

# **EQUITY & JUSTICE ACTION PLAN 2023 – 2025**

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## **ACKNOWLEDGEMENT OF COUNTRY**

The Blue Room Theatre stands on the lands of the Whadjuk peoples of the Noongar Nation. We acknowledge Elders past and present, and pay our respects to the continuing culture and contribution that all First Nations people make to the life of this city and this region.

## **NOTES & ACCESSIBILITY**

You are reading the accessible version of this plan.

# 1. INTRODUCTION

The Blue Room Theatre has been the beating heart of independent theatre and performance in Western Australia for over 30 years. In this time, we have supported thousands of artists and arts workers to develop and grow their creative practice and careers. Many of our alumni go on to work in the arts and cultural industries across WA, the country and globe.

As an industry leader, we know that what we do – and how and why – has a long-term impact on our industry and the people who work within its system. Our organisational values, culture and the actions we take, influence whose work is made and seen, who the arts-workers of the future will be, who gets to see the work, and the expectations of what a safe workplace and venue should be.

Through this Equity and Justice Action Plan we will expand the community of people who feel like they belong at The Blue Room Theatre. This is a commitment to implementing practical actions that will reduce the barriers for people from underrepresented groups to participate in our organisation and programs. Through our actions we aspire to achieve real change within The Blue Room Theatre, and that this change will contribute to a more inclusive arts sector that is representative of the people and experiences in our society.

This plan is the result of significant input from across the organisation and sector stakeholders. It details the goals for our organisation's equity and justice work over the next three years across key areas: artist/arts-worker support and development, programming and engagement; and organisational employment, training and communications. Each goal outlines the actions, desired outcomes, measure of success and progress to date.

This is a living document, and we will update and publish our progress biannually.

We look forward to sharing our reflections, challenges and successes with our community as we continue practicing equity and justice in all that we do. Bringing this plan to life will ensure that The Blue Room Theatre will continue to thrive and serve its vital purpose as a key arts and cultural institution that empowers artists to share works and stories that reflects us all.

## 2. ABOUT THE BLUE ROOM THEATRE

### PURPOSE

The Blue Room Theatre supports the development of WA-based independent artists and arts-workers, and the presentation of new theatre and performance. We provide opportunities, resources and a platform for artists and arts-workers to connect, collaborate and create their work. We share live performance with our community; to inspire, challenge, entertain, and imagine a better future together.

### VISION

To be a leading artistic development organisation in Australia that empowers independent artists and arts-workers to grow their practice and present their work.

## VALUES

### Creativity

We support risk-taking, innovation and rigour in artistic practice and our organisational culture.

### Community

We are an inclusive and accessible organisation; practicing equity, justice and mutual respect.

### Sustainability

We are ethical, transparent and accountable environmentally, socially and in governance.

## 3. INCLUSIVITY REPORT FINDINGS

### AUDIT SUMMARY

The Blue Room Theatre's first step in creating this plan was to undertake an Inclusivity Audit to identify our strengths and the gaps in our existing practices.

Led by consultant Phoebe Cho at Tardis Group, the audit process involved three evaluation areas: document review, online survey and in-depth face to face interviews.

There were 39 existing internal documents analyzed including processes, policies, procedures, strategies, programming and brand collateral. The purpose of the online survey was to gain an understanding of the current perception and experience of inclusivity and diversity at The Blue Room Theatre. The survey combined seven qualitative and quantitative questions sent to all stakeholders within the TBRT community including our Board, staff, members, volunteers, and artists. A total of 92 participants completed the online survey. Face-to-face interviews were then conducted with a variety of key stakeholders to gain an in-depth understanding of the perceptions and experiences expressed in the survey data.

### KEY FINDINGS

There were three primary themes that arose from the audit:

1. Why does inclusivity and diversity matter to The Blue Room Theatre?
2. More can be done to remove bias.
3. We need to focus on inclusion as well as diversity.

The table below summarises the findings under each theme. These findings have underpinned the development of this Equity & Justice Action Plan with all actions relating to at least one of these findings.

