

<p>1 Tuesday, 1 October 2019</p> <p>2 (10.00 am)</p> <p>3 (In closed session)</p> <p>4 THE CHAIR: Good morning, everyone, and welcome to day 2 of</p> <p>5 this public inquiry. Ms Scolding?</p> <p>6 MS SCOLDING: Good morning. We wish to call the first</p> <p>7 witness, who is anonymous, to be known as A2.</p> <p>8 WITNESS RS-A2 (affirmed)</p> <p>9 Examination by MS SCOLDING</p> <p>10 MS SCOLDING: Good morning.</p> <p>11 A. Good morning.</p> <p>12 Q. Thank you very much for coming to give evidence. Your</p> <p>13 witness evidence is anonymous, and so, foolish as it may</p> <p>14 sound, I am going to call you A2 throughout today.</p> <p>15 A. Okay.</p> <p>16 Q. Can I just remind you -- although we have had</p> <p>17 a discussion about this -- to please try not to say your</p> <p>18 own name or other people's who were at Chetham's at the</p> <p>19 time. If there were any problems, however, I will stop</p> <p>20 the feed, and it is usually me who uses the name, rather</p> <p>21 than you, so just to remind you of that.</p> <p>22 A few other introductory factors: firstly, this</p> <p>23 isn't a test of memory. If you have made notes, please</p> <p>24 feel free to refer to them at any time. Secondly, we</p> <p>25 can stop at any time and for any reason. Just please</p> <p style="text-align: center;">Page 1</p>	<p>1 let me know. Next, we will be taking a break at</p> <p>2 11.15 am, in any event, if your evidence goes on until</p> <p>3 then. And we also have a witness statement from you, so</p> <p>4 I am not going to be going line by line through that.</p> <p>5 There is a witness statement in front of you. It</p> <p>6 should be in a bundle in front of you.</p> <p>7 Chair and panel, for your reference, it is bundle D,</p> <p>8 tab A/2. It is RS-A2.</p> <p>9 Could I ask you to turn to that witness statement,</p> <p>10 and there is a signature which was on there. It's been</p> <p>11 blanked over. Can I ask you to confirm that you have</p> <p>12 signed this witness statement?</p> <p>13 A. Yes, I have.</p> <p>14 Q. Is it true, to the best of your knowledge and belief?</p> <p>15 A. Yes.</p> <p>16 Q. Have you had a chance to read it recently?</p> <p>17 A. I have.</p> <p>18 Q. A2, you began at Chetham's, as I understand it is</p> <p>19 called, School of Music when you were 14, and you left</p> <p>20 when you were 18; is that right?</p> <p>21 A. Yes, I was almost 14.</p> <p>22 Q. Why did you go to the school?</p> <p>23 A. I was with a violin teacher at my home who was a very</p> <p>24 esteemed teacher, and he suggested that perhaps my</p> <p>25 school where I was at the moment wasn't allowing me to</p> <p style="text-align: center;">Page 2</p>
<p>1 excel as much as I could at music, and so he suggested</p> <p>2 perhaps auditioning for Chetham's or Wells or somewhere</p> <p>3 like that.</p> <p>4 Q. Had you ever boarded before you arrived at Chetham's?</p> <p>5 A. No.</p> <p>6 Q. What was the atmosphere like at Chetham's?</p> <p>7 A. The atmosphere, I found, was oppressive. It was not</p> <p>8 quite what I'd expected.</p> <p>9 Q. What had you expected, and what was it like?</p> <p>10 A. I think I'd been very excited to go, and I was going to</p> <p>11 drop some GCSE subjects that I didn't particularly want</p> <p>12 to do. I thought there would be a lot of playing,</p> <p>13 I thought it would be very nourishing to my creativity,</p> <p>14 but what I found was very different.</p> <p>15 Q. You describe it in your witness statement as, "It felt</p> <p>16 almost prison-like and as if there was judgment from</p> <p>17 everyone. It was very competitive and it felt as if</p> <p>18 people could be quite back stabbing"; is that right?</p> <p>19 A. Yes, I felt that. There was a very distinct sort of</p> <p>20 system where the best pupils, as it were, were given</p> <p>21 a lot of opportunities, and then there was a sort of</p> <p>22 sliding down to what might be called the scrap heap at</p> <p>23 the bottom of the people who sort of filled up the</p> <p>24 orchestra.</p> <p>25 Q. Where were you on that scale, from your own perception,</p> <p style="text-align: center;">Page 3</p>	<p>1 rather than where you might objectively have been?</p> <p>2 A. I think I was probably somewhere in the middle.</p> <p>3 Q. When you were boarding at the school, how regularly</p> <p>4 would you see your parents?</p> <p>5 A. We had opportunities every sort of third weekend -- they</p> <p>6 called it a free weekend -- to go home, but because</p> <p>7 I lived such a long way away and the train journey was</p> <p>8 very long and slow, I think I probably tried to fit that</p> <p>9 in in an oversight stay once or twice, but then, after</p> <p>10 that, it ended up just being every half term or end of</p> <p>11 term, so every six weeks.</p> <p>12 Q. Can I ask, what expectations were there on you</p> <p>13 academically at Chetham's?</p> <p>14 A. I felt that there weren't really any academic</p> <p>15 expectations, apart from in music.</p> <p>16 Q. What expectations were there on you musically?</p> <p>17 A. Well, to get the best grades that we possibly could in</p> <p>18 GCSE or A level. We took GCSE music a year early, which</p> <p>19 was my first year that I went there, and it was quite</p> <p>20 a quick kind of turnaround for me, having come from just</p> <p>21 a normal school, to then suddenly be doing GCSE music</p> <p>22 a year early. But I managed to pass.</p> <p>23 Q. Can you remember, thinking back a long time to when you</p> <p>24 were at school, if there were any adults that were</p> <p>25 identified as being people you could talk to if you had</p> <p style="text-align: center;">Page 4</p>

1 any problems?

2 **A. I think we were -- it was really the housemistress who**

3 **we were supposed to be able to talk to. Apart from**

4 **that, I don't think there were any other teachers that**

5 **were really flagged up as being talkable to.**

6 Q. Did you find your housemistress approachable in any way?

7 **A. Not really, no.**

8 Q. Can you remember if anybody gave you any talks or

9 provided you with any information about the way that

10 teachers should be behaving towards you, particularly in

11 music lessons?

12 **A. No, there was nothing.**

13 Q. Can I ask as well, you obviously were away at boarding

14 school, you were 14, nearly 15. You were a very

15 accomplished musician -- you must have been, in order to

16 have attended Chetham's. What knowledge or experience

17 did you have of sex?

18 **A. None.**

19 Q. How would you describe your sexual development as

20 opposed to your musical development?

21 **A. My sexual development was completely stunted in**

22 **comparison.**

23 Q. Around the time that you would have started at Chetham's

24 is around the time that something called Childline was

25 in the news. It had just been set up. Can you remember

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1 **A. To see in, you would have to get right up to the window**

2 **and peer in to see.**

3 Q. Did anyone supervise your violin lessons or come in at

4 any time to check to make sure what was happening?

5 **A. Nobody came in, no.**

6 Q. Not even a practice assistant? As I understand, there

7 would have been such people who were trying to encourage

8 you to practice at other times, as I understand it?

9 **A. Yes. No, I imagine it was discouraged to interrupt**

10 **a music lesson, so nobody would come in.**

11 Q. When you first started at Chetham's, you didn't have

12 Christopher Ling as your teacher. I understand you

13 switched to him.

14 **A. Yes.**

15 Q. Why did you do that?

16 **A. Well, the first teacher that I had, I quickly felt that**

17 **we weren't really getting along, so I had decided,**

18 **really, that -- I wasn't working for her, really, and**

19 **I had an end-of-year recital coming up, which, again,**

20 **was quite a competitive and quite a big thing, where we**

21 **had to perform, and other students would come to watch,**

22 **maybe other teachers. So I was preparing for this, but**

23 **not very hard, and I had an accompaniment lesson with my**

24 **teacher and the accompanist, which went not very well,**

25 **and I spoke with the accompanist afterwards, after my**

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1 the school having any discussions with you about an

2 ability to phone Childline or to phone any sort of

3 telephone lines if you had any problems?

4 **A. No.**

5 Q. Can you remember any kind of code of conduct that you

6 had to sign or the teachers had to sign about what they

7 were meant to be doing for you and what you were meant

8 to be doing for them?

9 **A. No, there was nothing.**

10 Q. Can I also ask, as far as your music lessons were

11 concerned, how many of those would you have a week, an

12 individual one-to-one music lesson?

13 **A. I think we would have an hour and a half on our first**

14 **study and then half an hour on our second study.**

15 Q. So that would be two hours a week?

16 **A. Yes.**

17 Q. Where would that take place?

18 **A. The tutor usually had their own allocated room, so it**

19 **would just take place in that room.**

20 Q. Can I ask you, that room, did it have any windows?

21 **A. It had a small square window, or the downstairs corridor**

22 **windows where the pianos were -- had a slightly longer**

23 **oblong window in the centre of the door.**

24 Q. So could people see in and out to see what was going on

25 whilst you were in those lessons?

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1 **teacher had gone, and she was obviously not very happy**

2 **with me, and I mentioned that I wasn't all that happy**

3 **with my teacher, and he mentioned that, had I thought to**

4 **swapping to somebody like Chris Ling?**

5 Q. What was his reputation like, Mr Ling, within Chetham's

6 at the time? This would have been 1989, the summer of

7 1989, as I understand it.

8 **A. Yes. His reputation -- I mean, he was a big**

9 **personality, and he basically had the best of**

10 **the pupils. He seemed to be able to cherry pick whom he**

11 **wanted. So to be chosen by him was quite something,**

12 **quite an honour. But he also worked his pupils very**

13 **hard.**

14 Q. So how did the process work of you moving to Ling? Was

15 this something that the school arranged? Did you go to

16 see Mr Ling yourself? How did the process work at the

17 time?

18 **A. I think the accompanist did have a word with Chris Ling**

19 **and at some point I was just told that I was having him**

20 **the following year, and I was able to move. That would**

21 **have been by the director of music.**

22 Q. So you started your tuition with Mr Ling in the autumn

23 term of 1989, as I understand it from your witness

24 statement.

25 **A. Yes.**

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<p>1 Q. You say that during the October half term, you went on 2 a course that was organised by Mr Ling. Could you tell 3 us a little bit about that course and how you came to be 4 on it?</p> <p>5 A. Yes. These courses were organised for -- he would 6 invite you personally to go on it. I can't remember -- 7 I don't think my mother was involved. It was just 8 a case of me saying, "I want to go on this course at 9 half term. Is that okay, Mum?", and I think she just 10 said yes.</p> <p>11 Q. But were all the students on this course from Chetham's 12 or were they from a number of different places?</p> <p>13 A. The course that I attended, I think all of them were 14 from Chetham's.</p> <p>15 Q. Did Chetham's have to sign off on it in any way because 16 it was during half term, or did they implicitly or 17 expressly have to approve your attendance there?</p> <p>18 A. I think they did know. Definitely the housemistress 19 knew that that was where we were going.</p> <p>20 Q. But did she have to sign any piece of paper? Can you 21 remember?</p> <p>22 A. I don't think so, no.</p> <p>23 Q. So you said to your mum, "I'd like to go on this 24 course". Had you heard anything about what might 25 happen -- you know, what happened on these courses?</p> <p style="text-align: center;">Page 9</p>	<p>1 A. I was just told that, you know, there would be a quite 2 intense amount of lessons, and it was really good for us 3 to be able to have these lessons to progress us during 4 the holidays.</p> <p>5 Q. Do you know whether Anne Rhind checked any of 6 the arrangements with Mr Ling, or did she ever discuss 7 anything with you about what the arrangements were, 8 where you were going to be staying, what you were going 9 to be doing?</p> <p>10 A. No.</p> <p>11 Q. Did your parents check any of that? Would they have 12 spoken to Mr Ling or --</p> <p>13 A. No.</p> <p>14 Q. -- would it be done via you?</p> <p>15 A. No, my mother wouldn't have spoken to Mr Ling. It would 16 have been all through me.</p> <p>17 Q. And you were 15 at that particular point in time?</p> <p>18 A. Yes.</p> <p>19 Q. So I understand that, towards the end of the week, you 20 had a private lesson with Mr Ling. Can I identify, was 21 there anybody else in the house? So this was a house in 22 Manchester that you'd rented for the occasion of 23 the course. You had a private lesson with him. Was 24 anybody else in the house at the time, other than you 25 and him?</p> <p style="text-align: center;">Page 10</p>
<p>1 A. No, he'd arranged for everybody to go off into town that 2 morning.</p> <p>3 Q. What was the nature of the lesson? What were you meant 4 to be doing?</p> <p>5 A. Well, I was meant to be just having what I considered 6 was going to be a normal lesson, but I had been 7 practising in the bathroom, and he came in and started 8 doing the lesson in the bathroom.</p> <p>9 Q. Is that usual? I mean, I don't know.</p> <p>10 A. No.</p> <p>11 Q. So he started doing the lesson in the bathroom. 12 I understand you say in your witness statement at 13 paragraph 10: 14 "If I made a mistake, he said he was going to punish 15 me. As a result of the pressure, I made a mistake." 16 Had he punished you before this, and what did he 17 mean by that? Did you have any idea what he meant by 18 that?</p> <p>19 A. I didn't know what he meant. He said that he had -- 20 that it would be -- if I managed to get through the 21 whole exercise with no mistakes at high speed, then he 22 would, like, give me 50p or something, or £1 and, if 23 I didn't, there would be a punishment, but he didn't say 24 what it was.</p> <p>25 Q. Had there been any previous punishments prior to this</p> <p style="text-align: center;">Page 11</p>	<p>1 course?</p> <p>2 A. No.</p> <p>3 Q. Had he behaved in any way which you found disturbing or 4 unsettling or worrying before this course?</p> <p>5 A. Well, he would often comment on what we were wearing in 6 lessons or what my hair -- you know, would say my hair 7 looked nice, which I thought was -- well, I suppose, in 8 one way, I was flattered, at that age, and then 9 sometimes in lessons he would come and stand very close 10 behind and put his hands on my shoulders because I had 11 developed -- pretty much soon after I got to Chetham's, 12 I'd developed some shoulder pain, and he would come and 13 sort of massage my shoulder, and say that he was helping 14 me to relax.</p> <p>15 Q. Was he helping you to relax?</p> <p>16 A. No.</p> <p>17 Q. Had any other teacher you had, either at the time or 18 since, attempted to touch your shoulders to help you 19 relax?</p> <p>20 A. No.</p> <p>21 Q. Did you tell anyone that he was doing this or he was 22 talking to you? When you said he commented on your 23 dress, what sort of things would he say, if you can 24 remember?</p> <p>25 A. Things like, "Oh, you look really pretty in that".</p> <p style="text-align: center;">Page 12</p>

3 (Pages 9 to 12)

<p>1 Q. So not kind of, "I like the colour", or something; it 2 would be something about how attractive you were? 3 A. Yes. 4 Q. Did that make you feel weird? Did you think about 5 telling anybody that this man was kind of hitting on 6 you, really, or ...? 7 A. I didn't. I think I was just too embarrassed. 8 Q. So you were on this course, you were in the bathroom. 9 He said, "If you don't make a mistake, I'll give you 10 50p. If you make a mistake, I'm going to punish you". 11 You made a mistake. What then happened? 12 A. He then took me into the bedroom, his bedroom, which was 13 next door, and he -- the bedroom had these big, long 14 mirrors, wardrobe mirrors, and he sat on the end of 15 the bed in front of the mirror and he said he was going 16 to spank me because that was the punishment. He grabbed 17 my wrist and pulled me down onto his lap and pulled 18 my -- pulled down my underwear, and he struck me. He 19 said -- 20 Q. With his hand or with an implement? 21 A. With his hand. 22 Q. Did it hurt? 23 A. It did hurt, and I told him to stop, but he didn't. 24 Q. Did you think about calling out or saying anything at 25 the time: "Stop"?</p> <p style="text-align: center;">Page 13</p>	<p>1 A. I did say "Stop". I shouted it quite loudly, but there 2 was no-one else there anyway. 3 Q. After he had struck your backside, what did he do? 4 A. He then -- I stood up, and then he said -- he told me to 5 lie on the bed facedown, and he pulled up my top so my 6 back was exposed, and he started to rub himself against 7 me with his erection until he ejaculated on my back. 8 Q. I'm assuming that you had no previous sexual experience 9 when this took place? 10 A. No. 11 Q. After this incident, did he say anything to you? 12 A. He told me not to move because he didn't want any of it 13 to get on the sheets. 14 Q. Did he say anything about whether or not you should tell 15 anyone about what had happened? 16 A. He said it was a secret. It was a special thing between 17 him and I. 18 Q. I understand from your witness statement he also said 19 that if you did tell anyone, you would have no chance of 20 succeeding as a soloist? 21 A. Yes. 22 Q. Do you think that that was an accurate -- I mean, you 23 were 15 years old, you weren't to know whether that was 24 true or not. But was he somebody who had enough power 25 to have been able to stop your career, or your putative</p> <p style="text-align: center;">Page 14</p>
<p>1 career, as a potential musician? 2 A. I think he probably was, yes. 3 Q. So after this incident took place, were there any other 4 occasions upon which he sexually abused you? 5 A. Yes. There was one occasion at the school, in the 6 staff -- in the coffee room. 7 Q. Describe to me the coffee room. Was it somewhere where 8 students should have been, ought to have been, or was it 9 a staff rest point? 10 A. It was just for staff. It was actually kind of -- it 11 was very close to the other music teachers', sort of 12 senior teachers', offices and it was right next to the 13 girls' toilets, but it was a tiny room, just a box room, 14 and there were no windows, and the door was a sort of 15 swing-back hinge, so it would close itself. 16 Q. So the coffee room was there, so nobody would have been 17 able to see in and out? 18 A. No. 19 Q. Would it have been usual for you to have gone to the 20 coffee room with your teachers? Did they get you a cup 21 of coffee at the same time as they were having one? 22 A. No. 23 Q. What did he do when you were in the coffee room? 24 A. He pushed me against the wall and fondled my breasts 25 through my blouse, and it was very forceful.</p> <p style="text-align: center;">Page 15</p>	<p>1 Q. Again, did you feel able to tell anyone about that at 2 the time? 3 A. No. 4 Q. So that was in Easter -- around Easter 1990, you say. 5 A. Yes. 6 Q. Mr Ling then left the school at the end of the summer 7 term, and he took a number of pupils, as I understand, 8 with him to the US. How did you feel about the fact 9 that he was going to America and he was going to America 10 without you? 11 A. I felt devastated. 12 Q. Why was that? 13 A. Because I saw it as -- well, he really brainwashed us 14 into thinking that he was our only means of success, and 15 so, with him leaving the school -- and he was -- he had 16 set himself up as a sort of father figure to me, in some 17 ways, so I felt the loss of that, but thought that my 18 career was probably not -- I was going to have less of 19 a chance. 20 Q. You have just said in your evidence that he brainwashed 21 you and he had become a father figure to you. Can you 22 tell us how he brainwashed you? 23 A. Yes. Well, I had a trial lesson with him before I was 24 officially taken on as his student, and after playing 25 something, which he didn't seem particularly interested</p> <p style="text-align: center;">Page 16</p>

4 (Pages 13 to 16)

<p>1 in anyway, he started talking to me about my family and 2 asking if I came from a happy family. At the time -- 3 I mean -- well, my parents were divorced, but -- and 4 then, at the time, I was going through a difficult phase 5 communicating with my father and, in fact, had stopped 6 communicating with him. I told Mr Ling this, and I got 7 very upset, and he said that I could always come and 8 talk to him about these kind of family things. But he 9 also suggested that I actually try and reconnect with my 10 father through writing to him, which I did, and it did 11 actually sort of heal our relationship, so I guess that 12 kind of worked, in a way.</p> <p>13 Q. Was he helping you get better as a violinist as well? 14 A. I think that it was basically because I at least doubled 15 the amount of practice that I was doing. Every possible 16 minute, hour, within the school day, I would be 17 practising.</p> <p>18 Q. So how many hours a day would that mean you would be 19 practising? 20 A. I would aim for six, and if I could do eight, then more, 21 and that's alongside the academic lessons.</p> <p>22 Q. You said that you were practising between six and eight 23 hours a day. What would be the usual amount of 24 practice? I mean, obviously you were all aspiring so 25 you're going to be practising quite a lot. What would</p> <p style="text-align: center;">Page 17</p>	<p>1 have been the usual? What were you told? 2 A. I don't actually remember being told anything. But 3 perhaps three to four hours.</p> <p>4 Q. Did anybody notice that you were practising a lot more 5 than anybody else and comment upon it, either adversely 6 or positively, at the time? 7 A. Nobody commented. I expect other pupils noticed, but 8 because I was practising, I didn't really socialise with 9 anyone, so I wasn't really able to talk to that many 10 other pupils.</p> <p>11 Q. Obviously, one of the house parents' responsibilities, 12 as we have been told by various people, was to keep an 13 eye on you pastorally. If you weren't going out at all 14 and were just playing the violin somewhat manically, 15 possibly, did they not come and see you and say, "What's 16 going on? Is there something wrong?" 17 A. No, I think the housemistress just assumed this is what 18 Ling's pupils did -- in fact, everyone in the school 19 assumed this is what Ling's pupils did. And practice 20 supervisors never came in and told us we were probably 21 practising too much.</p> <p>22 Q. So this is something that was common to all of Ling's 23 pupils but not to others. So nobody sat there and said, 24 "Why are Mr Ling's pupils practising eight hours a day 25 and everybody else is only practising two or three?"</p> <p style="text-align: center;">Page 18</p>
<p>1 A. I think other pupils did practise more and perhaps some 2 other pupils on different instruments did practise up to 3 six hours, I'm not sure. But it was just accepted that 4 Ling's pupils were always practising.</p> <p>5 Q. Is that because he had some sort of special status in 6 the school, or ...? 7 A. I think it was because he impressed on us that if we 8 didn't do that amount of work, we would never amount to 9 anything.</p> <p>10 Q. So after he left for the US, one of your friends went 11 with him, and you indicate in your witness statement 12 that you were sad because you said you would miss her. 13 She then wrote to you, and you sensed that she was 14 scared. What made you think that? 15 A. She would say things in her letters like, "I can't 16 really tell you, but it's horrible here", and by this 17 time it had come out at school, so I was fearful for 18 her, and was writing to her sort of trying to find out 19 whether she was okay or not.</p> <p>20 Q. You said "it had come out at school". Can you tell us 21 how it came to your attention that other people had been 22 sexually abused by Mr Ling? 23 A. Yes. Another girl had come back from a course where she 24 had disclosed that she had been abused by him for a long 25 time.</p> <p style="text-align: center;">Page 19</p>	<p>1 Q. Can you remember roughly when that was? You said you 2 thought it was the summer break of 1990. Is that right, 3 or -- 4 A. No, I think it was later than that. I think it was 5 after the October half term.</p> <p>6 Q. So in sort of early November -- 7 A. Yes.</p> <p>8 Q. -- somebody had reported to the school and spoken about 9 her abuse? 10 A. Yes, and she came and asked me if anything similar had 11 happened to me.</p> <p>12 Q. What did you tell her? 13 A. I told her what had happened.</p> <p>14 Q. So, after you told her what happened, did you then tell 15 anybody at the school? 16 A. I told the housemistress.</p> <p>17 Q. How did she react to that? 18 A. I can't remember her exact words, actually.</p> <p>19 Q. That's fine, after 30 years. What was the impression 20 given, that she was sympathetic or not sympathetic, 21 or ...? 22 A. I think it was more, "Okay. We have already had this 23 from somebody else". She listened, but I think I was 24 just -- I was very embarrassed, again, and rather 25 ashamed, and it was just -- I can't really remember what</p> <p style="text-align: center;">Page 20</p>

5 (Pages 17 to 20)

1 **happened in between that and then being taken to be**
 2 **interviewed by the police.**
 3 Q. Can you remember if Anne Rhind told your parents or you
 4 told your parents or the school asked your parents to
 5 come and, you know, take you away for a while, once this
 6 revelation had been made?
 7 **A. I think Anne Rhind told me that she had told my parents**
 8 **and I had better give them a ring, which I did ring my**
 9 **mum and told her that something had happened.**
 10 Q. I then understand that a police investigation took
 11 place, and you were interviewed by the police. Can you
 12 remember, were your parents there at the same time that
 13 the police interviewed you? Would you have been 16 or
 14 15 at this particular time?
 15 **A. I would have been 16.**
 16 Q. You would have been 16. Was anybody there with you when
 17 the police interviewed you?
 18 **A. My mother or my parents weren't there. I don't think**
 19 **they knew that I was going to be interviewed by the**
 20 **police. In fact -- because I didn't know until the**
 21 **morning it happened.**
 22 Q. Okay. So a police officer didn't come and see you and
 23 say, "We think we are going to have to bring you in for
 24 an interview. This is the way the process works"?
 25 Somebody just came along in the morning and said,

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1 **a different way, more about the fact that this was not**
 2 **going to be good for the school and I felt that she was**
 3 **perhaps a little bit angry.**
 4 Q. Angry with whom? With Mr Ling or with you --
 5 **A. With me.**
 6 Q. -- or generally angry?
 7 **A. With me, really. So the policewoman I think just asked**
 8 **pretty basic questions to try to find out what level of**
 9 **abuse it had been.**
 10 Q. I understand that the police told you that the case was
 11 not going to be proceeded with, after a short amount of
 12 time. Can you remember why, what they told you about
 13 that?
 14 **A. Yes, they said there was a lack of evidence.**
 15 Q. Now, as we understand it, in fact, there were about
 16 I think 10 or 12 women that gave evidence and provided
 17 contemporaneous accounts at that time, and the police
 18 now say that that wasn't the reason; it was because they
 19 had been given wrong advice about extradition.
 20 So you'd disclosed this abuse. You had had to go
 21 through quite a traumatic process of giving evidence to
 22 the police about something very intimate. Did Chatham's
 23 offer you any counselling or any support after that?
 24 **A. No.**
 25 Q. Did the police offer you any counselling or any support?

