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# MAINSTREAMING EO&D IN THE DESIGN OF CULTURAL SERVICES

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# 1. FOREWORD

Britain and Europe on a wider scale face the same challenges – the continuing economic crisis and demographic changes due to migration and ageing population, which together result in a redefinition of the welfare state and public services. At the same time, values based on universal human rights continue to enjoy large-scale support; many feel that the diminishing resources should be distributed fairly and equally. It is understood that equality, rich diversity and inclusivity really do add to common good.

The British Council is the United Kingdom's international cultural relations organisation which aims to promote trust and understanding. At the core of all our activities are equality, respect for diversity and increased interaction. Work on equal opportunities and diversity and cultural relations work do not only walk hand in hand as friends but are like conjoined twins who share the same heart and breathe with the same lungs. At its best, equality and diversity make up a part of an organisation's DNA, instead of being promoted just on a badge or a campaign poster.

In our "Equality at the Core of Cultural Services" project, we wanted to look into the means and solutions which have been developed in Britain and Finland to make cultural services more accessible and inclusive. What tremendous resourcefulness, innovation and creativity have already been harnessed to produce cultural services that are open and available to everyone! Much has already been done but more can still be accomplished.

Our project received financial support from the Finnish Ministry of Education and Culture which we are very grateful for. During the planning phase of this project, we also received invaluable help from several experts in the cultural sector. I would especially like to thank all the top experts from the Finnish cultural sector who took part in our workshops and were willing to throw themselves into discussions and share so much of their knowledge.

We have now compiled the contents of the "Equality at the Core of Cultural Services" project into this compact guidebook. I hope it will give readers some concrete tools for mainstreaming equal opportunities and diversity, as well as insight and inspiration.

Hanna Klinge  
Country Director  
British Council Finland

## 2. INTRODUCTION

The content of this project is based on two areas of expertise which the British Council has been working on for a long time and which complement each other. The first area comprises tools and methods for making an organisation and its services and products more inclusive. The second area, relevant leadership and communication skills, help to execute these methods effectively and involve and motivate staff and customers and audiences.

The British Council has been working on its own model of equal opportunities and diversity for twelve years now. Equal Opportunities and Diversity, or EO&D for short, are as integral a part of the organisation's internal structures as they are of external services and products in all 110 countries in which we operate. The organisation's long-term commitment to building international trust and understanding thus shows as a strategic approach to questions of equality and diversity in everything that we do.

The second content area of the project, communication and leadership skills, is also the result of long-term development. Since 2006 the British Council has run large-scale international training programmes, and thousands of leaders and influential figures of the future have already completed these trainings.

In the "Equality at the Core of Cultural Services" project, these two areas were brought together for the first time. Before planning the workshop contents, we interviewed Finnish experts from ten different cultural sector organisations, ranging from grand, national institutions to small art organisations. On the basis of these interviews, we were able to discover some of the Finnish cultural sector's needs and wishes in terms of EO & D skills and to plan the workshop content so that it would be relevant and interesting for this particular context.

We decided to build one full-day workshop module of both themes, and the modules were then run three times in a row with the same content. In February and March 2013 we organised altogether six workshops in Helsinki, and some 60 experts from the cultural sector took part in them. Participants included directors, producers and experts on audience development from different fields of art and from administrative areas. Almost everyone took part in both modules. The first set of workshops focused on communication skills and recognising diversity and equality questions and were produced and facilitated by Maria Lyytinen. In the latter module, we focused on the British context and British Council's own tools and methods. These workshops were planned and run by British Council's own expert Jane Franklin.

This guidebook is based on the workshop materials. The structure has been turned upside down, however, and we begin by presenting British Council tools for mainstreaming equal opportunities and diversity. In chapter 5, we introduce some of the key communication tools, which will help with planning and managing EO & D work at an organisation and make it more effective.

At the end of the booklet, in chapter 7, we introduce three of the best practice examples presented at the workshops. In addition to these, we heard numerous innovative cases of how open and inclusive cultural services are being produced in Finland, but in this booklet we unfortunately had space for just a few of them. Many thanks to the City of Helsinki arts centre, Annantalo, the Helsinki Festival, and the City of Turku Events and Leisure services for cooperating with us!

*Hanna Klinge*



Jane Franklin introduced the UK context and British Council tools for mainstreaming EO&D.

## 3. HOW TO BUILD A STRATEGIC APPROACH

Many organisations are becoming increasingly interested in different aspects of equality and diversity. Sometimes there is recognition that the workforce should better reflect the local population. Sometimes there is a desire to diversify audiences. In some instances there is a feeling that attention to equality and diversity is important for reasons that are not fully understood. We believe that equality and diversity are best addressed through a strategic approach and this section aims to describe what to consider in building such an approach.

*Strategic approaches are likely to be more successful: Equality and diversity need to be embedded in the business organisational strategy, not ad-hoc additions to the business<sup>1</sup>.*

### 3.1. LANGUAGE AND TERMINOLOGY

**Definitions are important in creating a strategic approach to equality and diversity** – what exactly is meant by these terms and what is hoped the terms will address? At the British Council, after some research, benchmarking and consultation with key stakeholders, we have agreed that our key terms and their meanings are as follows:

**Equal opportunities** – is about treating people fairly, removing barriers and redressing existing imbalances, so that groups which continue to be disadvantaged gain access to opportunities for full participation in the workplace and in wider society.

**Diversity** – is about recognising that people are unique and there are many visible and invisible differences as well as some similarities between us. Our approach to diversity is focussed on making the most effective use of the differences and similarities between people for the benefit of organisations and wider society.

**Inclusion** is increasingly used alongside or in place of equality and/or diversity. One reason for this is because it describes a central outcome the equality and diversity agenda strives for. This outcome is a workplace, or society which includes everyone, so no one is left feeling on the margins because they are in a minority.

**Positive action** is actively targeting groups who are under-represented, by giving them special encouragement and extra development opportunities.

<sup>1</sup> Department for Business Innovation and Skills occasional paper, The Business Case for Equality and Diversity – A survey of the Academic Literature, 2012

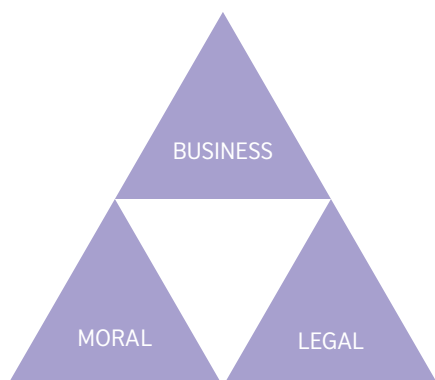


We feel strongly that there are important distinctions between equal opportunities and diversity, that they are interdependent and that together they help to support and promote inclusion.

Once the key terms and their meaning have been agreed and are understood within an organisation, it is important to consider how they 'fit' with the wider organisational objectives. **If there is alignment between the organisation's mission, values and purpose and equality and diversity, then addressing equality and diversity should be simpler, because there is a clear fit with what the organisation is trying to achieve.**

At the British Council our aim is to create opportunities for people from different countries and cultures to work with and learn from each other, and in the process build trust. We call this cultural relations. Our work takes place across more than 100 countries and for it to be effective we feel it should demonstrate a clear commitment to the principles of equal opportunities and diversity as described above.

