



Speak-Listen-Reset-Heal:

An anti-racism conference for the UK's theatre and dance sectors.

Presented by Inc Arts in partnership with Society of London Theatre (SOLT) and UK Theatre

Evaluation Report – 9 April 2021

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A Welsh language version of this report is also available.

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Introduction: Context

Racism is not new, nor is the public commitment to making positive change.

The campaigning of 2020 is built on the work of the centuries of human and civil rights advocacy. We acknowledge the work that takes place today is not possible without the achievements of those who've gone before.

In May 2020 the murder of George Floyd in the US focused the world's attention on global systemic and institutional racism. There are hundreds of George Floyds, and Breona Taylors. Both bodies and spirit are killed through racism.

Throughout the summer of 2020 leaders of the UK's theatre and dance sectors shared across social media public statements of solidarity with Black people worldwide and made explicit a desire to take positive, anti-racist action.

Black, Asian and ethnically diverse people working in the theatre and dance sectors experienced a collective dissonance: creatives articulated the vast disparity between statements of intent made by arts and cultural leaders and venues, and the lived reality of their own experiences of racism in the sector.

Both non-diverse sector leaders and the ethnically diverse arts workforce identified a deep gap in understanding: between the lived experience of racism, and individuals' responsibility and complicity in causing and sustaining systemic racism.

For those who have experience of racism, summer 2020's pandemic and subsequent lockdown brought with it a worldwide expression of grief and trauma resulting from experiencing racism. For those without lived experience of racism, lockdown afforded space for personal reflection and highlighted opportunities for shared support and further learning.

In November 2020 3,000 of the UK's theatre and dance sector leaders and workforce attended the Speak-Listen-Reset-Heal anti-racism conference.

The conference was devised by people with lived experience of racism and aimed at everyone working in the arts.



The conference consisted of 3 sessions: Part 1: Speak-Listen, Part 2: Listen-Reset and Part 3: Reset-Heal, and took place on Thursday 29th October, Tuesday 3rd, 10th and 24th November 2020.

The conference was presented by Inc Arts in partnership with Society of London Theatre (SOLT) and UK Theatre.

In solidarity and support a range of organisations, industry bodies and individuals came forward to support this conference as partners, and together they donated £46,000 to enable this conference to take place.

Major Sponsors were SOLT/UK Theatre, Tali Pelman, Dear Evan Hansen, Ambassador Theatre Group (ATG) and Arts Council of Wales.

In addition, Sponsors of the Conference were Community Leisure UK, Creu Cymru, Delfont Mackintosh Theatres, Federation of Drama Schools, Federation of Scottish Theatre, One Dance UK and Theatres Trust.

The Conference partners were Arts Marketing Association (AMA), Independent Theatre Council (ITC) and The Musician's Union (The MU).

Objectives

The objectives of the conference were:

- To aid understanding of the factors affecting inclusive engagement.
- To aid understanding of the roles individuals and organisations play in promulgating and reinforcing racist harm
- To give the theatre and dance sectors an understanding of what they might do to facilitate full engagement with ethnically diverse workers in order for them to reach their full potential.
- To provide a space for those affected by racism to share their experiences with a view to informing change
- To create space for theatre and dance sector leadership to engage directly and openly with tackling racism in the sector
- To bring the theatre and dance sectors together in a moment of solidarity to reflect on issues of racism within their respective sectors and collectively start a process of sector-wide anti-racist action

And through this, the longer-term objective and longer-term outcome of the conference is:

- To effect real changes through focusing on practical applications of inclusion and diversity.

Development process

Discussions for the conference began in June 2020, with Amanda Parker/Inc Arts approaching SOLT/UK Theatre about running an action-based session, and Kobna Holdbrook-Smith and Tali Pelman keen to develop a 'truth & healing'-type structure similar to the process recently undergone by the Broadway Advocacy Coalition.

Amanda Parker/Inc Arts were project leads, supported by the core project group of Kobna Holdbrook-Smith, Tali Pelman, Sebastian Cater (UK Theatre) and Miriam Nicholson-Butcher (UK Theatre). Additional team members were brought in as the project event dates neared, including Carole Eldrich, Nafeesah Butt, and Philip Marken. A full team of event support staff were recruited for each event, with over 50 paid staff working across all 3 sessions overall.

