



EQUITY

DIVERSITY

INCLUSION

**A RESEARCH REPORT EXPLORING
WORKFORCE DIVERSITY AND
REPRESENTATION IN LONDON MUSIC
EDUCATION HUBS THROUGH THE LENS
OF RACISM**

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This research report was commissioned by Music Mark, in partnership with London Music Education Hubs, written and prepared by Samantha Spence (SLS 360).

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Executive Summary

In 2020, in response to the Black Lives Matter (BLM) protests and the public discourse surrounding it, a number of particularly interested London Music Education Hubs (MEHs) created a sub-group from the **London Music Education Hub network** in order to discuss how to shape a positive response to issues of racism in music education and their individual and collective response.

It was proposed that a long-term, action-research programme be undertaken **across London**, to explore diversity, representation and how to instigate real-change. Music Mark, membership organisation and subject association, agreed to fund the initial research stage.

The key question to be addressed as part of this research was: **How can MEHs instigate real change to become more inclusive, diverse and representative within their governance structure, workforce and the work they do with, and for, children and young people?**

The research process took 7 months from Oct 2020 – April 2021 and used a combination of qualitative and quantitative data collected via surveys, questionnaires, interviews and discussions with individuals who work for, or lead a hub.

The report found the following:

- The London Music Education Hub (MEH) workforce has a good gender balance in terms of male and female (46% and 41% respectively) which is in line with the London gender population.
- It is however not representative in terms of ethnicity and race with under a quarter of the workforce identifying as Black, Asian, Mixed or a person of colour from the global majority. This compared to 43% of the London population.
- The lowest representation appears at the leadership level where 87% of the MEH lead identify as White and there is a lack of role models of colour at the top.
- 1 in 4 people who identify as Black have experienced some form of racism at their MEH.
- Many who had experienced racism did not speak up or talk to anyone senior at their hub about the experience.
- Majority of people who claim to have witnessed racism, either at their MEH or a school, identify as White.
- Overwhelmingly, respondents from all groups felt a strong sense of belonging at their MEH and stated they enjoyed working there.
- A majority of survey respondents agreed or strongly agreed that the worldwide response to the death of George Floyd inspired them to take action to affect change.

The response rate to the **Workforce Diversity Survey** data request was high with **90% of MEHs providing this data**. There were however challenges faced by some MEHs in collecting the data due to:

- MEH staffing structure, set up and governance structures
- Low staff engagement
- Number opting out or prefer not to say

A quarter of the workforce responded to the Workforce Inclusion & Belonging Survey but a majority of them were happy to declare their gender and ethnicity and also the hub they worked for which has provided some rich hub-level data which can be used to support individual MEHs with their action planning and EDI strategy.

Conclusions

- The results of this report show that, despite an increased number of initiatives, the MEH workforce in London remains racially unrepresentative compared to the London population. A situation that will not change without action.
- There is still very little research focussing on the outcomes of children and young people with regards to race within Arts and Music Education, even less pertaining to workforce and governance. The number of those surveyed who opt out or prefer not to say, suggests work needs to be done to develop a culture of trust around data collection.
- People who identified as Black were most affected by the death of George Floyd which had a negative impact on their wellbeing, and experienced the highest incidents of racism. There is a stigma around mental health which needs to be challenged and more done to create a culture of safety and trust to encourage staff to speak up.
- Racial behaviours and attitudes within MEHs vary within ethnic groups. The report finds that although those who identify as Black have the highest incidents of racism, the level of ally-ship is high and many people who identify as White and witness this behaviour, are not afraid to speak up and challenge what they see and hear.

Recommendations

- **Discover** – Gather data, explore, question and learn from other organisations, celebrate successes and build on current knowledge to address any pain points.
- **Enquire** – Find out what partner organisations doing as part of their EDI work and if can they assist in filling any gaps in knowledge or understanding.
- **Recruit** – Review and update policies regularly, ensure representation on panels and use external staff if required.
- **Support** – Recognise when, why and how to support staff from specific groups and be aware of the effect of traumatic events on mental wellbeing.
- **Empower** – Amplify the voices of people from underrepresented groups and support all in effective strategies to challenge racism and discrimination.
- **Network** – Create diversity networks and provide funding, training and support for individuals to lead in the form of champions or ambassadors.
- **Impact** – Create, commit to and share aims, targets and long -term goals through a robust and transparent EDI strategy or action plan.

Music Mark's Response & Next Steps

We believe we are most powerful when we come together and therefore plan to continue and expand our work in this area, so that we can support the entire Music Mark network and look at wider ED&I areas (including connecting with other organisations working in this area such as Changing Tracks and the other Youth Music Fund C programmes).

As part of our ongoing commitment, over the summer and autumn, we will be working towards launching a member 'call to action' which will include toolkits and guidance and an opportunity to engage in a sector wide approach to measure success against agreed aims.

*The collective name for this will be **Talk into Action**. [Bridget Whyte, CEO – Music Mark]*

Background and context

“I think that, right now, we're at a stage where everybody is saying, Okay, enough is enough, not just Black people, not just Brown people, not just People of Colour but White people as well. The amount of ally-ship and aspiring allies that are out there is just amazing. So for people like me, I think we're able to go “Right, this is great, we've actually got a platform, we've got a seat now at many tables, it's time to sit down and join in the conversation” (MEH Senior Leader)

Equity, Diversity & Inclusion. Three words which are often at the heart of the work Music Education Hubs (MEHs) do in ensuring they meet the musical needs of all children and young people. But what about the workforce? How racially and ethnically diverse is it? Do people from all groups feel included and a sense of belonging? Is our workforce representative of the communities we serve at all levels? How do we begin to explore and investigate racial experiences and attitudes within the workforce and become more cognizant of racial issues in music education? This research report provides insights and answers to these questions and explores the issue of diversity specifically **through the lens of racism**.

In 2020, in response to the Black Lives Matter protests and the public discourse surrounding it, the case for MEHs to take meaningful action to affect change with regards to racism, came into focus. A number of particularly interested London MEHs created a sub-group of the London Music Education Hub network and, after some discussion, the group was given the working title of London MM Reference Group: Diversity, Representation, Action.

In June 2020, the group produced a document entitled ‘Purpose, Principles and Project Action Plan’ outlining the Terms of Reference to guide their work and aims. (Appendix 1)

It was proposed that a long-term, action-research programme be undertaken across London, to explore how to instigate real change. Music Mark, membership organisation, subject association and charity, agreed to fund the initial research stage pertaining to workforce. Although the programme initially focuses on MEHs in London, the long-term aim is to work closely with other MEHs, Arts Council England, The Department for Education (DfE), and any other interested funders, organisations or individual parties. Lessons learned and impact will be shared nationally.

Global movement

George Floyd's name is now known around the world, his death sparking protests from Berlin to Mexico City. The extraordinary cruelty of his killing shocked the world and saw tens of thousands gathered in London, Manchester, Cardiff, Glasgow and other parts of the UK. During a pandemic, these marches expressed solidarity and outrage that the richest and most powerful country in the world should continue to treat its people this way.

These issues are not unique to the USA however. Here in the UK we have our own issues and cause for concerns. The disproportionate number of deaths of Black people in police custody and Black women during childbirth; the Windrush scandal; employment and healthcare inequalities within Black and Asian communities; and the history of colonialism and empire are all evidence of systemic racism and social justice failures in our society.

Covid-19 has highlighted how poor housing, overcrowding and employment factors, due to the numbers of who work in frontline roles and low-paid jobs, mean Black, Asian, Mixed or Dual Heritage and People of Colour, are more vulnerable to the virus, with the risk of dying from Covid-19 two to three times higher for individuals from these groups.

Personal experience

In conducting this research, I reflected on my own experience and journey within the music education sector. Growing up I was always one of few, or the only one, in so many of the spaces I found myself in. The only Black child in my primary class, the only Black musician in my orchestra, one of few Black students on my degree course and the only Black teacher in the school where I began my teaching journey.

The hardest challenges I faced were not just overt racism and racist language and abuse from individuals, but also subtle acts of exclusion, micro-aggressions, and racial prejudice and behaviours linked to assumptions of my intelligence, knowledge and experience due to being a Black person in a predominantly white sector. There were no role models to look up to. This meant I was a 'reluctant' leader lacking in confidence yet possessing the purpose and drive to do more. The power of being able to look up at the senior leadership and feel represented, must not be underestimated as it creates comfort and a strong motivation that the environment has been built so that 'you can do it too'.

Listening to and hearing from those who have been held back or discriminated against due to their race is painful but has made me more determined to use what privilege I have and my platform and voice, to amplify the voice of others in the hope that others will be inspired to do so also.

Definitions

This report uses certain terms to refer to people, ethnic groups and behaviours. There are many definitions for each - however, throughout this report, where reference is made to:

- **Racism**, this refers to belief that race a determinant of human traits and capacities and that racial differences produce an inherent superiority of a particular race. Also refers to a system of oppression based on physical and cultural difference that is deeply embedded within dominant cultural narratives and social institutions. In sociological literature, racism is defined as the result of two additive components – prejudice and power acknowledging the inequalities that exist in the distribution of power between racial groups.
- **Anti-Racism**, this refers to a form of action against racial hatred, bias, systemic racism, and the oppression of marginalised groups. Anti-racism is usually structured around conscious efforts and deliberate actions to provide equitable opportunities for all people on an individual and systemic level.
- **Equity**, this refers to a state where everyone – regardless of their ethnic background, country of origin, age, physical ability/disability, or gender – has a level playing field.
- **Diversity**, this means recognising, respecting and valuing the differences between people and groups of people which makes them unique.
- **Inclusion**, this means removing barriers and taking steps to create equality, harness diversity, and produce safe, welcoming communities, workplaces and cultures that encourage innovative and fresh ways of thinking and allow people to speak up.
- **Equality**, this is about ensuring everybody has an equal opportunity, and is not treated differently or discriminated against because of their characteristics.

Race & Language

The racial categories used today were largely the brainchild of 17th and 18th century European ‘racialist anthropologists’ who used things like skull measurement and hair texture to divide people into racial groups¹. The way people are identified today, historically had nothing to do with physical appearance and more about drawing arbitrary lines between groups of people. Identifying as Black, Brown or White is still essentially a political statement which has evolved over time to be about association and a set of shared experiences that include being subjected to discrimination and stereotyping.

Individuals, groups and organisations use different terminology when referring to certain experiences or protected characteristics. Increasingly, individuals and groups may prefer to self-define in different ways depending on context, purpose and perspective. In this report, I use terminology which is not without its historical baggage and acknowledge the limitations in its use to encompass the millions of people and ethnic groups in our society.

¹ How to argue with a racist – Adam Rutherford (2020)

Terminology

In terms of race and ethnicity, the following terms are referred to and used throughout this report. The limitations which arise from the use of collective terms and racial identity groups is acknowledged and should not be taken to be obscuring important differences between and within all the groups of different backgrounds who may suffer race discrimination. It is necessary however to use them occasionally to present the information collected from this research and when referencing external sources.

- **African-Caribbean:** People from, or whose origins are from, Africa and/or the Caribbean.
- **Asian and South Asian:** People from, or originating from, India, Bangladesh, Pakistan and Sri Lanka.
- **Black:** People whose origins are African or Caribbean and, in racial terms, encompass anyone who is, and identifies as, non-White. The term includes the following groups; Black British, Black African, Black Caribbean, Black European and Black Other. Black should be capitalized in “a racial, ethnic or cultural sense, conveying an essential and shared sense of history, identity and community among people who identify as Black, including those in the African diaspora and within Africa”². The lowercase black is a colour, not a person.
- **Brown:** Used by some to identify a person whose origins are not African or Caribbean but who do not identify as white including: Asian, South Asian, Arab, Chinese or someone who is of Mixed or Dual Heritage where one parent identifies as Black.
- **BAGM:** Black, Asian and from the Global Majority. A collective term which refers to people who identify as Black, Asian, Mixed or Dual Heritage and acknowledges that are part of the global majority (see below).
- **BME:** Black and Minority Ethnic. This term has been criticised as it fails to acknowledge or include people who identify as Asian or Brown instead ‘lumps’ them within the term ‘Black’ whereas many Asians do not identify as Black. It also groups together people who do not share similar racial experiences.
- **BAME:** Black, Asian and Minority Ethnic. This term, most commonly used in literature and research around race, is becoming increasingly unpopular and there have been many calls for it not to be used at all. As with BME, it groups together different racial groups who experience racism differently and also includes people who are an ethnic minority in this country but identify as White.
- **Ethnic minority/ Minority ethnic:** People whose ethnic group is in a minority in a country. It includes people of all skin colours.