### 3.2. ARGUMENTS - WHY INVEST IN INCLUSIVE STRUCTURES?



In articulating an organisation's commitment to equality and diversity it can be useful to **hold in mind three different but inter-dependent strands or aspects: moral, legal and business.**

The **moral** (or sometimes it is called the ethical) aspect of diversity has a focus on social justice, human rights and treating people with dignity, simply because it is 'the right thing' to do.

The **legal** aspect is shaped by equality and/or other legislation in place to protect the rights of people in the workplace or in society. Sometimes, if people are treated unfairly this can be unlawful.

The **business** aspect is about the tangible benefits that come from effectively managing diversity. These benefits can be explicit and implicit.

The business benefits of managing diversity can be substantial. They can impact on current and future staff, audiences, customers, partners, clients and other stakeholders. Some commonly cited business benefits are listed below:

- When staff feel valued and able to be themselves at work, without hiding aspects of their lives they are more likely to be motivated to work harder, to remain loyal to the organisation, and to be creative and open to suggesting better/different ways of working or addressing a problem.
- When potential candidates for recruitment sense the employer is committed to equality and diversity they are likely to apply, thus widening the recruitment pool. Many job-seekers cite 'a commitment to equality' as something they look for when applying for work.

- When customers see a company that understands aspects of diversity that they share or are familiar with they are likely to feel comfortable doing business and also to recommend the company to their friends and networks. Customer support and loyalty can be incredibly powerful.
- Many funding bodies and/or stakeholders/partners seek out or prefer organisations that can demonstrate a commitment to equality and diversity. Sometimes the funding body/stakeholder/partner has equality obligations to fulfil, which strengthens their desire to work with organisations that are also already promoting equality.
- Becoming known as an organisation committed to equality and diversity can significantly enhance the reputation. Conversely, significant reputational damage can come from not attending to equality and diversity and being known to have acted unfairly or broken the law.

Being clear about the moral, legal and business aspects that apply to managing equality and diversity in your organisation can strengthen the approach and help to make it more strategic.

### 3.3. EQUALITY AREAS

The equality agenda is increasingly broad and the diversity agenda is even broader. **Deciding which areas of equality and diversity to prioritise is important as resources are limited and so taking time to identify which areas need most action will be useful.**

At the British Council we focus on seven main equality areas. Other organisations often focus on two (often gender and disability) or three (often gender, ethnicity and disability or gender, disability and sexual orientation). Deciding which areas to prioritise will help provide focus and prevent drift.

Our seven main areas of focus are:

- age (including children, young people, adults, older people)
- disability (including people with physical, sensory, learning and mental health impairments)
- ethnicity (including minority and majority ethnic groups)
- gender (including men, women, transgender and intersex people)
- religion/belief (including those who follow a religion and those who don't)
- sexual orientation (including gay, lesbian, bisexual and heterosexual people)
- work-life balance (recognising all people have different responsibilities and interests outside the workplace and balancing these alongside paid work supports good physical and mental health).



## 3.4. NEED FOR A CONSISTENT APPROACH

Developing a consistent approach to the way equality and diversity are managed across the whole organisation is crucial. The British Council works across more than 110 countries, so developing consistency has been particularly important to us. Defining the areas of focus and then developing initiatives in each of these areas is unlikely to ensure principles of equality and diversity are built into all aspects of our work across the world. Mainstreaming is the cornerstone of the British Council approach to equality and diversity – it is the intention that equality and diversity become a part of all that we do. They need to be embedded into our work and for this to happen there needs to be clarity and shared understanding about standards, priorities, roles and responsibilities.

At the British Council this need for clarity is supported by two key documents which hold across the whole organisation: our Equal Opportunities Policy and our Diversity Strategy.

Many organisations have an Equal Opportunities Policy. It is a document that lays down definitions, responsibilities, standards and general guidance in the area of equality.



A Diversity Strategy can be a useful accompaniment to an Equal Opportunities Policy.

At the British Council our Diversity Strategy explains how equal opportunities and diversity are inter-dependent and what action will be taken to put the organisation's commitment to equality and diversity into practice. It contains three strategic objectives – these are the three priority areas that our efforts to mainstream diversity are aligned to:

- **Developing capability and leadership**

> Leaders exist in different roles and particularly, but not exclusively, in senior positions. They play a crucial part in driving progress in diversity and enhancing our reputation and impact. Therefore our emphasis will be on nurturing and developing engagement, role models and capability, including that of senior leaders.

The result will be more confident and capable leaders, particularly senior leaders, who are able to promote diversity as an integral part of cultural relations.

- **Fostering inclusion**

> Greater inclusion is an important diversity outcome. To achieve this we intend to improve the involvement and representation of women in senior positions, and in some instances of men generally, as well as minority ethnic and disabled people in our workforce and activities. We will also nurture an organisational culture where people working and engaging with us feel respected and comfortable being themselves, free from unjustified discrimination.

The result will be an organisational and participant profile representative of broader society. In addition there will be expanded opportunities for under-represented groups internally and externally to participate and contribute.

- **Measuring performance, impact and legal compliance**

> Measuring our performance and identifying how successful we are in making a leading contribution to international aspects of equality and diversity is crucial in evaluating our effectiveness and impact. We will therefore identify mechanisms for measuring the extent and quality of the contribution and distinct impact we aim to make. In addition, we will ensure we comply with our legal obligations.

The result will be improved performance against our own diversity standards derived from national and international benchmarks, compliance with legal obligations and effective management of diversity related risk.

All our work in equality and diversity contributes to meeting one of these three objectives.

### **SOME TIPS FOR DEVELOPING AN EQUAL OPPORTUNITIES POLICY**

Based on the British Council's policy which can be accessed at [http://www.britishcouncil.org/eopolicy\\_web.doc](http://www.britishcouncil.org/eopolicy_web.doc)

1. Start with a policy statement. The policy statement connects your mission/purpose statement and your commitment to equal opportunity.
2. An equal opportunity policy and the policy statement clearly demonstrate how this commitment sits within your operations, who it applies to (for example staff, consultants, contractors, third parties, customers and participants) and how it is cascaded down in the organisation.
3. Equal opportunity and diversity commitments should be based on your organisation's core values and you should be able to demonstrate the connection in your policies.
4. What does your local legislation say about discrimination? For international organisations or those with close international ties the policy should make reference to legislation outside of the home country.
5. Include a closer analysis of discrimination and how your organisation will respond on practical level, including positive action, recruitment and selection and performance management.
6. Include statements about each of your focus areas of diversity. For the British Council these are age, disability, gender and transgender, race/ethnicity, religion and belief, sexual orientation, and work-life balance.
7. Include statements about how the organisation responds to other important areas, such as equality of pay, bullying and harassment and whistle-blowing.
8. Include information about the complaints procedure should staff feel that they have been treated in a way that is not in keeping with the policy.
9. Statements about communicating the policy and about monitoring and evaluation should be included.
10. Make clear the responsibilities of each employee in the organisation to understand and act in line with the policy, and crucially; ensure it has the full support and is enforced by the top leadership of your organisation.

