

The following is supplementary to the Magna Sinfonia Charitable Incorporated Organisation (CIO) Constitution and should be read in conjunction with this.

1. Specific Objectives of the CIO

- a) To provide a platform for able musicians to:
 - i. Practice & improve their playing skills.
 - ii. Perform as part of a sinfonia.
 - iii. Participate in public musical performances.
- b) To provide the public with the opportunity to listen to high quality classical music performances at affordable cost.
- c) To promote classical music appreciation.
- d) Encourage young people to listen to classical music.

2. Trustees

- a) The management of the CIO is in the hands of the Trustees who will appoint from within their number a Chairperson, Secretary, Treasurer and Membership Secretary.
- b) The Trustees will meet at least twice a year. A special meeting may be called at any time by the Chairperson, or by any two Trustees, after giving at least four days' notice.
- c) If the Chairperson is absent from any meeting, the Trustees present are to choose one of their number to act as Chairperson before any other business is transacted.
- d) The quorum for Trustee meetings is at least three Trustees present.
- e) Decisions of the Trustees are made by a majority of votes of the Trustees present, but if necessary, the Chairperson may have a second or 'casting' vote.
- f) The Trustees are responsible for all arrangements for rehearsals and concerts.
- g) Trustees must carry out their duties having regard to the Code of Conduct set out in clause 11 b). of this document.

3. Delegation.

- a) The Trustees may from time to time appoint one or more sub-committees for the purpose of making any enquiry or supervising or performing any function or duty which, in the opinion of the Trustees would be more conveniently undertaken or carried out by a sub-committee: provided that all acts and proceedings of any such sub-committee are fully and promptly reported to the Trustees.
- b) Individual Members of the CIO, who may or may not be Trustees, may be invited by the Trustees to undertake particular responsibilities on a voluntary basis from time to time. These include: the organisation of refreshments at rehearsals and concerts; liaison with rehearsal and concert venues; care of the orchestra's music; maintenance of the CIO's website; organising social events; provision of music for rehearsals and booking it out for private practice.

4. Membership

- a) Membership is automatically granted to all musicians 14 years and over meeting the criteria in Clause 5 and who are interested in furthering the purposes of the CIO, subject to:
 - i. The applicant accepting the duties of membership set out in sub-clause (3) of the CIO's Constitution.
 - ii. Completion of the CIO's Membership Application Form
 - iii. Approval by the Trustees
 - iv. Adherence to the CIO's Code of Conduct set out in clause 11a) of this document
- b) Members are expected to act in the best interest of the organisation and may be suspended for a period of up to 21 days if the trustees consider this necessary. During this period the circumstances leading to the suspension will be subject to investigation and the process will conclude with the suspension being revoked, a warning or withdrawal of membership.

5. Musical Ability Requirements and Participation

Participation as a musician in public performances and workshops is open to all members subject to their ability (generally Grade 8 minimum) and policies relating to Auditions, Fixing and Seating as detailed below

a) Auditions

- i. Auditions take place throughout the year and can be completed face-to-face or online by way of video.
- ii. New wind and brass players will be auditioned. An audition may mean performing a short solo piece in person, or sending a video recording, and/or invitation to play for a rehearsal/event with the orchestra. If successful, they will then be asked to take part in orchestra activities for a trial period.
- iii. String players who wish to lead (not 1st violin) or co-lead (so front desk players) will be asked to complete a formal audition. An audition may mean performing a short solo piece in person, or sending a video recording, and/or invitation to play for a rehearsal/event with the orchestra. If successful, they will then be asked to take part in orchestra activities on front desk for a trial period.
- iv. Tutti strings will undergo an informal audition. This will consist of being invited to a rehearsal, sitting at the back of a section for the first half and then with the section leader for the second half. If successful, they will be added to the list for future concerts (unless there is an immediate need for additional strings for that concert).
- v. Auditions will be held by the section principal plus an appropriate member of the committee (i.e. section fixer or same discipline, assuming there is no conflict of interest).
- vi. Any current member of the orchestra may request an audition for front desk (strings) or section principal (wind and brass) at any time and will take place as soon as possible.
- vii. Players that are needed to fill seats for a concert last minute need to be vouched for by another member of the orchestra, and can be exempt from audition, but this does not entitle them to membership of, or a permanent seat in, the orchestra.

b) Fixing

- i. Orchestra fixers must be a committee member. Currently these are:
 - Violins - Caroline Poon
 - Viola - Chris Block
 - Celli/Bass - Christina Leigh
 - Woodwind - Alexa Shepherd
 - Horns - Amy Taylor
 - Brass - Chris Gray
 - Percussion - Peadar Townsend
 - Harp/Piano - tbc
- ii. Auditioned players will be asked first.
- iii. The section fixer has the final say on who will be invited to play, taking into consideration these factors:
 - Availability for rehearsals
 - Repertoire
 - No. of players/size of section needed (i.e. orchestration).
 - Standard/experience of player

c) Seating

- i. Seating plans will be arranged taking into consideration the following factors:
 - Availability for rehearsals
 - Repertoire
 - No. of players/size of section needed (i.e. orchestration).
 - Standard/experience of player
- ii. The section fixers decide and publish the seating plan in advance of the first rehearsal.
- iii. The section fixers reserve the right to change the seating plan based on the circumstances of the factors in 5. c) i above.
- iv. Players who have been through the audition process are more likely to be asked to sit in principal/front desk positions.
- v. The term Principal refers to “a” section principal not “the” section principal, i.e. principal for a concert, but not necessarily ongoing for all concerts.
- vi. There may be rotating within a programme particularly for woodwind/brass.