Page 23

1 "You're going to be interviewed?"
 2 **A. It was Mrs Rhind, yes.**
 3 Q. I understand your interview with the police was in the
 4 presence of Mrs Rhind?
 5 **A. Yes.**
 6 Q. Did you find that helpful or unhelpful?
 7 **A. Unhelpful.**
 8 Q. Why?
 9 **A. I couldn't talk to her anyway, but then to have to say**
 10 **something about the abuse with her there, it just**
 11 **felt -- it just wasn't helpful at all.**
 12 Q. So were you able to tell the police what you have told
 13 us today, or was your account different in any way?
 14 **A. I think it was different. I didn't go into that much**
 15 **detail. I think the police officer probably just asked**
 16 **me questions, and it was a "yes" or "no" answer, pretty**
 17 **much.**
 18 Q. How would you describe the police interview, if you can
 19 remember it? I mean, all the contemporaneous records
 20 have gone, so I can't do anything more than ask your
 21 impression of the way that the police were approaching
 22 this investigation?
 23 **A. The policewoman was kind. I got the impression she was**
 24 **a little bit worried, and I got the impression that**
 25 **Anne Rhind was worried in a more -- concerned in**

Page 22

1 **A. No.**
 2 Q. Did Chatham's undertake any investigations, ask you any
 3 questions, about either what had happened or why it had
 4 happened?
 5 **A. No, they didn't.**
 6 Q. Did they provide you with any extra support or just even
 7 a sympathetic -- were they sympathetic towards you in
 8 terms of their expectations of you after this had
 9 happened?
 10 **A. There was just nothing, I think apart from -- I think**
 11 **some of us went for a cup of tea in Mrs Rhind's flat and**
 12 **for a chat, and -- which lasted probably a quarter of an**
 13 **hour, and I don't think anything was said about the**
 14 **abuse, it was just kind of a general, "How are you**
 15 **doing?", and --**
 16 Q. Were you kept an eye on? Because, obviously, after
 17 something like that has been disclosed, you want to --
 18 I'm thinking about, you're a 16-year-old girl, it is at
 19 a time in puberty when things can be very difficult for
 20 young women generally. Were you kept a closer eye on,
 21 do you think?
 22 **A. I don't think so.**
 23 Q. So after Mr Ling had left, you were given another
 24 teacher. I understand you didn't really want to have
 25 that teacher. Can you tell us why that was?

Page 24

1 **A. He had a reputation for having affairs with his students**
 2 **as well.**
 3 Q. So what did you say to the person who was the head of
 4 strings at that time?
 5 **A. I had told -- when I found out that it was intended for**
 6 **me to have this person, I said that I didn't want to,**
 7 **and that Chris Ling had said that there was somebody at**
 8 **the Royal Northern who was actually still a student**
 9 **which, in hindsight, is utterly ridiculous, but I was**
 10 **adamant that I would have this student instead of**
 11 **the teacher, and so I told this to the head of strings,**
 12 **and he took me out of his office and into a room which,**
 13 **again, had no windows, no window in the door, and it**
 14 **actually even had a lock on the inside of the door, and**
 15 **he sat me down and basically told me that if -- well,**
 16 **shouted at me and said that if I didn't stop my**
 17 **behaviour, I would be expelled from the school, and**
 18 **I was going to have to have this teacher, whether**
 19 **I liked it or not.**
 20 Q. Would he have known of what had gone on with
 21 Christopher Ling when he had that conversation with you?
 22 **A. Yes.**
 23 Q. So you had the trial session with this particular
 24 teacher, and you say, at paragraph 21 of your witness
 25 statement, that you felt very uncomfortable. Could you

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1 **said that I would be taught by him, regardless of what**
 2 **I wanted.**
 3 Q. Would Mr Brewer have known about the Christopher Ling
 4 incident?
 5 **A. Yes.**
 6 Q. Did he not ask you anything about the way that you might
 7 be feeling or thinking about this particular person at
 8 the time?
 9 **A. No.**
 10 Q. He took no account of what you were saying to him about
 11 the concerns you had about this person?
 12 **A. No. He was just very dismissive.**
 13 Q. So you then continued to have lessons with this
 14 particular individual. At paragraph 22 of your witness
 15 statement, you say:
 16 "He would often stand far too close."
 17 And he also came in and kissed you strongly. Did
 18 you report that to anybody?
 19 **A. No, I didn't.**
 20 Q. Why not?
 21 **A. I had -- I just didn't. I didn't think it would be**
 22 **listened to. If the other abuse hadn't been listened**
 23 **to, then why would this?**
 24 Q. Can I ask, did you tell your parents about any of this?
 25 **A. I told my mother about Ling. I didn't tell her about**

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1 tell us why you felt uncomfortable?
 2 **A. Yes. I mean, I had played a piece, and then he started**
 3 **to refer to the emotional content of the piece as "being**
 4 **like the aurora around a woman's nipple".**
 5 Q. That's something that somewhat flummoxed both ourselves
 6 and the other female members of the investigation team.
 7 What do you think he was trying to get at, or were you
 8 as flummoxed as we were about that particular analogy?
 9 **A. I was flummoxed, yes. I didn't know what he was talking**
 10 **about, but I was just more outraged that he could**
 11 **possibly take that slant in a very first lesson, having**
 12 **known that the abuse had -- you know, the scandal had**
 13 **all come out and he knew what had happened to me.**
 14 Q. So you then went to see Michael Brewer, who was then the
 15 director of music, who was the head of music at the
 16 school. Is that something which people did all the
 17 time, students did all the time, or did this mean that
 18 it was something quite serious, if you were going to see
 19 him?
 20 **A. Yes, this meant it was serious, yes.**
 21 Q. What did you tell him about your new teacher?
 22 **A. I told him exactly what had just happened. It was**
 23 **pretty much straight after this trial lesson, and**
 24 **I think it was immediately afterwards, and I told him,**
 25 **and he basically said that -- he just dismissed it and**

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1 **[redacted].**
 2 Q. Did, at any time, your mother come to try and help you
 3 or try and see you during this time? You mention an
 4 incident at paragraphs 23 and 24 of your witness
 5 statement. Could you tell us what happened then?
 6 **A. Yes. She continued -- well, she tried to contact me on**
 7 **the phone. There was only one phone in the girls'**
 8 **house, and she tried ringing me, but she could never get**
 9 **me, and if she got me or if she got through to**
 10 **Anne Rhind, she would tell her that I was too busy**
 11 **practising or too busy doing my work and I couldn't**
 12 **speak to her at that time, so she made the six-hour**
 13 **journey up on the train and, when she got to the school,**
 14 **Mrs Rhind would not let her see me, and said, again,**
 15 **that I was too busy.**
 16 **Then my mother went to see John Vallins, the**
 17 **headmaster.**
 18 Q. What did Mr Vallins say to your mother at the time?
 19 **A. He said that some parents, a few years before that, had**
 20 **also made similar complaints about a teacher, but,**
 21 **basically, he had encouraged them not to press on with**
 22 **the complaint because it would be damaging to their**
 23 **child's career and that my mother needed to take that**
 24 **same advice and just go home.**
 25 Q. So is that what she did?

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1 **A. Yes.**
 2 Q. Is that what you did?
 3 **A. Is that what I did?**
 4 Q. Well, did you just take his advice and think, "Right,
 5 I'll keep my head down, finish at Chetham's and carry on
 6 with my career as a professional musician and not make
 7 a fuss", as it would be perceived at the time?
 8 **A. Yes, basically, I just wanted to keep my head down and**
 9 **get through it.**
 10 Q. I understand, when you were 21, you wrote to the
 11 Greater Manchester Police -- so that would have been in
 12 the mid 1990s -- to ask why nothing had come of
 13 the investigation and why he hadn't been extradited.
 14 Did you get any reply to that?
 15 **A. Yes, I did a letter back.**
 16 Q. What did they say?
 17 **A. They said that they had looked back and seen that he**
 18 **hadn't been extradited because there was a lack of**
 19 **evidence.**
 20 Q. How has the incident with Mr Ling and the other teacher
 21 impacted upon your life, do you think?
 22 **A. Well, I think it's affected me emotionally and**
 23 **physically. It's affected -- I think it's greatly**
 24 **affected my relationship with music and my -- I still**
 25 **have a great deal of fear -- I mean, it's been**

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1 **detached, and my marriage has broken down, I'm divorced.**
 2 Q. How do you feel about the way that Chetham's treated you
 3 at the time and subsequently?
 4 **A. It's shocking. It's appalling.**
 5 Q. We asked in your evidence proposal whether you had any
 6 recommendations about how to make music education better
 7 so that the experience you went through wasn't repeated
 8 for anybody else. Do you have any suggestions you'd
 9 like to tell the chair and panel?
 10 **A. Well, I do. I don't believe that, as there is Ofsted**
 11 **and ISI, bodies like that, which inspect -- go in to**
 12 **inspect classroom teaching, there is nothing, as far as**
 13 **I know, that has a body of experienced, professional**
 14 **music teachers who will go and inspect other music**
 15 **teachers, looking specifically at one-to-one lessons,**
 16 **and I think that would be a very good thing if there**
 17 **was.**
 18 **I totally believe that Chetham's was not**
 19 **a nourishing, nurturing place to young people's**
 20 **creativity. Of course there will be some pupils who**
 21 **didn't experience what I experienced and will see it**
 22 **differently, but there are a lot of people who are very**
 23 **wounded that came out of there and subsequently gave up**
 24 **music, which I think is tragic.**
 25 **There are ways, I think, of teaching music which are**

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1 **a constant battle to try and get out of the fear of**
 2 **going wrong, which goes right back to the whole**
 3 **punishment/reward thing, and I've not played classical**
 4 **music since leaving there. I find it hard to listen to.**
 5 **I've burnt most of my music.**
 6 Q. I also understand, physically, you have had to have
 7 physiotherapy really since you've been in -- since you
 8 were at Chetham's and subsequently for a form of
 9 repetitive strain injury?
 10 **A. Yes. I started getting the shoulder pain when I first**
 11 **started there, but because of the culture of the school,**
 12 **I felt that I couldn't rest up, as it were, and I did**
 13 **find a physio myself when I was in Manchester. The**
 14 **school didn't provide anybody. And I paid for that**
 15 **myself. And since then, on leaving, I have just had**
 16 **various treatments from -- Alexander Technique sessions,**
 17 **courses, and physiotherapy and various alternative**
 18 **therapies, really.**
 19 Q. How has the abuse impacted upon your ability to be
 20 intimate with people?
 21 **A. I think it's -- I think it has had an effect on my**
 22 **relationships, on my relationships with men. I find it**
 23 **very hard to -- well, I seem to attract**
 24 **father-figure-type men, who end up having control issues**
 25 **over me, which then I become emotionally withdrawn and**

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1 **definitely nurturing, and there is one example that**
 2 **I have come across, Aldeburgh Young Musicians, at**
 3 **Snape Maltings, and they have a scheme which seems to me**
 4 **to really nurture the individual rather than seeing**
 5 **musicians as just one type of person. I think that**
 6 **might be -- if the panel were to look at the Aldeburgh**
 7 **Young Musician Scheme, that would be good.**
 8 Q. Thank you. Is there anything else that you would like
 9 to say to the chair and panel?
 10 **A. No.**
 11 MS SCOLDING: Thank you very much, A2, for your evidence.
 12 Chair and panel, do you have any questions? If you
 13 would just like to wait there, the chair and panel might
 14 have some questions for you.
 15 THE CHAIR: No, we don't have any questions, but on behalf
 16 of the panel, I would like to thank you very much indeed
 17 for coming here to give your evidence. We know how
 18 distressing it can be, and we are very grateful.
 19 **A. Thank you very much.**
 20 **(The witness withdrew)**
 21 MS SCOLDING: Thank you very much. We will just have a few
 22 moments while A1 comes in.
 23 WITNESS RS-A1 (affirmed)
 24
 25

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1 Examination by MS SCOLDING
 2 MS SCOLDING: Good morning.
 3 **A. Good morning.**
 4 Q. Thank you very much for coming to give us evidence. For
 5 the purposes of today, I will call you A1. I know it
 6 sounds foolish, but it is to protect your identity.
 7 We have discussed the fact that if you could try not
 8 to name any other person who you know has been the
 9 subject of sexual abuse who was at Chetham's at the same
 10 time as you, that would be very useful.
 11 **A. I will try.**
 12 Q. However, if you do so, please don't worry. We can stop
 13 the feed, and it won't be published.
 14 So a few preliminary matters, A1. Firstly, I should
 15 indicate that you have a medical condition, which means
 16 you might be moving around a bit. So just for the
 17 purposes of chair and panel and everyone else.
 18 **A. Yes, thanks.**
 19 Q. Secondly, this isn't a test of memory. You have
 20 a witness statement in front of you, and I understand
 21 you have also made notes. So please feel free to refer
 22 to them.
 23 Thirdly, we can stop at any time, and we will be
 24 stopping at around 11.15 am, in any event, for a break.
 25 **A. Okay.**

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1 Q. At that stage, was it -- I mean, you were only 13 --
 2 **A. Yes.**
 3 Q. -- but was it your intention to become a professional
 4 musician?
 5 **A. Yes, I mean, I started playing when I was 4 and it was**
 6 **taken seriously from the start. So I would often have**
 7 **like a violin lesson before school and then practice**
 8 **after school most days, so it was taken seriously.**
 9 Q. Had you ever boarded before you came to Chetham's?
 10 **A. No.**
 11 Q. When you came to Chetham's, how would you describe the
 12 atmosphere? How did you find it?
 13 **A. First of all, I was really happy about going because**
 14 **I thought it was going to be like an Enid Blyton story,**
 15 **so I was very happy to be there. Also, previous to**
 16 **being at that school, I'd been at two other schools and**
 17 **I got bullied pretty much every day at both of those, so**
 18 **from age, I guess, 6 to 13, I had been bullied every**
 19 **day. When I got to Chetham's, that didn't happen. So,**
 20 **for me, it was a major improvement, in terms of my life.**
 21 Q. Other people -- A2, who has given evidence just before
 22 you, she described the atmosphere as "backbiting" and
 23 "competitive". Do you remember that?
 24 **A. I think it was, but I was quite -- I seemed to just live**
 25 **in my own head and I didn't really notice that much**

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1 Q. Lastly, there are documents in front of you in a paper
 2 bundle. But if I need to take you to anything, I will
 3 ask for it to go on the screen, by saying, "Ralph", who
 4 is the gentlemen there, "could you get it up, please?".
 5 In those circumstances, or if you can't see anything and
 6 it needs to be enlarged, then please let us know.
 7 **A. Thank you.**
 8 Q. Now, we have a witness statement from you which you have
 9 signed. Can I just identify, have you had an
 10 opportunity to read this witness statement recently?
 11 **A. Yes.**
 12 Q. Is it true, to the best of your knowledge and belief?
 13 **A. Yes.**
 14 Q. Chair and panel, it is behind bundle D, A/1.
 15 So, A1, you went to Chetham's when you were around
 16 13; is that right?
 17 **A. Yes.**
 18 Q. Can you tell us how you came to attend that school?
 19 **A. So, basically, the teacher that I had before that was**
 20 **going to be moving away and we needed a teacher who was**
 21 **not -- who was going to take it seriously, I guess, so**
 22 **we applied to three of the music schools and then we**
 23 **chose to go to Chetham's, so, yeah.**
 24 Q. You said "somebody who would take it seriously".
 25 **A. Yes.**

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1 **about other people. So I felt like I -- because it was**
 2 **a massive improvement for me, it was -- you know, I was**
 3 **used to being beaten up and hated and things like that.**
 4 **So even if it was backbiting there, it was still such**
 5 **a huge improvement, I thought it was probably, to me,**
 6 **brilliant, if you know what I mean.**
 7 Q. For your first year there, you were taught by another
 8 teacher and not Mr Ling?
 9 **A. Yes.**
 10 Q. How did you come to be taught by Mr Ling?
 11 **A. Well, so we were -- at the end of my first year, I was**
 12 **told by my first teacher that he didn't want to teach me**
 13 **anymore because he said that I wasn't doing any**
 14 **practice.**
 15 Q. Were you practising?
 16 **A. Well, yes, but I refused to practise the pieces that**
 17 **I was supposed to practice. So I chose some other**
 18 **pieces and got really good at those and refused to do**
 19 **the stuff I was meant to be doing. But I was only 13.**
 20 **It was just, like, a sort of mild rebellion to do that.**
 21 **I think, in retrospect, though, that -- I think with the**
 22 **younger children it was probably fairly common that**
 23 **people didn't practise very much or very effectively.**
 24 Q. You say "didn't practise very much". How often would
 25 you be practising? What, ten minutes a week?

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<p>1 A. I suppose -- basically, within the timetable, you would 2 have practice sessions, and of course you would attend 3 those and be in your room, but whether you actually did 4 anything was another matter, if you see what I mean. 5 You could mess about for that entire time. Like I said, 6 I practised other stuff. So let's say -- I don't know, 7 I think it would be a bit rubbish if you did less than 8 three hours within the sort of timetabled day, but once 9 I started practising more, obviously I did more than 10 that.</p> <p>11 Q. What, three hours a day? 12 A. Yes. 13 Q. So when you said you weren't practising enough, you were 14 still practising for three hours every day -- 15 A. Yes. 16 Q. -- which in comparison to, for example, my practice at 17 the same age was about three hours more, shall we say. 18 A. Yes. 19 Q. Could you remember anyone talking to you about the way 20 that your music teacher should speak to you, behave with 21 you, approach you, at any time? 22 A. No. That was just not done at all. You just got your 23 teacher. It wasn't up to you. What I was going to say 24 before was that, although I was told I was being moved 25 because I wouldn't practise, I, in retrospect, think</p> <p style="text-align: center;">Page 37</p>	<p>1 that Mr Ling actually -- because he -- I think he was 2 always scouting about and looking for students that he 3 wanted to steal off other teachers and the teacher I was 4 with before was his friend, and then, in order for me to 5 go to Mr Ling, another girl had to be swapped away from 6 Mr Ling.</p> <p>7 Q. Right. 8 A. So she went to my original teacher, and she didn't want 9 to go at all. So there was that. But there was also 10 the fact that there was another teacher who worked 11 there, who was called Gillian Sampson. She was really 12 good. And she said that Mr Ling was always trying to 13 poach her students and that he would try to do it in 14 a subtle way. Like, for example, say, "I know, let's 15 have a sort of class with everyone in it" and then he 16 would try to sort of start to influence her students. 17 So I believe that he actually did pick me out and 18 request me, but in a sort of roundabout way. 19 Q. Did the teachers have the power to do that? Were they 20 not -- just got what they were given? You know, you'd 21 turn up and it would be, "Right, you have A to C, you 22 have D to F, you have ..."? 23 A. I think, theoretically, yes, but they used to sometimes 24 attend the auditions and, perhaps if they felt 25 a particular connection with one of the students or they</p> <p style="text-align: center;">Page 38</p>
<p>1 thought, "I really could" -- you know, I think they were 2 able to sort of say, "I'm interested in that one", and 3 the higher up the hierarchy the teacher was, the more 4 chance they would have, I think, of getting the children 5 that they wanted.</p> <p>6 Q. You said that Christopher Ling used to poach students. 7 How many students would he have had at Chetham's at that 8 time? 9 A. It's hard to say exactly, but maybe in the region of, 10 I don't know, 12 to 15, something like that. 11 Q. Were they all women? 12 A. No, there were two boys. One boy he got rid of, one boy 13 he kept. So they weren't all women, but they were 14 majority women. But it's true that a lot of 15 the violinists were women. 16 Q. So strings is a female-dominated area? 17 A. I think violin, certainly. 18 Q. When you started lessons with Mr Ling, how did he 19 approach you? 20 A. So he basically asked me to play a piece, and then he 21 said afterwards that it was really awful. He said -- he 22 just said, "That was shit", and I sort of -- so 23 basically, he would try to sort of crush you and make 24 you feel as if you were the worst person in the world, 25 and then -- but then, after that, he said, "But if you</p> <p style="text-align: center;">Page 39</p>	<p>1 work really hard, you could be good", and, like -- he 2 said -- he was basically saying, "If you do what I'm 3 asking you to do in terms of practising much more 4 and" -- he was basically saying that, through him, 5 I could be amazing. However, when he said that I was 6 shit, I didn't really -- I just sort of thought, "Well, 7 have you heard some of the others?" I mean, I wasn't 8 the best, but I was somewhere in there. You know, 9 I wasn't ... yeah, I was just, like, okay, really. So 10 I wasn't initially, like, crushed by that.</p> <p>11 Q. You had enough self-esteem to think, "What do you know, 12 Mr Ling"? 13 A. I was just like, "Come on". Well, I was just like, 14 yeah. So, yeah, that was how it started. And it didn't 15 quite work. It took him a bit more time to get under my 16 skin, as it were. 17 Q. Did Mr Ling have sexual charisma? Somebody else 18 described him as coming in with medallions and 19 open-necked shirts and crocodile shoes and leather 20 jackets and sports cars. It was all a bit -- I think 21 this was the sort of mid '80s, so I'm assuming he was 22 channelling some sort of George Michael in his Faith era 23 look? 24 A. From my point of view, I just thought he was an old man 25 with a moustache. That was my view. Okay, I was quite</p> <p style="text-align: center;">Page 40</p>

10 (Pages 37 to 40)

<p>1 naive, but that's how I experienced him. So that was it</p> <p>2 for me.</p> <p>3 Q. So the old man with the moustache, you initially weren't</p> <p>4 crushed by?</p> <p>5 A. No.</p> <p>6 Q. But you then describe a grooming process over about six</p> <p>7 months?</p> <p>8 A. Yes.</p> <p>9 Q. Would you like to tell us about this?</p> <p>10 A. Yes. So. Like I say, first of all, he tried to crush</p> <p>11 me and say that I was no good. Like I say, that didn't</p> <p>12 really work. Then his next thing was to offer rewards</p> <p>13 for if you had practised enough. So he would say,</p> <p>14 "There's this study. If you can play this perfectly,</p> <p>15 then I will give you X amount of money". And I did</p> <p>16 a calculation to work out how many hours of work it</p> <p>17 would take to achieve that, and I worked out that it was</p> <p>18 completely way below minimum wage, so I said I didn't</p> <p>19 care about that. So I didn't, in fact, do the practice</p> <p>20 in order to get this rubbish amount of money. So,</p> <p>21 again, that failed.</p> <p>22 The next thing he tried was, he said, "Don't you</p> <p>23 think people would practise more if corporal punishment</p> <p>24 was still allowed?".</p> <p>25 Q. I think it had just been abolished at that particular</p> <p style="text-align: center;">Page 41</p>	<p>1 time?</p> <p>2 A. Well, so I have never been affected by that in</p> <p>3 a teaching situation, or not exactly, anyway. So then</p> <p>4 he said, "Don't you think you'd practise more if you had</p> <p>5 to be whipped naked in front of the whole school if you</p> <p>6 hadn't done your practice?" So I said, "Well, no,</p> <p>7 I would then give up the violin. I don't think I would</p> <p>8 do that". Then he never went down that sort of</p> <p>9 punishment/reward route with me again because I was sort</p> <p>10 of resistant to those concepts.</p> <p>11 But what he did do next was he wanted to know all</p> <p>12 kinds of personal stuff, so about families, family</p> <p>13 dynamics, how I got on with my mother. So I told him</p> <p>14 that me and my mother were really, really close and then</p> <p>15 he wanted to know about my dad, and I said that my dad</p> <p>16 was kind but he wasn't there very much because of his</p> <p>17 work, so he didn't have, like, a sort of very fatherly</p> <p>18 role in our lives, and I think that that was the first</p> <p>19 point where Mr Ling sort of thought, "Yeah, that's a way</p> <p>20 in".</p> <p>21 So he then was -- I also told him all about being</p> <p>22 bullied, so at one point, I remember him saying that if</p> <p>23 I had any problems, I could come to him. The problems</p> <p>24 that he suggested were ones that didn't actually affect</p> <p>25 me at that time, so he was always -- this is where he</p> <p style="text-align: center;">Page 42</p>
<p>1 just started to sort of sexualise the conversations. So</p> <p>2 he would say, "If you're having problems with</p> <p>3 a boyfriend, or perhaps if you're pregnant, you know,</p> <p>4 come to me and I will sort things out for you". He was</p> <p>5 like, "If you're having a problem with a teacher, tell</p> <p>6 me, and I will sort it out". So although none of those</p> <p>7 were relevant to me, I still felt this idea of somebody</p> <p>8 protecting me was -- like, I had never been protected,</p> <p>9 because I had made efforts in the past to tell people</p> <p>10 that I was being bullied, but it didn't work and nobody</p> <p>11 did anything, so I had got to that point where you just</p> <p>12 give up hope that anyone is ever going to help you. So</p> <p>13 when he said that, I was really -- you know, that's what</p> <p>14 I wanted more than anything.</p> <p>15 So in that sense, he then put himself into a kind of</p> <p>16 father role by saying that. Yeah. So that's when the</p> <p>17 grooming, I think, did become effective, because -- and</p> <p>18 from then on, I was really keen to do so, so much</p> <p>19 practice. Then I set myself a target of doing eight</p> <p>20 hours a day. That's around schoolwork. So in order to</p> <p>21 achieve that, you've got to do -- like, get up really,</p> <p>22 really early. So I would find places to practise.</p> <p>23 Like, there was a toilet on the floor below us, and</p> <p>24 there was also a laundry room, and I'd got one of these</p> <p>25 heavy mutes and I would go and practice as early as</p> <p style="text-align: center;">Page 43</p>	<p>1 I could before going over to the music block.</p> <p>2 Q. Did your house parents not notice that you had gone from</p> <p>3 somebody who barely practised to somebody who was</p> <p>4 getting up at 5.00 o'clock in the morning and sitting</p> <p>5 practising?</p> <p>6 A. I think it was noticed and I remember the housemistress</p> <p>7 Mrs Rhind sort of saying something to the effect of,</p> <p>8 "Don't try and copy" -- because there were these two</p> <p>9 girls who were supposed to be the best. They attempted</p> <p>10 to do ten hours a day. They were really good, but,</p> <p>11 anyway --</p> <p>12 Q. I think if you practised for ten hours a day and you</p> <p>13 weren't any good, then really ...</p> <p>14 A. She said, "Don't emulate them", I remember her using</p> <p>15 that word, "emulate". She said, "You don't need to</p> <p>16 emulate them", and I was just --</p> <p>17 Q. But were there not any systems in place that said,</p> <p>18 "Look, practising eight hours a day is not going to do</p> <p>19 you any good in the long run", you know, confiscating</p> <p>20 your violin from you or something like that?</p> <p>21 A. No, it was just a comment from Mrs Rhind once, like,</p> <p>22 "Stop trying to be like them", basically.</p> <p>23 Q. Was it a culture where everyone overpractised?</p> <p>24 A. Not really. I think the reason Mr Ling got this</p> <p>25 reputation of being able to make people work hard was</p> <p style="text-align: center;">Page 44</p>

