

ACCESS, INCLUSION AND BELONGING

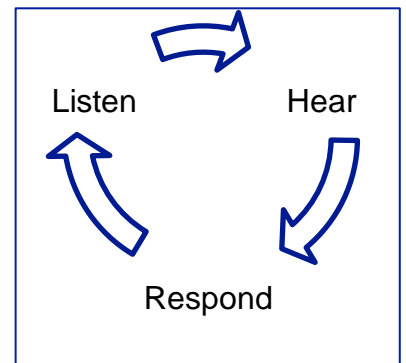
TBMH Strategy (Equity & Diversity)

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Executive Summary

The Tri-borough Music Hub (TBMH) is committed to positive change and to ensure that our service is accessible by, and accessible to, as many young people, schools, teachers, and the community as possible. This short document summarises work that has been happening and work that is going to happen in relation to the wide spectrum of Representation, Equity, Diversity, and Inclusion. A key focus must be on the approach of: Listen / Hear / Respond in a cycle of continuous learning.



Aim of the Access, Inclusion and Belonging Strategy

To demonstrate evidence that our strategy for ensuring equity, diversity, and inclusion is embedded across all areas of Hub delivery, including our commitment to ensuring equity of opportunity for all pupils, regardless of race, gender, where they live, their levels of talent, parental income, whether they have special educational needs or disabilities, and whether they are looked after children.

Vision

Our **vision** is for every child or young person to be able to access enriching and relatable musical experiences, whatever their age, ability, or life circumstances.

Mission Statement

Our **mission** is to provide a broad range of progressive musical pathways and opportunities for all to develop a life-long love of music and realise their musical potential whilst developing their personal / social identity. We will do this by working closely in partnership with outstanding music and education organisations that are committed to our ethos. Together we will embed best-practice and implement visionary and effective models of partnership work to ensure comprehensive routes of engagement, opportunity, and progression.

Music Education for All

The TBMH works hard to provide a fully inclusive service to ensure that our outputs are embedded in representation, equity, diversity, and inclusion - we aspire to be REDI. We champion the importance of Youth Voice, respond to need, and support all our learners, including our most vulnerable SEND learners.

We strive to ensure that Children and young people's music is **HEARD**:

- **Holistic** - emphasis on personal, social, and musical outcomes.
- **Equitable** - those facing the biggest barriers receive the most support.
- **Authentic** - developed with and informed by the people we do it for.
- **Representative** - participants and colleagues reflect our diverse society.
- **Diverse** - all musical genres, styles, practices are valued equally.

All TBMH activity will be equitable and inclusive across all [protected characteristics](#), to allow our participants (children, young people, workforce) to genuinely feel like they belong. We will create a space where everyone has equal access to opportunities and can be themselves without fear of discrimination, prejudice, harassment, or bullying. This will ensure that a fully rounded, progressive, and innovative music education will be representative of all children, young people, families, and communities who live or go to school within our three boroughs, regardless of their backgrounds or circumstances. The TBMH is focused on 'Positive Action' and will actively challenge behaviour that threatens our values.

Contextual information

The TBMH represents a partnership that serves the three LA areas with a total school population of c.56,500 pupils from 152 schools (102 Primary, 27 Secondary, 10 Special, 6 Alternative Provisions).

The local area key contextual information shows that our pupils are characterised as 31% having Pupil Premium, 49% English as an Additional Language, 5% have an Education Healthcare Plan, 11% SEN Support, 29% Free School Meals, with an even gender split.

It is a culturally rich geographical area benefitting from many leading cultural institutions; however, it is important to state that the three boroughs rank in the most deprived London LAs according to the Indices of Deprivation (H&F 14th most deprived, WCC 16th, RBKC 27th) with a very real cheek-by-jowl situation common place, with the Grenfell tragedy being a stark example of the inequality.

Access, Inclusion and Belonging Strategy

Introduction

Tri-borough Music Hub (TBMH) recognises that discrimination and victimisation is unacceptable and that it is in the interests of TBMH, and all connected with it to utilise the skills of the total workforce.

The aim is for our workforce and students to be truly representative of all sections of society and our parents and carers, and for each employee and student to feel respected and able to give of their best.

The organisation - in providing goods and/or services and/or facilities - is also committed against unlawful discrimination of customers or the public. All aspects of this policy will include how TBMH interacts with students and their parents or carers.

Purpose

The Access, Inclusion and Belonging (AIB) policy's purpose is to:

- Ensure equity, diversity, inclusion, fairness, and respect for all in our employment, whether temporary, worker, part-time or full-time.
- Ensure equity, diversity, inclusion, fairness, and respect for all our students and their parents/carers.
- Prevent unlawful discrimination (as laid down in the [Equality Act 2010](#)) on the basis of protected characteristics: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race (including colour, nationality, and ethnic or national origin), religion or belief, sex (gender) and sexual orientation.
- Oppose and avoid all forms of unlawful discrimination. This includes in pay and benefits, terms and conditions of employment, dealing with grievances and discipline, dismissal, redundancy, parental leave, requests for flexible working, and selection for employment, promotion, training or other developmental opportunities.

