



EQUALITY AND DIVERSITY POLICY

Equality and Diversity Statement

The Fakenham Choral Society (hereinafter FCS) welcomes the particular contributions that can be made by Members, Friends, staff¹, volunteers, and audiences from a wide range of backgrounds, abilities and experiences in rehearsals and meetings, and at concerts and other events. FCS also celebrates diversity among its Members, staff, Friends, volunteers, and audiences who participate in any way in FCS activities.

FCS is committed to the principle and practice of equality within the society and in our relationships with other individuals and organisations. We oppose all forms of unlawful or unfair discrimination including those on the grounds of: age²; disability*; ethnic or national origin; sex*; sexual orientation*; gender reassignment*, HIV status; marriage and civil partnership*; pregnancy and maternity*; nationality (including citizenship); parents returning to work; race*; religion or belief*; humanism; atheism; or socio-economic background. Moreover, we seek to promote equalities and foster good relations between people through all of our activities.

FCS will comply with the spirit as well as the letter of relevant legislation³. The existence of law cannot of itself ensure that any equalities policy will work effectively - it is up to the Committee, Members, staff, Friends, and volunteers to promote equality of opportunity and anti-discriminatory practices for all. The FCS Chairperson, helped by the Committee, has overall responsibility for equalities; individual Members, Friends, staff, and volunteers are responsible for ensuring that their own conduct is consistent with this policy. The Committee will monitor this.

Policy aims

The aim of the FCS Equalities and Diversity Policy is to promote good practice through:

- Ensuring equal opportunities in: the election of the Committee; the selection of new Members, any staff or volunteers; and in all transactions and communications with advertisers, sponsors, instrumentalists, soloists, printers, venue staff, and audiences
- Making our concerts accessible to all
- Taking into account equalities issues when planning FCS events
- Promoting awareness of equalities issues in our choice of choral works
- Discouraging discriminatory practice or behaviour among the Committee, Members, Friends, staff and volunteers.

¹ In this context 'Staff' refers to people whom are paid fees by FCS; they are not employees; it includes, the Musical Director, the Accompanist, instrumentalists, and soloists.

² * indicates the nine protected characteristics under the Equality Act 2010

³ Legislative references: Equality Act 2006 and 2010 (which subsumes: The Sex Discrimination Acts 1975 and 1986; The Race Relations Acts 1976; The Disabled Persons (Employment) Acts 1944 and 1958; Equal Pay Act 1970 and Equal Pay (Amendment) Regulations 1983; Disability Discrimination Act 1995; The Race Relations (Amendment) Act 2000); Equality Act 2015

Good Practice Guidelines

To support its equalities policy, the FCS Committee is responsible for taking the following actions:

- **Giving** our Equality and Diversity Statement and accompanying Good Practice Guidelines to Members, Friends, staff, and volunteers
- **Ensuring** that our equalities principles underpin all aspects of our activities
- **Including** equal opportunities and anti-discrimination practices in our planning and preparation, and in all our dealings with adults, children and young people
- **Meeting**, as far as we are able, the special needs of people with disabilities
- **Providing** concert programmes that include both religious (for example: Christian; Jewish) and secular (including humanist⁴) works and sometimes include the choral works of female composers and works of diverse cultural origins⁵
- **Advertising** our concerts widely using our website, social media, village newsletters, email, leaflets, notices, banners, word-of-mouth, local radio and publications
- **Consulting** with everyone concerned in implementing and developing this policy
- **Using only** positive images in publicity for our concerts and *Come and Sing* and on our website
- **Investigating** promptly and thoroughly any breaches of this policy and taking appropriate action
- **Supporting** Members, staff, Friends, and volunteers, should they be subjected to discrimination, for example, sexual or racial harassment
- **Challenging** any discriminatory behaviour on the part of Members, staff, Friends, and volunteers (including, for example: discriminating against a person; victimising anyone providing information about discrimination; the use of discriminatory language; spreading malicious gossip; and telling jokes or anecdotes which contravene the spirit of this policy)
- **Promoting** awareness of equality and diversity issues through, for example: inclusive practice; challenging stereotypes; providing role models; discussing equalities issues
- **Welcoming** all new Members, Friends, staff, and volunteers to FCS
- **Monitoring** implementation and development of this policy
- **Reviewing** the implementation of this policy annually

