PLAY BOOK

For Equality, Diversity and Inclusion in Festivals and Events

CONTENTS

Delivering inclusive events is not just about following legal obligations – it's about creating events that are welcoming to all and are richer for it.

Events, as places that bring people together, are in a unique position to foster good relations between people who share a protected characteristic and people who do not share it. The events sector wants to put diversity and inclusion at its heart, proactively empowering and encouraging the widest range of communities to take part and engage

(Scotland The Perfect Stage Scotland's National Events Strategy 2024 – 2035)

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

WHAT IS THE PLAYBOOK?

This Playbook is a guide for those people responsible for planning, organising and delivering festivals and events of different sizes and types to ensure they are reflective of good equality, diversity and inclusion (EDI) principles and practices.

**What is the
Playbook**

What's meant by Equality,
Diversity & Inclusion

Representation

Design &
Programming

Governance &
Resourcing

Evaluating
Success

Final Takeaways

Every festival and event sets out to ensure its audiences can engage with their sporting, cultural or business offering in as accessible a manner as possible but sometimes constraints associated with funding, lack of expertise or time make it difficult to do all we want to do.

IN THIS PLAYBOOK, YOU'LL FIND RESOURCES, TIPS AND EXEMPLAR CASES THAT YOU CAN LEARN FROM

EDI compliance can feel very transactional, focused on 'ticking boxes' when what people really need is to be careful, considerate and reflective about *why* EDI is important to their festival or event and its various stakeholders. In this Playbook, you'll find resources, tips and exemplar cases that you can learn from and use to inform the approach you take to your own festivals and events from an EDI standpoint. You can adapt each area for what you need for your event or festival; not all areas will be relevant for every event!

TO FIND OUT MORE ABOUT REPRESENTATION

To find out more about representation see **p12** for an understanding of how to ensure 'who is in the room is inclusive' also see **BreaktheBiasToolkit**

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

Who is the Playbook for?

This Playbook is intended for those involved in the conception, planning and delivery of festivals and events. The festival and event sector across the UK, and beyond, is diverse and varied in terms of size, scale, genre and geographical location. This Playbook has something to offer all festivals and events, but we think it will be most valuable for small to medium sized festivals and events. It will be of most use for those organising sport, arts and culture or community events and stakeholders from each of these sectors have been involved in its production.

Who contributed to the Playbook?

The Playbook is a collaborative venture, sparked from a research project, FestivalsConnect, funded by Spirit of 2012 and led by the Centre for Culture, Sport & Events (CCSE) at University of the West of Scotland (UWS). We drew on research evidence and practice insights to develop a resource useable by the sector. We also wanted to include contributions from people with lived experience (and expertise), audiences, festival and event organisers, policy makers and funders. The context for the study was Scotland, but the guidance in the Playbook is for all festivals and events across the UK and further afield. The statutory environment might differ but the good practice insights will be useful for all.

How do I use the Playbook?

The Playbook can be used to help you as a festival and event organiser consider how you can effectively embed equality, diversity and inclusion principles and practices in the conception, planning and delivery of your events. The guidance included will help you with the questions you should ask yourself when considering what EDI means to your organisation. You'll also read about why EDI is important, legally and socially, what you can do with limited resources, and what others have already done (exemplar cases) by means of illustration. We also direct you to other useful resources throughout the Playbook that can help you delve even deeper into the thinking about EDI in the festival and event context.

THIS PLAYBOOK IS INTENDED FOR THOSE CURRENTLY INVOLVED IN THE CONCEPTION, PLANNING AND DELIVERY OF FESTIVALS AND EVENTS, AND THOSE CONCERNED WITH POLICY FOR THIS IMPORTANT SECTOR.

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

# WHAT'S MEANT BY EQUALITY, DIVERSITY AND INCLUSION?

TOP TIPS FOR EDI

• Encourage the fostering of good relations between people who share a protected characteristic and those who do not

• Public agencies now set out expectations of greater representstion as a feature of funding so it is important to engage with this agenda

• Public funders play an increasingly important role in encouraging organisations delivering festivals and events to be proactive in ensuring their events represent their constituencies effectively.

A range of definitions exist when considering equality, diversity and inclusion practice. We can't cover the complexities associated with these in full here, but it is important to outline what EDI represents before we can share ideas as to how you can most effectively plan and deliver on this agenda.

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

EDI IS ABOUT A COMMON DESIRE TO OFFER OPPORTUNITIES FOR AS WIDE A RANGE OF PEOPLE TO BE INVOLVED AND BENEFIT FROM FESTIVALS AND EVENTS AS POSSIBLE, NOT DETERMINED BY ETHNIC ORIGIN, AGE, SOCIO-ECONOMIC STATUS, GENDER OR SEXUAL ORIENTATION
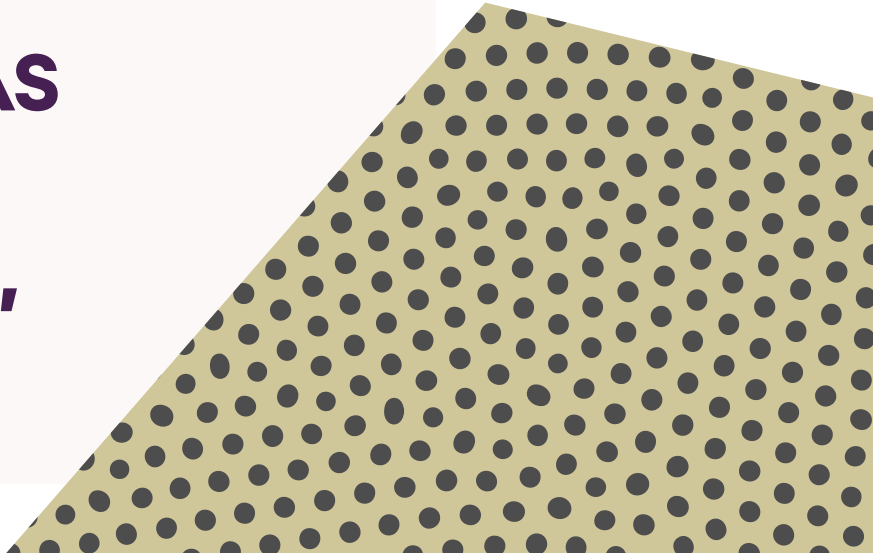
While in this Playbook we use the term *equality*, there is a growing recognition that our goal should be to achieve equity in access to and involvement in festivals and events.

> **EQUALITY** is about providing the same resources or opportunity to everyone, while **EQUITY** recognises that some people or groups will require different resources and opportunities to secure equal outcomes. For this Playbook, we draw on Glasgow Life's EDI Strategy 2023-2028 which states that equality is about keeping the organisation and services *open to everyone*, including understanding and taking steps to eliminate barriers that anyone may face.

> **DIVERSITY** means being committed to having organisations serve and hire the diverse communities we live in and work for, including those members of society who are *under-represented*

> **INCLUSION** means making sure services and workforces feel *welcome, safe and celebrated* in their identity.

Advancing EDI is about a common desire to offer opportunities for as wide a range of people to be involved and benefit from festivals and events as possible, not determined by ethnic origin, age, socio-economic status, gender or sexual orientation. Inclusive practices involve consideration of the different needs of people making up increasingly diverse communities and requires policy making and implementation that includes appropriate representation from those often marginalised from these processes so that existing inequities are addressed, not reproduced.

TO FIND OUT MORE ABOUT EDI

To find out more about Equality see Aye Write Case study on **p22**

To find out more about Diversity see Refugee Scotland case study on **p28**

To find about more about Inclusion see Scottish Disability Sport Parasport Festival on **p29**

See also AccessAble the **Access Guide provider**

Scotland's revised national events strategy, *Scotland The Perfect Stage*: **Scotland's National Events Strategy 2024 – 2035 (VisitScotland)** contains strong commitments to EDI following extensive consultation with the sector. In the foreword to the Strategy the Cabinet Secretary for Constitution, External Affairs and Culture states that:

"We also need to take action to address the climate emergency, and ensure that equality, diversity, and inclusion continue to be at the heart of everything we do".

One of the priority themes in the Strategy is the development of "Inclusive Events" where there is an emphasis on events being:

"relevant, accessible, safe, and welcoming to all residents and visitors, representing the diversity of our people, places, and cultural heritage".

The Legal and Statutory Context

As a festival or event organisers it's important you understand your legal and statutory obligations in the EDI space. In the UK, the Equality Act 2010 brought together several previous Acts aimed at protecting individual rights in the workplace and wider society. This one Act brings together:

The Sex Discrimination Act, 1975, Race Relations Act, 1976 and the Disability Discrimination Act, 1995.

The Equality Act 2010 legally protects people from discrimination in the workplace and in wider society regarding 9 protected characteristics:

age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, sexual orientation.

Whilst the Equality Act is the minimum you should aim to achieve; it does protect a standard of rights. When thinking about EDI you should try to go beyond the minimum recognising how protected characteristics intersect with each other. Useful guidance for organisations exists from the **Chartered Institute of Personnel** and **Development and Equality of Human Rights**

Practically, the requirements of the Equality Act around protected characteristics should inform the guiding principles of a festival and event (that might come in the form of a code of conduct, terms of reference, working principles, manifesto, etc) but the Act may serve as the basic requirements for some, and others are able to do much more than this.

All public sector organisations are subject to **Scottish Public Sector Equality Duties (CRER)** and must have set Equality Outcomes that are reported on to demonstrate these duties. For example, Scottish Public Sector Equality Duties require organisations to eliminate unlawful discrimination, harassment and victimisation. They also call on organisations to advance equality of opportunity between people who share a relevant protected characteristic and those that do not.

The Social Context: Why we should commit to EDI

It's not just important to commit to EDI from a legal or statutory perspective. It's also the right thing to do morally and ethically and there is evidence that it benefits organisations, audiences, and communities. From the **academic and grey literatures**, we already know that:

- festivals and events fulfil *multiple roles*, across the range of community celebration, place making and tourist attraction.

- festivals and events can help develop *social capital*, strengthen valuable *networks* and engender *social inclusion*.

- building social capital and strengthening relationships within neighbourhoods *needs to be planned* and requires organisers to have in-depth knowledge of the place and credibility within it.

- festivals and events can be hosted for different purposes, sometimes hosted on a *one-off basis* or are recurring, impacting on how effective they can be at producing social outcomes.

- different genres of festival or event can be open to foregrounding EDI considerations more effectively, depending on their *histories and traditions* and the political environment within which they are being hosted.

- areas of public life can be made more inclusive by fostering *sociable, convivial and pleasurable experiences*, including cultural-related activities like arts and music festivals, community and cultural events, parades, processions or commemorations.

