

EDUCATION MANAGERS MEETING

MONDAY 20 SEPTEMBER 2004, 10.30 – 4pm
REDGRAVE SUITE LEVEL 4, BARBICAN CENTRE



Chaired by Andrew Connolly *General Manager, BBC Concert Orchestra*

R E P O R T

Andrew Connolly (AC) *BBC Concert Orchestra* welcomed delegates to the meeting.

Continuing Professional Development - Report from the ABO working group

Clare Lovett (CL) *London Philharmonic Orchestra* outlined the work of the group over the last year. The initial findings were examined at the last meeting in March and the breakout groups had come up with some recommendations. The working group needed to check that this meeting still wanted to pursue CPD and that the recommendations were still relevant. The meeting approved the recommendations of the working group and requested that the paper be presented to the ABO Board. The CPD report would be available to download from the ABO website shortly. No further volunteers for the working party were forthcoming. CL requested that delegates should continue providing information about CPD activities and also any other useful information that could be collated and made available on the ABO's new website. Fiona Harvey (FH) *ABO* reported that she had a meeting pending with Graham Welch *Institute of Education* who was interested in exploring the skills required by musicians who worked in educational settings.

MU Learning Reps

AC gave Pauline Dalby's *Musicians Union* apologies to the meeting and suggested the meeting should discuss the MU's scheme. He asked if any orchestra had a Learning Rep already.

- *CBSO* - A player who held the Education Chair was consulted about a variety of issues.
- *Royal Opera House* – There was an education representative on the orchestra committee to liaise with, although that person might not become the MU Learning Rep.
- *LSO* - An informal Player Director advocated for education. Andrew Burke also regularly attended Board meetings.
- *LPO* - A player evangelist helped identify players for projects as well as the Chair of the Orchestra, who was a key member of the workshop leader committee.

The meeting expressed a desire to know more about the MU scheme and how it was going to work in practice as well as how their CPD work could dovetail with the MU. Andrew Connolly requested ABO to approach the MU to get some clarity about the scheme (a brief description is attached to this report). The issue of CPD training providers was discussed further, including the role of conservatoires and how to work with the MU in order to access training funding.

Music Manifesto www.musicmanifesto.co.uk

FH informed the meeting that the ABO had signed the Music Manifesto at its launch in July on the Board's recommendation, although there had been a mixed response at the previous meeting. The ABO had pledged *Listen Up!* to fulfil the first access aim. FH reported that the DfES wanted pledges to be the result of new collaborations, and this applied to *Listen Up!* The DfES was in the process of appointing a part time champion / administrator, a steering group had been set up to oversee the whole project and the DfES had provided funding for the Manifesto for the first year. *CBSO*, *ROH*, *LSO* and possibly *Hallé* had all signed up. Russell Jones *ABO* commented that Miliband was very encouraging and it was good to see more cooperation between Government departments such as DfES and DCMS. The Board had agreed to sign up to the Manifesto as a long term political decision to enable ABO and orchestras to work from the inside in making the case for funding.

Listen Up! a pre Festival update

Adam Powell (AP) *ABO* outlined the **Musicians on Call** (MOC) project with 30 orchestras taking part. MOC was going to be launched on 21 September hopefully with news and features on BBC Radio 4 as well as Radio 3. The ABO would begin to assess applications immediately and would send the successful ones to orchestras. The following advice was offered to those who had not done a project like this before:

- Assess where you're going beforehand
- Work with social services if you need more background on people
- Find out about people's musical interests first to bring the right music with you
- Players do need support as they can encounter unusual situations
- Take percussion instruments with you so people can join in
- Take a tape recording of the visit and leave a copy with the person
- If you take press etc with you to a visit, ensure there is enough room for them as well.
- Don't forget the neighbours!

AP emphasised the importance of the phone call from orchestras before the visit and that a member of staff should accompany the musicians on their visits. Macbeth Media Relations would be working on the national media for the project, but orchestras needed to work with their local press as well. Details of unsuccessful applicants would also be circulated, and AP asked orchestras to contact the nominators and offer something to them, e.g. concert tickets, which was essential in helping the *Listen Up!* aim of bringing in new audiences.

BBC Radio 3 would be broadcasting 6 concerts a week and also 14 20-minute programmes over the course of the Festival. Lenny Henry had recorded trails for the Festival which were being broadcast on BBC Radios 2, 3 and 4. Six branding kits will also be allocated to concerts throughout the Festival and members are requested to make use of them. Mario Pettruci, the Radio 3 Poet in Residence would also be visiting events and writing poetry on *Listen Up!* The Fanfare was available to download from the website and the promotional film was also available. Evaluation questionnaires had been sent out and would be collected from orchestras at the end of the Festival. FH thanked everyone for providing the ABO with all the information on their activities.

