

NEW/ADVENTURES

The Culture Project!

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The Culture Project

Welcome to The Culture Project. This is a platform for everyone at New Adventures to learn and develop their understanding of how we can be more inclusive across all the key areas of Equity, Diversity, Inclusion and Access within our working environment. As a company, we strive to continually grow to learn and nourish new practices as we shift together in this progressive changing world of culture.

Our hope for The Culture Project is as a leading international dance company, we implement changes at an organisational level, as well as supporting all members of the New Adventures family through training, developing, and actively implementing best practices into our professional and personal lives. This document is a work in progress and should read alongside the Company Handbook and Company Policies which serves to make everyone feel part of the New Adventures community.

This is a platform for us to check in and embrace new ideologies that will help us build a better understanding of colleagues' unique needs.

Here you will find an array of valuable insightful information ranging across mental wellbeing, anti-racism, menopause, employees assistant programme, blogs, articles, and links to helpful websites. I hope you enjoy, and that you will find this resource of some use.

*Glenn Graham & the Equity,
Diversity, Inclusion and Access
group x*

NEW ADVENTURES STATEMENT ON EQUALITY, DIVERSITY & INCLUSION

Here at New Adventures, we are committed to achieving a working environment which provides equality of opportunity and freedom from discrimination, harassment, and bullying.

We believe that everyone is entitled to be treated with respect and dignity. One of our core company values is Family and we have a long-held and shared commitment to supporting, developing and investing in all members of the New Adventures company and everyone involved with our work in whatever capacity – performers, creatives, crew, staff, dance artists, audiences, participants, trustees, students, and partners.

We believe New Adventures should reflect the diversity of the UK on our stages, in our workforce, and in the audiences, we reach.

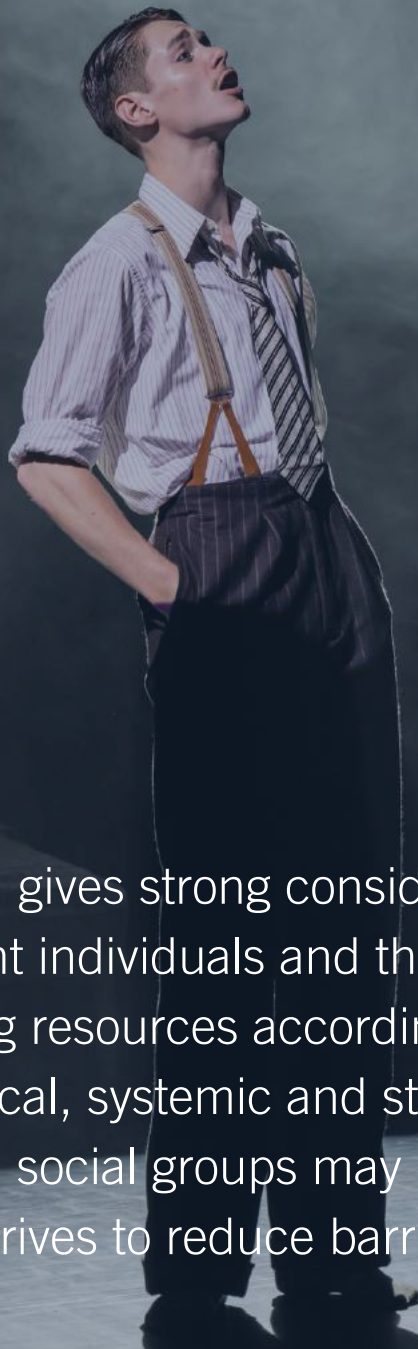
Our ambition is to achieve greater diversity in the areas of gender, race and ethnicity, disability, sexuality, socio-economic background, faith, and age.

We work together with partners to help us achieve these aims. Our current partners include Creative Access, Tonic, PiPA (Parents and Carers in the Performing Arts) and Stage Sight.



Equality & Equity

Equality and Equity are both concepts that relate to fairness, but they are different. Equality assumes the objective is to treat everyone the same regardless of their starting point or their needs. A key shortcoming of this approach is that it can be blind to the historical and structural disadvantages of different members in our communities and in doing so can perpetuate disparities.



Equity on the other hand gives strong consideration to the different starting points for different individuals and therefore aims to achieve fairness by providing resources according to need. Equity acknowledges the historical, systemic and structural disadvantages that different cultural and social groups may have been subjected to and strives to reduce barriers.

