

Producing a Cathedral Music Policy

INTRODUCTION - SCOPE AND AIMS

The purpose of this paper is to provide a starting-point, an overview, of what a Cathedral Music Policy might try to encompass. It does not aim to be a blueprint—each Cathedral will have its own particular concerns that need to be addressed in the appropriate way. What follows is simply a tool that can be adapted to the local situation. The document provides an overview of the areas which might be covered and includes some questions that are intended as a kind of prompt list to stimulate discussion. It is important to emphasise that the draft statements it contains are illustrative rather than prescriptive. They are simply intended to provoke discussion and suggest ways in which policy might be framed. Individual Cathedral Chapters must decide how much ground the policy should cover and the process which leads to its formulation. The formulation of a policy provides an opportunity to discuss how the worship and mission of the Cathedral relate to its role as the seat of the Bishop. Proper discussion between different departments enables different points of view to be heard and resolved. Indeed, the process that leads to the policy may prove to be as valuable as the policy itself.

A comprehensive music policy, once agreed by Chapter, should make it easier to balance the many activities which make up the life of a Cathedral community. It would provide a valuable overview of existing Cathedral policies and a framework in which to resolve any new issues. It would be of particular value to new staff and Chapter members.

This paper draws on material summarised in the report *Music in English Cathedrals* [MEC], prepared for the Association of English Cathedrals in May 2001, *The Chapter Worship Policy and Chapter Music Policy* prepared for Derby Cathedral [DWPol and DMPol] in May 2000 and preliminary work for a similar policy document at Worcester Cathedral.¹

GENERAL POLICY CONSIDERATIONS

The place of music in the liturgy

It may be helpful to begin with a summary of the theological reasons for giving music a central place in the life of a Christian community, for example:

Music making is a profoundly human experience. People of every age and culture have known the power of music and have used it to express their deepest emotions and to accompany the most important events in their lives.² It has a unique role in the offering of worship. It is able to elicit wonder without distancing us from God's presence and is able to effect our union with other worshippers and with God in a particular and unparalleled way. Its relationship to the liturgy should always be a key factor in the planning of worship.³

¹ These ideas were developed in a discussion between the Very Revd Michael Tavinor, Dean of Hereford, Canon Charles Stewart, then Precentor of Winchester, Richard White, representing the Choir Schools' Association, Sarah King, Co-ordinator for the Association of English Cathedrals and formerly Administrator of Southwark Cathedral, and Timothy Hone, Head of Liturgy and Music at Salisbury Cathedral, who is responsible for the final form of the document.

² *The Milwaukee Symposia for Church Composers* [MSCC], The Pastoral Press, 1992 para. 1

³ Some of this is from DMusPol para. 1, some from MSCC para. 13

Chapter's responsibility for the liturgy

This leads naturally into a consideration of the responsibility of the Chapter for the Cathedral's music:

How is the responsibility for worship and music defined in the statutes?

How is this responsibility discharged on a day-to-day basis?

Is this the best and most creative solution?

Sample draft statements:

The Chapter affirms the special and unique contribution of English Cathedral music to the life of the church; recognising its current vitality and high standards, and will respond to the challenges necessary to ensure its future survival and development.⁴

It is the Chapter's statutory responsibility to order the worship of the Cathedral. According to the Cathedrals Measure, particular responsibilities are accorded to the Dean for the final approval of liturgical developments.

However, the day-to-day responsibility is delegated to the Precentor, who has responsibility for the implementation of the policy and for providing a key link between the Chapter and members of the music staff.

How high a profile is music funding given?

How do you establish budgetary priorities?

The Chapter is committed to ensure that adequate funding for the music and musicians is a core part of the annual budgetary planning. However, it may be necessary from time to time to explore new approaches to funding, or to review the musical resources needed for the Cathedral's worship.

It is important to plan projects and developments well ahead, especially if additional funding needs to be raised.

Where do we want to be in 5/10 years time?

What will be the interim goals that will mark our progress?