An initial desire to hold the conference in August 2020 was adjusted to October/November 2020, to allow for additional project planning and marketing time.

Inc Arts were responsible for the overall conference format, content, structure, staffing, operational execution and delivery, and this evaluation report.

SOLT/UK Theatre were responsible for conference administration support, fundraising, budget reconciliation and marketing communications to its membership.

Regular project meetings were held during this period, working around project members' availability, at a time when SOLT/UK Theatre was operating at reduced capacity due to many staff being full or part-furloughed due to the pandemic.

It was decided quite early on in the process that the conference sessions would not be available to view after the event as a recording, to create a 'safe' space for all participants, encourage all sector workers to attend each event on the dates when they occur, and to create a moment when the whole sector was focussed on one important issue.

Part 1: Speak-Listen

Part 1 of the conference was exclusively for people working in the arts who have lived experience of racism.

Methodology

Over 2 days in four separate sessions across October and November 400 Black, Asian and ethnically diverse industry workers met in a series of Zoom meetings, to share in a safe and confidential space their experiences of racism in the sector.

Through desk-based research, those registering to attend were checked to ensure that the space remained exclusively and confidentially for people of lived experience of racism.

The highest priority was given to supporting the emotional wellbeing of all attendants: each session was staffed by a team of psychotherapists and counsellors, provided by Chanua Health Services, Liverpool. Attendants were able to book 1-1 sessions in advance or request a session with a counsellor at any time during and immediately after the meeting.

The creation of a confidential supportive space was vital. All attendants respected the social media blackout that was a condition of attendance.

Attendants were invited to give testimony anonymously and separately from the zoom platform, or directly to Inc Arts if they preferred.

The session stressed anonymity for all: identification of individuals or organisations would be removed before sharing testimony elsewhere.

Testimony was gathered in the main space; 1-1 counselling support remained confidential.

All attendants were offered free additional mental health support to take place after the testimony sessions (Part 1 of the conference), and after the end of the conference itself.

Part 2: Listen-Reset

The second was open to anyone in the sector interested in meaningful changes, and senior management, decision-makers and board members from all areas of the sector were actively encouraged to attend, and to come with an open mind.

Methodology

Testimony from Part 1 was read out by actors to ensure anonymity, and all identifying characteristics and observations were removed to protect identities of both those harmed and those who had caused harm.

A preview of the new film series from Blackstage UK (<https://blackstageuk.com/>) was played to give additional insight into the experience of Black and ethnically diverse theatre workers. This trailer can be viewed here (<https://youtu.be/u6tWYP7VD14>), and an additional 30 films are being released in the coming months on their YouTube channel (<https://www.youtube.com/channel/UCdVGiexRzN-5lEcQhypFdCQ>).

The sessions gave individuals strategies for hearing and processing negative feedback, and included breathing strategies and offered different approaches to listening to sometimes harrowing testimony in order to fully engage with the content.

Participants were asked to keep cameras on as much as possible and the 'Chat' function was used to share instructions throughout the session. Following technical issues during Part 2, breakout rooms were not used, however an additional platform, Sli.do was used during Session 3 for participants to voice and share questions, concerns and observations from the sessions. Sli.do was also used to poll reactions and responses to suggestions that were formed by the Inc Arts team as a result of the testimony shared in Part 1.

Part 3: Reset-Heal

The sessions for Part 3 followed up on the insights gained in Part 2. Sessions were open to anyone in the sector interested in meaningful changes, and senior management, decision-makers and board members from all areas of the sector were asked to read through a list of suggestions to decide which they felt able to commit to, and to explore what time frame they would consider for taking action.

Key Points Discussed and Issues Raised

Across Parts 1, Parts 2 and Parts 3 of the conference, the discussion was framed consistently across five themes. Discussions were grouped into the following themes:

- Getting Into the sector
- Getting On in the sector (promotion, and the type of work engaged in)
- Care (who had taken care of who? Where had there been a failure of care?)
- Leadership (the impact of leaders, experiences of leadership, and experiences of having leadership roles)
- What Else? – a theme to reflect on issues not captured in the other 4 themes.

There were a wide range of responses in Part 1 (testimony shared), and in Part 3 (responses to actions for reflection and consideration). Part 2 was a session for listening and reflection, and therefore had no recorded responses from attendants. Part 3 allowed attendants to ask questions anonymously, and some of the questions posed by attendants are shared in this report.

