DIVERSITY AND INCLUSION HANDBOOK

FOR GRASS–ROOT CULTURAL CENTRES

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"INSTITUTIONAL RACISM CONSISTS OF THE COLLECTIVE FAILURE OF AN ORGANISATION TO PROVIDE AN APPROPRIATE AND PROFESSIONAL SERVICE TO PEOPLE BECAUSE OF THEIR COLOUR, CULTURE OR ETHNIC ORIGIN. IT CAN BE SEEN OR DETECTED IN PROCESSES, ATTITUDES AND BEHAVIOUR WHICH AMOUNT TO DISCRIMINATION THROUGH UNWITTING PREJUDICE, IGNORANCE, THOUGHTLESSNESS AND RACIST STEREOTYPING WHICH DISADVANTAGE MINORITY ETHNIC PEOPLE."

FROM 'THE STEPHEN LAWRENCE INQUIRY/ MACPHERSON REPORT'

"DEMOCRACY IS NOT JUST ABOUT MAJORITY PARTICIPATION, BUT IT IS PARTICULARLY ABOUT PROVIDING AN ACTIVE SPACE FOR THE MINORITY."

THOMAS HYLLAND ERIKSEN

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1.
BEFORE YOU START

1.1 / ABOUT THIS PUBLICATION

"GOOD INTENTIONS ARE NOT ENOUGH TO MAKE THE CHANGE."
— Devin Thorpe – Champion of Social Good and Bestselling Author

"YOU DON'T NEED TO BE A VOICE FOR THE VOICELESS. JUST PASS THE MIC."
— Dr. Su'ad Abdul Khabeer

This publication is an output of SOIL project funded by the Swedish Institute. The Social Inclusion Lab (SOIL) aims at reducing inequalities, empowering European cultural centres to improve their work with social inclusion & contribute to relevant Sustainable Development Goals (SDGs). It was created to assist Trans Europe Halles member centres and any other cultural centre, in understanding diversity and inclusion and to start with practical steps. It is for artists and cultural centres and workers working or aiming to diversify their practices.

The project SOIL was composed of five co-design & co-development workshops for two cultural centres in Turkey & Ukraine, facilitated by Trans Europe Halles, to build a comprehensive model for social inclusion; one that builds their capacity, develops a clear & simplified process, and offers tools and a shared knowledge base, using a participatory approach. Part of the workshops engaged under-represented groups, local art community & Civil Society Organisations in both countries & raised awareness about social inclusion.

This project is a shared initiative between three partners:

— **Trans Europe Halles** is a network of grassroots cultural centres with 140 members in 40 European countries. We convert abandoned buildings across Europe into vibrant centres for arts and culture. By doing so, we transform our communities, our neighbourhoods, our cities.
www.teh.net

— **IZOLYATSIA** is a platform for cultural initiatives. It is a multidisciplinary cultural project open to all genres of creative expression. It is a point of intersection for all those who are passionate about cultural and social change. IZOLYATSIA's mission is to inspire positive change in Ukraine by using culture as an instrument.
www.izolyatsia.org

— **Her Yerde Sanat (HYSD)** is an organisation with an outreach of 500,000 refugee children and youth on the Syrian and Iraqi borders of Turkey, working with social circus and arts. HYSD works with hundreds of artists and volunteers (refugees and local). HYSD'd main area of expertise is social inclusion and child protection.
www.heryerdesanat.org

For more information or to support your use of this handbook please contact:
Trans Europe Halles, Fairooz Tamimi (fairooz@teh.net)

1.2 / TERMINOLOGY

EXCLUSION   **SEGREGATION**   **INTEGRATION**   **INCLUSION**
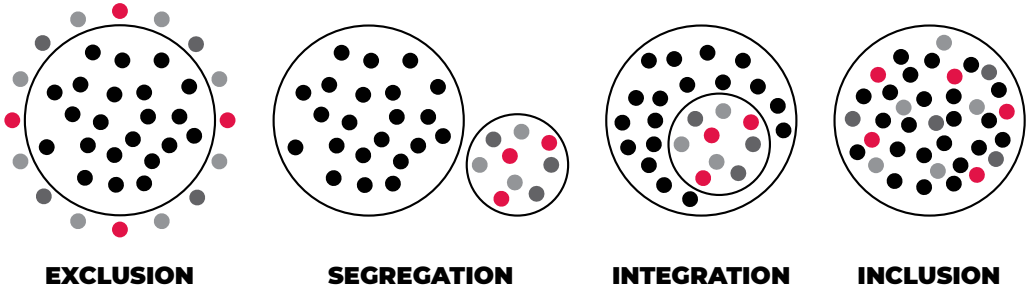
RECOMMENDED READING:
Common Terms related to diversity and equity

TYPES OF DIVERSITY

Diversity can be visible where the characteristics can be seen (gender, race, age), or invisible, wehre diversity is in characteristics that cannot be seen such as certain types of disability, faith, sexual orientation, socioeconomic background, ...etc.

DIMENSIONS OF DIVERSITY

Visible Diversity Traits

Skin Color   **Physical Traits**

Gender   **Age**

Physical Abilities   **Body Size / Type**   **Behaviours**

Religion   **Parental Status**   **Sexual Orientation**

Ethnicity   **Marital Status**   **Socio-econimic Status**

Culture   **Beliefs**   **Values**   **Habits**

Personaliy   **Education**

Communication Style   **Geographic Location**

Work Background   **Thinking Styles**

Native Born / Non Native Born

Invisible Diversity Traits

This graph shows some of the visible and invisible diversity dimensions

1.3 / WHY DO WE REALLY NEED TO DIVERSIFY

There are four strong cases why we need to diversify our structures, work, relationships, productions, and offerings:

THE MORAL CASE:
'Ensuring everyone is treated equally, with dignity and has their fair share of resources (whether that be access to work or equitable pay) is simply **the right thing to do**.' [1]

THE LEGAL CASE:
In many countries around the world, it is **illegal to discriminate** on the grounds of certain characteristics such as gender, disability, marital status, race, ..etc.