Diversity

The concept of diversity involves recognising, understanding and respecting our individual identities and differences along different social and cultural dimensions. These dimensions include but are not limited to ethnicity, gender, sexual orientation, race, socio-economic status, age, physical abilities, religious status, marital status and parental status. In understanding individual identities, we recognise that some categories of classification are not static, and we respect individual rights to self-identification.



Inclusion

Inclusion is the practice of including people in a way that is fair for all, values everyone's differences, and empowers and enables each person to be themselves and achieve their full potential and thrive at work.

An inclusive workplace culture is one in which everyone feels that they belong, that they are safe in being themselves, and that their contribution matters. It is also a place in which policies, and practices are fair and diverse range of people are supported to work together effectively.

To achieve genuine inclusion there must be positive action, including measures under the Equality Act 2010 to address past, present, and potential discrimination and barriers to enable and empower.



Access

The social model of disability is the way in which we frame, think about, and talk about Deaf and disabled people. It is built upon the understanding that people are disabled by barriers in the world and in society, rather than by their impairments or conditions.

For the purposes of this resource we are using Scope's Social model of disability:

The social model of disability is a way of viewing the world, developed by disabled people. Scope's Everyday Equality strategy is based on this model of disability.

The model says that people are disabled by barriers in society, not by their impairment or difference. Barriers can be physical, like buildings not having accessible toilets. Or they can be caused by people's attitudes to difference, like assuming disabled people can't do certain things.

The social model helps us recognise barriers that make life harder for disabled people. Removing these barriers creates equality and offers disabled people more independence, choice and control.

Not everyone uses the social model and that's ok. How anyone chooses to talk about their impairment is up to them.

We also look to The Seven Inclusive Principles to educate ourselves around disabled people and non-disabled people.

RESOURCES & TOOL KITS



SOCIO-ECONOMIC

NEURODIVERSITY

UNCONCIOUS
BIAS

LGBTQIA+

MENOPAUSE

ACCESS

MENTAL
HEALTH

Anti-Racism
Touring Rider

(EDIA) Working Group



The Equity, Diversity, Inclusivity and Access (EDIA) Working Group is a committee of New Adventures that plays a key role in defining, monitoring, and ensuring greater transparency, visibility, and accountability of the EDIA Action Plan, which accompanies the EDIA Policy, including its development and implementation.

The aim of the committee is to support and uphold New Adventures' commitment to achieving a working environment which provides equity of opportunity and freedom from discrimination, harassment, and bullying. We believe that everyone is entitled to be treated with respect and dignity and to work in conditions that allow everyone working with, and for New Adventures, to thrive in a welcoming, inclusive, and equitable workplace.

The committee is also responsible for defining and monitoring the accessibility goals of the organisation, to ensure that all barriers to access are removed wherever they appear. This includes matters relating to access resources for productions and participation activity, recruitment processes, and working practices. The aim of the committee is to support and uphold New Adventures' commitment to ensuring that dance and careers in the cultural sector are accessible to everyone, both on stage and off.

Membership

The membership of the EDIA Working Group is drawn from across different areas of the organisation including representatives from the Board, Leadership Team, the New Adventures staff team, production company Great Leap Forward and members of our freelance community whose roles encompass both on stage and off where possible.

Representation from those with a wide range of backgrounds and lived experiences is key.

'If you would like to become a part of our Working Group get in touch with Aysha Powell, Chief Operating Officer on aysha@new-adventures.net or Glenn Graham, Resident Artist on glenn@new-adventures.net'

Current Members

Aysha Powell - New Adventures
Bryony Harrison - Freelance
Daisy May Kemp - Freelance
Eman Bhatti - New Adventures
Emily Piercy - Freelance
Etta Murfitt - New Adventures
Gavin Eden - Freelance
Gemma Bishop - Freelance
Glenn Graham - New Adventures
Harry Ondrak-Wright - Freelance
Isaac Bowry - Freelance
James Miller - Great Leap Forward
Jeanette Siddall - Trustee
Jennie Green - Great Leap Forward
Kenneth Olumuyiwa Tharp - Trustee
Kerry Biggin - New Adventures
Lucy Fox - New Adventures
Luke Murphy - Freelance
Michela Meazza - Freelance
Monique Jonas - Freelance
Shelby Williams - Freelance
Sophia Hurdley - Freelance
Stephen Daly - New Adventures
Emma Ferguson - New Adventures

PiPA

We are a PiPA Charter Partner which means that we are committed to upholding best practice for a family-friendly workplace. Jennie Green is our PiPA Champion and has been since we became a Partner, and Kerry Blggin may also be a second Champion for us moving forward. Our actions focus on recruitment communication and advertising and adding caring responsibilities to our monitoring forms. We include the logo on recruitment materials.

