

D'Art number 8

Musical Instrument Banks: Online Materials

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IFACCA is interested in hearing from anyone who cites this report.

Disclaimer: This report has been prepared by Christopher Madden, Research Analyst, IFACCA. Errors, omissions and opinions are the responsibility of the author and cannot be attributed to the respondents listed in Appendix 1, nor to the Board or members of IFACCA.

Introduction

This report summarises the outcome of IFACCA's eighth D'Art question, which was sent by Guiomar Alonso from UNESCO's Global Alliance team (www.unesco.org/culture/alliance). Ms Alonso asks:

Question

The Global Alliance team is looking for information on second hand musical instrument donation schemes for professional musicians in developing countries. Perhaps you can help by providing:

- copies of or links/references to such schemes or policies; and/or
- contact details for anyone who would be willing to assist or liaise with the Global Alliance on this issue.

Detailed context on the work being undertaken by Global Alliance can be found in Appendix 3 attached.

There were 12 responses to this request (respondents are listed in Appendix 1). Responses provided information on existing instrument banks and the types of resources and materials that are required to run such programs. The secretariat has collated responses and undertaken its own searching to generate this report. Not surprisingly, we found no research reports or other such analytical reports on musical instrument banks. This report therefore concentrates on simply providing links to online resources on musical instrument banks. These resources will be of interest to anyone looking to develop such a scheme, or anyone who is looking to review or improve the policies and guidelines for an existing scheme.

Searches were restricted to the English language, although limited resources in Spanish and French are available from the USA and Canada. The resources presented in this report are primarily from developed countries. Although references were found to a number of schemes in developing countries, no online resources were available. As always, we welcome additional materials or comments, especially from developing countries and in languages other than English. You may even consider making a direct comment to the online forum for this topic.

Musical instrument banks

There are a variety of schemes that supply musical instruments to people who cannot afford or would otherwise not be able to obtain an instrument. These schemes have a variety of names, such as instrument banks, libraries, or loans. For simplicity, this report refers to all such schemes as musical instrument 'banks'.

The common aim of musical instrument banks is to improve access to musical instruments. The schemes surveyed for this report can be characterised as having either of two main aims:

- *community access* – to supply instruments to young people or to people who are unable to afford instruments in order to encourage musical creation.

- *professional development* - to supply quality instruments to people with some musical experience to encourage improved playing.

Instrument banks schemes have a number of key materials:

- Policies and guidelines
- Eligibility criteria
- Application form
- Conditions of loan
- Loan contract
- Publicity and promotional materials to (a) encourage applications and (b) encourage the donation of instruments

Many of the schemes contain similar elements, whether for community access or professional development. Some examples are:

- Applicants are usually required to supply *curriculum vitae* information (experience etc.), references and testimonials in their application.
- Successful candidates are normally asked to sign a contract for the period of the instrument loan/rental. If the instrument is going to a school pupil or young person, then a parent, guardian or other guarantor is asked to sign the contract.
- An important element of many contracts is outlining the responsibilities for insuring the instrument. This responsibility varies across schemes: some schemes require the recipient or their family to insure the instrument; some require an intermediary organisation to insure (such as schools or performing arts groups); others cover the instrument's insurance themselves.
- Contracts often spell out a number of other important issues, such as: return of the instrument, reporting of damage, approval for modifications and repairs, reviewing of an instrument's condition, etc. A selection of clauses common in musical instrument loan/rental contracts is attached in Appendix 2, with sample wording developed from the materials uncovered through this D'Art query.

The next section lists a selection of musical instrument banks with links to online resources.

Samples of online materials

Community access schemes

Irish Recorded Music Association (IRMA) Trust, www.irmatrust.ie. “In 1999 the IRMA Trust established one of the most successful resource projects ever in Irish music. This is the IRMA Trust Instrument Bank, a store of instruments and equipment that is loaned on a project by project basis to thousands of children and young people all over the country.”

Guidelines and conditions: <http://www.irmatrust.ie/main/forms/ibguidcon.pdf>

Application form: <http://www.irmatrust.ie/main/forms/ibform.pdf>

Benslow Music Trust, UK, www.benslow.org, “Now 70 years old, the Instrument Loan Scheme exists to lend high quality (mostly string) instruments to promising young players and students throughout the country, who are unable to afford or obtain a suitable instrument of their own.”

Application form and conditions of loan:

http://www.benslow.org/pdf/Instrument_Loan_App_Form.pdf

Jefferson County Public Schools, USA

Loan agreement: English <http://jeffcoweb.jeffco.k12.co.us/isu/music/loanagreemnt.pdf>

Spanish <http://jeffcoweb.jeffco.k12.co.us/isu/music/loanagr-spanish.pdf>

Calgary Board of Education, Canada

Musical instrument loan pool policy:

<http://www.cbe.ab.ca/ch%5Fsupt/admin%5Freg/policies/AR7007.pdf>

Classics for Kids Foundation, USA, www.classicsforkids.org. “The purpose of the Classics for Kids Foundation (CFKF) Instrument Lending Program is to make high quality stringed instruments available to advanced music students without the means to acquire instruments on their own.”