The Business Case assumes that a diverse workforce **inspires creativity and innovation**, as team members from different skills, perspectives, experiences, and working styles bring unique contributions that drive the success of diverse companies.

'**The Creative Case** for diversity and equality in the arts is based upon the simple observation that diversity, in the widest sense, is an **essential part of the artistic process**. It is an important element in the dynamic that drives art forward, that innovates it and brings it into a profound and transformative dialogue with contemporary society.' [2]

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[1] Diversity and inclusion at work: facing up to the business case
[2] Hassan Mahamdallie, co-author of Arts Council England's unique approach: "The Creative Case for Diversity". He is an artist, a specialist in diversity and the arts, a senior policymaker and consultant.

2.
WHERE TO START?

TOP-DOWN? BOTTOM-UP?

During organisational strategic meetings and visioning, diversity is sometime not mentioned as one of the strategic objectives or the pressing triggers for change for the centre. Or when an organisation consults its stakeholders on their needs, diversity and inclusion might not come up as one of those needs. However, most of the organisations with democratic values are genuinely interested in being diverse and inclusive. They want to be more diverse, they believe in equity and many of them are doing something solid about it, many times without having it articulated in their top level vision, strategies or objectives. In these cases, the board or top management puts the topic of diversity on the table and prioritises it, a top-down approach that may trigger a real change in the organisation. Not everything starts bottom-up!

RECOMMENDED READINGS:

Creative Scotland – Equalities, Diversity and Inclusion

Developing Your Organisation's Diversity Strategy

Developing a Diversity, Equity and Inclusion Initiative

DIVERSITY STATEMENT

– It is a statement that connects your centre's mission to your efforts in diversity and inclusion.
– It triggers the diversity discussion, leads to the adoption and implementation of diversity practices.

WHY A DIVERSITY STATEMENT?

A diversity statement is your way to share with the world that your centre values diversity, works seriously towards equity, diversity, and inclusion, and connect you to your centre's values and goals.

GOOD DIVERSITY STATEMENTS

The title: do not name it 'Diversity Statement'. Try to use an inspiring title.

Title Examples:
– 'Uniqueness is powerful'
– 'It takes all kinds'
– 'Our accelerated approach to diversity and inclusion'
– 'We're greater when we're Equal'
– 'Bring Your Whole Self to Work'

RULES OF GOOD DIVERSITY STATEMENTS

— Make them short (less than 100 words)
— Easy to read (same level as 8th grade in school)
— Don't use long running sentences.
— Include positive and inspiring words like 'commitment', 'freedom', 'inclusion', 'growth'.

EXAMPLES OF GOOD DIVERSITY STATEMENTS:

— 'We are committed to sustaining a diverse, inclusive, and equitable space where everyone who walks through our doors – artists, employees, volunteers, and vendors – feels valued and respected regardless of gender, age, race, ethnicity, national origin, sexual orientation, gender identity.'

— 'Our commitment to diversity and equality is a long-standing one. We believe arts organisations, museums, and libraries, should ensure that their work draws on and reflects the full range of backgrounds and perspectives to be found in our society, as well as ensure that the leadership and workforce of arts and cultural organisations reflect the diversity of contemporary England.'

— 'To support a full creative life for all, Americans for the Arts commits to championing policies and practices of cultural equity that empower a just, inclusive, and equitable nation.'

Check Venue accessibility statement at our centre **KAAPELI**

3.
DIVERSITY
MODEL

THE GENERIC MODEL

The generic model was developed by Fairooz Tamimi, a Diversity & Inclusion specialist and a certified Project Management Professional. [3]

Combining Process Management principles and Systemic Thinking, Fairooz developed a model of three major components, to work with diversity and inclusion, in small and medium organisations (for-profit and not-for-profit). The basic components of the generic model are: People, Processes (and policies) and Tools.

The generic model is customisable according to the organisations' needs. The customisation exercise has to be done by the stakeholders of the organisation for it to be used efficiently.

Starting with the generic model, any leader/organisation can ask specific questions to tailor the model to their context, challenges, size, nature of work, audience...etc.

In this handbook, the generic model components are accompanied by questions that need answers in order to get a customised model for diversity and inclusion.

Change Management & Monitoring and Reporting

diversity policy
project management
participatory approach
spaces / venues
boards
management

recruiting processes

PROCESSES   knowledge   TOOLS   PEOPLE

communication processes
intercultural competence
website
audience
teams

procurement processes
programming / events
equipment
leadership
artists
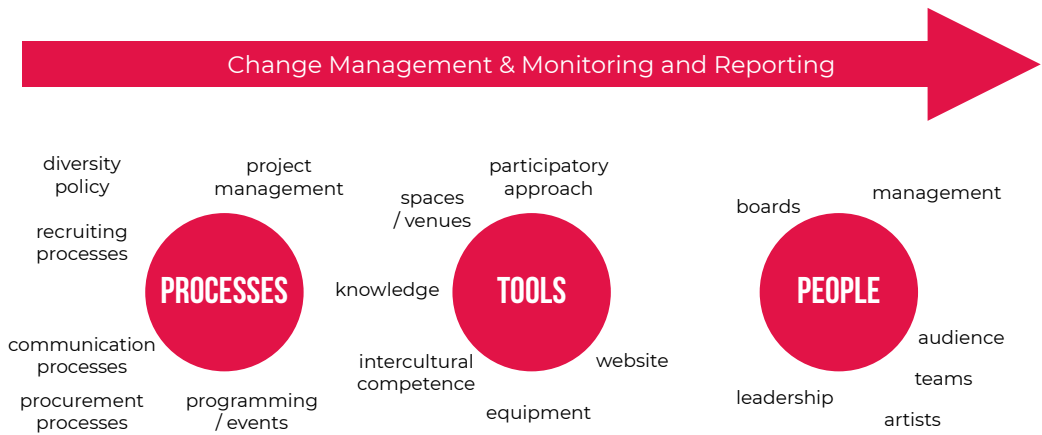
Figure: Fairooz Tamimi's Generic Model for Diversity and Inclusion.

