
**DARLINGHURST
THEATRE COMPANY**

Reporting on Our Cultural Representation Policy

24 June 2021

Darlinghurst Theatre Company acknowledges the Gadigal People of the Eora Nation as the Traditional Custodians of this land. We pay our respects to Elders past and present. We acknowledge that sovereignty was never ceded. Always was, always will be Aboriginal Land.

Context and Commitments

14 October 2019



→ Darlinghurst Theatre Company (DTC) launched our 2020 season of work, that was to run for the calendar year of 2020

18 February 2020



→ Playwrights programmed for the Next In Line new work development program announced

18 March 2020



→ The world, and our production of *A Chorus Line* shut due to COVID-19

24 June 2020



→ DTC made it's public commitment to Cultural Representation across our production and artistic programs

Across June / July of 2020



→ Our Red Carpet Cabaret Program was produced. This was not a part of our 2020 programmed season, and was a socially distanced cabaret

23 July 2020



→ The Next In Line Writing Program (programmed on 18 February) resumes, thanks to a grant from the City of Sydney

20 October 2020



→ Our BLOOM Festival was announced. This Festival was a creative response to COVID-19, and was not initially part of our 2020 season. This Festival ran until the 10th of December

10 February 2021



→ We released our season for the calendar year of 2021

On the 24th of June 2020, the board and executives of the Darlinghurst Theatre Company made the following statement:

We work and live on land that was never ceded, belonging to the Gadigal people of the Eora nation. We pay our respects to Elders past, present and emerging. This always was and always will be Aboriginal Land.

This moment and the Black Lives Matter movement has called us all to examine our contribution to systemic racism and the ways in which the stories we tell build our national consciousness. Darlo needs to be better and recognise the ways our storytelling and company processes have upheld systemic racism.

Acknowledging our responsibility is the necessary first step on the road to a more inclusive and representational practice in our company. We thank every single person who has called for us as a company and as a sector to be better. It is labour. We see it, and we are listening. Here, we are pledging ourselves to an actionable commitment. To hold ourselves accountable. To take the first step in structural reform.

We commit to having, at minimum, 50% of all artists in our employ, every year, belonging to an Indigenous, Black or Culturally and Linguistically Diverse community and to having diversity of representation across our season and programming. This will include employment of playwrights, actors, directors and designers. This will be the case from the 1st of January 2022. We know we need time to do this respectfully and effectively, to have the time to consult appropriately and adopt culturally sensitive practices. We are also accounting for our artists from our postponed 2020 program, affected by COVID. We will publicly report on this commitment, on a yearly basis.

We know that this commitment must go beyond programming for sincere change to happen. We have to address the roots and structures of our company, which we will do through consulting, listening, unlearning and constantly trying to progress. This is the beginning. We commit to actively looking for and taking every opportunity to improve cultural representation throughout our organisation, including across our internal staff and at board level. We commit to continual anti-racist and cultural competency training across our organisation, to further our education and improve our practices of inclusivity and the safety of our spaces. We are making this pledge, knowing that it is not perfect, and there is huge work to be done across our company, sector and society, not just nationally but globally. This is just our first step. It is a necessary step, and one we commit to with all heart and strength.

Amylia Harris, Glenn Terry and DTC Board

[Watch Video](#)

As of this date, Darlinghurst Theatre Company have committed to the following:

- *From 1 January 2022, having 50% of all artists employed by our company across any given year will be Indigenous and/or Black and/ or People of Colour and/ or Culturally and Linguistically Diverse.*
 - *Actively looking for and taking every opportunity to improve cultural representation across our internal staff and Board*
 - *Continual anti-racism and cultural competency training*
 - *50% of all artists employed by our company in any given year are women (commitment given in 2016)*
-

How we structured our data

+ We counted our employment data based on employment opportunity, and who filled it. e.g. If someone participated in two different productions, they were counted in our data twice.

+ The percentages are calculated on the number of employment opportunities

+ We tracked data according to the following identifiers*

- + First Nations People
- + People of Colour
- + Culturally and Linguistically Diverse People
- + Caucasian People
- + Queer People
- + Female People
- + Male People
- + Gender Diverse People
- + Disabled People

+ In our data, these identifiers were not mutually exclusive. i.e. if we hired a Queer Female Person, we would note both the Queer and Female identifier in our tracking

+ When we began tracking this data we did not fully understand how to categorise and articulate the identities of the individuals we were working with. This is a point of developing and tracking this policy that we need to develop. Specifically, to dig further into the complexity of intersecting identities, and how marginalisation may affect individual's lived experience.