As a condition of sharing confidences, we guaranteed that testimony gathered in Part 1 would only be shared within the conference. Included in this evaluation report are a summary selection of the kinds of behaviours and experiences shared by the attendants.

A small number of participants gave their consent to have their testimony shared beyond the conference – excerpts of this testimony are featured in the Inc Arts Unlock process (<https://www.incartsunlock.co.uk/>) and the solutions offered in Inc Arts Unlock are based on the vast wealth of testimony shared.

Getting In

Issues discussed include – but are not exclusive to:

- Inappropriate behaviours during and after interview; including
- Being called to interview to ensure that at least one person who is not white is interviewed – but in the interview being asked questions relating to ethnicity and not skills, through to
- The interview panel expressing surprise when we walk into the audition or interview room, because our names don't reveal our ethnicity
- Failure to say goodbye at the end of the interview because of non-engagement with the interviewee
- Being mined for information about our ethnicity – and then developing those ideas through others who don't have lived experience.

- Sharing feedback about a candidate not being a 'good fit' rather than considering how to make the workplace more inclusive for everyone
- Being invited to accept the job that candidates haven't applied for and doesn't match skills or experience, because organisations need help in reaching diverse audiences. Because all that is regarded is the candidate's ethnicity.

Getting On

Issues discussed include (but is not exhaustive to):

- Non-investment in skills development – and asking respondents to train others and prioritise the investment in others
- Careers frozen or destroyed through speaking out against racism
- Invitations to work – where ethnicity is needed and confining individuals to this work (and non-engagement beyond this)
- Respondents spoke of starting their own work, frustrated by the lack of agency, traction or progression in mainstream artistic offers, and reflecting on the surprise expressed by mainstream organisations on why their work does not attract wider audiences.
- Working with individuals over years, but never making them staff.
- Development and opportunities offered to people who look like their managers in terms of ethnicity and affinity.
- Poor treatment
- Organisations that start out diverse-led, and then are appropriated by white leaders.

Care

- Instances of abuse, maltreatment, callous disregard, racially motivated and inappropriate behaviour, explicit and implicit prejudices were shared with the group.
- Inappropriate handling of complaints and grievances, and inappropriate regard for triggering, ignorance and hostility were also shared by many.

Leadership

- A lack of leadership in tackling grievances
- Leaders behaving inappropriately
- Leaders demanding evidence and prioritising the perspectives of those they have affinity with
- A lack of engagement with, confidence in and respect for diverse leaders

What else?

The 'What else' theme allowed respondents to share any aspect of their experience that had not already been covered. Issues that arose here included:

- training
- compassion and compassionate leave
- grievances and hearings
- and funding processes and outcomes.

Other reflections that were shared in this section include:

- Allies who take the space and appropriate
- Those who say they want to make change – but want to control the process, and act as gatekeepers, rejecting anything that doesn't fit with their view of what inclusion should look like because it's not comfortable
- People who put themselves in the centre of the narrative and don't truly make space
- When others don't prioritise mitigating harm – but continue to describe themselves as allies.
- Paying lip service to EDI – and the *continuation of behaviours that lead to ethnically diverse people being harmed.*

Analysis of Process: Part One: Speak-Listen

The process was informed with care, dignity, respect and confidentiality at every stage of the process, and for all involved irrespective of ethnicity, seniority or history.

The process of reviewing through desk-based research the ethnic identity of attendants was also done with care: of the 8 people contacted to confirm whether they were of lived experience of racism (and therefore eligible to attend the closed testimony session), just one was of ethnically diverse heritage and objected to the questioning and our inaccurate surmise of ethnicity. The error was due to the respondent having the same name and working in the same sector as another person who came up in the desk research who was not ethnically diverse). The other 7 respondents respected and thanked the team for checking and redirecting them to the rest of the conference.

The importance of closed and confidential affinity group conversations around harm is a well-established process for eliciting deeper insights without causing further trauma. This process was augmented by the in-session care provided by psychotherapists and counsellors.

BSL interpretation and live captioning was available throughout all sessions.

