
**Equality, Diversity and
Inclusion Action Plans:
A toolkit for regularly
funded organisations**



ALBA | CHRUTHACHAIL

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Foreword

This toolkit has been produced to support regularly funded organisations to develop their Equality, Diversity and Inclusion (EDI) action plans. It describes the context in which Creative Scotland requires organisations to submit these plans as a condition of funding.

Why the increasing focus on EDI? There is compelling evidence showing that organisations that embrace EDI are more successful creatively, recognising the rich artistic and creative opportunities that diversity and inclusion offers, as well as being more economically viable and sustainable. It makes good business sense to diversify audiences and reflect the changing population of Scotland today. And of course there is also a legislative duty to eliminate discrimination, advance equality of opportunity and foster good relations.

Analysis of the RFO statistics shows us that the arts, screen and creative industries are not truly representative of the growing diversity of Scotland today. The ethnic minority population is growing fast, but the employment of people from ethnic minorities is low. While the gender balance in governance and employment looks positive, there are still deep-rooted issues to be addressed about the representation of women on and off stage, screen and in the wider cultural industries. The number of disabled people involved in governance or employed by our funded organisations is low. Scotland faces a rapidly ageing population. So it appears that we are not using all the resources available to us, and benefiting fully from diversity of experience. We should be telling more stories of our diverse nation.

At this time of significant change in Scotland, we encourage you to invigorate the ways we all work, and to strengthen equality, diversity and inclusion in the production, presentation and enjoyment of arts and culture in Scotland. This toolkit is intended to help you on that journey.

Milica Milosevic
Head of Equalities, Diversity and Inclusion

Introduction

Background

This document has been produced to support Creative Scotland's Regularly Funded Organisations (RFOs) to prepare and produce their Equality, Diversity and Inclusion (EDI) Action Plans. Although aimed at RFOs as our target audience, this toolkit could be of use to any arts organisation wanting to address issues of inequality, disengagement and cultural exclusion within the arts, screen and creative industries. This resource is intended to help organisations to embed EDI as values that everyone understands, embraces and commits to.

Creative Scotland requires all RFOs to demonstrate their commitment to equality, diversity and inclusion by developing their own EDI strategies and action plans. This requirement has a number of drivers including:

- The duty to mainstream equality and meet the legal responsibilities under the Equality Act 2010
- Fulfilling our functions within the Public Services (Scotland) Act 2010
- Meeting our ten year aims and objectives as described in *Unlocking Potential, Embracing Ambition 2014-2024*

There is a clear relationship between equality, diversity, inclusion and arts and culture but we know there are attitudinal barriers and cultural bias that distort the creative process. Through our funding of RFOs and their sustained work in producing and implementing EDI Action Plans we will be working together to dismantle those barriers so that all of Scotland's artists have opportunities to produce great work. This toolkit therefore is about fairness and cultural entitlement. It is also about creating the conditions for excellent art to be produced. We believe this happens when art is allowed to thrive in a climate of inclusion and without barriers stemming its growth and direction.

We believe ultimately that equality leads to quality.

Not every RFO is the same

We fully understand that every RFO has unique character and personality depending on history, location, artform, the staff profile and the level of funding it receives from Creative Scotland. There are RFOs who have

been doing excellent work in EDI areas for many years and are the flagbearers for inclusion. On the other hand there are RFOs who may find this work challenging. From our conversations with you, we understand that some RFOs are committed to values of equality, diversity and inclusion but do not know where to begin, or how to turn values into actions.

Each RFO will use this toolkit differently, to best meet their particular needs. Other than the requirement to produce an EDI Action Plan, this document is intended as a guide. RFOs should interpret this to meet their own circumstances, aspirations and direction and decide for themselves what activities they need to undertake.

We do not expect all RFOs to get things right the first time. We understand this work is not easy. EDI issues are constantly changing and the learning and adapting process is an important component of success. It is important you have close dialogue with your lead officer. Creative Scotland will help you to bring the benefits of mainstreaming EDI to the people who produce, present and enjoy the arts in Scotland.

How detailed should my plan be?

We encourage you to make your plan as clear and succinct as possible. As a guide, we suggest that your plan should be a maximum of 10 pages.

Timescale

All RFOs should have their EDI Action Plans monitored and updated regularly and relevant to the financial year in which the organisation is funded.

You will receive feedback on your plan from your Lead Officer. Diversity Team.

Section 1: The legislative context

1.1 This section describes the legislative context in which Creative Scotland is subject to legal duties under the Equality Act 2010 but also sets out our functions as defined by Part 4 of the Public Services Reform (Scotland) Act 2010

1.2 It is important that RFOs understand this context because it has implications for them as recipients of public funding. It is also useful to know what Creative Scotland's legal responsibilities are and how we work with the arts, screen and creative industries to meet them. Of course this is not just about compliance, but the legal framework is very helpful in identifying issues and communities and can focus us all around its central themes.

1.3 Although RFOs are not directly subject to the Public Sector Equality Duty, they do need to deliver the General Duty when carrying out public functions. Knowledge of its purpose is important to your work.

1.4 The Equality Act 2010

RFOs do not need to be experts in the Equality Act 2010. A familiarisation is useful to you and some closer navigation around the Act will yield sustained long term benefits in clarifying key issues. RFOs could learn a great deal in understanding these concepts and adapting them to their own EDI Action Plan work.