## 3.5. INTERNAL SHAPES THE EXTERNAL

There is clear evidence that a commitment to equality and diversity that is strategic and effective starts inside the organisation with a focus on the internal ways of operating.

- **Internal business benefits** arise from improving operations internal to the firm. For example, a diverse workforce which includes a range of perspectives can improve creativity and problem-solving, resulting in better decisions. Also a diverse workforce can offer greater flexibility.
- **External business benefits** arise when firms better represent the world (and legislative environment) around them. For instance, having staff with roots in other countries and cultures can help a business address its products appropriately and sensitively to new markets. Consumers are becoming more diverse and firms may need to reflect this or risk losing out on important markets.<sup>2</sup>

**Recruitment procedures** can have a profound effect on an organisation's strategic approach to equality and diversity. Recruitment is vital as the entry point to an organisation. Many organisations are keen to increase the diversity in their recruitment but are not sure how to. The following points might be useful to consider when reviewing recruitment practices:

- Who is involved?
  - > Ensure shortlisting and selection decisions are taken by more than one person and that decision panels are as diverse as possible. We all have a tendency to recruit in our own image.
  - > Ensure those involved in recruitment and selection have been trained in equality and diversity, or unconscious bias, as well as in the recruitment and selection procedures.
- What documentation is used?
  - > Ensure your organisational commitment to equality and diversity is communicated in the job advert.
  - > Ensure the job advert is placed where a diverse group of people will see it.
  - > Ensure all jobs have a clear job description that outlines the necessary skills, behaviours and qualifications needed.
  - > Ensure documentation can be provided in different formats if requested (such as in large print, Braille, or made available by email in Word).
  - > Ensure that recruiters use standard forms to provide their feedback, so that this can be shared later with unsuccessful candidates if requested.

<sup>2</sup> Department for Business Innovation and Skills occasional paper, The Business Case for Equality and Diversity – A survey of the Academic Literature, 2012

- How are decisions made?

- > Ensure all applicants are asked the same set of opening questions, based on the requirements of the job description.
- > Do not take irrelevant information into account (such as an applicant's personal or family situation) but focus on their ability to do the job.
- > Use clear criteria for scoring applicants against the job requirements.

Given recruitment is so crucial to determining the current and future workforce, it is worth reviewing recruitment practices to try to identify potential barriers to equality.

Once recruitment has taken place and appointments have been made, consideration should be given to the induction new staff receive and how equality and diversity forms a part of it. Induction is important in setting out the organisation's priorities and values – it gives a strong sense of the working culture and helps new staff understand the organisational culture - 'the way we do things round here'. Building reference to equality and diversity into induction (for example by encouraging new colleagues to read relevant policies, undertake relevant training and consider how to apply their knowledge to their work) should help to reinforce organisational commitment to equality and diversity and support new staff in understanding what this commitment means and how it should shape their behaviour whilst at work.

*Jane Franklin*

# 4. MAINSTREAMER'S TOOLKIT

## 4.1. EQUALITY IMPACT ASSESSMENT - REVIEWING POLICIES AND PROPOSED WAYS OF WORKING

For some years there has been a somewhat reactive approach to equality and diversity – ensuring there is no discrimination, thinking about what not to do. Recent legislation and good practice in a range of countries has led to a more proactive approach – trying to deliberately promote equality (not just prevent discrimination) and taking steps when policies are created and wider decisions are made to check that sufficient attention has been paid to equality and diversity from the outset.

A practical tool that can help to ensure the approach to equality is strategic is called Equality Impact Assessment. At the British Council, we find Equality Impact Assessments help us to consider proposed policies from different perspectives; we can view them through the lens of different people and try to identify possible negative impact and amend this before the policy is even launched. It also allows us to consider what positive steps can be taken to promote equality and facilitate access in the broadest sense. It is a consultative process, involving a diverse group of people, including some who will be directly affected by the new policy.

Using a tool, such as Equality Impact Assessment, provides a tangible way to reflect on equality and diversity as part of policy development, or before a new way of working is introduced. It encourages specific thought to be given to the priority areas of equality identified by the organisation and/or protected by equality legislation and provides space for mitigating action to be discussed. This relates back to the belief that a commitment to equal opportunities is about trying to identify and remove barriers to fair treatment and redress past imbalances.



## SAMPLE EQUALITY IMPACT ASSESSMENT FORM – BASED ON THE BRITISH COUNCIL'S AREAS OF FOCUS

What is the proposed change that is being equality impact assessed?		
Who will be affected by the proposed change?		
How does the proposed change fit with the organisation's wider purpose and strategy?		
<b>If it is likely that the proposed change might have a negative effect on any of the groups listed below, please say why and consider what action is needed to address the negative effect</b>	<b>Reasons and comments</b>	<b>What action would remedy the negative effect?</b>
People of different ages (older, middle-aged, young adults, teenagers, children)		
Disabled people (people with physical, sensory, mental health or learning impairments)		
People of different ethnicities (majority ethnic group, different minorities including Roma and immigrant groups)		
People of different genders (men, women, transgender)		
People with different or no religious beliefs (majority faith groups, religious minorities, those with philosophical beliefs and no religious belief)		
People of different sexual orientations (gay, lesbian, bisexual, heterosexual people)		
People with different working patterns (those who work part-time, full-time, unemployed people)		
Any additional equality grounds (people from different geographical areas, people fluent in different languages, people with different educational backgrounds, etc)		
<b>Note below the action points identified and assign responsibility and a timescale for implementation</b>	<b>Responsible person</b>	<b>Timescale for completion</b>
<b>EIA to be signed off by Policy Owner:</b>	<b>Policy Owner's details:</b>	<b>Date:</b>
	<b>Role:</b>	

## 4.2. MEASUREMENT TOOLS - REFLECTION AND EVALUATION OF THE APPROACH

In order to assess whether the strategic approach to equality and diversity is sufficiently effective, tools to monitor and measure progress can be used.

Evidence-based approaches are increasingly being sought and at the British Council a number of measurement tools have been developed to support our efforts to mainstream equality and diversity. Some of the tools include:

- **Guidance** to encourage staff in different roles to include a **diversity deliverable** in their list of tasks to accomplish during the performance year, against which they are held accountable.
  - > For example, staff working in events may have the following as a deliverable: Develop and use an access checklist when holding events off-site. The checklist should contain reference to physical access to the venue (including getting to and moving around the venue, emergency evacuation procedures) and facilities within the venue (plenary and breakout rooms, reception, toilets, refreshment areas, rest/prayer areas).
- **E-learning modules** for all staff to explain the organisation's commitment and approach to equality and diversity.
  - > Take-up and completion rates of the e-learning can be monitored.
- **Guidance** on how to build consideration of equality and diversity into the **development of programmes and projects**.
- **Diversity Assessment Framework (DAF)** - a bespoke tool used across the organisation to assess the extent of mainstreaming equality and diversity by requiring the submission of evidence (either documentary evidence or signed assurance statement by the senior responsible officer confirming evidence exists) against specific indicators.
  - > Indicators require demonstration that equality and diversity have been addressed in a range of areas including recruitment and selection, induction, online presence and communications, procurement, planning and leadership.
- A regular **staff survey** to 'take the internal temperature' that includes a number of questions that form an equality and diversity index.
  - > The index includes questions about the transparent application of the recruitment policy, whether staff feel there is discrimination where they work and the extent to which work-life balance is supported and staff are valued.

