

# Equity, Diversity, Inclusion Policy (EDI Policy)

## Our definitions

**Equity** is the fair treatment, access to opportunity and advancement for all people whilst also trying to remove the barriers preventing full participation by some groups. This will involve increasing justice and fairness with procedures and processes and the distribution of resources. Understanding the root causes of disparity between individuals and groups will help tackle equity issues.

**Diversity** includes all the ways in which people differ, encompassing different characteristics making an individual or group different from another. We embrace the wider definition of diversity that includes, age, national origin, religion, disability, sexual orientation, socio-economic status, education, marital status, language and physical appearance. Our definition also includes diversity of thought, ideas perspectives and values. Many individuals will have multiple identities.

**Inclusion** is the act of creating environments in which any individual or group can be and feel welcomed, respected, supported and valued fully; a climate that embraces differences and offers respect in words and actions. We note that an inclusive group may be diverse, a diverse group is not always inclusive. Recognising implicit bias will help us to be conscious when addressing issues of inclusivity.

## Why is this important?

### Policy drivers

The Arts Council and DFE takes EDI very seriously. ACE's recently published ten-year strategy<sup>1</sup> notes a "persistent and widespread lack of diversity across the creative industries." The strategy states that the Arts Council will "...ensure that this country's diversity is fully reflected in the culture it produces": Inclusion and Relevance is one of the four Investment Pillars in the strategy: the policy commitments have implications for funding.

The EDI agenda has also been picked up strongly in other relevant policy domains. One notable example is in Higher Education, where the Office for Students (OfS) has introduced radical reforms to drive up access to HE amongst underrepresented groups. Institutions must implement and monitor plans to ensure fair access, and the OfS has strong regulatory powers to draw on if it believes institutions are failing on this (including reducing maximum fees charged and enforcing actions as a condition of registration as an HE Provider).<sup>2</sup>

### The Creative and Economic Case

So, policy and regulation is important, and MyHub needs to respond appropriately.

But we take EDI seriously in its own right. There are strong moral, creative and economic reasons for doing so.

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<sup>1</sup> Arts Council Let's Create (2022)

<sup>2</sup> <https://www.officeforstudents.org.uk/annual-review-2019/a-new-approach-to-fair-access-participation-and-success/>

Evidence shows that organisations committed to strengthening their diversity, equity and inclusion can be more successful and reach wider audiences with their offer. In particular, the four areas below inform our practice:

1. Moral and social justice recognising each person has value to contribute and that we must remove the barriers to ensure they contribute equally
2. The economic case based upon the idea that diverse and inclusive organisations are stronger and more efficient and effective.
3. The market case where organisations can serve their populations better by reflecting the diversity of their customer base and understanding their needs better.
4. Finally the results case where more diverse groups can problem solve more effectively and lead on innovations that reflects all of society.

*Source Monisha Kapila, Erika Hines, and Martha Searby; Proinspire October 2016*

## **Our population**

Moreover, the population we are serving contains immense diversity by ethnicity, socio-economic group and other characteristics. For example:

Out of the (82,730, May 2019) (83,320 2021) pupils on roll in all Manchester schools:

- 30.1% (25.8%) pupils are eligible for Free School Meals
- 16.7% (15.7%) pupils have SEN
- 43.3% of the LSOAs in Manchester fall within the top 10% most deprived; 6% of LSOAs in Manchester fall in top 1% most deprived (IMD 2019)
- 63.5% (54%) of children & young people in Manchester are of non-white British heritage (January 2019)
- There were 1,290 (1,304) looked after children and young people in the city (March 2019)
- Pupil mobility remains much higher than the national average. Nearly a third of Manchester schools have mobility of more than 20%, with 12 of these having a rate of more than 30%.
- Pupil numbers rise by around 1,000 annually

It is therefore imperative that EDI be a continued focus of our work and that we do what we can to enhance our performance.

These terms matter as we try to become more relevant to the population we serve; more diverse and more inclusive. The challenge is to take the policy and turn it into action; to identify what must be done and to make it happen.

## **MyHub's Current Approach and Performance**

### **Schools**

Since its inception, MyHub has delivered a significant part of its budget to the schools. (69%) There is a contract with schools on the use of the funds for WCET in primary schools, and a more open-ended approach with high schools. All schools, whether they use OEM as their provider or others, are required to complete an annual data return. Funding ceases if the return is not completed. This model ensures that all schools have funds to support music tuition and can use this grant to unlock other funds.

As set out above, we start with a very diverse school population (63.5% BAME) and given the very high number of schools involved in Music Education we can feel confident that a wide range of young people are involved in learning to play an instrument through WCET.