Below we describe the main elements of the Equality Act and how they have a relationship with RFOs via Creative Scotland

1.5 Key aspects of the Equality Act 2010 as they might affect RFOs

The Equality Act 2010 brings together 116 pieces of previous equality legislation in England, Scotland and Wales. The Act incorporates a Scottish specific public sector equality duty (PSED), which replaces the separate duties relating to race, disability and gender equality. The general duty came into force in April 2011.

1.6. Who is covered by the Equality Act?

The equality duty covers nine equality strands which are known as protected characteristics. These are:

- Age
- Disability
- Gender reassignment
- Race / ethnicity
- Religion or belief
- Sex
- Sexual orientation
- Pregnancy and maternity
- Marriage and civil partnership (with regard to eliminating unlawful discrimination in employment)

Arguably, the last one is mostly about RFOs as employers and although we expect all our funded organisations to have fair employment policies and practices, they are not the focus of this toolkit. Nevertheless, this list of protected characteristics is useful for RFOs in helping identify constituencies, subject areas or themes on which to develop the EDI Action Plan.

To this list, Creative Scotland has included socio-economic deprivation.

TOP TIP: Although the protected characteristics identify specific groups and communities, RFOs should not aim to cover all of them within the lifespan of a single EDI Action Plan. Creative Scotland advises focussing on two or three areas. It is far better to do two things well than five things badly.

1.7 The Public Sector Equality Duty (PSED)

The Equality Act 2010 introduced the PSED for public organisations. It is divided into two parts known as the General Duty and the Specific Duty.

1.8 The General Duty

Creative Scotland is one of the bodies subject to the general equality duty. We must have due regard in the exercise of our functions described in 1.11 to the need to

- Eliminate unlawful discrimination, harassment and victimisation and other conduct prohibited by the Act.
- Advance equality of opportunity between people who share a protected characteristic and those who do not.
- Foster good relations between people who share a protected characteristic and those who do not.

These are also referred to as the three arms of the general equality duty. The Act indicates that having due regard for advancing equality involves:

- Removing or minimising disadvantages suffered by people due to their protected characteristic.
- Taking steps to meet the needs of people from protected groups where these are different from the needs of other people.
- Encouraging people from protected groups to participate in public life or in other activities where their participation is disproportionately low.

1.9 The General Duty and RFOs

Again, the Equality Act is helpful in suggesting actions which RFOs can use as a checklist.

TOP TIP: In preparing your EDI Action plan, each RFO should ask itself:

Does our EDI Plan:

Advance equality of opportunity between people who share a protected characteristic and those who do not?

Foster good relations between people who share a protected characteristic and those who do not?

Minimise disadvantages suffered by people due to their protected characteristic?

Meet the needs of people from protected groups where these are different from the needs of other people?

Encourage people from protected groups to participate in public life or in other activities where their participation is disproportionately low?

1.10 The Specific Duty

The purpose of the specific duty is to assist organisations to comply with the general duty, and improve an organisation's focus and transparency in relation to equality. Creative Scotland is required to publish sufficient information to demonstrate its compliance with the general equality duty across all of its functions. This information must include, in particular, the effect that our policies and practices have had on people with protected characteristics and to demonstrate the extent to which we have furthered the aims of the general equality duty in carrying out our functions.

1.11 The Specific Duty and RFOs

Part of the way that Creative Scotland can demonstrate it has shown due regard in its decision making is by undertaking Equality Impact Assessments (EqIAs). This is a process which we use to ensure that key decisions and changes to policies, processes and procedures do not have any unwitting discrimination or unconscious bias within them by anticipating, based on the evidence we have, what the likely impact will be on equality. This is important for us in two ways. Firstly, the specific duties require decision making to be backed up by objective equality based evidence, research, data, and surveys, and the RFO data returns through the annual survey form part of that. The second reason is that EqIAs provide the conditions for the public body to ask itself fundamental questions and to clarify their thinking and check why and what they are doing and for whom.

RFOs are not legally obliged to carry out EqIAs. But we do advise that you ask yourselves the right questions before you complete your EDI Action Plan. Often the benefits of doing this can relate to non-EDI work as well. Some of the questions you can pose yourselves are in the Top Tip below:

TOP TIP: Although RFOs are not required to undertake EqIAs, the process of asking these kinds of questions is of real benefit to equality and even non equality related work. Some key questions are:

1. Who is this work targeting? E.g. a specific protected characteristic
2. What is the purpose of the proposed work? E.g. what is it you want to change?
3. Who would benefit from that work and in what way?
4. What evidence do we have to support this proposal? E.g. audience data
5. What might be the positive impact of doing this work? E.g. it will increase Children and Young People's engagement with the arts
6. What might be the negative impact of the proposed work? E.g. reducing opening times of community arts projects may lead to an increase in crime.

RFOs who ask themselves each of these questions on each of their proposed activities within their draft EDI Action Plan will find this a useful prompt/checklist and a tool for greater clarity.

1.12 Creative Scotland's functions

By way of further context it is important that RFOs understand what the prime purpose of Creative Scotland is.

