

EQUALITY, DIVERSITY, AND INCLUSION STATEMENT



Creativity cannot thrive without differences. City of London Sinfonia's (CLS) commitment to inclusion and equality is tied to our mission to create musical experiences in ways that are engaging, enjoyable, and enriching to everyone involved.

At CLS, we uphold The Equality Act 2010, which protects everyone from discrimination, and protects characteristics including age, disability, sex, sexual orientation, gender expression, pregnancy or maternity, race (including colour, nationality, and ethnic or national origin), religion or belief, marriage and civil partnership.

By creating opportunities for everyone to connect with distinct musical experiences in their own way, we ensure everyone, including audiences, musicians and staff, can be their authentic selves.

OUR BRAND VALUES

- **Welcoming:** We believe that everyone should have access to music, and we create a welcoming environment in all our work.
- **Enriching:** We believe that music enriches the lives of everyone, both on and off stage.
- **Innovative:** We believe in exploring new ways of making music and working, embracing change, and creating experiences that meet the needs of an ever-changing world.

CLS AIMS TO

1. Promote good governance to impart fairness, transparency and belonging into CLS culture and behaviours
2. Create a safe, inclusive space for everyone involved in our workplace and for our audiences
3. Commit to collaborating with emerging artists from diverse backgrounds and artistic disciplines (without bias) as an investment on behalf of the whole arts sector, particularly in classical music
4. Proactively comply with legal requirements and demonstrate visible leadership in EDI
5. Represent the diversity of 21st Century society through creative output
6. Celebrate and tell our story of the positive impact that diversity continues to have on the growth of CLS

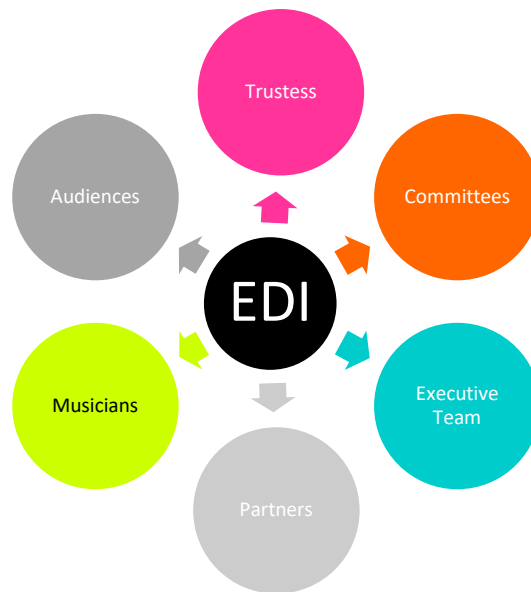
OUR SUCCESSES TO DATE

SOCIETAL IMPACT	<p>We have and will continue to promote wider access to classical music through ticket pricing. Our top ticket price is £20 - £25 throughout our own-promoted public concert activity – the median price for many other orchestras. Our 5IVER scheme is free to join and provides £5 tickets to students and those aged 16-25.</p>
	<p>Our Participation projects are freely accessible to people who may not otherwise experience live music.</p>
	<p>We are one of three orchestras generating 37% of the UK orchestras' total investment in the healthcare sector.</p>
	<p>In our 'Comfortable Classical' daytime concert series, audiences are free to move about the space, dance, play, and draw. We provide a space where families with very young children, those in the community with special educational needs or neurological conditions such as dementia, and people who may be anxious about attending a 'formal' concert, can enjoy classical music.</p>
	<p>We have commissioned more than 55 pieces from over 35 composers, many while they were early career and emerging artists, and with an increasing focus on women composers in recent years. This list includes Tansy Davies, Cecilia McDowell, Cheryl Frances-Hoad, Roxanna Panufnik, Dobrinka Tabakova, and Charlotte Bray.</p>
	<p>Our reputation was enhanced in 2020, winning the Royal Philharmonic Society Impact Award, runners-up in their Ensemble category, and a recipient of their Audience Fund (in association with the Rachel Baker Memorial Charity) to further our audience development.</p>
	<p>We have a strong track record of introducing young audiences to classical music. In 2019, 8% of audiences at our own promoted concerts were aged 16-25, against less than 2% for all classical events nationally¹. For our Autumn 2018 'Bach and the Cosmos' series, this figure was more than 20%.</p>
	<p>In 1997, we were awarded the Royal Philharmonic Society Large Ensemble Music Award for our outstanding contribution to musical life in the UK, with particular commendations for our Education & Community Programme and commitment to new music.</p>
<p>In 1988, we were one of the first UK orchestras to establish a year-round Education & Community Programme.</p>	
ORGANISATIONAL IMPACT	<p>Our board and senior management team are 11:8 female:male; with four from Asian, Black British or non-British white backgrounds.</p>
	<p>We are actively recruiting people with different backgrounds into all areas of the organisation by anonymised hiring, where personal information (such as age, gender and educational institutions) is removed from candidate applications during the assessment process.</p>
	<p>We are mindful that we want to involve everyone in our EDI strategy and do not wish to have conversations about EDI without including everyone we work with.</p>
	<p>Equality, diversity, and inclusion is not a 'top-down' approach. Staff members and musicians, no matter their position or how long they have been with CLS, are able to share their ideas in staff meetings and player committee meetings.</p>
	<p>As a charity, we are a London Living Wage employer.</p>
	<p>Our Participation Committee has recruited individuals with in-depth knowledge of health/social care, including professionals who work with our service users and provide unique insight into the programme.</p>
	<p>Our artistic programme is a collaborative process informed by artistic and participation leaders, with outstanding artists from both classical music and other music traditions and art forms.</p>

¹ Audience Agency, Audience Finder Classical Music audiences 2018-19

STAKEHOLDER CONTRIBUTIONS TO EDI

It is essential for both meeting our EDI commitments and measuring and tracking our progress to understand and address the roles and needs of our key stakeholders.



OUR ACTION PLAN

To ensure we uphold our commitments, with our key stakeholders we will aim to focus on:

- **Training and development**

Everyone across CLS – from board level to the Executive Team and CLS musicians - will have an agreed and recognised knowledge of what EDI means to CLS. We will:

- Develop an inclusive environment within our workplaces and ensure that CLS lives its values within EDI
- Run confidential staff morale surveys to identify areas of improvement
- Understand EDI within the classical music sector, we have a buddy-up system with our partnering organisations to learn more and support the sector.

- **EDI policy, recruitment, and procedures**

We will review and update our policies and procedures regularly to assist us in building our reputation, attracting and retaining talent, and dealing with non-inclusive behaviour.

- At least two EDI Champions at the CLS Board and Executive Team level who assess or adjudicate complaints or highlight successes or areas for improvement and report regularly at board meetings
 - Executive team appointments and Board appointments will undergo an open recruitment process by public advertisement and a blind application process (removing the candidate's identifying factors from applications).
 - Ensure our recruitment process is set up to promote diversity, particularly in the more fluid parts of our workforce (freelance musicians, contractors, artists) via blind auditions, recruitment applications, and tendering processes.
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- **CLS Culture**

We will demonstrate our EDI values to create an informed and inclusive culture by building an environment where everyone can thrive, and diverse perspectives enrich our collective creative output. We will:

- Make audience members part of the planning process to ensure we capture their voices when considering future artistic programming.
 - Capture audience insight on their perception of CLS.
 - Open the Artistic Advisory Group recruitment process include young people and people with lived experience, to build upon the successful track record of reaching a wide audience
- Raise awareness of the existing support channels we have in place for our musicians
- Honour the duty of care needs of both contracted and freelance employees in the workplace