

HAMMERSMITH AND FULHAM ARTS COMMISSION

BRIEFING PAPER 3: DIVERSITY AND
INCLUSION- HOW MIGHT
HAMMERSMITH AND FULHAM
MAKE DIVERSITY AND INCLUSION A
MORE CENTRAL FOCUS OF ITS PLANS
FOR ARTS AND CULTURE?

This briefing paper is designed to help enhance your understanding of how Hammersmith and Fulham might place a more central focus on diversity and inclusion in its plans for arts and culture. It draws upon all the best data available (from national, regional and local sources) and supplements this with on-the-ground insight from local and national experts.

In Briefing Paper 1 we outlined the demographic characteristics of Hammersmith and Fulham and offered a modest sketch of the range of cultural activity underway in the borough. We identified three clusters of activity, four anchor institutions, and a patchwork of affluence and poverty that shaped how people engaged with culture.

In Briefing Paper 2 we look at the social impact of arts and cultural activity and the ways in which small specialist and larger more general arts providers might work in partnership to deliver against an agreed set of local authority priorities. We identified the following as over-arching areas where arts and culture might have a positive social impact:

- climate change
- adult social care
- tackling pollution and local environmental issues
- mental health
- affordable housing
- food poverty and homelessness
- children's safety
- local hospital provision
- social integration and tackling racism

At the end of each section of this paper we have added some **discussion points** that might be a good basis for more in-depth conversation at the meeting.

For this theme we've structured the paper to:

1. define diversity and inclusion
2. understand Hammersmith and Fulham through the prism of diversity and inclusion
3. focus on local examples where arts and cultural activity exemplifies a commitment to diversity, and where this might be amplified
4. identify leading examples of diverse and inclusive practice from other parts of London, the UK and overseas

1. Some definitions:

Diversity

Diversity is something that exists as a result of all our many differences. The Equality Act of 2010 enshrines in law the protection from discrimination of people that might result from differences in race, ethnicity, faith, disability, age, gender, sexual orientation, pregnancy and maternity, and marriage and civil partnerships. Diversity more generally in the UK is understood to include class and economic disadvantage, although these areas do not currently enjoy legal protection. Diversity is understood to be a positive and beneficial aspect of our society and cultural organisations are keen to foster it in their workforce, audiences and other beneficiaries. The arts sector increasingly understands that ingrained social and institutional barriers can prevent people from fully participating in and enjoying the arts.

Inclusion

Inclusion is not something that merely exists by default. It is rather a policy or intention, which suggests a world where everyone feels able to participate and achieve their potential. It's quite possible to be diverse but not inclusive. Inclusion can be a pathway or precondition to greater diversity. In the world of arts and culture the idea of inclusion has a rather complicated history and it remains an unresolved area of debate.

For some people the very appeal of the arts is that they are exclusive. Meanwhile, even the proponents of elite or traditional art forms recognise a need to find new audiences and artists to sustain their sector. This has led people to different actions: either they advertise a traditional, enlightening and uplifting arts experience to new and different audiences; or they change the character of the art on offer (or the look and feel of the organisation making the offer) to better reflect the existing preferences and character of the more diverse audience. These are two competing visions of what it currently means to be inclusive in the arts.

Equity

A third and more politically compelling idea is equity. This is taking precedent in conversations in the US and other cultures which recognise the long-term power imbalances that result from centuries of enslavement, discrimination and disadvantage. The current winners and losers in the cultural ecosystem in the LBHF (as in London or the UK) resembles a pattern that results from decades of accumulated privilege or disadvantage. The mission of cultural equity is to make the world fairer and more equal in the distribution of resources and power.