These are set out in Part 4 of the Public Services Reform (Scotland) Act 2010 described as:

- Identifying, supporting and developing quality and excellence in the arts and culture from those engaged in artistic and other creative endeavours
- Promoting understanding, appreciation and enjoyment of the arts and culture
- Encouraging as many people as possible to access and participate in the arts and culture
- Realising, as far as reasonably practicable to do so, the value and benefits (in particular, the national and international value and benefits) of the arts and culture
- Encouraging and supporting artistic and other creative endeavours which contribute to an understanding of Scotland's national culture in its broad sense as a way of life.

Creative Scotland was created with the mandate to bring about inclusivity and democratic cultural potential to artists and audiences alike. We see EDI running through all of these functions.

The Public Sector Equality Duty in the Equality Act 2010 requires us to have **due regard** in the exercise of all of these functions.

1.13 Creative Scotland's Equality Outcomes

Creative Scotland has four Equality Outcomes, with the actions we will take to deliver these detailed below. These EDI outcomes were published in 2017 for the period 2017 to 2021.

<https://www.creativescotland.com/resources/our-publications/policies/equalities-in-creative-scotland>

Equality Outcome 1

Our funding support reflects the increasing diversity of Scotland's population today.

Equality Outcome 2

Opportunities to attend, engage with and participate in the arts, screen and creative industries are inclusive and accessible throughout the country.

Equality Outcome 3

Employment patterns in the arts, screen and creative industries are fair, socially inclusive and reflect national data for gender, ethnicity, disability and age.

Equality Outcome 4

Our staff have a genuine commitment to mainstream equalities, diversity and inclusion (EDI)

Section 2: The relationship between equality, diversity, inclusion and art

2.1 Equalities

In its most basic terms, equality means treating everyone fairly. However, equality is not about treating everyone the same, but making sure that no-one is disadvantaged by barriers.

Equalities are about supporting a diverse culture in Scotland, enabling all artistic and creative voices to be heard and working to maximise opportunities for people to engage with, and participate in the arts and creativity throughout the country. Participation in the arts and creativity can help promote equality and diversity, and contributes to more cohesive communities and society as a whole.

TOP TIP: Equality is not about treating arts audiences and potential audiences exactly the same. Some already have considerable advantage in being able to buy tickets, travel to arts venues across the country and enjoy physical and attitudinal access and welcome. RFOs should identify and address existing barriers to inclusion for those they employ, including arts professionals, and for audiences and participants. Equality is about opening doors previously held shut.

2.2 Diversity

Diversity is a term used to describe the fact that everyone is different and that the differences should be respected, recognised and valued. Moreover it is a term that applies to everyone. We all have several 'protected characteristics' including gender, age, ethnicity etc.

While celebrating difference can be a positive and life affirming activity, it also helps us to see how similar we all are.

But, we need to recognise that the arts, screen and creative industries in Scotland are not adequately reflecting the increasing diversity of wider society today.

TOP TIP: Self-definition

RFOs should not become involved in issues around artists and artistic identity. It should always be left to the artist to self-define.

The work of a disabled artist may well not be influenced, inspired or otherwise directly connected to their disability. On the other hand, the work and aesthetic of some disabled artists comes from their experience as a disabled person.

Identity and belonging can change with peoples' life experiences over time.

There may also be issues of multiple identities or inter-sectionality. Do not make assumptions.

However, in relation to different terminologies used to express identity, Creative Scotland refer to the Equality Act for guidance.

2.3 Inclusion

By inclusion we mean an approach and practice that is about bringing people together within the arts, screen or creative industries environment whether as artists, arts organisations, audiences or communities. We use this concept to bring together and complete the triangle of equality, diversity and inclusion. In so far as equality is about removing barriers and diversity is about recognition of people, inclusion aims to provide the conditions for people to be able to participate in the arts in the way that they want to, knowing they are welcome regardless of their background. Inclusive arts practice focuses on an approach of openness, participation, engagement and response to community cultural needs. Inclusion often involves a human rights approach, ensuring positive processes and outcomes, treating people with dignity and respect, and ensuring that barriers to involvement are removed.

2.4 Diversity and arts, screen and creative industries

Diversity exists in art practice. It can be nurtured, explored, developed – it never stands still but evolves with human development, technology, incremental practice etc. The problem can be a paucity of equality of opportunity and an attitude by some within the leadership of the arts, screen and creative industries that the status quo is acceptable. We challenge this.

TOP TIP: RFOs should see creative diversity as the way the arts, screen and creative industries are replenished, inspired and develop exciting arts practice. It is a hugely positive influence leading to new ways of making, showing and distributing art. Diverse arts practice creates new debates and collaborations. With the barriers of exclusion removed, the greatest possible arts ecology can exist in Scotland. RFOs need to embrace, invest and nurture this future.

2.5 EDI's contribution to artistic excellence

Conditions of greater equality, diversity and inclusion are the building blocks for great work to be produced. Inclusivity of outlook and practice creates a better, richer and more dynamic arts sector, one populated by innovation, risk taking and experimentation.

Creative Scotland's responsibility is to be a catalyst and broker for change. We challenge and encourage RFOs and the wider sectors and individual artists to give real prominence and enthusiasm to this work.

EDI stimulates new interpretations, encourages different creative ways and leads to innovation.

