



Diversity & Inclusion Action Plan

Introductory Statement

Apollo Music Projects is committed to ensuring diversity & inclusion are at the heart of everything we do. We bring music into the classroom, introducing it to children from all backgrounds and perspectives; inclusivity and accessibility are central to our work. As an organisation we have always tried to foster a culture where everyone is welcome, and everyone feels safe to be themselves without fear of discrimination.

Like many organisations in the music education sector, in 2020-21 we have taken time to reflect on the way we work and make a more solid commitment to D&I. We know that fostering a culture of inclusivity and accessibility is not enough; we need to be more proactive. We know diversity encompasses a vast range of characteristics, and inclusion has to be intersectional. We want to play our part in helping the music industry, the education sector, and the charity sector become more diverse, fully inclusive and actively anti-racist.

This is a complicated issue with a wide range of solutions; some will be easier to address than others, and some changes can be made quickly whereas others will be long-term. We are dedicated to long-term change and development, and we believe this has to start with research, and by asking ourselves difficult questions. We hope the first phase of our D&I action plan will provide us with the knowledge and resources we need to establish our goals and how we are going to achieve them, and to hold ourselves accountable.

This document serves not only as AMP's commitment to diversity & inclusion in writing, but also as a working document to help us monitor our progress in this area, across various parameters.

These parameters are:

- 1) Board – our governing board of trustees
- 2) Staff – employees of AMP
- 3) Musicians – the freelance musicians who deliver our regular classroom workshops and play in our orchestral concerts
- 4) Patrons and Associate Artists
- 5) Beneficiaries – the children we work with directly, and more widely the schools and communities we serve in
- 6) Programme & Repertoire – the music itself, the content that is taught and/or played as part of our programme

I'M IN and IPIA

In late 2020, AMP took part in Music Masters' pilot of I'M IN, a diversity and inclusion strategy tool created by the music sector to change the music sector. Our CEO and our General Administrator completed AMP's Assessment and then had a consultation with Rob Adediran, after which we were sent a report on our D&I strengths and weaknesses, with recommendations going forwards. The consultation and report were incredibly helpful, guiding us in reflecting on our work and shaping our thinking. Many of Rob's recommendations are included in this action plan, shown in blue boxes.

In March 2021 our CEO, General Administrator and Orchestra Fixer attended Inclusive Practice In Action: Diversifying the Music Education Sector (#IPIA21), a 2-day sit-in organised by Sound Connections. The information, provocations and discussions shared over these two days were incredibly powerful, and AMP aims to develop the learnings from the sit-in going forwards. As an organisation we want to be involved in the growing network of music education leaders who are dedicated to D&I, and look forward to developing our connections with other organisations.

AMP would like to acknowledge these initiatives and their influence in shaping this action plan.

"When people have a sense of belonging within an organisation, they stay longer, they're more likely to feel valued. You get better performance, output, productivity." – Asif Sadiq ME, Global Head of Diversity & Inclusion at Adidas, speaking at IPIA

1) Board of Trustees

Current situation

AMP's board of trustees has a range of extremely valuable skills and experience. Across the board there is diversity across age and gender. AMP would like to increase the ethnic diversity of the board; recruitment has so far been unsuccessful in this regard which has been disappointing.



How should we recruit new trustees in future, in order to ensure our board is diverse and inclusive?

Goal

Increase the diversity of the board, by increasing the number of trustees from under-represented backgrounds. Currently the main priority is ethnic diversity, but in the long term AMP should continue to monitor the board with the aim that as minority groups as possible are represented, and that the board is made up of a range of ages, genders, ethnicities, religious beliefs, disabilities, socio-economic backgrounds and lived experiences.

Action plan

1. David & Clare to discuss the most recent trustee recruitment process and reflect on this.

2. Research ways of recruiting that are likely to reach a wide range of candidates and be inclusive. Look into best practice both for methods of recruitment and the selection process itself.
3. Plan next recruitment for new trustees, using fair, inclusive and non-discriminatory practices and processes. Stress that musical knowledge is not needed, and recruit from community groups eg. parents and teachers.