There is a very useful primer on the idea of cultural equity from a thinktank called [CreatEquity](#):



- **Equity through Diversity** seeks to rectify the homogeneity of mainstream arts organisations by calling for these institutions to become more reflective of the communities they serve.
- **Equity through Prosperity** takes Diversity's belief in the power of organizational scale and applies it to institutions started and led by artists of colour. An underlying assumption of Prosperity is that large, established institutions of colour will last longer, and thus provide more benefit to society over many generations.
- **Equity through Redistribution** favours grants for a larger pool of recipients, focusing on the full ecosystem of individuals and institutions that comprise a community and not presupposing the type of art or culture that should get resources. It does not embrace the standard market dynamics of the non-profit arts sector, in which a small number of high-profile institutions dominate.
- **Equity through Self-Determination** is the most radical departure from the status quo. It calls for full participation in and expression of cultural life for marginalized communities through models that are organic to those communities, and that look beyond established nonprofit arts funding and advocacy tactics.

The Creative Case

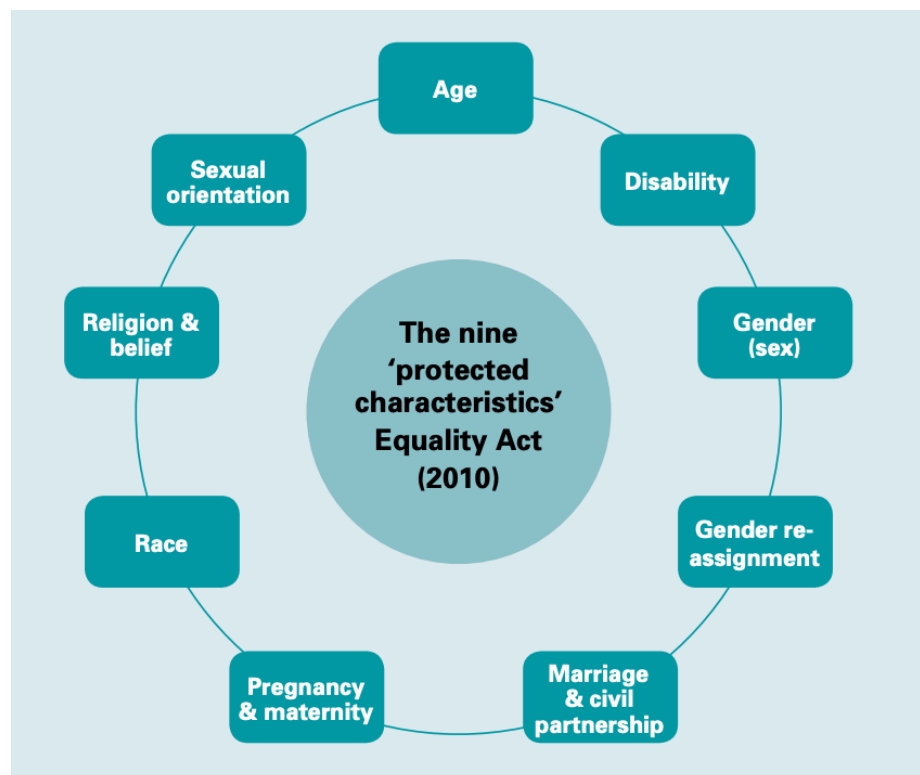
In a radical shift from more conventional ideas of diversity the Arts Council developed what is called [The Creative Case for Diversity](#) in 2015. It is a way to reconcile the fact that simple demographic characteristics are not always an appropriate way to measure diversity with a desire to continue to foster diversity in a way that feels authentic to artists and creative people. In

essence the “Creative Case” is that by fostering a more diverse cohort of artists and audiences the culture itself is enriched and enlivened.

“The Creative Case for Diversity is a way of exploring how arts and cultural organisations and artists can enrich the work they do by embracing a wide range of influences and practices.”

As a condition of their funding from the Arts Council all National Portfolio Organisations need to show how they contribute to the Creative Case for Diversity through the work they produce, present and distribute, through their programming or collections, and by demonstrating how their work is accessible and relevant to their local communities. This will be true for the major NPOs in the borough like the Bush, Lyric and others.

Under the Equality Act (2010) people are not allowed to discriminate, harass or victimise another person because they have any of the protected characteristics below:



Discussion point – what is the Commission’s vision for the borough in terms of diversity and inclusion? How do they want it to look and feel differently from how it looks and feels today?

Discussion point – how might Hammersmith and Fulham learn from the Creative Case for Diversity?