TONIC

We are part of the Tonic Advance Network which is a 4-year programme of training, networking, and activity. Colleagues have recently attended sessions on supporting freelancers and shared these notes with the team.

Creative Access

We work with Creative Access for regular training, attend open workshops regularly, and use them for recruitment. Our Communications Assistant has been hired through Creative Access and are benefitting from their mentoring and professional development opportunities.

Stage Sight

We are a Stage Sight Member, which means we are committed to doing our part to make sure offstage workforce in the sector is inclusive and reflective of our society. There are lots of resources on the website and will be networking opportunities throughout the year. We often advertise jobs through their Twitter and include the logo on recruitment materials.



BRYONY PENNINGTON

TALKING NON BINARY



Conversation with Bryony Pennington about living life as a Non Binary Artist in the arts.

For as long as I can remember I have always found it hard fully conform with the gender I was assigned at birth (female).

I'm thrilled and excited to interview Bryony Pennington who has so willingly and generously made time out of their busy schedule with Romeo & Juliet to give us an insight to being Non Binary as an artist.

Understanding non-binary refers to recognising and respecting gender identities that don't strictly fit within the traditional binary of male and female. Non-binary individuals may identify as a combination of genders, neither gender, or something entirely different. It's important to listen to and validate their experiences and pronoun preferences, as each person's identity is unique.



Thank you so much for sharing your experiences today. To start, could you introduce yourself?

Hello, I'm Bryony Pennington and my preferred pronouns are They/Them.

For those that may not know what does the term 'non-binary' mean?

Having, or relating to a gender identity that does not conform with the traditional binary beliefs about gender, which indicate that all individuals are exclusively either male or female.

I think the most common misconception surrounding this conversation is that sex and gender are in fact two different things, yet they are often lumped together the moment a baby is born. Assigned sex is the label you are given at birth based on medical factors, including hormones, chromosomes and genitals. Gender however refers to the characteristics of girls/women & boys/men that are socially constructed. When we are born we are assigned both of these in tandem, vulva = woman, penis = man. Non binary is a way of identifying with various characteristics regardless of your genitalia.

What does non-binary mean to you personally?

For as long as I can remember I have always found it hard fully conforming with the gender I was assigned at birth (female). I think non-binary to me is freedom, it has allowed me to really get to know all parts of myself and not be afraid to express those. Where I used to feel pressure and also a genuine discomfort on being exclusively "feminine" I don't now. In fact, since identifying as non-binary I really discovered that I love that part of myself when it feels appropriate to shine through just as I love the rest of me! Having the freedom to really choose and roll with how I feel day by day is amazing.

How do you approach playing characters that are not non-binary?

I LOVE to act so for me I really would take on any character that was thrown at me, it is incredibly fun to play someone completely different to my character. There are some characters that I have played that are much closer to my personality type where it has been easy to draw upon my own experiences/characteristics but I would say I have really enjoyed absolutely transforming to become a character who I have found nothing in common with. This happens to me more often now, whether that's to do with being non-binary or not, I find so much joy drawing inspiration from other people I know/characters in films etc. and therefore transforming to become that person on stage.

What was your experience coming out as non-binary?

Honestly, exhausting! I totally struggled with it. I had supportive friends and family but I think the hardest thing was that no one around me at the time really understood it. I feel like my coming out has been incredibly long winded and those that stuck with me learnt/are still learning along the way too. There have been people existing beyond the gender binary for centuries but the term non-binary was coined in 1990, incredibly recently! The first time I heard it I was 23 years old, I'm 26 now.