We want to see the best possible arts, screen and creative industries enjoyed by the most diverse audiences in the broadest possible range of spaces and geography.

Section 3: Your organisation

3.1 Your mission statement and EDI

A mission statement usually captures what the organisation is about in a very concise way, setting out what the organisation believes in and why it exists. Sometimes this may be supported by organisational values which describe the manner in which that mission is to be fulfilled. Values are more aspirational and may use words such as fairness and justice. While values may change over time, mission statements tend to be more long-lasting. Priorities, approaches and methods of achieving the mission may also change over time.

TOP TIP: Your key starting point in undertaking EDI work and in building your EDI Action Plan is always your mission statement. The very first question any RFO should ask itself is – ‘This is why we exist and what we believe in: how do we express our commitment to EDI within this?’

Who should answer this question? It should be the whole organisation approach, and involve everybody. Knowledge, ideas and commitment to EDI have little to do with hierarchy. It is something we all have opinions on even if we do not always express them.

Staff, including Board members and volunteers, feel valued when asked to participate. The chances of any change programme succeeding become significantly increased when the entire organisation is involved.

TOP TIP: EDI needs to be open, participative and engaging. All staff should be encouraged to identify EDI priorities and the actions required to deliver them. EDI succeeds best when there is genuine belief, which has little to do with rank and hierarchy. Those EDI Action Plans written just by the senior management team and handed down to staff will either fail or have little chance of achievement as there will be no ownership by staff. It will instead be seen as a management imposition (and potentially to satisfy conditions of funding for Creative Scotland)

3.2 Leadership and EDI

Engagement and participation requires good leadership. Effective leaders validate their authority by engaging, steering and supporting staff.

TOP TIP: A person mandated with leadership of EDI work is a great asset to any RFO. They become a change agent and a catalyst. They inspire and make things happen by keeping the organisation focussed.

We recognise the different scale and resources of funded organisations, but the following characteristics of leadership can be adapted to suit.

Typically a good EDI leader will:

- Be the central point for acquiring EDI data and evidence
- Lead the EDI planning process
- Identify human and other resources required for this work
- Support the provision of EDI training for staff
- Ensure EDI is on the agenda of key meetings
- Monitor and report on progress
- Engage with staff at all levels and communicate effectively
- Inspire the organisation to become a centre of EDI excellence

3.3 EDI and Governance

It takes people and energy to bring an EDI Action Plan to life.

Every RFO has its own governance structure and process but there are characteristics and processes common to most organisations. There will be a board or management committee – the non-executive leadership - and a chief executive or artistic director who may lead a management team. Each level has its own specific functions when it comes to EDI work.

The Board/Management Committee

The Board:

- Is the legal employer of the staff – anything that breeches the Equality Act 2010 by way of discriminatory employment practice is their responsibility
- Should ensure that every major policy or decision has an EDI consideration of its potential impact
- Takes responsibility for the production and implementation of the organisation's EDI Action Plan

- Takes responsibility for the organisation meeting all of the funding criteria explicitly stated in the Funding Agreement between the RFO and Creative Scotland
- Ensures that the business plan is populated throughout with EDI activities
- Ensures that there are regular and timely monitoring reports with updates on progress against the EDI Action Plan
- Takes responsibility for its own training in EDI matters to cover such areas as employment, policy development and impact analysis

The Chief Executive/Artistic Director (or management team)

The CEO/AD (or management team)'s role is to:

- Ensure the production of an EDI Action Plan that meets the quality standards required by Creative Scotland
- Receive monitoring reports of progress against the EDI Action Plan and ensures the Board does the same
- Ensure all of the RFO's activities comply with the Equality Act 2010
- Ensure that there are sufficient resources to train staff in EDI issues
- Become champions of EDI change within the organisation and communicate their commitment and work to all levels of staff
- Ensure that all data and evidence required by Creative Scotland is collected
- Ensure that EDI becomes a 'business as usual' activity within the organisation

3.4 Mainstreaming

While we understand that most RFOs are subject to funding constraints, and that it can be challenging to meet an organisation's existing requirements and ambitions, EDI delivery should not be viewed as an additional burden. Rather, it is a process which enhances your vision and ambitions.

TOP TIP: Do not separate your 'usual' work and your EDI work or consider them to be separate activities. EDI **is** your usual work.

3.5 Board Diversity

Avoid recruiting Board members in your own image. A good board benefits from diversity of opinion and experience and needs variety in all kinds of ways - life experiences, attitudes, skills, cultural diversity and so on.

When recruiting new Board members, RFOs could consider widely advertising, and approaching a range of organisations, including:

- Community organisations
- Local charities
- Religious organisations
- Disability-led organisations
- Women's groups
- LGBTI organisations
- Other (including non-arts) organisations
- Voluntary organisations

3.6 Board members

Becoming a Board member is usually a rewarding experience. Some people have skills to offer straight away whilst others have potential. An RFO interested in good governance and EDI will have a long term view and will have succession planning on its radar - there should be a regular cycle of refreshment of members.

For those who want to be Board members but may not have the right skills or experience, there are ways of providing this experience in order to equip these individuals to become effective Board members in the future. This may include:

- **Observers** - arranging for aspiring members to have observer status at Board meetings. This means they cannot vote on any issue or, take part in any of the discussions. However, at the discretion of the Chair, it would be good practice to allow observers to have some degree of involvement.