To support its equality and diversity policy, the responsibilities of Members, staff, Friends, and volunteers include:

- **Being aware of** our Equality and Diversity Statement and accompanying Good Practice Guidelines
- **Including** equal opportunities and anti-discrimination practices in planning and preparation, and in dealings with adults, children and young people (this particularly applies to those who have FCS responsibilities outside of the Committee)
- **Behaving and speaking in a non-discriminatory manner**
- **Reporting** promptly to the Committee any breaches of this policy
- **Supporting** Committee members, Members, staff, Friends, and volunteers if they are subjected to discrimination, for example, sexual or racial harassment
- **Challenging** any discriminatory behaviour on the part of Committee members, Members, staff, Friends, and volunteers (including, for example: discriminating against a person; victimising anyone providing information about discrimination; the use of discriminatory language; spreading malicious gossip; and telling jokes or anecdotes which contravene the spirit of this policy)
- **Promoting** awareness of equalities issues through, for example: inclusive practice; challenging stereotypes; providing role models; discussing equalities issues
- **Welcoming** all new Members, Friends, staff, and volunteers to FCS.

⁴ Some examples of humanist music can be heard at <https://london.humanistchoir.org/repertoire> and <https://london.humanistchoir.org/listen>

⁵ See Annex 2 for a list of female composers and examples of their choral works; see Annex 3 for examples of choral works showing cultural diversity.

ACCEPTANCE OF THIS EQUALITY AND DIVERSITY POLICY BY THE COMMITTEE

Signed: (by Roger Burbage) (Chair) Date: 04/04/2019

Next review date: 04/04/2020

Annex 1

EQUALITY AND DIVERSITY - DEFINITIONS⁶

Equality can be achieved when barriers are broken down, discrimination is eliminated, equal opportunities are ensured, and there is equal access to all groups in employment, and to goods and services; equality is supported and protected by UK legislation.

Diversity includes celebration of differences and the valuing of everybody. Like other species, human beings exhibit variation between individuals - some of the differences between people can be seen and others cannot. Through respecting these differences, individuals can feel valued for who they are and the things that they do. This benefits not only the individual but their families, friends, colleagues, and society.

Equality and Diversity are not the same but inter-dependent. There can be no equality of opportunity without difference being valued, harnessed and taken account of.

⁶ Definitions are informed by those of the British Library Equality and Diversity policy.

Annex 2

FEMALE COMPOSERS OF SONGS AND CHORAL MUSIC

Nearly all the repertoire of the majority of British choral societies was composed by male composers because most choral works have been written by men. Historically, women did not have the same opportunities to perform in public, to receive a good musical education, or to compose. There were some exceptions - usually women committed to a religious life or women from successful musical families. But women's opportunities to compose increased in the 19th century and grew further during the 20th; today, there are more women composers than ever before.

The following lists some of the female composers who have written choral music. It is to help FCS Members and staff to learn more about them and to become more familiar with some of their works. As a result, it is hoped that the choir might, on occasion, perform some of these, or other works, composed by women.