- The idea of *accessibility* is very important when trying to progress the EDI agenda. Policy makers and festival organisers should consider *several levels of inclusion (physical, communicative and social)*.

- physical *inclusion* and accessibility refer to the physicality of the place itself and focuses on the elements that allow the audience to use the space, as well as ingress and egress. This is particularly important for those with reduced mobility.

- The best practice route here is to produce a detailed access guide. Accessable is an **Access Guide** service provider who can produce a Detailed Access Guide for your event.

- communicative inclusion refers to how *information and signage are made accessible*. This might include consideration of the language used in promotion and its inclusivity for people with different cultural backgrounds. Other considerations include the size of text, the choice of media outlet and the timing of communication, each of which can impact on the reception of information by people of different ages and/or visual capabilities.

- forms of social inclusion relate to how plans are made to foster *intercultural connections* between diverse groups and individuals in festivals and events.

We also know that local and international organisations are emphasising the importance of EDI in their guidance and funding programmes.

While the festival and event sector is primarily made up of small and medium organisations, larger, nationally funded events can also drive EDI progress through their convening power. They bring together organisations with influence to act as agents of change.

GOOD PRACTICE EXAMPLE: ACTIVATING EDI IN A MAJOR SPORT EVENT

When hosting the 2023 UCI Cycling World Championships, the Scottish Government and its delivery partners, VistiScotland and several local authorities, emphasised the importance of EDI and used the governance structure put in place to ensure transparency and accountability for EDI objectives at each stage of planning and delivery. This is what we would describe as EDI being 'baked in' to event governance.

COMMUNICATIVE INCLUSION REFERS TO HOW INFORMATION AND SIGNAGE ARE MADE ACCESSIBLE

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

INCLUSIVE PRACTICES INVOLVE CONSIDERATION OF THE DIFFERENT NEEDS OF PEOPLE MAKING UP INCREASINGLY DIVERSE COMMUNITIES

Core Principles and Practices for Embedding EDI in Festivals and Events

There are *four key dimensions* that you can work through systematically, when considering EDI in your festival or event planning, asking yourselves questions at each stage. These four dimensions are *Representation; Design & Programming; Governance and Resourcing; and Evaluating Success*. These dimensions are interrelated and will crossover with each other, but they will help you think through your EDI ambitions and how they can be translated into practice.

How festivals and events can help progress EDI outcomes

1

REPRESENTATION

To find out more about Representation please see **Page 12**

2

DESIGN AND PROGRAMMING

To find out more about Design and Programming please see **Page 18**
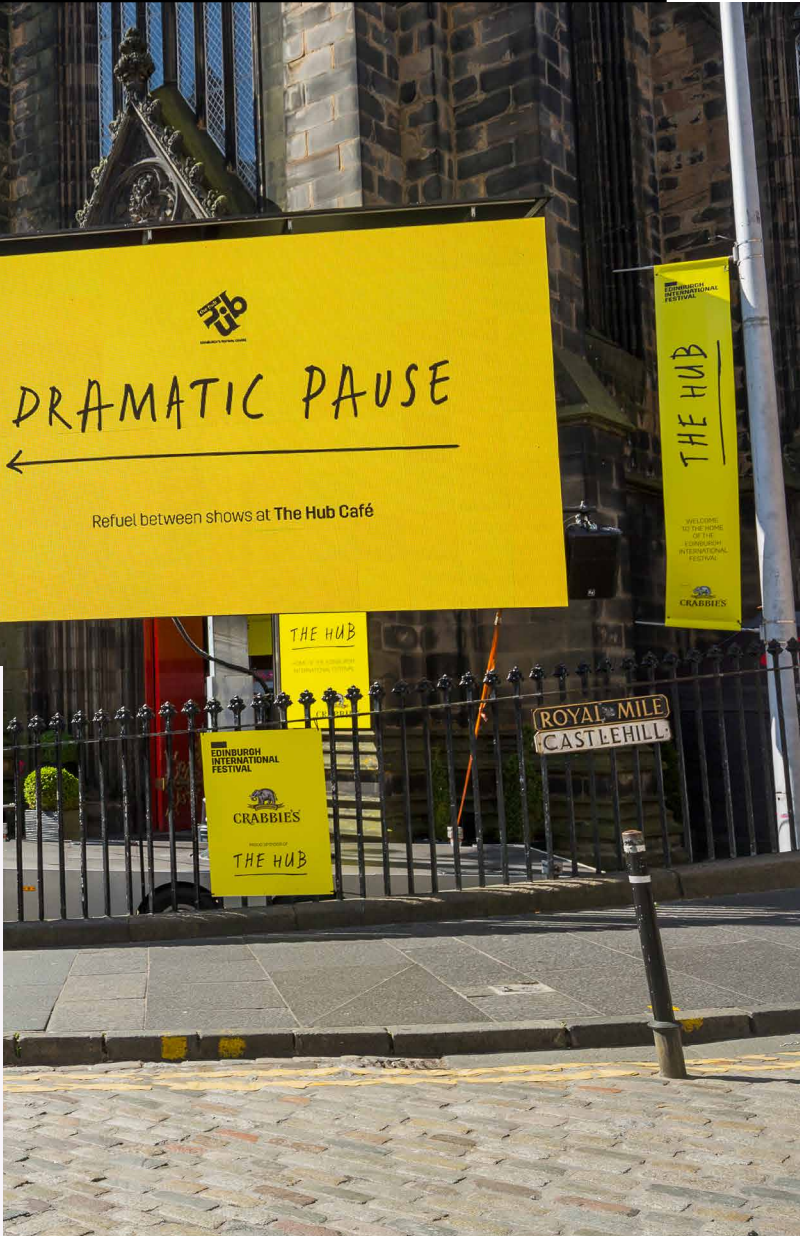
3

GOVERNANCE AND RESOURCING

To find out more about Governance and Resourcing please see **Page 25**

4

EVALUATING SUCCESS

To find out more about Evaluating Success please see **Page 30**

CASE STUDY

PIPING LIVE!

Piping Live! celebrates the breadth of the world of bagpipes, from Scotland's national instrument – the Great Highland bagpipe to indigenous bagpipes from across the globe, gathering in Glasgow to perform.

With its roots in the military traditions, piping has been largely male-dominated, with only recent moves to change the diversity and make up of those performing, but Piping Live! has been leading the way in trying to broaden the scope of those taking part in performances.

The most important aspect to ensure wider representation is embedding diversity, equity, and inclusion from the start of the planning process. Ensuring a representative and diverse programme is central to the aims of the festival, so ensuring that through the main planning process this is at the forefront of the programming team's thoughts is key.

This leads on to ensuring representation happens by design. From the outset of planning, the festival team look at all aspects to ensure the line-up is representative and that any access needs can be met. This includes designing the programme to include different genres and performers and ensuring that venues are accessible, where possible, for artists and audiences.

With such a varied programme. some events currently cannot be as diverse as we would want them to be. For example, at the top competing levels of solo piping, there is a huge lack of diversity due to parameters placed on how people qualify for events. However, understanding this and starting to build pathways for change, as well as looking at event design e.g. who is the compere, who is judging, etc, meant that there can be more representation as part of the current event make-up, whilst trying to develop the future editions of the event.

There are high quality artists across the piping world - in pipe bands, solo piping and traditional music groups. By developing different strands of programme, the festival team have opportunities to reflect this breadth of quality musicianship. Our Emerging Talent strand in 2023 was made up of 66% female musicians across the week. We also had performers with physical and intellectual disabilities as part of our overall programme and the festival was able to include the first pipe band in the world "dedicated to diversity, equity, and inclusion", from LA, USA, who applied as part of our street performances.

As well as using it to inform our programme, Piping Live! is also working hard on communicating this to all artists and audiences. The festival uses imagery that shows the breadth of representation in the piping world. We also communicate directly with artists about our aims for the festival to ensure they understand our work in this area.

GOOD PRACTICE EXAMPLES

The main areas for good practice that we use and would advocate for would be:

➤ Build it into your event planning to ensure it is established from the outset

➤ Programme by design to ensure meaningful representation wherever possible in the programme

➤ Communicate your aims; use visual prompts to tell your story, as well as reaching your artists and audiences through statement on your website, access videos and more. This ensures that as well as seeing the work in action everyone understands that representation is embedded by design into your event.

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

REPRESENTATION

SNAPSHOT

• When embedding representation, we need to ask ourselves key questions

• Planning, communicating and delivering representation

• Case Study: The Barn

• Case Study: Scottish Queer International

When planning a festival or event with EDI in mind, whatever the genre, size, or scale, it is crucial to reflect upon representation, who is underheard or left out of discussions. Representation can be characterised using the term, 'Who is in the Room'?

What is the
Playbook

What's meant by Equality,
Diversity & Inclusion

Representation

Design &
Programming

Governance &
Resourcing

Evaluating
Success

Final Takeaways

While the people who need to be in the room will change depending on the event and its ambitions (including the mode of delivery), it is vital that organisers and their partners constantly reflect on who is being represented, how they are being represented, and with what outcome in mind. Some considerations for organisers include:

> recognition that there are existing *political, cultural, and social power* relations that impact on who might be in the room and who is not, who is (and has been) heard and who is not.

> being aware of the presence of various forms of *privilege and the existence of systemic forms of discrimination* is fundamental to meaningfully engaging in these debates, avoiding superficial, or tokenistic practices.

> it is crucial that *appropriate resources are available alongside an openness to change* and assistance for 'new actors' to enter the space to avoid reproducing existing social and cultural capital.

> to drive more equal and inclusive practices it is vital that individuals and organisations take an active stance to ensure inclusion and equity are embedded throughout their activities. This is about taking *proactive, positive action to address existing inequities*.

GOOD PRACTICE EXAMPLE: DEVELOPING AN EDI STRATEGY

Glasgow Life has a helpful statement in its EDI Strategy 2023-2028 on the importance of representation, especially when consulting others. They state that:

"We recognise that groups of people who share certain cultures, languages, customs or protected characteristics are not homogenous communities. We will take a person-centred approach to our consultation and collaboration to be mindful of burdening individuals with the labour of being the sole representative of an entire faith/ethnic group/disability/ characteristic whilst acknowledging the reality that this is an imperfect process".