- **Co-opted Members** – This is a level higher than observers and really signals a journey into full board member status. Although a co-optee cannot vote on business matters they are, bar that specific criteria, a full member of the board. Again, this is an excellent way to train and skill up people who may not regard themselves as usual Board members.
- **Mentoring** – this is a rewarding experience for both mentor and mentee and is a very effective and manageable way of passing on life and professional experience and skills. A formal process is not necessarily required and can involve just a few hours per month. Both parties agree what the mentee’s needs are and how best the mentor could provide these in order that after a period of time – perhaps 6 months to a year, the mentee will be able to become a confident and useful Board member equipped with skills and knowledge

3.7 Stereotyping

RFOs need to be fully aware of sensitivities when trying to diversify their boards.

TOP TIP: RFOs should recruit a Board member, not for that person’s protected characteristic, but because of talent and skills. A person can be nurtured and trained to become a Board member in the ways mentioned above.

Recruiting a person onto a board to fulfil a social quota may be patronising and offensive for that individual. It reinforces stereotypes.

3.8 The Annual Statistical Survey

The information and statistical returns we require from RFOs generally, and about Boards in particular, is for specific purposes. In asking you about your profile we are building a national profile of the arts, screen and creative industries and the decision makers in the arts in Scotland. We need to make sure that our funds are used responsibly, and we are accountable in a transparent way to the people of Scotland. Board statistics allow us to reflect inclusive decision making that engages with ambitions for the arts nationally.

All the information is anonymous and confidential and of course the Data Protection Act covers how this information is collected and used. We use the information for strategic purposes and in reporting, under the PSED, to the Scottish Government.

While we recognise that there can be sensitivities over disclosing personal data, we would expect an organisation's disclosure rates to improve over time (i.e. the 'prefer not to say' option is less used) as people understand why the information is being collected and what it is used for.

This information is part of the Funding Agreement between us. An RFO board has responsibility to ensure that they meet all Funding Criteria requirements, including submitting the Board data, as requested.

Section 4: Preparing your EDI Action Plan

4.1 Appoint a project lead/manager

Under delegated authority from the chief executive/artistic director this person is responsible for the EDI Action plan. This person:

- Communicates to the whole organisation on developments, stages etc.
- Identifies the timetable for producing the EDI Action Plan
- Suggests the ways for stakeholder engagement, including staff, Board members, volunteers and audiences where possible
- Is allocated the time and appropriate resources to make it happen

4.2 Agree a timetable

The entire organisation needs to agree the timetable and project management process.

4.3 Engage not consult

TOP TIP: Staff involvement should happen from the beginning of the process. They need to be able to influence and shape and are often the most informed at operational levels. They will have valuable and practical ideas and experiences.

4.4 Methodology – Strengths, Weaknesses, Opportunities and Threats-preparing a SWOT analysis

We recommend that you produce an EDI SWOT - a useful analytical tool, which most organisations will be familiar with.

SWOTs can be done at a team or organisational level. The diagram below can be used to identify your organisation's strengths and weaknesses and examine the opportunities and threats which may affect you. It will help you identify the EDI changes that you need to make - a good starting point in preparing an EDI Action Plan.



4.5 Building a SWOT analysis

The SWOT will help to:

- Identify the EDI issues
- Give you a good idea of priorities and strategies to be employed.

The list of questions below may help start your thought processes:

Strengths

- What do you do well?
- What makes you unique?
- Do you have a strong reputation for good EDI work?
- Is Creative Scotland aware of your EDI work?
- What is your inclusion work with local authorities, communities and schools?
- Do you have a strong touring programme?
- Is your artistic programme diverse enough?

Weaknesses

- What EDI activities should we be doing that we are not?
- Where can improvements be made?
- Do we have the vision and drive?

- Do we have the leadership to bring about changes?
- How diverse is our board and workforce?

Opportunities

- Using digital resources to engage under-represented groups and communities
- Using EDI to reach new audiences and expand/diversify income
- Using EDI to make the organisation more resilient to risk by, for example, diversifying audiences and spreading the customer and income base
- Using EDI to raise the organisation's profile and reputation

Threats

- What are the obstacles in doing EDI work both internal and external?
- Are we behind EDI sector good practice?
- Are we engaging with local agencies?
- Does the local community support us?

4.6 EDI and your Business Plan

Your Business Plan and EDI Action Plan should be related. The latter should be the expanded aspects of your Business Plan where actions are related to EDI issues. Your Business Plan should state your EDI objectives as part of your core business. If they not relating to each other, the EDI Action Plan will fail as its mandate comes from the organisation's business priorities as a whole. The EDI Action Plan should be viewed as an expanded chapter of the Business Plan.

TOP TIP: Do not see your EDI Action Plan as being separate from your Business Plan. Your EDI work is the same as your Business Plan only in greater detail. It is a key chapter of the Business Plan and a mainstream activity.

4.7 Rolling back the future

Start your EDI Action Plan by reviewing the previous year's work, then look three years ahead. Describe what your organisation will look like in 3 years' time. We are suggesting a 3 year EDI plan as a minimum timescale, aligning with RFOs funding period, but it can be for longer.