CUSTOMISING THE GENERIC MODEL

When the generic model is customised by any organisation for its own use, it is then a comprehensive tool that may trigger and lead their diversity and inclusion initiatives. The model then builds the people's capacity, develops the organisation's existing processes by making them sensitive to the needs of different groups and looking at them as precious moments to think about persons with all their diversity. The organisation can then develop their own tools, based on the generic tools suggested in this handbook.

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[3] Fairooz Tamimi is a published author, and works as the Director of Strategic Development in Trans Europe Halles.

WHAT IS CUSTOMISING THE GENERIC MODEL?

It is tailoring the generic model to become specific to the needs of your centre and make it work for your organisation. For example: what is the most pressing need for your centre to diversify? This might be having waves of refugees arriving to your neighbourhood, or it can be a wave of violence against LGBTQIA+ in your city that makes you decide to start your work towards diversity and inclusion.

Customising the generic model:

— Is a thinking process
— An opportunity to think how to apply the model to different priorities, aspects and needs of your organisation
— An opportunity to understand the thinking process of your team, yourself and your organisation. For that, ask questions: no question is not important.
— There are many exercises that have to be done with your team. It is brainstorming, team building, and co-creation.

The Framework:

Diversity and Inclusion initiatives happen at two levels:

1. Strategic: this work might result in changes to your centres' values, diversity policy and statement, diversity goals and indicators in connection to the organisational strategic objectives.

2. Operational: this work might result in modified (or totally new) organisational structures, processes and policies.

3.1 / PEOPLE!

Diversifying the people! (diversifying the organisational structure) is the most important, the most rewarding and the most challenging task at the same time.

Diversity should start with the decision makers of the organisation.

3.1.1 / BOARDS

DIVERSIFYING THE BOARD — WHY?

— a diverse board reduces the risk of disconnection between board members and the communities they serve
— a diverse board increases public confidence and accountability
— a diverse board ensures a fresh, creative and lively leadership
— a diverse board means a mix of skills, knowledge and experience that gives the board the flexibility and resilience to overcome challenges.

DIVERSIFYING THE BOARD — HOW?

a. Build and present the case for board diversification:
— Use demographic data of the population your centre aims to serve and compare it to your board composition. Is the board reflecting this population?
— Based on that analysis, suggest ways to diversify the board
— Explain clearly the benefits for your organisation and its mission.

b. Recruit board members beyond your personal circles
— be open to expanding recruitment to board members of varying backgrounds, perspectives, ethnicities, professions, age groups and socioeconomic statuses.
— revise your organisation's board recruitment strategies to expand outside of its current network.
— consider the types of people you're hoping to recruit, and revisit your board pipeline accordingly.
— connect with individuals actively seeking board service opportunities like on channels like BoardSource and LinkedIn for Nonprofits.

c. Address if new board members feel included
— shifting to a more inclusive board is not a simple process. it requires intention, action and discomfort on the part of existing board members.
— new board members cannot be expected to simply assimilate to an organisational and board culture that feels unwelcome or uncomfortable.
— the integration of new board members requires a conscious cultural shift from the existing board members
— it is the responsibility of every member to strive for inclusivity.

COMMON MISTAKES WHEN DIVERSIFYING THE BOARD:

Sometimes boards hire a member belonging to a marginalised group and delegate all diversity-related work to this member. This results in:

a. unacceptable pressure on one person to speak for a whole group.
b. undue weight on that individual and can lead to the individual feeling like a failure.
c. lack of engagement and accountability of the other board members in decision making that need to be made collectively.

WHY DOES BOARD DIVERSITY SOMETIMES FAIL?

a. Because the board appreciates a homogenos, getting along, and agreeing rather than raising voices with real beliefs.
b. Because the board seeks to diversify for the sake of diversity, overlooking qualifications.
c. Because the board is diversifying only to prevent criticism and look good, which is Tokenism.

'Pet to threat': a phenomena that happens when an organisation takes on-board a person who belongs to a marginalised group because it looks good for diversity, then, after this person gains confidence on the job, the board (or organisation) starts not liking what the new board member is saying or doing, and they prevent their voice from being heard or rejecting their input.

RECOMMENDED READING:
How to Create Diverse Boards - Culture Change Guide
Arts Council England, 2017

3.1.2 / STAFF

Check the Recruitment Processes Section in this document.

EXERCISE: TAKE A LOOK AT YOUR STAFF / TEAM / WORKFORCE AND TRY TO ANSWER THE BELOW QUESTIONS

– Who is not represented in your staff?
– Why do you think they are not represented?
– How can your staff become more diverse?
– How can this change happen?
– What problems do you expect to face during this change?
– How can those problems be solved?

3.1.3 / OTHER WAYS TO DIVERSIFY THE HUMAN RESOURCES

Critical friends: A critical friend is a trusted person who asks you, your centre or organisation, provocative questions, provides data to be examined through another lens, and offers critique of a person's or a centre's work as a friend.

Critical friends might be one way to diversify the voices in different groups and structures inside the organisation, especially those structures that have a very slow turn-over. Make sure though to listen to their opinions. They are brought in to be heard as they can offer another perspective to the works of boards, programming team, processes and projects
Youth boards for diversity in boards

Recruit interns from under-represented groups (LGBTQIA+, immigrants, persons with disabilities) to diversify your teams, programming, events.

Recruit volunteers from under-represented groups to diversify your teams and events.

3.2 / PROCESSES!