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

When embedding representation, we need to ask ourselves key questions

WHO IS BEING REPRESENTED, HOW THEY ARE BEING REPRESENTED, AND WITH WHAT OUTCOME IN MIND

? **What barriers are preventing us reaching those we want to attend our festival or event?**

? **Are additional funds available to help fund EDI objective?**

? **Who do we need to seek views from – ensure all the community has had a chance to be heard**

? **Who is the event for?**

GOOD PRACTICE EXAMPLE: INCLUSIVE COMMUNICATION

A place-based community event might helpfully partner with a local community radio station to enhance the promotion of the event. If a festival or event is addressing a social or health issue (e.g. a charitable purpose) then the local housing association, or health services might be a good place to start, where local people will attend and are comfortable engaging.

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

REFLECT ON THE LIMITS OF YOUR OWN LIVED EXPERIENCE

Planning, communicating and delivering representation

When planning for or organising a festival or event it is imperative that you think through what is required from the start to the end of the cycle.

To avoid tokenism, you should try to ensure that:

- good representation starts from the outset of *visioning and planning* and should be kept under constant review. You should outline your commitment to representation in your strategic plan, manifesto or constitution

- there is *meaningful engagement* throughout the year with those communities you wish to represent and attend, not just throughout duration of the festival or event itself.

- your festival or event signals through its *inclusive communication strategy*, internally and externally, that they are conscious of being open to all and understand the accessible needs of a diverse range of potential audiences, volunteers and workers.

- you engage in thoughtful messaging, including *tone and language* and making use of different platforms and channels depending on the purpose of the festival or event, its location and its audience.

- you ask yourself or your festival or event committee "who do we need to consult with, or involve, to advise on whether the right people are being included and how this affects how we operate"?.

- you create a reference group, or citizen panel, as a means of informing you about representation and how to embed it throughout your festival or event

- you demonstrate a visible commitment to representation in your workforce planning. It is important that those organising the festival or event should reflect the diversity being sought for the event itself. This should be extended to ensuring diversity across Trustees and those who hold power which might be achieved by thinking carefully about terms of office, processes for recruitment and appointment.

- you reflect on the limits of your own *lived experience*. A festival or event might have been running for decades but struggling to reach a specific part of the community it serves. Bringing someone into the organisation or committee with lived experience from that community can help introduce a new perspective that was perhaps missing in the past.

- you avoid inadvertently exploiting the labour of volunteers and others from marginalised groups. Where possible, working with lived experience should be valued i n a similar way to professional experience and therefore should be renumerated in some way whether in the form of money, vouchers, in-kind services, free venue hire for community groups, free tickets for event, covering travel costs or providing refreshments.

TOP TIPS FOR REPRESENTATION

- Align the purpose or vision of your event with those people involved in its planning and delivery

- Ensure that your Board or Committee can represent, and advocate for, those diverse audiences you wish to attract

- Recognise that you can't change everything overnight. Be realistic at how long systemic change takes but start with good intentions, embedding EDI commitments into your constitution and operating practices.

- Allocate budget to drive EDI outcomes. For smaller events, develop a community of practice to share learning and resources that eliminate the need for financial resource.

- Set out clearly what success will look like and work through a logic model to help guide you on understanding what you need to evaluate, what methods you can use and what evidence you need

- Involve those with lived experience, representing protected characteristics, right from the start and find the right format to ensure they feel welcome and valued

CASE STUDY

THE BARN

The Barn is a multi-arts organisation, based in Banchory Aberdeenshire. We collaborate and co-create with artists, makers and audiences to develop arts experience which grow environmental awareness, cultivate action and create the conditions to explore alternative ways of living on earth. We have a varied programme of project and events that connect multiple communities, utilizing art and creativity to foreground the importance of care for the conditions on which all life depends.

Our rural location beyond Scotland's central belt brings both challenges and opportunities. Despite the perception of wealth in the area, we work in an unequal and dispersed region, located at the confluence of diverse groups and perspectives. Over the last 3 years our aims around equalities, diversity and inclusion (EDI) have been reflected through our shift towards a decentralised organisational structure and collaborative programming approaches. Across our organisational development and public programme our EDI approach aims to;

Embed collaboration principles

We have learned to reflect different perspectives by foregrounding generous collaboration on our work, creating a culture where everyone across our organisation has a role in making it more equitable, diverse and inclusive.

Create safe and inclusive spaces

Our work tackles a range of issues and urgencies which can be complex and challenging. We aim to create safe and inclusive spaces where people meet as equals.

Ask questions

We have learnt to check the ways in which we support diverse voices through questions such as – what responsibility do we hold to each other in this space? Whose voices are in the room and whose are not? This helps us to not assume the opinion and identification of individuals.

Tackle inequality

Our venue is fully accessible, and we ensure that audiences are informed about this. Some of our events are free and we use pay what you can models, when we can we also offer access funds for audiences. We also use access riders with those we work with.

To support these aims within the public programme, we often develop partnerships with regional organisations such as Grampian Regional Equalities Council and Aberdeen for a Fairer World, we also engage external consultants from Age Scotland and Scottish Dementia Friendly network for particular events. This work is slow and meaningful, developed through long term engagement with organisations to understands the needs of the people they work with. When developing new relationships with partners we will introduce the work of the Barn through offsite presentations and meetings with communities' groups in spaces they are familiar with.

GOOD PRACTICE EXAMPLES

> An event that embeds generous collaborative programming approaches where the voices of under-represented, marginalised or otherwise silenced communities can be foregrounded.

> An event that cross-pollinates audiences from different backgrounds and perspectives

> Audiences are aware of available access measures and feel welcomed, safe and confident to engage the work of the Barn

> Providing opportunities for artists with protected characteristics.

> Organisational practices that take a holistic approach to EDI across the work that we do, from programming and marketing, to budget management.

CASE STUDY

SCOTTISH QUEER INTERNATIONAL FILM FESTIVAL

As Scotland's largest queer film festival, SQIFF brings audiences from across the LGBTQIA+ and allyship community. Representation of the wonderful diversity that sits at the beating heart of the queer community is paramount. We believe it's vital to embed this into both SQIFF's internal and external activities.

We utilise our curatorial opportunity to ensure films from across the global queer community are platformed, bringing unique world perspectives and experiences to central Glasgow in our annual festival. We also view our organisational and governance structure as an opportunity to represent a multiplicity of voices and identities. This is achieved by:

> actively building in consultation with a variety of community groups on our strategic planning

> ensuring our Board of Trustees holds at least one position for a member of SQIFF's queer filmmaking group

> working hard to actively remove financial, physical and socioeconomic barriers (and more) for artists, audiences, Trustees, freelancers, volunteers and participants to have access to SQIFF activity

> maintaining, and really living by, an organisational policy of openness and transparency, in which feedback is welcome and encouraged.

We benefit endlessly from the support of peers, funders, partners and the queer community. Where we can, we share our resources to encourage a healthy flow of knowledge, skills and financial support. SQIFF is a team sport, and we believe this mindset is vital to securing a long-term future for Scotland's largest queer film festival.

FIND OUT MORE ABOUT REPRESENTATION

To find out more see **Power of Events: Report on the findings from the Spirit of 2012 archive about the impact of events on social cohesion and connection**

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

DESIGN AND PROGRAMMING

SNAPSHOT

• Who programmes and how do they operate?

• Programming collaboratively

• Programming for place and intended audience

• Case Study: Aye Write

• Case Study: Leap Sports

The process of festival or event design and programming is where principles and values are translated into practice. There are several issues festival and event organisers need to consider when thinking about how their design and programming practice can advance positive EDI outcomes.

IF YOUR FESTIVAL OR EVENT WANTS TO BE VIEWED AS ACCESSIBLE, THEN IT IS IMPERATIVE THAT THOSE WITH LIVED EXPERIENCE OF DISABILITY ARE INVOLVED OR MEANINGFULLY CONSULTED WITH WHEN DESIGNING AND PROGRAMMING

Who programmes and how do they operate?

> linked to representation, all festivals and events need to consider '*who programmes*?' and, by definition, who might not be involved in this important activity.

> programmers might helpfully ask themselves:

- Whether they share the lived experiences of their intended audiences and, if not, how can this be addressed?

- If they want to extend the reach of the festival or event to a new community (e.g. migrant or refugee population) how can they be more attuned to their specific needs and desires?

- Do they have credibility for the intended audience or community within which the festival or event is staged?

> in addressing these questions, it is imperative that a festival or event has a clear strategy, mission, vision and values (or principles) that flow through into programming decisions (these also affect resourcing):

- if your festival or event wants to be viewed as accessible, then it is imperative that those with lived experience of disability are involved or meaningfully consulted with when designing and programming as otherwise ableist assumptions (what is viewed as normal) might be reproduced.

- if your festival or event wants to provide a platform to advance dialogue in a community about issues associated with race, or sexual orientation, then who is involved in programming and what is programmed will be a critical feature of likely success.

- for example, if you are seeking to provide a platform for writers of colour via a book festival, then it is imperative that they are programmed in important venues and prime slots on the programme. **AYE WRITE** example.

> it is common for festivals and event organisers to delegate programming responsibility to individuals or functional areas with expertise (e.g. an Artistic Director) and those people will seek advice from an EDI advisor or equivalent on how to ensure EDI considerations are informing decisions.

- in other contexts, your festival or event might operate an 'umbrella' structure, whereby a range of partners will take responsibility for their own portion of the programme because of their expertise and credibility with a particular group or community.

- the umbrella model can work very effectively for place-based community festivals or events where there are several embedded organisations that are already working in the area as they bring credibility and influence.

- there is no one-way-fits-all strategy but it is important to given careful thought as to which approach to programming will help you achieve your chosen EDI objectives.

BE STRATEGIC AND INTENTIONAL WITH THE CHOICE OF PLATFORM, WHO IS REPRESENTED, AND WHICH STORIES ARE PROJECTED TO INTERNAL AND EXTERNAL STAKEHOLDERS.

Programming collaboratively

The principle of co-design, or co-production, of a festival or event is a powerful one – trying to ensure a diversity of voices and lived experiences inform programming, demonstrating humility and avoiding single ownership of the programme. In order to operate collaboratively, festival or event organisers should:

- before each iteration undertake an exercise to identify any 'missing groups', reach out and find ways to include them in the design and programming process.

- recognise that greater involvement from a wider range of those with lived experience can put a burden on those with the least resources, potentially exacerbating precarity.

- find the right way to engage with and involve your constituency. It will be valuable to agree parameters and expectations for the involvement of partners, perhaps by developing agreed working practices that are informed by your wider EDI principles.

> Programming for accessibility is also a crucial element of good EDI practice.

- Physically, providing a virtual walkthrough and information relating to neuro-diverse inclusion (e.g. quiet spaces) can alleviate a fear of the unknown for those with specific needs.

- Communicative accessibility is about making sure your programme and the activities within it are communicated effectively using the right platforms, channels and formats.

