



TRADITIONAL MUSIC TEACHING AND LEARNING **SCOTLAND**

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INTRODUCTION

This document is the result of a long process of discussion about ways of supporting the many groups in the non-formal sector in Scotland with a commitment to fostering the widest possible practice of traditional music skills, vocal and instrumental, in their communities.

The discussion around training, quality, and continuing professional development goes back at least to the Scottish Arts Council's *'Traditional Music in Scotland: Education, Information, Advocacy'* report, which resulted in two large conferences, at Culloden and Glenrothes in the early 2000s and the subsequent setting up of a Tutor Training Network. One of the initiatives that network set in motion was a Professional Development Award which was not much taken up by practitioners, reinforcing the idea that formal qualifications were not the ideal way to support people working in the sector.

Since that time the Artworks programme, instigated by the Paul Hamlyn Foundation and partnered by Creative Scotland, has brought to the fore approaches to quality, good practice, and an infrastructure of support. At the same time the Traditional Music Forum (TMF) was looking at how these questions might be addressed through processes of self-reflection rather than external validation. Such processes require frameworks which might support them, and we explored through practical workshops options like the PREPARE paradigm, developed by community music therapists in Scandinavia.

These explorations and contacts led to the idea that a networked approach, involving the providers of traditional music teaching and learning already linked through the TMF, could support quality, good practice and professional development. To discuss that further the TMF hosted a conference in October 2017 which looked at the questions of how we support quality, what is good practice and how we promote professional development. From that conference came a small, short-term working group which advised on this document.

The traditional music community sets a great deal of value on informal approaches to teaching and learning, and on the idea that prescribing approaches runs counter to the very ethos that makes taking part in the music so valuable and enjoyable. Our aim is that the Code of Practice might be formally adopted (or adapted) by our community's non-formal education providers; that the Quality Framework might provide a shared notion of quality across the sector and between organiser, tutors and participants; that it might aid reflection on their practice by practitioners, and suggest topics for training; and that the Professional Development Framework might suggest short and long-term options for those wishing to take their practice further. We have tried to keep a balance between the desirability of heeding these approaches and any sense of compulsion in their application. We hope that the document will prove useful to administrators and board members, and tutors alike, and that attention to what it offers results in a quality experience for learners, which is the chief aim of everyone involved in traditional music education.

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1. CODE OF PRACTICE

1.1 FOR TUTORS

Have the right musical skills

- Have a particular interest in Traditional Music and in teaching and sharing your knowledge with others in a professional manner
- Ensure that skills and knowledge are right for the work
- Work at the right level for participants
- Be creative, versatile and flexible

Be prepared and organised

- Be aware of the Code of Practice
- Be familiar with the employer's aims, objectives and outcomes for the work
- Keep in touch with the employer
- Adopt and adapt your attitude and behaviour to the situation
- Manage your time
- Keep up to date with the paperwork

Work well with people

- Value and respect all participants

- Be aware of individual and group dynamics
- Help to motivate participants
- Be friendly and approachable

Be safe and responsible

- Be aware of the safety of participants, especially children and vulnerable adults
- Have a PVG certificate if required
- Be properly insured
- Understand your employer's policies and procedures: Child protection/ equal opportunities/ data protection
- Evaluate and reflect
- Collect monitoring data for employers as required
- Collect feedback from contractors, employers and participants
- Reflect on your work and commit to continuous improvement

Commit to professional development

- Update skills and knowledge through training and reflection

1. CODE OF PRACTICE

1.2 FOR ORGANISATIONS

Ensure tutors have the right musical skills

- Ensure that skills and knowledge are matched to the work required
- have a process in place before tutors undertake any teaching, e.g shadowing another tutor

Communicate

- Set out and communicate the organisation's aims, objectives to participants
- Set out and communicate the organisation's aims, objectives and outcomes for the work to tutors
- Keep in touch with tutors and participants
- Contract tutors

Work well with people

- Value and respect all participants
- Operates an equal opportunities policy
- Be easy to contact

Be safe and responsible

- Be aware of the safety of participants, especially children and vulnerable adults
- Ensure tutors have PVG certificates if required
- Be properly insured
- Have the right policies and procedures in place: child protection/ behaviour management/ data protection