<p>1 because he encouraged people to actually do -- my whole 2 life, this goal of eight hours a day has been something 3 that's really difficult to get rid of. He had these 4 practice charts and you would have to fill in how much 5 you'd done on each type of area of your work. So, yeah. 6 Q. So you were practising all the time. As I understand it 7 as well, what was somewhat unusual about him is he would 8 also organise performance opportunities outside of 9 the school setting? 10 A. Yes. 11 Q. Was that relatively usual or unusual at the time? 12 A. To me, it seemed unusual, and I was really glad to get 13 those opportunities, because, otherwise, you're just 14 doing concerts in school, which is basically, you know, 15 three friends will turn up, nobody cares what happens, 16 and it's not really like performing because it's not as 17 scary, so doing them outside was good for you in terms 18 of getting used to performance. I don't think -- 19 I didn't -- I wasn't aware of other teachers doing that. 20 Q. Did the school not say anything about this? Because it 21 might actually have been counterproductive to have done 22 performances, because, if you got really scared, that 23 might have tipped you over the edge. Was there any 24 discussion in school about the appropriateness of those 25 performance opportunities?</p> <p style="text-align: center;">Page 45</p>	<p>1 A. I think there was actually concern that if there was 2 going to be concerts outside, then there should be 3 someone present in loco parentis, and there is 4 documentary evidence of that, where they were trying to 5 decide -- they realised that they didn't have enough 6 staff to, like, basically go to all of these concerts, 7 so they eventually decided Mr Ling's mother could act in 8 loco parentis and that was the -- that was the -- 9 Q. That was the solution? 10 A. Yes, but I wasn't aware of that until reading documents 11 later on. 12 Q. You said that you were desperate to gain his approval? 13 A. Yes. 14 Q. Various individuals, in fact various head teachers at 15 all the music schools have said that students often 16 revere their music teachers. Was that correct not just 17 of you, but more generally in Chetham's? 18 A. Depending which teacher you had. I think there's an 19 unhealthy thing where -- I think certain teachers would 20 encourage that. But I think a really good teacher 21 wouldn't do that. So, like, for example, I mentioned 22 Ms Sampson. You didn't need to revere her. She was 23 just a good teacher. I actually think that this whole 24 reverence thing is a sign that it's unhealthy. So it 25 wasn't everyone. I actually think the ones who were</p> <p style="text-align: center;">Page 46</p>
<p>1 revered were probably the ones to watch out for. 2 Q. Do you think the school would have known that, that 3 there was a sort of culture around certain teachers? 4 A. Well, I think it was pretty obvious, in the sense 5 that -- yeah, I think Mr Ling and all of his students 6 were a very visible presence in the school. So they 7 were definitely obvious. Other ones -- it depends where 8 you were. I think one of the problems was, house staff, 9 headmaster, academic staff did not go into the music 10 bit. So they weren't there in the string corridor. 11 They weren't seeing who was there and who was chatting 12 and who was talking to who and who was striding about 13 pretending to be some great man. They weren't there. 14 Perhaps they didn't see it, but they never, ever came 15 into the music block. 16 Q. So it was a completely separate existence? 17 A. It felt like it, yes. 18 Q. You had history, geography, maths? 19 A. Yes. 20 Q. And that was completely different from going to do your 21 music? 22 A. I don't think I've ever seen a nonmusical staff member 23 in the music block. 24 MS SCOLDING: Chair and panel, I note the time. I don't 25 know whether this would be an appropriate time for our</p> <p style="text-align: center;">Page 47</p>	<p>1 morning break. 2 A1, we will be resuming again. 3 THE CHAIR: Thank you. We will return at 11.30 am. 4 (11.13 am) 5 (A short break) 6 (11.30 am) 7 MS SCOLDING: A1, hello again. 8 A. Hello. 9 Q. So Mr Ling has your approval, and you went to a holiday 10 lesson with him. Could you tell us a little bit about 11 that, please? 12 A. So just going on from where I was saying about concerts, 13 there was this point where I had done eight concerts in 14 a row, and I was just starting to feel really much more 15 confident with performing, and this final concert had 16 been somewhere sort of fairly important, and then we 17 stayed at his house afterwards. So there was more 18 than -- there was me and then two or three other 19 students staying that night at his house. 20 Q. Was this during term time or in the holidays? 21 A. I'm not absolutely sure, but potentially term time, 22 because it was a concert. The times when it was 23 holidays tended to be more like just to do loads of 24 extra practice and have extra lessons. 25 Q. Did your patients have to give permission? Did Mr Ling</p> <p style="text-align: center;">Page 48</p>

12 (Pages 45 to 48)

1 get written permission from them or is this something
 2 that Chetham's would have organised, arranged and got
 3 permission? What relationship was there between these
 4 performance opportunities and Chetham's?
 5 **A. The only thing I know about that is, like I say, that**
 6 **they were concerned that there should be someone in loco**
 7 **parentis for these concerts. In terms of my mother, the**
 8 **way I remember it is that probably I was just like, "I'm**
 9 **doing a concert. I want to stay at his house". You**
 10 **know, we were going there to be practising and getting**
 11 **ready for the concerts and all of that. Whether the**
 12 **actual school specifically got information -- permission**
 13 **from the parents wasn't obvious to me. But I would**
 14 **have -- because the other thing is, sometimes people do**
 15 **things like the National -- what's that orchestra?**
 16 Q. National Youth Orchestra?
 17 **A. Exactly. So that was a common thing for people to do in**
 18 **the holidays. My sister was doing that kind of thing**
 19 **and I remember I was doing these holiday courses with**
 20 **Mr Ling instead of that. But this particular night,**
 21 **this concert thing, I don't know if it was term time or**
 22 **holiday time.**
 23 Q. So you were at his house?
 24 **A. Yes.**
 25 Q. As I understand, Mr Ling told you to stay up after other

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1 mad keen on having a massage, but I felt too polite to
 2 be like, "No". So he started massaging my shoulders but
 3 he wasn't really good at it and I was super tense and
 4 had that kind of weird -- I don't know if you've ever
 5 had it. It's like a kind of shivery thing which is like
 6 intense emotional tension, but I couldn't pin down why
 7 I felt like that. So I felt really, really
 8 uncomfortable but couldn't put a finger on what the
 9 problem was, if you see what I mean.
 10 Q. So the massage wasn't very good?
 11 **A. Yes.**
 12 Q. What did he then start to do?
 13 **A. Then he said it would be a good idea to do a full body**
 14 **massage and he told me to lie down on the floor of**
 15 **the sitting room. So then he started massaging my whole**
 16 **back. Then he said it would actually be easier to do**
 17 **the massage without the pyjama top on which was a kind**
 18 **of silky top, a satiny, two-piece thing that I had, but**
 19 **full cover, full sleeves and everything. So he told me**
 20 **to take that off and the bra off as well so he could get**
 21 **to my back properly. So I did that. Again, I was just,**
 22 **like, very uncomfortable, but I definitely didn't know**
 23 **what to say, because I didn't want to be, like, "This is**
 24 **not good, I don't like it and I don't know what to say".**
 25 **So I just kind of froze and did what he said.**

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1 students had gone to bed --
 2 **A. Yes.**
 3 Q. -- because he had something he wanted to discuss with
 4 you?
 5 **A. Yes. So he told me, like, "You know, you've done all**
 6 **these concerts. It would be good to have just**
 7 **a one-to-one chat about them", and he always liked**
 8 **watching films, and so we all watched a film and then**
 9 **the others went to bed. Then, before everyone had gone**
 10 **to bed, he kept on telling me that, "What about if you**
 11 **just quickly go upstairs and clean your teeth", and**
 12 **I was like, "I'll just do it when I go to bed", and he**
 13 **asked me several times to go and clean my teeth, but**
 14 **I didn't know what he meant or why, and so I was just**
 15 **like, "I'll do it later when I go upstairs anyway to go**
 16 **to bed, I'll do my teeth then". So I just ignored that.**
 17 **Anyway, everyone else went to bed and he said, "You**
 18 **know, you've been practising a lot, you've done these**
 19 **concerts, you must have sore shoulders", and so he said**
 20 **he was going to give me a massage of my shoulders.**
 21 Q. Was that something he'd done with you before?
 22 **A. No, it was the first physical contact between us. So**
 23 **I actually don't really like -- I don't really feel that**
 24 **comfortable with physical contact with people that**
 25 **aren't husband or family or whatever, so I wasn't really**

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1 **Then he started sort of, like, as part of his**
 2 **massage, kind of brushing against the side of my breast.**
 3 **So I was still lying on my front but he was kind of**
 4 **pretending like, "Oh, by mistake, I just brushed the**
 5 **side of your breast", and then after a while he was just**
 6 **like, "Now turn over and we'll do the other side", but**
 7 **instead of doing, like, massage, really, he'd just start**
 8 **fondling my breasts. At that point, I just felt, like,**
 9 **so stupid because I hadn't read the -- I hadn't read the**
 10 **clues to realise that this was a sexual situation. So**
 11 **that was the first moment where I was, like, "Shit, this**
 12 **is actually a sexual situation that I'm now in".**
 13 **The reason I felt so stupid was that, okay, he**
 14 **was -- he had a girlfriend. He was going to be married**
 15 **to her. She was very beautiful. She was older than me.**
 16 **I did not know -- for me, personally, I had started**
 17 **puberty, so I'd had my first period, but I was, like,**
 18 **had -- you know, a few pubes but not the full set, if**
 19 **you know what I'm saying. So I was partially developed.**
 20 **So I had no idea that someone would be interested in me**
 21 **at that stage, if you know what I mean. I felt like**
 22 **I was not on anyone's list, certainly an adult man with**
 23 **a beautiful girlfriend. So I just totally didn't**
 24 **realise that people could be attracted by younger**
 25 **people. So that all came as a complete shock to me.**

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1 **And that's why I didn't read the cues, because I didn't**
 2 **know about paedophiles or anything like that.**
 3 **So once --**
 4 Q. So after he'd fondled your breasts, as I understand it,
 5 he then suggested that you went upstairs and into the
 6 bedroom?
 7 **A. Yes. So then he took me upstairs and we went into his**
 8 **bedroom, which had horrible black sheets and it was kind**
 9 **of dark in there but with, like, a glowy ball thing on**
 10 **the side, a thing called a plasma -- it was a kind of**
 11 **plasma lamp thing on the side and that was providing**
 12 **some light.**
 13 Q. A lava lamp?
 14 **A. Sort of. It's like an electric thing and you touch it**
 15 **and it responds to you. It is an '80s thing.**
 16 **I remember that being there and the sheets were black**
 17 **ones. He told me to get on the bed. He got on as well**
 18 **and he'd sort of started kissing me, but so violently,**
 19 **it was like he was literally trying to get down my**
 20 **throat and go out the other end. Seriously, it was like**
 21 **I couldn't breathe and my head was jammed against the**
 22 **board and his -- it was very violent, that bit. So,**
 23 **yeah, that was my first kiss.**
 24 **So there was that bit. And then --**
 25 Q. Then I understand he digitally penetrated you?

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1 disorder?
 2 **A. Yes.**
 3 Q. Did anybody notice that you were suddenly becoming a lot
 4 thinner?
 5 **A. I suppose one of the things, just going back to the**
 6 **previous question about whether I told anyone, was that**
 7 **the next morning he came to see me and he wanted to tell**
 8 **me his narrative of what had happened, and that affected**
 9 **whether I was going to be able to tell or not. So what**
 10 **he said in that bit was, firstly, what had happened**
 11 **between us was a natural thing to happen between a man**
 12 **and a woman. And I said, "What about your girlfriend?"**
 13 **And he was like, "What about her?", and I was, like --**
 14 **because I didn't know if he thought I was going to be in**
 15 **a relationship with him or something. I didn't know --**
 16 **I was just, like -- because I was thinking, "Shit, I'm**
 17 **going to have to tell him that I don't want to be in**
 18 **a relationship". I couldn't understand the dynamics of**
 19 **him having this girlfriend and so on. Then he told me,**
 20 **"Are you going to tell anyone? Are you going to tell**
 21 **your mother?", and I ended up promising that I wouldn't.**
 22 **He also said, "If you do tell, people are not going to**
 23 **believe you because they will not believe a schoolkid**
 24 **over me", and he also said, if I did tell, he might have**
 25 **to go to prison and that would be my fault. So he made**

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1 **A. Yes. Now, that was at some point during it. He did**
 2 **that and he was trying to say, "Is it nice?", and it was**
 3 **painful and disgusting and I didn't answer, and then he**
 4 **was, like, "Are you enjoying that?", and eventually**
 5 **I just said, "Yes", because, again, I was just simply**
 6 **too embarrassed to say what I actually felt. There was**
 7 **no way to express what I actually felt, so I didn't.**
 8 **Then he kept on asking if he could put his penis in my**
 9 **mouth, to which I said no, because I had actually heard**
 10 **of blow jobs, whereas the other stuff I hadn't really --**
 11 **like, I didn't know what masturbation was, I didn't know**
 12 **what he was trying to do, but I had heard of blow jobs**
 13 **and I had heard of sex itself, intercourse itself. So**
 14 **I was familiar with those two things, not from**
 15 **experience but from theoretical knowledge. So he kept**
 16 **saying, "Can I put my penis in your mouth?" and I kept**
 17 **saying "No". So then, after he kind of gave up on that,**
 18 **then he asked me to turn around so I had my back to him,**
 19 **and then he was rubbing himself against my back and then**
 20 **he ejaculated on my back, and then he sort of, like,**
 21 **just calmly, "Go to go your room".**
 22 Q. Did you tell anyone about what had happened?
 23 **A. No. No, I couldn't.**
 24 Q. As I understand it, you started to become thinner and
 25 thinner. In fact, you described it as an eating

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1 **me promise I would never tell anybody. So, yes,**
 2 **I didn't tell anybody. So I sort of -- it was kind of**
 3 **like a horrible crisis moment where everything in myself**
 4 **changed at that moment. Then, when I went back to**
 5 **school, yes, I did start not eating properly because the**
 6 **other thing that he -- he would make comments, you know,**
 7 **what you looked like and stuff, and I sort of identified**
 8 **that the two things I could do to be acceptable to him**
 9 **and to the world was to practise loads and to be thin**
 10 **and so those were my two aims. So, yes, I started this**
 11 **crazy diet stuff, which was basically collecting apples**
 12 **from the dining room and just eat them or sometimes just**
 13 **juice sometimes, which was orange juice.**
 14 Q. Did anybody notice that you were only eating apples and
 15 juice?
 16 **A. Well, you see, I ate separately anyway, so I think it**
 17 **was a little bit under the radar, so I didn't used to**
 18 **eat --**
 19 Q. What do you mean you ate separately? Surely everybody
 20 ate communally?
 21 **A. Well, they were supposed to, but I was vegetarian, and**
 22 **their vegetarian idea of food was literally grated**
 23 **cheese with one piece of lettuce. So I was, like, "That**
 24 **is not food", so I used to buy my own food and cook it**
 25 **upstairs. That was from the start, I did that, because**

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<p>1 I was, like, "That is not food". So basically, that was 2 part -- 3 Q. But you were only sort of 14? 4 A. Yes. So I think -- it did eventually get noticed that 5 I was getting thinner. But, yeah, like I say, the 6 housemistress, Mrs Rhind, one day she complimented me 7 and said, "You've lost some weight. You look better for 8 it. You were a bit porky before", and she kind of 9 tweaked my side where the fat rolls would have been. 10 I wasn't really that fat. Actually, I felt furious with 11 her, but I couldn't show that, so I just said nothing. 12 Q. I understand the abuse happened on a number of further 13 occasions? 14 A. Yes. 15 Q. Did it ever happen at school and, if so, what happened 16 there? 17 A. Yes, it did happen at school, several times, but it 18 wasn't as extreme as that one that I have just told you 19 about. So what would happen was, I'd be in a lesson and 20 he'd be like, "Oh, I really need a coffee, so let's go 21 to a coffee room". The coffee room was this really, 22 really small room, almost like the size of this witness 23 box. It was just for staff. There was no window in the 24 door. Any staff member could use it whenever they 25 wanted. So when we were in there, he was taking a risk</p> <p style="text-align: center;">Page 57</p>	<p>1 by doing stuff in there because anyone could have opened 2 the door and they would have sort of come upon it 3 instantly. What he would do is drag down my top and 4 grab at my breasts and quickly do stuff to them and then 5 make his coffee, and then we would go back to the lesson 6 and have to carry on. So that was pretty frequent that 7 he would do that. So, yeah, several times. 8 Q. Did there come a time when the abuse stopped? 9 A. Yes. So, basically, the abuse took place over a period 10 of nine months, and then I went to his house for another 11 of these courses at a Christmas time, and that was 12 outside term time, so it was definitely holiday time, 13 this one. He collected me from the station and we got 14 to his house and I saw that his girlfriend was in one of 15 the rooms, but she was crying and she didn't come out 16 and say hi. So there was a very bad atmosphere in the 17 house. 18 He took me upstairs and immediately started yanking 19 down my top and getting at my breasts again and he was 20 just being so rough with my clothes and sort of grabbing 21 at me that -- I didn't know I was going to say "No", but 22 I just suddenly said "No", and he immediately stopped 23 and he never tried anything like that again. 24 I actually believe that he -- one of the things 25 I think he liked best was persuading children to sort of</p> <p style="text-align: center;">Page 58</p>
<p>1 almost engineer their own abuse by agreeing to things. 2 So by stopping immediately, he made me feel like it was 3 all my fault. Because I could have said no earlier and 4 I didn't know that until that moment. I was thinking, 5 I could have said no at the beginning, and the guilt and 6 the shame of feeling I was partly responsible because 7 I hadn't say no earlier, I think he knew that and that 8 he relied on that to make you feel even more horrible. 9 Q. So Mr Ling then left Chetham's in the summer of 1990, 10 I believe. 11 A. Yes. 12 Q. Was he still your teacher at that time? 13 A. Yes. 14 Q. Did you go with him to the United States? 15 A. Yes. 16 Q. Why? 17 A. So although the sexual abuse had finished by then -- 18 I mean, for some people who have not been in a -- who 19 haven't been the subject of grooming or been in an 20 abusive relationship, you probably are going to find it 21 really weird that I did want to go with him. But the 22 fact was that I had lost any sense of myself, so I sort 23 of had taken on his view of me, which was -- it was just 24 the violin and nothing else, and I just sort of had this 25 very narrow, obsessive goal, which was just to practise</p> <p style="text-align: center;">Page 59</p>	<p>1 all the time and I wrote in my diaries at the time, 2 "Don't spend time chatting to friends because it will 3 waste practice time". I didn't have anything else to 4 sort of pin my self-worth on, and he was still in 5 control of my psychology, so my actual self was -- 6 I felt like it was completely missing at that time. So 7 I genuinely begged my mother, "Please let me go" and he 8 told me I was going to be a soloist, and I really wanted 9 to do the violin, I didn't know what else I could do to 10 make myself an acceptable person in the world, so 11 I went. 12 Q. What did Chetham's tell you? Did they say anything to 13 you or your parents, as far as you're aware? 14 A. They told my parents -- I don't know if it was verbally 15 or by letter; I think it was by letter -- that they did 16 not recommend for me to go because then I would miss my 17 A levels and they said, "You will not have a rounded 18 education", so that was the reason that was given. They 19 didn't say anything else at all about why you might not 20 want to go. I was just like, "A levels, I don't care". 21 So I completely ignored that and decided I want to go 22 ahead with my plan. That was the only reason that they 23 gave to not go. 24 Q. They didn't say to you, "Don't go because we think he's 25 a dangerous person"?</p> <p style="text-align: center;">Page 60</p>

<p>1 A. No, never.</p> <p>2 Q. Had anybody noticed your change in behaviour and</p> <p>3 attitude from the first year when you were sort of, "I'm</p> <p>4 not practising, I'm not doing anything" to obsessively</p> <p>5 eating apples and practising ten hours a day? That</p> <p>6 seems quite a radical change in personality.</p> <p>7 A. It was radical, it really was. It was obvious if you</p> <p>8 were looking, I guess, but then I think the pastoral</p> <p>9 care, in a way, was more that type of thing where, if</p> <p>10 you did something unusual -- if it was something</p> <p>11 punishable, you would just get punished. It wasn't like</p> <p>12 people came up to you saying, "Are you okay?" That</p> <p>13 didn't happen. In terms of pastoral care, there was</p> <p>14 a sort of absent, blind sort of approach, and then, if</p> <p>15 there was a problem, it was a punitive approach, if you</p> <p>16 see what I mean.</p> <p>17 So, I mean, like, for an example -- just a quick</p> <p>18 example of that was that I had this situation where</p> <p>19 I had an undiagnosed dairy intolerance, which made me</p> <p>20 kind of snuffly and, like, hay fever all the time, and</p> <p>21 I was -- as a result, my breathing was noisy when I was</p> <p>22 sleeping, and there was a girl who would throw shoes at</p> <p>23 me because I was disturbing her in the night. So as</p> <p>24 a result of that, I decided that -- so this was my plan.</p> <p>25 I waited until everyone was asleep. Then I would take</p> <p style="text-align: center;">Page 61</p>	<p>1 my duvet and go and sleep in the communal toilets or by</p> <p>2 the fire escape, and so, yeah, I would wait until</p> <p>3 everyone was asleep, which meant staying up late.</p> <p>4 Anyway, Mrs Rhind found me down this corridor sleeping</p> <p>5 on a floor one time -- well, several times. She didn't</p> <p>6 say, "What are you doing?" She just said, "Go back to</p> <p>7 bed. You can't sleep here. Go back to bed". Then</p> <p>8 there was a thing where somebody had let boys in through</p> <p>9 that fire door and she decided it must be me because</p> <p>10 I had been sleeping there. But the reality was, she did</p> <p>11 not say, "What are you doing out here? Why are you</p> <p>12 sleeping here?", because then I would have said, "My</p> <p>13 breathing is a problem and everyone is throwing shoes at</p> <p>14 me". It was just I was doing the wrong thing, so I was</p> <p>15 to stop doing it, and that was it. Things might have</p> <p>16 been noticed, but the response to them was not the sort</p> <p>17 where you go, "Oh, dear, are you okay?".</p> <p>18 Q. You went to the USA and lived, as I understand it, with</p> <p>19 Mr Ling?</p> <p>20 A. Yes.</p> <p>21 Q. How did he treat you when you were there?</p> <p>22 A. When we got there, for some reason he completely changed</p> <p>23 his attitude towards me. So previous to that, I had</p> <p>24 been one of his sort of favourite students, in the sense</p> <p>25 that I got opportunities and lots of lessons, and he</p> <p style="text-align: center;">Page 62</p>
<p>1 would sometimes be really nice to me and sometimes</p> <p>2 really horrible. But when we got to America, it just</p> <p>3 changed to being horrible all the time. It wasn't as</p> <p>4 simple as that I wasn't any use to him anymore sexually,</p> <p>5 because that had already finished eight months before</p> <p>6 that. So I don't know why he suddenly became so</p> <p>7 horrible. But he made it so that there was a culture</p> <p>8 where everything that I did was unacceptable. So the</p> <p>9 things that I ate, the clothes that I wore, everything</p> <p>10 to do with me -- and the two people that I was living</p> <p>11 with alongside him didn't like me anyway. So his wife</p> <p>12 didn't like me. I think it was difficult for her</p> <p>13 because he kept on bringing all these kids home and</p> <p>14 I think she probably felt she didn't have his full</p> <p>15 attention. So she wasn't mad keen on -- she didn't like</p> <p>16 me anyway. The other girl who was living with us, she</p> <p>17 didn't like me because we were in competition with each</p> <p>18 other. So there was this thing where they all hated me,</p> <p>19 basically.</p> <p>20 Q. I'm so sorry. We just need to interrupt. Can we cut</p> <p>21 the feed, please?</p> <p>22 We can start again.</p> <p>23 So you said that you had a horrible time in America</p> <p>24 and then you flew back in the December, just before</p> <p>25 Christmas, as we understand it.</p> <p style="text-align: center;">Page 63</p>	<p>1 A. Yes.</p> <p>2 Q. When you flew back home, what happened?</p> <p>3 A. So I got home, my mother picked me up from the airport,</p> <p>4 and at first I felt shell-shocked because I had been not</p> <p>5 speaking to people for a long time, and so suddenly</p> <p>6 having to speak to people again was difficult. Yeah.</p> <p>7 So, like, when I was in America, for example, I ended up</p> <p>8 speaking to plants and my soft toy and myself, because</p> <p>9 nobody else was speaking to me. So I got home and it</p> <p>10 was a real shock to be home, and then, as soon as I got</p> <p>11 home, my mother said to me, "Oh, by the way, the police</p> <p>12 are coming to interview you tomorrow morning because</p> <p>13 another girl has made a disclosure saying that Mr Ling</p> <p>14 has sexually abused her".</p> <p>15 Q. Did you know whether or not the school had contacted</p> <p>16 your mother before you got back from the US?</p> <p>17 A. I think it was literally the couple of days before I got</p> <p>18 back in order to organise the police interview. So she</p> <p>19 didn't know, up until a couple of days before I got</p> <p>20 home, about that.</p> <p>21 Q. Did she not telephone you at the time, and say, "Get on</p> <p>22 an earlier flight" or "I'll come out and pick you up"?</p> <p>23 A. I think she thought nothing had happened to me because</p> <p>24 the relationship I had with her was we would tell each</p> <p>25 other everything, and she then assumed that, because</p> <p style="text-align: center;">Page 64</p>

1 I hadn't said anything, it meant that nothing had
 2 happened to me. Then it was really difficult for me to
 3 tell her something had happened. Also, I was living
 4 with him for five months. In that time, I had one phone
 5 call home, and that was because he went out. I thought
 6 I could phone when he wasn't there, and then he found it
 7 on the phone bill and he was annoyed and he was trying
 8 to say that, "We're your family now", and he did not
 9 want me to speak to home.
 10 Q. So you were interviewed by the police.
 11 A. Yes.
 12 Q. What was that like?
 13 A. Well, they were kind. There were two of them. One, at
 14 least, was a woman. I think maybe they were both women.
 15 So it took place at my mother's house. Present was me
 16 and the two police people. The interview was very long.
 17 It took five hours. I told them everything. So it was
 18 very detailed.
 19 Q. I understand you also had to have an internal
 20 examination.
 21 A. Yes.
 22 Q. Was it explained to you why that was the case?
 23 A. Yes. I think they said it's because in my evidence
 24 I said that he had been doing digital penetration and
 25 they wanted to see if there were any sort of signs that

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1 had happened. There wasn't even like a chat saying,
 2 "So, God, that must have been awful. Are you okay?
 3 Come to me any time," blah, blah, blah. There was
 4 literally nothing. One friend told me, actually, that
 5 before I'd come back Mrs Rhind had said to the group,
 6 "[Redacted] is coming back ..." shit, sorry.
 7 MS SCOLDING: Chair, we will now resume, but I remind
 8 everyone of the restriction order dated
 9 27 September 2019.
 10 So you came back to Chetham's and Mrs Rhind had said
 11 something to the other girls?
 12 A. Yes, she said, "A1 is going to be coming back. Don't
 13 speak to her about this. Just leave the subject alone".
 14 I think her idea was perhaps to just, like -- one of
 15 those kind of, "Keep calm and carry on", which I call,
 16 "Smile and pretend everything is okay" approach to life,
 17 which was awful, actually, because the silence and
 18 ignoring it was just like -- it just made it so much
 19 worse and, in fact, one of the reasons I wanted to come
 20 forward and speak is because I think silence is, like,
 21 the worst thing, actually, for people who are survivors
 22 of this stuff.
 23 Q. So did they offer you or your parents any legal advice?
 24 A. No.
 25 Q. Were any changes made to either your timetable or the

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1 would be consistent with that. So, yeah. So that was
 2 next term. It wasn't, like, on that same day.
 3 Q. So after you had told the police everything, what then
 4 happened? Did you go to school somewhere else or what
 5 happened to your education?
 6 A. Basically, I don't know how it was decided, but it was
 7 just like I went straight back to Chet's within days of
 8 that interview. So that interview was just before
 9 Christmas, so maybe like 18 December or something like
 10 that, and then I was back at Chet's for the January
 11 term. So I don't know. There was no discussion about
 12 anything. It was just like, "Well, you're going back,
 13 and that's that".
 14 Q. Did anyone from the school, or anyone, offer you any
 15 counselling or support? You identify in your witness
 16 statement that you were in a very bad way when you
 17 returned to Chet's, you were very withdrawn and upset
 18 and isolated.
 19 A. Yes. I had become completely -- essentially,
 20 nonspeaking. No. So -- my mother paid for some
 21 counselling for me and I was allowed to attend that.
 22 I went once a week to a nearby town which was at
 23 Stockport on the train every Monday to a counsellor
 24 there. But, yeah, nobody actually spoke to me about it.
 25 Well, no staff member spoke to me or anything about what

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1 way that the school operated as a whole to try and avoid
 2 this "guru effect", as I think Mr Vallins the head
 3 teacher called it at the time, taking place again?
 4 A. Not at all.
 5 Q. Were there any talks to either the girls on their own or
 6 everybody about consent and how people should behave?
 7 A. No. It was as if it hadn't happened.
 8 Q. Then, when you applied to music college, I understand
 9 somebody asked you about the abuse; is that right?
 10 A. Yes. So I applied to various different music colleges,
 11 and this particular one, in the audition were just men,
 12 two or three of them, and they spent half of my audition
 13 asking me about the abuse, and they were not
 14 sympathetic, they were hostile. Then, basically,
 15 normally, when you go for an audition there, you get
 16 a letter in two weeks' time telling you if you've got in
 17 or not, and everyone else got their letter after two
 18 weeks and I didn't get one. Then three months later
 19 I received a letter saying that I was musically immature
 20 and, therefore, I should take a year out.
 21 Q. If you wish to say so, what impact has the abuse had
 22 upon your musical career?
 23 A. So it did have an impact. The first impact sort of
 24 started when I came back after being in America, which
 25 was that I, at that point, started having a lot of

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1 migraines. The school decided that me saying I was
 2 having migraines was me trying to get out of doing
 3 orchestra. So, to punish me, they put me at the back of
 4 the orchestra. Normally, in the final year, you would
 5 have leadership opportunities and lead the orchestra or
 6 do some solo work, but they put me with the younger
 7 people at the back. So that was the first thing. Then,
 8 like I said about the audition, that was another thing,
 9 so the fact I wasn't offered a place there. I did go
 10 somewhere else.