1	<b>WHY DOES INCLUSIVITY &amp; DIVERSITY MATTER TO THE BLUE ROOM THEATRE?</b>
1.1	<b>We need more than good intentions</b> <i>The Blue Room Theatre community needs to see a plan and progress.</i>
1.2	<b>No clarity in communication is creating confusion</b> <i>The community needs to know what inclusivity means and what success looks like at The Blue Room Theatre.</i>
1.3	<b>The reward is great</b> <i>The Blue Room Theatre is one of the main entry points into the theatre and performance industry in Perth. Implementing improved inclusivity practices for those beginning their careers will have a positive and significant impact on the shape of the whole of the industry.</i>
1.4	<b>Inclusivity and diversity is woven into the fabric of society</b> <i>A multi-tier action and systems-based approach is needed to work towards breaking down societal barriers.</i>
2	<b>MORE CAN BE DONE</b>
2.1	<b>There is a limited pipeline</b> <i>There is too strong a focus on tertiary trained students, which excludes those without that training. It also means that reaching different audiences and communities with the work that is produced is an ongoing struggle.</i>
2.2	<b>More access points are needed</b> <i>Insider connection is main point of access and this needs to broaden.</i>
2.3	<b>If I see it, then I can believe it</b> <i>Representation matters in all areas (leadership, staff, marketing and programmed artists).</i>
2.4	<b>There is a need for greater transparency at all touch points</b> <i>The Blue Room Theatre needs to demystify its processes and share how and why decisions are made.</i>
2.5	<b>Appetite for risk</b> <i>There is a need to challenge the processes that privilege middle class, white, university graduates.</i>
2.6	<b>Building strong relationships</b> <i>There is an opportunity to strengthen existing partnerships and build new ones with organisations outside the arts</i>
3	<b>INCLUSION IS AS IMPORTANT AS DIVERISTY</b>
3.1	<b>Continue the good work</b> <i>Continue what work has begun to amplify works by artists from under-represented groups, by building express lanes to continue these artists development.</i>
3.2	<b>Creating a welcoming environment for all</b> <i>The Blue Room Theatre can be intimidating and exclusive to new people. There is a need to understand a broader range of cultural and accessibility norms.</i>
3.3	<b>Better use of the physical space</b>

	<i>There is an opportunity to open the venue to more to people from under-represented groups to use spaces for different things.</i>
<b>3.4</b>	<b>Do not pigeonhole</b> <i>Let people tell the stories they want.</i>
<b>3.5</b>	<b>Include diverse voices in finding solutions</b> <i>Ensure there is adequate representation of people from under-represented groups at the table when deciding on and implementing these changes.</i>

## MOVING FORWARD

From these findings, we were provided with four recommendations to move forward:

1. Develop a clear inclusivity and diversity business case and build a strategy
2. Establish transparent measurement and reporting principles
3. Build awareness, engagement and momentum
4. Continually search for better

We are currently on the journey to action these recommendations.

## 4. EQUITY & JUSTICE PLEDGE

To hear the pledge spoken by our Board and staff in full, click on [this link](#).

At The Blue Room Theatre we believe that stories humanise, inspire and connect our individual and collective experiences, and that they must be nurtured and celebrated in all their diverse forms.

While The Blue Room Theatre has been working to redress historic and systemic racism, we acknowledge that we have not done enough. There are many communities in our society that continue to face discrimination and are excluded on the basis of their race and ethnicity.

We recognise that White Australia and the mainstream arts industry has been built on racist and colonial policies and attitudes that reward exclusion. We recognise that in the past we have been complicit in perpetuating these structures of exclusion. We also recognise that there are intersectional systems of oppression that marginalise individuals and identities beyond race and culture, and these communities continue to be kept out of spaces of decision making, while having to shoulder a disproportionate burden to educate and hold others accountable.

We must change this.