<i>Female Composers</i>	<i>Dates</i>	<i>Country</i>	<i>Examples of choral music on YouTube</i>
A			
Raffaella Aleotti	c1570-1646	Italy	https://www.youtube.com/watch?v=9lGnaA8b078
Vittoria Aleotti	c1575-1640	Italy	https://www.youtube.com/watch?v=4gf8baRTnmw
Elfrida Andrée	1841-1929	Sweden	https://www.youtube.com/watch?v=9yymJ2r47TI
Kerry Andrew	1978-	UK	https://www.youtube.com/watch?v=zDSPCA8rMBo
Caroline S. Arnold	1931-2014	US	
B			
Agathe Backer-Grøndahl	1847-1907	Norway	
Rosa Giacinta Badalla	1660-1710	Italy	
Charlotte Alington Barnard (alias Claribel)	1830-1869	UK	
Amy Beach	1867-1944	US	https://www.youtube.com/watch?v=Xiy_lKU0qGE&list=PLPmJfTKa8p2yMVGjIXFlhpAFr9Mg6A-rE
Jean Belmont	1939-	US	https://www.youtube.com/watch?v=8A7Q8tYRpWI
Louise Bertin	1805-1877	France	
Hildegard von Bingen	1098-1179	UK	https://www.youtube.com/watch?v=QGXXrUvNzec
Mel Bonis	1858-1937	France	
Susan Botti	1962-	US	https://www.youtube.com/watch?v=oY84VtYrWQs
Lili Boulanger	1893-1918	France	https://www.youtube.com/watch?v=79u8Cv-W9xo
Lina Braghetta	1906-1987	Italy	
Kitty Brazelton	1951-	USA	
C			
Francesca Caccini	1587-1645?	Italy	

Ana Yara Campos		Brazil	
Teresa Carreño	1853-1917	Venezuela	
Maddalena Casulana	1544?-1590 ?	Italy	
Chiara Margarita Cozzolani	1602-1677	Italy	
D - F			
Katherine Anne Davoli	1980-	USA	
Juana Inés de la Cruz	1648-1695	Mexico	
Sally DeFord	1959-	USA	
Carlotta Ferrari	1975-	Italy	
Angelina Figus	1957-	?	https://www.youtube.com/watch?v=qWOiuEuvfno
Maggie Furtak	1980-	USA	https://www.youtube.com/watch?v=vHKY7FgINko
G-H			
Natalie Goossens	1976-	Belgium	https://www.youtube.com/watch?v=oAXtsyPO8sg
Cheryl Frances Hoad	1980-	UK	https://www.youtube.com/watch?v=Eh4ykQW7BLQ&index=3&list=OLAK5uy_nw2K_jAlt21kjleSdmGQqdEqU6O_q2Ga8
Cheryl Lynn Helm	1957-	USA	
Fanny Hensel (nee Mendelssohn)	1805-1847	Germany	https://www.youtube.com/watch?v=ESwzisTrDzQ
Patty Hill	1868-1946	USA	
Faustina Hasse Hodges	1822-1895	USA	
Mary Hudson	1755-1801	England	
I - K			
Jessie Seymour Irvine	1836-1887	Scotland	https://www.youtube.com/watch?v=P7lrhURgZAQ
Iva Juras	1968-	Croatia	
Marjory Kennedy-Fraser	1857-1930	Scotland	
Erika Kickton			
Johanna Kinkel	1810-1858	Germany	https://www.youtube.com/watch?v=F9wgWJ9wPG8
L			
Margaret Ruthven Lang	1867-1972	USA	
Isabella Leonarda	1620-1740	Italy	https://www.youtube.com/watch?v=yPwArhHqBsY
Caroline Lesemann-Elliott	1996-	UK	
M - O			
Cecelia McDowall	1951-	UK	https://www.youtube.com/watch?v=HglSdzvwbY4 https://www.youtube.com/watch?v=22oQTcKDQus
Helena Munktell	1852-1919	Sweden	
Edewede Oriwoh	1981-	Nigeria	