11 But then one of the problems was that, like I've
 12 said before, I had got into the habit of overworking,
 13 and so, although I went to a music college and thought
 14 I was having a fresh start, I just carried on with the
 15 same approach to practising, which was basically get up
 16 at 5.00, travel to the university, practise as much as
 17 possible. The problem with that was it just --
 18 eventually, I got tendonitis in one hand and then it
 19 went to the other hand, and the staff there thought
 20 I was trying to get out of doing some exams, so they
 21 told me, "You've just got to basically keep going".
 22 I went to a doctor and he said, "You need rest". So the
 23 college eventually said, "You can have a year out", and
 24 I got more funding and they said I had to go to
 25 counselling too, because they felt it was

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1 So this kind of conflict between needing to be
 2 attractive, but actually hating everything to do with
 3 it, was difficult. So that -- yeah, that was the ...

4 Also, things like having sex was actually very
 5 painful, and that really didn't help either. So that
 6 side of things was definitely strongly affected.

7 Emotionally, I think it led to depression at times
 8 and a sort of numb approach to everything; sort of
 9 cutting things out and not being able to feel anything,
 10 and that's very difficult for making relationships, or
 11 just living your life at all, really.

12 Then the other side of it is people's response to
 13 the abuse. One of the things that I find the most
 14 difficult is when people -- it's difficult to say what
 15 happened to you anyway, and so then it really matters
 16 how people respond. So when people, like, belittle it
 17 or say that it didn't happen or -- that's probably the
 18 worst thing, and when people won't hear me or they just
 19 want to disbelieve it, then I feel a sort of turmoil of
 20 horrible emotions of rage and upset and unbearable
 21 feelings, and then -- so, to me, that's definitely the
 22 most upsetting thing, is when people will not hear
 23 either me or other victims. So, yeah, that causes -- to
 24 this day, that's the thing that -- because, sexually,
 25 I've kind of been a bit better, because I'm married now,

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1 stress-related. So I had that year out, but the problem
 2 only went away when I stopped playing and then it would
 3 come back as soon as I started working again.

4 Basically, by the end of music college, I had tendonitis
 5 and I realised I could not have this as a career. By
 6 then, I was 22, or whatever it is, by then. So I'd been
 7 working nonstop every day since I was 4 and then
 8 suddenly finding out, that's it, it's over, was very
 9 difficult.

10 Q. What other impact has it had upon your physical or
 11 mental health?

12 A. I think it's had two categories of effects. One is the
 13 effect on me from the actual abuse and then there's the
 14 effect of people's response to the abuse.

15 On me, it had quite a lot of impact on my sexual
 16 development because, because my first experience was
 17 nonconsensual, it just left me with a lot of things that
 18 I hated or couldn't do or couldn't bear or that I would
 19 be triggered or -- yeah, and I felt generally hostile
 20 and wary towards males.

21 At the same time, I didn't know how else to get
 22 approval, other than to sort of try to be sort of sexy
 23 and so I would dress, like, sexually, and people would
 24 think that that meant that I wanted things and then
 25 I couldn't do any of it.

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1 but the thing of not being heard still very much affects
 2 you day to day, and so that's why I wanted to speak
 3 today, because it is good if people are able to listen.

4 Q. We asked you what changes, given your experience, you
 5 would make to music education, or any recommendations
 6 you have for the chair and panel. Would you like to
 7 share those?

8 A. Yes. So my main thing is that I believe that those
 9 people who get targeted for sexual abuse are often
 10 vulnerable people and miserable people, and so I believe
 11 that if you collect together in a boarding school a load
 12 of children, it's better to have those people feeling
 13 generally happy. So one of the things about music,
 14 generally, is that it's competitive. I think the school
 15 perhaps thought that they were helping us by giving an
 16 intro to the real world by making everything
 17 competitive. So, for example, the good people were at
 18 the front of the orchestra, the so-called crap people
 19 were at the back. Being the person that's at the back,
 20 you feel demoralised. You can't hear the conductor.
 21 Nobody can be bothered with you.

22 I don't think that's the right approach to music
 23 generally. I think everyone should be rotated so that
 24 you have to be at the front, you have to be at the back,
 25 and you're learning, and so -- but that whole thing of

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<p>1 status and that good people were good and that other 2 people were rubbish makes people vulnerable, because you 3 can easily get upset if you have committed your whole 4 life to some career plan and then people are telling you 5 "You're rubbish, you go and sit at the back", things 6 like that create a sort of insidious, bullying 7 atmosphere, and I think that leads to vulnerability, and 8 it also means that people don't dare to speak out. So 9 you've got vulnerable people who are then silent, and 10 that is absolutely the ideal breeding ground for abuse 11 to flourish without it being told, if you see what 12 I mean.</p> <p>13 So I think, basically, making sure that your 14 environment is not bullying in any way and not 15 denigrating to people. So not telling some poor kid 16 that they're rubbish. It's not actually -- I think if 17 you really want to tell someone, "This is what the music 18 world is like", then say, "Let's sort out a work 19 placement. Let's have a talk with someone who knows 20 what it is like", rather than being treated as if you're 21 already a professional. I just think proper education 22 without bullying is what I would change.</p> <p>23 MS SCOLDING: Thank you very much. I have no further 24 questions, A1. Chair and panel, I don't know whether 25 you have any further questions.</p> <p style="text-align: center;">Page 73</p>	<p>1 THE CHAIR: No, we have no questions, but I would like to 2 thank the witness very much for coming here today and 3 giving us your evidence and telling us about your 4 experiences. We know how hard it is to go over these 5 kind of details, and we have been listening very 6 carefully.</p> <p>7 A. Thank you very much for listening to me. Thank you.</p> <p>8 MS SCOLDING: Thank you very much. 9 (The witness withdrew)</p> <p>10 MS SCOLDING: Chair and panel, we will now have to come out 11 of closed session and the next witness will be 12 Mr Vallins. 13 (In open session) 14 MR JOHN VALLINS (sworn) 15 Examination by MS SCOLDING</p> <p>16 MS SCOLDING: Good afternoon, Mr Vallins. Thank you very 17 much for coming to give us evidence. Can you hear me? 18 A. I'm not sure it is working very well at the moment. Can 19 we try again?</p> <p>20 Q. Yes. Can you hear me? 21 A. Yes. Not terribly well, but it is okay.</p> <p>22 Q. We will see what we can do to try to improve that. If 23 I speak like this, is that better? 24 A. I'm going to try on a different channel. Can we try 25 again?</p> <p style="text-align: center;">Page 74</p>
<p>1 Q. Yes. Good morning, Mr Vallins. 2 A. Fine, thank you.</p> <p>3 Q. Just a few preliminary matters, Mr Vallins. Firstly, 4 this isn't a test of memory, so you can refer to any 5 notes you have made. 6 A. Thank you.</p> <p>7 Q. Secondly, we can stop as often as is needed. Please 8 just let me know if you need a break. 9 A. Thank you.</p> <p>10 Q. Also, if you can no longer hear me, please also let me 11 know. 12 A. Yes.</p> <p>13 Q. Next, there are documents which are behind a bundle that 14 you have been given, but there is also a screen in front 15 of you. If there is anything that I'm going to ask or 16 take you to which isn't in your witness statement, 17 I will put it up on the screen, if that's okay. 18 A. Thank you. I should have my witness statement to hand.</p> <p>19 Q. Yes, please. Would you mind looking at your witness 20 statement, which should be behind tab A/1 of your 21 bundle -- chair and panel, bundle D, tab 3; D/A/3 for 22 these purposes. 23 You have signed that witness statement. 24 A. Yes.</p> <p>25 Q. Can you confirm that it is true, to the best of your</p> <p style="text-align: center;">Page 75</p>	<p>1 knowledge and belief? 2 A. I can.</p> <p>3 Q. Have you had an opportunity to read it recently? 4 A. Yes.</p> <p>5 Q. Mr Vallins, you were an English teacher at various 6 schools before becoming the head teacher of Chetham's 7 School of Music, which I am going to call Chetham's, in 8 1974. 9 A. Yes, right.</p> <p>10 Q. As I understand it, you fulfilled the role of head 11 teacher, or it might even have been headmaster when you 12 were there -- 13 A. Yes.</p> <p>14 Q. -- from 1974 to 1992? 15 A. Correct.</p> <p>16 Q. So you started at the school not long after it had 17 become a specialist music school; is that right? 18 A. Four or five years. I think it was only very partially 19 a specialist music school when I arrived. There are 20 a great many of what were known as general pupils who 21 had come to the school before it was a specialist music 22 school.</p> <p>23 Q. It was a fairly small school even though it was 24 a boarding school. There were about 300 students in 25 total?</p> <p style="text-align: center;">Page 76</p>

<p>1 A. Yes, and the great majority of them, when I arrived, 2 were day pupils. There were just a small number of 3 boarding specialist musicians, and a small number of 4 girls, because girls and musicians had only recently 5 started to be admitted. 6 Q. So during your time at the school, it went from being 7 a primarily day school with an aspect of music to being 8 an exclusively music school with possibly slightly more 9 girls than boys; is that right? 10 A. Exactly so. 11 Q. In your evidence, you identify that the particular 12 difficulties with trying to run a specialist music 13 school, which is you're trying to fit music in at the 14 same time as academic work, could you tell us a little 15 bit about that, please? 16 A. Yes, I think perhaps the first thing to say is that we 17 were very much pioneering, there was no model for the 18 kind of school we were trying to be, so it was a great 19 and very demanding and exciting adventure. 20 I think that, to answer more specifically what you 21 said -- what you asked, it was essential, if 22 a specialist music school was to be justified in 23 existing at all, that the provision of not only 24 instrumental tuition but also oral training, orchestral 25 work, chamber music, a great variety of musical</p> <p style="text-align: center;">Page 77</p>	<p>1 activities were well provided for. And that meant, 2 given that a child needed to practise for perhaps two 3 hours a day -- could be more -- it's an extraordinarily 4 full and demanding day, and to work out a timetable 5 which respected that as well as educating the children 6 according to -- there wasn't a national curriculum in 7 those days, but it came in, but, I mean, a proper 8 educational programme, was very demanding. It makes for 9 a very, very full day. 10 Q. So you were the head teacher? 11 A. Yes. 12 Q. But there was also somebody called a director of music? 13 A. Yes. 14 Q. That's right? 15 A. Yes. 16 Q. Throughout your time there, that was somebody called 17 Mr Michael Brewer? 18 A. Indeed. 19 Q. He, as I understand it, was totally responsible for the 20 music department and for staff recruitment within that 21 department; you had nothing to do with that? 22 A. I think that's important. The governing body appointed 23 me and then, very shortly afterwards, him to try to 24 realise a new model for a specialist music school, and 25 in that model, the director of music -- first of all,</p> <p style="text-align: center;">Page 78</p>
<p>1 I should say, I'm not a musician, I'm very much an 2 amateur, so I wouldn't have claimed any expertise in the 3 area of music and it was the understanding of 4 the governing body and the nature of our appointments 5 that the director of music had autonomy as far as the 6 appointment of music staff and the programme of musical 7 activity. 8 Q. So, therefore, Mr Brewer didn't, in fact, report to you; 9 he would have reported to the chair of the governors? 10 A. Oh, no, he reported to me. 11 Q. Right. In all matters, or just in matters nonmusical? 12 A. In all matters. 13 Q. Did you have any power over who he appointed and 14 dismissed? 15 A. I'm not sure about the word "power". 16 Q. Influence, then. 17 A. As I said earlier, there was total autonomy. The music 18 department had total autonomy. It wouldn't have 19 occurred to me to interfere, because I didn't have any 20 knowledge or expertise in the area of instrumental 21 tuition or music. 22 Q. So you wouldn't -- 23 A. An important distinction about -- sorry, I beg your 24 pardon. 25 Q. No, of course.</p> <p style="text-align: center;">Page 79</p>	<p>1 A. Salaried staff were entirely my responsibility. 2 Q. But, as I understand it, music staff other than possibly 3 Mr Brewer and maybe a couple of others wouldn't have 4 been salaried staff in your time? 5 A. Ah, well, I think I need to clarify that. It's very 6 complicated. I will try to make it clear. 7 If we talk about music staff, there were people who 8 taught what musicians called "paperwork", ie, academic 9 music, O level and A level programmes. Those people, 10 and there would have been perhaps three of them, were 11 salaried members of staff. 12 Q. And academic staff, in fact? 13 A. Yes, they were academic, but they were musicians. 14 Now, then, there were also -- every child had 15 studied two instruments, a first study and a second 16 study. If their first study was not the piano, then 17 they had piano as a second study. Therefore, we needed 18 a lot of piano teachers and we had several teachers who 19 were, indeed, salaried members of staff, whom I would 20 have appointed. Perhaps on the recommendation of 21 the director of music? Yes, probably, but they were -- 22 I hope I'm making this clear, they were members of 23 the salaried, full-time staff. 24 Q. So pianists were -- 25 A. I think the right way to put it is that at any one time</p> <p style="text-align: center;">Page 80</p>

20 (Pages 77 to 80)

1 there would have been several pianists who were salaried
 2 members of staff. There would have been lots of other
 3 piano teachers who were not salaried members of staff,
 4 but there would have been some who were.
 5 Q. But the majority of other specialist instrumentalists
 6 were what is sometimes known as peripatetic teachers; is
 7 that right?
 8 A. Yes, I would call them freelance. Many of them were
 9 people who taught also at the Royal Northern College of
 10 Music, a great many. There were also quite a number who
 11 taught at London music colleges and came up sometimes on
 12 the sleeper to Manchester for one or two days a week.
 13 Then there were others who were members -- one reason
 14 why the school developed in Manchester is there were two
 15 professional orchestras there as well as a main music
 16 college. So there were members of the Halle Orchestra
 17 or what was then, I think, called the BBC Northern
 18 Orchestra, became the BBC Philharmonic, quite a number
 19 of those, active, playing musicians, would have had some
 20 hours of teaching at Chetham's.
 21 Q. They were all self-employed, as I understand it?
 22 A. They might have been employed -- their main employer
 23 might have been an orchestra or might have been the
 24 BBC --
 25 Q. In terms of their relationship with you, they were

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1 of Music, where they already taught, and the principal
 2 at that time and, I guess, subsequently, was a governor
 3 of Chetham's, so I think we would have taken the
 4 authority, as it were, of the Royal Northern College of
 5 Music as good enough for us, so to speak.
 6 If they came from -- that would have been true,
 7 also, for the ones who taught at London music colleges.
 8 The ones who were orchestral players, I honestly can't
 9 say, but my belief would be that they were given a clear
 10 understanding by the music department of how to behave.
 11 Q. These people were all brilliant musicians, but brilliant
 12 musicians aren't always great teachers and can sometimes
 13 be quite difficult and demanding. I mean, there is
 14 a reason why people are called prima donnas and divas in
 15 the music world.
 16 A. Yes.
 17 Q. Did you ever think that it wasn't terribly sensible
 18 having people who were brilliant, but impatient,
 19 teaching your charges?
 20 A. Yes, I don't want to digress too much. The notion that
 21 talented musicians are necessarily unreliable people or
 22 prima donnas, if I may respectfully say so, I think is
 23 wrong. It is true of some of them, but I once gave
 24 a talk to some European body about gifted children and
 25 I analysed who had been the most successful Chetham's

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1 self-employed?
 2 A. Yes, they were paid an hourly rate for the hours they
 3 did.
 4 Q. Were they given any training in child protection or how
 5 to behave with children?
 6 A. I think I have to return to my point about the autonomy
 7 of the music department, about their appointment. The
 8 salaried ones I was talking about would certainly have
 9 been involved in all our discussions and things about
 10 how to look after children, but the freelance ones, or
 11 the orchestral players, I didn't have any influence
 12 on -- perhaps that's the wrong way to put it. I did not
 13 have a specific role in training them, no.
 14 Q. So, therefore, I'm assuming they probably didn't have
 15 any training in how to behave with children?
 16 A. I'm confident that the music department would have
 17 conveyed to them understandings about how to behave, but
 18 I can't be more specific and I certainly don't have any
 19 paperwork that could establish that.
 20 Q. Did you or the director of music ask any of these
 21 peripatetic, or you call them freelance, musicians for
 22 references or check anything to do with their
 23 suitability to work with children?
 24 A. No, my belief is that, in almost all cases, they were
 25 recommended to us either by the Royal Northern College

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1 pupils in terms of performing careers over the past ten
 2 years or so, and it turned out that almost all of them,
 3 without exception, were extremely amenable, reliable
 4 people who didn't have behavioural problems. I guess
 5 the same is true of performing musicians. They're not
 6 all like Mozart in the film.
 7 Q. But some of them were?
 8 A. Indeed, yes.
 9 Q. People have made a number of allegations about somebody
 10 called Ryzard Bakst, who was a very famous, as
 11 I understand it, pianist, but who was also infamous,
 12 according to students who were there, for the torrent of
 13 loud, verbal abuse that various people received from
 14 him, which was apparently so loud that you could hear it
 15 from the other rooms. Do you remember that?
 16 A. I've never heard that before and I certainly didn't hear
 17 such torrents myself. Sometimes he used to teach in
 18 what's called the Baronial Hall, which was adjacent to
 19 the flat where we lived, and I would have heard -- but
 20 I'm not denying that that happened. I certainly wasn't
 21 aware of it myself.
 22 Q. Would you have ever gone to the music practice rooms?
 23 A. Yes.
 24 Q. We have just heard from two young women who said the
 25 academic staff were very separate from the music staff

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<p>1 so they wouldn't have really gone there and checked what 2 was going on?</p> <p>3 A. I'm sure that's generally true. However, almost every 4 evening, seven days a week -- I wasn't just a member of 5 the academic staff, I was the headmaster of the school, 6 although I taught academically. I used to wander around 7 the practice rooms when children were practising in the 8 evenings almost every day, simply to chat to them and 9 see if they were happy or how the practice supervisors 10 were getting on and to show an interest. But that would 11 be just part of my role, but it wouldn't be part of 12 the role of other teachers.</p> <p>13 Q. But you did identify at the -- you gave evidence at the 14 criminal trial of Michael Brewer.</p> <p>15 A. Michael Brewer, yes.</p> <p>16 Q. You identified at that time, that within this 17 environment, what may be called a "hothouse" atmosphere 18 can develop with certain individuals.</p> <p>19 A. Indeed.</p> <p>20 Q. Do you agree with that?</p> <p>21 A. Indeed. I think that quite a number of pupils, 22 certainly some, would have come to Chetham's because 23 they knew that there they could be taught -- one always 24 tends to think of violins, because that's the most -- 25 seems to be the most rarefied and, indeed, rare area of</p> <p style="text-align: center;">Page 85</p>	<p>1 really talented and superb performance. If it was known 2 that a particular violin teacher taught at Chetham's, 3 some people from all over the country would say, "Ah, we 4 must go there and try to get him or her taught by such 5 and such a person". So I think it was always a source 6 of concern and anxiety, to me and the governing body and 7 all of us, that the role of the individual instrumental 8 teacher in some cases -- not a majority, but in some 9 cases -- overrode any other concern about the child's 10 education.</p> <p>11 We were dedicated to the idea, whatever other 12 evidence may suggest, and I have seen some of the other 13 evidence -- dedicated to the idea that we were there to 14 educate -- this was the phrase we constantly used, "to 15 educate musically gifted children", not to train 16 performing monkeys, as it were. That was an article of 17 faith with the governing body, with me, and, indeed, 18 with Michael Brewer and others.</p> <p>19 Q. But the peripatetic staff might not have known that, 20 because we have just heard two women say they were 21 basically told, "Forget about your GCSEs, forget about 22 your A levels. You will be the next Nigel Kennedy or 23 something marvellous, so just practise" --</p> <p>24 A. If an individual, say, piano teacher -- I'm not going to 25 mention names, but I have one in mind -- thought they</p> <p style="text-align: center;">Page 86</p>
<p>1 had a pupil who might win the BBC Young Musician of 2 the Year, then that would become a passionate, dedicated 3 target. I would not be at all surprised if the teacher 4 in those cases said, not in my hearing, "Don't worry 5 about anything else, the piano ..."</p> <p>6 However, could I just say that we had really quite 7 distinguished academic results. There was a year when 8 we did better in the rankings than Manchester Grammar 9 School and it was something I boasted about. The 10 education of the child is what we cared about, but 11 I entirely accept your suggestion that some instrumental 12 teachers would not have toed the line on that view.</p> <p>13 Q. You have just talked about the young musician of 14 the year?</p> <p>15 A. Yes.</p> <p>16 Q. Was that what really mattered to the music staff, over 17 whom you have already described as having complete 18 autonomy, that that was the ultimate goal, to have 19 somebody who won the Young Musician of the Year?</p> <p>20 A. It would be idle to deny that, in the year when we won 21 three out of four and the overall winner, that was 22 a triumph for the school and it gave the school 23 wonderful publicity and a good name and we were very 24 proud, but it would be entirely contrary to the school's 25 doctrine to say that was the first and only -- may I do</p> <p style="text-align: center;">Page 87</p>	<p>1 a very quick anecdote about -- to illustrate what was 2 certainly my view of what we were doing, and I believe 3 it was widely shared?</p> <p>4 I remember a girl in the sixth form coming to see me 5 in some distress, and I said, "What's the matter?", and 6 she said, "I've decided I don't want to be a musician. 7 I want to be a doctor", and I said, "Terrific. That 8 shows that we are educating musically gifted children". 9 She said, "You try telling my mother that. She wants me 10 to be a performing musician". The sometimes burning 11 ambition of parents was something that we felt we had to 12 counteract, because sometimes it would be inappropriate, 13 if the child wasn't talented enough to justify the 14 ambition, and might be much better, if they were good at 15 science, being a doctor or -- I had a particular pupil 16 who became -- as it happens, I taught English, so I'm 17 aware of this, who became an English Don at Oxford, 18 having come to the school as a harpsichordist. Still 19 plays the harpsichord, but -- I mustn't digress, but you 20 take my point: we were there to educate these children 21 and certainly, with a good many of them, I think we did 22 so very successfully, but perhaps that's not for me to 23 say.</p> <p>24 Q. Can I just check a few things about other policies that 25 there were in place? So there weren't any written</p> <p style="text-align: center;">Page 88</p>