2. Diversity in Hammersmith and Fulham

The council has an [Equalities plan for 2018-20](#). Its current priorities are:

- **Tackling hate-related crime** – We don't tolerate hate crime in H&F. We work with the police and support groups to stamp it out and help victims. But we want to do more and we can co-ordinate better if we appoint a new hate crime coordinator.
- **Tackling Isolation and loneliness** – Nobody should suffer from isolation and loneliness. We want to expand our work teaming up with charities, enhancing our own services and introducing new ways to bring our communities together. This is also a key priority of [H&F's independent Older People's Commission](#).
- **Ensuring economic opportunities for all** – By making sure everyone has the chance to get the training and jobs, and progress in their chosen careers. Our plans include innovative schemes to boost small businesses, such as our [ground-breaking partnership with Imperial College London](#).
- **Supporting people to live fulfilling lives** – We are working hand-in-hand with residents to help them make the changes they want to see in H&F. We have worked with communities to establish [local commissions of residents and experts](#) on a diverse range of issues and have already seen some real, positive changes within our community.

Some highlights from the [2018 Borough Profile](#):

In the last five years the borough has started to gain through international migration; an average of 1,000 people each year, but has continued to lose residents through internal migration; between 2,500 and 3,700 each year.

The ethnicity picture of the borough is constantly changing. The latest GLA 2015 ethnic projections state that 114,000 (61%) residents are from an ethnic group other than White British (London is 60% White British and England 79%).

The 2011 Census found that 31.9% of residents belonged to ethnic groups other than White, compared to 22.2% in 2001. The main ethnic minorities identified are Black African (5.8%), Mixed (5.5%), Other Asian (4%) and Black Caribbean (3.9%). The proportion of White Irish residents as a percentage of the total population (3.5%) is the third highest of any local authority in England & Wales (down from 4.8% in 2001).

Wormholt & White City and College Park & Old Oak wards have the highest proportions of Black and Minority Ethnic (BME) population in the borough (69.1% and 68.4% respectively).

More detailed ethnicity data show that the borough ranked in the top 3 in England & Wales in terms of proportion of Australian/New Zealander population to total population (4,233 people), Irish (6,321 people), Filipino (2,486 people) and Thai resident population (576 people).

There has been a decline in the proportion of the Christian population within the borough (-6.0%), across London (-5.2%) and the country as a whole (-11%). 13.5% of borough residents belong to non-Christian religions, the next largest being Muslim (10.0% of the overall population). Persons stating that they have no religion account for 24% of the total population (21% in London and 25% in England and Wales). The wards of Wormholt & White City and College Park & Old Oak have the two highest proportions of non-Christian population in the borough (24% and 21% respectively).

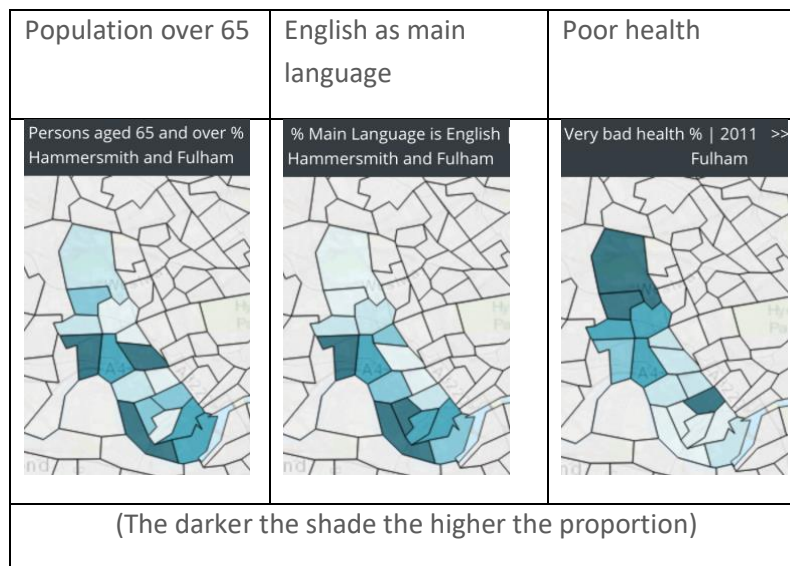
Foreign-born residents made up 42.8% of the borough's population in 2011 (London 36.7% and England & Wales 13.4%). This is the tenth highest level of any local authority in England & Wales and an increase from 33.6% in 2001. In 2011, France supplied most foreign-born residents (4,977), followed by the Republic of Ireland (4,874) and Australia (4,601).