Another factor that played a huge part is that unlike coming out as gay, lesbian, bi etc. non-binary is an umbrella term and actually (rightly so) an incredibly unspecific thing. A term that can mean something different to each person that uses it. Once you throw gender out the window you are left with the opportunity to choose. We have been told our whole lives who we should be/what we should do/what we should like/what we should wear depending on our genitalia so I found actually discovering where on the spectrum I sit took a long time to get comfortable with. A combination of not only myself feeling unsure but also the whole world resulted in quite a long, slow and at times painful process that I'm not even sure will actually ever have an definitive end as such, but I am really happy and comfortable now with that fluidity.



As an out non-binary person, how would you describe your day-to-day experience?

I hold an incredible amount of privilege as I still present quite femme and I guess close to what would be expected from my assigned gender so my day-to-day is without external judgement from cis-gender people unlike many people in the community who experience incredible amounts of abuse and violence based on how they look.

In all honesty my physical appearance is something I battle with often. I am terrified of changing my physical appearance at this point, existing in a predominantly cis-gender world, but I do however find that I am also not seen as queer enough in other spaces so I'm not sure you can ever really win. I try to celebrate what I've been given whilst also staying open to the options for change too and trust that the right thing at the right time will happen.

Is there anything else you would like to share?

I guess if you know someone who is non-binary it's important to embrace their fluidity, there is no black and white with this and the best way to support them is to just listen, embrace and celebrate their queer joy!



Remember, being an ally is an ongoing process of learning, growth, and support. It's important to listen, be open-minded, and take action when needed while centring the experiences and needs of non-binary individuals.

Here are 10 actions for being an ally for Non-Binary people.

- 1. Educate Yourself:** Learn about non-binary identities, gender diversity, and related terminology. This will help you understand and respect their experiences.
- 2. Respect Pronouns:** Use the correct pronouns that non-binary individuals prefer. If you're unsure, ask politely or use gender-neutral pronouns like "they/them" until you're informed.
- 3. Use Inclusive Language:** Be mindful of your language, both in conversation and written communication, to avoid assumptions about gender.
- 4. Listen and Learn:** Listen to non-binary individuals' stories and experiences without judgment. This helps build empathy and understanding.
- 5. Amplify Voices:** Share and amplify non-binary voices, whether in social media, discussions, or advocating for their rights.
- 6. Challenge Stereotypes:** Challenge and address any misconceptions or stereotypes you encounter, both in your own thinking and in conversations with others.
- 7. Respect Privacy:** Don't disclose someone's gender identity without their permission. Respecting their privacy is crucial.
- 8. Create Inclusive Spaces:** Ensure the spaces you're in are welcoming and inclusive for non-binary people. This could be in the workplace, school, or social gatherings.
- 9. Advocate for Equality:** Support policies and initiatives that promote equality and protection for non-binary individuals.
- 10. Check Your Bias:** Examine your own biases and prejudices, and actively work to unlearn them.

Remember, being an ally is an ongoing process of learning, growth, and support. It's important to listen, be open-minded, and take action when needed while centring the experiences and needs of non-binary individuals.

External Validation



Written by New Adventures Principle Dancer, Nicole Kabera

In the last year, I found myself reflecting on the topic of external validation several times. The question of why we seek it, sparked because of how many conversations about it I felt I was having, on and off stage. As a fitness coach, I felt compelled to explore it and understand how it impacts the life of the dancers I work with, but I also thought it would be fair to ask myself and be honest about how it affects me.

So, what is external validation? My research best defines it as “the acknowledgement of your strengths and emotions from others”. For us dancers that would translate in our audiences and fellow artists acknowledging our talent.

Put in those terms, it seems harmless. My logical brain tells me that I need feedback from a teacher, rehearsal director or a theatre lover to know that I am doing my job correctly. At the end of the day, we are doing it for an audience. But on the other side, my emotional brain tells me that, if this is about my talent being acknowledged, it is personal. And maybe that’s where the trouble starts.

Take the life of any professional dancer for example. As a student, what you see in the mirror and what your teachers think about you matter, because these are the first forms of feedback you get during your formation. I have always loved learning, but if I take myself back to the years of ballet school (and before), I can tell you that some days all I would hope for was some praise from my teacher. Why? Probably because I needed to hear someone say that I was good. I wanted validation!

The problem with seeking validation is that your confidence begins to depend on it. You get praised; your self-esteem goes up. You don’t get praised; your self-esteem is at a negative balance. The aim of the game is no longer being the best you can be, but it becomes being told that you are the best.

