

*Kerry Lemon*

## **JEDI2**

### **AHN / CFQ / EGP**

#### **BEFORE YEAR 0 2026**

##### **A JEDI2 - SET A**

2.a.1 The company develops a JEDI commitment statement that

a) is public

b) is approved by the executive team or highest governing body

c) applies to the company's policies and practices across operations, customers, and community.

2.a.2 The company assigns accountability for the JEDI commitment to the executive team or highest governing body.

**COMPLETE SEE DOC - JEDI COMMITMENT**

##### **H JEDI2 - SET B**

The company provides sponsorship and mentorship opportunities to employees. [Within the Workplace]

2.h.1 The company provides sponsorship or mentorship opportunities to all employees.

**Kerry Lemon is the sole employee of the company. In addition, long term freelancers and mentees have been given paid support (including caring costs) to take part in sponsoring and mentoring opportunities as required.**

2.h.2 The company records the formal nature of the sponsorship or mentorship program in a procedure or policy document.

Please see attached policy

2.h.3 The sponsorships or mentorships:

a) are free for participants

b) last six months at minimum

Kerry Lemon Ltd sponsorships or mentorships:

a) are free for participants

b) last six months at minimum (typically 9 months- 2 years)

2.h.4 The company gives participants time during standard working hours to participate.

Kerry Lemon is the sole employee of the company and is given time during standard working hours to pursue her own mentoring and professional development. In addition, long term freelancers and mentees have been given paid support (including caring costs) take take part in mentoring opportunities as required.

2.h.5 The company tracks participation of two underrepresented groups.

I systematically record participation and can compare it to a wider population benchmark. Because Kerry Lemon Ltd is a single person company delivering public artworks, workshops and mentoring, the most appropriate approach is participant monitoring at event and project level.

Group 1 - Womxn

Inclusive of trans and nonbinary women.

Group 2 - Young people

Typically defined as under 25 in UK arts participation datasets

## METHODOLOGY

I record simple demographic information from participants at each event, ie,

- workshops
- talks
- exhibitions
- mentoring sessions
- community consultations
- citizen science events
- public artwork engagement activities

With a simple anonymous questionnaire

## GENDER IDENTITY

How do you describe your gender?

Womxn

Man

Non-binary

Prefer to self describe

Prefer not to say

## AGE RANGE

Under 16

16 - 24

25 - 44

45 - 64

65+

Prefer not to say

This is most typically collected on the day at the end of the event, but I have also captured this through:  
Eventbrite, Google Forms and QR feedback surveys

I record the data in a simple spreadsheet which allows me to calculate participation ratios. ie,

Event

Total participants

Womxn

% Womxn

Young people (16-24)

% Young people

I am then able to compare my data using UK population statistics.

Women in UK population - 51%

(2021 Census, women and girls made up 30.4 million (51.0%) of the population of England and Wales)

Non-Binary in UK population - 0.5%

(2021 Census - "Is the gender you identify with the same as your sex registered at birth?" Overall, 45.7 million (94.0% of the population aged 16 years and over) answered the question (0.5%) answered "No")

Young people (16 - 24) - 29.11% of UK population

(2021 Census data - 17.3 million people in England and Wales were under 25 years old, representing 29.1% of the population)

I am then able to calculate the representation of these groups in my engagement, and compare my participation numbers with national averages.

Example:

Group UK population vs Kerry Lemon Ltd participation

I additionally track the following as part of my standard KPIs:

Because your work includes mentoring and employment, you can also track:

Employment

- number of womxn employed
- hours of employment

Mentoring

- number of womxn mentored
- mentoring hours delivered

2.h.6 The company achieves representative participation of at least two underrepresented groups.

My tracking demonstrates that my positive inclusion, that Kerry Lemon Ltd engages these groups at higher levels than national averages. This data is reported annually.

## **N JEDI2 - SET C**

The company communicates its JEDI action plan and progress publicly. [Beyond the Workplace]

2.n.1 The company communicates its JEDI action plan and progress publicly, once per year at minimum

I have committed to completing JEDI2.n in Year 0 - 2026

My JEDI Commitment and PLAN FOR JEDI2 is publicly available to view on my website HERE:

<https://www.kerrylemon.co.uk/sustainable-art/> and will form part of my annual Impact Report

## Year 3 - 2029

### C JEDI2 - SET A

2.c.1 The company reviews at least five policies that affect people using

- a) data from JEDI1
- b) stakeholder feedback
- c) its JEDI commitment statement, if applicable (JEDI2.a)
- d) its improved in-house knowledge or capacity, if applicable (JEDI2.b).