3.2.1 / PROJECT MANAGEMENT PROCESSES

According to the **Project Management Institute (PMI)**'s methodology [4] projects go through five process groups:
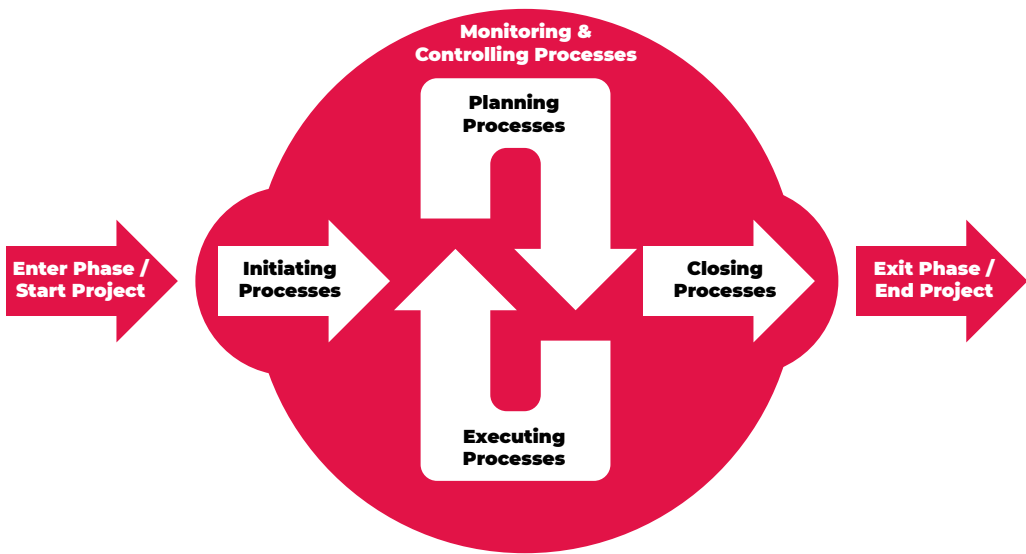
Figure 3.1. Project Management Process Groups

A Guide to the Project Management Body of Knowledge (PMBOK Guide) - Fourth Edition.
© 2009 Project Management Institute, Inc. All Rights Reserved.

— **Initiation.** In this phase, the project is authorised, funded and defined. The organisation defines a business need the project is meant to satisfy. The project stakeholders are identified, the main milestones and deliverables, risks and the project approach are also decided on a high level (not very detailed at this point).

— **Planning.** The project manager, with the input of the project stakeholders, develops a project management plan, which defines how the project will be carried out, who will do the work, how long it will take, and so forth.

— **Execution.** The project team 'implements' the project plan. They produce the project's deliverables.

— **Monitoring & Controlling.** The project manager ensures the work is carried out according to the plan, and tracks deviations from schedule and cost, as will as monitoring the scope, communications, suppliers, and any other item necessary to ensure the project goes according to plan.

— **Closing.** The project must be officially closed, final details determined, suppliers released, and so forth.

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4 Refer to the Project Management **Body Of Knowledge (PMBOK)** for the full process.

Certain moments in the project life offer an opportunity to think about diverse and inclusive processes. Both the initiation process group and the planning process group are golden opportunities to think about diversity and inclusion:

— **Initiation.** In this phase the project's stakeholders are identified. This is a good moment to ask: who is not in the room? Who is this project serving? are they represented in the project stakeholders?

— **Planning.** This is also a golden opportunity to think more about the project's stakeholders, now that we have more details about the project activities and deliverables. Also it is the time to think about the budget and how can the project cater for inclusive activities (check Inclusive Budgeting Section in this publication too). It is also during planning phase that we consider diversifying the project's suppliers if applicable and possible. Communication planning is one of the most important plans in the project and it is essential to consider inclusive communication (check inclusive communication Section), and procurement Management Plan (check inclusive Procurement Section).

INCLUSIVE PROJECTS — TIPS:

— The inclusion of representatives from underrepresented groups in initiation and planning of projects.
— Set inclusivity targets and measurable outcomes for your projects during initiation and planning.
— Consider inclusion especially in:
    a. stakeholders
    b. communication
    c. procurement.

3.2.2 / RECRUITMENT PROCESSES

Recruitment should always be based on merits, but we should also be looking for any biases that exist in our recruitment processes in relation to the candidate's gender, sexual orientation, age, race, or any other parameters that are unrelated to their job performance.

To diversify your workforce does not mean in any way to increase workplace diversity for the sake of diversity. On the contrary, this gives the reverse effect.

It is vital that organisations provide unconscious bias training to the recruiting team and HR managers responsible for different phases of recruitment.

1. Conduct an audit on your current recruitment process: identify any potential barriers to different diverse groups. Think from the perspective of different under-represented groups like people with mixed abilities, mothers with young children, immigrants… etc

2. Audit your job postings and advertisements, think about the language used in the job postings and use a language that:

— shows commitment towards diversity by sharing your organisational value statements on diversity and inclusion, zero tolerance for discrimination or harassment and work-life balance. [5]

— is inclusive and sensitive to different under-represented groups.

— answers to the concerns of the applicants, for example for an LGBTQIA+ applicant the language should answer to their concerns about safety, welcoming environment, transparent process to deal with abuse...etc.

3. During candidate screening:

— use personality assessments

— use blind hiring to avoiding unconscious (or conscious) biases

— address unconscious bias in the screening process

SUBTLE BIASES AND THEIR NEGATIVE EFFECT ON OUR DECISION MAKING

— Implicit stereotypes: Occurs when people judge others according to unconscious stereotypes.

— Similarity-attraction bias: The tendency to more easily and deeply connect with people who "look and feel" like ourselves.

— In-group favouritism: A tendency to favour members of in-groups and neglect members of out-groups.

— Attribution error: a positive attribution for in-group members and a negative attribution for out-group members.

— Confirmation bias: favouring information that confirms your previously existing beliefs or biases

— Group think: When the desire for group harmony overrides rational decision making. [6]

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4. During candidate shortlisting:

— when the final candidate pool has only one minority candidate, they have no chances of being hired. [7]

— address unconscious bias in the selection process and committee

— diversify the selection committee.

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[5] Reference: **Guidance on Creating Inclusive Vacancy Announcements: Good Practice Examples from the UN**

[6] Reference: **The six signature traits of inclusive leadership**

[7] Reference: **If There's Only One Woman in Your Candidate Pool, There's Statistically No Chance She'll Be Hired**

5. During the interviews: Interviewers should be trained on what can and cannot be asked in an interview.

6. Evaluate your recruitment metrics and audit the process if you didn't achieve your diversity objectives.

You can also:

— Offer workplace flexibility,
— Encourage referrals from minority employees
— Diversity attracts diversity: show that you ARE a diverse workforce.

