespective of their gender, sexual orientation, civil or family status, religion, age, disability, race, membership of the Traveller community or socio-economic status?			
Are there artists who might be intentionally or unintentionally excluded?			
Are artists aware of our organisation’s Equality, Diversity and Inclusion values and policies?			

Questions	Current Practices	Areas for Improvement	Actions
Are artists involved in the development of our Equality, Diversity and Inclusion strategies?			
Do we have clear goals and a clear vision of how we can improve inclusion and diversity for the artists we employ and support?			
Do we hold baseline data on the range of artists we support? Could we improve the ways we capture information related to Equality, Diversity and Inclusion?			
Are the artists we employ and commission reflective of Ireland's diversity, with particular reference to the 9 protected characteristics and socioeconomic status?			

Questions	Current Practices	Areas for Improvement	Actions
Do we have a fair, transparent and inclusive process for commissioning artists?			

This questionnaire can serve as a starting point to evaluate Equality, Diversity and Inclusion in relation to your organisation’s approach in serving your local audiences. Remember that each organisation is unique, so take the time to reflect carefully on what this means for you.

→ Download and complete the Audience Engagement Self-Audit Questionnaire in Word

Questions	Current Practices	Areas for Improvement	Actions
Is our organisation welcoming and accessible for all audiences/participants irrespective of their gender, sexual orientation, civil or family status, religion, age, disability, race, membership of the Traveller community or socio-economic status?			
Are there participants/ audience members or groups who might be intentionally or unintentionally excluded?			

Questions	Current Practices	Areas for Improvement	Actions
Are audiences/participants aware of our organisation's Equality, Diversity and Inclusion values and policies?			
Are audiences/participants involved in the development of our Equality, Diversity and Inclusion strategies?			
Do we have clear goals and clear vision of how we can improve inclusion and diversity for the audiences/participants we programme for?			
Do we hold baseline data on our audiences/participants? Could we improve the ways we capture information related to Equality, Diversity and Inclusion?			

Questions	Current Practices	Areas for Improvement	Actions
<p>Are we taking positive steps to ensure that audiences/ participants we attract are reflective of Ireland's diversity, with particular reference to the 9 protected characteristics and socioeconomic status?</p>			

After identifying key actions, you might want to prioritise those that are most important to your team and Board, and plan a timescale that is achievable within your current resources. The grid below could be used as an additional tool to identify resources your organisation needs to implement actions within the timescale.

→ Download and complete the Key Actions table in Word

Actions	Level of Priority	Timescale	Resources Needed	Team Member(s)

# Thank You



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[artscouncil.ie](http://artscouncil.ie)