Reflections on Content and Delivery

Due to the global pandemic, the conference needed to take place online, with Zoom chosen as the platform for delivery as it was cost-effective, widely used, and had a range of functions to support access.

For each event, a full event support team was recruited, including BSL Interpreters, Event Assistants, Facilitators and Technical Support.

The format for delivery was originally conceived as being:

- Part 1: one meeting with breakouts for Black, Asian and ethnically diverse participants only
- Part 2: one large scale webinar for anyone across the industry to hear the testimony shared during Part 1
- Part 3: five concurrent meetings with breakouts for anyone across the industry to consider what action they might take to effect inclusion, and commit to taking action.

The format evolved rapidly over the course of development in response to the needs of the content and due to increased demand from across the industry to attend the event.

The format for delivery was then re-envisioned as being:

- Part 1: four meetings with breakouts for Black, Asian and ethnically diverse participants only
- Part 2: two Large Meetings with breakouts for anyone across the industry to hear the testimony shared during Part 1
- Part 3: two Large Meetings with breakouts for anyone across the industry to consider what action they might take to effect inclusion, and commit to taking action.

Part 1 required additional meetings to accommodate the large numbers of attendees, whilst keeping care and support at the core whilst testimony was shared.

Giving attendees of Part 1 the time and support in this way was absolutely necessary, however this choice increased the costs from the initial budget of £900 to almost

£4,000 plus over £8,000 of counselling support. This then had implications regarding decision-making for Part 2 & Part 3.

The choice was made to deliver Part 2 and Part 3 via Zoom 'Large Meetings' to allow all participants to have their videos switched on. The intention was to ensure that engagement was as high as possible, distractions were kept to a minimum, and to ensure that those most harmed were able to observe engagement to honour the generosity of their sharing testimony at huge emotional cost to them.

The 3-hour allocation for each session was intended to allow time and space for learning and understanding, with break-out sessions planned to help build confidence in talking about racism in mixed affinity and mixed experience groups.

However due to numbers potentially rising above the 1,000 participants that a Zoom Large Meeting allows, with only a few weeks until delivery, a solution was sought to accommodate large numbers of people, whilst being mindful that additional sessions would involve additional costs of event staff, and had the potential to go over the allocated budget.

The decision made by the project team was to split Part 2 into two 1.5 hour sessions and schedule an additional three hour Part 3 session. This decision enabled the team to accommodate all who wished to attend the event and for the conference to be delivered to budget (bearing in mind the costs accrued from the expansion of sessions run in Part 1).

It should be noted that reducing the time allocated to 'reflection' in Part 2 influenced the pace of learning required from attendants, the delivery of content and the ability for attendants to reach full engaged understanding and reflection on the harm caused by theirs and others' actions.

Technical issues relating to capacity and breakout rooms occurred at the start of Part 2. The Zoom Large Meeting add-on and additional breakout rooms (from 50 to 100 rooms) did not work, despite being paid for in advance and despite considerable time spent with Zoom tech support to set it up. As a result, Zoom refunded the payment for the broken functionality.

The conference was halted, and attendees sent to another Zoom link, as well as being offered guided journaling prompts instead of breakout space. The choice was also made to eschew breakouts in Part 3 and rely on Sli-do for interaction.

Unfortunately, there was a repeat of the capacity issue during Part 3, so again attendees were sent another Zoom link on the day.

The format that was delivered consisted of:

- Part 1: four meetings with breakouts for Black, Asian and ethnically diverse participants only
- Part 2: two large meetings for anyone across the industry to hear the testimony shared during Part 1
- Part 3: two large meetings, supported by Sli-do, for attendants to consider what action they might take to effect inclusion, and commit to taking action.
- After the conference Inc Arts held an additional 3 x 1.5 hour sessions over the following weeks which were open to the wider sector to aid learning and understanding, and to mitigate for the loss of opportunity for reflection in breakout rooms. These meetings were attended by approximately 40 people and were very well received.

The conference was conceived and planned as the country went into a second national lockdown. Delivering a digital-only event, at scale under these circumstances has been a learning experience for all involved, from the project team to attendees. Lessons will be taken forwards to shape any further projects, events and ongoing work. We are thankful for those who have looked beyond technical gremlins to positively engage with understanding and tackling the issues.