²[The Case for Black With a Capital B](#)

- **Mixed/Dual Heritage:** A person who is of a Mixed racial background (parentage), mixed heritage, dual heritage, biracial or multiracial.

- **People/Person of Colour:** A collective term for anyone who identifies as non-white.

***Global majority:** A collective term which refers to people who identify as Black, Brown, African, Caribbean, Asian, Arab or Dual Heritage, indigenous to the global south, racialised as ethnic minorities. These groups combined represent approximately 80% of the global population and are therefore the global majority.

* Rosemary Campbell-Stephens coined the term and advocates for the use of the '**Global Majority**' as opposed to Ethnic Minority or Minority Ethnic if a collective term must be used. Not only does it reframe the conversation in terms of how people are perceived (not as a minority), but is based on fact.

Many, who self-identify as politically Black dislike any terminology that involves use of the word "minority" and, understandably, their rationale is that Black people are actually the true global majority³.

There is a growing dissatisfaction and call to stop using terms such as **BAME, BME** as they are seen to weaken the unity of the anti-racist movement by including people who are minority ethnic but not people of colour. Whereas the term Black, if it is seen in its widest political sense, is fully inclusive and therefore has a power to unite everyone who is, or has the potential to be, a victim of racism.

Language has power and is important when discussing identity. There is a deficit narrative around some racialised groups and as the discourse around EDI increases, so does the need to use language which seeks to not only identify but also empower groups who are historically seen as 'minorities'.

The English language is forever changing. The important point when using and discussing words for talking about race is to be mindful, receptive and sensitive to the words that other people use and their reactions to yours.

³ www.bectu.org.uk/news/black-bame-or-people-of-colour-whats-in-a-name

Recent Key Research

McPherson Report – The Stephen Lawrence Inquiry (1999)

The McPherson report, written in 1999 in response to the murder of Black British teenager, Stephen Lawrence, concluded that the investigation into his death was:

marred by a combination of incompetence, institutional racism and a failure of leadership by senior leaders...

...Systemic racism in the UK goes beyond policing and the criminal justice system. It is deeply embedded into our education, our housing, our medical care, our immigration police.⁴

The findings of the highly publicised report prompted reviews into other sectors to see if there was any correlation between these findings and other institutions. The following are a summary of some of the key reports pertaining to race in the education sector, race in the workplace and the music industry.

Barriers: Visible and Invisible Barriers: the impact of racism on BME teachers (2018)

This research and review into race in the education sector revealed disturbing statistics highlighting the unequal outcomes facing BME pupils and staff in comparison to their White counterparts:

- 7.6% of the total teaching workforce in England was from a non-white background compared with 14% of the working population. 6.1% of primary school teachers and 9.3% of secondary school teachers were from BME backgrounds.⁵
- Only 3% (435 out of 14,500) of the headteachers from local authority maintained primary schools are from a Black and Minority Ethnic (BME) background⁶
- Nearly one in three members of staff who identify as BME have experienced racist name-calling, insults and ‘jokes’.

The review included qualitative data from Black, Asian and Minority Ethnic teachers and revealed not only under-representation of BME teachers in the workforce but also a more prevalent issue of the low numbers of BME male teachers. Not only did the review find they were less likely to enter the profession, but they were also less likely to progress into senior leadership roles.

The disproportionately low number of BME leaders in education highlights a wider diversity issue within teaching on a national scale. The current teaching workforce has not diversified with the changing pupil population and has remained a largely white teaching force.

⁴ [McPherson Report – The Stephen Lawrence Inquiry, February 1999](#)

⁵ [Visible Minorities, Invisible Teachers BME Teachers in the Education System in England – BME Teachers in the Education System in England \(2017\)](#)

⁶ [DFE \(2015\) School Workforce Census in England, November 2014](#)

Race in the Workplace: The McGregor-Smith Review 2017 & Race at Work 2018: The Scorecard Report - McGregor Smith Review One Year On

In 2017, Baroness Ruby McGregor-Smith published her review on race in the workplace, accompanied by the Government's response to her findings. The review examines factors which lead to the continuing under-representation of Black and Minority Ethnic groups in the corporate workplace:

BME individuals in the UK are both less likely to participate in and then less likely to progress through the workplace, when compared with White individuals. Barriers exist, from entry through to board level, that prevent these individuals from reaching their full potential.⁷

The barriers identified included:

- A structural and historical bias that favours certain individuals which does not just stand in the way of ethnic minorities, but women, those with disabilities and others.
- BME people are faced with a distinct lack of role models especially in the most senior roles within an organisation.
- A feeling of isolation and being excluded when the only one or one of few within the workplace.
- A lack of transparency regarding pay and reward guidelines, and how and why people are promoted over others.
- A lack of accountability with regards to diversity and inclusion targets incorporating a clear strategy for gathering and analysing workforce data.

The review of the initial report, Race at Work 2018: The Scorecard, was published a year later and looked at how UK employers are performing against the 6-point road map for success outlined in the original review.

- **Gather Data**
- **Take Accountability**
- **Raise Awareness**
- **Examine recruitment**
- **Change processes**
- **Government support**

The report highlights that although British Black, Asian and minority ethnic people in the workplace are ambitious, there is still a lack of opportunity and strong desire for opportunities not being fulfilled. The UK workplace remains uncomfortable talking about race: there is a need for inclusive leaders to demonstrate positive sponsorship behaviours in the workplace, engaging in mutual mentoring and a fairer assessment at appraisal.⁸

The scorecard is presented as a RAG rating and provides a useful snapshot of progress made in the 6 recommended areas. This approach offers a useful example of how to track and report on data over time and is one MEHs could adopt as a way to monitor progress and the impact against any set target areas.

⁷ [Race in the workplace: The McGregor-Smith Review](#)

⁸ [Race at Work 2018: The Scorecard Report](#)

UK Music – Diversity Report 2020

Whilst we know there are issues surrounding ethnicity and gender within the music industry workforce, if we want to bring about a change in those areas of underrepresentation we need to use the power of data to help us better understand the challenge, and navigate a way forward.⁹

In 2020, UK Music, the voice of the UK’s commercial music industry, launched its Music Industry Workforce Diversity Survey to help bring about “major change at pace”¹⁰. The survey collates data from across the music business including music producers, studios, record labels and the live music sector. The aim of the survey, led by UK Music’s Diversity Taskforce and its chair, Ammo Talwar MBE, is to provide insight into where improvements are needed and also highlight where examples of positive change already exists.

The survey, the third of its kind (previous surveys were conducted in 2016 & 2018) provides key stats regarding: ethnicity & age, gender & age, ethnicity & career, gender & career and income disparity within the aforementioned areas. A report was published later that year.

Key findings show there has been an increase in representation across all levels since the previous survey in 2018 in terms of ethnicity and gender (Fig 1). The largest increase within the BME group is in the 35-44 age bracket up from 17.4% to 22.6% with the highest concentration of Black, Asian and Ethnic Minority representation across all age groups in the 16-24 bracket at 30.6%.¹¹

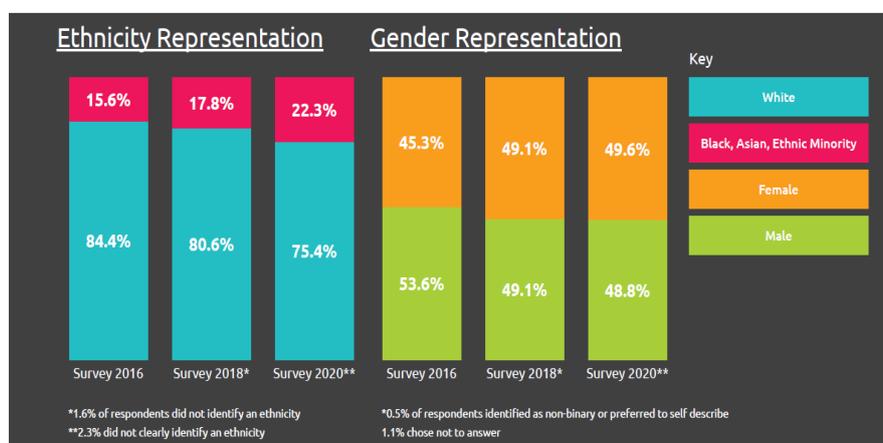


Fig 1

The encouraging results in the lower age bracket are attributed to more employers investing in schemes to diversify entry level recruitment - however, there is a significant drop as the workforce ages. The report recommends more can be done in this area to develop inclusive workplace cultures in order to retain staff.

The report concludes with a Ten-Point Plan designed to turn the findings into actions including target setting to increase diversity on its executive bodies and boards to 30% (race) and 50% (gender), the cessation of the term BAME and each of their members to develop diversity policies and internally set diversity targets for core staff.

⁹ Paulette Long OBE, Deputy Chair of Music Diversity Taskforce

¹⁰ [UK Music Unveils 2020 Workforce Diversity Survey In Fight To Bring About “Major Change” - UK Music](#)

¹¹ [UK Music Diversity Report 2020](#)

This model of regular surveying and monitoring of workforce diversity is a good example of how to measure the impact of recommendations aligned with metrics and evidence. MEHs can learn from this example of regular data collection and also the benefit of examining diversity through an intersectional lens and to look at the unique experiences of various sections of our community.

The Report of the Commission on Race and Ethnic Disparities (2021)

In March 2021 the Commission on Race and Ethnic Disparities (CRED) published a report set up by Downing Street, to further investigate disparities in the UK. The commission made many assertions which contradicted earlier research, one of the most highlighted findings was their conclusion that while racism and racial injustice still exist,

We no longer see Britain where the system is deliberately rigged against ethnic minorities¹².

For those for whom the notion of institutional racism is difficult to believe, the CRED report may appear to confirm their belief that there is no problem as such. It is important to note that the report is not suggesting that institutional, systemic or structural racism does not exist in the UK, it makes it clear it does, however it states that:

Too often ‘racism’ is the catch-all explanation, and can be simply implicitly accepted rather than explicitly examined.

The report is controversial in that it contradicts earlier reports which attribute systemic and institutional racism in society to the racial disparities that exist and instead states that:

There are still real obstacles and there are also practical ways to surmount them, but that becomes much harder if people from ethnic minority backgrounds absorb a fatalistic narrative that says the deck is permanently stacked against them.

It recommends that organisations attempt to clearly distinguish between the different forms of disparity and racism that exist in order to more accurately address the issues of inequality.

The report, 20 years on from the McPherson report of 1999, states we still do not live in a post-racist society but seeks to highlight some of the progress which has been made by specific ethnic groups and a decrease in the ethnic pay gap.

The CRED report is detailed, lengthy and viewed by some as intentionally divisive,¹³ however its findings and recommendations on how to address and combat all forms of racism which exist in our society, present alternative approaches which some may find worthy of further discussion and consideration.

¹² [Commission on Race and Ethnic Disparities – The Report](#)

¹³ [The poisonously patronising Sewell report is historically illiterate – David Olusoga \(Guardian, April 2021\)](#)

The debate continues and this report, and the others reviewed, serve to highlight that there is still more work to be done to address the inequities and inequality within our society.

Research Design & Methodology

The key question to be addressed as part of this research was:

How can MEHs instigate real change to become more inclusive, diverse and representative within their governance structure, workforce and the work they do with, and for, children and young people?

An important starting point in this process was to create a Theory of Change which captured the long-term intended impact of the outcomes, activities, enablers and values. (Appendix 2).

The key outcomes of this report are:

- Music Education Hub lead organisations, Services and other organisations will have a **clear understanding of diversity context (gender & race)** and use this data to inform target setting and track progress.
- Music Education Hub lead organisations, Services and other organisations will have a **greater understanding of the experiences and needs of specific groups** and how to best support them.
- The voices of **under-represented groups are heard and amplified**, and opportunities are created for employees to contribute to strategic aims of their organisations.
- Training and support **needs identified for leaders and staff** to ensure long term systemic change with regards to race awareness, attitudes and behaviours.

The report process took **7 months from Oct 2020 – April 2021** and involved the following research methods and numbers:

Method	Audience	No.	No. responded	%
Workforce Diversity Survey	London MEH lead organisation/Music Service	30	27	90
EDI Questionnaire	London MEH lead organisation/Music Service	30	30	100
1:1 Zoom Interviews	MEH Senior Leaders who identify as Black, Asian or Mixed from the global majority	4	4	100
Workforce Inclusion & Belonging Survey	All staff working for a London MEH	1980	515	26
Individual discussions	Teachers & Tutors working for a London MEH	18	15	83

Quantitative data

Collecting data on the diversity of the workforce is crucial in understanding where there may be inequalities, barriers to opportunities and to progression – a necessary step in working towards an inclusive and representative workforce¹⁴

The collection of diversity data is commonplace for many organisations to monitor the diversity of people employed by and entering the workforce. In some cases, however, the data is collected but not analysed or used in any way, to examine disparities and inform appropriate action. An audit of this data is vital to identify the context, scale and nature of inequalities at all levels and provides important statistical data for analysis.