- Media and communication can be carefully built into design and programming to promote visible representation. The key is to be strategic and intentional with the choice of platform, who is represented, and which stories are projected to internal and external stakeholders.

GOOD PRACTICE EXAMPLE: EUAN'S GUIDE AND THE UCI CYCLING WORLD CHAMPIONSHIPS

Euan's Guide, a respected disability access organisation, advised the UCI Cycling World Championships on its accessibility arrangements and fed back to the organisers on the success of implementation. This strengthened the credibility of the event's work around accessibility.

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

Event organisers are required to ensure that they make reasonable adjustments to allow people who have disabilities to enjoy events in barrier-free and must not discriminate because of a protected characteristic

Programming for place and intended audience

Socially, programmers need to consider what people can afford, whether there is something for everyone, how easy it is for people to attend, and whether cultural traditions and language are potential obstacles to engagement. To overcome these potential barriers, festival and event organisers need to:

- consider the balance between free and paid-for tickets, whether they can introduce a sliding scale of pricing, the availability of travel bursaries for volunteers or others, where required.

- consider the viability of accessible pay-in models reflecting and facilitating the access you want to enable. This could come in the form of community ticketing, which Glasgow Life book festivals employ, seeking to overcome barriers associated with the cost and value some groups assign to cultural events.

- put themselves in the place of those they most want to reach and that have the greatest challenges in attending. Investigate their journey to the event and consider how you can turn obstacles into opportunities for engagement.

- put thought into appropriate (culturally sensitive) food and beverage options for type of event and intended audience as this can help attract a more diverse audience and make their experience more rewarding when attending.

- consider the impact of their festival or event on the place hosting it and the people that live there.

- on a practical level, it is important to ensure local people have information on road closures or restricted access to public spaces like parks or squares well in advance. Even better, operate a proactive consultation process with key local intermediaries, including critics, to ensure that mitigations can be made to minimise negative feelings.

GOOD PRACTICE EXAMPLE: LANGUAGE AND VISIBILITY

When programming a multi-cultural festival or event, or a sport event taking place in a diverse neighbourhood, it is advisable to ensure Include the programme is multilingual, alongside media and social media messaging. This is an important signal of your knowledge of the makeup of the community. Clear visual messaging is hugely important.

TOP TIPS FOR DESIGN AND PROGRAMMING

- When designing and programming your festival or event, be clear what your EDI objectives are and identify what effect programming decisions can have on meeting these commitments

- Look carefully at who is making programming decisions and consider whether new actors can be included to diversify and enrich the programme.

- In the planning stage, build engagement and consultation with audiences, representative bodies (e.g. disability, LGBTQI+, minority ethnic communities) and other relevant groups into timeline to ensure programme meets the needs of those stakeholders

- Prioritise accessibility (physical, social and communicative) to ensure barrier-free access to your festival or event. Consider the event space, ticketing, media and communications, delivery and evaluation to ensure all needs are accommodated

- Consider how you can use your festival and event platform to provide visibility and credibility to those people less well heard or seen. representing protected characteristics, right from the start and find the right format to ensure they feel welcome and valued

- Access for All- be sure to have on your web platform what accessibility arrangements spectators can expect, e.g. quiet space, wheelchair access, audio links etc

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

AYE WRITE

The Aye Write and Wee Write book festivals align with Glasgow Life's Equality Diversity and Inclusion Strategy 2023 – 2028, which sets out the priorities. This strategy aims to go beyond Glasgow Life's legal duties, becoming an organisation which takes a much more active stance to ensure inclusion and equality are embedded throughout all our programmes and festivals.

At strategic levels, Aye Write and Wee Write have widened our reach through existing and new partnerships, diversifying our advisory group representation to ensure we are considering future developments from an intersectional perspective. We continue with our commitment to EDI programming/ collaborations, developing deeper relationships with our publishing stakeholders to ensure we reflect the diversity of the city on stage. Proactive approaches to programming goals include strong voices that reflect wellbeing, poverty, ageing well, gender, sex, religion and disability in a positive, respectful way.

We continue to build on our successful track record of programming writers of colour through direct engagement with the publishing community. Past engagements have been with the Author Academy and Kavya Prize – and we continue to be access routes for new emerging talent, while also cultivating opportunities to showcase debut and emerging talent from established publishers. We seek to widen participation for audiences, breaking down barriers through a solid foundation of community engagement and community ticketing initiatives which will continue to be a key plank in our approach to barrier removal. Building on our existing approach to engagement we seek to develop new partnerships and relationships to strengthen our ability to include key target audiences in programme participation. For example, we have built relationships from across Glasgow's Learning Partnership;
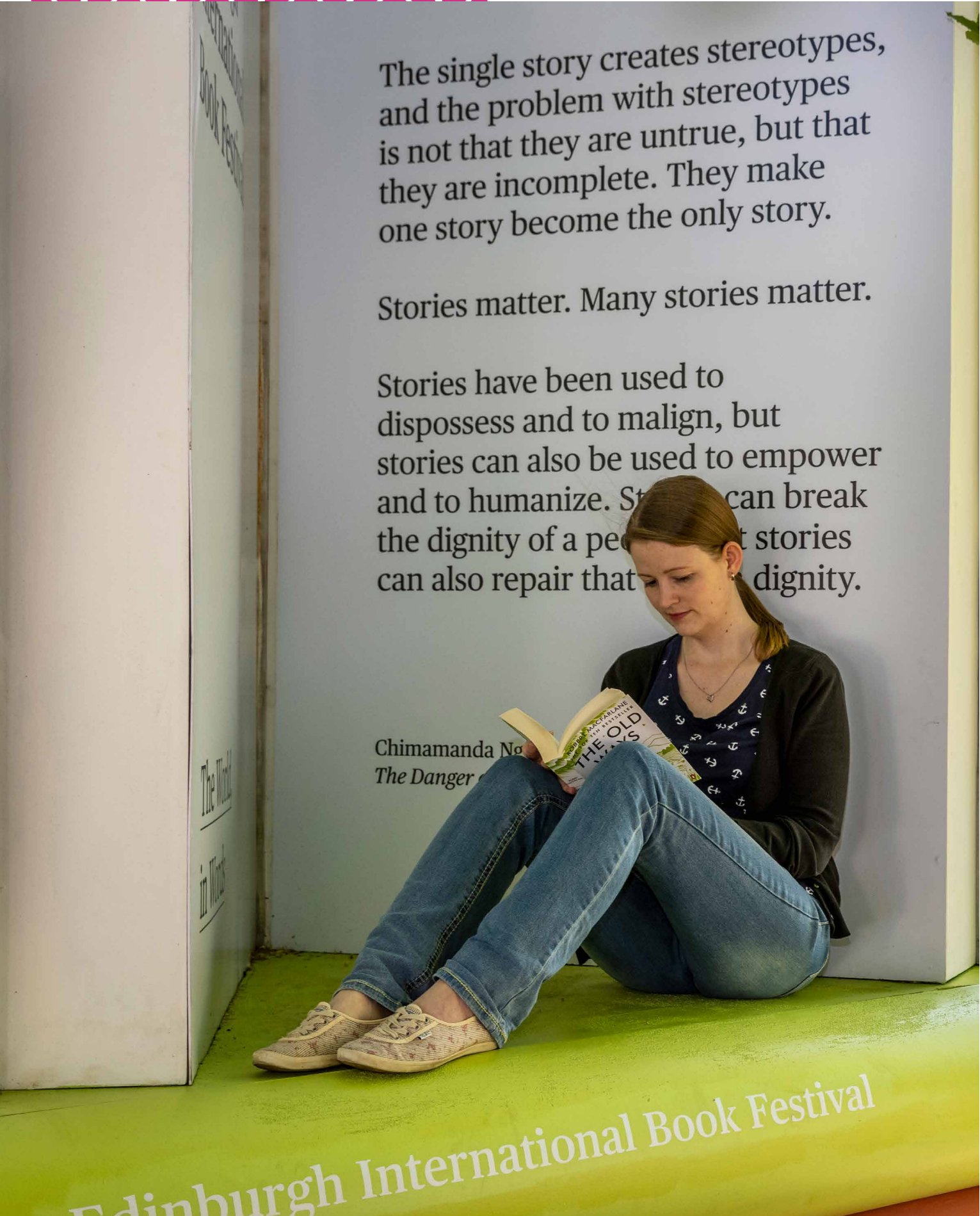
HMP Barlinnie Family Contact teams; third sector charities and more.

It is also important to develop engagement routes to diversify the volunteer community we engage with, in line with Glasgow Life's Volunteering Strategy, seeking to address areas of under-representation including people living with disability, individuals connected to the criminal justice system, young people, men, those who are seeking work/employment opportunities, refugees and asylum seekers.

We also want to secure funding to enable Aye Write and Wee Write to offer BSL interpretation as a normalised component of the programmed activities. Previous editions have required BSL users to request provision. This placed the responsibility on individuals, rather than recognise the structural barrier this created.

Finally, the Glasgow Life procurement processes are being reviewed to maximise EDI outcomes within the framework we use to procure goods and services. Our Box Office is developing ways to ensure Glasgow Life Tickets are as accessible and inclusive as possible. Improvements to audience experiences will include exploration of the introduction of an Access Membership Scheme, enabling free registration for all disabled customers and those experiencing long term health conditions who may need assistance accessing our venues.

Continuation of the Aye Write podcast, will enable us to develop established relationships with our audience and support us reaching those who face barriers to attend in person events.

Edinburgh International Book Festival

The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.

Stories matter. Many stories matter.

Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people but stories can also repair that broken dignity.

Chimamanda Ngozi Adichie
The Danger of a Single Story

CASE STUDY

LEAP SPORTS

One of the most common asks of LEAP Sports from sports organisers, is to help increase the numbers of lesbian, gay, bisexual, transgender, intersex and queer (LGBTIQ+) people participating in their sport.

In supporting this to happen, **Festival Fortnight (LEAP)** was created. This annual event aims to increase the visibility and participation of LGBTIQ+ people in Scottish sport, by inviting partners to create a targeted event. Organisers will have their event listed as part of the Festival Fortnight programme, and the combination of a trusted brand alongside targeted promotion, gives a significant boost to participation.

An external review (2020) found that *"The Festival is making a significant impact in improving the lives of LGBTIQ+ people across*

Scotland in their local communities. Sports providers are offering more inclusive activities which are attracting new LGBTIQ+ participants", and analysed the impact that the Festival was having. In 2024, the Festival listed 107 events with 2,600 participants across Scotland.

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

CASE STUDY — LEAP SPORTS

Festival Fortnight offers an opportunity to showcase, launch or boost participation. We now share event planning tips and ideas as part of the Festival Fortnight Partner Handbook.