<p>1 policies about child protection as I understand it at 2 the time? 3 A. No. 4 Q. There wasn't any training about abuse or grooming? 5 A. No. 6 Q. What we would now call grooming, how to spot the signs 7 of abuse, was there any training or guidance about that? 8 A. No, and, again, being a teacher, I'm probably talking 9 too much, but in my job before I went to Chetham's, at 10 what was then a boys' public school in Surrey, I was 11 head of the English department, but I was also 12 a housemaster, which meant I had responsibility for 13 60-plus pupils, boarding pupils, for their care and 14 well-being. 15 Now, I don't think any of us had had any specific 16 training, nor did the school, which I believe was, and 17 is, a very good school, so what I'm saying is, it was 18 a different world then from the world we live in now. 19 The notion that safeguarding, which of course has 20 always been a first responsibility of a boarding school, 21 is a special area with laid-down procedures and 22 practices, and so on, wonderful, but it wasn't current 23 at that time. So I genuinely believe it to be wrong to 24 think that Chetham's, in not having those practices, was 25 unusual or particularly lax compared with other</p> <p style="text-align: center;">Page 89</p>	<p>1 institutions at the time. 2 Q. One of the things that one of the individuals who has 3 come to give evidence -- not live but in writing -- has 4 said to us is that you tolerated drinking both by sixth 5 formers and fifth formers. So she remembers you 6 watching them all staggering back from the pub on 7 a Friday night and looking in a benign, avuncular way, 8 about their various states of sobriety or otherwise. 9 Can you remember that? 10 A. Absolutely not. I quite often -- because we were a very 11 confined site -- 12 Q. Because you're right in the middle of Manchester? 13 A. Absolutely. 14 Q. And in the busiest part of Manchester? 15 A. Although risky, it was, in my view, and I should think 16 that of successors, essential to allow more senior 17 pupils to go out into the town for a short period. It 18 was something I felt concerned about, because drugs and 19 drunkenness were readily available within 100 yards of 20 the school site. So it was an enormous risk. But you 21 couldn't do otherwise, because we would all go mad if 22 confined in that small site all the time. 23 So quite often, I would go out when they were coming 24 back for exactly the reverse of what that witness says, 25 because I wanted to be sure that they weren't under the</p> <p style="text-align: center;">Page 90</p>
<p>1 influence of -- and on one evening, I can remember 2 challenging a boy, who I thought might have had a bit 3 too much, and the next day I received a letter from his 4 friend, another boy, who is now one of the most 5 distinguished pianists in the country, saying that my 6 challenging of his friend when they'd been out on an 7 innocent evening out was evidence of the fact that my, 8 John Vallins', chief aim was to remove any pleasure from 9 the lives of the pupils. So they can't both be right. 10 He thought I was much too stringent in my checking that 11 there wasn't any drunkenness or that, if there was, it 12 was dealt with, and the one you quote suggests quite the 13 opposite. 14 Q. Who was responsible for pastoral care on a day-to-day 15 basis? Because we have got five women who have provided 16 us with witness statements, two of them have come to 17 give us oral evidence. 18 A. Yes. 19 Q. Three out of the five have identified significant issues 20 which should, or could, have been noticed by the school: 21 one of them didn't eat anything; one of them became very 22 sexually promiscuous; and another one became very 23 withdrawn and unhappy mentally. Who was in charge of 24 identifying that and doing something about it? 25 A. Without any doubt, the house parents. They were in the</p> <p style="text-align: center;">Page 91</p>	<p>1 front-line. 2 Q. But was it something that -- I mean, this was the 1980s. 3 Was this something -- were eating disorders, 4 unhappiness, loneliness, depression, were they looked 5 at? 6 A. Yes, I can remember a case, very early in my time, of 7 a girl with a serious eating disorder who was referred 8 by the school doctors to a specialist in one of 9 the Manchester hospitals who spent a while in hospital, 10 and, as it happens, I can remember visiting her there, 11 and who happily recovered and, to my knowledge, I think 12 had a successful musical career since then. 13 I can only say I'm surprised to hear of the cases 14 you mention not being noticed, but clearly, if that is 15 true, it was wrong. It was a failure. 16 Q. The housemistress of all these women was somebody called 17 Anne Rhind. 18 A. Yes. 19 Q. Now, obviously, you have identified in your witness 20 statement that you recruited sort of married couples, in 21 effect. 22 A. Yes. 23 Q. So that the boarding houses were meant to be like family 24 homes? 25 A. Well, yes, as far as that's possible, yes.</p> <p style="text-align: center;">Page 92</p>

<p>1 Q. In a sort of quasi manner, not in an actual manner?</p> <p>2 A. Yes.</p> <p>3 Q. Would Ms Rhind come and tell you about particular</p> <p>4 problems with the girls or did she keep that to herself?</p> <p>5 A. I have only become aware in connection with this inquiry</p> <p>6 of suggestions that she failed to report things. She</p> <p>7 and her husband, John Rhind, had been employed at</p> <p>8 Ellesmere School and they had two daughters at Chetham's</p> <p>9 as pupils before they, themselves, applied for the post,</p> <p>10 and I was very glad to appoint them.</p> <p>11 I think all I can usefully say is that I'm</p> <p>12 profoundly surprised to hear suggestions that she failed</p> <p>13 to report things. I had great confidence in her.</p> <p>14 Q. Because there's allegations made not just that she may</p> <p>15 have known what was going on with Christopher Ling, but</p> <p>16 also, for example, that a young woman had had her</p> <p>17 stomach pumped and her mother wasn't told, and Mrs Rhind</p> <p>18 said, "Let's keep it between ourselves". From your</p> <p>19 perspective as a head teacher, would that have been an</p> <p>20 acceptable thing?</p> <p>21 A. Absolutely not. It sounds very wrong. Very wrong.</p> <p>22 Q. So did you know Mrs Rhind well enough or do you think</p> <p>23 she could have been hiding some things from you?</p> <p>24 A. Well, until this morning, I thought I knew her very</p> <p>25 well. As I'm sure you know, the family now live in</p> <p style="text-align: center;">Page 93</p>	<p>1 Spain, so I have not been in touch with them for a long</p> <p>2 while. But I thought -- I don't like to say this, but,</p> <p>3 yes, I -- well, I would simply say, at the time and</p> <p>4 until very recently, in evidence at this inquiry, I had</p> <p>5 great confidence in her. Perhaps I should say just</p> <p>6 that, and no more.</p> <p>7 Q. Thank you. Can we talk a little bit now about</p> <p>8 Christopher Ling?</p> <p>9 A. Yes.</p> <p>10 Q. I know you've had a chance to read the witness evidence</p> <p>11 from all five women who I have already referred to.</p> <p>12 A. Yes.</p> <p>13 Q. There is a number of issues I want to raise with you</p> <p>14 about him.</p> <p>15 A. Yes.</p> <p>16 Q. Did you have anything to do with his recruitment?</p> <p>17 A. No, not at all.</p> <p>18 Q. Did you know that he had a reputation for making his</p> <p>19 pupils work hard?</p> <p>20 A. No. Perhaps it would be helpful if I say, I simply --</p> <p>21 I remember being told that this wonderful violin</p> <p>22 teacher, who taught at lots of places, including the</p> <p>23 Royal Northern College of Music, would have a few hours</p> <p>24 to teach at Chetham's and how fortunate we were. That's</p> <p>25 all I can recall of that.</p> <p style="text-align: center;">Page 94</p>
<p>1 Q. So you wouldn't have met him, other than -- he didn't</p> <p>2 have to come and sit in your study and be looked over</p> <p>3 before he could come?</p> <p>4 A. Not for his appointment. As I've said earlier, that was</p> <p>5 a music department appointment. I did, in fact, meet</p> <p>6 him numbers of times later. I think he came to school</p> <p>7 either one or two days a week and I met him -- apart</p> <p>8 from what we now know about him, he was a chatty kind of</p> <p>9 person who one --</p> <p>10 Q. Did you know that a lot of his pupils were practising</p> <p>11 a lot and, therefore, were seen to be getting better</p> <p>12 and, therefore, had status within the school? Did you</p> <p>13 know that?</p> <p>14 A. My recollection is that, because of his reputation, some</p> <p>15 of the very most gifted violinists, who, as I say, are</p> <p>16 like gold dust in the musical world, were given --</p> <p>17 became his pupils. It was thought appropriate, because</p> <p>18 he was the great teacher, that these particular, very</p> <p>19 gifted children should have the benefit of his tuition.</p> <p>20 Q. Most of them --</p> <p>21 A. They may have come to be seen as a bit of an elite,</p> <p>22 I dare say, yes.</p> <p>23 Q. Did you know that some of these girls -- we have heard</p> <p>24 descriptions of the girls practising in the toilets at</p> <p>25 5.00 o'clock in the morning or practising at night with</p> <p style="text-align: center;">Page 95</p>	<p>1 their mutes on. Did you know, or were you ever told,</p> <p>2 that this was going on?</p> <p>3 A. No, I didn't know of that.</p> <p>4 Q. If you had known of it, what would you have done about</p> <p>5 it?</p> <p>6 A. Hard to say without actually re-enacting the thing.</p> <p>7 I should think the first thing would have been to talk</p> <p>8 to -- presumably, we're talking about girls? --</p> <p>9 Q. Yes.</p> <p>10 A. -- the girl and the house parents and possibly the</p> <p>11 parents. If it had become evident, certainly if it had</p> <p>12 become evident to me, that this was as a direct result</p> <p>13 of a sort of overbearing influence by Chris Ling, then</p> <p>14 I would have talked probably to Chris Ling and in the</p> <p>15 director of music's presence, I should think. But</p> <p>16 it's -- I am surprised.</p> <p>17 Q. Do you think someone should have noticed that there were</p> <p>18 these girls practising ten hours a day, which, even for</p> <p>19 a school like yours, is excessive?</p> <p>20 A. Indeed, yes. Yes. I think -- I certainly would, and it</p> <p>21 was wrong and it should have been noticed and reported.</p> <p>22 However, I think it may be just worth saying that some</p> <p>23 of the very best performing musicians are -- perhaps</p> <p>24 "obsessive" is too strong a word, but I can remember</p> <p>25 a guitarist, who indeed won his section of the BBC Young</p> <p style="text-align: center;">Page 96</p>

<p>1 Musicians of the Year -- I actually can't remember his 2 name, but he would get up at, perhaps, 7.00 o'clock in 3 the morning and practise, not because anybody told him 4 to, but because he had an absolute dedication to 5 becoming, as he did, a very distinguished performer in 6 his own field. So I hate the idea of the teacher having 7 produced a situation where the child practised as you 8 described, but I just wanted to make the point that some 9 of them would do it of their own ambition. 10 Q. You described him as a chatty kind of guy. 11 A. Yes. 12 Q. Did he ever remark to you about the way that the girls 13 that he taught, or any other women at the school, 14 looked, their clothes, their behaviour, their 15 appearance? 16 A. Absolutely not. It would be unthinkable that -- in the 17 nature of the conversations I had with him, which were 18 only occasional, casual, conversations, something like 19 that could not conceivably have been said, no. 20 Q. Did anything come to your attention about the fact that 21 he had remarked to other teachers about the sexual 22 attractiveness or physical beauty of -- 23 A. No, no, absolutely not. No. 24 Q. Because, as I understand it, he taught mainly women. 25 I understand that lots of strings players are women, so</p> <p style="text-align: center;">Page 97</p>	<p>1 that's not in and of itself unusual? 2 A. If you saw any of the Chetham's orchestras, nearly all 3 the violinists were girls. I think it is true that all 4 of his pupils, all of his Chetham's pupils, were girls, 5 I think. I couldn't be quite sure of that, but I think 6 so. 7 Q. Did you know that he was engaged to be married and then 8 married somebody who was quite youthful, as I understand 9 it, and that he may have met her while she was a student 10 at Chetham's. Did you know that? 11 A. I heard -- I was surprised to hear it, after he'd gone 12 to America, that he had indeed married the girl you 13 mentioned, but I didn't know anything about their 14 relationship being anything beyond what was right when 15 she was at school. 16 Q. So I understand that Mr Ling used to organise 17 performances and events during weekends, during half 18 terms, during holidays. 19 A. Yes. 20 Q. What did Chetham's have to do with those courses, if 21 anything? 22 A. Well, Chetham's as an institution, nothing. Again, 23 I think there's an important distinction. I think we, 24 on the salaried and particularly the boarding side of 25 the staff, understood that we were, in school time, in</p> <p style="text-align: center;">Page 98</p>
<p>1 loco parentis and responsible for everything that 2 happened to the child. Okay, there may have been 3 failures, but I don't think there was any doubt that 4 that was what we were meant to be doing and what most of 5 the time we did. 6 I believe that the -- I don't know when I heard that 7 Chris Ling was doing some tuition in the holidays or 8 free weekends, but I believed that they happened only in 9 times when the school was not in loco parentis and, 10 therefore, they were not the school's responsibility. 11 I'm not sure -- 12 Q. But they could have possibly happened, certainly at 13 weekends, in which case -- 14 A. Well, we had things called free weekends, when it was 15 quite clear that from that Friday at 5.00 o'clock, or 16 whatever it was, the children either went home or, if 17 they couldn't go home, then we had -- we kept a sort of 18 skeleton staff to look after them at the school. Now, 19 these free weekends, apart from the ones who stayed at 20 the school, we were not in loco parentis. So if they 21 went to Chris Ling on a free weekend, that would have 22 been up to him and them, not to us. 23 Q. But the reason they were able to go on these courses was 24 because you had paid him to be the teacher, and, 25 therefore, there was -- if I was a parent, for example,</p> <p style="text-align: center;">Page 99</p>	<p>1 I would assume that there was tacit approval by you of 2 these courses taking place? 3 A. Well, not by me, because I didn't know these things were 4 happening. But you say by somebody -- 5 Q. So you didn't even know -- well, somebody in the school? 6 A. I'm anxious to be strictly truthful. I don't know when 7 I first heard about such things. But at some point, 8 I must have heard that Chris Ling gave some extra 9 tuition to some of the pupils at sites outside the 10 schools and at times outside the school's jurisdiction. 11 I don't know when I -- I didn't, at that time -- it is 12 easy with hindsight, isn't it? I didn't, at that time, 13 have any reason to see anything sinister in the fact 14 that these events took place. 15 Certainly I hope and believe we would have seen 16 a clear distinction between times when the school was in 17 loco parentis and times when it was not. 18 Q. But you would understand that parents and the children 19 themselves would find that concept quite blurry, because 20 they would just think, "Well, Mr Ling, he teaches at the 21 school. The school or someone at the school must have 22 given permission or must have thought it was a good 23 idea"? 24 A. I may be wrong, but I think in some cases, the children 25 he taught, or the people he taught, were pupils of his</p> <p style="text-align: center;">Page 100</p>

25 (Pages 97 to 100)

<p>1 before they came to Chetham's.</p> <p>2 Q. I think at least one of them was.</p> <p>3 A. Why I say that is because I think there was a pretty</p> <p>4 strong bond between him and some of the parents and</p> <p>5 families, which was perhaps almost stronger than the</p> <p>6 bond with the school. So, yes.</p> <p>7 Q. That was the case, maybe, with one of the young women,</p> <p>8 but with some of the other young women, they have said</p> <p>9 to us that their parents gave permission, but largely</p> <p>10 because either they had said, or the school had said,</p> <p>11 that it was something that was associated with the</p> <p>12 school, that it was part and parcel of being a good</p> <p>13 Chet's person?</p> <p>14 A. As I say, with hindsight, these events sound sinister.</p> <p>15 At the time, if -- let's say some other teacher, not</p> <p>16 Christopher Ling, but some admirable teacher of great</p> <p>17 probity had said, "I'd like to give some extra tuition</p> <p>18 to some of the pupils over a free weekend", we would</p> <p>19 have thought, "Good, what's wrong with that? That seems</p> <p>20 a splendid aspiration".</p> <p>21 Q. Isn't that the problem, that you assumed everyone was an</p> <p>22 admirable teacher with great probity when, in fact, they</p> <p>23 weren't and there weren't really any systems in place to</p> <p>24 identify those who were neither admirable nor --</p> <p>25 A. I dealt earlier with the question of systems, and I have</p> <p style="text-align: center;">Page 101</p>	<p>1 accepted that there were certainly no written and</p> <p>2 established categories and systems of that sort of</p> <p>3 clear -- informality, and was the case. I've lost my</p> <p>4 thread.</p> <p>5 Q. That's absolutely fine. One of the women who has given</p> <p>6 us evidence, A4 -- Ralph, would you mind getting up</p> <p>7 INQ004513_002. She says that in 1987 she remembers</p> <p>8 Chris Ling --</p> <p>9 A. It is very small.</p> <p>10 Q. Yes, it is very small.</p> <p>11 A. Which paragraph?</p> <p>12 Q. Paragraph 13. Ralph, would you mind:</p> <p>13 "In 1987 in a lesson ..."</p> <p>14 Is that better for you, Mr Vallins or do you need it</p> <p>15 blown up a little?</p> <p>16 A. It is all right now. I'll just read it. "He told me</p> <p>17 that people had raised concerns about him taking</p> <p>18 pupils" -- raised concerns with him, with</p> <p>19 Christopher Ling?</p> <p>20 Q. Yes.</p> <p>21 A. "... claimed he had paid for everything ..." (Reads to</p> <p>22 self)</p> <p>23 Well --</p> <p>24 Q. Can you remember anything about that?</p> <p>25 A. Absolutely no. To read that is totally new to me.</p> <p style="text-align: center;">Page 102</p>
<p>1 Q. Were you aware of any concerns there were about</p> <p>2 Christopher Ling before he went to America?</p> <p>3 A. No.</p> <p>4 Q. Now, I understand, however, within your witness</p> <p>5 statement you say that Sir John Manduell, who was</p> <p>6 something to do with the Royal Northern College of</p> <p>7 Music --</p> <p>8 A. He was the principal.</p> <p>9 Q. I apologise to the gentleman, if he is still alive.</p> <p>10 A. A man of great distinction, yes.</p> <p>11 Q. I apologise for that. But he was also a governor at</p> <p>12 your school?</p> <p>13 A. Indeed.</p> <p>14 Q. You say, at paragraph 97 of your witness statement, that</p> <p>15 he contacted you with concerns about Ling. Can you</p> <p>16 remember that?</p> <p>17 A. Can I just check? I said I received a call from</p> <p>18 Sir John --</p> <p>19 Q. Paragraph 97. Ralph, would you mind getting it up? It</p> <p>20 might help.</p> <p>21 A. I have got the paragraph now.</p> <p>22 Q. INQ004366_011, please, Ralph:</p> <p>23 "I do not recall exactly how or when concerns</p> <p>24 regarding Mr Ling came about. My best recollection is</p> <p>25 that I received a call from Sir John Manduell, principal</p> <p style="text-align: center;">Page 103</p>	<p>1 of the RNCM and a governor of Chetham's, sharing</p> <p>2 concerns about Mr Ling's unexpected departure for the</p> <p>3 USA. Mr Ling taught students ... as well ..."</p> <p>4 Can you remember, "concerns", was that to do with</p> <p>5 sexual concerns or was that just, "What's he doing</p> <p>6 poaching all these students to go and live in America"?</p> <p>7 A. The latter. Certainly I have no recollection that</p> <p>8 sexual impropriety was mentioned at that time.</p> <p>9 Q. However, I think, if we look, somewhere within your</p> <p>10 witness statement it identifies that you wrote to the</p> <p>11 parents before the children went to the US.</p> <p>12 Paragraph 99. Thank you very much, Mr Scorer?</p> <p>13 A. 99 of my statement?</p> <p>14 Q. Of your witness statement, INQ004366_012. You said:</p> <p>15 "I do know that I had to be careful what I said to</p> <p>16 parents in the above letters because there was no</p> <p>17 definite information and Ling had not been charged with</p> <p>18 any offences."</p> <p>19 So everybody accepts that you wrote to these young</p> <p>20 people's parents to say, "Please don't send them", and</p> <p>21 you say, "I had to be careful what I said to parents</p> <p>22 because there was no definite information and Ling had</p> <p>23 not been charged with any offences". Did you therefore</p> <p>24 know, before the girls went to America, that there were,</p> <p>25 at the very least, suspicions about his sexual behaviour</p> <p style="text-align: center;">Page 104</p>

<p>1 with some of them?</p> <p>2 A. It is a long time ago and the time line I can't be very</p> <p>3 specific about. I understand that -- or my belief is</p> <p>4 that the main concern of John Manduell's phone call,</p> <p>5 and, indeed, of my letters to the parents, was that here</p> <p>6 were girls, some of them quite young, in the middle of</p> <p>7 their education, and suddenly, because of their</p> <p>8 dedication to a particular instrumental teacher, their</p> <p>9 whole educational pattern was going to be interrupted</p> <p>10 and they were going to be indeed taken to -- not the</p> <p>11 other side of the world, but the other side of</p> <p>12 the Atlantic.</p> <p>13 With the best will in the world, this is not meant</p> <p>14 to be -- it is not an evasion -- I cannot remember when</p> <p>15 first I knew of either even rumours or more substantial</p> <p>16 information about sexual impropriety on Ling's part,</p> <p>17 either at the Royal Northern College or at Chetham's.</p> <p>18 But I don't believe that that was a topic of</p> <p>19 John Manduell's telephone conversation.</p> <p>20 Q. A4, who is an individual who has given us written</p> <p>21 evidence -- INQ004513_003 --</p> <p>22 A. Can that come on the --</p> <p>23 Q. Yes, that is coming up, don't worry.</p> <p>24 A. I have so many papers, I can't --</p> <p>25 Q. Don't worry, I wouldn't possibly expect you.</p> <p style="text-align: center;">Page 105</p>	<p>1 Paragraph 20:</p> <p>2 "... it clearly being common knowledge that a former</p> <p>3 pupil of Ling's, A296, had approached John Vallins</p> <p>4 before Ling left for America ... to report that Ling had</p> <p>5 abused her. I was told that Vallins spoke to Ling ..."</p> <p>6 This is all hearsay:</p> <p>7 "... who dismissed the allegations with a comment</p> <p>8 along the lines of 'She's fat and ugly -- why would I do</p> <p>9 anything to her?'. That was considered the end of</p> <p>10 the matter."</p> <p>11 A. I now remember that I saw this earlier this morning.</p> <p>12 Q. Yes.</p> <p>13 A. I can only say I was horrified to read it.</p> <p>14 Q. Were you horrified to read it because you remember it --</p> <p>15 A. No, no. I don't know what it's appropriate to say, but</p> <p>16 I cannot believe that it's true. I don't want to call</p> <p>17 somebody else a liar. But this notion that he would</p> <p>18 have said to me, "She's fat and ugly" -- it's quite</p> <p>19 unthinkable that that could have been said, that I could</p> <p>20 have heard it. It's also unthinkable that if I'd heard</p> <p>21 of abuse, I would have been brushed off by Ling, who</p> <p>22 dismissed the allegations with that horrible statement.</p> <p>23 No, it's -- may I say, to me it is quite shocking to</p> <p>24 read that.</p> <p>25 Q. What seems to come through clearly from the evidence of</p> <p style="text-align: center;">Page 106</p>
<p>1 the young women is that there were rumours about what</p> <p>2 was going on with Mr Ling throughout the time he was</p> <p>3 there. Did those rumours not reach your attention? At</p> <p>4 the criminal trial in respect of Michael Brewer, you say</p> <p>5 that you had -- it was one of your jobs to have your ear</p> <p>6 to the ground?</p> <p>7 A. Yes.</p> <p>8 Q. Was your ear a bit too far off the ground?</p> <p>9 A. I don't want to, as it were, sort of blow my own</p> <p>10 trumpet -- perhaps that's an unfortunate metaphor in</p> <p>11 this context.</p> <p>12 Q. In this context, it probably is.</p> <p>13 A. We were a small, enclosed community. I lived in the</p> <p>14 heart of it for 18 years, with my own children, who,</p> <p>15 when we started, were school-age children and grew up</p> <p>16 there. My predecessor said to me -- I hope I'm not</p> <p>17 repeating myself -- "You will find the nature of this</p> <p>18 community around its small yard is such that you will</p> <p>19 meet every other member of the community at least five</p> <p>20 times a day even if you are trying to avoid them",</p> <p>21 because to get from A to B, you had to criss-cross the</p> <p>22 yard. There were meal times when -- certainly at lunch</p> <p>23 time, with the pupils. I believe that I saw an awful</p> <p>24 lot of them and chatted with a lot of them, and so that</p> <p>25 was the basis of my saying I had my ear to the ground.</p> <p style="text-align: center;">Page 107</p>	<p>1 But it would be idle of me to deny that it is</p> <p>2 evident from the subject of this inquiry that there were</p> <p>3 bad things happening which I did not know about, and</p> <p>4 I should have done, and I can't say how bitterly</p> <p>5 I regret that.</p> <p>6 Q. There then came a time, as I understand it,</p> <p>7 in November 1990 when one of the girls -- in fact, not</p> <p>8 one of the individuals who has come to give evidence to</p> <p>9 us today -- came forward and reported the abuse to the</p> <p>10 police. Did they report it to you at the same time?</p> <p>11 A. No. Again, forgive my sort of only partial</p> <p>12 recollection. My first clear recollection that I knew</p> <p>13 something about it is when I heard there was a police</p> <p>14 enquiry, and the policewoman in charge of</p> <p>15 the Greater Manchester Child Protection Unit, I think it</p> <p>16 was, came to see me, and we put her in touch with all</p> <p>17 the families, gave her the addresses, and I believe that</p> <p>18 is the first time I had any clear knowledge of</p> <p>19 the alleged and, as it turned out, the actual bad</p> <p>20 behaviour of Ling. I'm sorry, that's a very weak way of</p> <p>21 putting it. The terrible abuse that he committed, yes.</p> <p>22 MS SCOLDING: Chair, I note the time. Is this an</p> <p>23 appropriate moment for us to break for lunch?</p> <p>24 THE CHAIR: Yes, we will return at 2.00 pm.</p> <p>25 MS SCOLDING: We have a videolink at 2.00 pm, so it may well</p> <p style="text-align: center;">Page 108</p>

27 (Pages 105 to 108)