Quantitative data in this report was collected from: the **Workforce Diversity Survey** which MEHs completed with their workforce diversity data pertaining to ethnicity and gender; the **EDI Questionnaire** which captured data on what Hubs were currently doing to address issues of inequality specifically around race and any challenges and achievements to date; and the **Workforce Inclusion & Belonging Survey** sent to MEH staff.

Qualitative data

Narrative is the way we simplify and make sense of a complex world. It supplies context, insight, interpretation—all the things that make data meaningful and analytics more interesting. Stories give life to data.¹⁵

This was used to provide an insight into the lived experiences of MEH employees and senior leaders who identify as Black, Asian, Mixed or a Person of Colour from the global majority; racial behaviours, attitudes and beliefs of employees in the workforce, and the views and perspectives of people from all ethnic backgrounds.

The sources of the qualitative data were mainly **1:1 interviews with MEH senior leaders** who identify as Black, Asian, Mixed or a person of colour from the global majority, the **Workforce Inclusion & Belonging Survey**, **EDI Hub Questionnaire** and **discussions with individual teachers and tutors**.

A matrix approach was also used which explored key themes, commonalities and similarities in the interviews with the different respondents. Categories that emerged from the data were then coded for thematic analysis to scrutinise and explore the data further.

Sources of quotes in the report are labelled as follows:

[1] = Head of Service or CEO of MEH Lead Organisation

[2] = Interviewee

[3] = Teacher or Tutor

¹⁴ [How Youth Music Uses Data Collection to Track Diversity – Remi Fairweather Stride](#)

¹⁵ [Tom Davenport, Big Data and Analytics](#)

Data Analysis, Outcomes & Findings

Workforce Diversity Survey

In London there are currently **30 Music Education Hubs**, which conceptually represent a group of organisations working together to create joined-up music education provision, respond to local need, and fulfil the objectives of the MEH as set out in the National Plan for Music Education¹⁶. Each MEH has a lead organisation who takes on the responsibility for the funding and governance for the MEH and in many cases, this will be the Music Service.

All 30 London MEHs were asked to complete a **Workforce Diversity Survey** and provide a breakdown of their workforce diversity in regards to Ethnicity and Gender only, based on who was employed by the MEH at the time of completing the questionnaire.

They were asked to provide the data linked to 4 role areas:

- Senior Leaders or Managers
- Teachers or Tutors
- Admin or Other Staff
- Board or Governing Body

The **gender** and **ethnicity** categories use the standardised list of 18 ethnic groups that were developed for the 2011 Census and the MEH roles are in-line with those requested by Arts Council England (ACE) as part of the annual data return to make it easier for hubs, many of whom would have previously collected this information.

Race discrimination against people of all races is prohibited, however the history of the legislation shows that the original Race Relations Act was brought in specifically in response to evidence that Black and other minority ethnic groups experience race discrimination in the workplace. Similarly, although the Equality Act prohibits discrimination against men as well as against women, statistically sex discrimination has affected many more women than men. It should be noted that black women are often doubly discriminated against.¹⁷

People of different identities experience discrimination differently. The way race and gender intersect therefore, is an area worth exploring further to help identify how this may contribute to barriers in progression for men and women of colour compared to their White counterparts.

¹⁶ [The Importance of Music: A National Plan for Music Education](#)

¹⁷ [Race and sex discrimination A practical UNISON guide to identifying unlawful discrimination \(Edition 5\)](#)

1. Gender

Of the London MEH workforce, the gender divide is **46% female** compared to **41% male** (Fig 2) slightly higher percentage of females than the gender population breakdown of London.

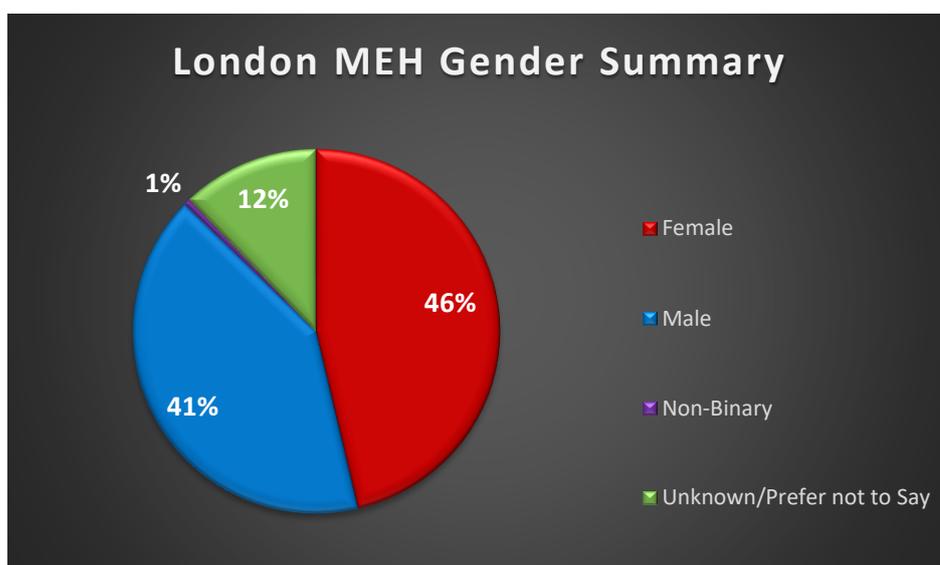


Fig 2

Fig 3 presents the percentage of all staff across the 4 main categories of the workforce roles and show that the **teaching workforce gender** balance is even, at **42% male and female**, and all other roles having a higher percentage of female employees most notably **administrative roles** with **77% of the workforce female**.

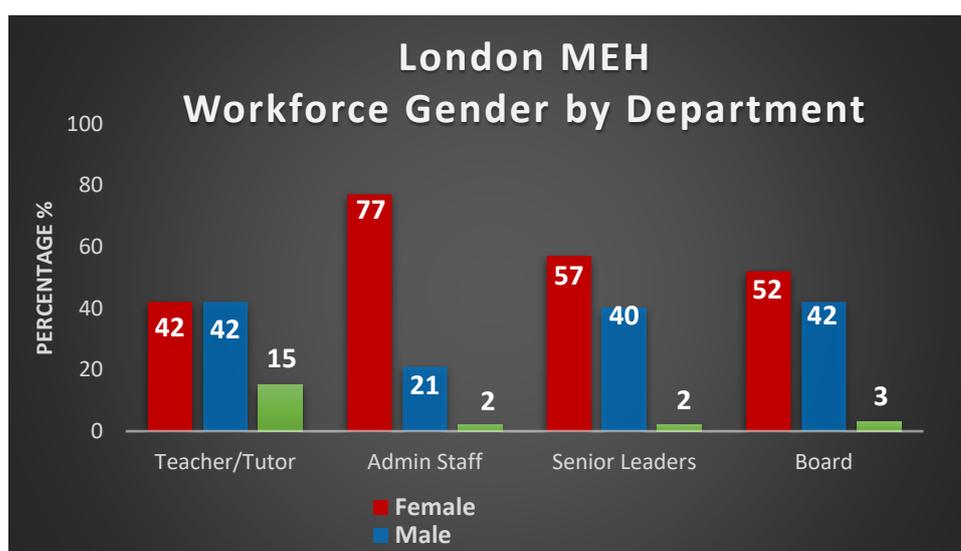


Fig 3

There is no historical data highlighting the gender balance in MEHs since their inception in 2012, however many people recall a time when the music service workforce, especially leadership, was very male orientated.

Before Music Education Hubs were formed, we were Music Services, many of whom now exist as the lead organisation of the hub. There was an organisation, the Federation of Music Services or FMS. Some of us used to joke the acronym meant For Men in Suits! It wasn't uncommon to be one of a handful of women at conferences and events. Times have changed now. I think the sector is better for it. [1]

There is still work to be done in terms of including the full spectrum of gender diversity in the workplace, particularly those with non-binary gender identities who tend to remain closeted at work and take great precautions to avoid further discrimination¹⁸.

Considerations

- **What is the current gender balance at all levels in your workforce?**
- **How has it changed over the past 3, 5 or even 10 years?**
- **Has anyone in the workforce been positively or negatively impacted by the gender representation in the workforce?**
- **If there is still a gender imbalance at any level, why might this be?**
- **What action can be done to address this?**
- **How many people identify as Non-Binary and how are they included in the workplace?**

¹⁸ [How to be truly inclusive of non-binary genders at work- 2017 \(BBC Worklife\)](#)

2. Ethnicity

The findings of the London MEH workforce diversity survey show that the **65% of the workforce identify as White** (Fig 4) compared with only **14% who identify as Black, Asian, Mixed or a person of colour from the global majority**. The percentage of London's population who are from the same group is currently **43%**. The workforce is therefore under-representative of the London population with **under a quarter of the workforce identifying as non-White**.

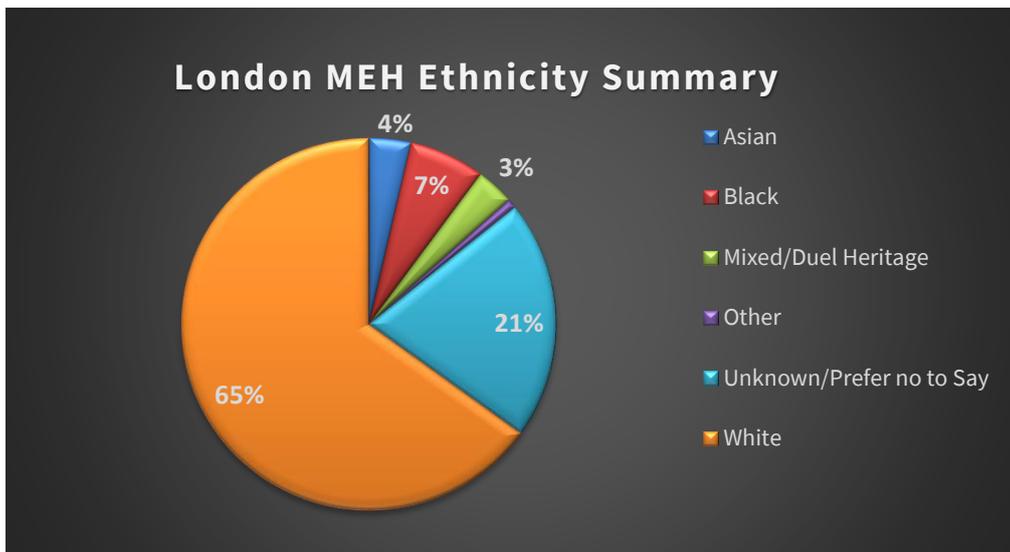


Fig 4

Fig 5 represents the percentage of all staff in the **four main categories** of the workforce, disaggregated into two ethnicity groups of **White** and **Black, Asian or Mixed from the global majority (BAMGM)** to protect the identity of individuals and include 'Other' and Unknown/Prefer Not to Say.

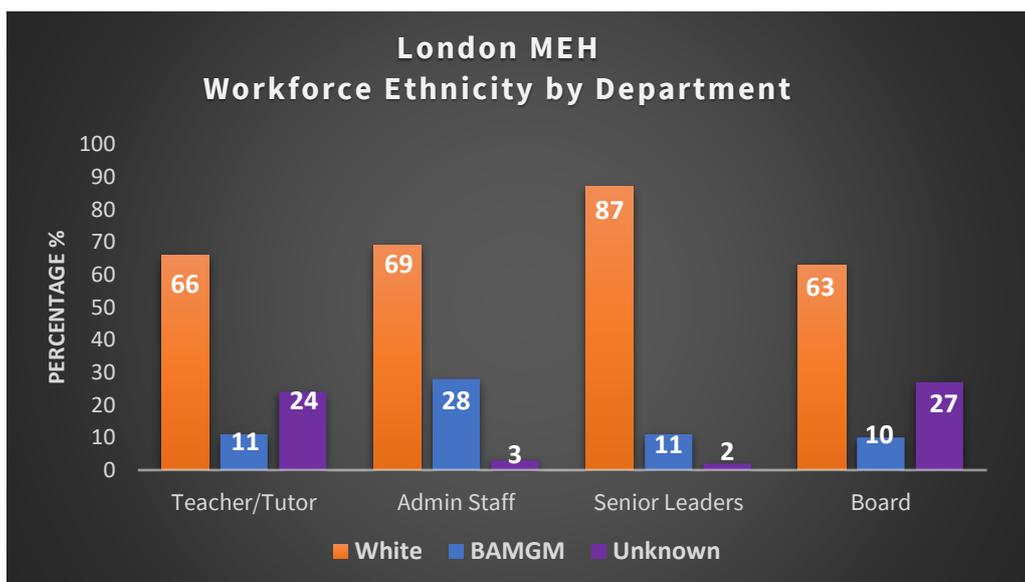


Fig 5

The findings highlight the disparity between the proportion of employees who identify as White and those who identify as BAGM at all levels. It is especially notable that **87% of the leadership** identify as White.