This behaviour often carries into professional life, where all the doubts about talent and performance come to surface as the time for praise and positive feedback is very limited. As I often say, rehearsals aren’t the space where you are going to have your ego stroked. There is a shared mission: putting the show together, and it is far more likely that you will hear notes and corrections, over positive feedback.

On top of that, there is social media. Social platforms have become a vehicle for self-promotion. You are (or feel) expected to share about the show you are on, the creative projects you’re involved with, and personal profiles become a catalogue of showreels that need to impress the viewer. How do you know if you are doing things right? Likes and follows accumulate and you become “popular”.

I am all for treating your dance career like your business, but I would lie to you, if I didn’t point out how all-consuming and triggering dancers find their experience with social media. I have seen people worrying about the performance of a post, I have seen people on international tours calculating the best time to post for the UK time zone, I have seen people puzzled with what to post, because they felt they had to post, I know of people going to certain classes because they know they’ll get footage from them. As a millennial, I have known life with and without social media and I find myself worrying about what social media is doing to dancers’ self-esteem.



The undeniable feeling that I am sensing is that if someone else doesn't tell you that you are talented, then you might not be...

This sparked the question: why is the opinion of others more valid than yours?

I am going to take a wild guess and say that most dancers feel like positive things should be said about them, rather than by them. But I am going to have to politely disagree.

In the normal world, during job interviews, you'd be asked what your strengths are and why you should be hired. But dancers feel very uncomfortable being or saying kind things about themselves.

- They have probably been told that if they are going to be "that cocky" then they should have the talent to back their behaviour.
- The words of the ghosts of teacher's past are still swirling around in their heads.
- Social media anxiety is perhaps getting the better of them.

But I bet most dancers would struggle to name someone in the industry who is truly so full of themselves. And that's because most of us struggle to even feel confident, let alone cocky.

So how can we overcome the need to be defined and praised by others? Self-validation and growth mindset are my winners.

Before I elaborate on those, I feel the need for a cheeky disclaimer: self-validation is in no way cockiness, nor delusion! Let me be clear on the fact that I would never encourage my clients to be complacent in the name of confidence in themselves. I would never ask them to dismiss critique and feedback, because all they need is their own opinion.

Even when at the top of the game, the standard can always get higher, and the challenges become tougher. But that's why a growth mindset is the way forward. If you believe that your talent is on an ongoing path of development, you will be thrilled by challenges and will learn from criticism. External validation and praise don't seem so necessary when you are moved by inspiration and desire to master your craft (If you want to learn more about this, I highly recommend reading *Mindset* by Dr Carol Dweck).



With self-validation you can learn to rely on your personal assessment of your efforts and offer a perspective that won't destroy your confidence.

What does self-validation look like?

Re-imagining situations. When you find yourself in a situation that may be triggering your insecurities and seeking validation from others. Re-explore the events through the eyes of a third party. Your perspective is personal and could be a distorted version of the events. By imagining, through a different pair of eyes or a lens, you may find a less catastrophic view.

Taking a social media break.

This is a no brainer to me, but if you have been involved and dependent on the validation of likes and follows, it may be a very healthy practice to delete socials off your phone and find some space for personal growth elsewhere.

Reframing negative thoughts.

Saying and thinking nice things about yourself is much harder than allowing the demons to flood your brain. So, practising self-love and self-compassion through affirmations or journaling, could help feeling stronger about your authentic self and rely less on the opinion of others.

Using values as a guide.

If you know what values represent your authentic self, you can come back to them time and time again and check if your mood and behaviour align with what matters to you the most. The knowledge of what your purpose is allows for less worry about what others expect of you.

Ditching the need for external validation isn't a way to pretend that you don't care what the world thinks, but a way to fulfil the talent and potential you have worked so hard to develop.



Access & Inclusion

Delving deeper into New Adventures Access & Inclusion with Eman Bhatti

New Adventures is dedicated to producing and delivering performances and workshops that are accessible to all patrons and participants.

Alongside our general performances we aim to schedule touch tours and audio described performances.

We believe that art should be accessible to all.

For the last couple of years, I've been focussed on pushing forward our work towards becoming a more inclusive and accessible organisation.