"Without that person or persons in the community who can be that bridge between the organisations and the people you're trying to connect with, it's going to fall apart." – Jenetta Hurst, Music Educator, speaking at IPIA

Progress

- To be updated

2) Staff

Current situation

AMP has a very small team of only 4 staff members, and is not currently recruiting. In the long term, AMP hopes to expand which would require a larger team.

Current staff are all committed to D&I aims but have varying levels of experience & training.



How can we set ourselves up to be able to recruit, employ and then provide an inclusive environment for a more diverse staff body in future?

Goal

Ensure AMP is well prepared to increase diversity among staff as the organisation expands. Make sure all staff feel supported and valued, and understand how they can individually play a role in making the organisation inclusive.

"There's a misconception that diversity means 'someone's getting something and I'm missing out on something'. That is not true. Diversity and inclusion is about everyone. It's about creating equity." – Asif Sadiq, Global Head of Diversity & Inclusion at Adidas, speaking at IPIA

Action plan

1. All staff to undertake D&I, anti-racism & unconscious bias training
2. Fair, accessible & non-discriminatory recruitment methods to be used, as explored with trustees.

I'M IN recommendations on board & staff diversity:

1. Conduct an audit of your workforce, board and management committees which looks at all inclusion and diversity metrics, not just ethnicity.
 2. Review your trustee and staff recruitment approach. For trustees consider recruiting from within the diverse communities around your schools where you already have a strong presence or using a specialist diverse trustee recruitment agency.
 3. Provide work placements, paid internships and mentoring with people in communities under-represented in your current workforce.
 4. Recruit diversity into the more fluid parts of your workforce (freelance contractors, teachers)
- Your strategy should focus as much on how you will support, encourage and learn from this intake as how you will attract them in the first place.

Progress

- Dorothy has had conversations with two possible anti-racism training deliverers about running discussions.
- Dorothy attended a talk on 'Becoming an Ally' in February.

Tools & training advice from I'M IN

There are several good and accessible tools which can be used to help with strategy development. Consider using or adapting one of those recommended below as an exercise to bring people together around this theme:

- Jerwood Arts (socio-economic diversity): <https://jerwoodarts.org/projects/weston-jerwood-creative-bursaries-2017-19/toolkit/>
- Youth Music (education focused but widely applicable insights): <https://network.youthmusic.org.uk/amie-inclusion-resources>
- Creative Scotland EDI toolkit: https://www.creativescotland.com/_data/assets/pdf_file/0009/36477/EDI-Toolkit-Dec-2019.pdf

Identify a DI partner with experience in executive coaching and allocate a proportion of your staff training and development budget to inclusive leadership training. Provide unconscious bias awareness training for leaders coupled with a review of policy areas which are most at risk of being subject to bias.

3) Musicians

Current situation

AMP has a pool of freelance musicians, many of whom have worked for us for several years. From this pool, some musicians form the core group of players, delivering AMP's programme week by week, whereas others only play for AMP occasionally. There are few

opportunities for new musicians to join the pool of players at the moment, but there will be more once AMP is able to increase its number of schools as part of the planned expansion in the coming years.

There is limited ethnic diversity among current workshop and orchestral musicians. There have been several players from diverse ethnic background in the past, particularly in the orchestral concerts, but not among the core group. Although there have been Apollo musicians from under-represented backgrounds over the years, they have mostly moved on or become less available.

Some of the factors involved in building a successful orchestra or roster of workshop musicians are common to all orchestras and music groups – every group has its own style and musical voice, and people coming into a group as a new member or extra will either end up staying long term or not depending on their musical personality and whether they like the organisations musical style, and in our case the way we teach.

We also have particular criteria to do with availability. Musicians have to be available for workshops and concerts, and in the first instance take part in enough sessions to receive on the job training. In our case this means being free in the London area during school hours, which suits some musicians' lifestyles better than others.

One of our main aims is to show that classical music can be accessible and inclusive to children from all backgrounds, and we want to do even more to strengthen this aspect of our programme. We recognise the importance of role models for children, and the value of representation in inspiring and empowering those from under-represented backgrounds.