Commitment

TBMH commits to:

- Encouraging equity, diversity, and inclusion in the workplace by right, and further recognising that this can only benefit the organisation as a whole
- Treating students, schools, and parents/carers equally and fairly without discrimination.

- Promoting dignity and respect for all, and creating a working environment free of bullying, harassment, victimisation, and unlawful discrimination, where individual differences and the contributions of all staff are recognised and valued.
- Taking seriously complaints of bullying, harassment, victimisation and unlawful discrimination by fellow employees, students, parents, visitors, the public and any others in the course of the organisation's activities.
- Making opportunities for training, development, and progress available to all staff, who will be helped and encouraged to develop their full potential, so their talents and resources can be fully utilised to the benefit of the organisation.
- Making decisions concerning staff that are based on merit (apart from in any necessary and limited exemptions and exceptions allowed under the Equality Act).
- Reviewing employment practices and procedures when necessary to ensure fairness, and also updating them and this policy to take account of changes in the law.
- Monitoring the make-up of the workforce, and students using the services of TBMH, with regard to protected characteristics (age, gender, ethnic background, sexual orientation, religion or belief, and disability) so as to monitor equity, diversity, and inclusion, and to support the aims and commitments set out in the EDI policy.
- Training managers and all other employees to understand their rights and responsibilities under the equity policy.

Responsibilities of management

Responsibility for ensuring the effective implementation and operation of the arrangements will rest with the Head TBMH, supported by the Royal Borough of Kensington and Chelsea (which is the legal entity for the Music Hub). Directors/managers will ensure that they and their staff operate within this policy and arrangements, and that all reasonable and practical steps are taken to avoid discrimination. Each manager will ensure that:

- all their staff are aware of the policy and the arrangements, and the reasons for the policy;
- grievances concerning discrimination are dealt with properly, fairly and as quickly as possible;
- proper records are maintained.

Responsibilities of staff

Responsibility for preventing unlawful discrimination rests with all staff and the attitudes of staff are crucial to the successful operation of fair employment practices. In particular, all members of staff should:

- comply with this policy and arrangements.
- not discriminate in their day-to-day activities or induce others to do so.
- not victimise, harass, or intimidate other staff or groups who have, or are perceived to have one of the protected characteristics.
- ensure no individual is discriminated against or harassed because of their association with another individual who has a protected characteristic.
- inform their manager if they become aware of any discriminatory practice.

Responsibilities of Governance Board

Responsibility for monitoring of the policy and reviewing achievement lies with the TBMH Governance Board. These members will own and monitor the implementation of this policy and consider EDI in all decision making. The policy and plan will be reviewed every 3 years, or earlier to accommodate changes in the law.

Third Parties

Third-party harassment occurs where a TBMH employee/worker is harassed, and the harassment is related to a protected characteristic, by third parties such as clients or customers. TBMH will not tolerate such actions against its staff, and the employee/worker concerned should inform their manager at once that this has occurred. TBMH will fully investigate and take all reasonable steps to ensure such harassment does not happen again.

Repercussions

Acts such as bullying, harassment, victimisation and unlawful discrimination will be dealt with as misconduct under the organisation's grievance and/or disciplinary procedures, and appropriate action will be taken. Particularly serious complaints could amount to gross misconduct and lead to dismissal without notice.

Further, sexual harassment may amount to both an employment rights matter and a criminal matter, such as in sexual assault allegations. In addition, harassment under the [Protection from Harassment Act 1997](#) – which is not limited to circumstances where harassment relates to a protected characteristic – is a criminal offence.

Grievance/Discrimination

Employees have a right to pursue a complaint concerning discrimination or victimisation via RBKC's grievance and/or disciplinary procedure. This does not affect an employee's right to make a claim to an employment tribunal within three months of the alleged discrimination.

Equity, Diversity and Inclusion (EDI) Training

We will plan for regular training to be held for staff on EDI issues, and to be repeated, as necessary. EDI information is also included in the induction process. Training will be provided for managers on this policy and the associated arrangements. All managers who have an involvement in the recruitment and selection process will receive inclusive training.

Monitoring

TBMH deems it appropriate to state its intention not to discriminate and assumes that this will be translated into practice consistently across the organisation as a whole.

Accordingly, a monitoring system will be introduced to measure the effectiveness of the policy and arrangements.