The Importance of Role Models

The lack of role models in leadership positions (see Fig 6), is an issue for many people from under-represented groups and can play an important role in the lives of young people when considering their career choices.

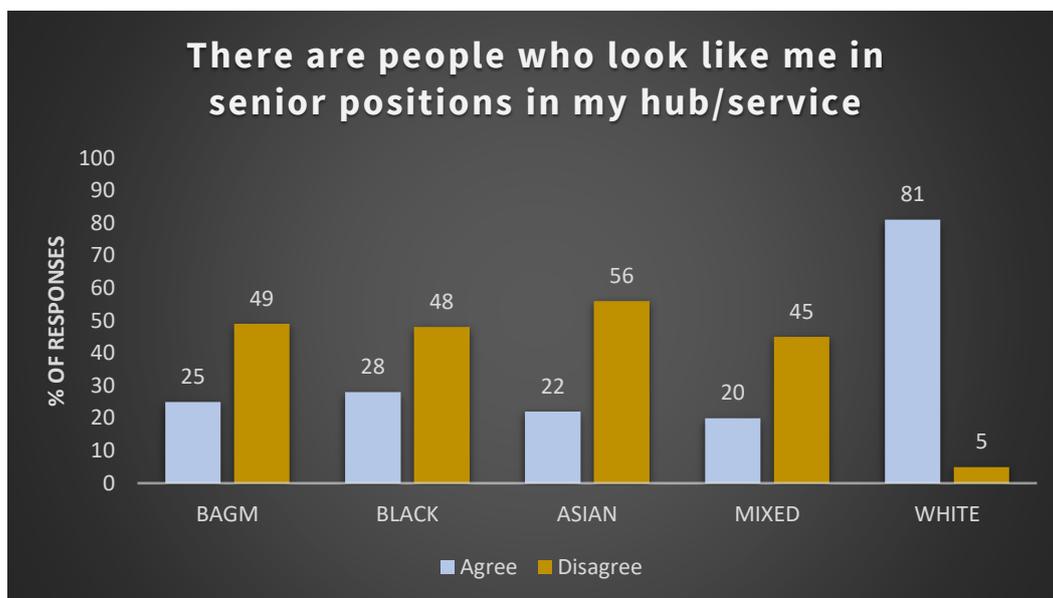


Fig 6

I never, ever, saw any Black music teachers, I've never had a Black music teacher my entire life. So that wasn't a thing I considered as a career... I think it's because we don't see ourselves in the system, at various levels, certainly in music education. I believe it has changed quite a bit now and there are certainly more black music teachers in schools than when I was at school...but they are not necessarily in higher leadership positions in schools or in arts and cultural organisations. [2]

It can also be **an incentive and an opportunity** to not be seen as 'the only one' but to be 'the first one'.

I didn't see it as a barrier. [being the only Asian person in my community playing in an orchestra] I saw it as an opportunity. Because there's no one that's going to say, "Oh, you're not doing that", right? Because I'm paving the way and I'm doing my own thing. So, I think I've always been quite a confident person just to do it. [2]

A contributing factor towards the lack of Black, Asian, Mixed and people of colour from the global majority in the workforce specifically leadership roles, can be attributed to the route into music education especially achieving qualifications which are required to study music at A-Level in order to pursue a Music degree.

[It was a] big shock, when I went to do my A level, it was completely different. I mean, I was not prepared for just how different it was, there was such a huge emphasis on western classical music, a little bit of popular - we did the Beatles. "Popular", yeah, discuss! But, you know, most of it was spent looking at Bach chorales, and figured bass, concertos, and symphonies and it was very much presented as "now you're doing the serious stuff". [2]

The intersection between **class and race** should be noted here also, as instrumental lessons in schools and conservatoires still remain largely more accessible to those from more affluent households who can afford the cost of lessons, ensembles and exams. In this respect it is not specifically children of colour who are at a disadvantage. A report from the ABRSM in 2014 found that private instrumental lessons – especially on classical music instruments – are much more likely to be undertaken by those in what are called the AB social groups (i.e. middle and upper classes).¹⁹

It felt like I was suddenly pushed into this very, very narrow channel, in terms of the knowledge that we received...and so it produces people who come out into the world, educating people who want to go into a career in music education, who've had a very narrow education musically. So therefore, as far as I'm concerned, unless you've gone down the route that I've gone down, and had classical musical training, I don't see how it would be accessible. I mean, this was then, I know the curriculum has changed slightly but not much. So, I feel that that's a key barrier there. You're going to have a homogenous group of people coming out the other end, and then the cycle continues.[3]

Considerations

- **What is the current ethnicity balance at all levels in your workforce?**
- **Do you have culture where all feel able to talk about their experiences with regards to their race? How can you find out?**
- **What are the reasons staff from underrepresented groups have not progressed into senior positions or leadership roles?**
- **What action can be taken to address this?**
- **What are the requirements for staff entering the workforce and are there any biases or barriers to certain groups?**
- **How can you actively encourage and support staff from underrepresented groups to move into governance or leadership roles if they want to?**

¹⁹ [Making Music: Teaching, learning & playing in the UK \(ABRSM 2014\)](#)

3. Challenges Collecting Data

In collecting this workforce diversity data, there were some challenges. Hub lead organisations have different staffing set ups, leadership and governance structures. Some are under local authority control, others are trusts or charities. Each has their own set of challenges and opportunities which affect the way the Hub is run and managed. These factors were key in the ease in which workforce diversity data collection could take place, as highlighted in the following sections.

Each year, since 2013, lead organisations for the MEHs are required to complete a data return to Arts Council England (ACE) reporting on their progress and achievement against identified aims. In the 2018/19 data return for Music Education Hubs (MEHs), were asked to complete a section on workforce governance for the first time to provide ACE with insight into the workforce in order to understand what potential support might be needed in the sector and to inform policy development. It was not compulsory however for MEH's to provide this data.

In collecting the Workforce Diversity data for this report, the original intention was to use the data already collected by ACE, however there were some issues with this:

1. The data for 2018/19 had not yet been published when this research began (Oct 2020)
2. The aggregated data for this first year was not expected to be a complete data set due to it being a pilot year and the number of hubs who had difficulty obtaining this information

Two main issues were raised on capturing data. The first related to legacy HR systems that either were not able to capture the relevant information or had not done so in the past. The second was non-disclosure by employees. Some believe this was because of suspicions about how the information would be used, although it was noted that some organisations had had more success through proactive encouragement and persistence.

We have never held this information –It just hasn't been part of the culture to request this data. [1]

MEHs were sent a template for a survey which they could adapt and use as an online survey or send to staff however they wished. The reason for collecting the data was stated in the body of the supporting text and hub leads were encouraged to ask staff to disclose this sensitive information as part of this important work. Many hubs reported that this approach resulted in higher engagement and responses. An example of communication sent from one MEH to staff can be found in Appendix 3.

We created our own online survey (anonymous) for staff to fill in and sent our accompanying text on why it was important to the service and our commitment to this work we are doing. We also explained how the data would be used so everyone was clear.

The percentage of staff for whom data was unknown or who opted out was higher for ethnicity than for gender (21% and 12% respectively). Some staff simply did not complete the survey which resulted in some hubs admitting to making assumptions for some of the data based on physical appearance or known information.

We see the value of having this data – and we will now collect it; however, like in all things, we cannot make anyone complete a survey.[1]

Others cited the challenge of collecting this information from casual workers due to their contractual conditions:

The majority of our workforce are hourly-paid fixed term contracts who are working for multiple other organisations in a portfolio career. It would be different if we were their sole employer but we are not.[1]

There were also concerns whether or not it was feasible for the data to truly be anonymous:

There are big ethical issues in collecting highly personal data 'anonymously' in a small team. The main issue is that if I set up a survey, even if I purport to collect data anonymously, I could (in theory) easily discern information about individuals. [1]

The number of unknown/prefer not to say for both ethnicity and gender was lowest for senior leaders and managers in the report, but the number of unknown or prefer not to say for board members was the highest for all groups (26%). When questioned about this it appears that many Hubs within an LA do not have a board as such therefore the exact personnel is unknown.

Considerations

- **What training could be delivered to improve the culture trust around disclosure in surveys and questionnaires to reduce the number of people who choose to opt out?**
- **Consider including an option for staff to self-identify their ethnicity on forms.**
- **How can you regularly capture diversity data at all levels and update as staff enter and leave the workforce?**
- **How can you ensure staff know exactly what data collected will be used for and how it will support your MEH to achieve your EDI aims? Is the message clear and from the top?**

4. Health and Wellbeing

As part of the **Workforce Inclusion & Belonging Survey** sent to all MEH staff, respondents were asked on how they felt before the initial lockdown in 2020 compared to now. As the pandemic developed, the government-commissioned Scientific Advisory Group for Emergencies produced evidence highlighting that in many aspects of health, those from ethnic minority backgrounds suffer worse outcomes than White people:

People from ethnic minority groups are almost three times as likely to contract COVID-19 and five times more likely to experience serious outcomes. Evidence suggests this is largely due to social inequalities such as housing, occupational risk and access to healthcare.²⁰

There is also a concern regarding how certain ethnic minority groups are affected by COVID:

Lockdown measures have disproportionately affected some communities more than others. Those from Bangladeshi and Black African communities were more likely to have experienced financial insecurity or mental health issues than their White counterparts.²¹

The survey for this report found that a majority of all staff were **Doing well and generally feeling positive** in March 2020 before the lockdown. The percentage drops considerably when asked how they are doing now (Fig 7).

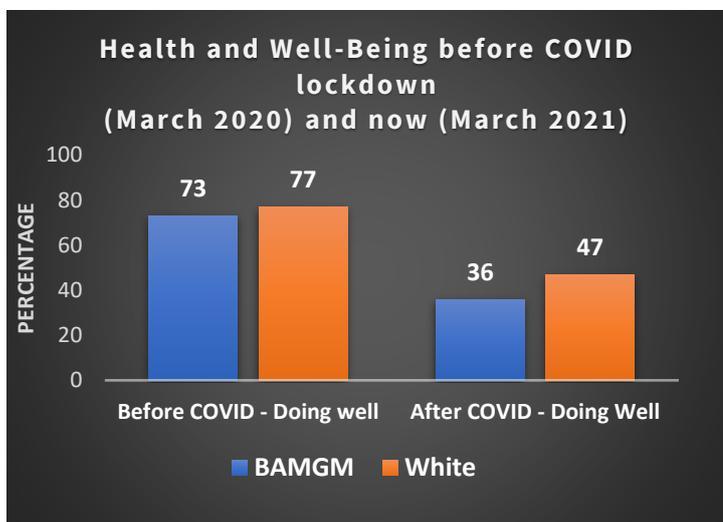


Fig 7

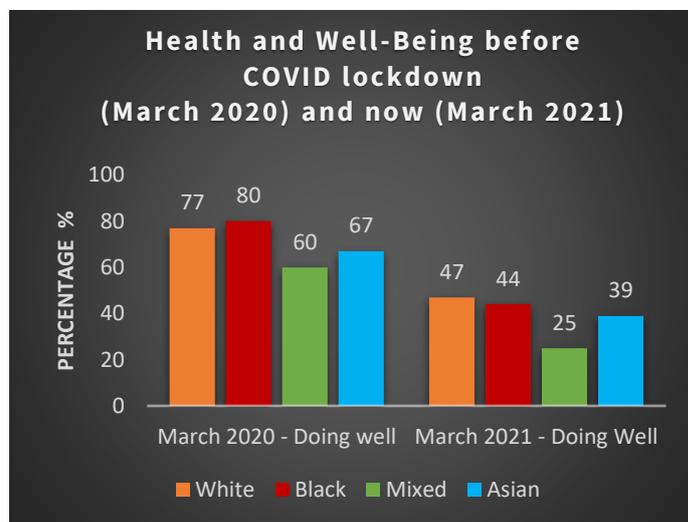


Fig 8

A comparison of different groups shows that people who identify as Black or Mixed had the largest drop in percentage of respondents doing well in March 2021 (Fig 8).