One of the most tangible ways of measuring progress against an organisation's stated commitment to equality is to review the diversity profile of the people working for and working with the organisation. This process is called **equality monitoring** and it can be done in a range of ways, depending on the perceived need.

## 4.3. EQUALITY MONITORING

Equality monitoring is the collection of data for various categories relating to the equality and diversity agenda. The most common categories that are subject to such monitoring are gender, age and disability. Under-representation of each category is identified by comparing the data with local and national populations, representation in other organisations and other relevant benchmarks.

The aim is to expose under-representation so that steps can be taken to address it and identify any potential unjustified discrimination. Equality monitoring can show organisations who they are attracting and who they are not. They can then explore - *why not?*

Equality monitoring of both staff and customers/audiences enables organisations to develop a detailed picture of who they employ and who they work with and this in turn can help them assess the impact of other equality interventions. Equality monitoring can support organisations to examine their processes and practices, identify trends and patterns, highlight progress made and note where further action is required to make sure that unjustified discrimination is eliminated and equality and inclusion are promoted.

### WHY CARRY OUT EQUALITY MONITORING?

There are many reasons to carry out equality monitoring, some driven by legal or business requirements. Some of the common reasons are as follows:

- Provides a greater knowledge of staff and/or customer profile and helps to ensure that strategic management decisions are based on fact rather than assumption and anecdote.
- Provides an understanding of who organisations work with which can help ensure finances and resources are targeted in the right areas.
- Helps to ensure services meet the needs of their users.
- Exposes hidden trends which would not easily have otherwise come to light.
- Satisfies external pressure - there may be legal requirements to monitor certain areas, or partners or sponsors may ask for data relating to usual audience profiles, or staff composition.
- Helps demonstrate progress in implementing the European equality directives.

### WHAT HAPPENS IF PEOPLE DON'T WANT TO PROVIDE THE DATA REQUESTED?

In many cases people don't want to provide equality data because they don't fully understand why it is being requested and how it will be used. If this is clarified and they are assured the data will be reviewed to provide a 'general picture' and positive purpose as outlined above,

with safeguards to ensure confidentiality, this should help. Equality monitoring is always voluntary and people should be able to answer all, some or none of the questions asked, as they prefer. Sometimes encouragement is adopted. Explaining why the questions are being asked and how the data will be used is important so respondents can make informed choices.

### **WHAT TO CONSIDER BEFORE EMBARKING ON EQUALITY MONITORING**

The following '12 top tips' have been developed by the British Council, following our work in this area. These points are drawn from our publication *Equality Monitoring in an International Setting – with specific reference to the EU region* (British Council 2012).

Some useful resources that explore how to monitor audiences and visitors and the sort of data equality monitoring can produce are listed below:

<http://www.audienceslondon.org/download.php?id=204>

<http://www.cityoflondon.gov.uk/about-the-city/how-we-work/corporate-governance-and-performance/Documents/Equality%20Duty/1-barbican-all-exit-data.pdf>

#### **1. Purpose**

Before embarking on equality monitoring, answer the questions: why are we thinking of doing it and what resources do we have to respond to what the data will tell us?

#### **2. Communication**

Communicate clearly the purpose of the proposed equality monitoring, what data will be gathered and how it will be gathered and handled. This should include who will have access to it, where it will be held, and the rights an individual has to check their data and make any amendments to it.

#### **3. Participatory approach**

Involve existing workforce bodies and structures such as works councils, trade unions and/or staff associations in the development of equality monitoring in the organisation.

#### **4. Organisational benefit**

Emphasise the contribution that having equality data makes to recognising and celebrating organisational achievement, or identifying and informing responses to organisational problems.

#### **5. Voluntary**

Ensure that it is clear to all that this is a voluntary exercise. You do need people to respond because data which is as complete as possible is needed to confidently identify any issues and patterns; however, people can choose to answer some of the questions rather than all of them and they might also want to indicate that they 'prefer not to say' in response to some particular questions.

### **6. Clarity**

Recognise that there may not be a shared understanding of what is meant by some equality areas. For example, we experienced confusion about the meaning of bisexual, in some contexts, and some colleagues reported not being used to defining themselves in terms of their ethnic group. Some areas of monitoring are deemed especially sensitive, in particular sexual orientation but disability status too, including in instances where there is a lack of clarity about the definition of a disability, and/or concerns about disclosing this information.

### **7. Specific sources**

Decide what your sources of benchmarking data are. Collate these to have them ready for when you are analysing your data. They may be the equality profile of comparable organisations operating globally in a given context, local labour force data or the national census.

### **8. Independent analysis**

Undertake analysis and preferably independent analysis as this helps preserve the integrity of the data. Quality is maintained by ensuring that the independent analysis is informed by a briefing from you about requirements and the nature and extent of analysis and reporting required.

### **9. Recommendations**

Ensure that analysis leads to recommendations, both to improve the quality of the data where this is necessary but also to link to action to address under-representation or disadvantage.

### **10. Dissemination**

Disseminate the action points identified and acted upon widely internally, and externally where appropriate, using different ways of representing the data to appeal to different preferences and avoid an over-reliance on words given the varying languages spoken amongst an international workforce.

### **11. Stories**

Identify stories that help people understand the relevance and usefulness of data collection. One story we tell is how in some of our offices it is a case of 'spot the man' given the almost completely female workforce which in some instances has been the case for some time. We then have a discussion about why this is and what we can do about it. Another is how we have struggled to attract disabled participants on to some of our programmes and what action we have considered and taken as well as why we think this is. A further story is about the very young age profile of one of our offices in particular revealed by our equality monitoring data, leading to studying benchmarking data and having discussions about whether or not we should be concerned.

### **12. Data protection**

Adhere to all data protection principles and legal requirements which are applicable to the specific geographical context and provide assurances regarding these.

# 5. A TOOLKIT FOR INTERCULTURAL COMMUNICATION

## 5.1. METHODOLOGY AND FRAMEWORK

At the British Council we have run several programmes over the years on intercultural dialogue and leadership skills. The two programmes, which have informed our work the most and have been particularly useful for developing the EOD package, have been the Intercultural Navigators programme which ran from 2009 to 2010 in 20 European countries, and the worldwide Active Citizens programme which was delivered in Finland between 2010-2011.

We believe that intercultural communication skills and competence are of utmost importance for developing more equal and inclusive cultural services, since inclusivity is first and foremost about recognising diverse perspectives and needs and answering to them.

*Intercultural* in this British Council context refers to culture in a very wide sense, from national cultures to very local levels of culture. We all come from multiple cultural backgrounds: family cultures, occupational and professional cultures, interest and hobby-related cultures, social, national, international and many other cultures. In addition to our own cultural palettes, we also have multiple roles and identities which change over time.

Once we become better aware of the diversities within us, we are also more open to seeing and recognizing them in others and in the world around us. To develop intercultural skills, to enhance communication between different people, we must, therefore, begin with self-reflection and discovery within. Only then do we develop a better understanding of the complexities of realities around us and become more aware of what aspects affect our communication.