Music in worship

The Derby worship policy contains a very positive statement about the range of music that might be included in Cathedral services:

. . . Cathedral services, whether for outside groups and organisations or for celebrations as part of the Cathedral's ongoing life or of the Christian year, should draw on a rich Anglican liturgical and musical tradition, on the insights and treasures of other churches and include new material in an open and creative way, with a view to the Cathedral being a liturgical laboratory for the benefit of the Diocese and the Church at large.⁵

Are our services in general, or is this particular service, essentially a monastic-style office for the Cathedral community or an opportunity to connect with more casual visitors?

If this is a service attended by a large number of children, what is the musical relationship with the music they sing in school?

⁴ Report MEC para. 54.1

⁵ The Chapter Worship Policy, Derby Cathedral, para. 14

In what circumstances would it be appropriate for a worship band to participate in a Cathedral service?

Later in the document there is a checklist of questions intended to facilitate a comprehensive review of the range and context of musical resources used.

The importance of children in maintaining the choral tradition

Music in English Cathedrals contains a rich resource of material about the role of children in Cathedral choirs, and deals with some of the educational and developmental aspects, including:

Children have had a distinct place in the life of English Cathedrals for over a thousand years. The Cathedral as a centre of education, mission and spiritual growth has always ministered to children within the immediate Cathedral community.⁶

The uniqueness of a child's experience in a Cathedral choir depends on his or her place within a close-knit, highly trained and disciplined team of other children working in partnership with adults. With such a group, children are capable of artistic, technical and personal attainments far beyond what one would expect for their age. Furthermore, traits they develop within the choir - such as the responsibility of working in a group - will benefit them in most careers and roles of adult life.⁷

The Derby Policy summarises some of this sense of purpose and of the place of children in the tradition in the following way:

Boys and girls are invited to join the Cathedral choirs both to give them a rich experience of musical education of the Cathedral repertoire and of the cycle of the Christian year and also to enable the Cathedral choral tradition to be maintained.

In addition to the musical and educational questions, there are other issues to consider, for example:

How do we help to shape the spirituality of the children in our choirs?

Should this influence our approach to psalmody and the lectionary?

How can we help to build the choir as a Christian community?

Choral resources / The Choral Foundation

A statement is needed describing the different Cathedral choirs, their purpose and distinctive functions, such as:

The Chapter maintains a Cathedral choir of boys and men.

OR

The Cathedral has two children's choirs, in order to provide opportunities for both boys and girls.

OR

The Chapter is committed to exploring possibilities for a girls' choir if resources become available.

⁶ MEC p. 35

⁷ MEC p. 35

There could be an additional statement to cover any other choirs:

The Chapter also provides opportunities for adults and young people to exercise their musical gifts in voluntary choirs.

However, all this needs careful thought. The policy document should be a statement of intent and it should be made clear that it does not define a legal obligation. In particular, statements about equality of opportunity might become hostages to fortune.

In what circumstances might separate groups of boy and girl choristers sing together?

The participation of the Cathedral choirs in Sunday and daily worship

There might be a statement such as:

Customary Cathedral choral services will be sung by the Cathedral choir during term time (which includes Christmas, Easter and other major Festivals) and by visiting choirs at other times.

A statement about the normal pattern for weekdays might follow, such as:

The Sunday and weekday services will normally be sung by one of the Cathedral choirs except on Wednesdays, which are usually said, unless there is a visiting choir available.

How is term-time defined?

If you have a choir school how are dates for terms discussed?

Who has the final decision - the school or the Cathedral?

What are the days on which the Cathedral would expect the Cathedral choir to sing even if they fall in the school holiday period e.g. Pentecost, All Saints or Ash Wednesday?

Would a choir tour be permitted to take place over a major Festival?

What are the arrangements for dumb days?

In what circumstances would you ask the Cathedral choir to sing on what would normally be a dumb day?

Does the present arrangement for days off, trebles only and men only services make the most practical and effective use of resources?

Other special services

On what occasions would the Cathedral choir be expected to sing?

When would they receive additional fees?

What are the major occasions (such as Enthronements, funeral of a major figure in public life or a major benefactor) for which one of the Cathedral choirs would be expected to return from holiday?

Where would the financial responsibility for this lie?

Sample draft statements:

During term time, the Cathedral choir would normally be asked to sing if they are available, but extra fees would normally be paid and reimbursed by those requesting the additional service.

Outside term time, the Cathedral choir would only be available to sing for special services in exceptional circumstances. All customary fees and any additional expenses would be the responsibility of the person making the request.