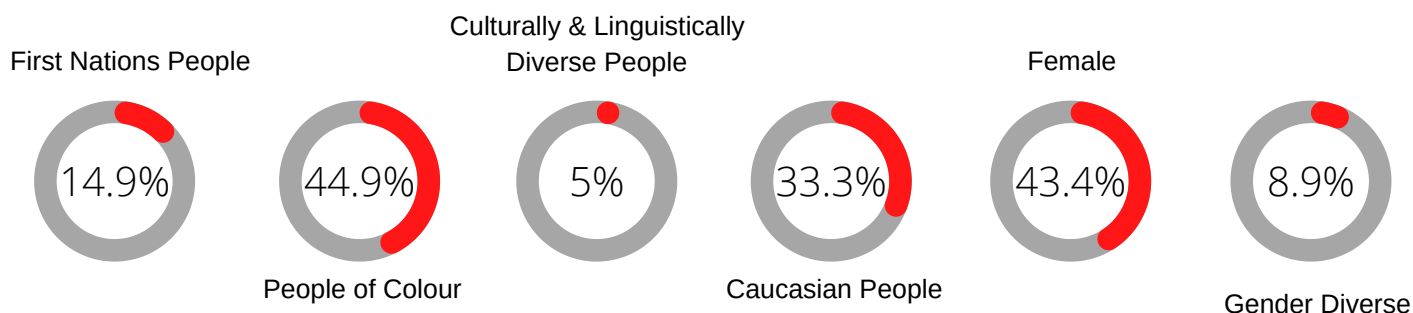
+ When we refer to Culturally and Linguistically Diverse People in this report, we intend to refer to those whose cultural and/ or linguistic experience which affects their experience of the world, as distinct to an experience of a First Nations Person and Person of Colour or a Caucasian Person.

**please see the first page of our appendix for the definitions we used for these identifiers*

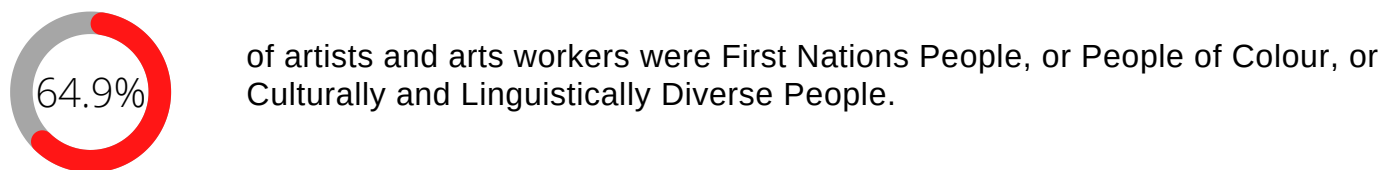
What Happened

24 June 2020 - 24 June 2021

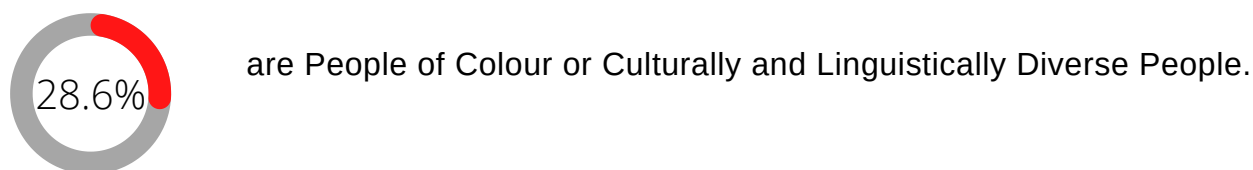
Artists and Arts Workers across all of our artistic programs and productions:



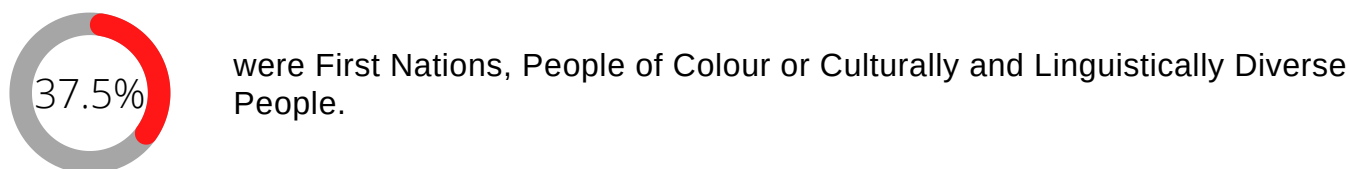
Therefore, across all of our programs and productions:



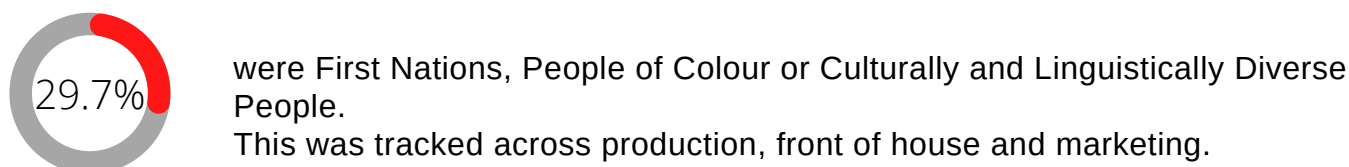
There was no shift in our Board personnel:



There have been changes in our core staff:



In our casual staff:



As part of our statement on the 24th of June 2020, we committed to the following:

We commit to continual anti-racist and cultural competency training across our organisation, to further our education and improve our practices of inclusivity and the safety of our spaces.