It can, for example, demonstrate a real long term set of ambitions as far as 10 years in the future. It's up to each organisation to decide what suits it best, in line with the organisation's business planning cycle.

TOP TIP: An EDI Action Plan is a rolling programme of work over a number of years. Some activities within it may be achieved in a shorter time frame, but the plan as a whole is for three years of the funding agreement and should always be understood as that.

Doing this for every single activity will yield one of the most important key performance indicators for your EDI Action Plan – the timescales.

4.8 Evidence, knowledge and data

One of the most important pieces of preparatory work is to gather evidence, knowledge and data about yourselves, your community, audiences and other stakeholders. If, for example, you know who is using your facilities you can then design marketing strategies to keep your regular customers but also to target new audiences. If you know or can find out why certain communities are not using your facilities it can inform you about how you provide that service. For example, providing family friendly services will likely attract parents and guardians, possibly grandparents too. If your organisation is in an economically deprived area or one with high levels of unemployment this might affect your pricing policy or you may want to think about discounted ticket schemes as part of your inclusion work.

It is not only social evidence or data that you may want to consider in preparing your EDI Action Plan. Some useful information can be found using the Top Tip below as a prompt. It will help you build up an informed picture of yourselves which should give you subject areas and priorities to include in your EDI Action Plan.

TOP TIP: Ask yourselves – ‘What do we know.....’

About ourselves?

Our customers/audiences?

Our community?

Our local authority?

Charities e.g. Age Scotland, disability focussed groups?

Creative Scotland’s priorities in its 10 year plan and EDI priorities?

Best practice in our sector?

Use this information in your SWOT Analysis

Section 5: Key Components of your EDI Action Plan

5.1 Your vision for EDI

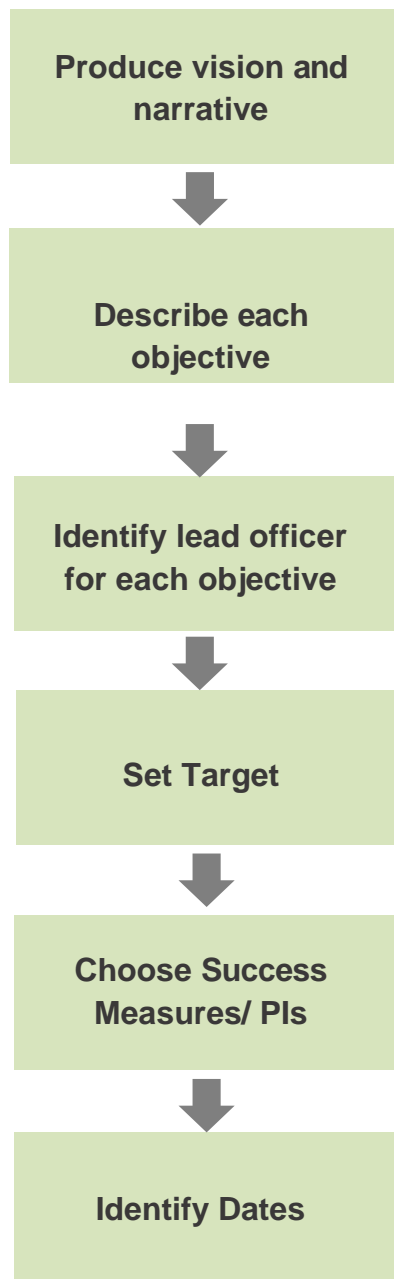
Your EDI Action Plan should begin with a statement about your organisation's vision for the future within an EDI context. It should have a narrative which explains to the reader what you believe in and introduce the Plan to them so that it is clear what you are doing, why you are doing it and what you expect to change within the timescale of the Plan. The next step is to identify and describe what your EDI Objectives are. By following the guidance below each RFO should be able to produce its own EDI Action Plan.

5.2 From setting objectives to identifying delivery dates

As we described earlier, not every RFO is the same. Whereas the process we describe below is useful, it is for each RFO to decide how to populate its EDI Action Plan. As a guide, we would expect some RFOs to have up to 10-12 EDI Objectives and smaller ones could focus around 4-6.

The diagram below is a useful flowchart of the complete set of sections and stages required for each Objective.

TOP TIP: Our RFO lead officers will be looking for all of these components for every Objective in your EDI Action Plan.



Each objective therefore needs:

- a named person or position identified as being responsible for delivering the objective by project managing everything within it including budget, communications, risks, deadlines etc.
- at least one SMART target, possibly more, to test its vigour and have clearly defined deliverables
- one or more success measures or performance indicators which are the tools against which progress will be measured
- year on year deadlines for the duration of the Action Plan

All of these terms are explained in greater detail below.

5.3 What is an EDI objective?

This is a concise description, usually in just one sentence of what the focus is for a particular piece of work. For example, *to increase touring capacity to areas identified as the highest deprivation in the SIMD areas.*

5.4 What is a SMART target?

A target is a precise description of the task required. It must always be able to pass the **SMART** test. This means each target must be:

Specific

Measurable

Achievable

Realistic

Timed

TOP TIP: When arriving at your draft targets ask yourselves is it specific, measurable, achievable, realistic and timed? If the answer is yes to all of these, the target is good, otherwise go back and revise it until all 5 criteria have been satisfied.