We commit to actively interrogating our organisation, structures, and policies so that not only our stages but our programs, membership, board rooms, foyers and venues accurately reflect and celebrate the beautiful, rich and diverse communities in Western Australia. We commit to removing

systemic barriers. We commit to unpacking our own unconscious bias, privilege and power. We commit to listening more. We commit to making room for new people, and voices. We commit to implementing safe and inclusive practices. We commit to being generous and open hearted.

This is necessary and urgent work.

We also recognise that this is ambitious work that will take time.

So our plan is to initially focus on working with communities that identify as culturally diverse, acknowledging that identities are intersectional and our work with one community will inform our subsequent work across all communities that are marginalised and discriminated against.

We began this process by engaging in a Diversity and Inclusion Audit in 2020. Now, our newly established Equity and Justice Working Group (comprising of Board, Staff, Members and Industry) will work together to create an Equity Action Plan that will inform policy, operations and activities over the coming years. This plan will be responsive and embedded across all levels of our organisation and reviewed on a regular basis to ensure we continue to do better. We hope that our members, and wider community, old and new, will hold us accountable to this pledge as we aim to become more transparent, equitable and sustainable through all facets of our organisation.

This public commitment is endorsed by all staff and the Board of The Blue Room Theatre.

## 5. THE ACTION PLAN

### PROCESS SUMMARY

#### First Steps (2020-21)

The Blue Room Theatre Board endorsed an external Inclusivity & Diversity Audit of our organisation. This was undertaken by the consultant group Tardis (see pages 2 & 3). We began working on the first two recommendations of the Audit. Firstly, to make a public commitment to change by creating and sharing our Equity & Justice Pledge (page 4 & 5) and co-designing a strategy. We formed our Equity & Justice Working Group to consult on the final stages of the Pledge and help us frame and embed Equity & Justice principles and goals into our 2023-2026 Strategic Plan.

#### Plan Creation (2022)

The Working Group continued to consult on the creation of our Action Plan. Additional Key Staff (Operations and Program Managers, and Community Engagement Producer) also participated in the consultation and development of the plan, with all other staff contributing at five key points in this process. We engaged Diversity Arts Australia to work with us and provide frameworks and feedback on our plan. We undertook a public stakeholder survey and gathered 179 responses individuals and organisations to benchmark current perceptions and experiences of inclusion at The Blue Room Theatre. A total of 15 consultation meetings were held with the Working Group, Staff and Diversity Arts Australia in total occurred to produce this Equity & Justice Action Plan.

### ACKNOWLEDGEMENTS

Many people have been involved in this process and we'd like to acknowledge some of the main contributors and drivers of creating this plan. A special thanks to Zainab Syed (The Blue Room Theatre Board Deputy Chair 2020-22) who instigated this process.

Thank you to our Equity and Justice Working Group, who worked together from October 2021 – August 2022 on embedding equity and justice goals and principles in our strategic plan and creating the action plan.

### **Equity & Justice Working Group**

External Members: Bobbi Henry, Crystal Nguyen, Ellie Murray-Yong, Eva Mullaley, Ian Michael, Jay Emmanuel, Joe Lui, Meelee Soorkia, Melanie Julien-Martial and Phebe Cho.

Board Members: Ian Wilkes & Sam Nerida.

Staff Members: Caro Duca, Katt Osborne, Mitch Thomas and Rose Kingdom-Barron.

## **TERM DEFINITIONS**

Artists/Arts-workers or Audience/Community

- When we refer to artists/arts-workers or audience/community in this plan, we mean those specifically from underrepresented communities.

Underrepresented Communities/Groups

- Please see the Equity & Justice Pledge that commits to anti-racism as our initial three-year focus.
- The underrepresented communities of focus in this plan will be those who identify as Culturally and Linguistically Diverse\* and First Nations.
- The pledge states that we recognise intersectionality and that our work with this initial focus will inform our work to better include all underrepresented communities at The Blue Room Theatre.

\*Culturally and Linguistically Diverse (CaLD)

- We acknowledge that the term 'culturally and linguistically diverse' is used by Government bodies to measure a broad intersection of people and communities, but that it is not an inclusive term.
- As part of this plan, The Blue Room Theatre will invite all stakeholders to self-identify in a free text box, instead of ticking a box against pre-assigned terms.
- We will translate/categorise this information for funding reporting purposes and to measure our progress.