EXERCISE: EMPLOYEE RECRUITING PROCESSES

From the perspective of an LGBTQIA+ applicant:
1. review your current recruiting process (from announcing till selection)
2. list all the barriers that will hinder them from being recruited
3. suggest solutions for every barrier you found
4. divide your solutions into:
— what can be done short term
— what can be done long term
— what can't be done
5. prioritise the short term and long term solutions
6. choose the solutions with highest priorities
7. set dates for your action and for getting results.

COMMUNICATION FOR INCLUSIVE RECRUITMENT:

To diversify the recruiting process, you can use additional communication channels, other than your usual channels:

— Collaborate with the Under-represented advocacy groups and promote your post through their communication channels.
— Relevant events for example: Associations for people with disabilities, language schools for immigrants..etc.

You can also communicate your postings using different formats and languages:

— audio
— video
— other languages: Sign language, non-European languages for countries with a population of immigrants...etc.

3.2.3 / PROCUREMENT PROCESSES

Inclusive procurement is when an organisation commits to purchase from suppliers who belong to an underrepresented community.

Examples of such suppliers:

— Minority-owned business (MBEs)
— Woman-owned businesses (WBEs)
— Disabled-owned businesses
— LGBTQIA+ owned business.

EXERCISE: INCLUSIVE PROCUREMENT PROCESS

Review your purchasing process (suppliers/service providers):
1. list the names of your current suppliers, record their diversity.
2. list the names of alternative suppliers from under-represented communities and how you can find them
3. list all the barriers that will prevent you from diversifying your supply chain
4. suggest solutions for every barrier you found.

3.2.4 / COMMUNICATION PROCESS

'The essence of an equitable and inclusive communication strategy is to ensure that all stakeholders and anyone likely to be impacted by the communication receive the information and are able respond to it. The information that is being communicated to stakeholders should be clear, direct, easy to understand, and employ several communication tools, including pictures and sound, to convey information. In addition, a variety of communication channels should be used to prevent unintended exclusions'. [8]

For inclusive communication you need to consider:

— Inclusive content: think about the language and visuals you use in your communication and the messages this language sends to the receiver.
For example: are images of people with disabilities incorporated into your promotional or marketing materials?
— Inclusive format/Accessibility: making your content accessible to persons with different abilities? Are you able to provide special format
(for example large print) upon request?
— Special considerations should be given to inclusive communication and accessibility on Social Media

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[8] **EQUITY, DIVERSITY & INCLUSION**

The four key principles for web content accessibility according to The Web Content Accessibility Guidelines (WCAG):

— Perceivable - users must be able to perceive the information being presented (it can't be invisible to all of their senses)
— Operable: users must be able to operate the interface (the interface cannot require interaction that a user cannot perform)
— Understandable: users must be able to understand the information as well as the operation of the user interface (the content or operation cannot be beyond their understanding)
— Robust: users must be able to access the content as technologies advance (as technologies and user agents evolve, the content should remain accessible).

INCLUSIVE COMMUNICATION EXERCISE:

1. visit your organisations' website from the perspective of a young person, what impression would you get?
2. review your website from the perspective of a LGBTQIA+ person, what will they notice?
3. review your website from the perspective of a person who has hearing challenges, what will they notice?
4. use Google Translate on your website, and try to think from the perspective of a person who doesn't speak your language, what will they notice?

3.2.5 / INCLUSIVE PROGRAMMING — EVENTS

The goal of the inclusive programming is not to plan events that are of interest to everyone, but to plan events that are free from barriers that make any person feel unwelcome or excluded at the event.

The questions you need to ask yourself when you start programming:

– Does our audience identify with the programmes we are running?
– How relevant are we to our audience?
– How can we be more relevant?
– Can we engage our audience in the planning of the program/event early on?
– Are the persons in this program/event diverse? the artists, speakers, volunteers..etc.
– Does your team/staff reflect your audience, for example?
– Are we budgeting for inclusion of different groups (for example adding budget to provide hearing aids upon request)?
– Use registration forms to know the needs of your audience (accessibility, allergies...etc)
– Make your program/event materials accessible

There are many resources that offer detailed checklists on how to make your events inclusive, from simple, fast but good checklists like this **Inclusive Events Checklist - Making events accessible and inclusive for all** to guides such as this one: **A Guide to Accessible Event Planning** that follow the rules of Universal Design.

UNIVERSAL DESIGN

Physical Accessibility:
The space has no problems for wheelchair users and people with vision disabilities.

Sensory Accessibility:
The event is safe for people with allergies. There are accommodations for people who are Blind, Deaf, or hard of hearing.

Cognitive Accessibility:
Give clear information about the event. Provide all material in different formats and plain language. Let people know what to expect in advance.

Few other useful resources are:

– **Checklist for inclusive events** covers accessibility on the online platforms (like Zoom, Skype..etc) and during online events and meetings
– **Tips / checklist for making events accessible**
– **Diversity Through Inclusive Practice**
– Columbia Business School **Diversity, Equity, and Inclusion Event Planning Checklist** which divides the planning to pre-event, during-event and after-event sections.

Remember those categories when planning an inclusive events

— Accessibility and inclusivity of the location(street, neighbourhood), venue (centre, building), and room (set-up, lighting, allergies to smells and light)
— Online accessibility and options
— Inclusive communications and content
— Accessibility of invitations and promotional material

Inclusive Events Statement - Example

All advertising, invitations and brochures include a statement on event accessibility: "This event is accessible for people using wheelchairs. All materials will be available in accessible electronic format. If you have other access requirements in order to attend this event please let us know on this form or contact [access contact person].

3.2.6 / BUDGETING PROCESSES

When planning an inclusive event, it is important to include an amount in your budget specifically for inclusion services and supports. When calculating this amount, consider who will be attending your event and what their needs might be. The costs are usually related to accessibility and dietary needs.

A best practice is to distribute a registration form well in advance where participants can indicate services and supports they may need access to for full participation. This step will help you budget accordingly.