The most noticeable place this has been achieved is with the on-stage productions, where we now have audio described performances with touch tours at every venue, a sensory adapted performance once a year and British Sign Language interpretation for public post-show events. But more quietly, I've also been making our recruitment processes fairer, ensuring the language we use is more accessible, and plotting in learning sessions on a whole range of EDI areas to support everyone in their professional (and personal) development.

I'm a firm believer that everyone is creative, and if getting more people through the door - as audiences, participants, or staff - can help people realise this within themselves, I've done my job. I have the wonderful task of bringing new people into the fold, whether that's audiences who would never otherwise experience our work or freelancers that deliver our accessible provisions, and making those connections is one my favourite things about this work.



Audio described & Touch Tours

- Audio description is where someone narrates the key visual elements of a show. For a play, this would be the movement between the actors' lines, but for dance it is usually a continuous stream of narration for the whole performance.
- These performances are preceded by a touch tour, where patrons can come on stage and feel some of the costume, props and set to better understand the show. This removes some of the barriers to accessing live performance for blind and visually impaired audiences.
- We have been offering audio described performances for years, but 2022-23's Sleeping Beauty was the first New Adventures tour to have an audio described performance programmed at every venue. Romeo + Juliet will follow suit, and we hope Edward Scissorhands will too.

Visual guides

These offer an introduction to the characters and outline the story of a production, for anyone who would benefit from familiarising themselves with what to expect. Key themes of the show are outlined as well as any content warnings.

Digital Accessibility

All of our video content across platforms is captioned for D/deaf and hard of hearing audiences, and we provide alt text for all images so that anyone using a screen reader can have the image description read to them.

Sensory Adapted Performances

- A sensory adapted performance (SAP) is designed for those with learning or communication difficulties, those on the autistic spectrum, or anyone with other sensory or communication needs that would benefit from a relaxed environment.
- A welcoming environment is created by making adjustments to the lighting and sound so that they are not overwhelming, providing chill out spaces across the building in case anyone wants to leave the auditorium at any time, and disregarding the usual 'rules' of the theatre such as sitting still and staying quiet.
- We produced our first SAP in 2022 for Nutcracker! at Sadler's Wells in collaboration with Go Live Theatre Projects, and our second this year for Sleeping Beauty. On 07 January 2024, we will have an Edward Scissorhands SAP, and will continue to do these for every Christmas show.
- We always run inclusive movement workshops around the SAPs, led by Kerry and other Dance Artists, which have proven really popular.

BSL for Post Show Q&As

When we do public Post Show Q&As, we try to book a British Sign Language (BSL) interpreter for the event to ensure any D/deaf or hard of hearing audiences can enjoy them too.

Recruitment

- We make sure that applicants can apply in whatever format suits them, whether that is in writing, as a presentation, video or audio.
- We make it clear that applicants can ask for access support from a named member of the team.
- We try to remove jargon and unconscious bias from our recruitment process, from the job pack to the interview.
- We advertise opportunities as widely as possible to reach talent we otherwise would miss out on. Where we advertise is reviewed regularly and we are always on the lookout for interesting places to post job ads that might reach new people.

EMPLOYEE ASSISTANCE PROGRAMME



WHAT IS E.A.P?

An employee assistance programme generally offers free and confidential assessments, short-term counselling, referrals, and follow-up services for employees. EAP counsellors may also work in a consultative role with managers and supervisors to address employee and organisational challenges and needs.

TELEPHONE COUNCILLING

This involves weekly sessions with the same fully qualified counsellor. You can call from anywhere, providing it is quiet and you are able to talk openly. It is convenient as it reduces the need for travel and makes it easier to fit in with work and other commitments.

FACE TO FACE COUNCILLING

Face to face counselling takes place in a private practice or a confidential area. You work with the counsellor to identify problems and work towards solutions together. We have over 1600 counsellors across the UK and ROI so you will never have to travel too far.

VIDEO COUNCILLING

This includes video counselling, instant messaging and voice chat. This is similarly flexible to telephone counselling and accessible from anywhere you feel comfortable. It is beneficial to those wanting face-to-face interaction but are unable to travel or limited for time.

Call
0800 028 0199

www.healthassuredeap.com

Username - New
Password - Adventures



USEFUL LINKS



One Dance UK is the national body for dance in the UK, formed by the merger of Association of Dance of the African Diaspora, Dance UK, National Dance Teachers Association and Youth Dance England.