This includes the benefits and reality of making events inclusive to LGBTIQ+ people, checklists with dos and don'ts, and examples of previous Festival Fortnight events.

Be prepared to hear from LGBTIQ+ people

Your planning should include learning about the needs and experiences of LGBTIQ+ people, and ensuring that you take steps to reduce the barriers to participation when planning your activity. This learning can be done as part of the planning process, but it can also be done effectively combined with a targeted event, such as during Festival Fortnight.

Be committed to ongoing participation

Even if you use something like Festival Fortnight to boost participation, the best success comes from a plan which centres a commitment to sustaining activity on an ongoing basis rather than a once per year offer. This means being clear that even if this is a one-off targeted event, that there are specific pathways for participants to continue or to get support to further engage.

Learn, develop and keep going

Evaluate to ask if anything can be changed or improved. Check in on how participants' experience is going or why they didn't come back. Connect to others through Festival Fortnight and find out what they did and what successes they've had. Don't be disheartened if numbers are initially low, it can take time to build momentum.

LGBTI
- identity
- visibility
- self esteem
- health & lorem?

SPORTS PROVISION
- participants
- Players
- spectators
- clubs & teams

WIDER SOCIETY
- removing barriers
- inclusion
- lorem?
- lorem?

COMMUNITY
- capacity
- Volunteer
- development
- activism

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

GOVERNANCE & RESOURCING

SNAPSHOT

- Formal governance structures

- Case Study: Refugee Festival Scotland

- Case Study: Scottish Disability Sport Parasport Festival

Governance can be perceived as bureaucratic, legalistic and a bit boring! However, for EDI to be effectively 'baked in' to a festival or event DNA it is crucial that the organisation behind it has the right structures, processes and people in place.

EVENT GOVERNANCE NEEDS TO SET OUT INCLUSIVE DESIGN PRINCIPLES TO INFORM & INFLUENCE PRACTICE OF ALL STAKEHOLDERS. THERE NEEDS TO BE FORMAL STRUCTURES BUT INFORMAL RELATIONSHIPS TO MAKE IT WORK.

Once the right governance arrangements are in place then it's also crucial that the right resources, financial and human, are allocated to pursuing the EDI agenda. Some key guiding principles:

> it is insufficient to put in place an EDI strategy, policy or set of warm sounding principles. Rather, it is crucial that this is built into the festival or event constitution – roles, responsibilities, expertise - and championed by key actors within the organisation.

> because of engrained systems of prejudice and inequality, EDI will not be advanced without a struggle and that requires people willing and able to engage in difficult conversations and seek to influence at various levels if progress is going to be made and sustained.

GOOD PRACTICE EXAMPLE: AGREED WAYS OF WORKING

Glasgow Life has an EDI Steering Group, and they have developed a set of agreements as to how they will work, including to Stay engaged, Speak our truth, Hold ourselves and each other accountable, Allow for discomfort, Expect & accept non-closure, Be brave

What is the
Playbook

Overview

What's meant by Equality,
Diversity & Inclusion

Representation

Design &
Programming

**Governance &
Resourcing**

Evaluating
Success

Final Takeaways

Formal governance structures should be established that include a commitment to EDI, including representation on Board or organising committee as this informs the subsequent working culture and informal knowledge exchange, which is crucial in facilitating culture change in organisations.

However, formal governance structures also need to be accompanied with the development of more informal, trusted relationships and the presence of 'critical' friends to speak truth to power when necessary. Actions that help translate strategic commitment into practical solutions:

> at the strategic level EDI also needs to be budgeted for (design, delivery, consultation). For example, resources are required to:

– pay for Board members with lived experience.

– involve and pay community representatives along with your designing team at all stages.

– train and develop staff and volunteers on EDI

> it is important to recognise that money can help drive change and therefore can be an important force in embedding EDI in festival and events. Many organisations would love to do more but lack the resources to employ someone or the expertise to advise them of what they need to do.

> partnership and collaboration are important to enable resources to be more easily shared between festivals and events in a particular geographical area or genre

> work closely with your local authority or third sector interface that employ EDI specialists to advise you of what you can do to make your festival or event more attractive to new audiences. They might also be able to help you to develop an EDI strategy or facilitate you to do that with your partners.

> If you're a charitable organisation, there are lots of great resources offered by the sector on developing policies and practices too.

TOP TIPS FOR GOVERNANCE & RESOURCING

• EDI needs to be funded properly; it can't be seen as an added extra. Include budget requests in funding bids and align with national event strategies and governmental commitments

• Work with funders, local authorities or third sector to access good practice resources on EDI and governance structures

• Liaising with EDI experts (including experts by experience) can ensure the right expertise is round the table when developing strategies and accounting for activity.

• Finance needs to be identified to fund inclusive and accessible experiences

CASE STUDY

REFUGEE FESTIVAL SCOTLAND

Refugee Festival Scotland (coordinated by the Scottish Refugee Council), provides a platform for people from refugee backgrounds to showcase their art, cultural heritage, and contributions to life in Scotland, across a ten-day Festival, tied to the annual World Refugee Day on 20th June. The Festival creates opportunities for meaningful connections between New Scot and established Scottish communities, and raises awareness about the challenges faced by people seeking safety in Scotland.

Refugee Festival Scotland has a unique structure in that most events are programmed by refugee-led and refugee-supporting groups and organisations and each organiser decides what they want to do, in a way that works for them. These groups set the agenda of what happens and how to tell their own story, in their words. We use an open programme model, where we welcome anyone to host an event, whether the event organiser is an individual, a local community group, or a national institution.

Alongside our Open Programme structure, we also have funding opportunities for community groups, cultural spaces and artists. Scottish Refugee Council awards a portion of Small Grants of up to £750 to community groups and organisations to help them cover the cost of running Festival events. There is also an Arts Open fund which supports artists who have experienced forced migration to present their work at the Festival.

In terms of governance, Scottish Refugee Council employs a "Nothing about refugees without refugees" principle, where people and communities with lived experience of seeking refuge are involved within the staffing structures and decision-making processes around the Festival. This has included staff roles within the Festival team and panellist roles, when making decisions on our Small Grants and Arts Open awardees.

The Festival is also supported by an Advisory Group. This team of people bring advice and expertise from an array of voices from the Scottish cultural, education and third sectors as well as in some cases, their own personal experiences of migration and forced displacement.

Elsewhere, people have the opportunity to engage with the Festival through volunteering, and many of our volunteers likewise, also have lived experience of seeking refuge. There are 2 Festival volunteer roles; the Festival Rep volunteers, who help out at Festival events, and the Digital Content Volunteers, who develop digital content around the Festival. The volunteers make the Festival what it is, and we couldn't do it without them! In return, we try to ensure this group has a positive and useful experience, through for example; providing training and workshop opportunities in the run-up to the Festival and creating moments for volunteers to meet new people and grow their networks.

TO FIND OUT MORE ABOUT GOVERNANCE & RESOURCING

To find out more on governance and resourcing see this **useful guide** and another one for **policing and security for event**

Funded by:

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

SCOTTISH DISABILITY SPORT PARASPORT FESTIVAL

Since 2009, the Scottish Disability Sport Parasport Festival Event Programme has grown and currently offers ten parasport festivals across Scotland. Parasport Festivals have been coproduced with the SDS Young Persons Sports Panel to incorporate the lived experience in the planning and implementation of the event.

They are designed to provide pupils with physical disabilities, hearing loss, and vision impairments the opportunity to try a wide range of sports in inclusive, safe, and fun sessions delivered by qualified local coaches and clubs.

The target audience is pupils from mainstream education who are significantly underrepresented in sport.

This unique opportunity is a collaboration between Scottish Disability Sport, Scottish Governing Bodies of Sport, the Active Schools network, college and university students, community club coaches, and third-sector and local authority staff to provide the event.

The parasport festival experience offers young people more than physical activity and sport. It can be life-changing, as they also meet other children with similar impairments and learn new skills, which increase their confidence and self-esteem.

After the event, the SDS Regional Manager contacts all participants to offer bespoke support to engage in a local sports club or session of their choice.

It is important to note that the AIM Model is not a series of progressions. A change in any of the four factors (Activity, Setting, Impairment, Ability) may affect which inclusion method is determined.
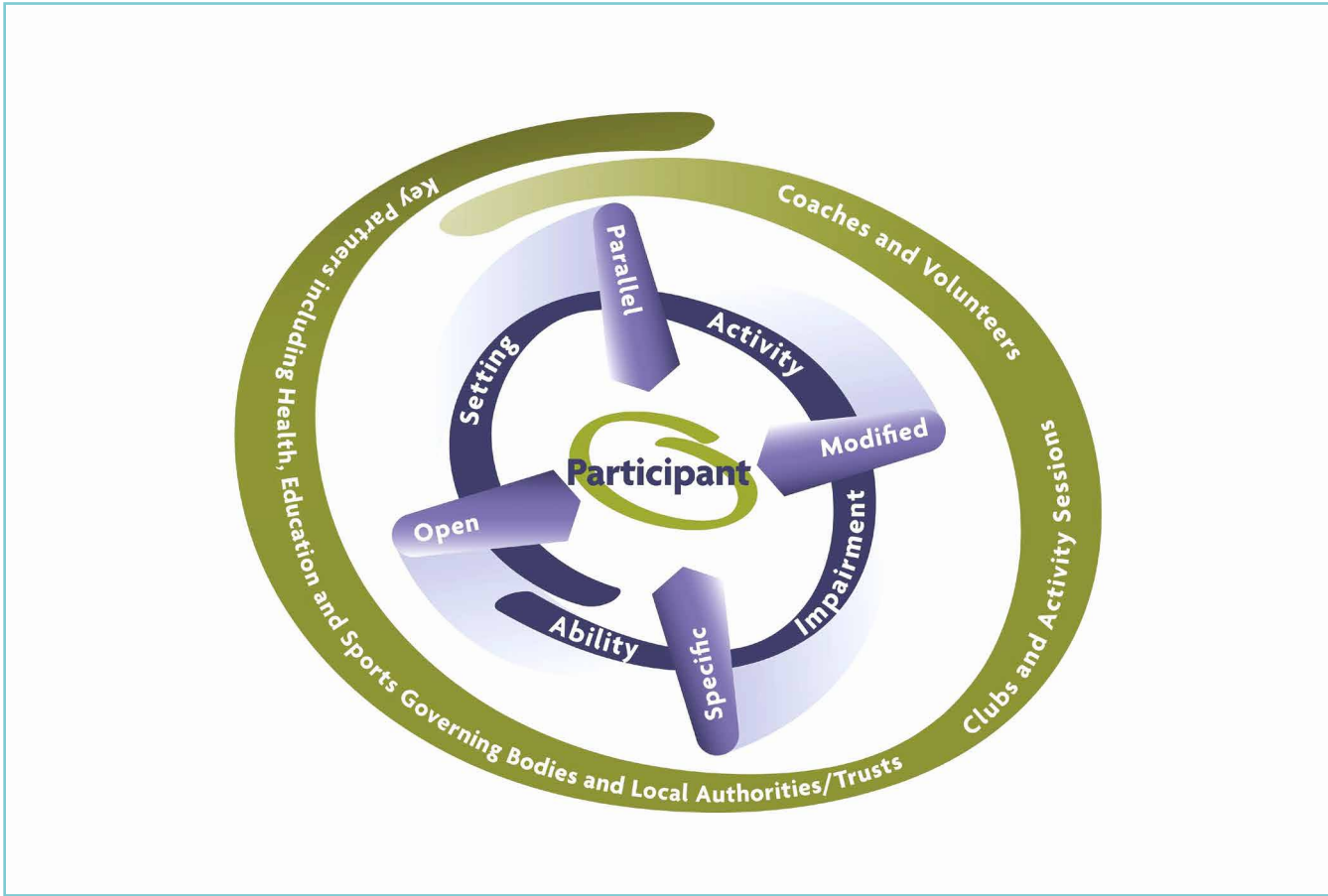
The case studies in this playbook will demonstrate all of the above methods of inclusion in different ways. Crucially, the inclusion method is about meeting the needs of the individuals within the target audience.