6. Guest Musicians, Orchestra Leaders and Conductors

- a) The Trustees will select and employ paid guest conductors.
- b) The Orchestra Leader is a paid position appointed by the trustees and is therefore different and outside of the process for appointing front desk string players. Any violinist can apply to be auditioned for the leader of the orchestra position, but their appointment will require approval by a majority of the trustees.
- c) Percussion, harp and keyboard (piano, celeste etc) and any other extraordinary instrument requirements are sourced on a per concert basis and are not subject to the policy for core orchestra membership and participation. Trustees are responsible for inviting suitable persons, negotiating appropriate payment and, if necessary, terminating the engagement.
- d) The Conductor may request to attend committee meetings.
- e) The Conductor, in consultation with the Committee and Trustees, is responsible for the selection of music to be played and performed. The Trustees must approve the selected repertoire.
- f) The Orchestra Leader may request to attend Committee meetings.

7. Finance

- a) The financial year runs from 1 August to 31 July.
- b) Upon request, the Treasurer will make bank statements and financial accounts available to any Trustee.
- c) The income of the CIO may include subscriptions, donations, grants in aid, fees from other organisations which hire its services and the income from ticket sales at its own concerts together with interest from its bank accounts.
- d) The expenditure of the CIO is to be applied wholly towards promoting the objects of the CIO as set out in clause 1 above. It will normally include, but not limited to the hire of rehearsal room and concert premises, the hire of music, expenses incidental to the management and administration of the orchestra as well as the payments to the Conductor, Orchestra Leader and Guest Musicians.
- e) Fees are payable by member musicians participating in the CIO's practices, performances and workshops:
 - i. The Fees will be determined by the trustees based primarily, but not exclusively on costs involved.
 - ii. Members will be notified of the Fees required before any programme commences.
 - iii. Trustees may, at their discretion offer a single event Fee or an annual Subscription Fee.
 - iv. Trustees may at their discretion offer reduced Fees for members with financial constraints.

8. Gift Aid

- a) CIO Members who pay tax will be encouraged to complete a Gift Aid Declaration enabling the CIO to reclaim the appropriate amount of tax on Fees and Donations.
- b) Members of the public who pay tax and wish to donate to the CIO will be encouraged to complete a Gift Aid Declaration enabling the CIO to reclaim the appropriate amount of tax.

9. Data Protection

The type and use of the data held does not require Magna Sinfonia, as a CIO to register with the Information Commissioner's Office (ICO). However, the CIO undertakes that data handling will conform to The General Data Protection Regulation (GDPR) (EU) 2016/679. The following documents, available to members of Magna Sinfonia relate to what data is held and how it is handled:

- a) Data Protection Policy
- b) Privacy Statement
- c) Photography and Video Statement

Members will be asked to complete a form providing appropriate contact details and consents.

10. Public Performance Pricing

- a) Ticket cost for those under 18 will normally be £2.
- b) Ticket prices for all attendees who are 18 and over will be determined by the trustees.

11. Code of Conduct

a) Members

Must:

- Act with integrity and honesty.
- Ensure that they are aware of and comply with the charity's policies.
- Listen to and respect other members, committee members and Trustees and other stakeholders.
- Promote relationships that are based on openness, honesty, trust and respect.
- Treat everyone fairly and without prejudice or discrimination.
- Ensure language is appropriate and not offensive or discriminatory.
- Ensure any equipment is used safely and for its intended purpose.
- Challenge any unacceptable behaviour and report any breaches of this Code of Conduct or any concerns without delay to a trustee.
- Report any allegations/suspicions of abuse or fraud.
- Respect everyone's right to personal privacy and ensure that any personal information is kept secure and not disclosed.

Must not:

- Allow concerns or allegations to go unreported.
- Develop inappropriate relationships such as contact with members who are under 18 or vulnerable members.
- Share their personal contact details (mobile number, email or address) with a vulnerable member or have contact with a vulnerable member via a personal social media account.
- Make sarcastic, insensitive, derogatory or sexually suggestive comments or gestures to or in front of anyone.
- Act in a way that can be perceived as threatening or intrusive.
- Make inappropriate promises to young or other vulnerable people, particularly in relation to confidentiality.

b) Trustees

Must, as a board, collectively and individually:

- Act legally and properly - by acting with integrity, honesty, within the law and our governing document, and in the charity's best interests at all times.
- Create a safe space— in which everyone is encouraged and feels able to speak.
- Positively challenge— each other, but avoid being confrontational, instead, asking open questions that will help the trustees work together to explore/test an idea, or suggestion - who, what, when and how, (but not why, which can come across as accusatory).
- Think, then speak— what can be said succinctly that will most help the Board?
- Feel able to ask the questions that need to be— there is no elephant in the room or, if there is, we're all working together to get it out.
- Act strategically— by thinking externally and longer term.
- Understand that operational delivery is the remit of the trustees.
- Focus on solutions— by talking about the past, only to learn from it, avoid talking about what we can't do and, instead, focus on what we could do.
- Welcome differing viewpoints - respect each other's right to hold a different opinion and recognise our own right to do so too.
- Not make assumptions— about who someone is, but rather respond based on the facts/content of what he/she said.
- All contribute.
- Recognise that everyone has something to give and something to learn.
- Not allow one person is allowed to dominate the conversation to the exclusion of others.