

Ethnic/Race
Diversity:
Do we have
a problem?

- ▶ Representation
- ▶ Programming
- ▶ Culture



Black and minority ethnic representation in casts:

2017 = 0 / 69 (0%)

2018 = 2 / 72 (3%)

2019 = 2 / 52 (4%)

2020 = 3 / 34 (9%)

2021 = 2 / 13 (15%)

2022 = 11 / 37 (30%) so far...

Programming

- ▶ Do playwrights from African and Caribbean, Asian, South Asian, East Asian, and Southeast Asian heritage feature in our seasons?
- ▶ What stories are we presenting?

Culture

▶ *“I have attended shows at the Criterion a fair few times over the years and...if I’m being very honest with you, I didn’t feel very comfortable attending a production because each time I attended I was the only person of colour...The standard of productions which the Criterion produces is very high and the production values are brilliant and your staff are very welcoming. I just didn’t feel comfortable being the only person of colour in the building (out of the people I could see)”.*

An Action Plan

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- ▶ Are we asking the right questions?
 - ▶ Not: *'How do we get new members?'*
 - ▶ But: *"What are we willing to change?"*
 - ▶ *How can we be meaningful to new people?"*
- ▶ Five Action Areas
 - ▶ Culture
 - ▶ Programming
 - ▶ Cast and crew
 - ▶ Marketing
 - ▶ Governance structures

“You can only manage/monitor what you can measure”

EDI Assessment

In line with our EDI policy, we undertake an EDI impact assessment of all our artistic programming. 'The Gift' by Janice Okoh has a central diversity message notably an exploration of what it means to be of African heritage in Britain and forms of historical and contemporary racism. The playwright specifies the race/ethnicity of particular roles as crucial to the narrative of the story.

EDI Assessment

In line with our EDI policy, we undertake an EDI impact assessment of all our artistic programming. 'Midsummer' by David Greig and Gordon McIntyre has no central diversity message. It can be cast completely neutrally of race/ethnicity. The central story means that the characters should be ideally be playing ages around 30s/40s. The play is written for a heterosexual couple but there could be flexibility around this.

- Diversity Tracker
- EDI Assessment
- Soft Targets

Making Changes

- ▶ New marketing avenues
 - ▶ StarNow, Mandy, Local Radio, Community contacts
- ▶ Integrated Strategy across all departments
 - ▶ Wardrobe, Social Events, Governance
- ▶ Think outside the box
 - ▶ Be brave! Don't give up!

Looking different?
Feeling different?
Being different?



Where to now?

- ▶ Be okay with slow and steady.
- ▶ Focus on the long term and the sustainable.
- ▶ Shout about what you are doing.
www.criteriontheatre.co.uk
- ▶ It's exciting!