Encourage evaluation and reflection

- Collect monitoring data in line with policies and procedures
- Collect feedback from tutors and participants
- Commit to continuous improvement

Commit to professional development

- Encourage tutors and staff to update skills and knowledge through training and reflection

2. QUALITY FRAMEWORK

The Code of Practice on earlier pages is the starting point which sets out the key quality areas: organisations and participants want to work with tutors who are **musically skilled**, are **prepared and organised**, **work well with people**, are **responsible**, and are **committed to their own professional development**. Tutors and participants want to work with organisations that **hire the right tutors**, **communicate well**, **work well with people**, are **safe and responsible**, **encourage evaluation and reflection**, and are **committed to professional development** of their staff and their tutors.

The aim of this quality framework is not 'quality assurance' or 'quality control'. It is a contribution to a practice that acknowledges the importance of quality and aims for a culture of quality improvement. Quality principles are rooted in what is trying to be achieved and a sense of what that looks like. What that looks like will vary according to the lens you are looking through - whether you are a participant, a tutor, or the organisation which brings these two together. All of these perspectives are an important part of the quality equation.

2.1 PARTICIPANT* LENS

2.1.1 HOW THE PARTICIPANT* SEES THE TUTOR

Skills
Challenge Questions <ul style="list-style-type: none">• What is my tutor's commitment to traditional music?• Are my tutor's skills and knowledge right for what they are being asked to do?• Is my tutor working at the right level for me?• Which of the Tutor Qualities (see 2.4) does my tutor have?
What does Quality Look Like? <ul style="list-style-type: none">• My tutor attends sessions, performs trad music, writes tunes or songs, records, writes articles• My tutor has a good understanding of traditional music idiom and local artistic traditions• My tutor produces material appropriate to my skills, knows how to break down learning material, goes at a pace appropriate to my skills• My tutor has an idea of the range of skills within the group
Preparation and Organisation
Challenge Questions <ul style="list-style-type: none">• Does my tutor have a plan for the session?

* This lens would also apply to parents of young people taking part.

- Does my tutor provide hand-outs, recordings?
- Does my tutor arrive for classes in good time?
- Does my tutor allocate sufficient time for topics/ pieces?
- Does my tutor know what the learning aims are of their students?

What does Quality Look Like?

- My tutor has an outline plan for the session
- My tutor shows flexibility in changing according to circumstances
- My tutor provides good hand-outs, makes recordings for reference
- My tutor is ready and set up at the designated starting time
- My tutor has a range of topics, material to work on and moves between them at an appropriate time
- My tutor has asked the group to identify their learning aims for the session or series

Working with People

- Does my tutor show respect to their students?
- Is my tutor aware of individual needs and dynamics within the group?
- Does my tutor help to keep the group motivated?
- Is my tutor friendly and approachable?

What does Quality Look Like?

- My tutor supports individuals in their encounters with learning challenges, road-blocks and helps them to address these
- My tutor encourages confidence and sociability in the group
- My tutor ensures no one individual dominates the group

- Attendance at the group is stable
- We arrive at the group ready and willing to learn
- I feel inspired to carry on learning
- I find it easy to approach my tutor for help with challenges or to answer questions.

Safety and Responsibility

- Is my tutor aware of any special needs in the group?
- Does my tutor create a safe environment for learning?

What does Quality Look Like?

- My tutor makes provision and adjusts for special needs in the group
- I feel safe to pursue my learning

Evaluation and Reflection

- Does my tutor ask for feedback on their work?

What does Quality Look Like?