We committed to this as we recognised the need for our core staff to be culturally dexterous, and to understand racism as a systemic issue. It was also to develop our core staff as a good and sustainable foundation for the Equity and Access work that we intend on doing with artists, audiences, contractors, suppliers and partners. This was in the hope that we would work towards being a culturally safe space.

As part of this work we began a Book Club, which was mandatory for all core staff. We would meet regularly and discuss a book, documentary, article or podcast. The decisions about what to 'read' next were made collectively.

Please find a breakdown of the content we engaged with in the Appendix on page 20.

What we have learnt and what we are going to do

The Board

What we learnt:

+ We have significant work to do in increasing Cultural Representation on our Board. We recognise that this is particularly critical because sustainable and sincere cultural change is achieved in large part through representational leadership.

Our Next Steps

Statement from Vicky Middleton, Chair of the DTC Board

The DTC Board of Directors acknowledges that equality must be reached within all ranks of our organisation if we are to strive towards actual and meaningful change. This is critical at a leadership level. The Board is wholly committed to increasing representation within the membership by 2022, in line with the commitment we made as an organisation last year.

The DTC Board of Directors commits to:

+ Expand the number of seats at the table. The Board will invite three new members by Jan, 2022 to join the DTC Board of Directors. These members will be recruited in line with the skills matrix and will identify as Indigenous and/or Black and/or a Person of Colour and/or Disabled and/or d/Deaf.

+ As the current board members' tenures come to an end, they will not be renewed with the aim to achieve the ideal number of eight Directors by Jan 2023.

Our Staff

What we learnt:

+ We have work to do increasing Cultural Representation across our Core and Casual Staff. Our Core Staff are those hired on permanent, continuing contracts - either part or full time. Casual Staff are hired on an hourly basis. They are generally speaking, our Front of House and Technical Staff. Improving representation across our core and casual staff furthers the safety of our spaces and authenticity in our art making.

Our Next Steps:

+ Commit to being guided by Stage A Change around succession planning in our core staff and leadership roles

+ 50% of all newly created full time roles to be filled by arts workers who identify as Indigenous and/or Black and/or People of Colour and/or Disabled and/or d(Deaf)

+ 50% of all casual Front of House staff (including ushers) hired after June 24th 2021 to be Indigenous and/or Black and/or People of Colour and/or Disabled and/or d(Deaf)

+ Work with education institutions to ensure that 50% of technical secondments at Darlinghurst Theatre Company are Indigenous and/or Black and/or People of Colour

+ Seek funding and support for a FN/POC technical apprenticeship scheme.

Embedding this work in the organisation

What we learnt:

+ We need to imbed this work further in our company through grounding, company wide policy. This will allow for both continuance of this commitment and a clear framework for current staff and Board to work within.

+ Our commitment to anti-racism and cultural competency trainings was lacking. We did not undertake specific and direct vocational training. The bulk of our reading came from American and British sources.

Our Next Steps:

+ In June of 2021 we hired Cessalee Stovall of Stage A Change to Deliver an Equity, Inclusion and Access Statement and Plan. This work will commence on the 5th of July 2021. This will include the following work:

- + Survey of internal and external stakeholders around inclusion and access

- + Conduct interviews and conversations with current staff to identify opportunities for growth within the company

- + Create and lead bespoke in person workshops to address the specific needs of the staff, artists and board

- + Work closely with the leaders to build the Equity, Inclusion and Access statement to be released publicly

+ We need to be much more conscious of diversifying the sources of our reading, listening, watching, We will need to be specifically conscious of reading, watching and listening to work from First Nations Australians.



Collecting and reporting on our data

What we learnt:

- + There were holes in our data that meant we could not fully understand the complexity of how our employment frameworks interacted with our Cultural Representation Policy. For example, we do not know how the length or nature of employment tracked with our Cultural Representation Policy.
- + Our data collection was not consistent, i.e. information gathering came from a number of different sources.
- + We do not have an overarching and complex picture of the audiences we are engaging.

Our Next Steps:

- + For our 24 June 2022 reporting date we commit to:
 - + Development of a more rigorous system of data tracking through employment onboarding forms.
 - + Being conscious of and reporting on the length of employment - i.e as we track through number of employment opportunities, was this a 10 week contract, or 1 week contract. This is key as we recognise that our New Work Program tracked at 88% of employed artists being Indigenous and/or Black and/or People of Colour and/or Culturally and Linguistically Diverse. However, these contracts are generally week long. In comparison our longest employment contract in our 2021 production season is 21 weeks.
 - + Recording and reporting what the nature of the employment opportunity is, to better understand how our Cultural Representation Policy tracks in Artistic Leadership Roles.
 - + We also acknowledge that we need to constantly assess and update the language we use around these policies.
 - + We also have significant work to do in understanding our audiences. We will track and report audience data across our productions and programs to get a picture of our engagement, and a basis to work from.
-

Thank you for taking the time to read this report

If you would like to contact us to discuss anything in this report please email theatre@darlinghursttheatre.com.

For further information on data collected, please continue to the next page to read our Appendix.