Sue Withers *Royal Opera House* mentioned their free event, *Pass the Baton*, on 26 September with the Royal College of Music and Southbank Sinfonia, to which they wanted as many to attend as possible.

Music and Wellbeing Symposium, 3 November 2004, 10.30 – 5.30pm Chelsea and Westminster Hospital

AP outlined the event, which would assess what was happening already in the field through case studies such as 'Bronchial Boogie' in Oldham and 'Music Makers' at the Royal Scottish Academy of Music and Drama, as well as the Chelsea and Westminster Hospital Arts Department's ground breaking work. The keynote speaker is Dr Rosalia Staricoff who had just published a paper on the positive benefits of arts in hospitals, and a review of literature for Arts Council England. AP was going to compile a brief document of ABO members' work in this area and asked members to respond to the email he was due to circulate.

New Music: A Concordant Approach, 29 September 2004, 1 – 5pm Canadian High Commission

The Symposium would be a day of brainstorming about improving the situation of, and making the case for, new music. Panellists from across the sector will challenge delegates in round table and open floor discussions.

ABO Website

Becky West ABO outlined the development of the new ABO Website which would be launched at the end of the week. Each Specialist Manager group would have its own page and discussion forum. There would also be space to store a range of information on particular issues for members to access online. FH added that the Education document on members' programmes would be available to download. She was due to update the document and also asked members to respond to her email request for information in the coming weeks. The document had so far proved to be a useful advocacy tool and needed to be kept up to date.

ABO Annual Conference, 11 – 13 February 2004, Birmingham

AP reported that the conference would be hosted by BCMG, CBSO and Royal Ballet Sinfonia, working with other Birmingham partners. The main themes would be the Orchestral Family and Concert Presentation, with the launch of a one-year research project on concert presentation which aimed to assess what was being done across the board and to challenge members to introduce one new aspect of concert presentation into the 05/06 season. Keynote speakers included Estelle Morris MP *Minister for the Arts*, Tony Hall *Royal Opera House* and Digby Jones *CBI*. There would not be a one day education conference in 2005 but the education sessions could be focused into one day.

AP also announced details of a new series of ABO events - **First Brief** – the first of which would take place on December 1, haysmacintyre, Holborn. It would focus on the Disability Discrimination Act and places were limited to one per orchestra.

Child Protection, led by Anne Gallacher Director of Education, Birmingham Royal Ballet and Hassina Khan Education and Learning Officer, Arts Council England.

Hassina Khan (HK) introduced the afternoon session and proposed to focus on 'safeguarding' which not only dealt with children, but also included vulnerable adults. Safeguarding was about the wider issues, preventing impairment, and achieving potential as well as protecting from abuse. There was no standard definition of a vulnerable adult although HK felt that the government one was reasonable and encouraged thought about who was vulnerable, rather than categorising people. Anyone funded by Arts Council England must have a policy on safeguarding, with key statements and who it applied to. Useful publications were:

- 'Safeguarding Children in Education' new DfES school guidance
- 'Keeping Arts Safe' produced by the Arts Council of England. It was currently out of date, but there was useful information in it and HK hoped it would be updated by next year.
- 'Creating Safety' produced by the Scottish Arts Council which started from the point of the rights of the child and what they should expect.
- www.thecpsu.org.uk Child Protection Sport Unit was a useful website

HK said that a Safeguarding policy would impact across an organisation and staff should know about the policy and how to deal with it. The policy should cover:

- | | |
|------------------------|--|
| - Recruitment | - Definitions of abuse e.g. sexual, physical, neglect, emotional |
| - Bullying | - Press / photography |
| - Discrimination | - Discipline |
| - Whistle blowing | - User information |
| - Allegations | |
| - Training / induction | |

To focus on how to put the policy into practice organisations needed to think about the following:

- What does the organisation do?
- How do you come into contact with vulnerables?
- What safeguards do you need?
- What is safe / not safe to give as information for the press?
- Boundaries of responsibility in a venue or between a parent / organisation
- Individual tuition, are you on view / do others know where you are?
- Presence of teachers / carers
- Contracts are useful to set boundaries of what each party can expect
- You should never agree to act in loco parentis. This can only be agreed in writing. Parents should always have responsibility but you have a duty of care to ensure the child's safety

Anne Gallacher (AG) then talked through the process that happened at BRB. The impetus came from the dancers, as they could not teach without touch and were worried about what they could and could not do. The NSPCC were used to guide them through the process and a cross-departmental working group was set up to generate ownership of the policy, which was essential to getting the whole organisation on board. The key points were:

- The law views a child as anyone up to the age of 18
- Much of this is common sense
- You do not have control over everything and therefore taking reasonable steps is important
- Relationships of trust between those of close age, e.g. dancers and teenagers can pose difficulties
- Images of children need to be stored under lock and key, including computer files, which should be loaded on CD ROMs.
- CRB checks are an important part of the process