- My tutor provides us with ways of evaluating their performance
- My tutor makes changes in the light of that evaluation

2.1 PARTICIPANT LENS

2.1.2 HOW THE PARTICIPANT SEES THE ORGANISATION

Communication
<ul style="list-style-type: none">• Am I aware of the organisation's aims and objectives?• Does the organisation have regular contact with me?
What does Quality Look Like?
<ul style="list-style-type: none">• The organisation's aims and objectives are clearly stated on websites and print• I am kept up to date with the organisation's news, plans and projects
Working Well with People
<ul style="list-style-type: none">• Do I feel valued as a participant in the organisation's work?• Does the organisation respect my aims and practice as a learner?• Does the organisation provide performance opportunities?
What does Quality Look Like?
<ul style="list-style-type: none">• I feel the organisation values me not only as a paying customer but as a participant in the organisation's work• I feel that my learning and development is an important part of the organisation's work• The organisation provides a supportive environment for my learning• The organisation includes and supports opportunities for private and public performances
Safety and Responsibility
<ul style="list-style-type: none">• Is the safety of participants a priority for the organisation?

- Does the organisation have the appropriate insurance?

What does Quality Look Like?

- Tutors have PVG certificates
- The organisation is properly insured
- The organisation has policies covering child protection, equal opportunities, behaviour management and data protection
- Access to that information is readily available

Evaluation and Reflection

- Does the organisation monitor its commitments to equal opportunities?
- Does the organisation ask me for feedback?
- Does the organisation act on feedback?

What does Quality Look Like?

- The organisation collects equal opportunities information
- The organisation asks me for regular feedback on classes and other aspects of my contact with it
- Changes are made in line with comments and feedback from participants
- The organisation identifies suitable next stages within an overall development process

2.2 TUTOR LENS

2.2.1 HOW THE TUTOR SEES THE ORGANISATION

Communication
<ul style="list-style-type: none">• Are the organisation's aims and objectives clear and visible?• Does the organisation keep in regular contact with me?• Do I have a contract?
What does Quality Look Like?
<ul style="list-style-type: none">• I am aware of the organisation's aims and objectives and align my work to these• I receive regular updates from the organisation• I have a contract with the organisation
Working Well with People
<ul style="list-style-type: none">• Is my work for the organisation respected and valued?• Is contacting the organisation straightforward?
What does Quality Look Like?
<ul style="list-style-type: none">• I am fairly remunerated for my work with the organisation• I am included in any thinking about the organisation's planning and development• The organisation's expectations of what can be achieved with available time and resources are realistic• Contact details for the organisation's board and staff are readily available
Safety and Responsibility

- Has the organisation provided a safe environment for me to work in?
- Is the organisation appropriately insured?
- Does the organisation have an equal opportunities policy?

What does Quality Look Like?

- Appropriate checks on the working space have been carried out
- Numbers are set at a realistic level for the work being asked
- The organisation has policies covering working with children and vulnerable adults
- The organisation has appropriate insurance
- The organisation has an equal opportunities policy
- Access to the above information is readily available

Evaluation and Reflection

- Does the organisation ask participants for feedback on my practice?
- Does the organisation ask me for feedback on our working relationships?

What does Quality Look Like?

- The organisation carries out regular evaluation of teaching performance
- The organisation encourages regular personal reflection on performance
- I have time built in for thinking and reflection
- The organisation communicates feedback to me

Professional Development

- Does the organisation encourage me to keep my skills and knowledge up to date?
- Does the organisation have the means in place to enable me to do this?

What does Quality Look Like?

- The organisation has a commitment to continuous improvement which it shares with me
- The organisation has a framework for mentoring, professional development and training

2.3 ORGANISATION LENS

2.3.1 HOW THE ORGANISATION SEES THE TUTOR

Skills
<ul style="list-style-type: none">• Does the tutor have the right skills and knowledge for the work?• Does the tutor have the right qualities for the work?
What does Quality Look Like?
<ul style="list-style-type: none">• We have asked the tutor to assess their own skills and knowledge• We have made enquiries of peers• The tutor is able to work at the level appropriate to the participants
Preparation and Organisation
<ul style="list-style-type: none">• Is the tutor familiar with our aims and objectives and the outcomes we are looking for?• Do we communicate regularly with tutors?• Is the tutor reliable and punctual?• Does the tutor have a proper contract with us?
What does Quality Look Like?
<ul style="list-style-type: none">• We have communicated our aims and objectives to the tutor in advance of the work• We keep in regular contact with tutors• We have contracted the tutor