Appendix

Definitions

First Nations People - Aboriginal and Torres Strait Islander Peoples, who are the sovereign peoples of this land.

Person of Colour (PoC) - a person whose skin pigmentation is other than and especially darker than what is considered characteristic of people typically defined as white: a person who is of a race other than white or who is of mixed race.

Note: we understand that Person/People of Colour was derived in Black discourse and as the use of the term has grown in popularity the meaning has changed.

Culturally and Linguistically Diverse (CALD) People - people who may be born overseas and from countries in which English is not the principal language. As such, CALD refers to people who are not English speaking Anglo-Saxons/Celtics or First Nations Australians. CALD people may not necessarily identify as a Person of Colour. This report also refers to those whose cultural and/ or linguistic experience affects their experience of the world, as distinct to an experience of a First Nations Person and Person of Colour or a Caucasian Person.

Disabled People - people with any continuing condition that restricts everyday activities. Disability may affect mobility, ability to learn things, or ability to communicate easily, and some people may have more than one. A disability may be visible or hidden, may be permanent or temporary and may have minimal or substantial impact on a person's abilities.

Queer People - a broad term used to describe a range of sexual orientations and gender identities, including the full range of Lesbian Gay Bisexual Transgender Intersex Queer Asexual + (LGBTQIA+) identities.

Gender Diverse People - people whose assigned sex at birth does not match their internal gender identity, regardless of whether their internal gender identity is outside the gender binary or within it. Gender Diverse People may identify as non-binary, they may identify as both genders, they may identify as neither gender; they may move around freely in between the gender binary; or they may reject the idea of gender altogether.

Female People - people who identify as female

Male People - people who identify as male

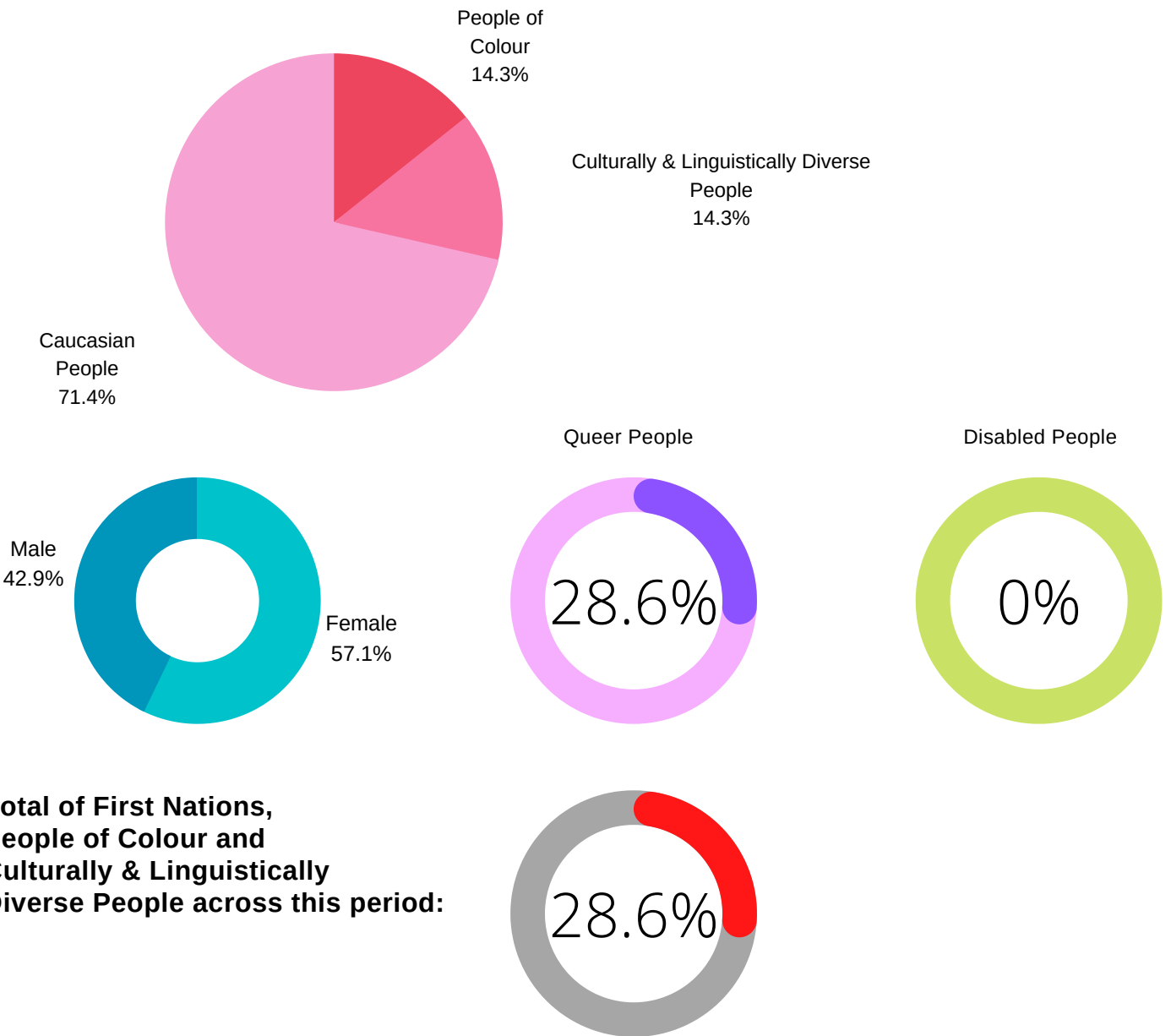
These definitions were developed in reference to information from the Australian Institute of Family Studies, Australian Bureau of Statistics, Disability Services, Australian Network on Disability and Common Ground.