Learnings include:

- Building in additional time to investigate and test technical functionality
- Making choices regarding content and delivery that fit with the capacity of the event team (or budgeting for additional specialist staff)
- Setting out terms of reference for delivery from the outset
- Ensuring trust, communication and shared ways of working are in place, particularly for a delivery team working remotely.

Attendance

400 Black, Asian and ethnically diverse industry workers met in a series of Zoom meetings over 2 days in four separate sessions across October and November for Part 1.

Over 1,300 people booked for Parts 2a & 2b, and over 1,300 people booked for Parts 3a & 3b.

Attendees from the theatre sector included senior leaders (Artistic Directors/Joint AD/CEO, CEO/CCO, Company Directors, Executive Directors and Chairs of Boards/Trustees).

English-based and funded organisations/companies represented included ATG, Almeida, Birmingham Hippodrome, Bristol Old Vic, Curve Leicester, Delfont

Mackintosh Theatres, donmar warehouse, English National Opera, Frantic Assembly, Fuel, Headlong, Hull Truck, Kenny Wax Ltd, Kiln Theatre, Leeds Playhouse, LIFT, Liverpool Everyman & Playhouse Theatres, Lyric Hammersmith, LW Theatres, Marlowe Theatre, National Theatre, Neal Street Productions, New Adventures, Newcastle Theatre Royal, Nimax Theatres, Nottingham Playhouse, Playful Productions, Royal Exchange Theatre, Sadler's Wells, Southbank Centre, Sonia Friedman Productions, The Old Vic, and Yvonne Arnaud Theatre.

Welsh-based and funded organisations/companies represented included Aberystwyth Arts Centre, Creu Cymru, National Dance Company Wales, National Theatre Wales, Sherman Theatre, Theatr Colwyn, Venue Cymru and Wales Millennium Centre.

Scottish-based and funded organisations/companies represented included Edinburgh Festival Fringe Society, Edinburgh International Festival, National Theatre of Scotland and Pitlochry Festival Theatre.

Dance organisations/companies represented included Birmingham Royal Ballet, Boy Blue, Candoco, Dance Base Scotland, Dance Umbrella, Dance East, East London Dance, English National Ballet, Hofesh Shechter Company, New Adventures, Northern Ballet, Phoenix Dance Theatre, Royal Ballet, Siobhan Davies Dance, South East Dance.

Drama Colleges represented included Guildford School of Acting, Mountview, RADA, Royal Central School of Speech & Drama, and Royal Conservatoire of Scotland.

Review of outcomes

Feedback from the session reflected that the sessions offered the ethnically diverse cohort

- Catharsis – a chance to be heard and their experiences acknowledged
- Fellowship – knowledge that their experiences were not in isolation
- Mental health support – through 1-1 sessions and post-conference support through Inc Arts Minds, in partnership with Chanua Health
- Support – from others in the session, validating experiences and offering acknowledgement of skills, experience and talent.

For the wider sector the sessions offered

- Specific and generalised examples of what racism looks like when it is not overt
- An understanding of how systems and processes have a negative impact on ethnically diverse creatives
- Opportunities to begin the process of understanding how to take effective anti-racist action.

Feedback has been overwhelmingly positive with regard to raising understanding and awareness of how racism manifests, and how to take anti-racist action.

Feedback from Session 1: What aspect of the session was of most value to you?

Hearing people's stories how we share so much and across backgrounds and cultures. The safe building responses from host facilitating - felt very held by her!

hearing, listening, being heard, the care taken, the care shown by the organisers of the event

Getting the opportunity to see and hear from other Black people in the industry and knowing I'm not alone.

I really valued hearing other experiences and knowing that I wasn't the only one experiencing this. Many times when incidents have happened, being the only coloured person in the room I have never thought of asking other peers if they have had similar experiences so openly until this year!

Hearing others' testimonies, it made me engage with the breadth of the challenge and see the wider systematic issues that need to change, and to know there are allies is so empowering. I really value how [Inc Arts] held the space with such compassion, it made me feel safe enough to share a story.

Creating a space for us to share our experiences and collectively hold one another. Though we are strangers we have an affinity and to be able to just be in a space where we can hear each other I thought was of incredible value.

The main group discussion. Please can these talks continue? It was so great being able to see that there are so many of us. Never seen so many POC before



Hearing others share as you believe it is only you and you carrying shame.