²⁰[Impact of COVID-19 on different ethnic minority groups Oct 2020 \(UK Parliament\)](#)

²¹[Impact of COVID-19 on different ethnic minority groups Oct 2020 \(UK Parliament\)](#)

Two family members and one friend of mine died over the past year. My hub want us to go back to teaching in schools but I am not happy to return to face to face teaching. I don't feel safe. I'm not sure they care.[3]

When asked what concerns staff the most, the highest responses (highlighted in red) were **My financial situation** and **My mental health and wellbeing**(Fig 9).

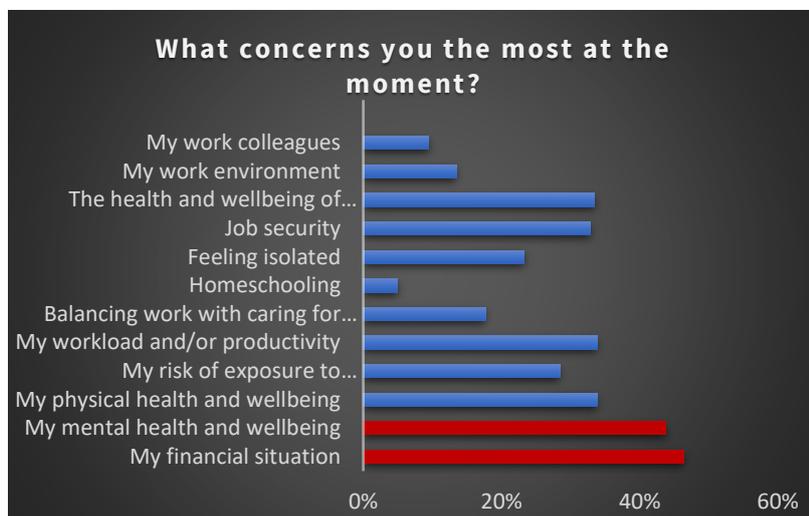


Fig 9

The data on health and wellbeing shows some disparities in different groups - the highest with **Worries or Concerns** were **52%** (Black) and **60%** (Mixed) - it is not surprising that all groups reported a rise in worries and concerns given the circumstances. Some respondents however cited worries about their financial situation as the cause of their stress and decline in mental health and wellbeing:

I'd like central staff in music services to have some comprehension of what it is like for their casual-paid staff having the uncertainty hanging over us about the future.[3]

There is also it appears, a reluctance from staff to disclose these concerns due to the stigma around mental health issues. Most cited **friends and family as the most useful** source of support and **workplace support as the least used**.

I believe there is still workplace stigma around mental health. I would like more frank communication about the state of affairs. When I have tried to communicate issues or difficulties in the past with line managers, it seems to problematise the issue makes me feel more anxious. I mostly choose not to reveal how I'm doing mentally (at my work) as I feel I will be judged. I have had to learn to get on with things and to cope by myself. [3]

Some staff were given the opportunity to have regular team meetings via Zoom or Teams which helped to relieve feelings of isolation. These sessions were seen as a useful form of support and an opportunity to socialise, receive support and advice from colleagues.

Considerations

- **What workplace support is available to all employees affected by COVID especially those ethnic groups with a higher risk of contracting the virus? Are all employees aware of what is available?**
- **Does your workforce have a culture where employees can talk openly about mental health issues? How can you find out and take action if needed?**
- **What is the effect of different employment contracts on staff health and wellbeing? Are some ethnic groups disproportionately affected by this?**
- **What other agencies could you sign post self-employed music tutors to for support?**

5. Racial Experiences

The range of lived experiences are as unique as we are individuals and within every ethnicity, while there may be common themes, everyone has their own story to tell. It is important therefore to not simply focus on the numbers. The findings of the Inclusion and Belonging Survey are not representative of the entire music education sector workforce, but present a snapshot of findings from those who were willing to share their views via the survey or through discussions. There is still work to be done to encourage more employees from all backgrounds to speak up, not opt out, and for employers to provide an environment where they feel safe to do so.

In response to the question ***‘Have you experienced any form of racism directed at you by colleagues or staff at your music hub/service? This may include overt racist language, racial slurs, microaggressions, racist jokes or banter’***, a majority those who had were non-white. Of those who answered ‘yes’, **one-third identify as Black** which represents **25%** or **1 in 4** people who identify as Black. This is compared to **1% of people who identify as White**, **11% who identify as Asian** and **15% who identify as Mixed** (Fig 10 & 11).

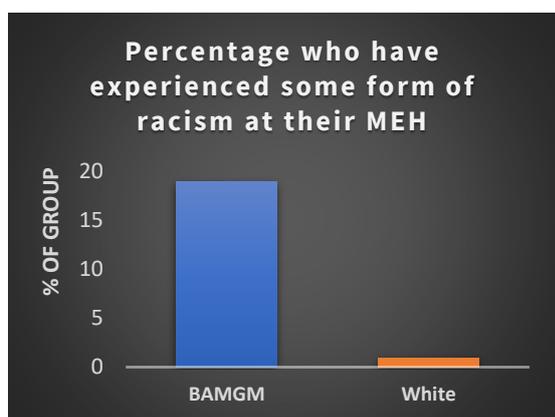


Fig 10

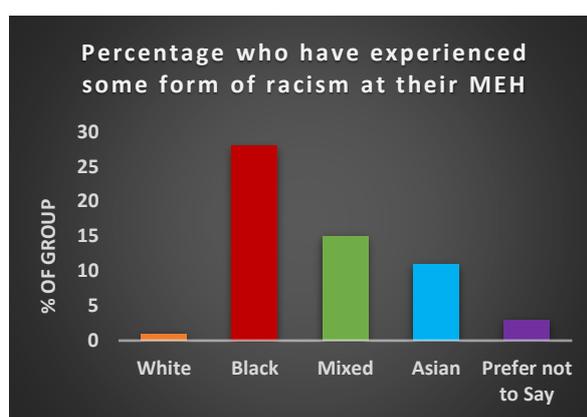


Fig 11

When asked about experiences of racism in any form by **colleagues, staff or pupils at schools worked at for the MEH**, the overall number who responded ‘yes’ was slightly higher. Of those who responded, the highest percent per group were people who identify as **Mixed (20%)** and the lowest those who identify as **White (2%)** (Fig 12 & 13).

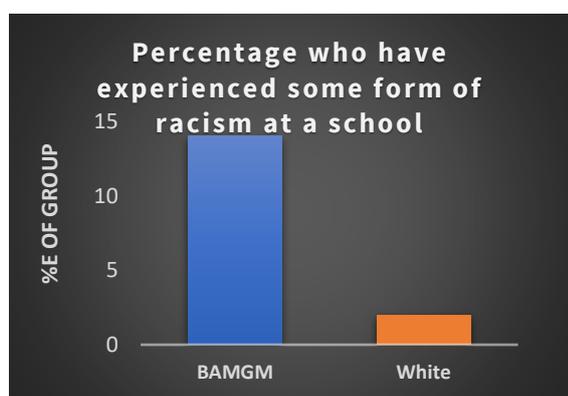


Fig 12

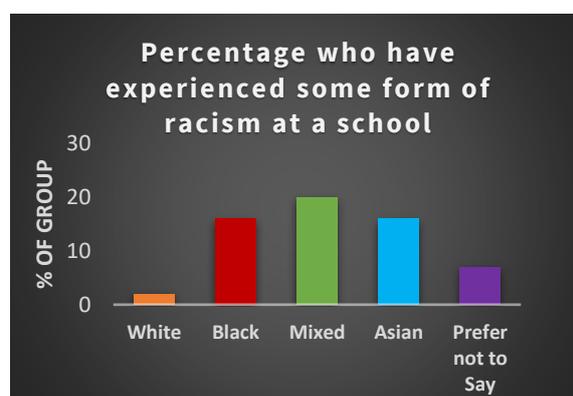


Fig 13

Further enquiry into those who had experienced racism at their MEH, revealed that of those affected **61% did not to speak to anyone** at their hub or music service where the incident took place at their MEH and **51% didn't speak to anyone** if the experience occurred at a school. Reasons cited for not speaking up included: **not being sure who to speak to**, a feeling it **wasn't that important**, a belief they **would not be listened to or taken seriously** and the majority who stated **I dealt with it myself**.

I don't speak up as I don't think the situation could be changed by speaking to someone.[3]

When asked **If I had a problem to do with my race/ethnicity, I would be comfortable speaking to someone at my music hub**, less than **half of Black respondents (48%)** said they would be comfortable and **40% either disagreed or strongly disagreed** with the statement. This is in contrast to all other ethnicities where generally over half agreed with the statement and with White respondents where very few disagreed with the statement (Fig 14).

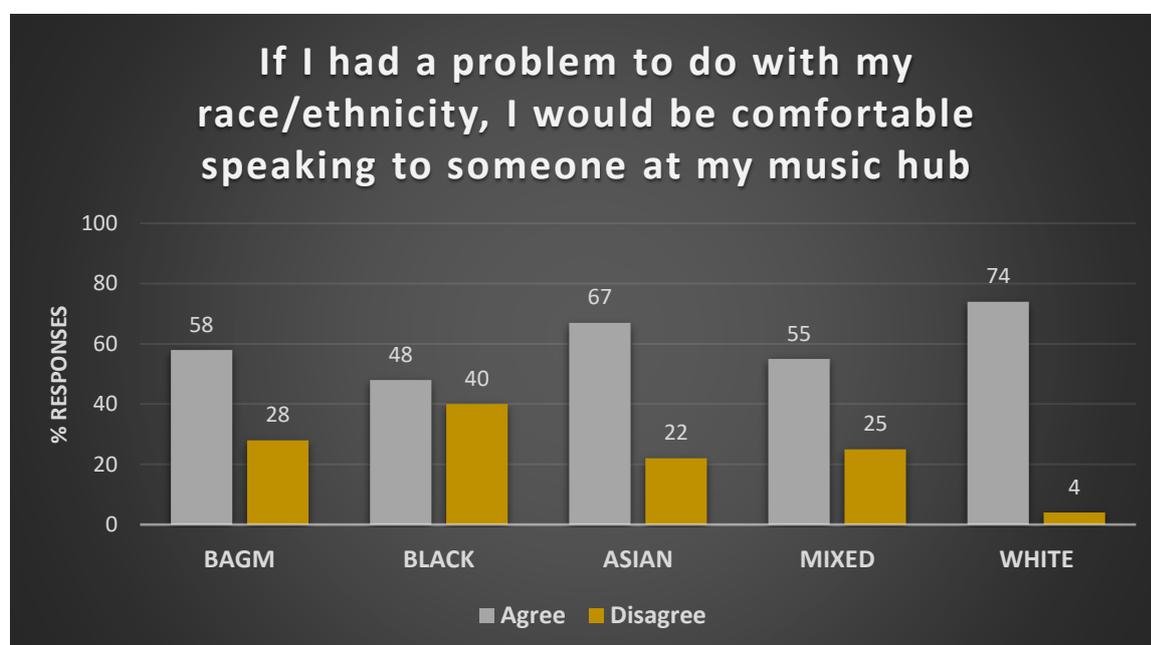


Fig 14

In schools, the racism sometimes comes from the children and young people which is more challenging for some teachers.

It (the racist behaviour) was from a primary school aged pupil. I didn't think about the importance of addressing and educating the pupil at the time.[3]

If there is no support from organisations for people who have experienced racism, it can cause stress which can lead to illness and eventually they may leave the organisation.

I got really ill, I was off with stress for two or three months, there was just a huge lack of support from school. And I felt that I was blamed for the fact that the children were racist. And there was nothing I could do. So, I ended up looking for a new job. And that that was my lowest point, I think.[2]

Schools and organisations have a responsibility to support staff who have experienced racism but many who don't get that support have to find a way of building resistance or, inevitably, become inured to the behaviour.

You know, yes, there are racist people in the world. That's just the reality. That's a fact of life, but it's how you respond, you always have a choice. I always think as well, people are capable of change, and choice always exists. So, I can choose how that (racist behaviour) lands with me, I can choose where I go with that information.[2]

I am a black woman. I get on with it. I am teaching my children to get on with it. And teaching them the unfortunate aspects of humans.[3]

Considerations

- **Are all employees aware of who to speak to if they experience racism and what support is available?**
- **Does your organisation have a clear anti-racist stance communicated to employees, stakeholder and partners?**
- **What action can you take to encourage those affected by racism to speak up?**
- **What support system is in place to support those affected by racism?**

6. Racial Behaviours

A greater number of those surveyed **had witnessed racist behaviours towards a colleague or member of staff** (including but not limited to; overt racist language, racial slurs, micro-aggressions or inappropriate racist jokes or banter) than experienced it. Those who identify as White were the largest group (Fig 15).