In the British Council intercultural dialogue programmes, we have used the international Appreciative Inquiry approach as one central methodology. The AI approach begins with looking at past successes and learning from them. The focus is on recognising multiple realities, on what kind of questions we ask, what sort of language we use, and on learning what is best about the present and the past. Drawing on best practice examples in the area of inclusive cultural services, we are harnessing the AI methodology of looking at what is already working and learning from that rather than focusing on possible problems. We find that this approach inspires and empowers people in their work more effectively than the traditional problem-focused method.



For more information on the Appreciative Inquiry approach, see:

<http://appreciativeinquiry.case.edu>

The world around us provides an endless amount of inspiring examples concerning developments in the areas of equality and diversity. We need only look at the vast changes, both legal and social, in the position of women, children, disabled persons and sexual and gender minorities in Europe and elsewhere to find inspiration for continuing to work for a more equal society. The cultural sector has often been at the forefront of voicing increasingly diverse perspectives and adopting new approaches to service production. It is, therefore, easy to find encouraging examples from the world of theatre, music, literature, visual arts or festivals to inspire us in our work towards more inclusive cultural services. Art and culture reach to the very core of what it is like to be human, and thus they open up very valuable ways of discovering the mechanics of intercultural communication.

We recognise that it is hardly possible to produce all cultural services to cater for all possible audiences, but we hope that the following tools and ideas will inspire you to produce services as inclusively and accessibly as possible to overcome any unnecessary physical, intellectual, cultural or attitudinal barriers that might come in the way of participating in and enjoying cultural events, regardless of who we are and where we come from.

First, we will introduce some tools for enhancing intercultural competence on a more general level, and then we will look into how these tools can be used for designing inclusive cultural services.

### 5.2. CURIOSITY & THE ART OF ASKING QUESTIONS

Intercultural competence begins with an interest in learning more about the people and the world around us. A positively curious mindset is central to intercultural communication. Every person is a mystery and without dialogue we cannot know in advance what secrets, ideas and stories we all hold within us.

One simple and effective way of improving our intercultural and leadership skills is to focus on what kind of questions we ask ourselves and others. Questions can move us in new directions, open fresh perspectives and bring deeper understanding of other people and issues. Instead of asking a lot of WHY-questions, the following types of questions may be effective in enhancing communication:

- **How questions** focus on what can be done, what action or measures could be taken to move things forward. E.g. *How could we make our services more inclusive to young people? How could each of us improve the inclusivity of our organisation? How could we better meet elderly theatregoers needs? How could we get young men in our audience?*

- **Different perspective questions** open up fresh viewpoints. They can help us consider different kinds of people's approaches to certain situations and bring unexpected aspects to the surface. Ideally the questions would be posed to people with experience and/or expertise in the particular issue in question. E.g. *How might a fifteen-year-old Muslim girl experience this event? How would someone in a wheelchair find attending this exhibition? What do I do that others appreciate/dislike? What was the best thing that came out of this conflict? Who else should be involved in this decision?*
- **Positive future questions** assume a positive outcome from the start and encourage us to pursue our goals through empowering us to believe that we will succeed. E.g. *What are the factors that could make our services particularly inclusive? If this discussion ended in a satisfactory way, what would be happening? How would you recognise a successful outcome? What would be the best solution for each of us?*
- **Embedded suggestion questions** lead thinking in a certain direction and can help in opening new perspectives or finding solutions to conflicts, for example. E.g. *What will be different when our organisation has resolved this dispute? How will our working environment improve, when we learn more communication skills?*
- **Empowering questions provide** a sense of ownership and agency. It may be very empowering for people to simply be asked their opinion or viewpoint on something they have never had a say in. E.g. To ask a teenager, what they would like to see in the theatre, will give them a sense of agency and participation: *What would you like to experience in the theatre? Whose stories would you like to hear? What would be particularly important for you in improving this service/venue?*

**TASK:** What might be the powerful questions that you need to ask in your organisation to make your cultural services more inclusive and accessible?

## 5.3. AWARENESS OF ASSUMPTIONS

To develop our intercultural competence, we need to consider how assumptions drive our behaviour and that of others. What assumptions do we hold about men, women, teachers, police officers, teenagers, people from Helsinki, vegetarians, elderly people, Russians, cyclists, dog-owners, Buddhists, people with blond hair, etc.?

Assumptions are necessary for making sense of the world around us, but they can also prevent us from communicating effectively and seeing new perspectives. When we are more aware of our own assumptions and their effects on our behaviour, we can become truly curious and give room for dialogue and the element of surprise in our encounters. We might be surprised to find, how much assumptions really drive our thoughts and actions!

**TASK:** Discuss the role of assumptions in cultural service production/in your organisation's services concerning

1. audiences  
*What kind of assumptions affect our audience development?*
2. accessibility of services  
*What assumptions do we hold about e.g. young people's needs in the audience?*
3. promotion and advertising  
*Whose perspectives do we assume we take into account? Have our marketing and advertising assumptions been proven right/wrong? Do we reach the groups we want to?*

**What assumptions drive your work in producing more inclusive services?**

### 5.4. CULTURAL & IDENTITY PALETTE

We all come from multiple cultural backgrounds and hold a whole variety of identities, some more visible (gender, race), most more invisible (family ties, interests, values, opinions, religion, mother tongue). This cultural and identity palette is often in constant transformation in us, as we adopt new cultures, roles and identities and leave others behind. For developing one's intercultural skills, it is crucial to recognize one's own cultural and identity palette:

- *What are the cultures that I come from and how do they affect the way I see the world and how I behave?*
- *What influence do my various identities have on my behaviour and interaction with others?*

As we become more aware of the cultural baggage and multiple identities within us, we can better understand the diversities around us and utilise our own diverse experiences to communicate more effectively. We also become more aware of the complexities of realities around us and of the possible factors, which may affect our communication with others. Any encounter between two or more people is, thus, necessarily always *intercultural*.

A better awareness of one's own invisible identities and cultures may also help in finding common ground with people who might at first seem very different from us. Most of us share some identities and cultures with each other, even if it may not seem that way at first glance.

**TASK:** Jot down some of your own multiple identities (son, daughter, teacher, vegetarian, music-lover, Finn, friend, cat-owner, Jewish, etc.) & cultural backgrounds (in my family we have always..., in our neighbourhood we..., as a Berliner I...). You can also do this task in a group e.g. at work.