Ethnicity of musicians is a key D&I indicator, and we are strongly committed to increasing the ethnic diversity of our musicians. The diversity of the classical music profession does not match that of the communities we serve; this is perhaps the greatest challenge currently faced by organisations like ours which are trying to increase the diversity of our workforce.

As well as the importance of ethnic diversity, AMP believes in the importance of having musicians from different walks of life who offer a variety of perspectives for the children we work with, eg. those from a low socio-economic background, or those from a different country. In this regard AMP's current pool of musicians is more diverse, but we would like our musicians to be diverse across all metrics, including disabilities.

★ What can we do to increase the diversity of AMP musicians (particularly including more musicians from black & ethnically diverse backgrounds) as more opportunities arise with expansion?

★ How can AMP play a long-term role in supporting and promoting diversity & inclusion within the classical music profession more widely?

Goal

Increase AMP's pool of musicians over time and as we expand, to include more musicians from minority ethnic backgrounds, and particularly from black backgrounds. Develop partnerships to help support young musicians from under-represented backgrounds, in order to establish a pipeline of talent enabling a more diverse workforce in future.

"I thought my dream of making music was silly, because I never saw people that looked like me make music." – Miss Jacqui, Poet, Songwriter & Artist, speaking at IPIA

Action plan

1. Further research; we need to know what we *can* do before we commit to what we will do.
2. Look at our recruitment process for musicians to see if there is more we can do to increase diversity.
3. Look into possible schemes to develop in this area, eg. Apprenticeship scheme for conservatoire graduates, bursary scheme for training, side by side scheme with a local youth orchestra.
4. Share our D&I strategy and aims along with Apollo musicians, along with a list of suggested training and resources.

Progress

- David has had discussions with Afa Dworkin at Sphinx Organization.
- David has had discussions with MAS and Morgensterns, the major diary services for classical musicians in the UK, to access information about ethnic diversity within the sector.
- David has carried out research into the number of black and minority ethnic musicians at UK music colleges.

A summary of David's research so far:

1. David has had conversations with Afa Dworkin, President and Artistic Director of Sphinx Organization, the leading US organization promoting Black and Latinx musicians. They have had great success in strengthening the pool of musicians in the US musical workforce, but as Afa said, this has taken over 20 years to achieve, with a much larger population to start with. She stressed that we should be proud of our work in raising aspirations, that we should question what else we can do, and whether we can do more, but also accept our limitations, and develop partnerships where we can. She said that the key to bringing more diverse musicians into the workforce is to find out who is out there – are there musicians we don't know about who we could be using, or are we already at the limits of what we can do?

2. In response to Afa's suggestions, David has been carrying out research into the number of musicians from Black and minority ethnic backgrounds in the music profession, and at music colleges in the UK over the past three years. Most of the music colleges have published recent ED&I reports and strategies, and these supply some if not all of the information we were looking for. The Royal Northern College of Music published a report including data from all of the UK music colleges, which was very helpful. David has submitted a FoI request to the Guildhall School for further information.

The Guildhall School's 2019-20 access and participation plan acknowledges the problems they (and all music organisations) face: "Whilst the School has had ambitious plans, and continues to have ambitious plans, to improve the enrolment of students from state schools

and disadvantaged backgrounds, it is having to run harder to keep still.“ Despite all the measures they have taken, and the strength of their aspirations, the numbers of students from disadvantaged backgrounds studying at conservatoire level is frustratingly small.

The figures from the Royal Northern show a depressing picture overall. Looking at the number of black musicians at UK music colleges, the percentages of the student bodies range from 0.2-2.6%, equating to one or two musicians a year at most music colleges. There has been no noticeable improvement over the past three years.

David spoke to MAS and Morgenstern’s, the two diary services representing most of the UK freelance musicians, and both regular sources of musicians for the Apollo orchestra and most other freelance orchestras in the UK. Neither had figures for the number of Black and minority ethnic musicians on their books, but both said it was a handful out of a full list of around 1000. Julian Morgenstern suggested the problem was underfunding of youth orchestras, and that nothing has changed in recent years.