71.8% of households in H&F contain people aged 16 and over who all speak English as a main language (74% in London and 91.2% in England & Wales). Of the other 28.2% of households, 13.7% have at least one member who speaks English but in 2.3% of households the only people who speak English as a main language are aged between three and fifteen. The most common foreign languages spoken in the borough are French, Arabic, Spanish, Polish, Italian, Somali, Portuguese, Farsi/Persian, Tagalog/Filipino and German in that order.

In the 2011 Census, 12.6% of H&F residents reported that they have a long-term health problem or disability that limits their day-to-day activities (14.7% in 2001); this is lower compared to both London (14.1%) and England & Wales average (17.9%). In H&F, the percentage of working age residents suffering from limiting long-term illness at 7.4% is also low compared to London (7.6%) and England & Wales (8.4%). This compares to 11.2% of residents in 2001.

The percentages of ward residents suffering from limiting long-term illness were generally higher in the North of the borough. The percentage of ward residents reporting a limiting long-term illness ranged from 9.9% in Parsons Green & Walham to 15.8% in Wormholt & White City.

There is more data in [The London Data Store](#) which shows a marked difference between populations within the borough. Three such examples are:



It's widely acknowledged that the patchwork of neighbourhoods that make up the borough comprise pockets of rich and poor, connected and isolated, culturally specific and cosmopolitan and that your chances in life are partly determined by your postcode.

Discussion point – What strikes you as the most pressing need for action in Hammersmith and Fulham?

3. Local examples of diverse and inclusive arts practice

Disability

One of the apparent strengths of the borough is its arts and cultural provision for people with disabilities. Through our discussions with practitioners we've heard very positive accounts of the work of This New Ground, H+F JOY Festival, Amici Dance and the work of Turtle Key.

[This New Ground](#) started life as a choir for learning disabled people in the borough and has grown into a much more significant initiative that seeks to elevate the artistic voices and talents of learning-disabled people in Hammersmith and Fulham.

“Our aim is to remove barriers and increase access for learning disabled people to lead, make and participate in the arts.”

Under the Artistic Direction of Arts Commissioner Nathalie Carrington, the company delivers creative projects made by, with and for communities of learning-disabled practitioners, and through research and public engagement, this work is taken to diverse contexts to explore new possibilities for disability-led work.

[Joy Festival](#) is a platform for local established and emerging disabled artists within H&F. JOY is produced by Turtle Key Arts with support from the Lyric Theatre.



[Amici Dance](#) is a dance theatre company integrating able-bodied & disabled artists and performers led by Wolfgang Stange. The company runs regular classes (once a week during term time) for its 40+ members at The Lyric, Hammersmith where they are the resident community arts company. Biannually they produce a full company show performed in the Lyric's main

theatre. The company also offers open-workshops, residencies, student placements and performances throughout the year.

“Amici are totally and utterly inspiring”

The Guardian

[Turtle Key](#), as we explored in Paper 2, is a theatre and dance producer. It is one of nine partners based out of Lyric Hammersmith. Founded in early 1990s in H&F, the company relocated to Kensington and Chelsea for 10 years, and for the last four years has been back in Hammersmith and Fulham.

The company works with a range of companies: [Ockham's Razor](#), [RedCape Theatre](#), [Amici Dance Theatre Company](#), [Joli Vyann](#), [Open Sky](#), [AIK Productions](#) and [Oddly Moving](#); and recent collaborations with: English Touring Opera, Royal College of Music, The Wigmore Hall, National Portrait Gallery, Lyric Hammersmith, Opera North, The Royal Court Theatre and Oxford University.