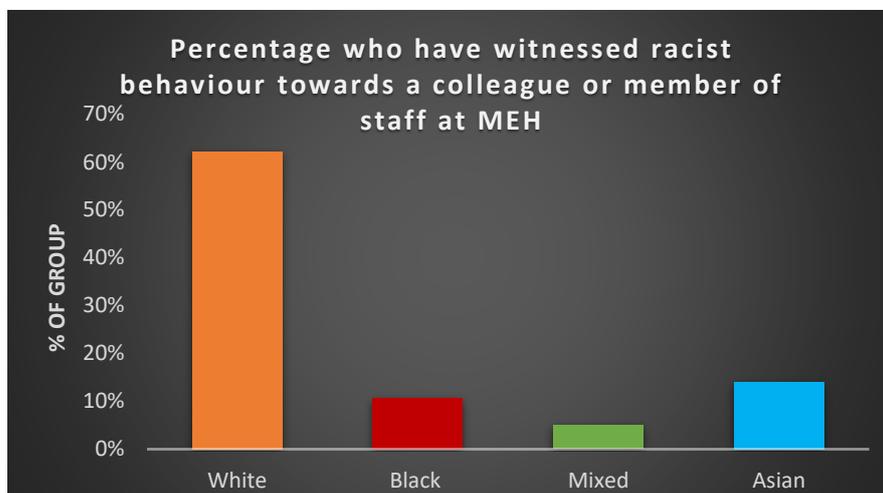


Fig 15

75% of White respondents who witnessed racist behaviour **took action** and either **spoke to the person concerned** about their behaviour, **spoke to someone senior** within their MEH and some also **spoke to the person affected by the behaviour**. Only **17% did nothing** but **wanted to do something**.

What I have witnessed would fall under the category of microaggressions and I don't believe I had the ability/capacity or language to do something about it. Now I do and would.[2]

Being an advocate or an ally is challenging and can be risky but more people are expressing a willingness to become one, or attend training on Challenging Racial Bias and Racism in Practice, Racial Awareness and How to become an Ally and this is something hubs can build on within their own workforce.

Considerations

- **How do your senior leaders and board members demonstrate their commitment to an anti-racist agenda?**
- **Does your workforce have a clear understanding of types of racism and what is not acceptable?**
- **How can you support employees in how to be an ally and an advocate for those who experience racism and prejudice?**
- **Are there any individuals within your organisation, who are purpose driven and passionate about racial inequalities, who could be supported to lead on some of this work?**

7. Racial Attitudes

Many companies have been prompted into intense soul-searching with regard to race, prompted by the Black Lives Matter movement last year. They have adopted various diversity and inclusion indexes, tick-box exercises and charters, such as unconscious bias training. The result, however, seems to be a focus on process rather than outcomes: this training scheme, that equality initiative, a newly designed culturally neutral form.²²

The death of George Floyd was a tragic event which sparked a huge response and Black Lives Matter (BLM) protests worldwide. The largest anti-racist protest seen in the UK since the slave abolition movement. Many were shocked and enraged by the video footage showing him begging for life pleading ‘I can’t breathe’ while a White police officer kneels on his neck and back, even when the paramedics arrive, until he breathed no more.

A majority of all survey respondents **agreed** or **strongly agreed** with the statement **The death of George Floyd and the way it occurred affected me greatly**. When asked if at the time it had a **negative impact on their health and wellbeing**, a significantly higher number of Black respondents agreed with this statement, whilst respondents of other ethnicities either disagreed or responded neutrally (Fig 16).

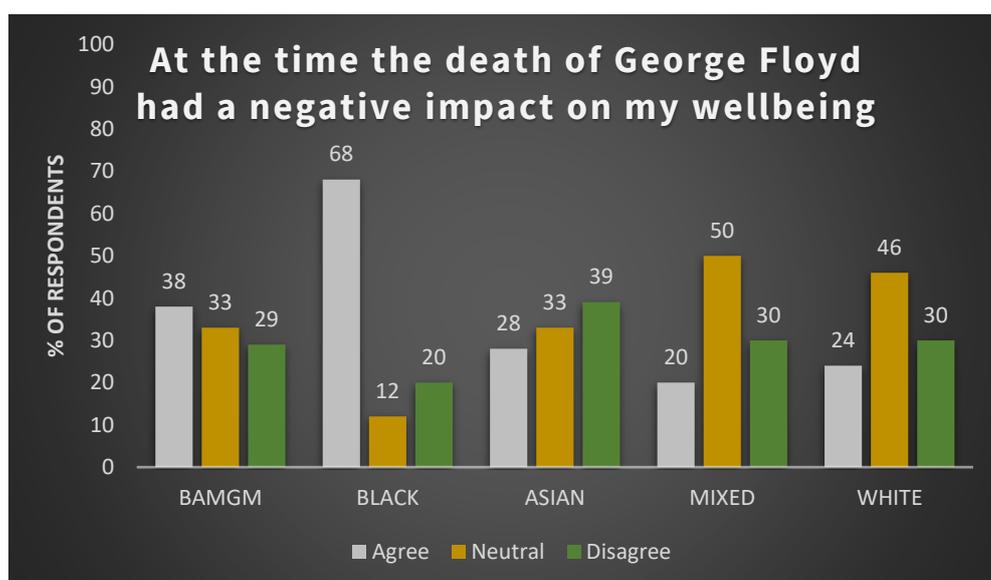


Fig 16

I remember being in the kitchen and my husband was crying. I'd rarely seen him cry. They were tears of anger, pain and frustration. My daughter asked me what was wrong with Daddy. I'll never forget having to explain to her that George Floyd, a Black man, not much younger than her daddy, was killed by a White police officer who knelt on his neck until he stopped breathing. "Why mummy?" she asked me. I told her "Because he was Black"[2]

²² [Commission on Race and Ethnic Disparities: The Report – March 2021](#)

The majority of survey respondents **agreed** or **strongly agreed** that the worldwide response to the death of George Floyd had **inspired them to take action to affect change**.

The climate is right. It's something that I'm grappling with, and even now I'm not fully comfortable with it. I need to do more, to read more, to think more. I think it's okay to use the word racism, as long as it's used with respect and in the correct way. It's is a very powerful word and therefore creates a lot of emotion. And I'm coming back to this point about my belief...that the vast majority of people are not overtly racist, but they find themselves having to work with within systems and structures that uphold that racist behaviour. [2]

Considerations

- **How can you enrol your whole workforce in your plans and EDI strategy?**
- **For those employees who express a desire to do more, how can you build on this and support them?**
- **How can you support employees who've been affected by traumatic effects which may affect their ability to fulfil their duties?**
- **Are there any external organisations who can provide support and advice for those who need it?**

8. Inclusion & Belonging

Over **80% of respondents of all ethnicities** reported **enjoying working for their music hub/service** (Fig 17).

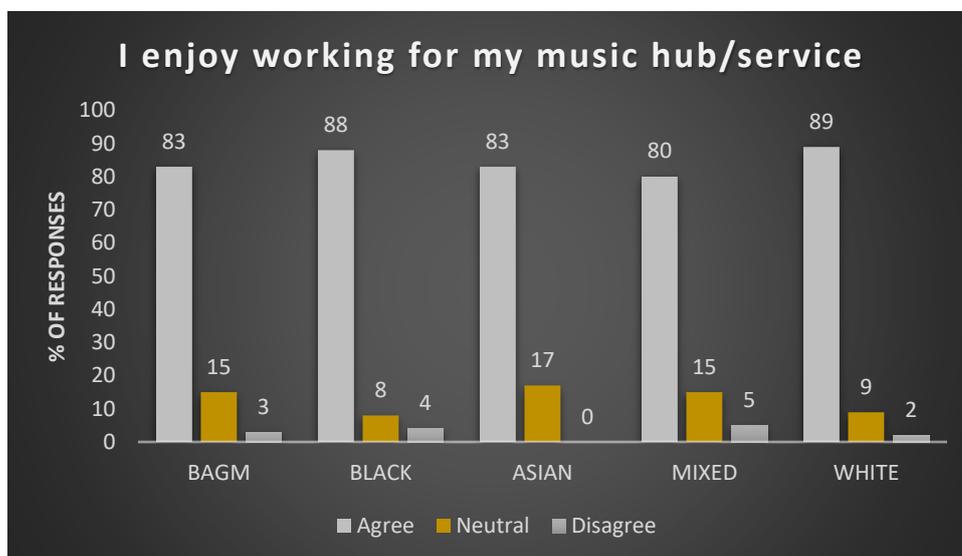


Fig 17

Staff also reported attending training held by their MEH which has inspired them and enabled them to feel better equipped to fight injustice, hub leads personally speaking about their own experiences and a general feeling of togetherness to fight racism.

I absolutely love working at (my) Music Service and I feel very supported and well informed about how to improve and fight against any issues regarding race and discrimination.[3]

The **vast majority** of all respondents also agreed that they **felt as if they belong** at their music service or hub (Fig 18).

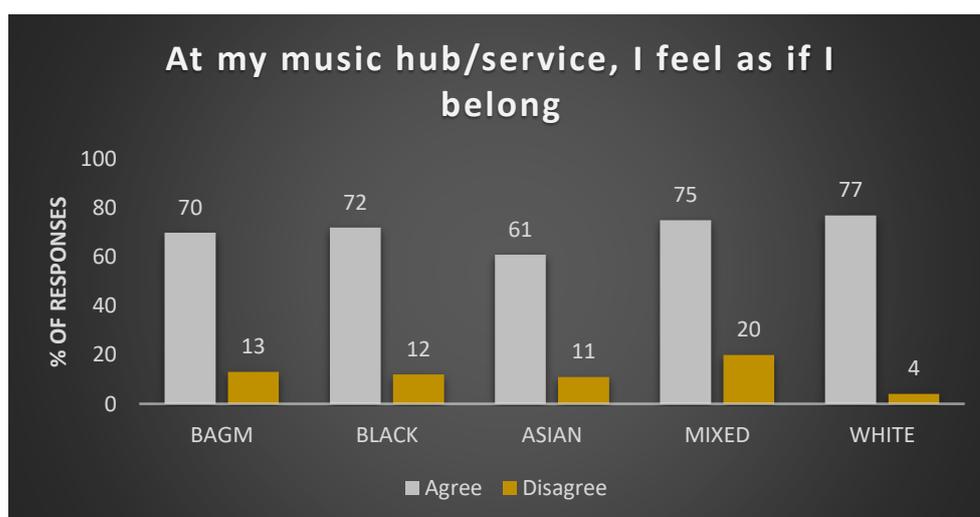


Fig 18

My service is a great service who look after their tutors and run inclusive projects so everyone feels included and represented.[3]

9. Challenges & Engagement

The Workforce survey to staff was completed by approx. 25% of the MEH workforce in London. All MEHs were asked to send out the survey however there were a few who for various reasons did not. Some staff, however, from MEHs which did not send out the survey, were made aware of it through colleagues who work for other hubs.

This is why I am tired. Tired of those who are not affected by racism making decisions and being the gatekeeper for those who are. We are still being silenced. Not allowed to breathe. I'm so tired of it now.[3]

There were also challenges with regards to the number of people opting out of parts of the survey or simply not engaging and a lack of trust at some level.

There is not a culture of openness my music service – this is a such a shame and is upsetting as a more diverse team, tends to lead to a wider expanse of ideas and greater teamworking... this push on diversity & inclusion (which I support) only papers over the cracks to a greater problem.[3]

Considerations

- **How can you build buy-in from your staff to engage with diversity surveys?**
- **What processes can you employ to ensure anonymity of participation?**
- **How can you share the results in a way which demonstrates your commitment to take action?**
- **What strategies can you use to encourage staff to commit and continuously recommit to the monitoring process?**
- **How can you highlight, acknowledge and celebrate participation?**

Conclusions

Diversity & Representation

- The results of this report show that, despite an increased number of commitments, the MEH workforce in London remains racially unrepresentative (especially at the top) compared to the London population - a situation that will not change without action.

Lack of research/data

- Within Arts and Music specifically, there has, until within the last decade, been very little research focusing on the outcomes of children and young people with regards to race - even less so to do with the music education workforce and governance.
- The number of unknowns and prefer not to say, for board members especially, in survey responses and monitoring data is high.