3.3 / TOOLS

This section includes some tools that help you improve your work on diversity and inclusion.

3.3.1 / IMPLICIT ASSOCIATION TEST (IAT)

Unconscious and unintentional biases are something we all have and should acknowledge. We should reflect thought on our decisions and impressions, asking ourselves if they are objective or biassed. **Take the Implicit Association Test (IAT)** to find your blind spots and become more aware of your own biases.

3.3.2 / PERSONAL DIVERSITY SELF ASSESSMENT

If you take this test, you can see clearly if you are surrounding yourself with copies of you, or at least if you are not meeting people from other cultural backgrounds, different socio-economic conditions, or with different orientations. Such an assessment builds your cultural competence and enables you to get a better understanding.

	Gender	Socio-economic status	Ethnicity / Origin	Sexuality	Ability	Beliefs
I am						
My co-workers are						
My supervisor is						
My teachers were mostly						
Most of my close friends are						
My dentist is						
My doctor is						
Other people who live in my home are						
People who regularly visit my home are						
My neighbours are						

3.3.3 / NEEDS ASSESSMENT

If your organisation wants to be inclusive to a certain group or an under-represented community, it is important that your organisation assess the needs of this group or community rather than making assumptions around their needs. It is recommended that you meet with the group/community and discuss honestly and openly their needs, get and set their expectations from you as a cultural centre.

EXAMPLE · NEEDS ASSESSMENT

This example is informed by the results of the Social Inclusion Lab Project work on diversity and inclusion. After the Russian war on Ukraine, the SOIL project conducted a needs assessment for the Ukrainian artists in Europe, and a needs assessment for the European cultural organisations working for a welcoming and inclusive cultural sector for the Ukrainian Artists.

Let's assume that you are a cultural centre that is planning to be more inclusive to artists with non-European backgrounds. Your centre started developing projects and offering courses and events to those artists but they are not engaging enough or you are not satisfied by the results of your diversity efforts. It is recommended that your centre starts talks and discussions around the needs of those artists. Consider the following categories:

Information
– The artists need information on what your centre (and other centres, the city...etc) is offering for them (projects, programs, activities, events..), and what resources they can use (spaces..etc) from your centre or similar centres.
– The centres need to know the artists and their works, how many artists are there in the centres' neighbourhood/City...etc.

Communication & Networking
– The artists face language barriers
– The artists lack communication channels to the centres and cultural sector in general.
– The artists need opportunities for a real dialogues with the city artists and the cultural centres there
– The artists need networking & meeting opportunities.

Representation & Engagement
– In general, artists from non-European backgrounds are usually under-represented in the cultural sector especially in the decision making positions (boards/leadership).
– In general, the refugee-artists go through recruiting processes that are biassed and have structural barriers for them.
– The cultural centres usually lack the channels to promote and recruit this group of artists

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Recognition & Validation

— The artists' qualifications & experiences are usually not recognized
   or take lots of time to be recognised in the new host country.
— The public in the cities is usually not exposed to the art of the
   refugee-artists
— Collaboration opportunities between the resident artists
   and the refugee-artists are weak
— Centre and cultural organisations might lack the intercultural
   competences needed to work and collaborate with the refugee-artists.
— Artists often face prejudice, stereotyping, and descrimination
   when interacting with non-inclusive centres and persons

Funding

— Funding application's language and process is a barrier for refugee-artists.
— Funders recognition of quality and excellence is a barrier especially
   for non-European artists.
— Artists and their work is unknown to the funders
— Funding is not connected to (diversity and inclusion) goals or indicators.
   No monitoring or reporting is required.

AUDIENCE NEEDS ASSESSMENT

Audience composed of minority groups or under-represented groups,
have the following needs in general:

Communication needs

— Language barriers (when the audience is not speaking
   the host country language).
— Often, cultural centres don't have enough information about
   the size of certain audience groups (which makes it harder to
   program for this group).
— Centres often lack culturally sensitive communication tools
— Centres often lack intercultural competence.

Representation & Engagement

— Audiences composed of minorities/under-represented groups are usually
   not mirrored in the content of the cultural offerings/programs.
— Audience composed of minorities/under-represented groups are not
   engaged in planning of cultural events directd to them.
— Centres often do not know/understand the audience feedback.

Venue issues

— To remove the geographical barriers preventing the audience participation
— To remove the socio-economic barriers preventing
   the audience participation
— Venues serving audience should not be segregated or isolated

3.3.4 / CHECK YOUR PRIVILEGE

Privilege is an unearned access to social power based on membership in a dominant social group. Read more about privilege **HERE**.

> "When we identify where our privilege intersects with somebody else's oppression, we'll find our opportunities to make real change."
> **Ijeoma Oluo, Author of "So You Want to Talk About Race"**

The University of San Francesco launched a social marketing campaign titled: 'Check Your Privilege' to raise awareness around social inequalities and privilege. They produced templates for posters that can be customised and used to raise awareness about privilege.

If you don't
have to think about it,
it's a privilege.

CHECK YOUR PRIVILEGE:

- ☑ WHITE
- ☑ MALE
- ☑ CLASS
- ☑ CHRISTIAN
- ☑ CISGENDER*
- ☑ ABLE-BODIED
- ☑ HETEROSEXUAL

privilege: unearned access to social power based on membership in a dominant social group

Developed at the University of San Francisco by Dr. Walker (Psychology), Dr. Poole (School of Management, Marketing), Professor Murray (Design), and Student Life. Original poster designs by Camille Esposito, Ray Choi, Veronica Cabanayan and Cat Bagg.

*CISGENDER: a description for a person whose gender identity, gender expression and biological sex all align

If you're confident that
the police exist to protect you,
you have white male privilege.

CHECK YOUR PRIVILEGE:

☑ WHITE ☐ CISGENDER*
☑ MALE ☐ ABLE-BODIED
☐ CLASS ☐ HETEROSEXUAL
☐ CHRISTIAN

privilege: unearned access to social power based on membership in a dominant social group

*CISGENDER: a description for a person whose gender identity, gender expression and biological sex all align

White Male Poster

If you don't
have to worry about
how to get up Lone Mountain,
you have able-bodied privilege.

