

# Talking Props Performing Arts Studios

## Diversity & Culture Policy

Talking Props Performing Arts Studios recognises that discrimination exists in society and believes that this prevents potential and ability from being realised in young people and others. Talking Props Performing Arts Studios has a role in combating discrimination, as all forms create a barrier to participation. Talking Props Performing Arts Studios strives to integrate Diversity and Equality into all of its work and recognises it is the responsibility of all paid staff and volunteers whose co-operation is essential for its success and thus are educated, encouraged and trained to work in this way. Talking Props Performing Arts Studios is committed to implementing and promoting equal opportunities on all levels in their activities, services and practices, taking into account equality legislation and good practice. We do this by the following:

NAYT will not tolerate discrimination on the basis of:

- Race
- Gender (including gender re-alignment)
- Sexual orientation
- Ethnic or national origin
- Disability
- Partnership status or home responsibility
- HIV or AIDS status
- Age
- Physical difference – colour, height or weight
- Political belief or affiliation
- Religious or other belief
- Trade union activity
- Socio-economic background
- Refugee or asylum seeker status
- Language
- Employment status

Talking Props Performing Arts Studios will ensure a working environment in which all people are able to give their best, that is free from harassment and bullying and that all decisions will be based on merit.

Talking Props Performing Arts Studios will seek to prevent discrimination and ensure equal representation in the services that they provide.

Recruitment and Employment Policies and Procedures will positively encourage applications from all suitably qualified and experienced people. Talking Props Performing Arts Studios states that it strives to be an equal opportunities employer. Individuals are selected, promoted and treated solely on the basis of their merits and abilities which are appropriate to the job.

Talking Props Performing Arts Studios recognises its role in promoting equal opportunities and diversity throughout the studio and in classes. Talking Props Performing Arts Studios will involve young people in all their structures.

Grievance and Complaints Procedures are in place for paid staff and volunteers to follow if they feel that they have been discriminated against, or if they wish to make a general complaint. All issues will be dealt with in a sensitive and appropriate manner.

Talking Props Performing Arts Studios will ensure its marketing and communication activities reflect the diversity of the youth theatre sector.

Talking Props Performing Arts Studios wants to ensure that youth participation is a positive and safe experience and that young people's voices are heard. It is recognised that some young people, especially those most marginalised will need extra

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support to stay involved in the process.

Behaviour or actions against this policy or the law will be considered as a disciplinary matter. If anyone does feel they are being discriminated against in any of the above ways then please speak to a member of staff.

This policy is informed by the following pieces of legislation: Equal Pay Act (1970)  
Sex Discrimination Act 1975 (and amendment of 1999)  
Race Relations Act 1976 (and amendment of 2000 and 2003)

Disability Discrimination Act 1995 (and amendment 2004) Human Rights Act 1998  
Sexual Orientation Regulations 2003  
Religion or beliefs regulations 2003

Gender Recognition Act 2004 Age regulations (October 2006) Equality Act 2010

The following policies and procedures support this policy Recruitment and Selection Policy

Safeguarding and Child Protection Policy

Anti Bullying Policy

Dissemination

This policy is communicated to all paid staff and volunteers as part of their induction. It is included in all recruitment information and will be made freely available to all Talking Props Performing Arts Studios parents.

Review date – Anually

(Last reviewed May 2018)