Once we move on to small group and/or individual lessons we begin to rely on parents and schools to help pay the fees. Schools contribute from their own budgets alongside the Hub grant each year to support instrumental tuition and other music engagement such as attending “Big Events” as the Bridgewater Hall Big Sing or the Summer Showcase or by being involved in a partner initiative such as First Notes led by Camerata. **At this stage inclusion is reduced for those less well off or where either the schools or parents are not committed to taking instrumental lessons forward or providing the opportunity for the young people to attend the large events.**

## **Music Centres**

The eight music centres are spread across the city and evidence shows that parents are prepared to bring the young people within a 12-minute drive-time to the centre. A wide range of music genres are available including Irish, Russian, Afro Caribbean Steel Pans, Rock, Folk, Jazz and Big Band etc. As well as individual and small group tuition there are ensembles and possible membership of the Manchester Ensembles for more talented individuals. **As part of this policy MyHub Strategic board agreed to make access to Music Centres free of charge with review of the impact of this in one year from opening after the pandemic.**

Inclusion and Diversity in these centres rely on inspirational teachers, committed young people and committed parents. Fees are low and bursaries are available. There are number of performance opportunities available for the young people to take their playing forward and those showing talent are encouraged to participate further, again bursaries are available and in some cases support from MNF. Over 650 young people attended these centres weekly before he pandemic. At the end of the spring term it was 430 and rising.

The diversity of young people playing in the ensembles is notable, **but opportunities are limited by funds, peer and parental pressure and access to centres..**

Through our 4 -year partnership with Brighter Sound as music inclusion specialists with MyHub are working to improve engagement with hard to reach young people with music. **Retaining them is more of a challenge as funding is constrained.**

We have ensured stable funding for SEND schools so pupils regardless of the size of the school can have an hour a week tuition. This funding baseline also applies to PRUs. Both sectors have recently had successful projects led by Live Music Now, TiPP and OEM. These projects will extend into 2022.

## **Our Objectives**

Our high-level objectives for 2022-23 are:

- MyHub and its partner One Education Music will continue to prioritise diversity, equity and inclusion and address the areas where the body is less strong.
- It will innovate and expand its work in areas where it already works to ensure fair and wide-ranging opportunities for all young people in Manchester to engage with music and the wider arts.
- We will work to minimise bias and address systemic inequities which will be reflected in all our work. We will make time to invest in governance, leadership, staffing, programmes and our partners.

These will be unpacked and specified in more detail as SMART objectives, following a process of evidence collection and consultation.

## **Actions 2022-23**

We have shown above that we have a good initial sense of where some of the EDI issues are across the work that MyHub oversees. But we need to do further work to identify the full range of EDI issues, the barriers driving these and the appropriate action to take to address them. As an organisation committed to evidence-based action, **we need to ensure that what we do is informed by data and builds on evidence of what works**, both in Manchester and from other Hubs.

Therefore, the focus of our work in 2022 will be on analysing the available data and consulting with partners and developing plans on the back of this. The focus will then move to implementing and monitoring these plans.

We see the most productive lines of enquiry here being as follows.

### **Young people**

- During 2022 examine data on inclusion and diversity with OEM to include the drop off in schools, attendance at music centres and attendance at Brighter Sound and other partner initiatives.
- Look at data from other partners and compare with Liverpool and Sheffield, which have common issues as large cities
- Workshop a session in Autumn 2022 with partners on how to redress engagement by hard to reach diverse young people.
- Workshop, through teacher networks, our commitment to EDI and identify pathways for hard to reach young people during 2022
- Consult with young people and parents attending music centres on their views of this policy and how our work can be strengthened to achieve greater inclusion and diversity
- Analyse data and feedback, set out a plan to redress issues/difficulties raised. This will impact on this business plan as it moves through to 2023
- Evaluate the Experimental Orchestra project – an ensemble without boundaries in Partnership with Brighter Sound, RNCM and Barbican commencing in 2022 with funding from ACE and MCC

### **Governance and staffing 2022-23**

- Establish baselines in all areas and work to achieving these over the period of the plan
- Continue to seek to recruit a diverse membership to the Strategic Board. The new limit on periods of office for board members will give more flexibility to recruit people from different backgrounds.
- Work with OEM to support increased diversity in their teaching staff. (Currently 16% of FTE staff are from diverse backgrounds)
- In all recruitment ensure equity of treatment
- Ensure all board members, OEM staff and partners are briefed on MyHub's EDI commitment
- Following the research planned in 2022, review progress annually.

### **Next Steps**

1. The Strategic board will meet in May 2022 to discuss the details of this policy and agree a timetable for the research.

2. A small group of board members will draw up a research brief and recruit a researcher to carry out the work.
3. The data collected and recommendations for next steps will be presented to the board in July
4. An action plan will be agreed for implementation from September 2022 onwards.
5. The Business Plan will be amended accordingly

MyHUB March 2022