<p>1 be that what we have to do is come back to Mr Vallins 2 after we have dealt with Dr Pace. 3 Mr Vallins, just to remind you, you are under oath. 4 So you can talk to your legal representatives about 5 chitchat, but not about your evidence. 6 A. All right, yes. 7 MS SCOLDING: Thank you very much. 8 (12.58 pm) 9 (The short adjournment) 10 (2.00 pm) 11 THE CHAIR: Ms Scolding? 12 MS SCOLDING: Good afternoon, chair and panel. I now call 13 Dr Ian Pace. 14 DR IAN PACE (affirmed) 15 Examination by MS SCOLDING 16 MS SCOLDING: Good afternoon, Dr Pace. Thank you very much 17 for joining us from -- I believe you're in the USA at 18 the moment. We are hearing from you via videolink, so 19 if you can't hear me at any time, please put your hand 20 up or signal in some way. 21 Just to let you know, your evidence is subject to 22 a three-minute delay but is being broadcast within this 23 room, the hearing room, live. 24 So a few preliminary matters. Firstly, this isn't 25 a test of memory, so please feel free to refer to your</p> <p style="text-align: center;">Page 109</p>	<p>1 notes or your witness statement. 2 Secondly, we can stop as many times as you need to. 3 Thirdly, we have given you a bundle, which I think 4 you have electronically, which has various documents in 5 it. I may well be referring to those, in which case we 6 will get them up in a format so that you can see them, 7 but I will also show you where they are in the bundle. 8 But hopefully, we won't need to take you to very many 9 documents. 10 You have provided this inquiry with a witness 11 statement dated 10 September 2019. Can I just check, 12 did you sign that witness statement? 13 A. Yes, I did. 14 Q. Is it true, to the best of your knowledge and belief? 15 A. Yes, it is. 16 Q. Have you had an opportunity to read this recently? 17 A. Yes, I have. 18 Q. Dr Pace, you are a virtuoso pianist who specialises, 19 I understand it, in contemporary classical music, but 20 you are also the Professor of Music at City University. 21 For the purposes of today, we are not looking at your 22 piano career, but, rather, your academic career. You 23 have written extensively in the press, on your blog and 24 you have also undertaken academic research about sexual 25 abuse in music schools and sexual abuse involving</p> <p style="text-align: center;">Page 110</p>
<p>1 musicians in schools generally. Is that right? 2 A. That is correct, except I should point out I'm actually 3 a senior lecturer, rather than a professor. 4 Q. I'm sure that elevation -- thank you very much. I will 5 just refer to you as Dr Pace, if I may. 6 Chair and panel, for your reference, the witness 7 document is bundle D, tab 4/A. Thank you very much. 8 But you became a musician and a musicologist by way 9 of studying at Chetham's from 1978 to 1986; is that 10 right? 11 A. That is correct. 12 Q. As I understand it, Mr Vallins, who we are in the middle 13 of hearing from, was the head teacher at the time, and 14 Michael Brewer was the director of music; is that right? 15 A. Yes, that is right. 16 Q. When you were at the school, how would you describe its 17 culture? 18 A. Right. There's a lot of detail about this in sections 6 19 to 30 of my witness statement. Maybe I can just try and 20 summarise some of the main points there. 21 I would say this wasn't -- it wasn't a happy time at 22 Chetham's, though, personally, I certainly did benefit 23 from many aspects of the music lover education. 24 It was a ruthless, very competitive, quite 25 unforgiving culture, within something of a hothouse,</p> <p style="text-align: center;">Page 111</p>	<p>1 even though, during that period, I would say the overall 2 standard of music making was not that high compared with 3 what would develop in later years. 4 Michael Brewer was appointed, I think, three or four 5 years before I joined and this really was the point when 6 the school started becoming what it is, and his position 7 was all-powerful, he controlled the entirety of music 8 school life. 9 Many of the teachers about whom major allegations of 10 abuse have been made were there during my time. As well 11 as Michael Brewer, there was also Malcolm Layfield, 12 Ryzard Bakst, Nicholas Smith and a significant number of 13 others who have not been publicly named. 14 I have written about what I believe is the 15 experience of premature sexualisation occurring at the 16 school whereby there was a tacit equation of sexual and 17 musical maturity. 18 Brewer, himself, used to talk about treating 19 children as young adults and encouraging an informal 20 atmosphere, and I think this perpetuated this. 21 The primary role models that were available to boys 22 at the school, because obviously I knew the culture of 23 the boys best of all, were the likes of Brewer, Layfield 24 and others. These were quite seemingly charismatic, 25 artistic, almost mystique-like individuals who seemed to</p> <p style="text-align: center;">Page 112</p>

1 have a sexual attraction of their own as well. I have
 2 written about this in my article "The Culture of Music
 3 Education Lends Itself to Abuse", INQ004436.
 4 I think this played a part in creating a corroded
 5 culture for boys as well as girls, but, personally,
 6 something, and I'm not sure what, made me distrust and
 7 dislike those individuals. I found them sleazy, I found
 8 them false, and I felt very estranged from the culture
 9 as a result.
 10 Q. Okay, now you've identified --
 11 A. It was a -- sorry?
 12 Q. You've identified issues with Mr Brewer and you've
 13 identified the fact that they were charismatic but that
 14 they had ideas about sexual development which you didn't
 15 necessarily agree with. Did Mr Vallins have anything to
 16 do with the running of the music at the school and was
 17 he part of that coterie, or was the academic side
 18 completely separate?
 19 A. They were almost completely separate and they were
 20 physically at different sides of the building. There
 21 was, as far as I could tell, very little love lost
 22 between the two sides and competing pressures upon
 23 pupils there in terms of academic achievement and
 24 musical achievement, being pulled both ways by different
 25 teachers. I actually went on to do a degree in maths at

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1 them. I'm not saying in any sense that I advocate that
 2 they were exempt from this.
 3 I think, to be fair, many who are familiar with the
 4 musical world will know the types of people regularly
 5 that I describe. Music does attract plenty of people
 6 who exhibit all of those character traits.
 7 Q. With those character traits can also come -- when you
 8 talk about the insatiable need for reassurance -- the
 9 need for acolytes, the need for disciples, so to speak.
 10 Was discipleship and guru status -- or Svengali/pupil
 11 status as it's sometimes called -- present in Chetham's
 12 when you were there?
 13 A. That was present to a very high degree, I would say, and
 14 is most obvious in figures like Malcolm Layfield and
 15 Chris Ling.
 16 I remember a time -- Chris Ling joined the school in
 17 my last year, 1985-86, or, to the best of my knowledge,
 18 he joined then. I remember actually seeing him in a pub
 19 in Manchester surrounded by a whole entourage of girls
 20 who would have been probably no more than 15 at the
 21 time. We were all 18 at the time. So illegally allowed
 22 to go into pubs at that age. He was holding court and
 23 you could see the sort of sense of absolute idolisation
 24 there was around him.
 25 I saw this with other teachers, how they'd charm,

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1 Oxford, so I was one of the more academically inclined
 2 pupils there, and there were quite a number in my own
 3 year who did that. But there were others who were being
 4 told by their teachers, regularly, "If you spend time
 5 trying to pass your A levels, that shows you're not
 6 a serious musician".
 7 So that divide was very big. I realise from the
 8 statement from Peter Hullah that he recognised how much
 9 of a problem this was and he tried to do something. But
 10 in my time, yes, it was almost like two schools, and the
 11 teachers didn't really talk to each other either.
 12 Q. You have also identified in the article that you talked
 13 about, which was an article -- an in-depth article you
 14 wrote in 2013, you say that a number of the individuals
 15 who taught you at that time had "monstrous egos with
 16 traits of narcissistic self-obsession, narrowness of
 17 outlook, ruthless competitiveness, vanity and the
 18 insatiable need for reassurance. They are all
 19 frequently conceived as aspects of artistic temperament
 20 which exempts them from the law of reasonable
 21 behaviour."
 22 Do you think that was present in a number of
 23 the music staff whilst you were at Chetham's?
 24 A. Yes, I definitely do. I should clarify there, when
 25 I say it exempts them, I meant it was seen to exempt

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1 how they'd cajole, how they manipulated and they bred
 2 these sort of disciples.
 3 Q. Do you think the school, firstly, consciously knew about
 4 that and did it ever try and do anything about it, as
 5 far as you're aware?
 6 A. Well, I think, to understand that, you need to go to the
 7 figure of Michael Brewer there, because I would put him
 8 in those categories. A very interesting thing I found
 9 through my communication with the Australian journalist
 10 Amanda Gearing, who researched abuser Robert Waddington,
 11 who was Dean of Manchester Cathedral during my time and
 12 was on the board of governors, incidentally. She has
 13 found a pattern which has been observed, I think, by
 14 various researchers, that when abusive individuals
 15 obtain senior positions in institutions -- and maybe the
 16 inquiry has found this in other cases -- they often tend
 17 to recruit in their own image, in the process building
 18 a type of protective layer around themselves, and
 19 I think Michael Brewer was essentially responsible for
 20 the recruitment of most of the music staff. He was
 21 likely to recruit others of that type, and that's how
 22 I think -- one of the reasons I think it became so -- it
 23 permeated the culture so much, this sort of guru-like
 24 approach and exploitative approach that goes with it.
 25 Q. So you've got the guru-like approach of, say,

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1 Michael Brewer and Malcolm Layfield. You then have an
 2 individual called Ryzard Bakst, who I understand is
 3 a very important figure in classical music and classical
 4 teaching. You identify, and again you have written an
 5 article which we will publish on the website in due
 6 course at INQ004449 -- Ralph, you don't need to get it
 7 up. But you have identified that he not only allegedly
 8 sexually abused pupils, but he was also intemperate,
 9 violent and bullying. Was physical violence and
 10 bullying common with music staff?
 11 **A. I would say it was common for some music staff. There**
 12 **may be a slight confusion. I'm not aware of Bakst being**
 13 **physically violent with students other than in the sense**
 14 **of sexual violence. That is not to rule the thing out,**
 15 **but I have -- I realise now I was regularly going into**
 16 **class with many girls who were, on a weekly basis,**
 17 **being -- I don't want to go into the graphic detail of**
 18 **everything that Bakst did, but abused on a regular**
 19 **basis, and I find this very upsetting to think that they**
 20 **were living with this, because I don't think many of**
 21 **the boys knew about that. We knew about other things,**
 22 **but not about Bakst. It's now transpired that most of**
 23 **the girls did, but it was very much something they only**
 24 **talked about amongst themselves, for entirely**
 25 **understandable reasons.**

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1 teachers or teaching in a similar circle, teaching at
 2 the university, which has no formal association but
 3 informal links. Do you therefore think that this was
 4 quite a small, close-knit group who all operated
 5 a similar dynamic, therefore?
 6 **A. Absolutely. If I can just make a correction there, we**
 7 **are talking about the Royal Northern College of Music,**
 8 **not about Manchester University, which is a separate**
 9 **institution and to which there were very few links.**
 10 **I wouldn't want to impugn that institution.**
 11 Q. By "the university", I meant the Royal Northern College
 12 of Music?
 13 **A. Sorry, could you just say the second part of that**
 14 **question again?**
 15 Q. It is just about the fact the networks you describe are
 16 very small, close-knit networks. Did you, as pupils,
 17 know all of that and do you think that would have
 18 influenced young people's ability to tell adults around
 19 them of what was going on and to them?
 20 **A. Absolutely, yes. The very close-knit thing, whilst**
 21 **Manchester has a major music scene, it is nothing like**
 22 **as large as that in London and it is one where everyone**
 23 **pretty much would know each other amongst professional**
 24 **musicians and we were pretty well aware of who all the**
 25 **teachers at the RNCM -- the abbreviation for the Royal**

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1 Q. What did you --
 2 **A. Bakst -- sorry.**
 3 Q. No, no --
 4 **A. Bakst was, by some measure, the most prestigious teacher**
 5 **in the school and to study with Bakst was the highest**
 6 **accolade for a pupil, and there were four of his own**
 7 **students who were teaching at the school, and they often**
 8 **prepared their students to go to Bakst as well. He was**
 9 **also probably the most powerful teacher at the Royal**
 10 **Northern College of Music and one of the most important**
 11 **piano teachers in the country, I would say, and very**
 12 **deeply embroiled with the reputation of the school**
 13 **there.**
 14 I know from several people I have spoken to who
 15 studied with him, when they went, for example, to the
 16 head of [redacted] to report his behaviour, his regular
 17 sexual assaults upon them, they were told such things
 18 as, "We don't wash our dirty linen in public", or one
 19 was told, "We can't do anything about this because it
 20 might hurt reputations of some of his male students".
 21 Now, I know the head of [redacted] in question there
 22 was, himself, later investigated for various forms of
 23 sexual assault.
 24 Q. Would you say you have discussed the idea of there being
 25 famous teachers and then famous pupils also becoming

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1 **Northern College -- were, and there was a lot of overlap**
 2 **for teachers. There were many people teaching at both**
 3 **institutions. But many of them were also linked to**
 4 **wider institutions outside of Manchester as well and**
 5 **some teachers were teaching at other specialist music**
 6 **schools. Malcolm Layfield, in particular, I believe**
 7 **taught at three different schools and I think Chris Ling**
 8 **taught at at least one other as well.**
 9 Q. Were there any mechanisms in place while you were at
 10 Chetham's to either report abuse or to be able to
 11 discuss issues like that with anyone?
 12 **A. None of which I am aware. That would include, also,**
 13 **from sort of bullying or violent behaviour from teachers**
 14 **as well, which was depressingly common, and the more**
 15 **I've heard sort of accounts, I realise it was more**
 16 **widespread than I knew, all sorts of casual forms of**
 17 **violence and humiliation in the classroom. This extends**
 18 **to academic as well as music teachers here. It**
 19 **permeated the culture.**
 20 Q. It is fully set out within your witness statement, but
 21 just to precis, when we have been talking about various
 22 people you have spoken to as a result of your academic
 23 interest and the articles you have published, large
 24 numbers of men and women have come forward to tell you
 25 of their abuse by various teachers; is that right?

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1 A. That is correct. Maybe I could explain the
 2 circumstances here. Because, following the conviction
 3 of Michael Brewer and the obvious widespread attention
 4 there was because of the suicide of Frances Andrade and
 5 also the appearance of articles published by
 6 The Guardian -- which are in INQ004449 -- that followed
 7 immediately on the trial, there was -- together with
 8 some others, we decided that, in full knowledge, not the
 9 least of the case of Chris Ling, we thought this was the
 10 time to push for a proper inquiry. That's why I'm
 11 extremely grateful that this inquiry is dealing with
 12 this issue.

13 It started off with being a letter to The Guardian,
 14 which we would get as many people to sign as possible,
 15 and I decided to host it on my blog. I remember I was
 16 actually out of the country at the time, I was teaching
 17 on a course in Austria and, within a couple of weeks,
 18 I was inundated by messages, emails, messages through
 19 the blog, other people getting in contact, and many of
 20 them giving long and very detailed accounts of the abuse
 21 they had suffered at Chetham's and all the other music
 22 schools, in one -- orchestral courses, with private
 23 teachers and in all sorts of musical education
 24 situations. It made it -- I became an involuntary
 25 expert, if you like, just through the amount of data

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1 example, Maurice Gendron, who taught at YMS, again, in
 2 the '60s and early '70s, as I understand it. Is that
 3 right?

4 A. Yes, that's correct.

5 Q. You have also identified a number of allegations that
 6 have been made which are not in the public domain, and
 7 I don't really think we should put them in the public
 8 domain, but you've identified a range of allegations
 9 against individuals both at Purcell and Wells as well;
 10 is that right?

11 A. That is correct, yes. Also, a very significant --
 12 I mean significant -- number of allegations over and
 13 beyond those which have been made public about
 14 Chetham's. I know in the statement by Jamie Daniels,
 15 Detective Superintendent Jamie Daniels, to the inquiry,
 16 he talks about around 75 cases involving teachers at
 17 Chetham's, quite a number of which would have been
 18 prosecuted if it had been after 2004 or the individuals
 19 were not deceased. Now, I have read through those, and
 20 they do not, by any means, necessarily correspond with
 21 the many cases I know. Some of them do, as far as I can
 22 tell, but this certainly has absolutely huge incidence
 23 of this at the school, a huge number of teachers were --

24 Q. I think I have counted in DCI Daniels' witness
 25 statement, myself, 44 individuals, although not all of

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1 I had then. I knew this was not material I could just
 2 hand on to anyone else because it was actually highly
 3 confidential.

4 So I -- it was on the basis of that I turned to
 5 campaign about this.

6 In particular, I worked with a range of victims of
 7 Marcel Gazelle at the Yehudi Menuhin School and helping
 8 a team from Channel 4 News, who broke that story,
 9 together with tales of other abuse, which went out in
 10 2013, and there's a document about that as well.

11 Q. Marcel Gazelle taught -- well, he was a very well-known
 12 accompanist, I understand, at Yehudi Menuhin and various
 13 people spoke publicly at Channel 4 News about his abuse
 14 of them in the 1960s and 1970s. Is that right?

15 A. In the 1960s. He died in 1969. He wasn't just an
 16 accompanist, he was a director of music, the equivalent
 17 figure to Michael Brewer, and he was essentially the
 18 person whom Menuhin tasked with designing the school.
 19 He travelled to Moscow to look at the Central School
 20 there and look at how they taught, and work on producing
 21 the equivalent in the UK. That's all from the
 22 document --

23 Q. We also have very helpful documentary information and
 24 articles from you about other individuals against whom
 25 allegations have been made publicly, such as, for

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1 them were directly related to Chetham's. So
 2 44 individuals were brought to the attention of
 3 the police or investigated as part and parcel of
 4 Operation Kiso, as this inquiry understands it from
 5 DCI Daniels. You're also identifying that there are
 6 people other than that who have come forward to you; is
 7 that right?

8 A. There are people who have come forward to me with
 9 allegations of what I think were others to those, yes.
 10 As I say -- and many other schools. Chetham's is
 11 obviously much bigger, in terms of the number of pupils,
 12 compared to the other specialist music schools. It's
 13 far and away the largest of the schools. But relative
 14 to the number of pupils, I would be hesitant to say that
 15 the problem was primarily at Chetham's. Certainly, at
 16 least for the first two decades, the situation at the
 17 Menuhin School, in particular, sounds equally serious.

18 I wonder if I could say something else here? I have
 19 been involved with some networks looking at policies on
 20 safeguarding, organising some academic study days, and
 21 so on, and we have invited representatives from the
 22 music schools to participate. I'm very pleased to say
 23 representatives from the Purcell School, Wells School
 24 and St Mary's School in Edinburgh, which I know is not
 25 part of this inquiry because it is Scotland, have all

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1 **been extremely co-operative and keen to be part of this.**
 2 **Chetham's and Menuhin, on the other hand, not at all.**
 3 **(Inaudible) at the school.**
 4 Q. You identified earlier about what you thought was the
 5 harmful influence of Michael Brewer. Within your
 6 witness statement, you say:
 7 "It is my considered view that no individual was
 8 more harmful to the culture at Chetham's than
 9 Michael Brewer himself, though facilitated by the
 10 skewed priorities and values of headmaster
 11 John Vallins."
 12 What do you mean by that? What were Mr Vallins
 13 skewed --
 14 **A. I believe --**
 15 Q. Paragraph 31.
 16 **A. I believe John Vallins' priorities were primarily for**
 17 **the reputation of the school, and many issues affecting**
 18 **the welfare of the pupils were brushed off. I would**
 19 **like to say something here, that in terms of all the**
 20 **people I have spoken to, I know of four claims of people**
 21 **having actually approached John Vallins about the**
 22 **activities of Chris Ling before he left the country: two**
 23 **students -- one of those is just a possible, I don't**
 24 **know for sure, but one is pretty definite; one boyfriend**
 25 **of a pupil there; and a parent of another pupil, who**

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1 **I would say that a huge amount is invested in the**
 2 **one-to-one teaching discipline, which is not one**
 3 **I oppose, by any means, but this invests musical**
 4 **teachers with a good deal of power and authority and the**
 5 **potential to have a good deal of control over their**
 6 **students. I think that can very easily be exploited,**
 7 **and often has been.**
 8 **Now, I also believe there are teachers who like**
 9 **to -- we were talking about acolytes before. They like**
 10 **to mould pupils in their own image, often with very**
 11 **scant concern for people's individual identities, which**
 12 **leaves them very vulnerable. The boundaries between**
 13 **when one is dealing with the musical self and the rest**
 14 **of the self for the child are often very blurred, and**
 15 **often have been.**
 16 **I have spoken about what I think is the highly**
 17 **sexualised nature of music making in general, and that's**
 18 **not a factor I would like to deny to music. That runs**
 19 **through its history, and it runs through other types of**
 20 **music as well. I think it would be disingenuous to**
 21 **pretend that music does not have a sexual dimension of**
 22 **its own, but I think that needs to be treated with very**
 23 **great care when dealing with children.**
 24 **I have noticed, as we heard in some of**
 25 **the testimonies this morning, that some abusers seem to**

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1 **told his parents about what was happening, and I'm told**
 2 **that his mother actually wrote to the head teacher**
 3 **there.**
 4 Q. Now, because of the extensive work you've done, which
 5 we've heard about, you identify at paragraph 73 some few
 6 key themes within your witness statement. Ralph, would
 7 you mind getting this up, please? It's INQ004610_012.
 8 It starts there, and then it goes over to 13. If you
 9 wouldn't mind getting up 73 from (a) to (k), if that's
 10 possible, Ralph. The other half of it is on the other
 11 page.
 12 So you have gone through -- we have from (a) to
 13 (k) -- if you wouldn't mind just summarising the key
 14 themes that you have found within your academic research
 15 and in the work you've been undertaking that have come
 16 out of, and are specifically related to, music education
 17 and sexual abuse. Because I think what you say in your
 18 witness statement is, this isn't just about people in
 19 specialist music schools, this can apply just as much to
 20 music specialists in ordinary schools, so to speak?
 21 **A. Yes, and also to private music teachers as well as that.**
 22 **Those who teach the junior colleges attached to the**
 23 **conservatoires and who teach summer courses and the**
 24 **like, those are all the major manifestations of musical**
 25 **education in this country.**

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1 **prey on certain types of individuals, perceiving**
 2 **a vulnerability, and I know there are awful, awful cases**
 3 **of -- some, for example, and I think we heard a bit of**
 4 **this, who were abused by Chris Ling and then transferred**
 5 **to another teacher who would also go on to abuse them**
 6 **and possibly to another one at the conservatoire who**
 7 **would act the same way. That may not only be the result**
 8 **of collusion between the teachers, but it is about**
 9 **perceiving a certain type of person who they think they**
 10 **can do that and get away with it.**
 11 Q. What also appears to be a barrier to abuse in
 12 particular, Dr Pace, if you don't mind me interrupting,
 13 is that classical musicians often rely, you say, on
 14 freelance work and the availability of that work is down
 15 to patronage. So, actually, saying something,
 16 disclosing abuse, against someone who is your guru or
 17 somebody who has influence in the world of music can
 18 literally mean you don't get a job. Could you tell us
 19 a little about that, please?
 20 **A. Absolutely. Well, there is a lot of freelance work and**
 21 **a lot of people have portfolio careers and these are**
 22 **relatively unregulated. Essentially, people are reliant**
 23 **on how they -- (inaudible). If something goes wrong --**
 24 **and sometimes it can be legitimate -- if they just don't**
 25 **turn up to rehearsals or something like that, they will**

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<p>1 just find they don't get booked again. It is very easy 2 for someone to be blacklisted. With often working 3 within publicly-subsidised musical professions, the 4 hands-off policy that the Arts Council in particular 5 (inaudible), I think that needs looking at again. 6 Because this whole system of investing certain people 7 with great power to make or break people's careers is 8 very open, itself, to abuse. I know adult cases of 9 female musicians who have claimed that powerful male 10 figures have raped them, but know that if they reported 11 those, many would be able to identify them, because the 12 world is so small and anonymity is very hard to 13 preserve, and their careers might be over. 14 I think this is a reason why the crimes of 15 Philip Pickett, who was sentenced to 11 and a half years 16 in gaol for crimes including rape of female students in 17 soundproofed, locked practice rooms, those remain very 18 well known in the musical world, but unreported for so 19 long. No-one wanted to be the first person to speak out 20 and then be ostracised. 21 I also, if I can add one other thing, know of one 22 former principal of a music college who told two 23 different women I know, both of whom suffered rape or 24 attempted rape, that if they took this to the police, 25 they could kiss goodbye to a musical career.</p> <p style="text-align: center;">Page 129</p>	<p>1 Q. You have identified towards the end of your witness 2 statement some recommendations you would like to make, 3 at paragraphs 93 to 96. Ralph, would you mind putting 4 that up on the screen, 004610_016. Could you enlarge it 5 slightly? My middle-aged eyes can't see it that small. 6 You recommend that specialist music schools take 7 care to undergo comprehensive investigation of 8 the effects of the environment guided by reliable 9 literature. You then talk about a new academic working 10 group to talk about this. Then you talk about 11 one-to-one teaching and there to be specialised 12 induction and specialised ways of trying not to develop 13 a sort of imbalance of power, I think would be the way 14 I would like to sort of summarise what you are saying. 15 Also, making sure that these music schools deal with 16 people who will end up not having musical careers as 17 well as having musical careers. Is that right? 18 A. All of those, absolutely. And if I could add to them, 19 because I've thought further about this since making my 20 statement, I do actually believe a regulatory body is 21 needed for musical education and perhaps to extend to 22 fields like ballet and sports as well, also to dealing 23 with issues of provision, which is another very current 24 issue. 25 But this sort of almost anarchic world of music</p> <p style="text-align: center;">Page 130</p>
<p>1 education I think now does need to be put on a more 2 regulated, statutory footing. 3 In the witness bundle, you should have an article of 4 mine called "Safeguarding", which I published in Music 5 Teacher magazine. 6 Q. Yes. 7 A. I should say, in my own current work at City University 8 of London, I am head of performance there, so I'm 9 responsible for recruiting and inducting all the 10 instrumental and vocal teachers there. There are a set 11 of guidelines about such things as what sort of language 12 to use if you have to say very critical things to 13 students, which I absolutely recognise teachers have to 14 do, so that these things do not end up being personally 15 hurtful and crushing. At least at tertiary level, but 16 I think many should be considered at all levels of music 17 education as well. I also believe we could do with 18 something like a music schools' truth and reconciliation 19 committee where people -- because there are many more 20 who have come forward to this inquiry who would still 21 like to have the opportunity to speak and just be heard 22 about what happened. That means an awful lot to them. 23 Q. As far as your idea of regulation is concerned, we know 24 the Incorporated Society of Musicians has a voluntary 25 code of conduct for private teachers. We have given you</p> <p style="text-align: center;">Page 131</p>	<p>1 a copy of that and that says, "We will abide by [various 2 things]. We agree we have all had the relevant checks". 3 It is more, I think, aimed at individuals who operate on 4 a freelance basis, like in your home rather than in 5 schools. But do you think that that sort of thing is 6 a good idea generally and should become compulsory 7 rather than voluntary? 8 A. Absolutely. In the documents I was sent, I only had 9 access to the letters from (inaudible) not 10 the associated documents. While I have looked at those 11 some time ago, I haven't had time to look at them again 12 in more detail recently. 13 I greatly recognise the (inaudible) that the IFM are 14 placing upon reporting cases and the idea that 15 a designated safeguarding person and child protection 16 community are a good move, and also, absolutely, the 17 requirement that DBS checks for all private teachers, 18 I think that should be needed. If there is a way of 19 enforcing that, I think, for all people working with 20 young people. 21 MS SCOLDING: That's very helpful, Dr Pace. Thank you very 22 much for taking time out of your busy schedule in order 23 to speak to us. I am now passing over to the chair and 24 panel, who may have some questions for you? 25 THE CHAIR: No, we have no questions. Thank you very much,</p> <p style="text-align: center;">Page 132</p>