Listening to everyone. Feeling I am not alone. Being able to identify with others going through same thing for the first time in 10 years of being in the sector

Feeling part of a community who understood the issues

the very end comment around holding organisations to account, especially at a time when they've made a lot of knee jerk reactions to the BLM movement in the UK

The chance to speak without having to explain everything in context to and audience people who can't possibly understand. Being understood in context before you speak out is not the norm.

It was valuable to hear from other people who experience racism who are at different stages in their lives and careers because it helped me feel empowered that it's not a 'me' problem.

Feedback from sessions 2 and 3

An important initiative and we stand to gain a lot from this conversation as a whole industry.

Thank you for today's session. It was brilliant, challenging and really well handled.

The content of the session was really insightful and impactful.

Congratulations on an amazing event! So powerful. I'm excited by this and where it will lead. Really amazing work, and so so important.



There were important messages delivered and the right people hearing them. It's setting the scene for change and I think we've made a start. Now to see how we act on it.

An overarching positive was the level of attendance and engagement in the session, which shows there's a shared ambition across much of the industry, which is so desperately needed in order to affect real change.

Feedback from sessions 3

Attendants were polled on what actions they felt were most important to take. The polling tool, Sli.do, also allowed attendees to post questions and comments anonymously. Below is a selection of the comments received. Questions regarding practical application have been taken forward and addressed where possible in the Unlock accountability framework.

How can I commit to diversifying a Senior Leadership Team if no staff leave? I'm not sure how theoretical you need my answers to be?

I would like to hear examples of organisations or individuals who have achieved some success on the journey to these goals, so we can learn from good practice

There are some excellent ideas here ... but in the fringes of the country where the diaspora is limited, the practicality of some is questionable.

Regional differences in demographics and communities need to be taken into consideration for diversity targets.

I'm not sure if answers to a rapid-response poll like this should be used in a report that holds people to account in the future.

Why are we all gathering to fill in a questionnaire that we could complete in our own time, esp' since we're not discussing any of it?



I consider myself someone who's pretty experienced in reading and responding to policy suggestions but even with that experience I'm struggling to keep up

In seeking to minimise racism & its harm, disability's very much overlooked. This is not my first experience of such a thing, which is aggravating.

want to know more about how to protect a diverse company when visiting a non-diverse part of the country

'Share job roles with ethnically diverse networks 24 hours before you advertise elsewhere' suggestion - what does this do?

If large org, I wonder if there are ways I can commit to seeking to influence rather than commit to making it happen (because many functions out of my hands!)

I'd be interested to hear more about the photos at interview stage, I've not come across this before

Very sad that a lot of my answers are N/A. This is amplifying how a lot of my frustrations and abuses are deeply systemic and steeped in positions of power.

Some of the comments below show exactly why we need discussions like this & that there is a clear need for EVERYONE to understand diversity and discrimination!

Part 3: Reset-Heal: what did people commit to on the day?



The final part of the conference was devised as an opportunity to have the sector make concrete, specific and measurable commitments to change.

Following feedback from the project group that sector leaders attending the conference would not be able to commit to any actions on the day without consultation with their teams, this session then focused on sharing examples of the kinds of actions individuals and organisations could take, and gaging responses to the suggestions by way of polls run on Sli.do.

The polls asked attendants to select actions that in their opinion were most important for the sector to implement immediately, and also articulate what individuals would commit to immediately.

Through not committing individuals to action, the third part of the conference became a test-bed for what has now been incorporated into Inc Arts Unlock.

Attendants were asked to consider changes around recruitment and hiring practice, staging of works, support for ethnically diverse people, and provision of mental health support and feedback processes that are confidential and diverse-led.

The polls asked attendants to select actions that in their opinion were most important for the sector to implement immediately, and also articulate what individuals would commit to immediately.

The third part of the conference became a testbed for what has now been incorporated into Inc Arts Unlock.

We were not able to commit individuals to action during the conference as commitments of this nature are for Board and senior management team consideration. However through polling we were able to determine both appetite for change, and priority for actions. We used these insights to shape Inc Arts Unlock.

Inc Arts Unlock has gathered the statements, recommendations and demands made by ethnically diverse organisations over the summer and converted them into SMART actions.