Board Members

24 June 2020 - 24 June 2021

Chair: Vicki Middleton

Directors: Jim Behringer, Kevin Farmer, Cheryl Hayman, Suzanne Pereira, Pat Skalsky, Jannie van Deventer

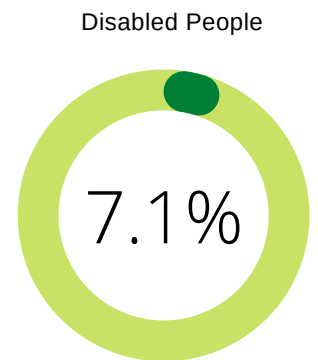
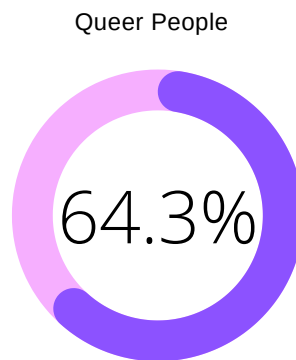
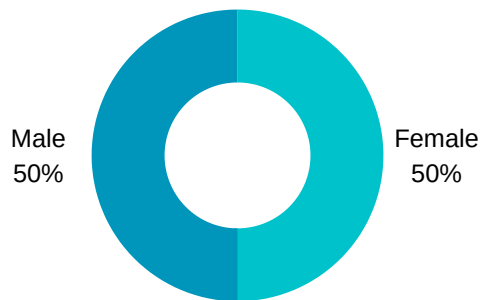
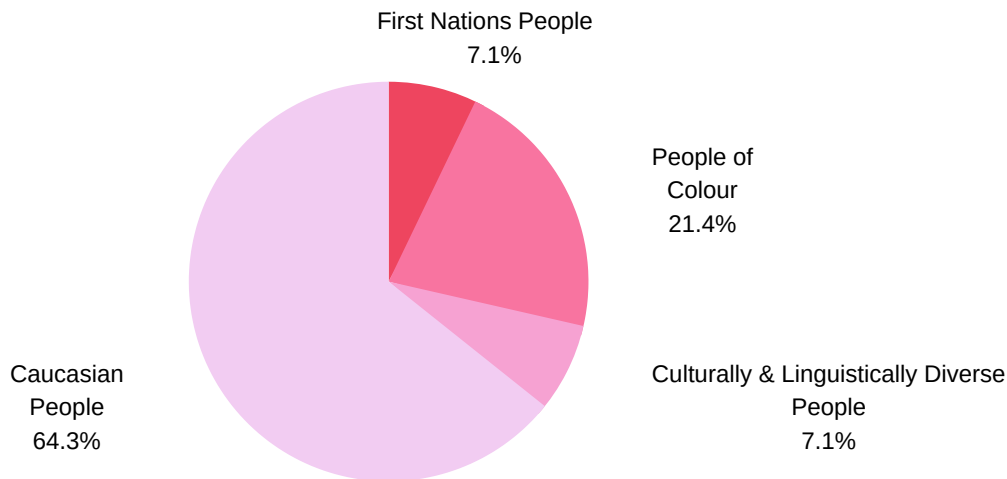


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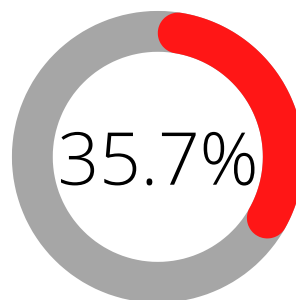
- First Nations People: 0
- People of Colour: 0
- Culturally & Linguistically Diverse People: 1
- Caucasian People: 5
- Male People: 3
- Female People: 4
- Gender Diverse People: 0
- Queer People: 2
- Disabled People: 0

Core Staff

24 June 2020 - 24 June 2021



Total of First Nations, People of Colour and Culturally & Linguistically Diverse People across this period:

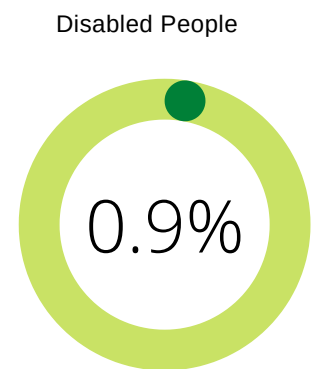
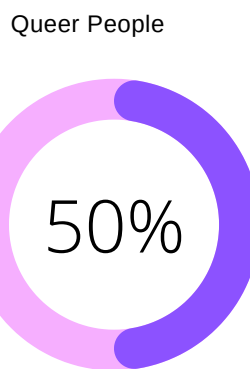
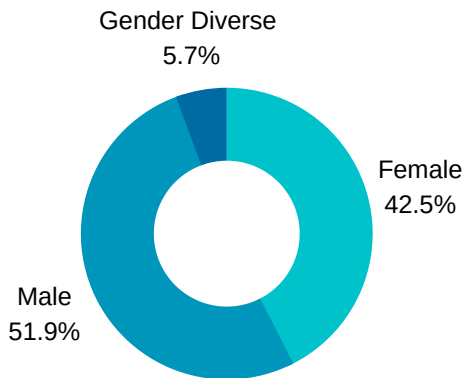
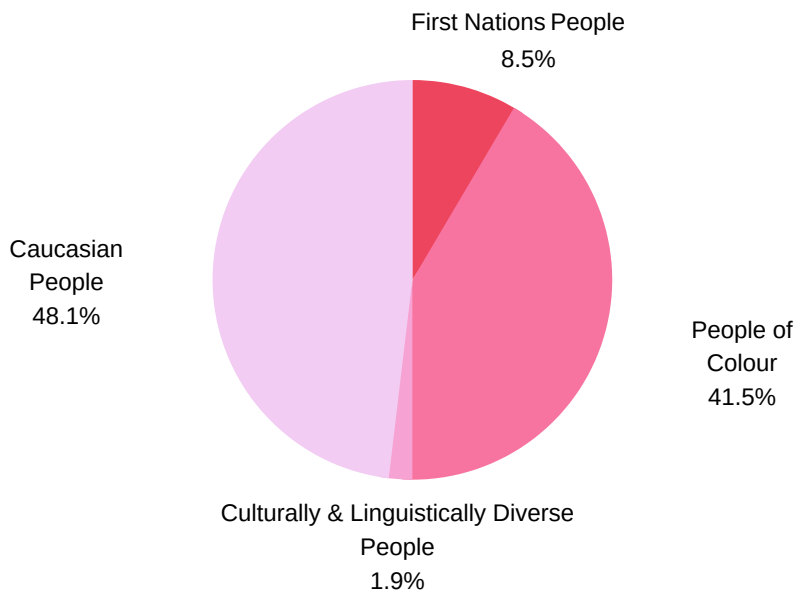


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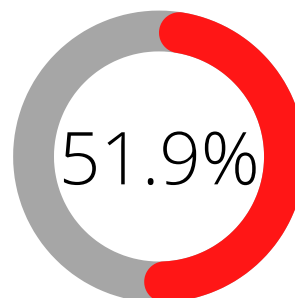
- First Nations People: 1
- People of Colour: 3
- Culturally & Linguistically Diverse People: 1
- Caucasian People: 9
- Male People: 7
- Female People: 7
- Gender Diverse People: 0
- Queer People: 9
- Disabled People: 1

Artist & Arts Worker Employment

24 June 2020 - 31 December 2020



Total of First Nations, People of Colour and Culturally & Linguistically Diverse People across this period:

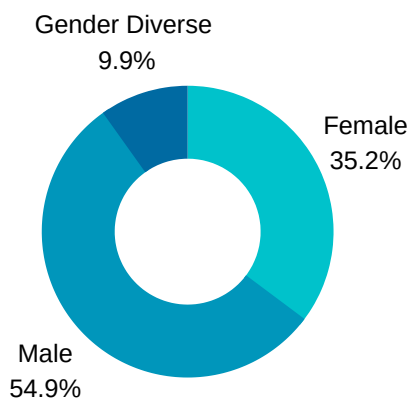
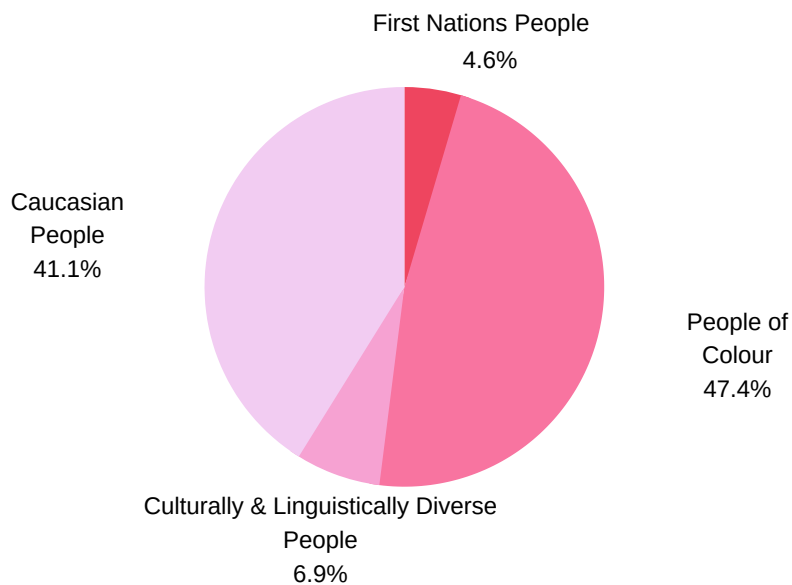