Program application <http://www.classicsforkids.org/applyinstloan.html>

Loan agreement http://www.classicsforkids.org/pdf/CFK_ap2.pdf

Professional development schemes

Canada Council for the Arts

<http://www.canadacouncil.ca/prizes/instrumentbank/default.asp>. “The Canada Council for the Arts Musical Instrument Bank was created in 1985 to acquire quality stringed instruments to be loaned to established or gifted young musicians who are about to embark on an international solo or chamber music career.” A 2003 press release describing the instrument bank:

English: <http://www.canadacouncil.ca/prizes/instrumentbank/prsh33-e.asp>

French: <http://www.canadacouncil.ca/prix/banqueinstruments/prsh33-f.asp>

More detailed information on the Canada Council's instrument bank can be obtained from D'Art respondent Carol Bream (carol.bream@canadacouncil.ca).

Arts Council of Northern Ireland, www.artscouncil-ni.org/award/award.htm “The Arts Council of Northern Ireland is fortunate in possessing a fine violin by the distinguished Neapolitan violin maker Joseph Gagliano. Its current value is estimated at £75,000. It was given to the Arts Council by Professor Alan Milton in 1980... The Milton Violin Award takes the form of a loan of the Gagliano to an outstanding young violinist from Northern Ireland wishing to pursue or continue professional training.”

Guidelines: <http://www.artscouncil-ni.org/award/award16.htm>

Application form: <http://www.artscouncil-ni.org/award/forms/miltonapplication.rtf>

Obtaining Instruments for Instrument Banks

Musical instrument banks need to obtain instruments to become established and to replenish instrument stocks. In some countries, donation of a musical instrument is encouraged through tax rules that allow the value of a donated instrument to be tax deductible. But instrument bank schemes also actively promote donations of musical instruments through instrument 'drives' and instrument 'amnesties.' A selection of media and promotional materials are set out below to provide a flavour of the types of strategies that can be employed to encourage the donation of instruments:

- De Beers Orchestra, South Africa www.joburg.org.za/2003/mar/mar4_music.stm
- BBC and National Foundation for Youth Music, UK
<http://news.bbc.co.uk/2/hi/entertainment/710786.stm>
- BBC Leicester instrument amnesty for refugee musicians
http://www.bbc.co.uk/leicester/music/world_on_your_street/refugee_instrument_amnesty.shtml
- Time Warner Cable, USA, <http://www.twchouston.com/about/news2002.html>
- Example of a promotional note for an amnesty:
<http://members.lycos.co.uk/leyburnlight/instrument.html>

Summary

This report provides links to online resources used in musical instrument banks in developed countries. These resources will be of interest to anyone looking to develop an instrument bank, or to review an existing scheme. We welcome additional materials or comments. You can post comments directly to the online forum for this topic at the IFACCA website (www.ifacca.org).

Appendix 1

Respondents

Responses to this D'Art question were received from:

- Ann Bridgwood, Arts Council England
- Carol Bream, Canada Council for the Arts
- Doris Castellanos, Ministry of Culture, Colombia
- Joan Jeffri, Research Center for Arts and Culture, Columbia University, USA
- Russell Kelley, Canada Council for the Arts
- Nod Knowles, Scottish Arts Council
- Rene Lavoie, Canada Council for the Arts
- Patricia McGuigan, Scottish Arts Council
- Pennie Ojeda, National Endowment for the Arts, USA
- Patricia Quinn, Arts Council of Ireland
- Lisa Roberts, Canada Council for the Arts
- Mary Wright, Yorkshire Arts, UK

Thanks to everyone who contributed!

Appendix 2

Some clauses common in instrument bank rental/loan contracts

General Provisions

A description of the general nature of the exchange.

Example:

The Supplier agrees to deliver the instrument to the Recipient for his/her exclusive use, possession and safekeeping.

The Recipient agrees to receive the instrument and safely keep it for the supplier, and to the best of his/her ability

- 1) use the instrument in all performances during the Term of this Agreement (*alternatively*: use the instrument for an attached schedule of performances); and
- 2) use the instrument to improve the quality of his/her performances.

Standard of Care

A clause in which the Recipient agrees to look after the instrument.

Example 1: During possession of the instrument, the Recipient will take the utmost care to maintain the condition of the instrument and to protect the instrument from loss, theft or damage.

Example 2: The greatest care should be given to the instrument during the period of the loan to assure the instrument's proper care, maintenance and handling.

Reporting loss or damage and maintenance work

In most cases, responsibility for maintenance is given to the Recipient. Conditions on maintenance work might be that such work be undertaken by a reputable or approved repairer, or that a named repairer be used, and that approval be sought from the Supplier before any work is undertaken.