## **DEMOGRAPHIC DATA**

We have based our targets for engagement and participation of underrepresented communities in our programs and organisation on:

1. WA-specific data from the Office of Multicultural Interests\*; and
2. The Blue Room Theatre's previous level of engagement and participation of people from underrepresented groups.

\*This WA-based data is from the 2016 Census and will be updated with 2021 data when available from OMI.

## GOALS & STRUCTURE

To ensure that Equity & Justice is integrated across all levels of our organisation, we have structured our Action Plan to correspond to our three 2023-2026 Strategic Goals. Within each goal, we have identified the key Equity & Justice outcomes and impacts within each goal that our plan aims to achieve.

### GOAL 1: To support the development of WA independent artists & arts-workers

Equity & Justice Outcomes:

- Artists and arts-workers from underrepresented communities/groups/backgrounds:
  - o are equitably represented in development activities
  - o have equitable access to opportunities and resources
  - o do not feel marginalised by, or disadvantaged at, The Blue Room Theatre – they feel welcome, invited and included

### GOAL 2: To co-present new local theatre and performance works and connect them to audiences

Equity & Justice Outcomes:

- Artists and arts-workers from underrepresented communities/groups/backgrounds are
  - o equitably represented in the presentation of work in our programs
- People from underrepresented communities/groups/backgrounds
  - o form an increasing percentage of TBRT's audience
  - o do not feel marginalised by, or disadvantaged at, The Blue Room Theatre – they feel welcome, invited and included

### GOAL 3: To sustain a thriving and accountable organisation

Equity & Justice Outcomes:

- People from underrepresented communities/groups/backgrounds:
  - o are equitably represented in our Staff, Board, Leadership and volunteers.
  - o trust The Blue Room Theatre as an accountable organisation
  - o do not feel marginalised by, or disadvantaged at, The Blue Room Theatre – they feel welcome, invited and included

## GOAL 1: ACTIONS, OUTCOMES, MEASUREMENTS & PROGRESS

KEY AREA	KEY ACTIONS	LINK TO AUDIT FINDINGS	RESPONSIBILITY	TIMELINE	BUDGET
Access and entry points for emerging/early career artists and arts-workers	Plan and deliver annual artist engagement connection event/opportunity that welcomes artists from underrepresented groups into TBRT's independent artist community	2.2 & 3.2	Program Manager & Producer	2023 onwards	X



	include budget provision for access needs that will support underrepresented artists/arts-workers to overcome barriers of participation and engagement in our programs	2.2 & 3.2	Community Engagement Manager	2023 onwards	X
	Improve accessibility and inclusivity of program applications. Support unsuccessful applicants from underrepresented communities gaining an alternate pathway into programming (e.g.: short works, artist residencies, PD)	1.3, 2.1, 2.2, 2.5, 3.2, 3.4 & 3.5	Program Manager	2023 / 2024	
	Plan and deliver 3x annual Artist Residency Opportunities for artists from underrepresented groups	2.1, 2.2, 2.5, 3.2 & 3.3	Producer	2024 & 2025	X
Professional Development, Resources & On-Boarding	Onboard/Induct Annual Season and Summer Nights producers and lead artists into our values, equity & justice pledge/principles/standards and complaint handling process	2.2, 2.4 & 3.2	Program Manager & Community Engagement Manager	2023 onwards	
	Design and deliver an Annual Professional Development Program that caters to both programmed and non-programmed artists	2.1 & 2.2	Program Manager & Producer	2024 & 2025	X
	Maintain a 'Members Resource Hub' which includes links for artists/arts-workers to resources and training on accessibility, inclusivity and anti-racism.	2.2, 2.4 & 3.2	Producer & Community Engagement Manager	2024 onwards	

## OUTCOMES

By 2025, we will have increased the number of applications and programmed works from artists/arts-workers from underrepresented groups. Success looks like:

- Artists/arts-workers from underrepresented groups have a positive experience accessing The Blue Room Theatre and our programs
- They have access to new opportunities, collaborations and/or projects to pursue
- They have access to advice, information and best practice guides that support them to produce/manage their projects
- They have confidence to pursue the next steps in their development and/or creative project
- They apply to our programs, attend information sessions, events and see shows at The Blue Room Theatre
- They do not feel marginalised at The Blue Room Theatre, but feel welcomed, invited and included

## MEASUREMENTS

- Target % minimum agree with qualitative statements above: 2023 = 60% | 2024 = 70% | 2025 = 80%
- Target % minimum of all applications are from artists/arts-workers from underrepresented groups: 2023 = 25% | 2024 = 28% | 2025 = 32%

- Target % minimum of artists/arts-workers from underrepresented groups participating in all programs: 2023 = 25% | 2024 = 28% | 2025 = 32%
- % of Professional Development and Event attendees that were previous applicants

### PROGRESS TO DATE (February 2023)

- 2022 Benchmark Measurement: % of artists/arts-workers from underrepresented groups participating in all programs = 27%
- Artist engagement connection event piloted in 2022, funding secure for 2023 second pilot
- Budget provision for access needs in 2023 applied to Summer Nights

### GOAL 2: ACTIONS, OUTCOMES, MEASUREMENTS & PROGRESS

KEY AREA	KEY ACTIONS	LINK TO AUDIT FINDINGS	RESPONSIBILITY	TIMELINE	BUDGET
Program and co-present the Annual Season, Summer Nights festival and a 'Short Works' season	Create and implement a Programming Policy that includes 1) targets for productions led by artists from underrepresented groups; 2) targets for representation and the onboarding process for external panellists; 3) inclusion of 'representation' in the programming criteria.	1.1, 1.3, 1.4, 2.3, 2.4 & 3.1	Executive Director & Program Manager	2023 onwards	
	Maintain a diverse pool of production mentors that includes mentors from under-represented groups.	1.3, 2.3 & 3.2	Producer	2023 onwards	X
	Establish a critical feedback framework for Annual Season shows that supports lead artists to receive artistic feedback from a diverse pool on 10 local mid-career/established artists.	1.3, 2.5 & 3.2	Producer	2024 onwards	X
	Ensure unsuccessful applicants are directly contacted with application feedback and invited to participate in other upcoming TBRT opportunities	2.1, 2.4, 3.1 & 3.2	Program Manager & Producer	In place	
Present and produce community engagement activities / events	Build and maintain 4-5 relationships/partnerships with community and/or arts organisations who service underrepresented communities.	1.1, 1.3, 1.4, 2.2, 2.6, 3.2 & 3.5	Community Engagement Manager	2023 - 2025	
	Deliver 2-4 community engagement activities/events aimed at young people (aged 15-18) each year.	1.1, 2.1, 2.2 & 3.2	Community Engagement Manager	2023 - 2025	X

	Deliver an annual program for casual/first time theatre goers from under-represented groups to attend Annual Season shows	1.1, 2.2 & 3.2	Community Engagement Manager	2024 onwards	X
Maintain affordability of tickets, memberships and events	Expand our Ticketing Policy to include discounted/subsidised tickets membership and events for people from under-represented groups, and offer these discounts/subsidies as per the policy	2.2, 2.6 & 3.2	Executive Director & Community Engagement Manager	2023 - 2025	X

## OUTCOMES

By 2025, there will be an increase in the diversity of artists leading new works, and in the audiences attending performances and participating in community engagement activities. Success looks like:

- Artists/arts-workers from underrepresented groups feel their work and perspective are important and valued
- They understand the programming process at The Blue Room Theatre
- Their professional development and work have been supported by The Blue Room Theatre
- They can access the physical space and technical resources according to their needs
- They have achieved their artistic ambitions
- Their work reached their intended audience
- They do not feel marginalised at The Blue Room Theatre, but feel welcomed, invited and included
- They feel that their friends/peers/network can see their work and attend The Blue Room Theatre without being marginalised
  