This case study describes a disability-specific method of inclusion.

GOOD PRACTICE EXAMPLES

> The AIM model has been developed and endorsed by Scottish Disability Sport (SDS) and our home nation partners across the UK.

> The model supports an intersectional participant-centred approach to the provision of physical activity and sport and ensures everyone has a quality experience that continually meets their needs.

> **ABILITY:** What is the person able to do? What are their strengths? Focus on what a person CAN do rather than what they CANNOT do. What skill level do they have in the sport/activity? Their ability may change over time, and so this may change the approach.

> **ACTIVITY:** This could mean the whole sport, a drill, or a game, so our method of inclusion may change over the course of a session or over time.

> **IMPAIRMENT:** We need to consider how a person's impairments affect their participation in the activity, but their ability should be our focus. The nature of a person's impairment may change over time, so our approach may change, too.

> **SETTING:** This includes whether the activity is indoors or outdoors, team or individual, competitive or recreational, wet or dry, rural or urban (considering transport as a barrier for some people with disabilities), and things like the temperature, lighting, and playing surface.

EVALUATING SUCCESS

Positive EDI outcomes aren't easy to deliver, and it is important to reflect and learn to ensure continuous improvement. Embedding a culture of learning, using various forms of evidence, is crucial to good EDI practice.

To achieve any legacy from your festival or event this needs to be planned in at the pre-event stage and must be budgeted for. It is important to differentiate between what outcomes each festival or event can realistically expect as they are going to be different for all. Try to be very clear about what you are seeking to achieve in the EDI space and don't over promise.

BE CLEAR ON WHO IS RESPONSIBLE FOR THE EDI OUTPUTS AND OUTCOMES THAT YOU IDENTIFY, AND HOW THEY CAN DEMONSTRABLY BE EVIDENCED AND ACHIEVED

Some key principles to follow to enable you to evaluate success:

- devise objectives that outline your short- and long-term goals related to embedding EDI in your festival or event to enable you to track and monitor progress against agreed targets.

- be clear on who is responsible for the EDI outputs and outcomes that you identify, and how they can demonstrably be evidenced and achieved.

- work in partnership with your funder and/or local authority to access tools and techniques to gather evidence for your festival or event.

- from a learning perspective, it is also crucial to have regular debriefs, including on completion of your event, to recognise EDI successes but also to acknowledge mistakes or oversights that you'll seek to address in future iterations.

- it is important to approach learning moments with openness and transparency, drawing on critical friends where possible. It is useful to adapt an action-style approach to learning, adapting and revising practices constantly.

GOOD PRACTICE EXAMPLE: EVALUATING THE SOCIAL VALUE OF COMMUNITY EVENTS

The Centre for Culture, Sport & Events at University of the West of Scotland worked with Spirit of 2012 to examine the social value of community events. Based on a thorough investigation of relevant literature we developed an evaluation framework for use by small, community-led events providing with resources to enable them to reflect on their event, what happened and why. Guidance to help you measure the value of your festival or event can be accessed on the **Spirit of 2012 website**

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

EVALUATION IS A GREAT WAY TO RUN BETTER EVENTS, AND CAN TAKE AS LITTLE OR AS MUCH TIME AS YOU HAVE TO GIVE. IT CAN HELP YOU
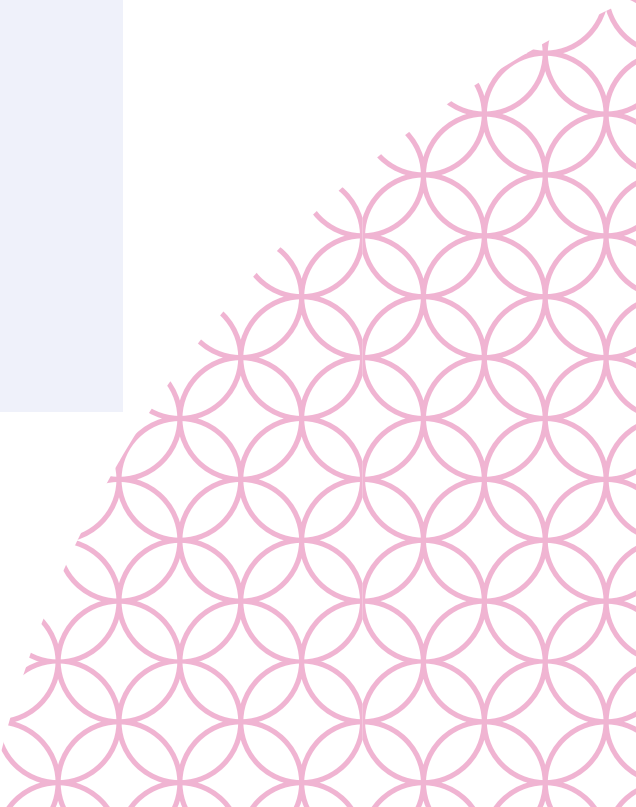
Evaluating EDI in festivals and events

One of the biggest challenges facing all festivals and events is how to evaluate whether they have achieved their objectives or not. From an EDI perspective you need to be clear what you are trying to achieve (SMART objectives) and what success will look like. That will then help guide you on what evidence you need to gather and how to demonstrate success. Some reasons for evaluation of EDI outcomes include:

- reflecting on your event, and understanding what happened

- exploring why things happened the way they did – what choices were made and what was unexpected?

- thinking about what you learned and how that can help when planning your next event

- sharing what you've learned with others such as funders, fellow event organisers, your community and stakeholders (people with an interest in the event)

- making the case for your event to be run in the future.

A four-step approach to evaluation is worth following see **Spirit of 2012 website** for more information)

> **STEP 1:** DETERMINE WHAT YOU WANT YOUR EVENT TO ACHIEVE AND HOW IT WILL DO THAT

> **STEP 2:** DECIDE WHAT YOU WANT TO FIND OUT FROM YOUR EVALUATION

> **STEP 3:** IDENTIFY WHAT EVIDENCE YOU NEED TO FIND OUT, AND MAKE A PLAN FOR WHEN AND HOW TO GET THAT EVIDENCE

> **STEP 4:** DECIDE WHAT YOU WILL DO WITH THE EVIDENCE ONCE YOU'VE GOT IT

TO FIND OUT MORE ABOUT EVALUATING SUCCESS

To find out more about Evaluating Success - build in evaluation tools from the start see **this practical guide for evaluating community events**

WORK WITH STAFF AND VOLUNTEERS TO BUILD EVALUATION THINKING AND PRACTICE INTO EACH STAGE OF YOUR EVENT – DON'T LEAVE IT UNTIL THE EVENT HAS COME TO AN END AS IT'S TOO LATE

What information should we collect and how?

Once you've determined what element of EDI you want your event to be judged on, you can focus on what you want to evaluate and what evidence you'll need to help assess success. Evidence can come in many different forms:

- Quantitative data: Survey data related to audience numbers, demographics and satisfaction; diversity of workforce; make up of committee or board members

- Qualitative date: interviews, focus groups, creative methods (e.g. film-based case studies)

- People saying how much they enjoyed the event as they leave is important, but likely to inefficient to help you understand the complexities of people's experiences. Instead, you should think about being creative in trying to access richer perspectives:

- You could offer engaging tools to enable your audience to leave feedback on your event, including feedback forms in different languages, and audio feedback possibilities.

- You could ask credible EDI representative organisations to partner with your event to help you assess its accessibility or inclusive nature

- You can host public events to enable a wider constituency to offer insights into how effective your festival or event has been in addressing EDI objectives
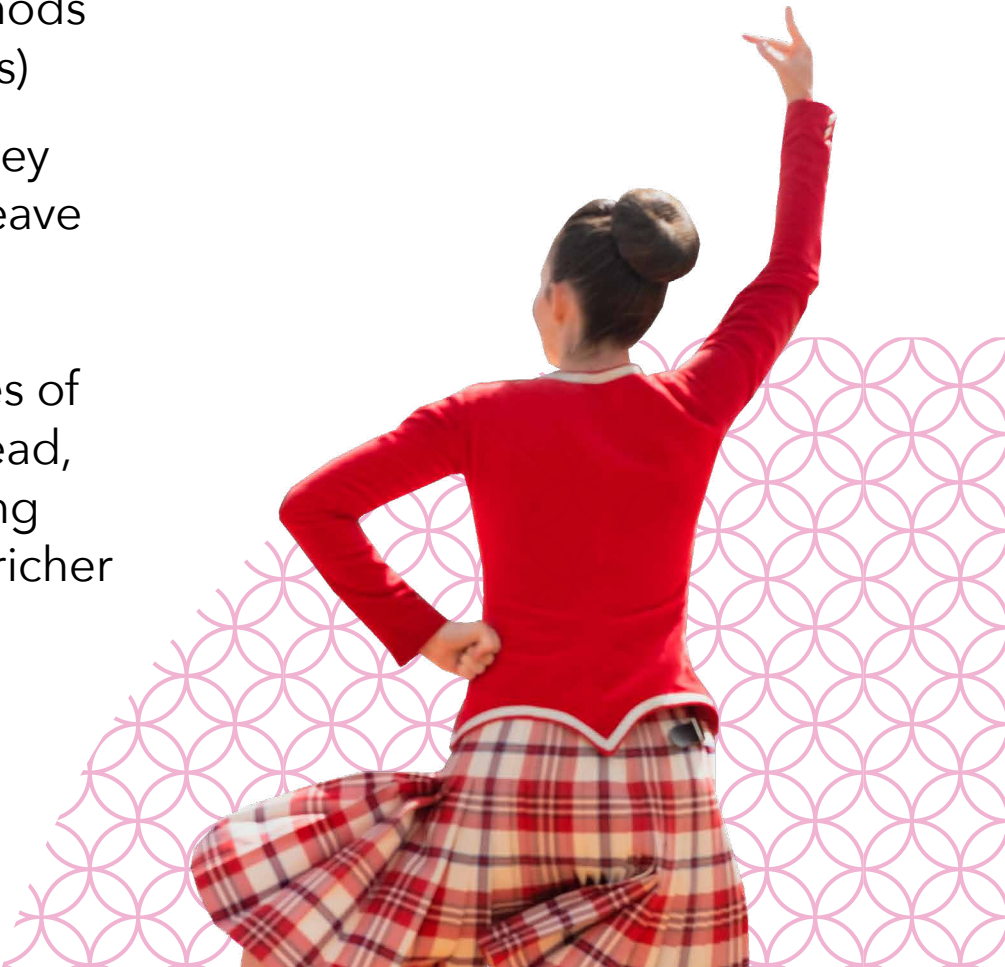
TOP TIPS: EVALUATING SUCCESS