Presence of the Cathedral Choir

The Derby policy deals with all these issues in the following statements:

The cornerstone of the Cathedral's worship is the Sunday Eucharist, which should always be led by one of the Cathedral choirs (or by a competent visiting choir) and the singing of Evensong, normally on at least four of the seven days of the week in term-time.

Other musical opportunities - additional services, concerts, visits to churches in the Diocese - important as they are, should not normally take precedence over the provision of music for the weekly Eucharist and regular Evensongs, which are the primary duty of the choirs.⁸

Lay Clerks and Choral Scholars

The following issues may need to be covered:

What is the statutory provision for singers?

How many singers do we regard as the norm?

Are there agreed limits on the number of singers?

Do the singers form part of the Cathedral Foundation?

What is the mix of Lay Vicars and Choral Scholars?

What are the arrangements for remuneration and housing?

How much of a full time job is it?

How are requests to be excused Cathedral duties to carry out other work dealt with?

How are normal expectations defined?

How are new expectations negotiated?

Are appropriate contractual arrangements in place?

What are the arrangements for review and appraisal?

Cathedral music and musicians within the Diocese and wider community

Cathedrals are constantly trying to balance the need to maintain the *Opus Dei* and the desire to reach out to a wider constituency. With their considerable resources, Cathedrals have a particular opportunity for outreach and mission. A visit by the Cathedral choir can provide a potent symbol of the involvement of the Cathedral in the life of the Diocese. The Cathedral's ownership of this may be made more meaningful if the choir is accompanied by a representative member of Chapter.

How can the Cathedral's music and musicians contribute to mission and outreach?

How can Chapter work in partnership with its musicians to create joint ownership of new ventures?

⁸ DPolicy, paras 2 and 3

To what extent is the Chapter prepared to modify its current pattern of music in worship in order to enable the Cathedral musicians to be involved in its mission and outreach?

What additional resources are (could be) available for mission and outreach?

How do you manage all the commitments?

How often should visits to the Diocese take place?

Is this simply a matter of responding to invitations or seeking appropriate opportunities?

How is this owned by Chapter?

Does a Chapter member usually go with the choir?

Is there any financial support?

Who has to give permission?

Is Evensong still sung?

How are fees for the musicians negotiated / agreed?

Who pays?

*Could this be a fund-raising event for the choir?
for the Cathedral as a whole?
for a charity?*

Sample draft statements:

As the mother church of the Diocese, the Cathedral will encourage its choir and musicians to be involved in the life of the Diocese.

The Cathedral music staff are encouraged to take part in musical training, workshops and consultations with individual parishes, alongside their Cathedral duties.

Practicalities

Who liaises with the school (or with parents of non-boarding choristers)?

*How is the choir transported? Who drives? What qualifications do they have?
What policy do we have about the use of individual cars?*

What safeguards are in place: insurance, child protection etc?

What are the supervision levels? (NB the driver should not normally be the only adult with a group of children)

What arrangement would be made to deal with a sick chorister?

Are consent forms required on every separate occasion or can a number of visits be grouped on one form?

Are appropriate risk assessments carried out?

Relationships with the schools that educate the choristers

The relationships with the schools that educate the choristers are crucial. It is important to have clear and realistic expectations of the choristers, both during their time in choir and during their time in school. Similarly, it is important to attempt to define and regulate the total work-load of choristers. Where there is a recognised

choir school, these issues can be dealt with directly and resolved within the structures and timetables. Where the choristers attend a number of different schools, it is by no means so straightforward. It is necessary to have an overview of all the pressures that the children face. This requires a commitment to maintain excellent communication with them and with their parents. In both situations, some degree of flexibility is likely to be necessary.

If there is a single choir school, a well-regulated partnership will already exist, normally involving some common membership between the Chapter and the Governing Body of the school. In this case, it may be necessary to work out where the primary loyalty lies if there is a conflict of interest. It is also important to agree a framework within which to resolve day-to-day clashes, either for a whole group of choristers, or for individuals.

Where there is a choir school, are proper arrangements in place to regulate the arrangements between the Cathedral and School?

Who regulates the number of school places that will be made available in each year group for the education of choristers?