They have played a role in advancing participation in the arts by disabled, disadvantaged and socially excluded people, and are recognised as a leader in this field, often charting new territories, such as [Turtle Song](#) for people with Dementia, [Key Words](#) for young people with Dyslexia and [Turtle Opera](#), [The Key Club](#), and [Musical Portraits](#) for young people on the Autism Spectrum.

The company has had regular project funding from Fast Track in the borough (under £10k) but struggles to support its work with additional resources from the local authority (both financial and advocacy).

[CommUNITY day](#) is a multicultural celebration of performance and dance in Ravenscourt Park. Born in 2016, following a rise in hate crime seen as a direct result of division triggered by the 2016 EU Referendum, CommUNITY Day celebrates a broad range of cultural activity from around the globe through dance, theatre, music and food.

These, and other arts and cultural providers, are doing exemplary work at the small scale within the borough, but all are at best modestly funded and struggle to deliver against more ambitious plans for H+F and west London. Each argues their progressive commitment to disability and accessibility, and relies on the commitment of charismatic and dedicated leadership. Beyond this, these smaller companies appear to exist on the cusp of sustainability and at the margins of more high-profile arts and cultural provision.

The [Tri-borough Music Hub](#) works across Hammersmith and Fulham, Kensington and Chelsea and Westminster to provide opportunities for all to develop a life-long love of music and realise their musical potential whilst developing their personal and social identity. A broad range of progressive musical pathways are provided in partnership with music organisations around London. The hub is mentioned here as their Inclusive Ethos caught our eye. Its described thus:

We are a music-specific service focused on high quality outcomes inclusive of all learners. We recognise the numerous benefits that music can bring to everyone from all backgrounds and in all circumstances. We are proud partners of the emerging Cultural Inclusion Manifesto with a specific SEN/D offer to pupils participating in all of our activity. We are committed to realising the United Nations Convention on the Rights of the Child (UNCRC).

Development rights: *include the right to education, play, leisure, cultural activities, access to information, and freedom of thought, conscience and religion.*

Protection rights: *ensure children are safeguarded against all forms of abuse, neglect and exploitation, including special care for refugee children; safeguards for children in the criminal justice system; protection for children in employment; protection and rehabilitation for children who have suffered exploitation or abuse of any kind.*

Participation rights: *encompass children's freedom to express opinions, to have a say in matters affecting their own lives, to join associations and to assemble peacefully. As their capacities develop, children should have increasing opportunity to participate in the activities of society, in preparation for adulthood.*

Cultural Diversity

The two regularly funded theatres in the Borough (The Lyric and The Bush) are both making strong commitments to developing and promoting voices from BME communities.

The Bush under Lynette Linton has made a specific commitment to commissioning and presenting women in theatre from Black and Asian backgrounds. Through its new writing programmes, it aims to broaden the pool of British writers to include greater representation from women and artists from BME backgrounds.

The Lyric has also introduced a suite of initiatives to open up its participatory programmes to the broadest range of local voices. Nicholai La

Barrie, The Lyric's Director of Young People and Emerging Artists, makes a compelling case for the supporting this diversity in stories and voices.

“If we have a mono-culture – the same people, telling same stories – culture becomes stagnant and stale...A long-term commitment to supporting genuine diversity and difference enriches our culture.”

His approach at The Lyric is focused on “making space for a conversation to happen that you might not be able to be involved in.” For The Lyric making space rather than controlling what happens in it, is at the heart of their approach to encouraging diversity in their programmes.

The borough is also home to many bases for foreign communities in west London. Each of these is clearly doing good work, for the communities they seek to serve, although none of these appears to offer a more inclusive offer to residents of the borough.

The [Anti-Tribalism Movement](#) is a non-profit organisation aimed at educating and raising awareness about the effects of tribalism within communities. Their methodology is based on a five-strand commitment to:

- Encouraging dialogue
- Fostering tolerance
- Producing leaders
- Advocacy
- Research

Founded in 2010 by a group of young Somalis, the Anti-Tribalism Movement is an international charity seeking to fight tribe-based discrimination from their base in Shepherd's Bush.