- Recognise the importance of evaluation to help reflect on whether you have achieved your EDI vision and goals

- Draw on already existing resources and adapt to ensure your evaluation objectives align with the specific objectives of your event

- Work with staff and volunteers to build evaluation thinking and practice into each stage of your event – don't leave it until the event has come to an end as it's too late.

- Use a mix of quantitative and qualitative techniques to assess how effective your festival or event has been in achieving its EDI goals.

What is the
Playbook

What's meant by Equality,
Diversity & Inclusion

Representation

Design &
Programming

Governance &
Resourcing

**Evaluating
Success**

Final Takeaways

CASE STUDY

GLASGOW MELA

Glasgow Mela is a festival which was originally created by the city of Glasgow as part of the 1990 European City of Culture celebrations.

This festival is based on the traditions of the Indian subcontinent and has evolved over time to become an outdoor multi-cultural spectacle, including music, dance, arts and food-related activities. It is one of Scotland's biggest free multicultural festivals and includes music, dance, arts and food-related activities. The location of the festival in Kelvingrove Park enables the design and development of a large-scale, family-oriented event over one day. Several initiatives have been undertaken over the years to allow for better inclusion of local, and especially South Asian communities. From 2015 to 2017, the festival team initiated a series

of events called "Mela on your doorstep", which took aspects of the Mela to venues and community centres located in neighbourhoods across the city, to encourage local communities to be more involved in the events.

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

CASE STUDY   GLASGOW MELA

In 2019, Glasgow Life - the public organisation in charge of arts and culture in Glasgow - commissioned the Scottish-Asian Creative Artists Network (SCRAN) to curate the event. SCRAN aims to be a platform in Scotland to develop and showcase work by Scottish-Asian artists. Instead of just using Mela to "tick the box" of events dedicated to "non-white artists", the producers decided to use the event to highlight the diversity of the South Asian diaspora, being in touch with the latest contemporary creators in this region. In an interview to The List, they explain that "the purpose of this fresh approach is to work towards breaking away from the North

Indian, Panjabi-centric trend in British-Asian culture. By placing a focus on new and emerging artists, the Glasgow Mela will draw attention to pluralistic representations of Asian identity, celebrating Asian heritage in new and exciting ways."

In recent years focus has also been put on developing better understanding about where the artforms or elements of culture displayed at Mela come from, and what they mean in their context. Some initiatives have also been put in place recently to use the platform provided by Mela to

address issues which exist in the South Asian community including colourism, casteism, and homophobia. Addressing debates about inclusion and diversity, over the last 30 years, the Glasgow Mela has become established as the city's festival of diversity, a visual representation of the city's cosmopolitanism. However, one of the outcomes of Mela becoming associated with the representation of all cultural and ethnic groups in the city is a potential loss of authenticity.

Mela is intimately associated with South Asia and dilution of that association has created concern from some stakeholders. The new programmers have sought to re-establish a focus on a different form of diversity - one associated with a diverse South Asian diaspora.

Beyond its colourful festivities, the Glasgow Mela holds profound significance in its commitment to addressing issues of Equality, Diversity, and Inclusion (EDI). In a world marked by social divides and cultural tensions, the Glasgow Mela serves as a beacon of unity and understanding, fostering dialogue, promoting education, and empowering individuals from diverse communities. By embracing and celebrating the richness of cultural diversity, the Glasgow Mela not only showcases the beauty of differences but also advocates for a more equitable and inclusive society where every voice is heard and valued. Some examples of the EDI issues being addressed include:

Caste dynamics

Challenges arise from deeply ingrained social hierarchies. Caste-based discrimination can subtly affect interactions and perceptions, hindering genuine inclusion efforts.

Skin colour bias

Societal biases and beauty standards may marginalize individuals with darker skin tones. Representation and inclusion efforts need to address these biases to ensure all feel welcomed and valued

Religious diversity

Opportunities for celebration are balanced with potential points of tension. Sensitivity and respect are crucial in accommodating diverse beliefs and practices.

Language barriers

Language differences can lead to exclusion and hinder effective communication. Inclusive measures such as translation services are essential to ensure participation from all community members. Performances in Mela represent many cultures and languages, but it is still dominated by Punjabi bhangra and songs. There is a room for more representation of other South Asian languages. One of the barriers for more diverse performances is because of limited funds which make organizers to select performers from within Scotland instead of bringing performers from the relevant South Asian country or culture.

EMBRACING AND RESPECTING INDIVIDUAL IDENTITIES IS VITAL FOR FOSTERING A SENSE OF BELONGING AND INCLUSION

CASE STUDY **GLASGOW MELA**

Personal and cultural Identity

Diverse personal identities within communities can lead to complex interactions and perceptions. Embracing and respecting individual identities is vital for fostering a sense of belonging and inclusion. There are cultural performances, exhibitions and workshops which provide a platform for people to celebrate their identities. There are workshops for production of stories reflecting South Asian people and their lived experiences.

Countries in South Asia have history of conflicts. There are songs and poetries written and sung against each other. The songs which are patriotic for one country are otherwise for some other country. This aspect seems addressed carefully as none of the music which is played shows any friction signs. The performances are carefully selected.

LGBTQ+ Inclusion

LGBTQ+ individuals may face discrimination or exclusion based on sexual orientation or gender identity. There is pledge for creating safe and welcoming spaces within the Mela is essential for LGBTQ+ community members to fully participate and celebrate. And people enjoy dance, food, music equally.

Accessibility Issues for Performers with specific accessbility requirements

Ensuring that organisers are able to meet accessibility needs of performers and that performers know these will be met emerged from our discussions with policy makers in dealing with EDI objectives. Mela, itself does not create any accessibility issues for people coming to the park, but for the performers, only one stage has the accessibility option. There is a need for further clarity about how people will access requirements are facilitated to join Mela whether as participants/ stall holders or performers.

GOOD PRACTICE EXAMPLES

> An event that aims to highlight the culture and traditions of a specific community in the city (the South Asian population), while making sure that the event reaches a significant audience from outside that community

> Facilitating the engagement of audiences from the local community by conducting site-specific events in various neighbourhoods and venues across the city.

> Empowering representatives from the South-Asian community in the planning of the event by commissioning a local arts organisation to programme.

> Using an event to challenge reductive stereotypes about a specific community by showing its complexity, while making sure that the event isn't just a medley of everything that is linked to the various minorities in town.

> Providing a platform to enhance the visibility of the minority within minorities by sensitive strategic programming

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

CASE STUDY

UCI CYCLING WORLD CHAMPIONSHIPS

Ensuring EDI is embedded from the start of a Multi-Sport Event is the route to success

EDI and Sport Events: The UCI Cycling World Championships

From research over the last 30 years, we know sport events represent an opportunity to 'shift the dial' on equality, diversity and inclusion because of the investments made and the hard deadline. The convening power of the sport event can raise awareness of EDI issues, contribute to attitude change and provide more opportunities for a more diverse population to participate in sport and physical activity. However, we also know that this won't happen by chance and sport events do not represent a panacea. Building on findings from a recent Spirit of 2012 report on **Making Events Work** for Everyone our research has shown that for those on the margins to benefit meaningfully from the investments associated with sporting events, clear strategies, political will and, crucially, financial resources need to be in place to maximise the temporary excitement generated during the event.

There is evidence that event organisers are making progress in embedding EDI inclusion in their planning and delivery, illustrated in this short case study of the inaugural UCI Cycling World Championships (CWCs), a 'mega' cycling event that took place in Glasgow and Scotland in August 2023. This was an integrated cycling event with disabled and non-disabled athletes participating in the event schedule alongside each other.

Events as a catalyst for change

The CWCs explicitly set their commitments to equality, diversity and inclusion, including how they would reach and remove barriers for groups of people who are traditionally less likely to participate in the form of their Equality, Diversity and Inclusion Framework and Pledge. In 2022, the CWCs employed a Diversity and Inclusion Advisor to work with groups defined as having protected characteristics in the UK Equality Act to produce the EDI Framework. This framework was then translated into a series of practical actions including internal training for senior staff, the UCI CWC Board and volunteers. Consultation and engagement with representative stakeholders (the community group) was undertaken to ensure the framework was fit for purpose and included the voice of those intended to benefit. In delivery, they also worked with Euan's Guide, a prominent Scottish disabled access charity to develop guidance around the appropriate language to use when working with disabled people and firming up criteria for accessibility audits of venues and facilities being used for the CWC. Finally, the policy-led nature of the CWCs has been leveraged to generate additional resources that are being directed towards organisations supporting disabled people to participate in cycling, including the Glasgow Tandem Club.

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

CASE STUDY **UCI CYCLING WORLD CHAMPIONSHIPS**

Visibility

The CWC, as an integrated event, provided a platform for para-athletes to share the elite sporting stage with non-disabled athletes. In the Sir Chris Hoy Velodrome, para-cyclists competed on the same programme as their non-disabled counterparts in front of sell-out audiences. On the streets of Glasgow, handcycling team relays races excited audiences on the final day of the Championships just before the women's road race. The CWC EDI advisor also worked with the marketing and communication team to develop their media and social media plans from an inclusive perspective, ensuring the visibility of paracyclists on both television and online.