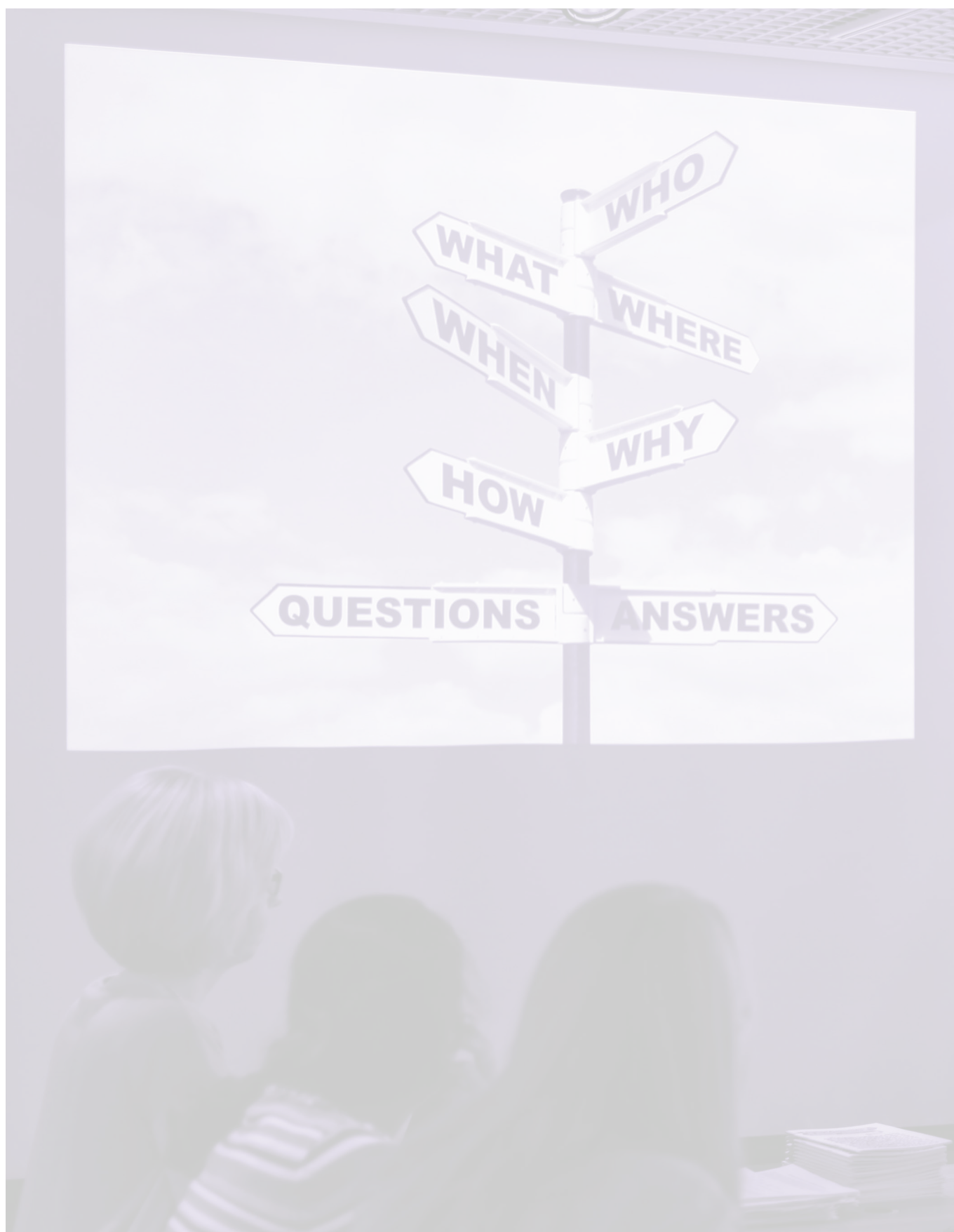
See, if there are any surprising elements. Discuss how your cultural and identity palette affects your work as a colleague to others. If you do this exercise together in a group, see what similarities or differences you find in your palettes.

## 5.5. HOW DO WE PERCEIVE THE WORLD?

As well as becoming aware of our assumptions and cultural and identity palettes, it is important for us to focus on how we perceive our environment and other people. Assumptions play a big role in our perceptions, as does our cultural and identity palette. To develop our intercultural skills in terms of perceptions, we need to ask ourselves:

1. *What do I notice, see, hear and listen to around me and in others?*
2. *What do I pay attention to in others when I first meet them?*
3. *What might others notice, see, experience, perceive in me and in the environment we share? How do I know this?*
4. *What do we focus on, when we communicate with others?*
5. *What signals do we pick up on in our environment and from other people?*
6. *How do we react to certain features in others? Why might we react that way?*
7. *What kind of things do I pay attention to, when I am in the audience of a cultural event/performance?*

To increase the diversity of perspectives and ideas in any community, it is important to be aware of what we notice and focus on, and most of all, to ask and listen to how others perceive the same things. Perceptions may vary radically from person to person, and if we work from just one perspective, we can easily become exclusive of other valuable perspectives. E.g. If our services are designed with a very narrow focus, we will fail to be inclusive in many areas.



# 6. TOWARDS MORE INCLUSIVE CULTURAL SERVICES

## 6.1. HOW TO TALK ABOUT IT

Because language plays a key role in creating and shaping reality, it is important to consider *how* we talk about inclusivity, equality and diversity in cultural services. The vocabulary is there to help us communicate more accurately and effectively, know what we are referring to, but also to become aware that language is dynamic and definitions change over time, as our approaches and societies change.

**TASK 1:** Discuss the following questions:

1. *Who defines diversity, equality, accessibility or inclusivity in our society? How?*
2. *How would you define these concepts?*
3. *How have these concepts changed in recent years/over time?*
4. *What consequences might these terms have in practice?*
5. *Are we open to new perspectives and redefinitions of these concepts?*
6. *What kind of language do we employ in our own services?*
7. *What consequences might that language have?*

**TASK 2:** Check how your organisation talks of equality, diversity and accessibility e.g. in your marketing materials.

**TASK 3:** Think of a concrete example of what consequences a certain word or phrase has had in your services.



## 6.2. RECOGNIZING & WIDENING PERSPECTIVES

### How do we recognize equality and inclusivity aspects in our services?

First of all, it is very important to consider, how well we recognise various equality and inclusivity aspects in our service production. Curiosity and powerful questions can help us open our planning processes to new perspectives.

**TASK:** Consider what questions you need to ask yourself and your organisation throughout the planning process of your services in order to make them more inclusive. Here are some suggested questions for the planning phase:

1. *What do you think informs people's views and perspectives on diversity and inclusivity in cultural service production in your organisation?*
2. *What kind of people do we see among producers of cultural services? How does that affect the processes?*
3. *What kind of people do we see among our audiences? What does that tell us about our services?*
4. *How much do we know about the diversity of our audiences? (Remember the non-visible identities and cultures.)*
5. *How could we attract more diverse audiences?*
6. *Who do we go to for expertise on inclusivity and accessibility? Who could help us in widening our organisation's perspectives on inclusivity?*
7. *Whose stories are told in our services? How?*
8. *Whose voices are heard? How might that affect our audiences?*
9. *Which means and channels are used for finding those stories or voices? Why might that be significant?*
10. *Who decides what and who are represented and how? In the services, advertising, etc.*

It would, of course, be ideal to create as diverse a working environment as possible, but since it is not always feasible, particularly in smaller organisations, valuable perspectives can be found through outside expertise. Think who might be the relevant experts to give you fresh ideas about inclusivity aspects for each particular project or service.

- Could expertise be found from NGOs working as advocates for particular groups?
- Could potential audience members provide expertise? How could you reach those parties?
- Are your feedback processes as accessible as possible? Feedback can be very valuable for providing information on inclusivity and diversity aspects of services.