The resulting actions were:

- Reporting procedures were written and included a step by step guide
- A set of good practice guidelines were produced
- Leaflets for children and adults were printed and they could also request full information
- Concern procedures were written, with dedicated staff members to deal with any concerns who then had the right contacts. The staff underwent in-depth training with the NSPCC for this role.
- Staff did a half day of training with the NSPCC
- More detailed media consent forms were written.
- Parents who wanted to use cameras asked to arrive early at events, fill in and sign a form and they were given a sticker so staff could identify them

- The working group met twice a year to monitor implementation, review, change and check on up-to-date legislation and advice
- The policy was part of the staff handbook and also a stand alone document
- A general introduction was given to the whole organisation

HK informed the meeting that the Arts Council of England has also worked with the NSPCC to establish a group of 26 trained arts practitioners across the UK who were equipped to train arts organisations in child protection but with a particular understanding of the arts situation. A directory of these trainers would be available on the website by the end of October. www.artscouncil.org.uk

The meeting discussed the difficulties surrounding images in detail. Both presenters stressed the importance of gaining parental consent for the particular use a photograph would be put to despite the difficulties in tracking those in photographs at family events. When photographers owned the copyright, it was also necessary to require them to get permission from the subjects before putting the photographs to a new use.

CRB Checks

HK reported that the Arts Council of England was working with the DfES and Home Office to get specific arts guidance about CRB checks, as the system had not been set up with the arts in mind. ACE had said it would accept disclosures up to 3 years old, but 2 years was probably better. It was also a question of how regularly a person was working in these situations and therefore how valid the references were. Checking references properly was extremely important, as it enhanced the CRB check. AG reported that post-Soham, the advice was to always get enhanced disclosures, although CRB itself currently recommended that the standard level only was necessary.

The meeting then split into groups to discuss how safeguarding impacted on orchestra's work. See appendix 2 for a list of safeguarding situations. FH thanked AG and HK for their presentations and informed the meeting that she would be compiling a briefing paper on safeguarding that would be available on the ABO website in due course.

AOB

- *Van Walsum* were planning an audit of artists' education work and had an away day on outreach to get up to date on what education managers were doing. Svend Brown, *Perth Concert Hall* (ex-Van Walsum) was developing an 'Outreach Conference' to take place 10 – 12 November 2005, in the newly refurbished Glasgow City Hall. The conference would be an opportunity to bring together animateurs, musicians, education specialists, artists and directors together, to focus on six outreach showcase projects and examine how and what they were achieved. Stephen Deazley, Peer Colman, and James MacMillan would be keynote speakers.
- FH reported that Artsmark was taking place again, with a deadline for submissions of November 14.
- She also reported that British Music Rights were embarking on a copyright education initiative. Musicians had become increasingly concerned about Intellectual Property and the Government had recently established a cross-departmental IP Forum. Leonora Davies *Chair, Music Education Council* had written a series of lesson plans for British Music Rights which were being sent to schools.
- FH also mentioned the Musicians Channel which was a new venture, launched in May and led by Jonathan MacDonald. It was a free channel, on Sky from 4pm. Tuition was available from watching the TV and the Channel also showcased bands. They were developing the Channel and aimed to launch the classical side in March 2005. They had 8 hours of coverage to fill a night so they were looking for material.
- Michael Spencer *Creative arts net* reported that he was involved in a project with Breakthrough films to develop an animated *Peter and the Wolf* in two versions, one with a soundtrack, one without. There would be a considerable support package to complement the film and it would be promoted by IMG. They were currently looking for orchestras who would like to be involved.
- *spnm* announced that they had launched a new newsletter for young composers - 'offbeat' - and requested the meeting to inform them of any opportunities for young composers.

Andrew Connolly *BBC Concert Orchestra* thanked the record number of delegates (over 60) for attending and requested the meeting to inform Becky West ABO if they had any feedback on the meeting format and issues to focus on in future.

Date of the next meeting: Wednesday 6 April 2005

Appendix I

Musicians' Union Learning Reps

The MU, like other Unions, recognises the importance of learning and acknowledges the role it can play in supporting its members by either enhancing their existing skills or assisting members to learn new skills. Part of the MU's learning strategy is to develop a network of Union Learning Reps from amongst the membership who will play a vital role in promoting the "learning agenda" not only in the "workplace" but throughout the industry.

This pilot project is funded by the Government's Union Learning Fund. The funding received has enabled the Union to develop its own industry specific Training Module and develop a network of Union Learning Reps. Part of the project also involves working with Education providers; setting up links with training organisations; working with employers and ULRs in setting up learning initiatives in the workplace; creating appropriate partnerships for the enhancement of music-related training within the industry and much more.