The system will involve the routine collection and analysis of information on employees by gender, marital status, ethnic origin, sexual orientation, religion/beliefs, grade, and length of service in current grade. Information regarding the number of staff who declare themselves as disabled will also be maintained.

The information collected for monitoring purposes will be treated as confidential. Monitoring will also include assessing how the EDI policy, and any supporting action plan, are working in practice, reviewing them regularly, and considering and taking action to address any issues.

See also Section - Responsibilities of


The EDI Policy is fully supported by senior management and governance board.

Actions

1. Maintain and develop our inclusive work around SEND:
 - a. Develop our Musical Senses programme focused on increasing uptake for young musicians who are either blind/visually impaired or deaf/hard of hearing through bursary places and performance events.
 - b. Maintain and develop a focus on inclusion through our strong network of partner organisations, schools, and LA colleagues who are actively interested in organisational development to improve access to music for young disabled musicians.
 - c. Programme a major performance programme culminating in a Royal Albert Hall performance in June 2023 which is fully focused on inclusive music practice. The programme (Music Makes Me) looks at the world through a divergent and creative viewpoint. It will push the boundaries of creative and contemporary practice to amplify the stories and the lived experiences of D/deaf, disabled, and neurodiverse young people through high-quality music-making and celebration.
2. Maintain a fair pricing structure with full remissions policy in place to support families in need of financial assistance
 - a. The TBMH is freezing prices for in school and out of school work for the 2022-23 academic year to better support everyone with the cost-of-living crisis
3. Maintain and develop our wide range of scholarship programmes
 - a. Our scholarship programmes continue to multiple pupils (John Lyon's Charity – 8; RAH Maestro's - 3; London Music Fund – 10; Thomas Scholars Foundation – 10; Get Set Play – 9; Wrightson Trust – 3; RAH Maestros - 39).
4. Maintain and develop our Youth Voice Council for 8-16 year olds, with every school being offered to provide a representative, and each TBMH ensemble with an active representative; and develop the emerging Young Music Producers Board for 14-25 year olds
 - a. Current membership of TBMH YVC is 25
 - b. Current membership of Young Music Producers Boards is 10
5. Maintain and develop the pilot Tutor Diversity Ambassador Role in order to work together on making positive change in relation to all aspects of diverse activity
 - a. Work with the TDA on developing this document
 - b. Work with the TDA on programming bespoke tutor CPD as part of the annual programme of training
6. Ensure that we maintain our commitment to increasing representation in all aspects
 - a. Programming of all repertoire to be considered regarding a range of composers, and providing context about the composer and music.
 - b. Placing tutors from under-represented groups into positions of leadership (e.g. blind music tutors in teaching roles in schools, at ensembles etc)
7. Make better use of available data and statistics to increase mapping and targeting of activity.
 - a. Carry out annual EDI data survey for the workforce to better understand its make-up
 - b. Use heat maps linked to the indices of deprivation to analyse engagement

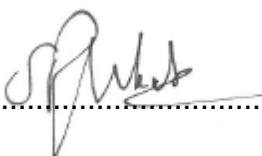
Document History

Date	Reason for Change	Change Controller
May 2022	Draft	Head TBMH
July 2022	Reviewed & amended	Head TBMH
August 2022	Reviewed & amended	Head TBMH
November 2022	Reviewed and signed-off	Chair TBMH

Signed Chair of Governance Board

Name Soumya Basu

Date 04 December 2022

Signed Head, TBMH

Name Stuart Whatmore

Date November 2022

Supporting Notes and Information

1. Pan-London Music Education

Following discussions by the London Region's heads of music services/hub leaders, a small working group came together to consider how individually and collectively these music education organisations in the capital could ensure that diversity, inclusion, and representation through the lens of racism was at the heart of their work moving forward. More details [HERE](#). Across London, we want to change and/or make positive impact on four key strands, with equity as the golden thread:

1. Governance (Leadership and oversight groups)
2. Workforce
3. Children and Young People
4. Programming (Curriculum & Content – with Youth Voice embedded)

2. Pupil Voice

With multiple young people in the TBMH's Youth Voice Council made up from school reps and TBMH ensemble Young Leader reps, we are well placed to garner the views of young people. This is of paramount importance and will allow us listen to all aspects of EDI from a young person's perspective.

We have invited the YVC members to send in short films of themselves answering the question, “**What does music mean to you?**”. This film is [HERE](#) and will be used as a proactive way of communicating key messages to our stakeholders.

3. Financial Support / Access

A principal barrier for musical learning is finance. In order for the TBMH to deliver a genuinely equitable service that is accessible by all pupils, financial support must remain a core focus. For out of school learning, we continue our detailed remissions support for families (50% off for pupils on free school meals, and/or for families with multiple siblings), and also have introduced additional discretionary TBMH bursary support to provide families with financial hardship access to our classes (3 families supported this term). Our scholarship programmes continue to support 130 pupils.