#### **EXAMPLE:**

A newspaper's culture section could, for instance, consider the following types of questions to better recognize diversity and inclusivity aspects of their services: *Who are our stories about? How are people represented? How does that affect our readers' thinking/behaviour? How diverse are the stories? What cultural and identity backgrounds do our journalists have? How might that be relevant? Whose voices might be missing? Why might that be significant? What consequences might a more diverse representation of voices and perspectives have on our readers and on us?*

## **6.3. PLANNING MORE INCLUSIVE SERVICES**

In order to develop more inclusive and accessible cultural services, we need to become aware of *which assumptions, cultures, identities and perceptions* affect our planning processes. Then we can actively start changing our processes to such that they support inclusivity and accessibility better.

**TASK:** Use the following list of questions for planning more inclusive cultural services:

#### **DECONSTRUCTING ASSUMPTIONS:**

1. *What assumptions do we hold about inclusivity and accessibility aspects with regard to a) our services, b) our audiences, c) our organisation?*
2. *How do these assumptions drive our organisation's behaviour in terms of a) the planning processes, b) service production?*
3. *Do some of these assumptions need changing?*
4. *What assumptions guide my own behaviour in this planning process? How might they affect the results?*

#### **FINDING NEW PERSPECTIVES:**

5. *What equality/inclusivity/accessibility aspects do we notice and focus on in a) our service production b) our audiences c) our marketing?*
6. *Has something changed in the way we notice these aspects? Why and how?*

7. *How do we gather feedback on our services? What consequences might that have?*
8. *How could we widen our perspectives on these questions in our service production?*

### **MY AND OUR ORGANISATION'S BAGGAGE AND ITS BENEFITS:**

9. *How do my background, cultures and identities affect my work?*
10. *How does our organisation's cultural palette affect the way we look at inclusivity, diversity and accessibility?*
11. *What benefits do my/our multiple identities bring to my/our work with inclusivity and accessibility issues?*
12. *How could we utilize these benefits to create more inclusive services?*

**Remember to hold your assumptions & perceptions lightly**

### **EXAMPLE:**

There are many examples of how assumptions about various groups have guided planning processes of cultural services. There have, for instance, been projects built around attracting migrants to the opera or to the theatre, and when the audience turnout has been very low, there has been surprise at why the target group was not reached. It is, therefore, very important to look at what assumptions might guide planning processes concerning certain groups, such as elderly people, migrants, young people, those with memory disorders, women, men, unemployed persons, visually impaired persons, etc., and then to consider, whether these assumptions hold true at all.

Anyone belonging to any of the aforementioned groups will also have numerous other identities and backgrounds; these groups are extremely diverse within themselves. It is, therefore, not even possible to reach such "groups" collectively. **The crucial thing in service planning is to ensure that our services are not exclusive to any members of such groups.** Have we failed to notice, see or hear certain barriers that make our services less appealing or even impossible to attend to certain audiences?

## 6.4. BEST PRACTICE – LEARNING BEST FROM WHAT IS ALREADY WORKING

What could be more inspiring than finding great examples for planning our own services. Don't hesitate to contact colleagues in other organisations and ask for tips and ideas on how to produce more inclusive services. If someone has already done it well, why not spread the great practice!

We are happy to present three cases of inclusive cultural services in Finland: Naperokino – the Annantalo Kiddie Kino, Runosmäki cultural exercise route and the Helsinki Night of the Arts. We hope that you can draw inspiration from such great examples.

**TASK:** Consider the following questions with regard to best practice examples:

1. *What were the key success factors in your example? What elements contributed to the success?*
2. *How was the service planned and who was involved in planning?*
3. *How did you know the event/project/service was successful?*
4. *What were the inspirational/transformational elements or ingredients?*
5. *What did you most value in this example that you would want to take to the future?*
6. *What impact did the example have on audiences, producers of the service, the wider society?*



# 7. INSPIRATION FROM FINLAND – CASE STUDIES

## 7.1. CASE ONE: ANNANTALO KIDDIE KINO

The Annantalo Kiddie Kino (Naperokino) is a cinema for small children and their parents or those taking care of them which shows Finnish and foreign short films for children. Annantalo, the City of Helsinki arts centre for children and young people, has run it since 2009.

The central idea of the Kiddie Kino is to show children high-quality films and gradually introduce them to the world of longer children's films. The Kiddie Kino provides a safe environment for toddlers and babies to get acquainted with cinema through carefully selected and compiled film compilations built around various themes. It also offers children and those caring for them an inspiring, easily accessible activity. The main target group is 0-3-year-olds, but older children are also welcome.

The compilations of children's animations, built around ten different themes, provide infants with a chance to experience art, acquaint them with animation techniques, teach them about the world and give them a possibility to enjoy a cultural event together with others.

### WHAT WAS PARTICULARLY INCLUSIVE ABOUT THIS SERVICE?

1. **A new audience for cinema.** The whole concept has been designed with the target audience closely in mind. The films are mostly silent or contain made-up language and show a whole variety of characters in the most diverse environments. The themes and films are chosen to appeal to young children and are also meant to bring the adult audience new perspectives on the world.

This kind of service was not available before to the target group in question. Kiddie Kino has, therefore, raised much interest, and there are also workshops arranged in connection with it for parents, organised in cooperation with the Ateneum Art Museum.

2. **Kiddie Kino is very accessible.** The Kiddie Kino has been made as accessible as possible, and both children and adults' needs have been considered extensively:

The venue, Annantalo, is located very centrally in Helsinki, with easy access by public transport and otherwise.



Audiences can walk straight in “from the street” at any time during screenings and leave as they please.

The shows are free of charge.

The films do not require any particular language skills, so small children and those who speak different mother tongues can easily follow them.

A screening attendant is present during the shows and takes care of the audience.

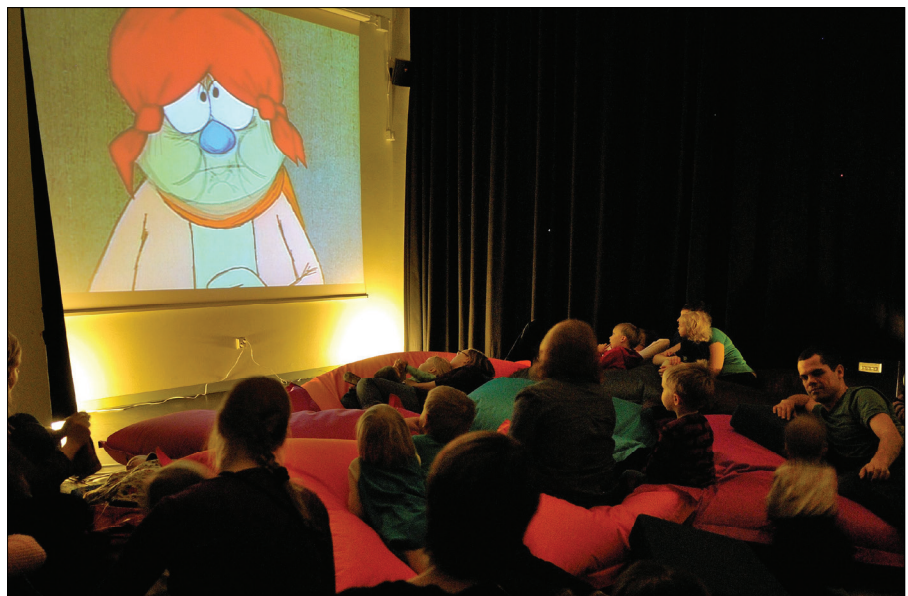
The space is designed to be as comfortable and safe as possible.