In what circumstances would choir duties take priority over school activities, e.g. normal weekday Evensong clashing with a sports fixture; preparations for a school play clashing with a rehearsal?

In what circumstances would school duties take priority over choir activities, e.g. a Scholarship examination clashing with choir duties; selection of a chorister for a high profile athletics competition or as part of a team in an academic competition?

What controls are needed?

If some of the choristers are day pupils and some board, it is important to have clear protocols about the times and places at which the day pupils are expected to be on duty as choristers.

The Handbook of good practice compiled by the CSA is a useful source of information and advice.⁹

Relationships with parents of choristers

It is fundamentally important to build good relationships with choir parents and to maintain these through excellent communication. This is particularly true in Cathedrals without choir schools. A written statement of expectations may be a useful starting point, such as:

The Chapter acknowledges the role of choir parents in supporting the commitment of their child to the choir and seeks to work in partnership to ensure that the time the chorister spends in the choir is used to develop their musical, social and intellectual gifts in a Christian environment that is caring, challenging and rewarding.

The Chapter identifies and affirms the part played in building up the Cathedral community through the outreach opportunities to choir families, who may be brought into the Cathedral's life through the recruitment of children as choristers.

⁹ *Information and Guidance for Members*, Choir Schools Association.

The Chapter will encourage social events and other activities which involve not only choristers but other members of choir families.¹⁰

What statement do we have of the commitment we expect of parents?

What commitment do we make to them?

Would a termly newsletter help to build the team spirit of the choir?

In what ways do we publicly and privately acknowledge and affirm the contribution made by choir parents?

What opportunities are there for regular meetings?

What are the procedures for notifying absence in the case of illness?

What are the procedures for requesting absence in other cases?

What controls are in place for ensuring that flexibility is not exploited?

Supervision

The responsibility of Chapter and choir schools to provide proper care for the choristers is both a legal requirement and a clear responsibility. Where there is a school, it is important to have clear procedures for supervising the children as they travel between school and Cathedral and clarity about where the responsibility transfers from school to Cathedral staff and then back again at the end of the session. For Cathedrals without a choir school the most problematic times can be those when children are arriving in small groups from their different schools over a period of time, or after the service when children are being collected. It is important that procedures are in place to alert staff to a potential problem in the case of any choristers who travel to the Cathedral without parental supervision.

Supervision during an act of worship is another difficult area. If children leave the service they should be able to receive adult support. At the same time, it is necessary to make sure that adults are not placed in a vulnerable position.

Who supervises the choristers in the journey from Cathedral to school and back?

At what point does the responsibility transfer from the school to Cathedral?

What arrangements do we have for the children to gather in one place before the start of the practice?

Where do we expect parents to drop-off / collect their children?

What happens if parents are significantly late collecting their children?

Could these arrangements be improved?

What happens if a chorister leaves during a service? Are there parents or staff members from the school or Cathedral who have the responsibility to ensure that the child is all right?

What procedures are in place to protect those who supervise the children from false accusations?

¹⁰ For instance, the choristers — perhaps along with their brothers and sisters, particularly if there is no Choir School — might be taken to the pantomime or invited to a Christmas party as guests of the Chapter.

Expectations of Chapter (visiting choirs and musicians)

In order to complete the overview of music throughout the year, it may be useful to consider the musical provision during times when the Cathedral choir is off duty:

Are all the opportunities to invite visiting choirs being taken, particularly from parish churches, schools, colleges and universities within the diocese and locality?

Is there adequate documentation that properly reflects what happens?

Is this sent to the organist as well as the choir director?

What support do you give the choir during their visit?

Do you offer help with obtaining accommodation or offer discounts on school accommodation?

Do you offer hospitality during the visit?

What advice do you give about the choice of repertoire?

In what circumstances would you ask a choir to change repertoire?

Are the deadlines clear and realistic?

Is there a notice in the weekly sheet giving the congregation information about the visiting choir?

How do you check the standards of choirs? organists?

Are the guidelines given to visiting organists sufficiently clear?

Are there certain circumstances in which the home team are required to play the organ?

Do we restrict the repertoire of responses so that the Precentor and cantors are not taken by surprise?

Do we allow visiting choirs to deviate from the normal liturgical pattern e.g. by singing an introit when this does not normally happen?