The five policies I will review are:

1. Grievance Policy
2. Marketing and PR Policy
3. Child Protection and Vulnerable Adults Policy
4. Code of Ethics
5. Health & Safety

Using the mechanisms above

2.c.2 The review looks at:

- a) terminology used in the policies
- b) impacts the policies have on people
- c) relationships to JEDI principles.

I will review the following 5x policies:

1. Grievance Policy
2. Marketing and PR Policy
3. Child Protection and Vulnerable Adults Policy
4. Code of Ethics

## 5. Health & Safety

To examine

- a) terminology used in the policies
- b) impacts the policies have on people
- c) relationships to JEDI principles.

2.c.3 Following its review, the company updates the policies if needed.

Following the 5x policy review 2.c.1 and 2.c.2 I will update policies where needed

## **F JEDI2 - SET B**

2.f.1 The company supports at least two employee resource or affinity groups. Each group is associated with a different social identity.

As I am the sole employee of Kerry Lemon Ltd these groups are identified and supported as part of my practice.

My company currently provides programming and support for:

### 1. Womxn (Womxn with a 'X' is inclusive of trans and nonbinary women)

Womxn experience persistent structural inequities within the cultural sector, so I mentor emerging womxn artists (recruiting at least 1x mentee for every public art commission my company undertakes - local to the sculptural site). I create specific pathways for womxn to participate in my projects, including paid roles (inc caring costs where possible) creative consultation and co teaching opportunities. I intentionally seek womxn or womxn led teams wherever possible, ensuring that the commissioning economy around public art reflects inclusive, feminist practice. A core strand of my work is the MRS ROE (<https://www.kerrylemon.co.uk/performance-art/>) project, this creates public platforms that amplify womxn's voices and experiences. In 2025 I set up a mentee accelerator scheme to enable peer discussion and learning. It is this which I will seek to develop for JEDI2 F

### 2. Young people (as a youth social identity, especially marginalised in arts access)

Young people, particularly those with limited access to the arts, occupy a specific social identity shaped by structural inequity. They are often excluded from decision making, under represented in public art commissioning and face significant financial and cultural barriers to creative pathways. I provide direct mentoring to young people through Arts Emergency (<https://www.arts-emergency.org/>), focusing especially on those who identify as marginalised in arts access. Every public art commission I undertake includes a youth strand of consultation. Young people are invited to share their insights, concerns and lived experiences of their local environment. Their observations of place, biodiversity and community become part of the research that shapes the final design. Their voices influence materials, motifs and ecological intentions within each artwork. In doing so, the process cultivates a sense of agency and belonging that is often denied to young people within civic design. I deliver all consultation and creative workshops free of charge for participants and work with schools, youth organisations and community partners to ensure that transport, accessibility needs and pastoral support are addressed. There are groups I have engaged across multiple projects, and it is these I will seek to develop for JEDI2 F

2.f.2 The company chooses the social identities using worker feedback.

I am the only employee at Kerry Lemon Ltd

WOMXN - I plan to engage current and past femxle mentees to gather their feedback and explore how best to develop an accelerator scheme for womxn

YOUNG PEOPLE - There are groups I have engaged across multiple projects, and it is these I will seek feedback from to develop the support Kerry lemon Ltd offers to this group

2.f.3 Participation in the groups is optional for workers.

Participation in these groups will be optional

2.f.4 The company supports the groups.

Each group is empowered to decide how and how often they meet, and whether or not to take notes

**Q JEDI2 - SET C**

The company assesses how inclusive a product or service is. [Beyond the Workplace]

2.q.1 The company uses stakeholder feedback to assess a product or service for inclusivity.

2.q.2 The assessment highlights:

- a) which specific social identity groups may experience barriers when accessing the product or service
- b) what those barriers are.

I have committed to completing JEDI2.q in Year 3 - 2029

Using stakeholder feedback to assess how inclusive my site specific public artworks are. To understand which specific social identity groups may experience barriers when accessing the product or service and what those barriers are. My works are experienced by the general public - so it will be important to work with a wide spectrum to understand who may experience accessibility barriers when encountering public art. Public art sits in shared space, often outdoors, often unsupervised, and encountered unexpectedly in the flow of everyday life. Because of this, accessibility must be understood broadly. Barriers may arise through the physical environment, language, safety, cultural familiarity or sensory experience.