Breastfeeding, eating, naps and nappy changing are all allowed.

The Annantalo café caters for the accompanying adults and functions as a socialising spot for them, as well.

Different generations and mothers and fathers alike have found this service. Thus, the Kiddie Kino also offers adults a chance to meet each other.

3. **Audience** The audience includes many people with different mother tongues, mothers, fathers, grandparents and others taking care of children. Therefore, different cultures and generations meet in an easily accessible environment.



Accessibility has been considered from many angles at the Annantalo Kiddie Kino.

## 7.2. CASE TWO: RUNOSMÄKI CULTURAL EXERCISE ROUTE

EVIVA is the City of Turku's cultural, youth and sports and outdoor activities' joint action plan for 2011–2015 aimed at enhancing the quality of life in different residential areas and developing recreational activities. One of the EVIVA projects is a cultural exercise route for the Runosmäki area, put together with local residents and the Turku literary arts association, Turun Sanataideyhdistys, which ran interactive poetry writing workshops in the area in summer 2012. A cultural exercise route was drafted from the interactive poems and it has been available for exploration since January 2013.

The “Ear poetry” interactive method has been developed by the Turku literary arts association between 2010-2012. Writers create poetry from another person's words through an encounter and dialogue. The writer lets the interaction lead the poem in any direction.

Poetry workshops were arranged in various parts of the Runosmäki area and poems were created in a dog park, a pub, courtyards, a graveyard and other such local places. People of varying ages and with diverse backgrounds, both locals and visitors, contributed to the poems.

Then the poems were divided into different themes and a cultural exercise route was drafted for exploring the area through the poems. In addition to the map, task cards were also prepared to help study the environment along the route.

The central idea of the project was to voice people's own experiences of their residential area, to emphasize the diversity of Runosmäki, to enhance the area's reputation and to provide a local, interactive cultural activity.

### **WHAT WAS PARTICULARLY INCLUSIVE ABOUT THIS SERVICE?**

#### **1. The poetry workshops were easily available and accessible**

To make participating as easy and accessible as possible, the workshops were arranged in the local people's everyday surroundings. The workshop writers who collected the poems were skilled and experienced at encountering people with diverse backgrounds in many kinds of environments, which made approaching them easy and inviting. Since the writers were present in the small, local area twice a week, they and the workshops became familiar to the locals and thus even the more introvert types felt comfortable with taking part in interactive poetry.

### 2. The workshops enhanced a sense of inclusion

Through this project the local residents were able to voice their experiences of their own neighbourhood. They were able to share their individual thoughts with a wider public, which seemed significant, and felt a sense of inclusion and participation. The poems were often drafted directly from the locals' talk, which made the experience empowering to many, as their own voice was clearly heard in the texts.

### 3. The cultural route provides many possibilities

There are several versions available of the cultural exercise route, e.g. an accessible one and a nature one. The altogether ten-kilometre route can also be taken in parts following different themes.

For more information:

[www.turku.fi/eviva](http://www.turku.fi/eviva)



The Turku literary arts association collected local people's stories and memories for a cultural exercise route in Runosmäki in summer 2012. Writer Jasmine Westerlund in poetic interaction with locals at the summer café in Runosmäki.

## 7.3. CASE THREE: NIGHT OF THE ARTS

The Night of the Arts is a versatile cultural event which is organised in many Finnish cities and communities annually, usually towards the end of summer. The first events were organised in Helsinki and Turku in 1989. The Helsinki Night of the Arts is a part of the Helsinki Festival.

Anyone can produce programme for the Night of the Arts. Many museums and galleries are open, libraries, bookshops and cafés arrange cultural activities and performances and parks and streets become a stage for artistic experiences.

### WHAT WAS PARTICULARLY INCLUSIVE ABOUT THIS SERVICE?

1. **A huge, very diverse audience base.** The Helsinki Night of the Arts gets an annual audience of some 50,000 people, who come to enjoy the cultural events and partake in them. As events are organised all across the city, there are also people from all directions and areas. Families with small children, young people, elderly people, women and men alike, all with diverse backgrounds and from many minorities, participate.
2. **One of the strengths and key reasons** for why the event is so inclusive is that so many different individuals and groups produce programme for the Night of the Arts. This way many kinds of audiences are taken into consideration. There is something for almost everyone.
3. **All Night of the Arts** events are free of charge. This guarantees participants' economic equality.



SIMO KARISALO

The Night of the Arts 2012.



4. **Anyone can register a performance/event/programme** for the Night of the Arts. This makes both the artists and the audience very diverse.
5. **The programme includes** many interactive and community-building projects. This way the audience becomes an essential part of the event.
6. **The programme is put together** of events in as many parts of the city so that people do not necessarily have to come to the centre of Helsinki to experience the Night of the Arts.
7. **Accessibility of the venues** depends on the place of events, but most of the programme is arranged on the streets and in venues designed for the public, where accessibility issues have been taken into account at least to some degree.



SIMO KARIKALO

### **Helsinki Festival's own programme at the Night of the Arts 2012:**

The Dominoes event was part of the 2012 Night of the Arts and gathered some 20,000 people to the streets of Helsinki. The preparatory workshops before the event and its filming took the project all around the city from Meri-Rastila to Kallio. The aim was to build a domino route out of breeze blocks which would connect different parts of the city and their people – to produce an artistic game for everyone to share in.

The Dominoes project was an open and free event for anyone to participate in, and anyone could take part in building the route. There were no language or other requirements, and there were indeed people of all ages and with very diverse backgrounds.

Dominoes is originally a British Station House Opera project produced by ArtsAdmin which is also from the UK. The Helsinki Festival staged the event together with the Helsingin Sanomat newspaper.

## 8. ABOUT US

**Jane Franklin** is Deputy Head of Equality and Diversity at the British Council in the UK where she has worked since 1995. She is responsible for helping to set and drive the British Council's strategic approach to equality and diversity, writing and revising policy and strategy and developing tools to help implementation. She has a Master's degree in Promoting Equality and Managing Diversity and in Spring 2013 she facilitated the workshops focusing on the UK context and British Council tools for the Equality at the Core of Cultural services project and wrote guidebook chapters 3 and 4.

**Hanna Klinge** is Country Director at the British Council Helsinki office. She joined the British Council in 2008 and has designed and looked after multiple projects and programmes under the Education and Society heading. In her work she has focused on topics like intercultural communications and equality, and designed and coordinated the "Equality at the Core of Cultural Services" project. Hanna has a Master's degree in Cultural Studies from the University of Helsinki.

**Maria Lyytinen** works as a translator, intercultural skills facilitator and English teacher in Helsinki, Finland. She has partnered with the British Council on several intercultural dialogue programmes since 2008, both as a facilitator and content producer. In spring 2013, she produced and facilitated the intercultural competence workshops for the "Equality at the Core of Cultural Services" project and wrote the guidebook chapters on that topic (5, 6 and 7). She also translated the guidebook into Finnish and partly into English.

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