An MU Learning Rep (a new kind of Union activist) will become part of the Union's regional and national learning strategy, promoting the value of learning, training and other opportunities amongst the membership both in the workplace and wider community, supported by the Union via the Safety & Learning Official; Regional Officials and Regional Support Staff. (ULR's have statutory rights under the Employment Act 2002 - rights to time off with pay to carry out his/her duties and train)

The TUC has prepared a Model Learning Agreement which can be adapted to suit each workplace and the Union hopes that as and when orchestra based ULRs are in place - the employer will agree to a Learning Agreement.

The role of an MU learning rep is:-

- * Identify members' learning needs
- * Develop an awareness and knowledge of learning opportunities available
- * Provide initial advice
- * Provide accurate information
- * Offer a sign-post to other sources of advice and guidance
- * Give support to other members
- * Advocating and "speaking up" on behalf of members
- * Work with providers of training and education opportunities
- * Work with employers to negotiate programmes of learning for members

Appendix 2

Occasions when orchestras come into contact with children, young people or vulnerable adults

Our Buildings

Workshops in own venue/studio
– for school groups i.e. with teacher supervision
- for individuals i.e. no teacher/parent supervision
- for families
Use of building by other organisations e.g.
school/community groups
Small group work within different spaces
Pre / post concert talks
'Evening class talks'
Groups of children/young people/vulnerable adults
attending performances
Schools' concerts
Family concerts
Interval entertainment e.g. face painting
Outside entertainers at our events
Box office staff
Ushers/stewards
Children on stage - in family concerts
- in schools' concerts
- among orchestra/alongside individual players
- interval interaction
- as participants from audience
Costumes – changing facilities
Child performers 'roaming' around a venue
Work with other departments – press:
- photographic images
- audience photographs
- press launch
Children who are employed as staff
Work experience / placements
Office volunteers
Venue tours
Open days
Drop in events
Meet the orchestra sessions
Open rehearsals
Touch tours
Mentoring young players 1:1 and small group
Community choir
Youth choir rehearsals/performances
Youth orchestra rehearsals/performances
Lunch / break times

Young Performers

Types - Youth Orchestra
 Youth Band
 Youth Choir
 Young Conductors
 Soloists
Occasions - Auditions

Rehearsals - in own venue
 – in community/hired venue
 – with orchestral players sitting in/observing
 – sectional
Costume fittings
Performances
Performances alongside orchestra
Desk sharing
Conductor helping kids along
Showcases at conferences
Tours
Residential courses
Weekend courses
One to one tuition/coaching
Masterclasses
Chaperones
Conservatoire students – workshop training

Formal Education

Workshops in - nursery/pre-school/early years
settings
 Primary
 Secondary/High
 GCSE improvisation
 Performing arts schools/colleges
 Special
 College
Small group work
One to one tuition/coaching/mentoring
Murder mystery workshops
Outdoor project with school class
Masterclasses
Exam supervision
Meetings and planning visits
Meet the orchestra sessions
Adopt a player scheme
Performances in schools
18+ students/graduates

Community Settings

Residential courses for under 18s
Semi-residential/intensive courses
Summer schemes
Holiday workshops
After school clubs
Instrumental tuition at home
Family music days/workshops/performances
Musicians on call – dementia sufferers
 elderly
Concerts in - residential homes
 community venues
Work in nursing homes
Work in day care centres

Therapy in hospitals inc 1:1 situations
Work in hospitals - isolation units
adolescent psychiatric hospitals
psychiatric hospitals
rehabilitation units
on the wards
in private rooms
in hospital classrooms
in waiting rooms / play areas
Workshops in - community settings – with or
without carers/youth workers etc
multi-use settings e.g. leisure centres
youth clubs
prisons
drug projects
school but out-of-school-hours
young offenders' institutions
retirement clubs
playgroups/nurseries
informal early years settings
museums and art galleries
immigration detention centres
Work with - people with mental health issues
excluded young people
elderly
people with asperger's syndrome
the homeless
vulnerable adults
prisoners
the deaf
blind and visually impaired people
relatives/carers of younger people with
dementia
babies
young mums
Meetings and planning visits
Outside community/school based projects e.g. before
or afterwards/on the street
Representation at public events e.g. info stall at
community fair
Breakout spaces during projects

Other

Transport - coaches to rehearsal venues
giving lifts
guided tours to various locations
Working with other art forms
Initial project training workshops
Use of young people in player training
Careers seminars for young people
Volunteers at conferences
Fact-finding missions with children and artists
Consultation with young people on development of
projects
Youth councils
Giving first aid
Orchestra's own children at events/tour
Cameras at events
Recording of performance - photographs
Video
DVD
website
Education project photographs and videos
– for archive
- for publicity
- for website
Websites - email contact with composers
Web groups/web forum
Web casting
Archive footage