<p>1 Dr Pace.</p> <p>2 MS SCOLDING: Thank you, Dr Pace.</p> <p>3 A. Can I say more one thing, just before closing, very</p> <p>4 quickly?</p> <p>5 Q. Yes.</p> <p>6 A. The specialist music schools build their reputations, in</p> <p>7 very large measure, on the successful -- and I suppose</p> <p>8 I count myself as one of those, who have gone on to</p> <p>9 illustrious musical careers. I know many have also gone</p> <p>10 on to broken, damaged lives, lives full of depression,</p> <p>11 full of alcoholism, full of, sometimes, suicide attempts</p> <p>12 or actual suicides, and so on. I just want to say,</p> <p>13 I think these are an equally important part of these</p> <p>14 schools' legacy.</p> <p>15 MS SCOLDING: Thank you very much, Dr Pace. That was a very</p> <p>16 helpful contribution.</p> <p>17 (The witness withdrew)</p> <p>18 MS SCOLDING: If everybody can wait here for a couple of</p> <p>19 moments, I understand some sort of technical wizardry</p> <p>20 will take place and Mr Vallins will appear, as if by</p> <p>21 magic, and Dr Pace will disappear.</p> <p>22 MR JOHN VALLINS (continued)</p> <p>23 Examination by MS SCOLDING (continued)</p> <p>24 MS SCOLDING: Mr Vallins, good afternoon.</p> <p>25 A. Good afternoon.</p> <p style="text-align: center;">Page 133</p>	<p>1 Q. Can you hear me?</p> <p>2 A. Yes, quite well, thank you.</p> <p>3 Q. We will just continue. Thank you very much for allowing</p> <p>4 that short break where Dr Pace was able to give his</p> <p>5 evidence.</p> <p>6 A. Yes.</p> <p>7 Q. Carrying on from this morning, we were just identifying</p> <p>8 that the police contacted you sometime, we think,</p> <p>9 around November 1990 to talk about abuse that had been</p> <p>10 reported to them by a student at your school. So we're</p> <p>11 at that stage in the narrative?</p> <p>12 A. Right, thank you, yes.</p> <p>13 Q. What did you do when the police came to see you?</p> <p>14 A. I think the first thing we did was put them in touch</p> <p>15 with all the parents so that they could then go and</p> <p>16 interview them and -- yes, that was what they wanted and</p> <p>17 we put them in touch with all the families.</p> <p>18 Q. Did you think about speaking to the families yourselves</p> <p>19 or having any sort of discussions with them or</p> <p>20 conferences with them in order to explore the issues</p> <p>21 which had arisen?</p> <p>22 A. I can't specifically remember. It seems unlikely that</p> <p>23 I didn't. I should think we did have conversations, but</p> <p>24 I could not say on oath, yes, we did.</p> <p>25 Q. Did you think about calling in social services? I mean,</p> <p style="text-align: center;">Page 134</p>
<p>1 this was -- you know, the Children Act 1989 had just</p> <p>2 come in.</p> <p>3 A. Yes.</p> <p>4 Q. We have boarding minutes from you which mentions it, and</p> <p>5 the fact that that imposes enhanced duties under</p> <p>6 section 87 of the Act.</p> <p>7 A. Right, yes.</p> <p>8 Q. And that things had to happen about that. Did you not</p> <p>9 think about maybe phoning up social services and saying,</p> <p>10 "Look, I think something has gone seriously wrong here.</p> <p>11 Can you come in and provide" --</p> <p>12 A. At some point -- and I think it is on the record, isn't</p> <p>13 it? -- we did, indeed, invite Manchester Social Services</p> <p>14 in and they carried out an inspection. I can't</p> <p>15 remember, off the cuff, the date of that, but I think it</p> <p>16 is in my written evidence.</p> <p>17 Q. Can I also identify, were all the parents told of</p> <p>18 the police investigation by yourselves at Chetham's?</p> <p>19 A. The parents of all the other children?</p> <p>20 Q. Yes.</p> <p>21 A. I don't think so. No, I don't remember --</p> <p>22 Q. Were the parents of the children who were the subject of</p> <p>23 police interviews told, because at least one of them</p> <p>24 says that her parents were never told of the police</p> <p>25 investigation and weren't told in fact that she was to</p> <p style="text-align: center;">Page 135</p>	<p>1 be interviewed by the police?</p> <p>2 A. I find that very hard to reconcile with my recollection,</p> <p>3 because I thought we put -- the school put the police in</p> <p>4 touch with all the families. So, I'm sorry, but I can't</p> <p>5 understand that discrepancy.</p> <p>6 Q. Can I also identify, you obviously told the governors</p> <p>7 when Mr Ling left. Now, that's behind -- Ralph, would</p> <p>8 you mind getting it up, please. It is behind tab B/20</p> <p>9 of your bundle. But it is CSM000254_004?</p> <p>10 A. Is that going to come up on the screen?</p> <p>11 Q. It will come up, hopefully, by the magic of Ralph. This</p> <p>12 is the governing body minutes from 22 September. Ralph,</p> <p>13 four paragraphs down, "He also reported":</p> <p>14 "He also reported the circumstances ..."</p> <p>15 This is 22 September 1990, so this is after Mr Ling</p> <p>16 has left.</p> <p>17 A. Yes.</p> <p>18 Q. Was this the first that any of the governing body would</p> <p>19 have known, other than Sir John Manduell who, being part</p> <p>20 of the RNCM, would have known?</p> <p>21 A. I think almost certainly I would have spoken to the two</p> <p>22 governors I mentioned earlier, ie the chairman -- who,</p> <p>23 at that time, was Mr Brooks, I think -- and Mr Cochrane,</p> <p>24 the solicitor, who was a governor and whose advice</p> <p>25 I took on any issue that seemed to have a legal aspect</p> <p style="text-align: center;">Page 136</p>

<p>1 or implication.</p> <p>2 Q. "... identified that circumstances surrounded [this is</p> <p>3 Mr Ling] ... closely followed by the parents of five of</p> <p>4 these pupils withdrawing their children following the</p> <p>5 award of generous American scholarships. The committee</p> <p>6 noted the significance of the 'guru factor' but while it</p> <p>7 deplored its chain of events, it recognised its</p> <p>8 inability to react."</p> <p>9 One way it could have reacted is to have changed the</p> <p>10 policies in the school to try and avoid something like</p> <p>11 this happening again. Did you do anything positive or</p> <p>12 did the governors do anything positive to change the</p> <p>13 practices of the school, in the light of the guru</p> <p>14 factor, which obviously everybody deplored?</p> <p>15 A. I think, as has been mentioned elsewhere, I think I said</p> <p>16 right at the beginning of my evidence that I was aware</p> <p>17 that things were not written down and laid down and</p> <p>18 categorised as they would have been at a later date and</p> <p>19 with the sort of practice that was introduced in all</p> <p>20 schools later. What I believe, I'm sure, happened was</p> <p>21 increased vigilance on all our part, and I regret, in</p> <p>22 the light of today's practices, that I can't point to</p> <p>23 documentation for that.</p> <p>24 Q. If I could just take you, however, to CSM000254_013?</p> <p>25 A. Is that here?</p> <p style="text-align: center;">Page 137</p>	<p>1 Q. Don't worry. It is coming up. It takes a little time</p> <p>2 to come up. Paragraph 5, please, Ralph.</p> <p>3 A. Oh, yes.</p> <p>4 Q. This, again, is the same document. It appears that you</p> <p>5 may have done something, because it says:</p> <p>6 "A letter of appointment from the head to all newly</p> <p>7 appointed instrumental tutors gives advice about the</p> <p>8 place of instrumental work within the school's</p> <p>9 educational programme. It refers to the potential for</p> <p>10 profound personal influence ... to the concept of</p> <p>11 in loco parentis ... and to the legal obligations on</p> <p>12 teachers."</p> <p>13 So it appears that you may have done something. Did</p> <p>14 this apply just to teachers who were coming to teach</p> <p>15 from September --</p> <p>16 A. I'm sorry, I didn't hear the last sentence. I beg your</p> <p>17 pardon.</p> <p>18 Q. I'm so sorry, it is my fault. Was this a letter solely</p> <p>19 for new teachers or did it apply to teachers already</p> <p>20 teaching at the time?</p> <p>21 A. To all teachers, long-established ones, recent ones and</p> <p>22 new ones. When I first read this paragraph, I was</p> <p>23 particularly sorry that the second page is lost, because</p> <p>24 I feel that what I said on behalf of the school or wrote</p> <p>25 on behalf of the school to all the instrumental teachers</p> <p style="text-align: center;">Page 138</p>
<p>1 then is of deep significance to this inquiry, as --</p> <p>2 well, perhaps -- I don't want to overstate it, but was</p> <p>3 at least evidence of the school taking some practical</p> <p>4 action.</p> <p>5 Q. If I identify, you said it went to everyone, but all it</p> <p>6 says here, which is the contemporaneous document, is</p> <p>7 "all newly appointed instrument teachers", so that was,</p> <p>8 like, "Well, we are going to try to make sure it doesn't</p> <p>9 happen again"?</p> <p>10 A. I am aware I'm on oath. My belief is it went to all of</p> <p>11 them. If I'm wrong, I apologise.</p> <p>12 Q. We have then got another set of governing body minutes.</p> <p>13 Now, we are not entirely sure when they are, but we</p> <p>14 think that it is January or February 1991, from various</p> <p>15 things which are said at earlier points. If I can take,</p> <p>16 Ralph, CSM000254_025 at 14.3, Ralph. If you could get</p> <p>17 up the three paragraphs, the first three paragraphs.</p> <p>18 This, I think, is the minutes of a meeting of January</p> <p>19 or February 1991?</p> <p>20 A. This was a governors' meeting, yes.</p> <p>21 Q. Yes, this was a governors' meeting, by the look of it:</p> <p>22 "Introduced a discussion on the pastoral aspects of</p> <p>23 Chetham's ... referred to the Children Act 1989 ...</p> <p>24 Childline.</p> <p>25 "Mr Vallins also reported on a case of sexual abuse</p> <p style="text-align: center;">Page 139</p>	<p>1 concerning a tutor ..."</p> <p>2 So this is Chris Ling:</p> <p>3 "... who had originally been a private tutor before</p> <p>4 joining Chetham's some years ago."</p> <p>5 I think you have tried to explain to me what the</p> <p>6 distinction is?</p> <p>7 A. Yes.</p> <p>8 Q. Why did you say he'd originally been a private tutor?</p> <p>9 Why was that important? It seems to me it doesn't</p> <p>10 really matter that that was what he was years ago.</p> <p>11 What's important is that he joined Chetham's:</p> <p>12 "The parent had notified the police ... had carried</p> <p>13 out a very sensitive investigation. The outcome of</p> <p>14 the investigation was that no instance of sexual abuse</p> <p>15 had been reported to have taken place in the school</p> <p>16 premises or during school time."</p> <p>17 How closely involved were you with the police</p> <p>18 investigation? Did they tell you what was going on?</p> <p>19 Did they provide you with any of the evidence or --</p> <p>20 A. My fairly clear recollection in this case is there were</p> <p>21 two visits: the initial one, when we put them in touch</p> <p>22 with all the families; and then, at the conclusion of</p> <p>23 the investigation, I well remember that the policewoman</p> <p>24 in charge came to see me and told me that they had</p> <p>25 sufficient evidence, they believed, to charge</p> <p style="text-align: center;">Page 140</p>

1 **Christopher Ling, but that, at that time -- I have since**
 2 **been told she was wrong about this -- it was not an**
 3 **extraditable offence, but if he returned to the**
 4 **United Kingdom, he would be arrested.**
 5 **She also said -- again, I believe subsequent**
 6 **evidence varies this -- "You will be very glad to hear**
 7 **that none of the incidents we have talked about took**
 8 **place on the school premises or in school time".**
 9 Q. Obviously there have been a number of allegations made
 10 by individuals who gave evidence today --
 11 **A. Yes.**
 12 Q. -- both of whom talk about having been sexually
 13 assaulted in the coffee room?
 14 **A. Yes.**
 15 Q. And I understand there were a number of others as well
 16 who allege that it took place on the school premises.
 17 **A. Mmm.**
 18 Q. But even if it didn't take place on school premises and
 19 it took place during weekends or during holidays, it was
 20 something which happened under the school's auspices,
 21 shall we say, if one deals with "auspices" in its very
 22 widest term. Would you agree?
 23 **A. No. I beg your pardon, that came out too blunt.**
 24 Q. No, blunt is fine.
 25 **A. Earlier on, I sought to clarify the distinction between**

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1 Q. You did.
 2 **A. -- so I will try to be brief, "I want to do some extra**
 3 **tuition in the holidays", all of us, including,**
 4 **I suggest, this inquiry, would think that was an**
 5 **admirable thing. As I say -- as they say, hindsight**
 6 **makes a big difference.**
 7 Q. What did the governors do about this? I'm just
 8 thinking, if I were a governor of this school and
 9 somebody had told me a tutor had been sexually abusing
 10 people, I would have wanted what some people might call
 11 a drains-up exercise. I would have wanted to know
 12 chapter and verse what was happening to whom, when and
 13 where, particularly as the police weren't prosecuting.
 14 Did the governors ever suggest that to you?
 15 **A. No, I don't remember that they did, no.**
 16 Q. Did you do anything practical? Other than what we have
 17 heard about the letter, were there any other changes to
 18 policies, practices or procedures?
 19 **A. I think I said earlier that it was a tremendous wake-up**
 20 **call and deeply shocking to all of us, and, therefore,**
 21 **I'm confident, whatever individuals think they ... that**
 22 **increased vigilance and care became the practice, I'm**
 23 **sure. I bitterly regret that I can't point to**
 24 **a document to prove that, but --**
 25 Q. Further on in that discussion -- Ralph, would you mind

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1 **the times when the school was in loco parentis and when**
 2 **it was not, and I would refer you back to that answer.**
 3 Q. Isn't that --
 4 **A. I think it is a very important distinction. I remember**
 5 **not only at this school, but at other schools where**
 6 **I taught, going to great pains to establish exactly when**
 7 **it was that the school's in loco parentis ceased. Was**
 8 **it when the child left the premises to go home, and so**
 9 **on? I think that's a vital distinction.**
 10 Q. Do you not think it is quite a finely balanced
 11 distinction on the basis that the teacher was --
 12 **A. Yes.**
 13 Q. -- using Chetham's as a mechanism to draw students in,
 14 the students were all being taught at Chetham's, they
 15 were then engaged in courses which were to do with their
 16 violin?
 17 **A. With hindsight, yes, that is exactly how it looks, but,**
 18 **again, I think I said earlier that we now know that**
 19 **shocking sexual abuse took place.**
 20 **When I first knew Chris Ling, until this became**
 21 **evident, I had no reason -- I mentioned earlier, you can**
 22 **imagine many other instrumental teachers, admirable**
 23 **people with absolutely right relationships with their**
 24 **pupils, and if one of them had said -- I think I said**
 25 **this earlier --**

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1 getting up CSM000254_025 -- Councillor Risby talks about
 2 List 99. Now, obviously I accept that Mr Ling was in
 3 the United States at the time in question, but
 4 obviously, as you identify, the police had said to you,
 5 if he were to return to the UK, he would be arrested.
 6 **A. Yes.**
 7 Q. Did you think, in these circumstances, given what you
 8 knew about what had gone on, that you should have
 9 referred Mr Ling to List 99 or seek, at the very least,
 10 to talk to the DfE about whether it would have been
 11 appropriate to do so, List 99 being the forerunner of
 12 the Vetting and Barred List?
 13 **A. Now that you put it like that, certainly it seems that**
 14 **would have been a good thing to do, but as far as**
 15 **I knew, he was in the United States and was likely to**
 16 **stay there. I have to say, it didn't occur to me at the**
 17 **time.**
 18 Q. Did you try to tell anybody in the US about what had
 19 gone on? I'm assuming he was teaching at a music school
 20 or in a place of music?
 21 **A. Yes.**
 22 Q. I'm assuming that nobody sort of phoned the music school
 23 up and said, "Look, this is what's gone on in the UK.
 24 You'd better watch out"?
 25 **A. This will sound as if I'm trying to shoulder**

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1 **responsibility, but it is the truth. I seem to remember**
 2 **there was some communication between the Royal Northern**
 3 **College and the college, if it was a college -- I don't**
 4 **know what institution it was -- that he went to in the**
 5 **United States, but I -- no, I don't believe that we, as**
 6 **a school, either knew exactly what -- who his future**
 7 **employer was or contacted them.**
 8 Q. Can I also ask -- obviously, we know that it wasn't just
 9 Christopher Ling who was having inappropriate
 10 relationships with young women, or abusive relationships
 11 with young women at the time. We have got the witness
 12 statement of DCI Jamie Daniels. Would you mind getting
 13 that up, Ralph, please: OHY007907. Chair and panel, if
 14 you want to see it on paper rather than on screen, it is
 15 D/F/24 of your bundle today?
 16 **A. Is this the officer who came to see me?**
 17 Q. No, it won't be -- the officer who came to see you
 18 I believe was a woman.
 19 **A. Yes.**
 20 Q. This is Jamie Daniels who ran Operation Kiso?
 21 **A. Much later on, yes.**
 22 Q. He was in charge of the whole thing. Paragraph 8.3,
 23 please, Ralph. I think it is page 005. So we have got
 24 Chris Ling, who we have talked about. We have then got
 25 Malcolm Layfield. Now, as I understand it, we had

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1 relations with them, those students were all 16 or
 2 over."
 3 On the basis of what DCI Daniels then says, they
 4 obviously would have been under 18 because he identified
 5 that they would have been criminal offences had they
 6 taken place after 2004. In fact, there was an Act in
 7 2001 which first introduced the position of trust
 8 legislation.
 9 So what did you know about Malcolm Layfield's
 10 activities during that time, if any, whether he was
 11 having sexual relationships with sixth formers --
 12 **A. I knew nothing about it.**
 13 Q. We have then got Michael Brewer, who was convicted of
 14 having a sexual relationship with an underage girl,
 15 Mrs Andrade, but also, during the course of that trial,
 16 another girl identified she had had sex with him whilst
 17 she was a sixth former, which, again, was not a criminal
 18 offence at that time. Did you know anything about what
 19 was going on with Mr Brewer?
 20 **A. No. Again, I don't want to be longwinded. The very**
 21 **first I heard about any of this, apart from the Ling**
 22 **case, was after I'd left, some considerable time after**
 23 **I'd left the school, when Claire, the new --**
 24 Q. Ms Moreland, yes?
 25 **A. Who was then the head, the next but one, so it must have**

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1 a brief discussion about him earlier, and you said he
 2 taught mainly at the Royal Northern College of Music,
 3 but he also taught --
 4 **A. I think he was head of strings at the Royal Northern**
 5 **College.**
 6 Q. But I understand that may have come later --
 7 **A. Oh.**
 8 Q. -- because what DCI Daniels says is he began his career
 9 at Chetham's and remained there until leaving for the
 10 Royal Northern College in 1997.
 11 **A. I think that's entirely wrong. He was, and I think is,**
 12 **a very distinguished violinist and chamber music expert**
 13 **who taught at the Royal Northern College and was very**
 14 **highly thought of, and I can remember that when he**
 15 **agreed to take one or two Chetham's pupils, that was**
 16 **thought of as a great -- a very fine thing because he**
 17 **was such a good teacher. But he was employed primarily**
 18 **as an occasional conductor of chamber music, not as**
 19 **a violin teacher. He did have one or two pupils. It is**
 20 **quite wrong to suggest he started his career at**
 21 **Chetham's.**
 22 Q. Then it says:
 23 "Mr Layfield confessed to having a number of
 24 inappropriate relationships with students he was
 25 supervising and asserted that, while he did have sexual

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1 **been quite a long time after Mr Hullah had left, yes.**
 2 **She rang to tell me that Michael Brewer had been**
 3 **arrested and I was shocked. That was the first I knew.**
 4 Q. So no rumours came to your attention, because, at the
 5 trial of Mrs Andrade, there was a lot of discussion
 6 about the fact that it was common knowledge that
 7 Mrs Andrade and Mr Brewer --
 8 **A. The prosecution counsel put that to me and I answered**
 9 **it, I hope fairly emphatically, when I was a defence**
 10 **witness.**
 11 Q. We have paragraph 8.5 of the same document,
 12 OHY007907_006. Nicholas Smith. Now, obviously, he only
 13 came to conduct, but, as we understand it, he pleaded
 14 guilty to one count of indecent assault on a 15-year-old
 15 school child. Did you know anything about him and
 16 his --
 17 **A. Certainly not. Sorry if I'm repeating myself too much,**
 18 **but he was only a very occasional visitor for very short**
 19 **periods. I certainly knew nothing of that and I'm**
 20 **shocked and surprised -- well, I was when I heard about**
 21 **it.**
 22 Q. Can we go down to paragraph 8.20, please, Ralph. Could
 23 you go to page 7 for me, Ralph?
 24 **A. Which paragraph?**
 25 Q. Don't worry. It is my fault, it is 8.6. If you could

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<p>1 go back, Ralph, to the page before that, I apologise.</p> <p>2 I have got the wrong reference in my notes. So this is</p> <p>3 Ryzard Bakst. We talked previously about him earlier:</p> <p>4 "As the police investigation continued, six victims</p> <p>5 were eventually identified, all females who were either</p> <p>6 children at the time through to early adulthood ...</p> <p>7 various types of indecent assaults. A compelling file</p> <p>8 of evidence would have been passed to the CPS had Bakst</p> <p>9 been alive today."</p> <p>10 Again, did you know anything about --</p> <p>11 A. Certainly not, no. Could I just say, in connection with</p> <p>12 this much later or more general investigation, the</p> <p>13 Greater Manchester Police visited me twice at home in</p> <p>14 Somerset. I made a very full and detailed statement to</p> <p>15 them, which they then brought back and I verified and</p> <p>16 signed it, but I don't know whether that's -- it might</p> <p>17 be useful, but I don't know whether it's available to</p> <p>18 this inquiry.</p> <p>19 Q. Thank you.</p> <p>20 A. But I did go through it in very great detail with them.</p> <p>21 Q. We have then got 8.20, which was what Ralph was getting</p> <p>22 up, that's 8 over to 9. So that's two victims</p> <p>23 confirming -- this is somebody we are going to call F58.</p> <p>24 There had been sexual contact between this man who was</p> <p>25 an individual who had been involved with your school,</p> <p style="text-align: center;">Page 149</p>	<p>1 albeit that neither party -- when interviewed, he</p> <p>2 admitted to forming consensual relationships with girls</p> <p>3 in the '80s when they were both 16. Again, that</p> <p>4 happened whilst you were head teacher. Did you know</p> <p>5 anything about that?</p> <p>6 A. No. Can I just make sure I have got it clear, sorry.</p> <p>7 This is -- Mr Brewer is the ...?</p> <p>8 Q. No, this is somebody else.</p> <p>9 A. Oh, I see. No, I can't throw any light on that, no.</p> <p>10 Q. Can we go to 8.30. Again, this is another individual</p> <p>11 who was taught at your school who had a sexual</p> <p>12 relationship with this man when she was 17, prior to the</p> <p>13 Act being changed. Again, did you have any idea that</p> <p>14 this was going on?</p> <p>15 A. No.</p> <p>16 Q. Last, 8.35. This is yet another teacher had engaged in</p> <p>17 relations with students when he worked at Chetham's.</p> <p>18 Two students were traced and they had been in consensual</p> <p>19 romantic relations. These incidents predated the Sexual</p> <p>20 Offences Act and could not be classed as criminal</p> <p>21 conduct.</p> <p>22 A. Certainly without knowing the names, I can't make any</p> <p>23 comment about that.</p> <p>24 Q. So I make it, in total, seven, although maths has never</p> <p>25 been my strong point. So that's seven individuals who</p> <p style="text-align: center;">Page 150</p>
<p>1 have either been convicted of -- it is fairly likely</p> <p>2 they would have been convicted of, were they alive -- or</p> <p>3 have admitted having sexual relationships with sixth</p> <p>4 formers or teenage girls whilst you were head teacher of</p> <p>5 the school. Do you think that that's coincidence, bad</p> <p>6 luck or do you think you just weren't looking very hard</p> <p>7 at what was going on?</p> <p>8 A. I think the first thing I want to say is, as,</p> <p>9 incrementally, this sort of evidence has emerged, I've</p> <p>10 been deeply shocked by it. I have not believed, and</p> <p>11 I think there are others who would confirm this, that</p> <p>12 I was hopelessly incompetent. Perhaps my bitter regret</p> <p>13 to any harm that was done to any pupil while I was</p> <p>14 responsible for their welfare, I can't put more strongly</p> <p>15 than that.</p> <p>16 You gave me three options. I can't remember them.</p> <p>17 Q. I suppose the question is, did you know and turn a blind</p> <p>18 eye?</p> <p>19 A. Of course not.</p> <p>20 Q. Or did you not know, but you should have done?</p> <p>21 (Outburst from the public gallery)</p> <p>22 MS SCOLDING: I apologise for that interruption, Mr Vallins,</p> <p>23 and you're not expected to answer that question.</p> <p>24 A. I think I must. It was horrifying to be addressed in</p> <p>25 that way, and it is not true. I mean, I can't --</p> <p style="text-align: center;">Page 151</p>	<p>1 I don't know what sort of impression I have made to this</p> <p>2 inquiry, but I just declare, I cared passionately for</p> <p>3 the welfare of the pupils, and I don't know who that was</p> <p>4 or what her evidence is, but it is absolutely untrue</p> <p>5 that I knew and covered up. Absolutely untrue.</p> <p>6 I feel that the worst I could be accused of is too</p> <p>7 much trust, maybe, of some other adults. I don't</p> <p>8 believe I lacked vigilance or that other colleagues</p> <p>9 lacked vigilance.</p> <p>10 Q. But, of course, given the level of autonomy that there</p> <p>11 was in the music department --</p> <p>12 A. Yes.</p> <p>13 Q. -- and I should make it clear that all these allegations</p> <p>14 are around the music department -- Dr Pace has just</p> <p>15 given us evidence, which you may or may not have heard,</p> <p>16 which said, really, the academic and the music staff,</p> <p>17 never the twain shall meet. Was it simply the case that</p> <p>18 you just weren't around to see things which would have</p> <p>19 been obvious, maybe, to the students?</p> <p>20 A. I was so much around, so consistently, that one</p> <p>21 inspecting body on behalf of the headmasters' conference</p> <p>22 expressed concern that I never took any time off. I was</p> <p>23 there 24 hours a day, seven days a week, almost</p> <p>24 entirely, for 18 years. You mention Dr Pace's evidence.</p> <p>25 I didn't see his videolink, but I read his evidence, and</p> <p style="text-align: center;">Page 152</p>