[READ MORE](#)



Access All Areas was a founding partner of the BELONG manifesto that champions a better life for people with learning disabilities and autism. It has created the MADHOUSE wiki for the Inclusive Archive, as well as a variety of resource packs for professionals working with people with learning disabilities.

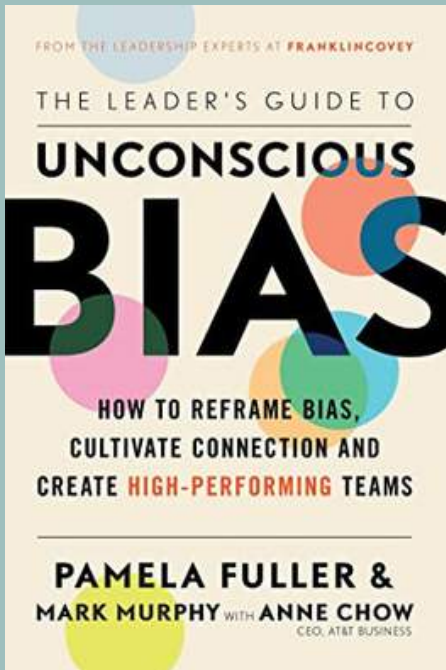
[READ MORE](#)



We are a social enterprise providing career-long access, opportunities, support and training for people from under-represented groups, to make the creative industries reflect society.

[READ MORE](#)

BOOK RECOMMENDATIONS



The Leader's Guide to Unconscious Bias by Pamela Fuller
A timely, must-have guide to understanding and overcoming bias in the workplace, from the experts at FranklinCovey.

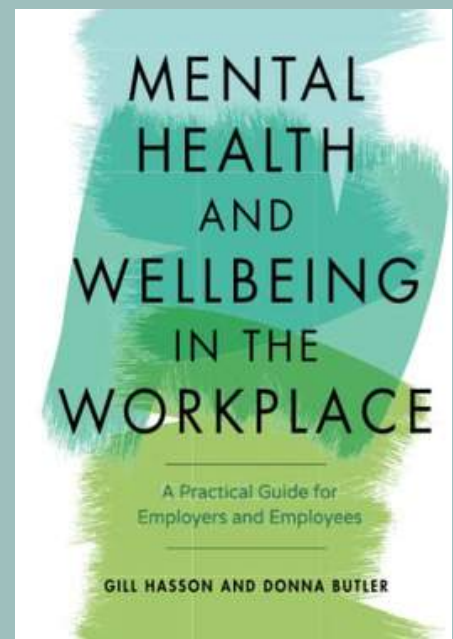
Unconscious bias affects everyone. It can look like the disappointment of an HR professional when a candidate for a new position asks about maternity leave. It can look like preferring the application of a red brick university graduate over one from a state school. It can look like assuming a man is more entitled to speak in a meeting than his female junior colleague.

Ideal for every manager who wants to understand and move past their own preconceived ideas, Unconscious Bias explains that bias is the result of mental shortcuts, our likes and dislikes, and is a natural part of the human condition. And what we assume about each other and how we interact with one another has vast effects on our organisational success - especially in the workplace. Teaching you how to overcome unconscious bias, this book provides more than thirty unique tools, such as a prep worksheet and a list of ways to reframe your unconscious thoughts.

Provides guidance for both employers and staff on promoting positive mental health and supporting those experiencing mental ill health in the workplace

The importance of good mental health and wellbeing in the workplace is a subject of increased public awareness and governmental attention. The Department of Health advises that one in four people will experience a mental health issue at some point in their lives. Although a number of recent developments and initiatives have raised the profile of this crucial issue, employers are experiencing challenges in promoting the mental health and wellbeing of their employees. Mental Health & Wellbeing in the Workplace contains expert guidance for improving mental health and supporting those experiencing mental ill health.

- Explains why understanding mental health important and its impact on businesses and employees
- Discusses why and how to promote mental health in the workplace and the importance of having an effective 'wellbeing strategy'
- Provides guidance on managing staff experiencing mental ill health
- Addresses dealing with employee stress and anxiety
- Features resources for further support if experiencing mental health issues



RESOURCE LINKS USED

Access all areas

Neurodiversity Hub

Stonewall

Mind.com

Built.com

Pronouns.com

**scope.org.uk -social
model-of-disability/**

Jerwood Arts

**Anti Racism Tourism
Rider**