We provide practical support to help people affected by tribalism, inequality, and conflicts achieve

lasting solutions. We draw on our shared experiences to improve peace-building, policies, and practice by fostering dialogue and actions that bring individuals and communities together.

The [Polish Social and Cultural Association](#) has been based on King Street since 1972, and was the place where Poles who had escaped the occupation of their country congregated in west London. Guided by the slogan "for the benefit of Poland and free Poles" the association offers social and cultural activities for West London based members of the expatriate Polish community.

Its premises comprise a theatre, bookshop, studio spaces, a gallery and a café, and the organisation specialises in offering traditional Polish dancing classes and a youth theatre company exploring classical literature in the Polish language.

The [Irish Cultural Centre](#) in Hammersmith established since 1995, has a similar focus, for the Irish community in west London. It is acclaimed for its weekly programmes in the UK, featuring Ireland's best traditional and contemporary musicians, an Irish film programme, Irish literary events, Theatre and art exhibitions and more.

The [Iranian Association](#), also based in Hammersmith, is a charity that deals with 10s of thousands of requests annually for information and advice on a wide range of issues such as education, citizenship, health, welfare, immigration, culture, and arts and crafts. The organisation works closely with arts and cultural institutions and museums to improve the participation of the Iranian community in workshops, exhibitions and events. It organises cultural events, guided tours and disseminates information about cultural and artistic activities in London for the Iranian community living in London.

Discussion point – What can be taken from these examples and supported more widely across the Borough?

Discussion point – Does it make sense to look at this through a Borough lens? What can be done to connect the many diverse arts opportunities in neighbouring boroughs?

4. Leading examples of diverse and inclusive arts practice

[Graeae Theatre](#) is a world-class theatre company, based in East London, that places D/deaf and disabled actors centre stage and challenges preconceptions.

Graeae presents a unique approach which:

- works with D/deaf and disabled practitioners on a diversity of new and existing plays
- pioneers a radical dramatic language by exploring the “aesthetics of access”, creatively embedding a range of tools such as audio description and sign language from the very beginning of the artistic process
- explores new territory and theatrical genres – from contemporary classics to musicals, to the outdoor circuit

Graeae champions the inclusion of D/deaf and disabled people in the arts through:

- Intensive actor and writer training initiatives
- Access support for creative and learning situations
- Empowering workshops and training programmes for young artists, led by inspiring role models
- A range of training models for the creative sector – from inclusive practice for drama schools, through to accessible e-marketing for theatre venues

Run by Artistic Director Jenny Sealey, who delivered the London 2012 Paralympic Games Opening Ceremony, the company champions diversity and inclusion across all of its projects. Graeae also runs a creative learning training experience that develops skills for inclusive leadership – building leaders that leverage diversity to get the best out of all their people.

[Touretteshero](#) is an internationally acclaimed performing arts company that aims to share the creativity of Tourettes Syndrome with the widest possible audience. Co-founder Jess Thom, who has Tourettes - a neurological condition that means she makes movements and noises she can't control (called tics) - is a powerful and persuasive campaigner for greater inclusion in museums, galleries and theatres alike. Offering training and workshops to complement its creative work, Touretteshero is on a mission to change perceptions of neurodiversity, 'one tic at a time'.

[Streetwise Opera](#) is an award-winning performing arts charity for people who are, or have been, homeless. They run creative programmes in five regions across England and stage critically-acclaimed operas.

Their productions platform the skills of homeless people in a professional context, developing confidence and opportunities for self-expression. Streetwise formed [With One Voice](#) earlier this year – an independent charity which seeks to build the arts and homelessness sector globally through exchanges in policy and practice

[DaDaFest](#) in Liverpool, is an arts organisation that develops and showcases excellent disability and d/Deaf arts through a multi-art form artistic programme.

This programme includes high quality festivals, interventions, events and a year-round programme of engagement work with young disabled and d/Deaf people, their families and wider community. At the heart of there is a range of festival programmes that act as a focus for talent development, showcasing and promoting disability arts.

Discussion point – how might these case studies contribute to supporting greater diversity and inclusion in arts practice across the Borough?