- Audience/community members feel their thoughts and perspective on the show/activity were valued
- They have equal and affordable access to attend shows/events
- They see stories and people on stage that they can relate to
- They participate/attend The Blue Room Theatre again after an initial experience and bring peers
- They do not feel marginalised at The Blue Room Theatre, they feel welcome, invited and included

## MEASUREMENTS

- Target % minimum agree with qualitative statements above: 2023 = 60% | 2024 = 70% | 2025 = 80%
- Target % minimum of programmed works lead by artists/arts-workers from underrepresented groups: 2023 = 25% | 2024 = 28% | 2025 = 32%
- Target % total first time audience/attendees: 2023 = 13% | 2024 = 15% | 2025 = 18%
- Target % audiences/attendees from underrepresented groups: 2023 & 2024 = 24% | 2025 = 27%

## PROGRESS TO DATE (*February 2023*)

- 2022 Measurement: % programmed works lead by artists/arts-workers from underrepresented groups = 47%
- 2022 Measurement: % audiences/attendees from underrepresented groups = 16%
- 2022 Measurement: % total first time audience/attendees = 13%

- Unsuccessful applicants feedback process and invitation process in place for Annual Season and Summer Nights applicants
- Community engagement activities and ticket subsidies for young people from underrepresented backgrounds piloted in 2022

### GOAL 3: ACTIONS, OUTCOMES, MEASUREMENTS & PROGRESS

KEY AREA	KEY ACTIONS	LINK TO AUDIT FINDINGS	RESPONSIBILITY	TIMELINE	BUDGET
Monitor and review the Equity and Justice Plan	Create and update all organisational policies with an Equity & Justice lens, including an overarching Equity and Justice Policy that this action plan is linked to	1.1 & 1.4	Board & Executive Director	2023 - 2024	
	Establish a First Nations Working Group to embed additional First Nations specific actions into the Equity & Justice Action Plan	1.1, 2.6 & 3.5	Executive Director & Community Engagement Manager	2023	X
	Establish an Implementation Group to report on our progress and challenges twice yearly to the Equity & Justice Advisory Group	1.1, 2.4 & 3.5	Executive Director	2023 onwards	
	Engage an external evaluator to report on the impacts of our plan delivery to inform the next three year plan	2.4	Executive Director	2025	X
	Establish and consult a 2025 Equity & Justice Working Group to refine and create 2026-2029 Equity & Justice Action Plan	1.1, 2.4 & 3.5	Executive Director & Community Engagement Manager	2025	X
Increase the inclusivity and accessibility of overall organisational communications, messaging and brand	Implement: An internal communications process/guide that sets TBRT's standards/expectations for inclusive communications with each other and our artists/arts-workers and patrons. Include this in all onboarding of Board, casual and core staff	1.2, 1.4 & 3.2	Executive Director & Community Engagement Manager	2023 onwards	
	Review TBRT's value proposition, visual identity, imagery use, language use, target audience/community segments and channels. Consult with Advisory groups and cross-section of our membership (artists and audiences) in this process	1.2, 1.4, 2.3 & 3.5	Executive Director	2024	X
	Implement: revised visual identity, imagery, language, communications style across the venue and all marketing platforms, channels and materials	1.2, 1.4, 2.3 & 3.2	Program Manager & Operations Manager	2025	X