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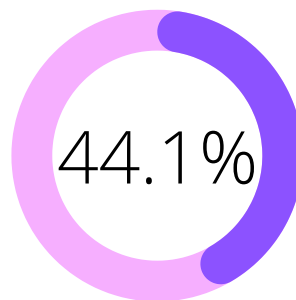
- First Nations People: 9
- People of Colour: 44
- Culturally & Linguistically Diverse People: 2
- Caucasian People: 51
- Male People: 55
- Female People: 45
- Gender Diverse People: 6
- Queer People: 53
- Disabled People: 1

Artist & Arts Worker Employment

1 January 2021 - 24 June 2021



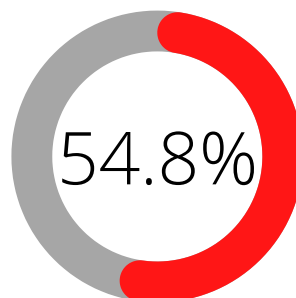
Queer People



Disabled People



Total of First Nations, People of Colour and Culturally & Linguistically Diverse People across this period:

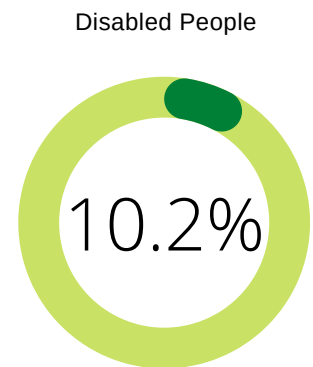
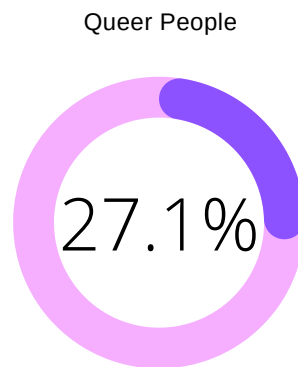
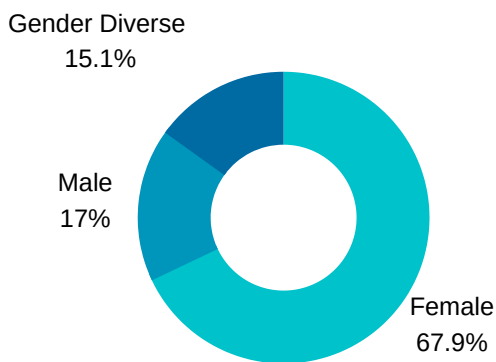
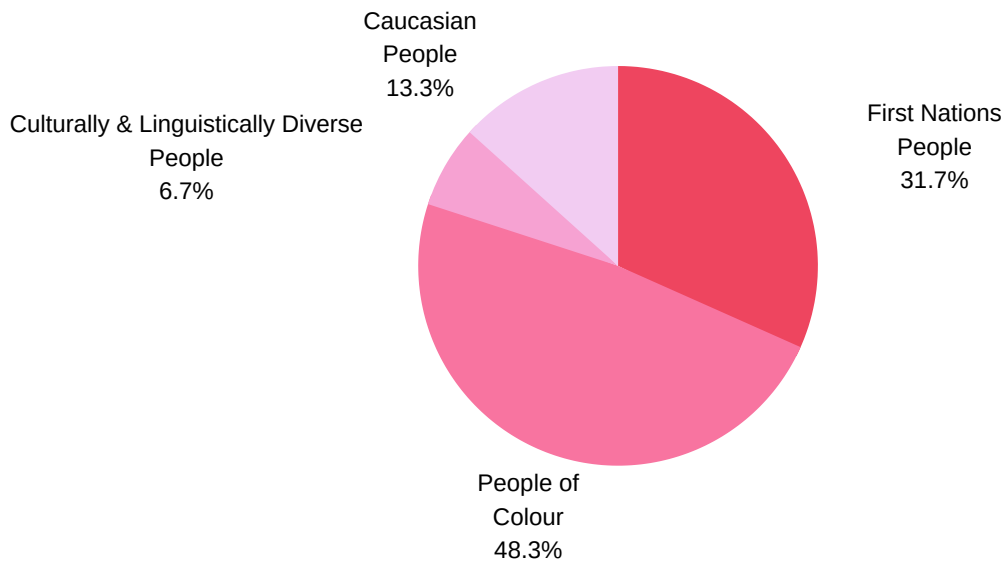


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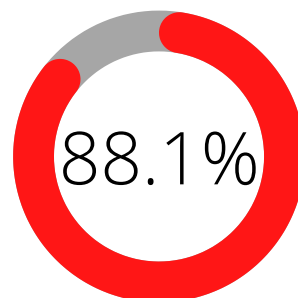
First Nations People: 8
People of Colour: 83
Culturally & Linguistically Diverse People: 12
Caucasian People: 72
Male People: 78
Female People: 50
Gender Diverse People: 14
Queer People: 83
Disabled People: 10