Due to be launched at the end of March 2020, it is a process that builds on the conference and provides transparent, confidential and measurable actions for organisations and individuals to take to make anti-racist change. It is a direct and comprehensive outcome of the conference.

Unlock offers over 150 actions for organisations to take – ranging from actions requiring minimal resource, through to actions which will require resource, time and significant behavioural change to achieve. It also offers organisations the chance to add details



of the actions they are doing that are not already listed in the suggestions. This is a valuable part of the process as over time we will build and share case studies for others to learn from, and use to build sustainable change.

It is a process that, like the conference, comes with no judgement and no censure. What's important is that as many organisations can participate with confidence, so that it's possible to see a sector-wide change.

Unlock will reflect the values of the anti-racism conference by ensuring confidentiality, anonymity and championing positive change throughout the process. The positive experience of conference attendants demonstrates the high regard Inc Arts has for trust, dignity and confidentiality being at the heart of all we do.

It is important for as many organisations to take part in the Unlock process so that we can help all organisations where needed, and can celebrate a UK-wide movement towards change, in a way that makes monitoring and accountability a kind, positive and supportive process.

Actions for the theatre and dance sectors

Inc Arts Unlock (<https://www.incartsunlock.co.uk/>) has gathered the statements, recommendations and demands made by ethnically diverse organisations over the summer and converted them into SMART actions.

Due to be launched at the end of March 2021, it is a process that builds on the conference and provides transparent, confidential and measurable actions for organisations and individuals to take to make anti-racist change. It is a direct and comprehensive outcome of the conference.

There are over 150 options to consider in Unlock, most of which require leaders to have time to consider and consult with teams.

Through using Unlock organisations are invited to have support in setting goals, organisational goals and enable them to set 3 month, 6 month, 18 month or longer timescales for making change.

The process also includes case studies, relevant legislative information (around the Equality Act and employment law) which address responses received during Part 3 of the conference.

Most importantly, through agreeing to the confidential Unlock process, organisations can get support from the Inc Arts team to progress goals, and a picture of sector-wide EDI engagement can be built over time, allowing individual organisations to self-compare their own progress against that of the wider sector.

The examples below are Level 1 and 2 actions – requiring in some instances resource reallocation.

HIRE

- Advertise all roles beyond your usual social media channels and website.
- State in your ads that you reimburse anyone who is interviewed - and provide a link to claim when you notify people for interview.

WORK

- Devolve and diversify duties within existing job roles: consider how you can provide opportunities for individuals to lead on projects within business areas.
- Set inclusion targets for all staff involved in hiring.

POLICY

- Ensure your anti-racism policies are created/reviewed by those with lived experience of racism.

FINANCE

- Allocate budget provision for regular EDI work.
- Provide leadership opportunities for ethnically diverse candidates for mid-career roles with commensurate salary uplift on projects.

Budget and fundraising

The project was originally budgeted for £46,000, and the final project costs were £44,756.29, which broke down into:

- | | |
|---|-----------|
| • Part 1: | £3,923.18 |
| • Part 2: | £2,930.00 |
| • Part 3: | £2,049.15 |
| • Mental health support (Inc Arts Minds): | £8,690.00 |
| • Technical, legal, & translation costs: | £7,313.96 |
| • Inc Arts project management and facilitation fee: | £6,950.00 |



- Project management support: £3,900.00
- Inc Arts Research & Development fee: £6,600.00
- Evaluation Report (Inc Arts): £2,400.00

To ensure the conference was accessible to all, it was decided that the conference would be free to attend. In recognition of the issues being discussed attendees were encouraged to make a voluntary contribution to Inc Arts Minds, a support fund for the emotional wellbeing of the UK's ethnically diverse theatre and dance workforce.

Consequently, the full £46,000 conference costs were fundraised by SOLT/UK Theatre and Tali Pelman. The conference organisers thank all those who supported this initiative. Please see below for full list of sponsors.

All those involved in delivering the Conference were paid, including the chairs/facilitators, actors reading out testimonies, captioners, BSL Interpreters, scribes, project managers, and counsellors.

Thanks

The conference was made possible with the generous support of sponsors and partners, and the huge efforts made by both the SOLT/UK Theatre Team, and Inc Arts team and freelancers. Thank you to all who made it possible.

Conference Major Sponsors



Tali Pelman





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