Workplace Culture

- 1 in 4 people who identify as Black have experienced racism by colleagues or staff at their music hub/service and yet 80% did not speak to anyone at their hub about it.
- More White people witness racist behaviours than other ethnic groups and a majority are willing to address it, question the perpetrators and speak up on behalf of those affected.
- The majority of MEH staff enjoy working for their hub and have a sense of inclusivity and belonging.
- Sometimes, taking on responsibility for challenging racism is hindered by lack of understanding of the issues of disadvantage resulting from race discrimination and an uncomfortableness with the language used.
- In some cases, MEHs and those in power are making choices regarding what employees get to say and whether their voices are heard which blocks progress and perpetuates injustice within the system.

Lived Experience

- People of colour who identify as Black, Asian or Mixed, from the global majority, experience racial behaviours which can negatively impact their health and wellbeing.
- Financial concerns and worries are the main issue for employees at this time especially those on zero hours contracts and casual workers.
- People who identified as Black were most affected by the death of George Floyd which had a negative impact on their wellbeing

Recommendations

As Music Education organisations place discussions around race into the foreground and we begin to see a light at the end of the pandemic lockdown tunnel, Music Education Hubs can use this time to plan for life post-pandemic and ensure that the EDI work started does not lose momentum.

In addition to the considerations articulated within this report, the following recommendations are made:

Discover

1. Commit to expanding the depth and quality of workforce diversity data collected and reported, and use this to measure impact over time and celebrate success.
2. Learn from the initiatives that other organisations in the public sector are already undertaking to support diversity and inclusion.
3. Develop a culture of trust which will encourage all employees to disclose their gender and ethnic identities
4. Synthesise existing data and work on diversity and inclusion, with a view to building on this research.

Enquire

5. Where are there gaps in knowledge or understanding with your EDI work? Ask for help from organisations or individuals with expertise in that area.
6. Find out what your partner organisations are doing as part of their commitment to EDI, where you have shared values or challenges and can support each other.
7. What are other organisations doing well and how can you learn from their journey, successes and lessons learned?

Recruit

8. Regularly update and review recruitment policies and panel members and aim for a representative panel, using external staff if required.
9. Ensure inclusive language is used in adverts and role profiles and avoid musical genre bias which may be a barrier to some musicians and teachers entering the workforce.

Support

10. Recognise that traumatic events such as Black people being murdered at the hands of the police, and personal experiences of racism, can hugely impact mental health and wellbeing, which in turn can have an effect on work performance, and find ways to support staff who need it.
11. Provide opportunities to raise awareness of racial issues through relevant training.

Empower

12. Challenge all forms of racism and discrimination in the workplace through casework and action where appropriate and empower teachers with tools for challenging racial injustices in employment.
13. Develop a network through partnerships with other MEHs or organisations, committed to improving diversity and inclusion in the music education sector and use existing sector-specific expertise in tackling shared issues.
14. Find ways to amplify the voices of those from underrepresented groups, involve them in discussions and action planning and implement strategies to support their progression into leadership.

Network

15. Create diversity networks, either within your organisation or the wider hub sector, to provide opportunities for staff to share and listen in a range of group settings, and better understand their needs and experiences.
16. Provide opportunities for individuals from under-represented groups to take the lead in these networks – in the form of champions or ambassadors - and provide funding, training and support to ensure it is sustainable.

Impact

17. Commit to producing a clear and robust EDI strategy with measurable goals and publicly share aims, targets and outcomes.
18. Ensure a commitment to EDI is embedded at every level of the MEH.

Music Mark's Response & Next Steps

I'm extremely optimistic about the future. I believe this because society has moved on considerably and continues to do so at an increasingly fast pace. Today's society is not just tolerant of difference, it actually embraces and celebrates difference - in all its forms. Music does not operate in a vacuum and, sooner or later, this societal trend will surely impact the music education sector. As today's music leaders, our responsibility is to bring this ideal forward as soon as possible. [2]

Music Mark has found the process of engaging and working on this issue has really opened up our eyes to the ongoing need for us to promote the importance of equity, diversity and inclusion (ED&I) to our Membership.

We believe we are **most powerful when we come together** and therefore plan to continue and expand our work in this area, so that we can support the entire Music Mark network and look at wider ED&I areas (including connecting with other organisations working in this area such as Changing Tracks and the other Youth Music Fund C programmes).

We recognise the importance of talking, and listening, especially to those voices who are often absent from conversations about race and yet are at the centre of the discussion. It is only through action creates change.

As part of our on-going commitment, over the summer and autumn, we will be working towards launching a member 'call to action' which will include toolkits and guidance and an opportunity to engage in a sector wide approach to measure success against agreed aims. The collective name for this will be **Talk into Action**.

Bridget Whyte, CEO – Music Mark

*“I just think that now is definitely the time. We have to move from **talking into action**. It's key and needs to happen now, in order for it to really mean anything. So my advice for any organisation or individual who thinks, “I want to make a difference”, regardless of their background, is this. Start by saying, how do I **feel** about this, what do I **think** about this, how can I **talk** about this? Then look at what needs to happen to make sure that talking turns into meaningful **action**”*

Samantha Spence

Appendices

1. London Music Mark: Diversity, Representation, Action: Purpose, Principles and Project Action Plan
Terms of reference
2. Theory of change
3. Example of Head of Music Service email to staff

London Music Mark: Diversity, Representation, Action
Terms of Reference, Purpose, Principles and Project Action Plan

TERMS OF REFERENCE

Purpose

We have a unique opportunity to:

- Challenge unconscious bias, and systemic and structural racism in music education, and education more broadly
- Challenge white fragility, white maternalism and paternalism, through understanding about and addressing these issues
- Drive a movement for change across education, music education and the music industry more broadly
- Create a safe and braver space to facilitate discussions that address nervousness around speaking about and discussing the key challenges
- Address issues of equality vs equity in music education
- Recognise intersectionality between issues around racism; and racial and ethnic inequalities; and class, disability, gender and sexuality
- Recognise that efforts must go beyond tokenism and work towards fundamental, embedded and lasting change
- Diversify progression routes in the music industry and music education professions; pilot programmes that serve to diversify
- Work to ensure that our workforce is reflective of the community we serve. That people from ***all** backgrounds see themselves represented in the profession, and have positive role models and sources of inspiration and aspiration **NB: terminology needs to be part of the discussion but semantics should not detract from the issue at hand (see the article [HERE](#) for more discussion)*
- Create new opportunities for more diverse management within Music Hubs (e.g. mentoring programmes, youth ambassadors' programmes, and more)
- Learn from the use of positive/affirmative action policies, such as The Rooney Law (*NFL policy requiring diverse candidates to be interviewed for head coaching and senior NFL jobs*)
- Overcome barriers to engagement for diverse communities and ensure that our pupils are representative of the communities we serve
- Celebrate the musical diversity of the UK and our specific locale on a local and national level with the support of Music Mark, ACE etc
- Utilise data to track progress, monitor impact and report on impact of specific areas of work listed above that come as a result of this focus group
- Learn from existing models of good practise (such as the South West London MEH's '*Divers-o-tool*')

Principles

- We will embrace discomfort otherwise we won't learn anything and see the need for change
- We will not be afraid to acknowledge and confront our own prejudices and failings
- **All** voices are crucial to this discussion and we must learn from the experiences and prejudice endured by many people in our society
- We will be action-focused, taking positive actions
- We cannot do everything ourselves, but we can be leaders. We should not wait for funders, schools to ask what we're doing to respond to the issues/events. We are ambitious and believe that the music education sector can lead the way in how the arts/cultural/education world responds.
- We will work in partnership to instigate real sector-wide change.
- True Equality, Diversity and Inclusion in the sector is a goal we will strive for. The underlying principles around this subject are constantly evolving as society evolves and we will evolve within it.
- Boldness, courage, confidence and a sense of real purpose is needed, and risks will need to be taken to upset the status quo
- Equity is needed to create real change. Equality of opportunity is not enough when some young people and professionals are starting from a point of significant disadvantage.
- A non-racist stance is not enough, we commit to a proactive, actively anti-racist stance:

Summary of what is being proposed across London MEHs

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)

PROGRAMME PLAN

It is proposed that a long-term, ground-breaking action-research programme is undertaken across London to instigate real-change. This programme will be focused on MEHs in London, but will work closely with other Music Education Hubs, Arts Council England, DfE, and any other interested funders, organisations or individual parties. Lessons learned will be shared and impact nationally. Steps to take:

- Look at the changes we can all implement now on our own local level - *ongoing*
- Enter a 1st stage of research development (Music Mark to fund) – *this happened, Oct 2020-April 2021*
- Enter a 2nd stage using data from stage 1 to apply to bigger funds (London MEHs to match-fund for bigger funding application) – *to be discussed during April to July 2021*
- Roll out focused activity for significant change – *September 2021 onwards dependent on funding bids*

Scope / Key Strands

Strand 1 - Governance (Leadership and oversight groups)

- Agree and design training for management staff, Boards and Trustees how policies and procedures can remove barriers to employment and progression for underrepresented groups, (e.g. through changed recruitment processes)
- Proactively recruit board members that represent the community being served
- Create an organisational culture with Equity, Equality, Diversity and Inclusion at its heart
- Compile, develop, produce and disseminate sector-specific guidance and research
- Utilise local partner organisations to reach new communities and improve workforce diversity
- Utilise Equality Impact Assessments and other tools to hold ourselves and our organisations to account

Strand 2- Workforce

- Agree the use of appropriate and inclusive language in music education contexts. A youth ambassadors' group could help with the discussions around this.
- Design and deliver training for existing music tutors on use of the nature of the challenge, and how to manage unconscious bias in the classroom, etc
- Support schools/class teachers with evolving the curriculum (CPD, teacher development)
- Amplify existing diverse voices within Hubs and schools
- Create a network for music specialists from underrepresented communities across Hubs/schools
- Design and deliver action-focused sector conferences/events
- Utilise internal and external data sets to track progress
- Actively engage youth voice and community engagement to support these aims
- Create a long-term inter-Hub mentor scheme to attract and develop music tutors from under-represented backgrounds in the sector so that they become leaders of the future. There may be synergy with the Routes into Teaching programme (led by MusicNet East), and a programme currently in development by Sound Connections.

Strand 3 - Children and Young People

- Actively engage with children and young people (CYP) who do not currently take part in MEH activity to explore barriers to participation
- Create MEH pathways for CYP who attend Alternative Provision settings; attend Youth Clubs; and/or who are Elective Home Educated; and those CYP with Special/Additional Education Needs
- Ensure that equity for CYP is the golden thread that runs through all programmes.

Strand 4 - Programming (Curriculum & Content – with Youth Voice embedded)

- Agree, and challenge, the use of appropriate music education resources, material and content to diversify the curriculum; coupled with researching and refreshing the curriculum content to better reflect a diverse range of musics from different cultural contexts
- Consult with workforce, students, and the community to establish a true sense of ownership via regular network meetings
- Ensure a strong youth voice element to ensure that young people have a say in what their music education looks like and can feel empowered to better reflect their own identity within this
- Create Hub programmes that are more diverse and reflective (e.g. changing the nature of 'ensembles'; diversification of instrument-hire schemes etc)
- Develop meaningful links with positive role models in the music industry who affirm representation
- Ensure that partnership working meets the needs of appropriate programming of activity

Timeline

- **STAGE 1- research and development** (maximum 3 months)
- **STAGE 2- initiatives piloted, longer-term funding sought** (maximum 6 months)
- **STAGE 3- full programme operational** (lasting 2-3 years)
- **STAGE 4- evaluation, dissemination of learning, legacy** (maximum 6 months)

Funding

Once the sector recovers from the impact of Covid-19 (which is the focus of most public and private funding pots right now), it is anticipated that initiatives which strive to progress Equity, Equality, Diversity and Inclusion will be a major focus of funders, as well as the professional development of individuals in a way which encourage sociality mobility and an entrepreneurial spirit.

In order to achieve Stages 2-4, we anticipate that **all** London MEHs financially contribute so that we can work together as a region. It is proposed that each MEH pays according to their Music Mark payment banding. This will be either £150, £200, £250 or £300. If all 30 MEHs in London agree, this will raise £6,850 to use as match-funding.

We also must acknowledge that MEHs should be doing this work as part of their core funding, so it is imperative that any raised funds are addressing additional aspects of our work.

Structure, responsibilities and commitments

- This group is 'owned' and self-governed by a group of London Music Education Hubs
- All the Hubs involved must make a genuine commitment to advancing principles expressed in this document and will hold each other to account against these pledges
- Hubs will bring in specialist individuals and organisations to support the work, to ensure a range of opinions, effective rigour and objectivity, and that -crucially- **all** voices are heard
- In the longer term it is likely that some external (i.e. non-Hub) organisation or organisations will play a key role in training, research and consultancy. But to ensure that change is deep-rooted and sustainable, this project needs to be 'owned' and led by Music Education Hubs.
- It is crucial that each Hub responds in their own way as everyone will be at a different stage on this journey, and the communities we serve our varied.
- However, there are joint challenges we face as a region, and nationally, and which we may struggle to solve ourselves.
- Therefore, it is proposed that some elements of this programme are **local** (i.e. Borough or sub-region-specific); some **regional** (i.e. London-wide), some **national**.
- Music Mark will play a key role in helping us link into national discussions and disseminate learning.