Sample draft statements:

Outside choir term, the Chapter welcomes visiting choirs to sing at any of the services. During the summer, it is usual for the visiting choir to sing for a whole week. It is normally desirable for a visiting choir to sing for a whole weekend, rather than for a single service.

The responsibility for organising visiting choirs lies with the Precentor, but this may be delegated as appropriate.

Organ and other instrumental music

Reactions to all music can be very powerful and may reveal strongly held personal preferences. While music should challenge as well as provide comfort, there are issues of context, balance and decorum which need to be addressed. Where the music is a setting of words, the text 'anchors' the meaning to some extent. Music without text is, in some ways, less constrained – it may be valuable to discuss how it creates and modifies the framework of the worship.

Are voluntaries regarded as part of the service?

Do you encourage organists to play in a different style at the end of a weekday Evensong as opposed to a festival Sunday?

What styles of improvisation are used?

Is there the right balance between improvisation and composed repertoire?

What is the relationship between the organ music and the other music in the service (period, style, dynamic level, harmonic language and use of dissonance)?

What mood is the music trying to establish?

What forum is there in which musicians and liturgists can talk through the underlying theology and liturgical flow of the worship?

What opportunities do we create for the use of other solo instruments, ensembles and orchestras?

Practical issues

Are there any practical issues of rehearsal or location of instruments which it would be sensible to include in a set of agreed recommendations?

Do we place any restrictions on when the organ can be played? on the volume allowed at different times?

Do we restrict when the organ may be tuned?

Does this vary in the summer months because of the number of visitors?

Sample draft statements:

All rehearsals in the Cathedral must finish at least 15 minutes before the start of each service.

If an instrumental ensemble is used, it should be located (as far as possible) so that the main liturgical action is clearly visible.

The Chapter understands that the Cathedral is used by a wide variety of groups for a number of different purposes. All users of the building are asked to respect and co-operate with other users and to be sensitive to the needs of those who come to the Cathedral seeking a place of quiet and stillness.

Care of the Cathedral instruments

The policy might make clear the commitment of the Chapter to maintain the traditional musical instruments of the Cathedral, especially the organ. It might also clarify day-to-day responsibilities in respect of any other instruments owned by the Cathedral, especially those used for informal worship. The following is a quick checklist:

Organs: access, availability for practice and teaching, tuning and maintenance, budget implications, any plans for cleaning, restoration, improving or replacing.

Pianos and other acoustic instruments used in traditional worship: purpose, possibilities for their use during and in association with worship, concert opportunities, maintenance issues as above, any storage and security procedures.

Electronic keyboards, instruments for informal worship and any associated amplification equipment: purpose, possibilities for their use during and in association with worship, maintenance, storage and security.

Library facilities: in what circumstances, if ever, is Cathedral music lent out?

The Cathedral as a venue for other musical activity

The Derby policy is very positive about the benefits of using the Cathedral as a venue for other musical activity:

The Chapter values the existence of the Cathedral Concerts Society to work in partnership with the Chapter in promoting concerts and other musical events in the Cathedral.¹¹

At the same time, it is quite clear about how these relate to the primary purpose of the Cathedral as a place of worship:

The Chapter values the use of the Cathedral as a venue for concerts by organisations in the community, providing that the number of Saturday concerts does not exceed the number of Saturdays available for Choral Evensong and providing that there are no concerts that interfere with Choral Evensong on [a number of key festivals when they fall on a Saturday], and no concerts on the Saturday before Palm Sunday and Easter Day.¹²

The integral relationship of all Cathedral activity is to be respected:

Those arranging concerts are required to be sensitive to the appropriateness of the music, and its text, to the setting of the Cathedral and to the seasons of the Christian year . . .¹³

How often do we allow concerts to take place?

What is the practical impact, especially of events on Saturday evenings

Is there a preferential rate for certain groups?

Are we proactive or reactive about our concert policy?

What help is there with publicity and PR?

How are the box office procedures?

Who deals with the PRS returns?

Have the costs of administration and planning been taken into account?

How is this passed onto the promoter?