Inclusive Design and Delivery

The event's EDI strategy was developed at the outset and the appointment of an EDI advisor was important to ensure that the event was delivered with inclusivity and accessibility in mind throughout the entire delivery phase.

EDI actions included the development of accessibility guides, and spectator information materials codesigned with Euan's Guide and built into the activities of event delivery partners.

Greater representation of disabled people in strategic positions within the CWC and more time to consult widely would have strengthened community engagement but this event provides a template for future sport events in terms of EDI. For example, the Scottish government had an 'EDI Champion' on the main UCI CWC Board to influence change.

For inclusive design and delivery to be even more effectively embedded in planning, more time is required and a dedicated budget to prioritise EDI is also necessary.

Measure What You Treasure

As a major sport event, the CWCs were evaluated in several ways. The overall evaluation included questions about how inclusive the event was but there is a need for more specific, nuanced research methodologies to go deeper into what inclusion means for those intended beneficiaries. Furthermore, the CWCs were also evaluating the EDI outcomes of the event through their EDI advisor. Case studies and a film demonstrated how successful the event was in catalysing change for disabled people.

GOOD PRACTICE EXAMPLES

> An event that foregrounded its commitment to EDI principles and then sought to create the governance structure to ensure transparency and accountability for its delivery

> The recruitment of an EDI specialist with the scope to inform all event functions and delivery partners of the importance of EDI compliance and commitment.

> The involvement of credible representatives of those with lived experience of marginality to ensure event was accessible and recognised barriers to diversity and inclusion

> A commitment to evidence gathering, evaluation and reflection on successes and areas for improvement

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

CASE STUDY

GOVANHILL INTERNATIONAL FESTIVAL AND CARNIVAL

Representation

Govanhill is one of Scotland's most ethnically diverse areas, with 81 languages spoken across 52 ethnicities within just one square mile. To reflect this rich diversity, Govanhill Baths Community Trust partners with over 50 community, voluntary, and statutory organisations in the delivery of the Govanhill International Festival and Carnival. Our commitment to collaboration ensures that the festival remains community-led and truly representative of the people who live here.

A cornerstone of our festival is the Carnival Day and Parade, where the arts are taken directly to the streets in a bold statement of anti-racist solidarity. Originating over a decade ago in response to racist attacks in the Govanhill community, the festival has evolved into a powerful symbol of creative resistance, with approximately 5,000 participants each year. This parade is a vital expression of the resilience, resistance, and unity that defines Govanhill, demonstrating the crucial role that arts and arts-based approaches play in community cohesion and in challenging prejudice.

Since the festival's inception, there have been no further racist attacks in Govanhill, reinforcing the important role that the arts play in fostering a sense of cohesion, togetherness and safety within our diverse communities.

Design and Programming

We carefully balance a variety of artforms to create an inclusive programme that showcases the cultural diversity of the area. From Bhangra and Salsa to Romani music, Reggae, Hip-Hop, Afrobeats, Northern Soul, and Capoeira, we ensure that

performances represent the wide array of communities living in Govanhill. Our pre-event workshops, engaging local children and young people (120 of whom participated weekly in the 2024 summer Youth Programme), are integral to this process. These workshops include activities like building a collaborative puppet for the parade. We also employ a mix of open calls and direct invitations for programming, providing both established and emerging voices the opportunity to participate.

CASE STUDY: GOVANHILL

Governance and Resourcing

Govanhill Baths Community Trust leads the festival's organisation, with a governance structure that includes local artists, activists, and community champions in key decision-making roles. We prioritise partnerships with community organisations, ensuring that the festival reflects the needs and aspirations of Govanhill residents. Our commitment to representation extends to our artists as well, focusing on those who experience disability, identify as LGBTQIA+, come from economically disadvantaged backgrounds, or speak languages commonly used in Govanhill. We also collaborate with artists from the global majority. This governance model ensures that the festival is not only a platform for cultural celebration but also a driver of social change, amplifying marginalised voices and promoting resilience within the community.

Themes of Anti-Racism, Creativity, Solidarity, and Liberation

Govanhill is home to a diverse make-up of cultural diasporas, creating a thriving ecology of knowledge, experiences, and identities. The 2024 festival highlighted urgent issues vital to these communities, including amplifying Palestinian voices, celebrating Roma culture, preserving Irish cultural heritage, and fostering healing, wellbeing, and joy.

Throughout the two-week festival, we present a wide range of artists, authors, and cultural voices, ensuring that audiences leave feeling inspired and energised by the creativity, emotions, and exchanges that characterise Govanhill's unique diversity and resilience. With tickets priced for access or completely free, we strive to make the transformative power of creativity, solidarity, and liberation available to all.

Volunteers and the Creative Champions Scheme

Building on our existing volunteer effort, we are piloting our new 'Creative Champions' scheme. This scheme aims to enhance the role of volunteers in shaping and delivering the festival, providing them with opportunities to take on leadership roles and contribute more significantly to our community-driven initiatives. Creative Champions involves individuals from the community who are passionate about social justice, spatial justice, climate justice, and anti-racist solidarity. These champions will receive training and support, engage with artistic projects, and play a key role in fostering dialogue and understanding. By integrating volunteers into the Creative Champions scheme, we aim to formalise and enhance their involvement, ensuring a more structured and impactful engagement with the festival.

WE CAREFULLY BALANCE A VARIETY OF ARTFORMS TO CREATE AN INCLUSIVE PROGRAMME THAT SHOWCASES THE CULTURAL DIVERSITY OF THE AREA

FINAL TAKEAWAYS

> Try to ensure your objectives for equality, diversity and inclusion are 'built in with the bricks', or 'baked in' at the earliest stage of planning and delivery. For smaller community or cultural events without significant public funding to do this, the makeup of the organising body, committee or board can set out a set of principles or a manifesto that outlines realistic commitments.

> Try to include dedicated equality, diversity and inclusion resources (staffing, finance and post-event programmes) in budgets at the contractual stage of the event lifecycle to ensure it retains a high-level prioritisation

> Try to articulate clear objectives, outputs and outcomes for equality, diversity and inclusion at the early stages of planning and update regularly through event delivery and post-event learning.

> Employ or develop agents of change, or champions, in influential roles within the organising committee or equivalent to disrupt, lobby and advocate for the importance of equality, diversity and inclusion.

> There will be tension, uncertainty and fear over how to cope with complex EDI issues that at times might seem impossible to resolve. Ask advice from expert representative organisations and your industry bodies to help navigate through challenging issues.

> Everyone needs to start somewhere and it's important to make that first step to address EDI issues. You'll make mistakes but it's important to reflect, revise and refocus should your event be recurring

> Festivals and events can't possibly meet every person's need, so it is important to take a balanced approach to inclusion to avoid tokenism.

What is the Playbook

What's meant by Equality, Diversity & Inclusion

Representation

Design & Programming

Governance & Resourcing

Evaluating Success

Final Takeaways

OTHER USEFUL RESOURCES

Other resources that you can use to help with planning include a guide to evaluating community events developed for Spirit of London 2012.

Power of Events: Report on the findings from the Spirit of 2012 archive about the impact of events on social cohesion and connection
This **report** supports event organisers to maximise their benefits to social cohesion and connection

Positive Impact
Positive Impact have been providing engagement, collaboration and education to create a sustainable event industry for over 15 years.

These two toolkits below will help you develop positive steps to inclusion in your events and allow you to provide your own example case studies to Positive Impact and thus help others.

Positive Impact on Gender bias
This **toolkit** has been created to empower Event Professionals to #BreaktheBias of gender

Human and Child Rights and Safeguarding Toolkit
This Guidance has been created by **Positive Impact and Unicef UK** to be implemented in line with ISO 20121, the only global standard for sustainable events.

Evaluating the Social Value of Community Events

This is a practical guide to evaluating community events and a downloadable template for you to populate yourself and set your goals for measuring what you want to achieve. This can be adapted to EDI objectives and outcomes. See **Spirit of 2012 website** for more details.

Volunteering

Attitude is **Everything Accessible Volunteering Guide**

Also available on spirt of London 2012 website is the Inspired Action toolkit that helps provide a guide for recruiting and working with young volunteers who are either vulnerable or have a disability. This is a useful guidance in the range of toolkits available on **Spirit of 2012 website.**

Access and Accessibility

Making Ticket Sales **Accessible for Disabled Customers.**

Volunteer **Scotland's how to recruit volunteers toolkit.**

Access Guide: **Online Music Events.**

VisitScotland provides information and resources to help event organisers on how to deliver a sustainable and accessible event in Scotland

AccessAble are an Access Guide provider who can produce a Detailed Access Guide for your event. The guide contains accurate information about your accessibility featuresmand helps disabled customers make an informed decision about whether the event can accommodate their specific requirements.

All created guides are be published on **accessable.co.uk**. They are be searchable and visible to disabled visitors seeking information about accessible events.

Business Guidance on Equality Legislation

Useful to add in links to business guidance on equality legislation:

Equality law - Theatres and other entertainment venues

Assistance dogs: A guide for businesses and service providers

Good Practice Guides

Making Events Work for Everyone

Critical Mass Playbook: Redefining Inclusion in Mega-Events

Festivals, events and equality, diversity & inclusion outcomes: **an evidence review**

ACKNOWLEDGMENTS

This Playbook was developed by Professor David McGillivray and Professor Gayle McPherson from the **Centre for Culture, Sport and Events** at University of the West of Scotland as part of the FestivalsConnect project. Thanks to Spirit of 2012 for funding FestivalsConnect.

Thanks also to our partners at Glasgow Life and VisitScotland for contributing to the Playbook content and endorsing its publication.

Finally, thanks to the festivals and event case studies for sharing their good practice insights.

ISBNprint 978-1-903978-83-2
ISBNonline 978-1-903978-84-9

Case Studies

The small example case studies are authored by organisers reflecting on what they've done well around EDI practice. The UCI Cycling and Glasgow Mela case studies are authored by CCSE staff, informed by research conducted during the FestivalsConnect project.

Images

We have used, with permission, images from Spirit of 2012's funded projects, VisitScotland, Observatory for Sport in Scotland and those shared by case study authors.

Project leadership

UWS UNIVERSITY OF THE WEST *of* SCOTLAND

#FestivalsConnect

CCSE

Funded by

SPIRIT OF 2012
INVESTING IN HAPPINESS

Supported by

Visit Scotland | Alba

Glasgow Life

Design

Steers Mcgillan Eves
01225 465546