Working with people
<ul style="list-style-type: none"> • Do we show the value we place on the tutor and their work? • Are we easy to contact?
What does Quality Look Like?
<ul style="list-style-type: none"> • Our rates of pay are a fair reflection of the work we ask tutors to do • Lines of communication between tutors, staff and board members are clear and accessible
Safety and Responsibility
<ul style="list-style-type: none"> • Have we carried out the appropriate checks on work spaces? • Have we asked for disclosure from tutors where appropriate? • Are we appropriately insured? • Do we have policies on child protection, equal opportunities, behaviour management and are they up to date?
What does Quality Look Like?
<ul style="list-style-type: none"> • Work spaces are fit for purpose • Tutors have PVG certificates where appropriate • Our insurance cover is appropriate and up to date • Our policies on child protection, equal opportunities, behaviour management are regularly reviewed and are up to date
Evaluation and Reflection
<ul style="list-style-type: none"> • Do we have an evaluation process for tutor practice in place?
What does Quality Look Like?

- We have a process which evaluates how the tutor's practice meets our aims and objectives
- We have a process which evaluates practical performance
- We encourage a process of self-reflection
- We have a policy of continuous improvement

Professional Development

- Do we have the means to enable tutors to address gaps in their skills, knowledge and capacities?

What does Quality Look Like?

- We have a training programme in place
- Training programmes are tailored to the tutors' needs
- Tutors are consulted on their professional development needs

While the above represents general quality principles, Appendix 1 shows a practical check-list derived from these principles.

2.4 COMPETENCIES AND CAPACITIES

Professional development sessions and mentoring can be built around these competencies and capacities

Adaptability	Assertiveness	Ability to build rapport with participants
Commitment to Continuous Learning	Communication Skills	Enabling participation in mixed ability groups
Creativity	Empathy	Enthusiasm for your artform
Group Working Skills	Managing Challenge	Motivation
Observational Skills	Organisational Skills	Planning, design and delivery of learning
Reflective practitioner	Resilience	Teaching Skills
Team-working with other professionals	Versatility	Technical skills related to your artform

3. PROFESSIONAL DEVELOPMENT FRAMEWORK

Roles

Tutor

- Works with groups of learners with individual and group goals
- Plans, delivers and assesses learning
- Selects and manages learning resources

Administrator/ Development Worker

- Organises and develops programmes, courses and classes
- Supports tutors
- Is first contact for learners
- Matches learners with learning opportunities
- Monitors quality of provision

What are the entry routes into tutoring for musicians?

The base line for employment is a knowledge of traditional music – repertoire, players, current trends – technical skill on an instrument. Presently teaching or tutoring experience is not a pre-requisite for employment.

How can tutors and administrators develop their skills?

Current teaching/ tutoring qualifications

Teaching module Year 3 RCS Traditional Music BA
For students on the BA course
Music and Community modules Years 3 and 4 UHI Applied Music HND/ BA
For students on HND (year 3) or BA (year 4 courses)
MEd Learning and Teaching in the Performing Arts RCS
Three years part-time, 180 credits at SCQF 11. Modular course focusing on education and arts practice.
Working with Communities HNC
The HNC in Working with Communities (SCQF level 7) develops knowledge and skills in areas such as capacity building and community learning and development. The HNC covers the following community learning and development topics: principles and practice, learning approaches, social science approaches, workplace practice, and group work. The graded unit focuses on working with communities.
PG Certificate in Learning and Teaching in Arts Education RCS
18 months part-time, 60 credits at SCQF 11. Modular course with practice-based research project
Teaching Artist (part-time credit-rated short courses) RCS

Short course consisting of lectures, masterclasses, tutorials and interactive workshops, where students are expected to complete independent, collaborative and directed study
Certificate for Music Educators Trinity College London
Designed for music educators who work with children and young people. Available through approved centres. Level 4 (QCF in England) qualification
Certificate for Music Educators ABRSM
For musicians who are involved in musical learning activities for children and young people. It is designed to encourage all music educators, from those who are new to the workforce to those who are highly experienced, to develop new skills, consolidate their understanding of the purposes of music education, and encourage best practice in their contribution to children and young people's knowledge, skills and understanding of music. Level 4 (QCF in England)
Learning and Development SVQ
Suitable for people working in a training or learning development role, with individuals or groups of learners. They include a wide choice of optional Units which allow candidates to develop planning, design, delivery, assessment and evaluation skills.