¹¹ DPol para. 18

¹² DPol para. 21

¹³ DPol para. 21

BEST PRACTICE RECOMMENDATIONS AND CHECKLIST

The questions which follow might usefully form part of an agenda for discussion by the liturgy and music department.

Music in the Liturgy

General

How do you balance unity and variety of musical styles within a particular service?

Are there different expectations for weekday / weekend Evensongs, the Eucharist, special services?

What is the overall spread of musical styles across all services?

How much variety would you expect in a single service?

On what occasions is the Cathedral's normal musical provision modified to reflect the traditions of other parts of the church including the world church?

Does the music communicate in the appropriate emotional and spiritual way?

How do we help the congregation to enter the world of the music?

Could notes on the music, or a short verbal introduction, help in certain circumstances?

Accessibility

What relationship should there be between the Cathedral's musical provision and that of the parishes?

What repertoire do we have in common?

Is there a congregation setting of the Ordinary of the Eucharist which is known throughout the Diocese?

Are there occasions, e.g. Ordinations, Confirmations, the Chrism Mass, when we use this shared repertoire?

Do we use music that is accessible to children?

Is the music accessible to visitors?

Is the music accessible to the particular group attending a special service?

Do we provide translations of Latin, French, German repertoire etc.

Reviewing the worship provision

What review procedures are in place?

Is there a worship committee (or equivalent)?

What would be the advantages / disadvantages of starting one?

What are its terms of reference?

What is its relationship with Chapter?

Who should be members ex officio (e.g. Precentor, Director of Music, Head Verger)?

What constituencies should be represented?

Hymnody

Which hymnbooks are in use?

Does the current provision reflect all the worshipping needs?

What supplements are there to the basic provision?

Would a weekly hymn sheet give you greater flexibility?

Are all copyright requirements met?

Who chooses the hymns?

Who chooses the tunes?

Does Chapter have a policy on the use of inclusive language?

Psalmody

Which versions of the psalm texts are used - at Evensong? in the Eucharist?

The psalm cycle – what cycle is used and why? on weekdays? at weekends?

What styles other than Anglican chant are / could be used? e.g. plainsong, responsorial, metrical, Gelineau etc.

Anthems and settings

*Would anything be ruled out on grounds of
length?*

dissonance?

volume?

text?

personal preferences?

What is the relationship between the music and the liturgical season?

What is the relationship between the music and the designated readings?

How do we try to ensure that the music communicates in the right emotional and spiritual way?

Repertoire issues where there is more than one choir

What is the distinctive repertoire of each choir?

What is the common repertoire for use when choirs sing together?

Is the balance of repertoire between the choirs appropriate?

Commissioning

Is this an appropriate use of resources?

Should this be a one-off commission to get something exactly right for a specific occasion or something that can enter the repertoire?

Resources?

Level of difficulty?

Administrative processes for Cathedral services

What follows is simply a check-list, since the issues are largely self-evident. However, experience in a number of Cathedrals suggests that confusion often results when there is more than one point of entry to the Cathedral or more than one route through the system. This is particularly problematic in terms of resolving whether or not there is space in the diary; the effect on the workload of vergers, musicians and those who have to devise, prepare and produce orders of service; and financial matters. No one model is necessarily the best. However, it is likely that a lack of clarity about these processes will waste time, cause confusion, and lead to the loss of legitimate potential income. At the worse, it leads to double bookings, events that take people by surprise and potential embarrassment.

Baptisms

Weddings

Funerals

Memorial services

Confirmations

Ordinations

Other Episcopal services

Diocesan services

Civic and county services

Other special services of commemoration and celebration

Process?

How do requests come in?

How are decisions made?

Who sings?

Who plays?

How are the musicians integrated into the planning?

Who pays?

How much?

What are the guidelines for offering reduced fees?

Who has the discretion to negotiate and modify the fee structure?

Are the musicians ever asked to waive their fees?

Touring

Touring is becoming one of the most demanding activities a choir can undertake in terms of time and financial resources. It seems appropriate to do some detailed thinking about the place and priority of touring in the context of the Cathedral's other activities. It is natural that each Cathedral will have a different range of objectives. The importance of thorough and detailed planning is self-evident. A successful tour will have a good balance of performing, rehearsing, travelling, and free time.

Good practice guides can be obtained from the CSA Handbook. King's College, Cambridge also has a lot of experience in this area.