For example, *to increase touring capacity by 2 shows to X and Y venues in 2020.* If originally the target was to increase touring capacity to 8 shows per year, more than likely it would have been unachievable and unrealistic. A target should be stretching in order that progress and changes happen, but they should be achievable. Do what you know you can do and perhaps add a bit more.

This target is now SMART in so far as it is:

Specific – it clearly is about touring to new venues

Measurable – the number of shows and the number of venues are known

Achievable – the RFO knows it can do this work

Realistic – although stretching, the RFO knows this is a realistic piece of work

Timed – this will all be done in 2020

5.5 What are measures of success and why do we need them?

Success measures / performance indicators are how you know if what you have done has been done well. These need to be in your Plan from the beginning. Sometimes success measures are quantifiable, for example, the number of visitors to a gallery, number of tickets sold, the amount of money in increased revenue, the number of venues toured. However, we recognise that some of these are tangible and some are less so.

To support diversity, RFOs could mentor artists with protected characteristics, incubating their work, advising on arts practice and developing innovative aesthetics. Such a relationship could be valued by aspiring artists and make a huge difference to their professional careers.

Sometimes success measures are not easily quantifiable.

The most important thing about success measures is that they provide the tools for assessment and reflection. Without them it would not be possible to say what difference each RFOs EDI Action Plan has made to their own work as well as to Scottish arts, screen and creative industries at local, regional and national level.

5.6 Timelines

Creative Scotland has produced a 10 year plan for the arts, screen and creative industries, *Unlocking Potential, Embracing Ambition*. We know we have to work together on a long and sustained programme of work in

order to open these sectors up to all communities. EDI is not a quick fix and it can take a considerable time to achieve real change. Your EDI Action Plan may be for a three year period, or it may be longer, aligning to the organisation's business plan cycle.

Any work needs to have a deadline and the same is true in your EDI Action Plan. It is likely that a target cannot be reached within a year and so incremental improvement can be what is required. For example, *to increase touring capacity by 2 shows to X and Y venues in 2019, 3 shows in 2020 and to X, Y and Z venues in 2021.*

This clearly shows that for a particular piece of work a three year journey has been mapped out which demonstrates year in year improvements in number of shows and variety of venue destinations.

TOP TIP: Deadlines can be seductive. It does not automatically follow that there will be continuous improvement over time. It does not mean that there is an incremental formula for example $x\%$ in 2019, $x+2\%$ in 2020 and $x+4\%$ in 2021. Sometimes the Realistic and Achievable may require something like $x\%$ in 2019, $x\%$ in 2020 and $x+1\%$ in 2021.

An RFO may decide to continue a piece of work beyond the lifespan of their current EDI Action Plan and for example conclude that touring to different venues with an increased number of shows is also included in future EDI Action Plans.

5.7 Benchmarking

Creative Scotland encourages you to collect your own equalities data, and to analyse this and use it for your own purposes, as well as reporting to us in the Annual Statistical Survey. This reporting of data is important to allow for sector wide benchmarking activities.

Benchmarking is a very useful business tool for EDI Action Plans, allowing actual performance (against any assessment criteria in an EDI Action Plan) at the end of the first year to become the base line from which all future measurements can be made. This incremental analysis and proper evaluation of performance over a longer period of time can be a great tool for an RFO to narrate its EDI journey.

5.8 Assessing risk

Risk analysis is another important tool within an EDI Action Plan, and

should be produced for every objective and target in the Plan. Risk analysis is about mitigation. But managing risk can also be about identifying good business opportunities and being prepared. One example may be having good HR policies and practices, and staff training, to reduce the risk of employment discrimination against staff.

Risk is usually measured by a simple formula and this follows three simple steps.

1. Identifying all the risks for the **likelihood** – asking how likely is it for the risk to actually happen. You then assess this risk, for example from 1 to 5, with 1 being a low likelihood risk and 5 being the most likely.

2. Identifying all risk for **impact** – asking yourselves what the impact on the organisation would be if that risk was to happen. You would then assess that risk from 1 to 5 with 1 being a low impact and 5 being the most severe.

3. The risk factor is then calculated by multiplying the likelihood score by the impact score.

As a guide, risk factor scores of:

5 to 10 are acceptable low level risks to the organisation, but caution is still required to ensure they do not escalate.

10 to 15 are medium level risks requiring attention but they are not critical. Action is required to stop the likelihood element.

15 to 25 are high level risks requiring immediate attention.

Assessing risk for every single target in your Action Plan will reveal useful management information and help you produce an EDI risk register – simply a list of your EDI risks and their scores. This should be reviewed regularly, for example, every three months by senior management and every 6 months by the board.

Section 6: Managing your EDI Action Plan

6.1 Monitoring

Monitoring your EDI Action Plan is important for several key reasons

- it informs you of progress against your targets
- it provides opportunities for corrective actions and the relocation of resources where necessary
- it is the process which allows for accountability for public funding
- it allows the Board to see how the agreed EDI objectives are being delivered
- It is the basis on which EDI is assessed in your Annual Review Meeting with Creative Scotland

6.2 The monitoring cycle

It is important that the organisation is aware of who, when and how the monitoring information is collected and reported on. Good practice under normal conditions would be for every other meeting at Board level and monthly at senior management level. If there are difficult circumstances revealed either by the risk strategy of EDI Action Plan monitoring this may have to be adjusted to a closer level of frequency.