Artist & Arts Worker Employment

New Work Program 24 June 2020 - 24 June 2021



Total of First Nations, People of Colour and Culturally & Linguistically Diverse People across this period:

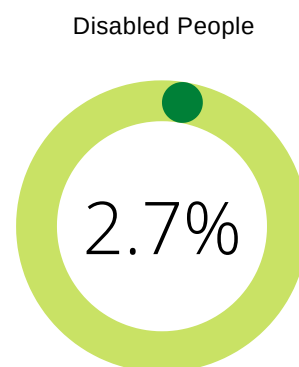
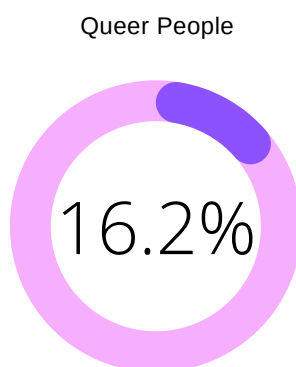
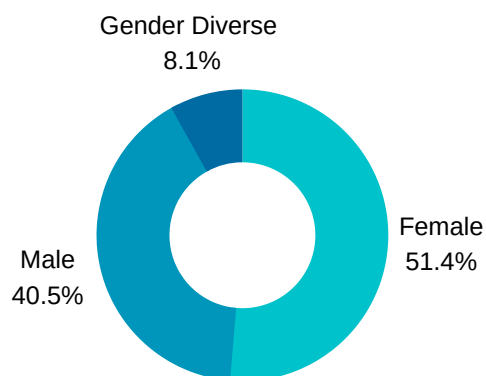
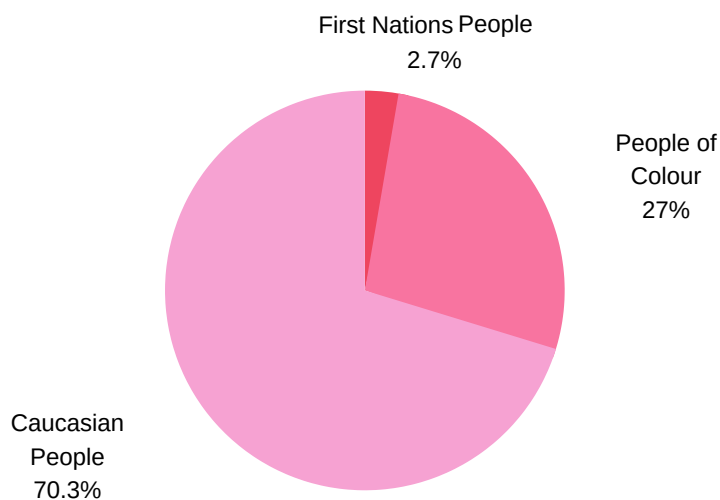


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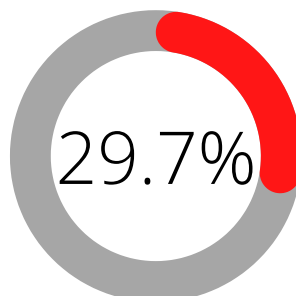
- First Nations People: 19
- People of Colour: 29
- Culturally & Linguistically Diverse People: 4
- Caucasian People: 8
- Male People: 9
- Female People: 36
- Gender Diverse People: 8
- Queer People: 16
- Disabled People: 6

Casual Staff

Across Marketing, Production and Front of House 24 June 2020 - 24 June 2021



Total of First Nations, People of Colour and Culturally & Linguistically Diverse People across this period:



Raw Numbers from 37 Opportunities:

- First Nations People: 1
- People of Colour: 10
- Culturally & Linguistically Diverse People: 0
- Caucasian People: 26
- Male People: 15
- Female People: 19
- Gender Diverse People: 3
- Queer People: 6
- Disabled People: 1

Reading, Listening, Watching List

2020

25 June

How to Deconstruct Racism One Headline at a Time

+

White Fragility - Robin Di Angelo USYD Seminar

9 July

Why I'm No Longer Talking to White People About Race

23 July

I Can't Breathe - Stan Grant on Four Corners

6 August

The Australia Council Protocols

20 August

In My Blood It Runs - Documentary

12 October

The 13th - Ava DuVernay - Netflix Documentary

11 November

Dark Emu by Bruce Pascoe - First Chapter

25 November

Each staff member to bring in an Indigenous dreamtime story from the land they were born

+

A Battle Between The Two Souls of America by Ibram X. Kendi - The Atlantic Article

Over December

Two Articles on Indigenous Language:

[Article 1](#)

[Article 2](#)

2021

15 January

Netflix Inclusion Report

11 March

New Study Finds Undervaluing Of Black-Led Projects Costs Hollywood \$10 Billion Annually

31 March

Pick Something to Watch From Netflix's "Black Joy" Series

31 May

Still Processing: The N Word

15 June

Podcast of Staff's Choice

Some selections included:

1619, Black Magic Woman, Ezra Klein show (Tressie Macmillan Cottom), Disability Visibility Project, Invisibilia (Eat the Rich), This American Life (A Mess To Be Reckoned With)