P			
Roxanna Panufnik	1968-	England	https://www.youtube.com/watch?v=W8tbxtVF5bY&list=PLlaVzQqWEe8NuWDoISUESGS-al_4XezqK
Susan Partlan	1958-	England	https://www.youtube.com/watch?v=Ov1yP8hHOVM
Maria Xaveria Peruchona	1652-1709	Italy	https://www.youtube.com/watch?v=OHNQEu5GLRA
Mildred Tanner Pettit	1895-1977		
Elizabeth Poston	1905-1987	England	https://www.youtube.com/watch?v=SixnHKwyrjI
Q			
Lucia Quinciani	1566-1615	Italy	
R			
Catharina van Rennes	1858-1940	Netherlands	https://www.youtube.com/watch?v=6_UAPLUHwnA
Kathryn Rose	1980-	Canada	https://www.youtube.com/watch?v=ZZ05xBypxB4
S			
Megan M. Schultz	1985-	Germany	
Sigrid Schultz-Kokerbeck	1957-	Germany	
Clara Schumann	1819-1896	Germany	https://www.youtube.com/watch?v=MRUTEuANIFw
Alicia Scott	1810-1900	Scotland	
Claudia Sessa	1570-1617	Italy	
Ann Sheppard Mounsey Bartholomew	1811-1891	England	
Ethel Smyth	1858-1944	England	https://www.youtube.com/watch?v=x04M0TEDvuk https://www.youtube.com/watch?v=jAUvwQ-k6KE
Heather Soderling	1987-	Canada	
Barbara Strozzi	1619-1667	Italy	https://www.youtube.com/watch?v=VlyVbTDI3nk
Ibu Sud	1908-1993	Indonesia	https://www.youtube.com/watch?v=nRhEcbi70KI
T			
Emily B. Tallmadge	1840-?	US	
Phyllis Tate	1911-1987	England	
Alice Tegnér	1864-1943	Sweden	https://www.youtube.com/watch?v=26BzXFR5TRo
Eva Toller	1959-	Sweden	
Elizabeth Turner	1700-1756	USA	
U - V			
Alexandra Uitdenbogerd (alias Sandra Bogerd)		Australia	https://www.youtube.com/watch?v=YLFEPVDxjaw
Leanne Daharja Veitch	1970-	Australia	https://www.youtube.com/watch?v=Dd6iya64sR8

Annex 3

CHORAL WORKS AND CULTURAL DIVERSITY

The majority of music performed by British choral societies is the work of Austrian, English, French, German, Italian, and American composers - and seldom reflects music from cultures other than these.

Here are some examples of choral works from a wider range of lands and cultures or which are based on the music from other choral traditions. Most of the pieces listed are available from the World Music Press which describes the works as:

*'An exciting collection for all grade levels, drawn from or inspired by music of many cultures, arranged by musicians from those cultures in traditional settings with accurate translations. Add a strikingly different sound to your programs with these unusual arrangements of truly unique songs. Most pieces include small percussion ensembles incorporating typical rhythms, piano and guitar accompaniment (as appropriate), pronunciation/transliteration for foreign languages, and notes about cultural context of the pieces.'*⁷

Samples of the works marked by an asterisk can be heard at <http://worldmusicpress.com/choralseries.php>

The list is intended to raise awareness rather than to be prescriptive. As a result, it is hoped that FCS might, on occasion, perform some of these, or other works showing cultural diversity.

CHORAL PUBLICATIONS ARE SHOWN BY CULTURE AREA⁸:

AFRICA

Title	Composer/Lyricist	Description
African Sanctus	Music: David Fanshaw	The Latin Mass is juxtaposed with live recordings of traditional African music, which the composer had recorded himself between 1969 and 1973 during a journey up the Nile, from the Mediterranean Sea to Lake Victoria. https://www.youtube.com/watch?v=IE2iXGiActA&t=2459s
Chi Chi Cha	Arr. Judith Cook Tucker	A driving, percussive piano accompaniment and vocals based on multipart styles from Zimbabwe. In English
N'kosi Sikelel' i Afrika		The stirring South African National Anthem ("Prayer for Africa") SATB https://www.youtube.com/watch?v=MFW7845XO3g
Rooftop Rhythm	Arr. Judith Cook Tucker	A sizzling rhythmic speech and percussion ensemble in 4 parts based on West African rhythms
Somagwaza		A spirited multipart ceremonial song from South Africa arranged for 3 parts
Vamudara*	Arr. Dumisani Maraire	Exciting SATB dance song from Zimbabwe. In Shona