Types of groups to be considered are people challenged in the following ways:

- Mobility
- Visual
- Audio
- Neurodivergency
- Learning disabilities
- Limited english language skills
- People with sensory sensitivities

It will also be important to explore the inclusivity of my public artworks for:

- Children and Young People
- Older people

- People experiencing poverty
- People from culturally diverse communities

I plan to develop a simple, repeatable evaluation framework that uses stakeholder insight to identify who may face barriers when engaging with the artwork or programme and how those barriers might be reduced.

## **Year 5 - 2031**

### **E JEDI2 - SET A**

2.e.1 The company gets a third party with relevant expertise to carry out an equity audit.

2.e.2 The audit produces a report with a written summary of the audit methodology.

2.e.3 The equity audit includes feedback from relevant social identity groups.

2.e.4 The scope of the equity audit includes, at minimum, the company's:

a) workers

b) internal and external communication

c) products and services.

2.e.5 The company publicly shares a summary of the audit results.

2.e.6 Audit participants can choose to remain anonymous.

I am looking at a range of third party companies with the relevant expertise to carry out an equity audit. I am favouring Open Edge for their strong alignment with justice, decolonisation and structural power analysis, which fits my feminist and ecological practice <https://openedge.org.uk> They will be commissioned to complete the audit and produce a report in line with the requirements of 2.e.1-2.e.6 (inclusive)

### **G JEDI2 - SET B**

The company implements inclusive hiring practices. [Within the Workplace]

2.g.1 The company implements all of the following inclusive hiring practices.

- a) It includes a JEDI commitment statement in all job postings, aligned with the statement from JEDI2.a
- b) It establishes a policy of not asking for credit checks or criminal records during the application process – unless required by law, or an industry association or regulator.  
My current hiring practice never asks for credit checks or criminal records during the application process (unless required by law to demonstrate a DBS for working with children and vulnerable adults)
- c) It takes measures to reduce biases or their impacts in hiring processes.
- d) It analyzes its job description language and requirements to ensure they are inclusive and equitable.

By Year 5 I will have implemented the following improvements:

a. Include a JEDI commitment statement in all job postings, aligned with my JEDI2.a statement

c. Take measures to reduce biases or their impacts in hiring processes

I plan to do this by:

- Establishing a written hiring ethos - a short, formal statement that guides all recruitment.
- Pre-define a clear selection criteria for each role (to ensure I assess applicants against consistent benchmarks rather than instinct)
- Use structured Scoring Sheets and Scoring Matrix
- Use standardised questions
- Offer accessibility adjustments as standard

d. Analyse job description language and requirements to ensure they are inclusive and equitable.

I plan to do this by:

- Analysing the tone
- Removing exclusionary/ socially coded wording (ie, dynamic, young, driven etc)
- Checking for gendered assumptions (coded masculine or feminine language ie, assertive/ nurturing etc)

- Remove unnecessary barriers (does the criteria indirectly privilege class, geography or academic background etc)
- Use Accessible, Plain Language. Avoid jargon. Keep sentences concise
- State commitment to inclusion explicitly (ie, 'welcome applications from underrepresented groups/ provide adjustments/ evaluate based on skills not traditional career routes' etc)
- Ensure Requirements match the pay and scope
- Translate values into criteria (ie, curiosity about environmental stewardship/ commitment to accessible community work etc)
- Invite accountability (share draft with a trusted peer or community partner)

## **P JEDI2 - SET C**

The company develops and implements an inclusive communications and ethical content guide for external communications. The company develops a communications and ethical content guide that:

- a) lists terms that should and should not be used for each external communication language
- b) describes how to gather, manage, and use content ethically
- c) sets expectations for representing social identities
- d) is shared with all workers who produce external communications.

2.p.2 If the company uses artificial intelligence for creative content generation, it includes its use in the guide.

### **Plan - Inclusive Communications and Ethical Content Guide**

A clear, principled framework for all communications (this may form part of my Marketing and PR policy). This guide will ensure that language, imagery, storytelling and digital tools reflect the company's values - ecological responsibility, feminist ethics, social inclusion and respect for community knowledge. The guide will also support collaborators, fabricators and communications partners to represent the work accurately and responsibly.

Areas will include:

Purpose of the guide

Inclusive language framework

Ethical content collection

Representation of social identities

Visual communication ethics

Artificial intelligence in creative communications

Monitoring and review