In the light of these shocking statistics, it seems to us that our focus should be on finding ways we can help support musicians from diverse backgrounds in the 11-16 age group, as this is where support is most needed. We and others are doing a good job inspiring the younger children, but there is a big hole in the secondary school age groups where the numbers of children from diverse backgrounds continuing with instrumental tuition and playing in youth orchestras falls away.

3. David had useful initial discussions with James Thomas at Hackney Music Service, who has identified the same issues, and we will investigate possible partnerships for the future to help support and mentor musicians in Hackney youth orchestras.

We should also find ways to add our voice to a sector-wide drive to support young musicians from disadvantaged backgrounds to reach conservatoire level, and then make their way in the music profession.

In the short term we will continue to seek out musicians from under-represented backgrounds, and add them to our roster of musicians as opportunities come up.

4) Patrons & Associate Artists

Current situation

AMP has two Patrons and ten Associate Artists. Our Associate Artists include Roderick Williams, Braimah and Konya Kanneh-Mason, Sean Shibe and Elena Urioste, and represent a wide range of ethnic backgrounds. Most are string players. They are generally younger than AMP’s pool of freelance workshop and orchestral musicians.

★ How can we most effectively utilise our Associate Artists inspire children from all backgrounds?

★ How can our Patrons help us to promote D&I?

Goal

Increase AMP's pool of Associate Artists, enhancing the diversity of musicians. Ensure artists represent a range of instruments and musical styles and equal gender balance. Welcome a third, female Patron for AMP.

Action plan

1. Research suitable people to invite to be Patrons and Associate Artists.
2. Improve AMP's website to feature our Associate Artists more visibly, celebrating diversity and promoting their talent.

Progress

- To be updated

5) Beneficiaries

Current situation

In terms of assessing and evaluating the inclusivity and diversity of AMP's current practice, this is the main way in which we are already succeeding highly – delivering across year groups at primary schools is inclusive in itself. The majority of our schools have a high proportion of children from low-income, minority or vulnerable categories. Our programme is accessible for all children, including those with SEN/D – we also work with a special provision school. Bringing classical music to under-served communities is at the heart of what we do.

Goal / action plan

Continue AMP's mission, bringing live classical music to even more children and schools in future. Maintain working with schools in high deprivation areas and prioritise these schools.

6) Programme & Repertoire

Current situation

Programme repertoire serves the musical and educational aims of the programme and is very successful in this regard. The repertoire is from the western classical canon and therefore does not include many composers from under-represented backgrounds. The programme fulfils specific teaching points and there is only room for a limited number of new works each year.

★ How can we enhance our programme by increasing the number of works written by composers from under-represented backgrounds?

★ How do we ensure the teaching and performing of this repertoire is of the highest quality and fits within our existing teaching model?

Goals

Broaden the range of music we use in our programme to include works by women, composers of colour, and composers from other under-represented groups.

Action plan

1. Research works by composers from under-represented groups, particularly repertoire for string quartet and chamber orchestra. Involve Apollo musicians in the process.
2. Incorporate more music into the programme over time, gradually increasing the representation of composers from diverse and under-represented groups (particularly in the chamber orchestra workshops and symphony orchestra concerts where there is more room for new repertoire and flexibility in teaching points)
3. Develop partnerships with other organisations carrying out research in this area, eg Sphinx, who have funded programmes to publish and record unknown works by Black and Latinx composers.

Progress

- David has already done a great deal of research in this area and has selected a piece for the recorded & filmed concerts this year, *Starburst* by Jessie Montgomery, a young, black, female composer, who has supplied a short video introduction for our filmed performance.

Relevant recommendations from I'M IN

Set targets for diverse programming and establish monitoring processes to capture the benefits and the challenges.

Where the programme format lacks the flexibility to accommodate music/musicians from under-represented communities consider whether any of those aspects which are considered fundamental to the programme could in fact be changed to enable more inclusive programming.