One model to consider

It is suggested that a replicable partnership structure may be the MusicNet East model. As part of an Alliance for a Musically Inclusive England (formerly known as Youth Music Fund C), MusicNet is led by Hertfordshire Music Service, who hold the funds and oversee reporting and accountability to the fundholder. 3 other Hubs (Cambridgeshire, Essex, Norfolk) are key delivery partners in the action/research project. But the learning is disseminated further through a national working group comprising Hubs from around the country. And through AMIE, MusicNet East feeds into wider sector discussions and developments.

For example, one London Music Hub could be the lead organisation/fundholder on behalf of London Hubs as the core group. Alternately Music Mark could be the lead organisation/fundholder. The key thing is that the wider project will feed into national discussions through various forums.

Appendix A: REFERENCE GROUP

A sub-group of London Heads of MEHs led the formation of a small reference Group, titled 'Diversity, Representation, Action' in order to directly discuss how to shape a positive response to issues of racism in music education. The membership of this group is:

- Graeme Smith, Croydon Music and Arts
- James Thomas, Hackney Music
- Stuart Whatmore, Tri-borough Music Hub
- Laura Baugh, Royal Borough of Greenwich Music Hub
- Segun Lee-French, Music Education Islington/Islington Council
- Mirjam James, Music Education Islington/Guildhall School of Music and Drama.
- David Austin, Waltham Forest Music Education Hub
- Wendy Kemp, Enfield Music Service
- Charly Richardson, Lewisham Music
- Oonagh Barry, Hounslow Music Service
- Yogesh Dattani, Ealing Music Service

Appendix B: BACKGROUND AND CONTEXT

As is generally the case with arts and cultural organisations in the UK, music education (and specifically Music Education Hubs) has a significant way to go in terms of embedding real changes in relation to Equality, Diversity and Inclusion (EDI).

Historically the reach of music education could be seen as too narrow and homogenous, with effective representation of young people from diverse socio-economic backgrounds and ethnic identities a particular issue. GCSE/A Level data also shows different groups of pupils achieving (or not) at this level over time.

The National Plan for Music Education, and the Music Education Hubs it created, has made great progress -amongst other things- with regards to diversifying musical progression routes, effectively utilising local partnerships effectively, and reaching new audiences. However, many Hubs still talk about their workforce and pupils still not being fully representative and reflective of the diverse communities they serve.

In the Spring and Summer of 2020, as Hubs reeled from the devastating effects of the Covid-19 pandemic, massive and prolonged protests challenging severe police brutality and racial injustice in the USA sprung up around after the death of George Floyd in Minneapolis, killed by a police officer who knelt on his neck for almost 8 minutes. His words, "*I can't breathe*", were one of the slogans chanted by protestors led by the Black Lives Matter movement in a spontaneous response to Floyd's death which quickly spread.

Black Lives Matter as a movement and protests against police violence and systemic racial injustice are nothing new. However, the size of the protests in the USA - coupled with the fact that the multi-racial crowds strongly suggested support was becoming mainstream and not just centred in African-American communities- can be seen as a tipping point in race relations in the USA. Sustained protests across dozens of cities are ongoing even months later, in what has fast become the largest civil rights movement since the 1960s. Furthermore, Floyd's death has provoked an outpouring of support globally, with protests happening in Poland, Denmark, Germany, France, Australia, Korea, the UK and beyond. Such a global response to racial injustice in the USA is unprecedented and represents real momentum for change.

But of course, these issues are not unique to the USA. Protestors in the UK quickly pointed to everything from deaths of black people in police custody; deaths of black women during childbirth; the Windrush scandal; employment and healthcare inequalities within marginalised communities; and the history of colonialism and empire to evidence of systemic racism and social justice failures in our society. Indeed, Covid-19 itself has highlighted the disproportionate level of diverse people working in 'frontline', low-paid work. This, alongside health inequalities, over-crowding and poverty, has meant that the average risk of dying in hospital in the UK from Covid-19 is 2-3 times higher for individuals from marginalised communities.

Furthermore, after the toppling of notorious slaver Edward Colston in Bristol by Black Lives Matter activists, statues of individuals with links to the slave trade or other questionable colonial practices have started coming down across the UK (with confederate statues and flags being a target for protestors in the USA). Sadiq Khan, Mayor of London, has even set up a commission to review London's statues. Crucially, as well as examining statues which should come down, it will also review what new statues we should have to ensure that the capital's monuments reflect its diversity.

This movement has put the spotlight on a cultural reckoning in the UK, a country with a long history of modern-day racial strife, with a range of voices now being heard. Longstanding, systemic issues related to centuries of imperialism, colonialism and our key role in the slave trade and the spread of white supremacist ideology are being laid bare. And the failings of the education system to embrace cultural diversity have been brought into the mix, with organisations like [The Black Curriculum](#) pushing for an education system which celebrates Black British History and gives a more nuanced and honest account of the horrific realities of British Colonialism.

Music education is also in scope, for example the revelation that 98.8% of pieces on the latest ABRSM syllabus were written by white people**. The music industry has seen black artists speaking out about their own experiences of discrimination, pledging support (such as Stormzy's donation of £10 million towards Black British causes, now matched by Children in Need) and established white artists like the Black Madonna, Lady Antebellum, Joey Negro and Dixie Chicks changing their names.

In the midst of an unprecedented level of mutual support and sharing across Music Education Hubs in response to the Covid-19 crisis, issues about our individual and collective response to the Black Lives Matter protests and the public discourse surrounding it quickly came into clear focus.

A number of particularly interested London Music Education Hubs created a reference sub-group from the London Music Education Hub network (convened by Music Mark and currently chaired by Stuart Whatmore, Head of the Tri-Borough Music Hub). After some discussion, the group was given the working title of *London MM Reference Group: Diversity, Representation, Action* – (this may be subject to change).

This group has been supported by Rosie Lowe and Bridget Whyte from Music Mark, and discussions with other interested parties such as Jennifer Raven and Abi D'Amore (Sound Connections), Nate Holder (Musician, Author and Speaker), Sharon Jagdev Powell (Leicester-Shire Music Service), Dan Somogyi (Bournemouth, Christchurch & Poole Music Hub), and Samantha Spence (freelance consultant).

FURTHER READING

- <https://www.ucl.ac.uk/health-informatics/news/2020/may/bame-groups-two-three-times-more-likely-die-covid-19-general-population>
- <https://www.classicfm.com/music-news/abrsms-urged-include-black-bame-composers-exam-syllabus/>
- <https://www.acevo.org.uk/reports/home-truths/>
- https://docs.google.com/document/d/18wcPacmMhICb3cFk2jEhg5e_ITs9uSYzpbQse_SbeU8/edit
- <https://incarts.uk/>
- https://pitchfork.com/thepitch/decolonizing-electronic-music-starts-with-its-software/?fbclid=IwAR2bzUOt8-U-9a7BFtR4992O_YDZe4lh9ZSEC_A3-qoYdoMRcZabGui-PHU

DOCUMENT AUTHORS

This document has been created through the input of many valued colleagues from the London Reference group. Special thanks go to Charly Richardson (CEO Lewisham Music) for the initial first draft and pulling the key strands together. It is a shared document created by all colleagues across London Music Education Hubs and edited by Stuart Whatmore (Head Tri-borough Music Hub; and London Regional Representative for Music Mark).

Updated April 2021

Diversity, Inclusion & Equality in Practice – Strand 1 - Workforce

Appendix 2

<p>What is the problem we are trying to solve?</p> <p>How can we (MEH’s MS & Mu.Ed Orgs) instigate real change to become more inclusive, diverse and representative within our governance structure, workforce and the work we do with and for children and young people?</p>	<p>Who is the key audience?</p> <p>Music Education Hub Lead Organisations, Music Services and Music Education partners and organisations</p> <p>(London Based – Phase 1 – National – Phase 2)</p>	<p>What is the entry point to reaching our audience?</p> <p>Music Mark, regional meetings, conferences & events, website & bulletins</p> <p>MEH & MS senior leaders</p>	<p>What steps are needed to bring about change?</p> <p>Commitment from MEH’s to being part of this research and providing data.</p> <p>Engaging in conversations and training (if required)</p> <p>Funding for support and opportunities for URG’s including networks and Diversity Ambassadors</p>	<p>Measurable effect?</p> <p>Workforce diversity data used to identify under-representation and set targets and track progress</p>	<p>Measurable effect?</p> <p>Experiences and needs of specific groups are identified and support and training provided</p>	<p>Measurable effect?</p> <p>Long-term strategy is in place for all orgs with actions in place resulting in systemic cultural change</p>	<p>What are the wider benefits of our work?</p> <p>More diverse positive role models within the workforce at all levels</p>	<p>Additional benefits?</p> <p>Amplification of voices not heard or marginalised. Greater retention of staff and job satisfaction</p>	<p>Additional benefits?</p> <p>Example of good practice for partners and organisations within the sector on meeting their DEI aims</p>	<p>What is the long term change we want to see?</p> <p>The Music Education sector workforce will be more racially diverse, representative and equitable, better placed to meet the needs of the communities we serve. ALL feel included and a real sense of belonging as part of a truly inclusive, anti-racist culture</p>
<p>Key Assumptions</p> <p>That we are not currently inclusive, diverse or representative of our society</p>	<p>Key Assumptions</p> <p>That orgs are fully committed to change and welcome and support this work</p>	<p>Key Assumptions</p> <p>All staff will be made aware of the rationale for the research and its impact</p>	<p>Key Assumptions</p> <p>That orgs are committed to taking action and allocate funding in support</p>	<p>Key Assumptions</p> <p>All orgs commit to being held to account and be transparent about progress and outcomes</p>	<p>Key Assumptions</p> <p>Outcomes will be shared with a wider network and audience within the sector</p>	<p>Stakeholders</p> <p>Music Mark, MEH lead organisations, Music Services, Schools, Children & Young People</p>				

ULTIMATE GOAL

Music Hub lead organisations and services instigate real change to become more inclusive, diverse, and representative, with regards to race and ethnicity, in their governance, workforce and the work they do with and for children and young people

OUTCOMES

Music Education Hub lead organisations, Services and other organisations will have a **clear understanding of diversity context (gender & race)** and use this data to inform target setting and track progress

Music Education Hub lead organisations, Services and other organisations will have a **greater understanding of the experiences and needs of specific groups** and how to best support them

The voices of **under-represented groups are heard and amplified**, and opportunities are created for employees to contribute to strategic aims of their organisations

Training and support **needs identified for leaders and staff** to ensure long term systemic change with regards to race awareness, attitudes and behaviours

The Music Education sector workforce will be **racially more diverse, and representative of the communities served**.

All feel included and part of an inclusive, anti-racist culture

ACTIVITIES

- Surveys to MEH lead orgs & Music Services
- Focus groups with specific racial groups
- Training & support for senior leaders & staff
- Surveys to MEH lead orgs & Music Service staff
- 1:1 interviews with senior staff from under-represented groups
- Research report & action plan with recommendations

Appendix 3

Example of Head of Service email to staff

Dear Colleagues

I would very much appreciate your help with the following which is a topic I feel very strongly about and an area which does require further development.

As part of the work, we are carrying out with the other 31 London boroughs and Music Mark we have been looking into opportunities for pupils and staff who are not fully represented when looking at heritage and background. I personally felt that there is much to celebrate and build on. We are getting there and have come a long way.

It is important for our young people to have role models at all levels however and therefore we are asking all staff to complete the Workforce Diversity & Monitoring form (link below) so we can accurately analyse how diverse our workforce is and start to plan and take action to make it more representative of the communities we serve. The survey is anonymous and will only be used in an aggregated way (percentages not numbers) when reported. This is part of research conducted by Music Mark in partnership with London Music Education Hubs.

Additionally, if you identify as Black, Asian, Chinese, or Mixed (Black and White, Asian and White or Black and Other Background) and would be happy to be contacted as part of this research, please get in directly touch with Sam Stimpson - Sam.Stimpson360@gmail.com

This work matters and the more people who can contribute the better.

Samantha Stimpson (nee Spence) is leading on this work and her LinkedIn page is <https://uk.linkedin.com/in/samantha-stimpson-99b20912> if you wish to learn more about the work she has been involved with.

Thanks in advance for your help