Why tour?

How is the tour to be financed?

Has Chapter taken proper responsibility for the tour?

Does a Chapter member usually go with the choir?

Who has the final say on whether a tour is viable?

Are child protection issues (including home stays) in place?

Are all consent forms in place?

How do we make appropriate risk assessments?

What would be the advantages / disadvantages of using an agent?

What would be the advantages / disadvantages of using a tour operator?

Do we need proper contracts to be in place?

Does the choir need a licence?

Have all the financial implications been observed? e.g. are any fees subject to local taxation?

Recordings and broadcasts

How do they fit into the Cathedral diary?

Timetabling?

Why are we proposing to make this particular recording?

Who chooses the repertoire?

For whose benefit?

Have the demands on the children been properly assessed?

How does this relate to the choristers' programme, schooling, homework etc.?

Relationship to PR and marketing, the Cathedral shop?

What level of investment is Chapter prepared to make in a recording project?

RESPONSIBILITIES

The following statements are simply intended as guidelines summarising main responsibilities only. More complete details would then be given in individual job descriptions.

Chapter

Regular review of the Cathedral music policy and its delivery, involving Chapter and senior staff.

Dean

The Dean has an executive overview of all Cathedral policy and a statutory responsibility for the worship. On a day-to-day basis, that responsibility is delegated to the Precentor.

Precentor

The Precentor has oversight and day-to-day responsibility for the ordering of worship in the Cathedral and overall pastoral responsibility for the music staff, lay clerks, choristers and their families.

Director of Music

The Director of Music is responsible to Chapter through the Precentor for the selection, provision and performance of music within the Cathedral's worship. S/he is the principal trainer and director of the Cathedral choirs and shares with the Precentor the pastoral oversight of other members of the music staff, lay clerks, choristers and their families. The Director of Music reports to the Precentor.

Assistant Director of Music

The Assistant Director of Music is responsible to Chapter through the Director of Music for playing the organ for Cathedral worship, accompanying the Cathedral choirs, assisting with the training and direction of the choirs and carrying out necessary administrative and other tasks. S/he has particular responsibility for the training and development of the probationer choristers. The Assistant Director of Music reports to the Director of Music.

Organ Scholar

The Organ Scholar is responsible to Chapter through the Assistant Director of Music for assisting with the duties of accompanying the Cathedral choirs, playing the organ for Cathedral worship, assisting with the training and direction of the choirs and carrying out necessary administrative and other tasks. The Organ Scholar reports to the Assistant Director of Music.

What are the main responsibilities of each role?

When were these last reviewed?

Do they form a coherent overview of duties with clear lines of responsibility and reporting?

How do you encourage people to work as a team?

Which decisions are made in collaboration?

Which decisions can be delegated?

What opportunities are there for professional development, leave of absence to do other work, study leave etc?

How do you encourage people to monitor and regulate their own workloads?

What safeguards and procedures are in place?

Do you offer any of the team opportunities to have a mentor or work consultant?

How can members of the team help each other through coaching?

Have we clarified expectations of presentation, behaviour and self-discipline?

How involved are the musicians in the rest of what is going on?

What are the expectations of our adult musicians in terms of their spiritual involvement with what is going on?

Can we see involvement in the choir as an opportunity for members to move forward on their spiritual journey? [But beware discrimination on religious grounds]

Administrative and financial support

Office skills needed

Secretarial support provided

Establishing of proper procedures for all planning work

Specific training needs

Finance

Budgeting and responsibility for financial controls

Procedures

Appointments process

The Policy document may be a suitable place to summarise where the responsibility lies for the recruitment and appointment of:

Director of Music

Organist or Assistant Director of Music

Organ Scholar

Lay Clerks

Choristers

Members of other choirs / music groups and their membership

Administrative staff

Volunteers

SUPPORT NETWORKS

Choir Association

Choir School(s)

Former Choristers Association

Federation of Cathedral Ex Choristers

Other support groups

Friends of the Cathedral

Local RSCM

External national bodies

Cathedral Organists' Association

Association of Cathedral Assistant Organists

Precentors' Conference

Association of English Cathedrals

Choir Schools' Associations

Friends of Cathedral Music

RSCM National