Koro Productions Ltd
Equality, Diversity & Inclusion Policy

1. Our commitment

Koro Productions is a migrant-led theatre charity creating socially engaged, immersive and site-specific performances. Equality, diversity and inclusion are central to our identity, artistic vision and the way we work.

We believe that theatre should reflect the diversity of the society we live in, and that everyone should have opportunities to create, participate in and experience ambitious artistic work, regardless of their background or circumstances.

We recognise that structural inequalities continue to shape who gets to make theatre, whose stories are told, who has access to creative opportunities and who feels welcome in cultural spaces.

Our work aims to challenge these barriers, particularly for migrant and Global Majority artists and communities, while embracing diversity in its broadest sense, including disability, neurodivergence, age, gender, sexuality, religion, socio-economic background and lived experience.

We are committed to equal opportunities and to preventing discrimination, harassment and victimisation in accordance with the Equality Act 2010. We recognise that barriers to inclusion extend beyond legally protected characteristics, including those related to socio-economic background, migration status and caring responsibilities, and aim to reflect the diversity of society in its broadest sense.

This policy applies to all aspects of our work and to everyone involved with Koro, including trustees, staff, freelancers, volunteers, artists, participants and audiences.

2. Supporting artists and creating opportunities

We believe that a more representative arts sector starts with creating meaningful opportunities for artists who have historically been excluded from it, opening up space for different stories, perspectives and ways of making theatre.

As a migrant-led organisation, we recognise the intersecting barriers faced by migrant and Global Majority artists, including racism, discrimination based on accent, language or nationality, class discrimination, limited access to professional networks, and stereotypes about the stories they are expected to

tell. We aim to challenge these barriers, valuing international experience, multilingualism, diverse cultural perspectives and artistic traditions, while questioning colonial narratives and assumptions.

We put this into practice by:

- Actively championing migrant and Global Majority artists and supporting artists from other underrepresented backgrounds, including those facing socio-economic barriers.
- Offering paid artistic development opportunities through programmes such as Koro Lab, including bursaries, training, mentoring, rehearsal space, access support and producing advice.
- Using open calls, clear selection criteria and transparent decision-making processes to reach artists beyond our existing networks. We aim to involve a diversity of perspectives in selection panels, particularly for larger programmes such as Koro Lab.
- Assessing artists on their ideas and creative potential, recognising that these are not always reflected in professional credits, formal training, established industry connections or the ability to write compelling funding applications.
- Supporting experimentation and artistic risk-taking, including work that challenges dominant narratives or conventional theatre forms.
- Respecting artists' creative ownership and ensuring that collaboration is based on mutual trust and fair agreements.

We are committed to fair pay and working conditions. We pay freelance artists and creatives above the minimum rates set by the Independent Theatre Council (ITC), and at least the London Living Wage for front-of-house staff and other short-term roles.

We recognise that the theatre industry relies heavily on freelancers, who often face precarious working conditions, irregular schedules, unpaid administrative work and the constant pressure of applying for new opportunities. We aim to make working with Koro as fair and sustainable as possible by:

- Keeping recruitment and application processes short, straightforward and proportionate to the opportunity offered.
- Offering online meetings, interviews and check-ins wherever possible, to reduce unnecessary travel and time commitments.
- Planning engagements around full days or consecutive working days where possible, rather than fragmented schedules.
- Recognising that short in-person engagements can prevent freelancers from accepting other work, and taking this into account when agreeing fees and schedules.
- Being transparent about fees, expectations, working hours and the scope of each engagement.

- Respecting freelancers' time, including preparation, meetings and other work that may fall outside rehearsals or performances.

We believe that creative work should be properly remunerated, and that unpaid opportunities and unnecessarily demanding working practices can exclude people who cannot afford to work for free.

3. Access and the social model of disability

Koro follows the social model of disability, which recognises that people are disabled by barriers in society, environments and systems, rather than solely by their impairments or conditions.

We believe it is our responsibility to identify and address these barriers, rather than expecting disabled people to adapt to inaccessible ways of working.

Access is not something we consider at the end of a project. We aim to embed it from the earliest stages of planning, budgeting and creative development.

Access for artists, staff and collaborators

Our approach includes:

- Working with experienced access and inclusion consultants, who support our artistic teams and help identify barriers throughout the creative process.
- Asking artists and collaborators about their access requirements at the beginning of a project, including through access questionnaires and individual conversations.
- Maintaining regular check-ins, recognising that needs and circumstances can change.
- Making reasonable adjustments to working conditions, schedules, spaces and communication methods.
- Considering different working patterns, caring responsibilities, chronic health conditions and fluctuating access needs.
- Budgeting for access costs, including additional support, equipment or services, wherever required.
- Treating personal information about disabilities, health conditions and access requirements sensitively and confidentially, sharing it only where necessary and appropriate.

We recognise that some people may not identify as disabled but still have access requirements, and that many disabilities and health conditions are not visible. People should not have to disclose a diagnosis or share unnecessary medical information to discuss the adjustments that would help them participate.

Access for audiences and participants

Immersive and participatory theatre presents particular access challenges. Performances may involve movement between rooms, unfamiliar environments, sensory elements, direct interaction or unpredictable audience participation. We aim to improve the accessibility of the immersive sector, while recognising that no performance can meet every person's access requirements. However, we believe that everyone should have the information they need to make an informed decision about whether an experience is right for them.