These reports should have the same status and gravitas as budget or finance reporting.

Section 7: some useful tools

7.1 SWOT Template

Strengths	Weaknesses
Opportunities	Threats

7.2 EDI Risk analysis template

Risk	Likelihood	Impact	Score	Action Required to mitigate risk
Risk 1				
Risk 2				
Risk 3				
Risk 4				
Risk 5				

7.3 EDI Action Plan checklist

Item	Task	Deadline	Started	In progress	Completed
1	Read Creative Scotland's Equality, Diversity And Inclusion Action Plans: A toolkit for RFOs				
2	Decide on who is going to lead this work				
3	Gather evidence				
4	Review previous EDI Action Plan				
5	Produce board engagement timetable and agree key dates for planning process				
6	Produce staff engagement timetable e.g. away days, SWOT production brainstorming sessions				
7	Produce EDI SWOT				
8	Decide on which protected characteristics groups the EDI Action Plan will cover				
9	Consider the Equality Impact Assessment Questions (in section 1.6)				
10	Produce EDI risk analysis				
11	Identify the EDI objectives				
12	Identify the targets for each objectives				

Item	Task	Deadline	Started	In progress	Completed
13	Check to see that each target is SMART				
14	Identify the success measures				
15	Identify the dates for each target deliverable				
16	Consider the risks for each area of work with the Action Plan and take appropriate action				
17	Produce first full draft				
18	Produce final draft				
19	E mail final version to Lead Officer				
20	Present final version for board agreement, following feedback from Creative Scotland				
21	Agree monitoring cycle with board				
22	Publish final version on the internet				
23	Produce monitoring reports timetable				
24	Produce report of EDI work to be used for annual review with Creative Scotland				

7.4 EDI Action Plan Template

Objective	Task	Date	Lead	Measures of success	Actual performance

Section 8: A Glossary of Useful Terms

8.1 Glossary

The Equality and Human Rights Commission has a very useful glossary which can be found with the following link

<http://www.equalityhumanrights.com/private-and-public-sector-guidance/guidance-all/glossary-terms>

Access: Access can be physical and attitudinal. Of course it means making your venue or touring schedule as physically accessible as possible - for disabled people, older people, families etc. It is also about the attitude that employees, visitors, participants and audience members experience within a venue – do they feel welcome and can they enjoy and be part of the same experience as anyone else?

Dementia-friendly: Ensuring that people with dementia and their carers are included, empowered and supported. When a venue, organisation, project or community considers and meets the requirements of people with dementia in its planning, programming and delivery.

Disability-led: There is no set definition for a Disability-led project or organisation though usually key artistic leaders and decision-makers are disabled. Artistic work may or may not reference or be influenced by their disability.

Due regard: To 'have due regard' means that in carrying out all of its functions and day to day activities a listed public authority must consciously consider the needs of the general equality duty: to eliminate discrimination; advance equality of opportunity and foster good relations.

EDI (Equalities, Diversity and Inclusion): 'Equalities' or 'equalities and diversity' are the terms that have been used by Creative Scotland, and widely adopted in the arts, screen and creative industries in Scotland, to cover EDI (Equality, Diversity and Inclusion). 'Equalities' is not constrained by the legal definitions of the Equality Act 2010, and includes arts and health & wellbeing as well as wider socio-economic issues. We now use the term 'EDI' or 'Equalities, Diversity and Inclusion' to indicate this broader definition, and to emphasise our commitment to

developing and supporting arts, screen and creative industries that are more representative of the diversity in Scotland today.

Equality Act 2010: The Equality Act 2010 legally protects people from discrimination in the workplace and in wider society. It replaced previous anti-discrimination laws with a single Act, making the law easier to understand and strengthening protection in some situations. It sets out the different ways in which it's unlawful to treat someone.

Equality outcomes: The results a listed authority aims to achieve in order to further one or more of the needs of the general equality duty. The specific equality duties require listed public authorities to publish equality outcomes and report on progress.

Family-friendly: Suitable or designed for all ages – can refer to audiences and participants, but also to working practices.

Public Sector Equality Duty (PSED): The duty on a public authority when carrying out its functions to have due regard to the need to eliminate unlawful discrimination and harassment, foster good relations and advance equality of opportunity.

Protected characteristics: These are the grounds upon which discrimination is unlawful. The characteristics are: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race / ethnicity, religion or belief, sex and sexual orientation.

Regularly Funded Organisation (RFO): Organisations currently in receipt of Regular Funding from Creative Scotland. Regular Funding provides 3-year funding for organisations, and is one of the key means by which the ambitions, priorities and connecting themes highlighted in the Creative Scotland 10 Year Plan will be addressed. The current funding period is April 2018 to March 2021

Social model of disability: The social model (as opposed to 'the medical model') says that disability discrimination is caused by the way (non-disabled) society reacts to a person's disability and not by their impairment or difference.

Intersectionality: the interconnected nature of social categorisations such as race, class, and gender as they apply to a given individual or group, regarded as creating overlapping and interdependent systems of discrimination or disadvantage.