Deliver an annual staff and board development and training program	Ensure all new Board members and staff complete cultural awareness/safety training in the first 4 weeks of their appointments	1.1, 1.3, 1.4 & 3.2	Executive Director & Community Engagement Manager	2023 onwards	X
	Create and deliver an annual training program that extends the cultural intelligence and anti-racist skills and practices of the staff and Board	1.1, 1.3, 1.4, 2.6 & 3.2	Executive Director & Community Engagement Manager	2023 onwards	X
	Scope with partners a sector initiative to pool resources to undertake shared facilitated staff and Board training	1.3, 1.4 & 2.6	Community Engagement Manager	2024 - 2025	
Ensure representation of people from under-represented groups in TBRT employment, contractors and leadership positions	Be proactive in identifying potential Board Members from under-represented groups through a Nominations Subcommittee & Board Observerships	1.1, 1.3, 1.4, 2.2, 2.3 & 3.2	Board	2023 onwards	
	Be proactive in identifying and supporting potential employees from under-represented groups, offering paid internships and/or project work and/or assistant positions	1.1, 1.3, 1.4, 2.2 & 3.2	Executive Director	2024 - 2025	Additional Funding To Be Sought
	Undertake annual EOI and interview process for people from under-represented groups to be in employment pool	1.1, 1.3, 1.4, 2.2, 2.4, 2.6 & 3.2	Executive Director	2024 onwards	
	Meet representation targets across office staff, leadership team, board, casual staff and volunteers	1.1, 1.3, 1.4 & 2.3	Board & Executive Director	2024 - 2025	

## OUTCOMES

By 2025, we will have built trust and strengthened our reputation as an ethical, progressive, and impactful organisation with a larger and more diverse community of artists/arts-workers and audiences. Our Board, staff, Advisory Groups and leadership will better reflect the diversity of our WA population. We will measure the impacts of our Board and Staff annual development and training program. Success looks like:

- New starters at the organisation receive a thorough and consistent grounding in our culture and values
- Board and staff members can openly communicate their needs and thoughts respectfully to each other
- There is more connection and stronger communication between all levels of the organisation
- Board and staff members from underrepresented groups do not feel marginalised at The Blue Room Theatre, they feel welcome and included

We will also measure the impact of increasing the inclusivity and accessibility of our communications, messaging and brand from both artists/arts-workers and audiences/community from underrepresented groups. Success looks like:

- I see or hear about The Blue Room Theatre events/shows/opportunities in places and on platforms I usually frequent

- I see people and stories I can relate to
- I feel I am being spoken to and that the show/event/opportunity will be accessible to me
- The Blue Room Theatre is a place where I belong and can bring my friends/family/network

## MEASUREMENTS

- Target % minimum agree with qualitative statements above: 2023 = 60% | 2024 = 70% | 2025 = 80%
- Target % minimum of underrepresented groups as core staff: 2023 = 25% | 2024 = 28% | 2025 = 32%
- Target % of underrepresented groups as Board: 2023 = 25% | 2024 = 28% | 2025 32%
- Target % minimum of underrepresented groups as casual staff: 2023 = 25% | 2024 = 28% | 2025 32%
- Target % of underrepresented groups in staff leadership: 2025 = 32%

## PROGRESS TO DATE (*February 2023*)

- 2022 Measurement: % of underrepresented groups as Board = 12%
- 2022 Measurement: % minimum of underrepresented groups as core staff = 30%
- 2022 Measurement: Target % minimum of underrepresented groups as casual staff = 43%

## PLAN EVALUATION AND REVIEW

This plan is intended to be a living document that will be updated frequently to ensure that we are meeting our commitments and the goals it sets forth.

Our Equity & Justice Action Plan will be evaluated, revised and updated through:

- Data collection from both post-project and end of year surveys
- Data collection from in-person surveying and reflections
- Focus group interviews at the mid and end point of the plan with key stakeholders
- Monthly meetings of the Equity & Justice Action Plan Implementation Group (Executive Director & Management Team)
- Quarterly progress reports to monitor and review progress towards our annual targets (shared internally with Board and staff)
- Bi-annual meetings of the Equity & Justice Advisory Group (External Industry Members) sharing most recent progress reports
- Inclusion of annual progress report in The Blue Room Theatre's Annual Report
- A thorough review by an external person at the conclusion of the final year of the plan

## KEEP IN TOUCH

Thank you for reading our plan.

If you're interested in staying in touch with us, or want to talk to someone about the plan, please contact Community Engagement Manager Caro Duca.

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The Blue Room Theatre is the trading name of the Performing Arts Centre Society Inc.

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