Professional learning opportunities (non-accredited)

Fèisean nan Gàidheal tutor training (2 levels)

The course concentrates on Gaelic and child protection policies; teaching and learning methods; practical exercises and warm-ups; Gaelic phrases and games for use in classes; advice on how to cater for different levels in the same class and how to deal with bad behaviour; lesson planning (including a practical

exercise) and gives plenty of time for reflection and sharing experiences. Information on availability of courses from FnG Training Officer, Shona nic a'Mhaoilein, shona@feisean.org

Local Training

Seminars and events

Other CPD approaches and ideas include

Self

Reading

Reflective learning

Self-directed learning and research

Peer

Communities of practice

Shadowing

Mentoring

Dialogue and discussion opportunities

Organisation-led

Go-and-see

Job Swaps

Seminars and Workshops

Training sessions

Mentoring

The TMF has done some initial training sessions for mentors. A mentoring scheme, requiring a mentoring co-ordinator, might look like this:

Stage 1

Set recruitment parameters

Publish scheme and raise awareness within teaching organisations

Applications

Stage 2

Carry out provisional matching

Offer mentor to mentee

Confirm matching

Stage 3

Briefing with mentor and mentee

Stage 4

Beginning, development and end of mentoring relationship

In parallel further training of new mentors would be carried out, along with support and supervision of current mentors.

APPENDIX

Fèis Rois Check-List

This check-list is a tool to support project coordinators when working with freelance professional musicians. It includes points to consider at each stage of a project, from prior to a contract being put in place through to the final stages of the musician's contract with your organisation.

Prior to contracting a musician / planning stage:

- Identify/clarify aims of workshop/project/event
- Identify skills/knowledge required for workshop/project/event
- Identify possible musician(s) for workshop/project/event
- Have you contracted the musician(s) before for this type of project?
- Research possible musician(s) for workshop/project/event
- Ensure testimonials/references are in place from agencies/ companies/ websites
- Discuss project with musician(s) to ensure interest/availability/experience
- Outline role/responsibilities/requirements expectations of musician(s) and what is expected from them?
- Inform musician(s) of fee/mileage/costs/ times/dates/venue etc
- Ensure musician(s) has/have appropriate disclosure -PVG certificate (if relevant)
- If not, have you discussed how this will be taken forward (if relevant)?

Once the musician(s) have confirmed their interest:

- Have you provided them with a contract which includes all relevant information?
- Have they returned the contract?
- Have you informed them of the aims, objectives and outcomes for the work?
- Do they know and understand their role and responsibilities?
- Do you have their contact details and emergency contact details?
- Have the musicians been sent a copy of the companies Safe Guarding policy?

- Have they been put in touch with other musicians working on the same project (if relevant / and consent given for sharing contact info)?
- Have you kept in touch and updated the musician on any changes to times / venue etc?
- Have you provided further information about the participants e.g numbers / abilities etc once bookings have been finalised?
- Do they need you to provide any resources e.g photocopying?
- Have the musicians completed any administration forms / info required?

At the project / workshop / event:

- Have the musicians been shown around the venue and to the space they will be working in?
- Have the musicians been introduced to the person leading the project / the person who is their point of contact?
- Do the musicians know fire evacuation procedures and where First Aid kits are located?
- Have the musicians been informed of who the Child Protection officer is for the event?
- Have the musicians been given participant registers / timetable /schedules / relevant info?
- Have the musicians been given emergency contact details (of organisers and participants – where there is a lone working situation)?
- Have musicians been reminded about relevant participants information, e.g allergies, photo permissions, learning needs etc

At the end of the project:

- Have the musicians been asked for their feedback on the project?
- Have any relevant points been followed up on?
- Have you shared / discussed with the musician any feedback from the organisation and participants view point?
- Have the musicians provided the company with any information / admin requested of them e.g plans, sheet music, feedback forms, participant numbers etc?
- Have the musicians submitted a detailed invoice?
- Have the company paid the invoice?

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