Example: Loss or damage of the instrument should be reported immediately to the Supplier. The Recipient must obtain approval from the Supplier for any repairs, maintenance or modifications to the instrument. Written descriptions and quotes for work to be undertaken must be obtained from an approved instrument repairer.

Financial responsibility for repairs

Outlines who pays for maintenance work.

Example (Supplier pays): The Supplier will pay the cost of repairs and maintenance to the instrument, provided that this work has not resulted from the Recipient's negligence. If the repairs and maintenance have resulted from the Recipient's negligence, the Recipient shall pay in full the cost of such repairs and maintenance.

Example (Recipient pays): The Recipient will pay the cost of repair and maintenance to the instrument due to reasonable wear and tear, subject to approval by the Supplier.

Insurance

Outlines who will be responsible for insuring the instrument.

Example (Supplier insures instrument): The Supplier will insure the instrument against all insurable risks and shall forward a copy of the insurance policy to the Recipient. The Recipient agrees to comply with the terms and conditions of the insurance policy.

Example (Recipient insures instrument): Insurance must be obtained by the Recipient for the full value of the instrument. Proof that insurance has been obtained must be provided to the Supplier before the instrument can be issued to the Recipient. Should insurance be allowed to lapse, the Recipient is financially responsible for loss or damage to the instrument up to the full value of the instrument.

Reporting

Defines the reporting that the Recipient must make to acquit the loan or to maintain use of the instrument.

Example (ongoing reporting): The Recipient will be required to return a statement on the use and condition of the instrument on loan every <period>.

Example (for an acquittal report): The Recipient will provide the Supplier a written report describing the use of the instrument during the term of the loan, including the number and location of concerts, recitals and performances, events and engagements at which the instrument was used.

Acknowledgment

Sets out requirements on the Recipient for publicly acknowledging use of the instrument, the instrument scheme and/or instrument donors. In some schemes, an 'Acknowledgment Schedule' might be attached that outlines the use of logos and wording to be used in any promotional materials, programmes, recording materials or media interviews.

Example: The Recipient shall use his/her best efforts to ensure that the instrument is acknowledged in all relevant publicity and promotional materials.

Changes of circumstances

A clause that requires the Recipient to inform the Supplier of any changes of circumstances that might affect the Terms of the Agreement, such as changes of address, changes to the concert schedule etc.

Example: The Recipient will inform the supplier of any changes of circumstances that may impact on the terms of this agreement, including change of address or contact details, change in performance schedules.

Payment Schedule

Rental agreements need to specify the rental cost, method of payment, and/or provide a schedule of payments.

Standard contractual clauses

Depending on the level of formality, loan agreements may also contain common contractual clauses that outline things such as:

- situations that may cause termination of the contract and how termination should proceed
- options on extending the contract
- how disputes between the Recipient and Supplier should be settled

Appendix 3

D'Art 8: Further context on the Global Alliance

Provided by Guiomar Alonso, Global Alliance team, UNESCO

We are extremely pleased with the draft report on music bank instruments, which indeed exceeds our expectations. The information and sources will be of great assistance as we prepare to respond to the request on the part of music associations in Africa for instrument donations.

The Global Alliance for Cultural Diversity seeks to initiate cross-sectoral partnerships for innovative collaborations in the support and promotion of cultural industries. We have a number of projects in the music industry that involve the training of musicians in Jamaica and Cuba in areas including copyright protection, contract negotiation and the technical aspects of production.

Alongside these specific projects, the Alliance has also published the first "Global Alliance Tools", which are designed to help members to effectively develop their cultural industry enterprises and projects. First in the series are three surveys that focus on global and regional trends in the music industry.

In Africa, we are mainly active in nurturing an incipient publishing industry, however we have received numerous requests from associations in Senegal, Congo and Zimbabwe to initiate projects that will support professional musicians who need more access to instruments and training. In response, we are currently conceptualizing a project to mobilize Alliance partners to use their resources and know-how to develop a N/S Music Instrument Bank scheme to distribute donated instruments to professional musicians - probably through a cooperative project that we are also initiating, in a number of African countries. We are essentially tackling non-classical musicians, and thus "modern" music genres and instruments.

The references in your report to the various elements and resources required to run instrument banks are extremely valuable as we formulate the project proposal and consider potential partners and methodologies. In addition to collecting the instruments, the other major challenge we will face concerns distribution, which can be difficult in many parts of Africa, and we are referring to other Alliance projects and partners such as the International Music Council as well as other sources for ideas on how to tackle logistical matters. If you consider it relevant I would take this opportunity to extend an invitation to the contributors to this report to consider ways in which to contribute to our 'for African Musicians' initiative.

We applaud the work of IFACCA and appreciate its valuable contributions in gathering and disseminating information pertaining to the arts.