CHECK YOUR PRIVILEGE:

☐ WHITE ☐ CISGENDER*
☐ MALE ☑ ABLE-BODIED
☐ CLASS ☐ HETEROSEXUAL
☐ CHRISTIAN

privilege: unearned access to social power based on membership in a dominant social group

*CISGENDER: a description for a person whose gender identity, gender expression and biological sex all align

Able-bodied Poster

If while growing up,
college was an expectation of you,
not a lofty dream,
you have class privilege.

CHECK YOUR PRIVILEGE:

☐ WHITE ☐ CISGENDER*
☐ MALE ☐ ABLE-BODIED
☑ CLASS ☐ HETEROSEXUAL
☐ CHRISTIAN

privilege: unearned access to social power based on membership in a dominant social group

*CISGENDER: a description for a person whose gender identity, gender expression and biological sex all align

Class Poster

If you cannot be legally fired
from work because of
your perceived sexuality,
you have heterosexual privilege.

CHECK YOUR PRIVILEGE:

☐ WHITE ☐ CISGENDER*
☐ MALE ☐ ABLE-BODIED
☐ CLASS ☑ HETEROSEXUAL
☐ CHRISTIAN

privilege: unearned access to social power based on membership in a dominant social group

*CISGENDER: a description for a person whose gender identity, gender expression and biological sex all align

Heterosexual Poster

If you can use public bathrooms
without stares, fear or anxiety,
you have cisgender privilege.

CHECK YOUR PRIVILEGE:

☐ WHITE ☑ CISGENDER*
☐ MALE ☐ ABLE-BODIED
☐ CLASS ☐ HETEROSEXUAL
☐ CHRISTIAN

privilege: unearned access to social power based on membership in a dominant social group

*CISGENDER: a description for a person whose gender identity, gender expression and biological sex all align

CISgender Poster

Becoming aware of privilege
should not be viewed as a burden
or source of guilt,
but rather,
an opportunity
to learn and be responsible
so that we may work toward
a more just and inclusive world.

CHECK YOUR PRIVILEGE:

☐ WHITE ☐ CISGENDER*
☐ MALE ☐ ABLE-BODIED
☐ CLASS ☐ HETEROSEXUAL
☐ CHRISTIAN

privilege: unearned access to social power based on membership in a dominant social group

*CISGENDER: a description for a person whose gender identity, gender expression and biological sex all align

Becoming Aware Poster

If you can expect time off
from work to celebrate
your religious holidays,
you have Christian privilege.

CHECK YOUR PRIVILEGE:

☐ WHITE ☐ CISGENDER*
☐ MALE ☐ ABLE-BODIED
☐ CLASS ☐ HETEROSEXUAL
☑ CHRISTIAN

privilege: unearned access to social power based on membership in a dominant social group

*CISGENDER: a description for a person whose gender identity, gender expression and biological sex all align

Christian Poster

If you don't
have to think about it,
it's a privilege.

CHECK YOUR PRIVILEGE:

☐ WHITE ☑ CISGENDER*
☑ MALE ☑ ABLE-BODIED
☐ CLASS ☑ HETEROSEXUAL
☐ CHRISTIAN

privilege: unearned access to social power based on membership in a dominant social group

*CISGENDER: a description for a person whose gender identity, gender expression and biological sex all align

General Think Poster

4.
DIVERSITY MONITORING AND REPORTING

WHAT GETS MEASURED GETS DONE!

How would you know you are making progress in diversifying your organisation? Monitoring our work towards diversity and inclusion allows us to:

1. Know the size of the problem
2. Act upon it
3. Understand if our actions are helping us achieve our objectives or not
4. Find alternative actions that allows progress towards our objectives.

Examples on diversity metrics that allows you to monitor your progress:

In recruitment you can set the below metrics:
– Diversity of applicants for open positions you announced.
– Diversity of individuals actually selected for those open positions

In Retention of your workforce, the below metrics can be set:
– Percentage of employees from minority groups
– Tenure of employees from minority groups
– Promotions/advancement
– Compensation
– Employment engagement scores
– Discrimination complaints
– Feedback by minority groups and other employees.

Usually, diversity monitoring is not legally mandatory for employers, but it is recommended, as long as you respect the General Data Protection Regulation (GDPR) and other regulations that apply to your organisation. This information sheds the light on important aspects for different stakeholders such as funders.

Example of a Diversity Monitoring Form Template and Guidance

We recommend that your organisation includes an overview of your organisations' diversity in the annual report.

5.
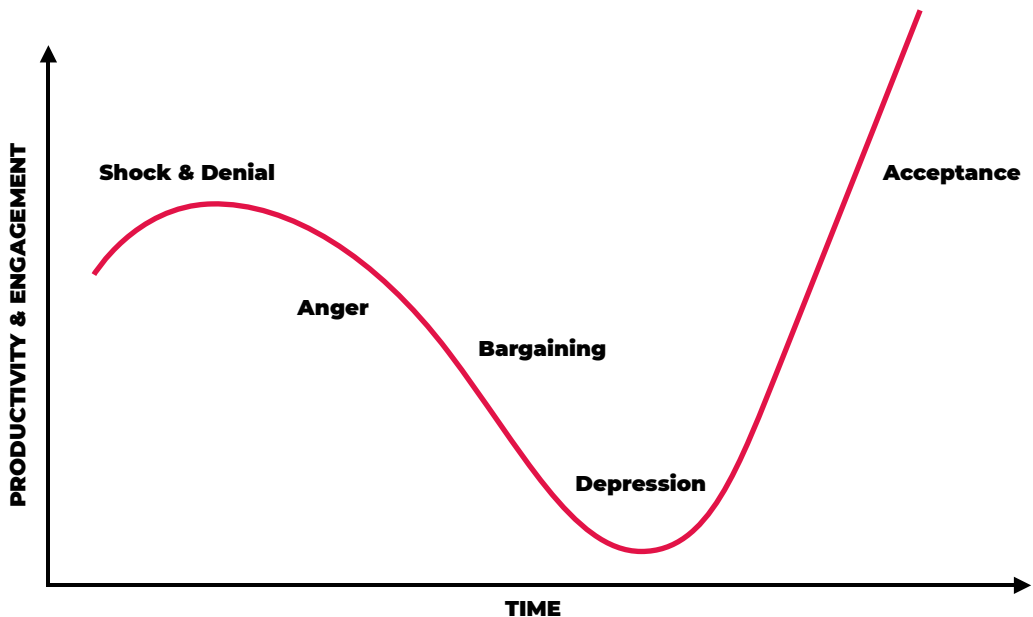# CHANGE
MANAGEMENT

5.1 / WHAT IS CHANGE MANAGEMENT?