⁷ <http://worldmusicpress.com/choralseries.php>

⁸ Indian and Chinese music have not been included because of the level of difficulty

Wonfa Nyem*		A song from Ghana sung at festivals or funerals to remind listeners how important it is to be an active part of your community. SATB, handclaps, percussion
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AFRICAN AMERICAN

Kwanzaa Suite*	Stan Spottswood	A Musical Celebration (2 parts + piano/percussion)
Ujima*	Stan Spottswood	2-part treble or mixed, piano and simple percussion
Yonder Come Day	Arr. Judith Cook Tucker	Based on a traditional Georgia Sea Islands spiritual, with add. rhythmic speech section. Audience participation

ASIA

Joban Tanko Bushi*	Arr. Wendy Stuart)	A well-known Japanese work song of the miners of Ibaragi Prefecture. In three parts
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CARIBBEAN

El Mambí	Luis Casas Romero, Sergio Lavilla, Arr. Carlos Abril	A traditional Cuban criolla. Voices, piano, simple percussion, and solo flute
La Paloma Se Fue	Arr. Alejandro Jimenez	A touching Puerto Rican children's song of growing up. SA, simple piano, guitar, percussion. In Spanish and English
Ogguere	Gilberto Valdes Arr. Carlos Abril.	An old Cuban lullaby. Unison. Piano/percussion/flute or recorder
Que Bonita Bandera	Arr. Alejandro Jimenez	A catchy, patriotic song from Puerto Rico. SATB
Si Me Dan Pasteles*	Arr. Alejandro Jimenez	A Puerto Rican folk song sung as villagers stroll through early morning streets during the Christmas season. SATB in Spanish. Percussion, piano/guitar
Somos el Barco	Lorre Wyatt	Lilting, moving song of world unity in Spanish and English. SATB Piano, guitar

EUROPE

Bizakodo		A powerful-sounding Hungarian canon in the original Hungarian with an accurate singable translation.
Czech Mass	Music: Jakub Jan Ryba	Composed in a frame of traditional Latin mass. In Czech. https://www.youtube.com/watch?v=943LRjl1cuo
Dowidzenia*		A sweetly melancholic canon in Polish & English. SATB piano
If There Were Nothing Else*	Music: Petr Eben	In Czech/English. SSA/Piano
Lulajze Jezuniu	Arr. Andrea Schafer	Lovely, melodic Polish lullaby for the baby Jesus. Two parts, piano. In Polish
Regle (Forests)*	Arr. Joshua Jacobson	A traditional Polish song celebrating the beauty of the Tatra forests. SATB (a cappella)

JEWISH AND MIDDLE EAST

Adijo Kerida*	Arr. Joshua Jacobson	A Sephardic Jewish Folksong "Farewell, Beloved". SATB, piano; with amazing harmonies
Al Giv'ot Sheikh Abreik*	Music: Mordekhai Zeira Lyrics: Alexander Pen Arr. Joshua Jacobson and Leon Sher	A stirring, dynamic song of the early 20th-century pioneers. Alto soloist, SATB, piano, clarinet and drum
Around the Campfire*		A medley of three Jewish folk songs: Finjan; Zemer Lach; and Rad HaLailah (the last two are horahs). SATB
Dodi Li	Arr. Joshua Jacobson	An Israeli song, slow and sensual. SATB
Erev Shel* Shoshanim		A delicate Israeli folk song, with the open feeling of the desert at night. SATB, piano
Hag Shavuot*		A lively Israeli song for a springtime harvest festival. SATB, piano