We commit to:

- Providing clear and detailed access information in advance, including information about physical access, seating, duration, sensory elements, content warnings and the level of audience participation expected.
- Being transparent about any limitations or barriers we have not been able to remove.
- Exploring accessible formats and adjustments, such as relaxed performances, captions, audio description, BSL interpretation and alternative ways of engaging with a performance, where appropriate.
- Making participation optional wherever the artistic format allows, and giving audiences opportunities to step away or take breaks.
- Working with access consultants and involving disabled and neurodivergent participants in playtesting and evaluating our work.
- Considering different language needs and levels of familiarity with theatre when developing audience communications and experiences.

We understand that access is not a fixed checklist. Different people have different, sometimes conflicting needs, and what works for one production may not work for another.

We aim to be ambitious, creative and honest about access. We would rather try something new, learn from what does not work and improve our practice than avoid experimentation altogether. At the same time, experimentation must never replace our responsibility to make reasonable adjustments, communicate limitations or listen to those affected.

4. Removing financial, cultural and geographical barriers

We believe that access to the arts should not be determined by income, postcode, language or familiarity with cultural institutions.

Our approach includes:

- Bringing performances into public spaces, schools, libraries, heritage sites and community venues, reaching audiences beyond traditional theatres.

- Creating free and affordable opportunities to experience live performance, particularly for communities facing financial barriers.
- Exploring accessible ticketing models, including low-cost tickets, concessions and free programming, while ensuring artists are fairly paid.
- Working with schools and community organisations to reach children, young people and families who may otherwise have limited access to professional theatre.
- Developing work that is welcoming to people with different cultural backgrounds, levels of English and previous experiences of theatre.
- Collaborating with local organisations that understand their communities and can help us identify and address barriers to participation.

We believe that artistic ambition and accessibility should reinforce each other. Making theatre inclusive does not mean making it less challenging, experimental or politically engaged.

5. Co-creation, representation and shared decision-making

We believe that people should have opportunities to shape the stories and experiences that concern them, rather than simply being represented by others. Our approach to socially engaged theatre is rooted in collaboration, dialogue and shared creative ownership.

We put this into practice by:

- Involving artists, community members and people with relevant lived experience in the development of our work.
- Creating opportunities for participants to contribute ideas, challenge assumptions and influence artistic decisions.
- Using workshops, interviews, research and playtesting to inform our creative processes.
- Seeking feedback throughout development, not just after a performance has been completed.
- Recognising and respecting the knowledge and expertise that people bring through their lived experiences.
- Considering how participants are credited, compensated and represented, and ensuring their stories and contributions are treated with care and consent.

We aim to create rehearsal rooms and participatory spaces where different perspectives can coexist, disagreement is possible and people feel able to express themselves without fear of discrimination or humiliation.

We acknowledge the power imbalances that can exist between producers, artists, participants and institutions, and aim to address these through open communication and transparent decision-making.

6. Inclusive working environments

We are committed to creating working environments in which people are treated with dignity, respect and fairness.

We do not tolerate discrimination, racism, ableism, sexism, homophobia, transphobia, harassment, bullying or other forms of abusive or exclusionary behaviour.

Everyone working with Koro is expected to:

- Treat colleagues, artists, participants and audiences with respect.
- Be open to different perspectives, identities and ways of working.
- Respect people's boundaries, identities and access requirements.
- Communicate concerns constructively and take responsibility for their behaviour.
- Contribute to a working environment where people feel able to participate and raise concerns.

We recognise that creative work can involve sensitive subjects, personal experiences and difficult conversations. Artistic freedom is important to Koro, but it does not justify discriminatory or abusive behaviour.

Anyone who experiences or witnesses discrimination, harassment or exclusion within our activities can raise their concerns with the Artistic Director & CEO. Where a concern involves the Artistic Director & CEO, it can be raised directly with the Chair of Trustees.

All concerns will be taken seriously, considered fairly and handled as confidentially as possible, with appropriate action taken where necessary. No one should be disadvantaged for raising a genuine concern in good faith.

7. Leadership and governance

Our commitment to diversity is reflected in our leadership and governance. Our leadership brings together a diversity of cultural backgrounds, perspectives and professional experiences. Currently, 100% of our leadership identifies as migrant, Global Majority and/or disabled.

Our trustees bring expertise in theatre producing, disability arts and access, finance, charity governance and cultural leadership.

The Board meets four times a year and has ultimate responsibility for the charity's governance, including ensuring that our commitment to equality, diversity and inclusion is reflected in organisational decisions.

We aim to maintain a Board that reflects a breadth of backgrounds, lived experiences and skills, and to consider diversity and representation in future recruitment.
We are committed to transparent decision-making and the appropriate management of conflicts of interest.

8. Learning, accountability and review

We recognise that equality, diversity and inclusion are ongoing responsibilities, rather than goals that can be achieved through a single policy.

We do not expect to get everything right. We believe it is better to try, listen, learn and improve than to avoid taking action for fear of making mistakes.

We will continue to:

- Seek feedback from artists, staff, participants and audiences, including those who face barriers to accessing our work.
- Reflect on access and inclusion as part of project evaluations.
- Share learning across projects and use it to inform future artistic and organisational decisions.
- Review our working practices as our organisation grows and resources develop.

The Artistic Director & CEO is responsible for implementing this policy, with oversight from the Board of Trustees.

The policy will be reviewed annually, taking into account feedback, developments in our practice and changes in relevant guidance or legislation.

Our commitment is to remain curious, ambitious and accountable, and to keep finding ways to make theatre more representative, welcoming and accessible to everyone.

Koro Productions Ltd | Registered Charity No. 1213889

Policy last reviewed: 15th October 2026