— Change management focuses on the 'people side' of organisational change
— Change management involves both an individual and an organisational perspective
— Change management requires action and involvement by leaders and managers throughout the organisation
— Change management and project management are both tools that support project benefit realisation – project management is the 'technical' side and change management is the 'people' side
— Change management is most effective when it is launched at the beginning of a project and integrated into the project activities

5.2 / WHY CHANGE MANAGEMENT?

— increase probability of project success
— manage employees resistance to change

5.3 / HOW PEOPLE REACT TO CHANGE

THE KÜBLER-ROSS CHANGE CURVE

Kubler-Ross Change Curve can be used as a tool by organisational management to understand what their teams are go through during changes. This curve can be used to understand reactions to change both in professional and personal life.

Phase 1: Shock & Denial: Team members deny the need to change or do not accept the fact that they have to go through change. The Management role is to help their teams understand what is happening and why is this change needed(beneficial to the organisation). The most important thing at this phase is that the team members get full knowledge about the new phase after change and are able to ask their questions and get them answered. Management should communicate the needed information to their team clearly, slowly and gradually.

Phase 2: Anger, Frustration or Fear: Team members feel frustration and fear of the new change. They are forced to leave their comfort zone and they will need to learn and adapt to the new changes. Management should be sensible in this stage and clearly communicate and support their teams. Management should see this phase as a natural reaction to change and give it the time needed.

Phase 3: Bargaining: Team members try to find the best way to fit in and adapt. They bargain/explore the path of least objection and try to find a compromise. They may try to learn only what they think is important. As management, you cannot rush your team members to learn quickly or adapt to changes fast. It cannot expect 100% productivity during this phase.

Phase 4: Depression: During this phase, team members' energy is low due to low

morale and because the learning phase is not usually the best time for many team members. Management should understand that this phase is not easy for the team and can try to make the training/learning as exciting as possible. At this phase, team members would have realised that the change is inevitable.

Phase 5: Acceptance: Team members embrace the change, accept the situation and realise and understand the importance of the change. The overall productivity begins to improve.

5.4 / RESISTANCE TO CHANGE

— 'In times of change, the natural reaction is to resist.
— Teams introducing change in an organisation should not be surprised by resistance. They should anticipate resistance and work to mitigate the consequences of that resistance.
— Resistance cannot be totally eradicated, but it can be managed constructively and proactively and before the project or the people in the organisation are impacted.

MOST COMMON CAUSES FOR RESISTANCE TO CHANGE

It is important for a cultural leader to identify and understand the root cause of resistance to change in their team then treat the root causes rather than the symptom.

The most common causes for resistance to change include:
— a desire not to lose something of value
— lack of trust and a misunderstanding of the change and its complications,
— a belief that the change does not make sense for the organisation, or lack of awareness of the need for change.
— a low tolerance for change, fearing they don't have the skills/knowledge or aren't able to develop the skills/knowledge needed once the change is in place.

Consequences of not managing the people side of change:
— Lower productivity
— Passive resistance
— Active resistance
— Turnover of valued employees
— Dis-interest in the current or future state
— Arguing about the need for change
— More people taking sick days or not showing up
— Changes not fully implemented
— People finding work-arounds
— People revert to the old way of doing things
— The change being totally scrapped
— Divides are created between 'us' and 'them'.

Change Management Tips:

— Due to their limited tolerance for change, people resist change even when they realise it is a good one.
— Individuals or groups can react very differently to change — from passively resisting it, to aggressively trying to undermine it, to sincerely embracing it.
— Many managers underestimate the variety of reactions to change and their power to influence those responses.
— Take time before an organisational change to assess systematically who might resist the change initiative and for what reasons. (use stakeholders analysis techniques)
— Understand the real reasons for resistance to be able to select the appropriate strategy to overcome resistance.

5.5 / CHANGE MANAGEMENT MODELS: ADKAR MODEL

There are 5 ingredients needed for change to be possible and successfully implemented. ADKAR® Model for change management brief them as follows:

(A)AWARENESS: Raise awareness about the reason for change:

— Communicate from different angles the rationale for why the change is needed.
— Without a clear reason and rationale for the change, stakeholders will have a hard time getting involved.

(D)ESIR

— Empower and engage: Motivate stakeholders to desire the change
— Stakeholders can best embrace change - even if it has negative consequences - when they feel listened to throughout the different phases of the change process.
— Make sure to regularly communicate and involve your stakeholders to increase the desire for change and to ensure a change resistance won't build up due to frustration.

(K)NOWLEDGE: Provide new knowledge and skills

— Stakeholders (especially employees) might need to acquire new in-depth knowledge or undergo new training in order for a change to take place.
— Don't just send people off to a course, but make sure you have the structure and tools in place for them to implement new ideas.

(A)BILITY: Identify and address barriers

– Ability is about how you can get things done.
– Try to understand what's hindering stakeholders from contributing to the change.
– Check if they feel limited by their own personal skills, or by time, or by structures in the organisation.
– Encourage people to believe in themselves and their abilities. While it's hard to discuss weaknesses in the workplace, make it clear that there should be no shame in asking for help.

(R)REINFORCEMENT: Make change stick

– To ensure things don't go back to how they were before, sustain the change by communicating about the progress achieved, celebrate milestones, and share success stories.
– Continuously share messages and stories about the change.
– Communicate the work to be done and effectively involve and inspire people throughout the whole process.