4. I’M IN – UK Music Masters

The TBMH was in the second cohort of the I’M IN programme (more details [HERE](#)) focused on organisational change. Running between November and December 2020 the TBMH team held 4 separate meetings to discuss the statements as suggested by the tool, covering three main areas: Motivation; Leadership and Accountability; Organisational Culture.

These conversations were open forums to discuss all angles of our work with all voices being heard in equal measure. The key findings to date are that in order for the TBMH to make significant progress with its diversity and inclusion we need to:

- a) Focus on developing our organisational behaviours, values and expectations
- b) Better articulate our goals and ambitions so there is clarity for everyone
- c) Develop our accountability protocols so that there is clear ownership at all levels
- d) Actively celebrate and champion marginalised and under-represented groups (e.g. Pride events)
- e) Focus on all staff/workforce wellbeing through annual job satisfaction survey (or similar)
- f) Ensure appropriate staff training is scheduled to meet needs (e.g. unconscious bias CPD)

Even though we fall under all Local Authority policies (as a LA service) including EDI, as a team we have pledged to write our own TBMH EDI Strategy and Policy. The key thing is that it will be a team created document, and not a top-down document.

5. TBMH Ensembles, Activity and Delivery

The TBMH will be actively addressing all future outputs to ensure that they comply with our own standards in relation to EDI. This covers our ensembles, the events that we present, the partners who we work with, and how we deliver all of these things. The following have all been discussed as a team:

- Review and consider all repertoire choices; provide pupils with the context of the repertoire; and give all due thought and consideration to choices in advance of decisions being made.
- Engage a range of ensemble leaders/musicians from different backgrounds to either deliver/co-deliver classes/activity. This could be on ad hoc basis or on a more permanent basis.
- Ensure that representation in the membership of all our classes/activity; and ensure that physical barriers to accessing those classes/activity are removed to encourage all pupils, including those with additional needs, to safely and meaningfully participate.
- Improve the TBMH messaging/communications about our equitable offer so that we can grow our membership (i.e. demonstrate positive changes that have taken place)
- For external performance events, carefully consider all venue choices so as not to exclude certain people. When a venue has been chosen, if it is needed, we will provide supporting details about why we are using the venue so that families/staff understand the reasons.
- We will be careful not to force religious values on any activity/events (i.e. If we were performing St. Matthew’s Passion – an overtly Christian faith-based work - a pupil can choose whether or not they participate in an event)
- All performance opportunities need to be based on their musical value and benefits to young musicians.

- Review and consider ensemble choices that the TBMH delivers to ensure that the maximum number of pupils will access quality music. The focus will always remain on high-quality music-making.
- Diversify and expand our partner organisations to ensure that we maximise local partnership opportunities and that our partners are representative of our community.

6. Supporting Schools - Curriculum Content

Following on from and in conjunction with the pan-London work, it is essential that the TBMH helps support all schools to develop their own music curricula to ensure that the music curriculum that children experience is relevant, up to date and progressive. We are looking to work with a group of primary/secondary specialist music teachers to approach this change and actively encourage schools to work with us on this. Cross-LA team working will help this. We would like to develop a specialist group comprised of members from the Youth Voice Council with specialist school teachers to co-create meaningful curriculum content.

Connected to this, we feel that it is time that schools address head on the issues associated with some music idioms that are normally shutdown or not discussed due to their controversial nature. For example, music such as [Drill](#), [Rap/HipHop](#), [Trap](#) etc are rightly controversial as the music/lyrics can be predominantly misogynistic, racist, homophobic and more. However, by having a conversation with young people about the reasons about why the music is misogynistic, racist, homophobic etc. may lead to a better understanding of the issues around this. There is also musical value in their musical structure which can be analysed and used to understand the musical form. In short, let's use music as a vehicle for social discourse. Music is in every person's daily lives and each person likes different music. We need to find better ways of harnessing people's connections to music as a route of challenging issues around EDI. Let's talk about music, and all its challenges, and ensure that it is used in a proactive way as is possible.

7. Musically Inclusive Forum

For the past 2 years the TBMH, alongside the Royal College of Music, has led the Musically Inclusive Forum. The forum has this statement of intent: *To sustain a supportive network of organisations committed to breaking down barriers in order to support young disabled musicians' creative and musical entitlement. To achieve positive change through knowledge sharing, workforce training/development and targeted actions.*

The membership of this forum is made up of music/arts organisations, and schools, who are actively interested in organisational development to improve access to music for young disabled musicians.

The TBMH will continue to include Makaton and access to performance events for all pupils.

Stuart Whatmore, Head, Tri-borough Music Hub (November 2022)