1 **I suppose he was -- I don't want in any way to seek to**
 2 **discredit him, but I suppose he was at the school for**
 3 **four years or something, and he saw it from his**
 4 **perspective, I saw it from my perspective, and I simply**
 5 **do not recognise the kind of community that he**
 6 **described.**
 7 Q. Can I just ask, when you left school, did you tell
 8 Mr Hullah, the next head, about what had happened with
 9 Mr Ling?
 10 **A. I don't remember doing so, but I think it was pretty**
 11 **common knowledge by then.**
 12 Q. He says in his evidence that you didn't tell him --
 13 **A. No, I don't --**
 14 Q. -- and it was something he wished he had known when he
 15 began at the school?
 16 **A. I regret that, yes.**
 17 Q. Just the last thing: did you provide any counselling or
 18 support to the young women who had been -- allegedly
 19 been abused by Ling in 1990 or thereafter?
 20 **A. I think I said earlier, I was astonished Ling came back.**
 21 **So I don't know, and I don't recall, that I was in**
 22 **a position that I knew or was aware -- I thought they'd**
 23 **gone to the States and they were out of my ambit then --**
 24 **orbit.**
 25 MS SCOLDING: Thank you very much, Mr Vallins. I have no

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1 corridor.
 2 **A. Oh, yes, frequently.**
 3 MR FRANK: Thank you. That's all I ask.
 4 **A. Could I just add to that: chiefly in the evenings, in**
 5 **practice time. In the day, I was probably busy doing**
 6 **other things, teaching or whatever. But in the evenings**
 7 **and at weekends, I visited it regularly.**
 8 MR FRANK: Thank you.
 9 THE CHAIR: Thank you. There are no further questions.
 10 Thank you, Mr Vallins.
 11 MS SCOLDING: Thank you very much, Mr Vallins.
 12 (The witness withdrew)
 13 MS SCOLDING: Chair, I note the time. I was wondering
 14 whether we should have a slightly early afternoon break
 15 and return slightly earlier, when we will hear the
 16 evidence of Mr Peter Hullah.
 17 THE CHAIR: Yes. We will return at 3.25 pm.
 18 MS SCOLDING: Thank you very much.
 19 (3.08 pm)
 20 (A short break)
 21 (3.25 pm)
 22 MS NIELD: Good afternoon, chair and panel. I now call,
 23 please, Mr Peter Hullah.
 24
 25

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1 further questions. If you would like to wait there,
 2 though, the chair and panel may have questions for you.
 3 THE CHAIR: Ms Sharpling?
 4 Questions from THE PANEL
 5 MS SHARPLING: Thank you, Mr Vallins, just one question from
 6 me, if I may: we have heard quite a lot about the
 7 separation of the academic life in the school and the
 8 music life in the school. Do you think that separation
 9 may have been the cause for your own ignorance of what
 10 was actually going on in the music side of the school?
 11 **A. Yes, I absolutely respect that. When I started earlier**
 12 **on in this evidence and I said we were pioneering and**
 13 **trying to work out how to run a specialist music school**
 14 **and there was, indeed, almost total autonomy in the**
 15 **music department, if I was starting to run a specialist**
 16 **school now, that would not be the case. I agree, it was**
 17 **a mistake. We were beginners trying to find out how to**
 18 **run a new kind of school and I think we got that wrong.**
 19 MS SHARPLING: Thank you.
 20 THE CHAIR: Mr Frank?
 21 MR FRANK: Just one question, please. We have heard
 22 something about what was called the strings corridor,
 23 which I assume --
 24 **A. The strings corridor, yes.**
 25 MR FRANK: Yes, indeed. Did you ever go along the strings

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1 MR PETER HULLAH (sworn)
 2 Examination by MS NIELD
 3 MS NIELD: Good afternoon, Mr Hullah.
 4 **A. Good afternoon.**
 5 Q. Just a few things before I start my questions. First of
 6 all, this is not a test of memory. Please feel free to
 7 refer to your notes or your witness statement -- it
 8 should be in front of you -- as often as you like.
 9 We can take as many breaks as you like. Let me know
 10 if you wish to take a break at any time. Otherwise, we
 11 will be finishing this afternoon, at some time between
 12 4.15 pm and 4.30 pm.
 13 **A. Thank you.**
 14 Q. There is a screen in front of you, and if I refer you to
 15 any documents, the evidence handler will ensure that
 16 those documents are produced on the screen in front of
 17 you, and everyone else in the courtroom will also be
 18 able to see that document on their screens.
 19 You have also got a paper bundle in front of you
 20 that has relevant witness statements and documents in
 21 it, and so you are free to use the paper bundle or the
 22 screen as you prefer. But I will ensure that all the
 23 documents are on the screen.
 24 Your witness statement is at the front of that
 25 bundle. It is INQ004367. That's at tab A/1 in your

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1 bundle. Chair and panel, in your core witness statement
 2 that's bundle D, it is at tab A/5.
 3 Mr Hullah, you have signed that witness statement.
 4 It is dated 19 June 2019. Have you had an opportunity
 5 to read it recently?
 6 **A. Yes, I have.**
 7 Q. Is it true, to the best of your knowledge and belief?
 8 **A. It is.**
 9 Q. I won't be taking you through that witness statement
 10 line by line, but there may be points where I ask you to
 11 look at particular parts. So I hope that that witness
 12 statement is legible in your bundle.
 13 You were the headmaster of Chetham's School of Music
 14 in Manchester from September 1992 to August 1999; is
 15 that correct?
 16 **A. That is correct, yes.**
 17 Q. I will be referring to that as Chetham's School. You
 18 took over as head from John Vallins; that is right?
 19 **A. That's right.**
 20 Q. You were also, at the time of your headship, Canon of
 21 Manchester Cathedral; is that correct?
 22 **A. No, I became a Canon of Manchester Cathedral during the**
 23 **time I was at Chetham's.**
 24 Q. I see. You say in your witness statement at
 25 paragraph 46 that when you became the head at Chetham's,

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1 Q. You understood him to have been in that post for some
 2 considerable period of time?
 3 **A. Yes, my memory says over ten years. I don't know when**
 4 **he started.**
 5 Q. The role of director of music at Chetham's School, and
 6 perhaps any specialist music school, was a very
 7 important and influential one?
 8 **A. Yes.**
 9 Q. It wasn't a role that you, as head teacher, appointed;
 10 it was appointed by the governing body. Is that right?
 11 **A. That's right.**
 12 Q. You say in your witness statement that you didn't, in
 13 fact, line manage the director of music; is that
 14 correct?
 15 **A. That's right. That's as it was explained to me when**
 16 **I took up the post, that the school committee would line**
 17 **manage the director of music.**
 18 Q. The school committee was, in fact, the governing body;
 19 is that correct?
 20 **A. That's right, yes.**
 21 Q. It was called the school committee rather than the board
 22 of governors at that time?
 23 **A. That's right, yes, school committee.**
 24 Q. That was an unusual arrangement, in your experience,
 25 working in non-specialist schools, was it, that there

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1 you received a briefing from the governors before taking
 2 up the post; is that right?
 3 **A. Yes, it was.**
 4 Q. And that during that briefing, you were not made aware
 5 of the allegations that had recently been made against
 6 Chris Ling, one of the teachers at the school?
 7 **A. No. I was not given any information about any**
 8 **safeguarding issues, or the name of Chris Ling was not**
 9 **mentioned to me when I took up the post.**
 10 Q. Did you have a handover session with your predecessor?
 11 **A. Yes, I did.**
 12 Q. Was there any mention made at that time of
 13 the allegations against Chris Ling?
 14 **A. No.**
 15 Q. Or the fact that there had been a police investigation
 16 in the school?
 17 **A. No.**
 18 Q. Whilst you were head, did you hear any reference made to
 19 a police investigation or the allegations against
 20 Chris Ling through unofficial channels -- rumours or
 21 anything from either the pupils or the teaching staff?
 22 **A. No.**
 23 Q. At the time when you were appointed, the director of
 24 music was Mike Brewer; is that right?
 25 **A. That's right.**

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1 would be a member of staff who was not line managed by
 2 the head teacher?
 3 **A. Yes.**
 4 Q. You have said that the director of music had great power
 5 and influence within the school. Is it right that he
 6 was very highly regarded outside of the school, within
 7 the wider music community, to your knowledge?
 8 **A. Yes. Mike Brewer was highly regarded outside the**
 9 **school.**
 10 Q. You have said that there was very much a sense that the
 11 director of music was the school; is that correct?
 12 **A. In part. I think it was actually music that was the**
 13 **school, as much as the director of music.**
 14 Q. I'd like to ask you a little about the relationship
 15 between the various departments within Chetham's School
 16 when you arrived as head.
 17 **A. Yes.**
 18 Q. I'm talking about the academic, the pastoral and the
 19 music departments. You have said that you sought to
 20 restructure those three departments. What were your
 21 issues about the way that they were structured when you
 22 first arrived?
 23 **A. Each of those three had great strengths. Each of them**
 24 **had inherent -- I felt inherent weaknesses, and there**
 25 **were issues about whether they were actually working**

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<p>1 together in a cohesive and inclusive unit.</p> <p>2 Q. You have said that you feel that the school, when you</p> <p>3 first arrived, was led by the music department; is that</p> <p>4 correct?</p> <p>5 A. Yes. In the minds of pupils, they were saying that it</p> <p>6 was actually what went on in the music department which</p> <p>7 was determining their whole curriculum.</p> <p>8 Q. So would you say that when you arrived at Chetham's, the</p> <p>9 music department had primacy over the academic and</p> <p>10 pastoral departments?</p> <p>11 A. Yes, I would.</p> <p>12 Q. Who was responsible for appointing the instrumental</p> <p>13 tutors at the school?</p> <p>14 A. Within the music department, it would be a role that was</p> <p>15 delegated by the director of music to the heads of</p> <p>16 faculty within the music department.</p> <p>17 Q. So heads of strings, heads of keyboard, and so on?</p> <p>18 A. That's right.</p> <p>19 Q. Were you involved in any way with the appointment of</p> <p>20 instrumental tutors?</p> <p>21 A. No.</p> <p>22 Q. Would you say the students often revered their</p> <p>23 instrumental tutors at Chetham's?</p> <p>24 A. If they liked them and they were doing well with them,</p> <p>25 they would revere them and feel that their education was</p> <p style="text-align: center;">Page 161</p>	<p>1 progressing well.</p> <p>2 Q. You have said in your witness statement that you tried</p> <p>3 to restructure the departments to create a more</p> <p>4 integrated, whole-school system, with the interests of</p> <p>5 the child at its heart. What, or whose, interest had</p> <p>6 been at the heart of the school system when you first</p> <p>7 took over?</p> <p>8 A. I had a sense that the school was functioning with</p> <p>9 adults using the opportunities to teach and flourish in</p> <p>10 their own particular field, and I wanted to make sure</p> <p>11 that actually at the centre of the school was the child,</p> <p>12 and the welfare of the child and the education of</p> <p>13 the child.</p> <p>14 Q. In terms of pastoral care and the sort of pastoral care</p> <p>15 that was given at Chetham's at that time, within the</p> <p>16 boarding side of things, because not all the students,</p> <p>17 I think, were boarders -- is that right?</p> <p>18 A. No.</p> <p>19 Q. If there was a boarding pupil who was struggling to</p> <p>20 settle in or was having personal difficulties, could</p> <p>21 they go and stay at the home of a member of staff?</p> <p>22 A. No.</p> <p>23 Q. Because we know that that happened for Frances Shorney,</p> <p>24 as she then was, who had gone to live with the director</p> <p>25 of music in the late 70s/early 80s. That never happened</p> <p style="text-align: center;">Page 162</p>
<p>1 whilst you were head?</p> <p>2 A. I have no knowledge of any arrangement in that sort of</p> <p>3 way.</p> <p>4 Q. Was it that the need didn't arise or would that have</p> <p>5 been against any of the school's policies?</p> <p>6 A. I feel it would have been against the working practices</p> <p>7 of the school.</p> <p>8 Q. Were there any written policies at that time about</p> <p>9 anything like that?</p> <p>10 A. Policies, as I have said in my witness statement, were</p> <p>11 emerging during those years, during the 1992 to 1999</p> <p>12 period.</p> <p>13 Q. The inquiry has also heard that Chris Ling sometimes</p> <p>14 took his students away with him for the weekend. When</p> <p>15 you were head, would an instrumental tutor or any other</p> <p>16 member of staff be permitted to take a pupil away from</p> <p>17 the school for a weekend to stay at their home?</p> <p>18 A. Not to my knowledge.</p> <p>19 Q. Was there any written policy to that effect?</p> <p>20 A. No, but if it were to happen, it would have been</p> <p>21 discussed in advance and turned down.</p> <p>22 Q. Who would have been discussing it in advance?</p> <p>23 A. It would have been house staff at meetings chaired by</p> <p>24 myself and Mike Brewer, house staff and music staff.</p> <p>25 Q. You have described the music department at the school</p> <p style="text-align: center;">Page 163</p>	<p>1 when you first arrived as being a "secret garden". What</p> <p>2 did you mean by that?</p> <p>3 A. I have explained that in a little more detail in my</p> <p>4 statement, that it actually was a domain in which</p> <p>5 decisions may have been made by instrumental tutors</p> <p>6 about the future direction of pupils' progress without</p> <p>7 actually open consultation -- without sharing that</p> <p>8 information. It wasn't sinister, it was just a fact of</p> <p>9 how decision making was working.</p> <p>10 Q. Did you have any concerns regarding child protection or</p> <p>11 pupil welfare in relation to the way that music</p> <p>12 department was operating, as it were, separately from</p> <p>13 the academic and pastoral departments?</p> <p>14 A. Not specifically the areas you mention, no. My concerns</p> <p>15 were about ensuring that children flourish in their</p> <p>16 development.</p> <p>17 Q. Many of the instrumental teachers, the music teachers,</p> <p>18 who were teaching pupils at Chetham's school were</p> <p>19 peripatetic, so teaching at other institutions --</p> <p>20 A. That's right.</p> <p>21 Q. -- and did not have a contract of employment with the</p> <p>22 school. They were not considered to be members of staff</p> <p>23 in that sense?</p> <p>24 A. That's right.</p> <p>25 Q. Did that cause any difficulties whilst you were head?</p> <p style="text-align: center;">Page 164</p>

1 **A. It caused concern for me because I wanted to have**
 2 **a school where we were actually able to regulate when**
 3 **pupils had access to their teaching at a time which made**
 4 **sense within their education, rather than that timetable**
 5 **being directed by the needs and requirements of**
 6 **a peripatetic music teacher.**
 7 Q. Did that situation remain the same, that many of
 8 the instrumental teaching staff were not employed
 9 directly by the school, or did that change during your
 10 headship?
 11 **A. It changed during my headship. We moved as many as we**
 12 **possibly could into some kind of contractual**
 13 **relationship with the school, where we could actually**
 14 **shape and mould the way music tuition was handled.**
 15 Q. The specialist music teachers, that is, those who were
 16 sometimes employed on an hourly rate contract rather
 17 than as a full staff member, you have said that they may
 18 not have had any teacher training, they were musicians
 19 first and foremost; is that right?
 20 **A. They may have had, they may not have had.**
 21 Q. When you moved those teachers on to contracts with the
 22 school, was there any requirement that they should have
 23 undergone any pedagogic training or teacher training?
 24 **A. We had an induction process for them which reminded of**
 25 **the school's policies and procedures as they were**

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1 **encountering difficulties as they practised, there was**
 2 **someone available to turn to who would be sympathetic if**
 3 **they were finding more difficulties than they really**
 4 **should have had.**
 5 Q. What did you do, in terms of providing support?
 6 **A. I went to the school committee and we talked through the**
 7 **issues, and then allocated resources to a team of**
 8 **practice supervisors, who were allocated to the practice**
 9 **rooms to act as pastoral support. They were generally**
 10 **people who had musical training themselves.**
 11 Q. Were they people who were already engaged on the school
 12 staff?
 13 **A. No. We engaged them separately, in addition to the**
 14 **staff.**
 15 Q. Were there at Chet's, at that time, literal dark
 16 corners? Was it possible to see into all the practice
 17 rooms and the classrooms? Were there glass panels in
 18 the doors, and so on?
 19 **A. I can't recall whether every room had a glass panel in**
 20 **it. There was a possibility of moving into every open**
 21 **space -- every space in every room. It wasn't as though**
 22 **there were sealed rooms in that respect.**
 23 Q. Was there an awareness at that time that one-to-one
 24 tuition and hours of practising alone in the evenings
 25 could present particular child protection risks?

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1 **emerging in terms of both their relationship with the**
 2 **school and with pupils. That was for their own good, as**
 3 **well as for pupils' good.**
 4 Q. You said that Mike Brewer, the director of music, you
 5 weren't actually aware whether he had any teaching
 6 qualifications as such?
 7 **A. That is true.**
 8 Q. Although it was the director of music who was
 9 responsible for managing all the music teachers at the
 10 school; is that right?
 11 **A. That is right.**
 12 Q. Was he also responsible for engaging and interviewing
 13 the instrumental teachers?
 14 **A. He generally delegated that task.**
 15 Q. If I can deal with how students were supported when they
 16 practised in the evenings, practised their instruments,
 17 you have said that you wanted to give pupils more
 18 support. This is paragraph 11 of your witness
 19 statement. You wanted to give pupils more support when
 20 they practised alone, and you said:
 21 "We were determined that there would be no dark
 22 corners where students would feel alone."
 23 What did you mean by that?
 24 **A. Practising a musical instrument is a very lonely task,**
 25 **and I wanted students to feel that if they were**

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1 **A. I think we would be guarding that through our welfare**
 2 **policy.**
 3 Q. I'd like to ask you now about the departure of
 4 Mike Brewer, who was the director of music. He left the
 5 school in 1994.
 6 **A. Yes.**
 7 Q. You gave evidence at the criminal trial of Mr Brewer in
 8 2013, at which he was convicted of a number of sexual
 9 offences against a lady then called Frances Andrade.
 10 She was called, I think, Frances Shorney when she was at
 11 the school.
 12 Your evidence wasn't concerning, in fact,
 13 Frances Andrade, I think, because she had left the
 14 school some time before you arrived as head; is that
 15 right?
 16 **A. That's right.**
 17 Q. Your evidence related to the discovery of an
 18 inappropriate relationship between Mr Brewer and a sixth
 19 form girl at the school in 1994; is that correct?
 20 **A. Yes, a possible inappropriate relationship.**
 21 Q. You were asked, I think by the police, to give your
 22 recollection of events of 1994. Did you have any notes
 23 from that time regarding those events?
 24 **A. No. I'd asked Chet's for some information and some**
 25 **support and my notes regarding that particular statement**

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1 **that I was asked to prepare, and I was told they'd been**
 2 **lost.**
 3 Q. Chet's told you they had been lost?
 4 **A. That's right.**
 5 Q. Did you ask for any of the minutes of the governors'
 6 meetings?
 7 **A. Yes, I did.**
 8 Q. Did you receive those?
 9 **A. No.**
 10 Q. Who was it you spoke to at the school to ask for those
 11 documents?
 12 **A. It was either the bursar or the bursar's secretary.**
 13 Q. I think when you gave evidence at the trial in 2013, you
 14 were aware that the girl involved in 1994, RS-A187, also
 15 gave evidence against Mr Brewer at that trial about her
 16 sexual relationship with him when she was at the school,
 17 but you had not heard her testimony before you gave your
 18 evidence to the court; is that correct?
 19 **A. I hadn't.**
 20 Q. Can we bring up on the screen, please, Ralph, CSM000298.
 21 This is behind tab 13 in your bundle, Mr Hullah. This
 22 is the official transcript of your evidence. I think
 23 you've seen that transcript before, and you have
 24 confirmed that it was an accurate transcript of
 25 the evidence that you gave.

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1 **and knocked on the door, and I heard Mike saying, "Just**
 2 **a minute", so we sat down and waited. It didn't strike**
 3 **me as in any way strange. He might have been teaching.**
 4 Q. Had you heard the sounds of singing coming from his room
 5 or music coming from his room?
 6 **A. No. I think I heard -- I think we may have heard**
 7 **conversation, but I can't be sure about that.**
 8 Q. So you waited outside his office. You said there was
 9 a waiting area outside his office?
 10 **A. Yes.**
 11 Q. I think it is right that there were two doors to his
 12 office; is that right?
 13 **A. That's right.**
 14 Q. Whilst you were waiting for Mr Brewer to open the door,
 15 what did you see?
 16 **A. I saw a pupil move across the door of the waiting area**
 17 **where I was sitting.**
 18 Q. I think you said to the court that you realised that she
 19 must have come from Mr Brewer's office, from the other
 20 exit?
 21 **A. I think I -- at the time, I -- it wasn't certain, but it**
 22 **was possible that that was what had happened.**
 23 Q. You said you thought about it later, and you were
 24 concerned. Is that correct?
 25 **A. Yes. I think that's fair. I was reflecting on what I'd**

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1 **A. Yes.**
 2 Q. You explained to the court in 2013 that your suspicions
 3 were first aroused that something inappropriate may be
 4 going on between Mr Brewer and RS-A187 because of events
 5 one evening in late November 1994?
 6 **A. That's right.**
 7 Q. Could you tell us very briefly what had happened to
 8 arouse your suspicions?
 9 **A. I'd been visiting Mr Brewer's, Mike Brewer's, office.**
 10 **On returning from the dining room where I'd been having**
 11 **supper, myself and my former wife were making that**
 12 **journey, we saw Mike Brewer's light on, and it was not**
 13 **unusual for me to call in and see Mike and have**
 14 **a conversation.**
 15 Q. Were you living on site at that point?
 16 **A. Living on site.**
 17 Q. Mr Brewer, I think, lived off site; is that right?
 18 **A. Yes. Apart from the house staff, there was only myself**
 19 **that lived on site.**
 20 Q. It wasn't unusual for you to see Mr Brewer working in
 21 the evenings?
 22 **A. No, it wasn't.**
 23 Q. So you said you saw the light on in his room.
 24 **A. Yes. I saw the light on in his room, and there's**
 25 **a waiting room area outside his office. I went there**

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1 **seen. The person who I thought it was moved relatively**
 2 **quickly and would be the sort of person who normally**
 3 **would have acknowledged the fact -- you know, she would**
 4 **have said "Good evening" or something, and didn't at**
 5 **that time, but it didn't strike me as in any way**
 6 **suspicious.**
 7 Q. But subsequently, on thinking about it, you thought
 8 perhaps something wasn't right and I think you asked the
 9 housemistress, Mrs Rhind, to go and speak to RS-A187; is
 10 that right?
 11 **A. That's right.**
 12 Q. Mrs Rhind told you that RS-A187 indicated that there was
 13 a relationship between her and Mr Brewer?
 14 **A. Yes, she said that there was some aspect of closeness**
 15 **that had been developing.**
 16 Q. In your witness statement to the inquiry about those
 17 matters, you said you do not believe that RS-A187
 18 admitted having a relationship or any intimate contact
 19 with Mr Brewer?
 20 **A. That's true.**
 21 Q. Just to clarify what had been said to Mrs Rhind, or,
 22 rather, reported back to you from Mrs Rhind in 1994, can
 23 we just look at the evidence that you gave to the court,
 24 please? Can we look at page 8, please, Ralph. The
 25 bottom half of the page. This is in response to

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1 questions from Ms Blackwell QC, who was representing
 2 Mr Brewer.
 3 **A. That's right.**
 4 Q. She was asking whether this was the first time you'd
 5 spoken to Mrs Rhind about a concern related to RS-A187's
 6 relationship with Mr Brewer, and you said, "Yes". What
 7 Mrs Rhind reported back to you was that RS-A187 had told
 8 her that she and Mr Brewer were very close, and you
 9 said:
 10 "Yes. She was saying that RS-A187 was indicating
 11 that a relationship did exist."
 12 Then you were asked the question:
 13 "Question: Yes. And more than that, it was
 14 disclosed to you by Mrs Rhind that they had reached the
 15 stage of kissing each other?
 16 "Answer: The word 'kissing' was mentioned at some
 17 stage during that particular series of conversations
 18 which were the beginning of what may have become
 19 a longer investigation had it not come to quite an
 20 abrupt halt."
 21 **A. Yes.**
 22 Q. Certainly in 2013, your recollection was that you were
 23 told that a relationship did exist, that's what RS-A187
 24 had said to Mrs Rhind?
 25 **A. Yes, as in the nature of that relationship, the**

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1 resign?
 2 **A. It wasn't quite as rapid as that, but the end point was**
 3 **there. At no time did we have an admission from**
 4 **Mr Brewer or from RS-A187 that there was -- that there**
 5 **was an inappropriate relationship. There was**
 6 **a potential for an inappropriate relationship. Neither**
 7 **signed statements or would admit to further disclosures**
 8 **when conversations were taking place.**
 9 Q. You said that when you spoke to Mr Brewer, he didn't
 10 admit to anything in specific terms. Is that right?
 11 You said he was vague, he prevaricated?
 12 **A. He did.**
 13 Q. What did you think was the reason for Mr Brewer being
 14 vague about what had gone on?
 15 **A. It was very difficult to surmise. He was -- at that**
 16 **point, he started talking about how he wasn't himself,**
 17 **he didn't feel fulfilled by what he was doing, that the**
 18 **job was too much for him at the time, and that he**
 19 **occasionally didn't feel well and that things were not**
 20 **going right for him. And, therefore, I was not in**
 21 **a position, really, to get a sort of clear picture about**
 22 **what he was really thinking.**
 23 Q. He said that his position was untenable. Did you
 24 consider that that was an acknowledgement that that
 25 relationship with RS-A187 was not appropriate? That's

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1 **inappropriateness of that relationship, was very much in**
 2 **doubt, and still is in doubt, in my mind, looking back**
 3 **to that particular time in 1994.**
 4 Q. What counsel said to you then was:
 5 "Question: The reason that it [the investigation]
 6 came to such an abrupt halt was because, once you met
 7 with Mr Brewer, he immediately acknowledged that
 8 a personal relationship had developed between himself
 9 and RS-A187?
 10 "Answer: Yes.
 11 "Question: That in his considered opinion that did
 12 cross a professional boundary?
 13 "Answer: Yes.
 14 "Question: And he indicated, in his view, his
 15 position had become untenable?
 16 "Answer: He wished to resign.
 17 "Question: And that he wished to resign and he did
 18 so immediately?
 19 "Answer: Yes."
 20 Is that the sequence of events?
 21 **A. It is a truncated sequence of events, but, yes, you will**
 22 **see I've expanded that in my statement, but that is**
 23 **a truncated version of events.**
 24 Q. That as soon as you met with Mr Brewer, he indicated
 25 that his position was untenable and he was going to

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1 why his position was untenable?
 2 **A. I think I needed -- I/we needed more information as to**
 3 **what actually that was meant, and that was not**
 4 **forthcoming.**
 5 Q. Did you think, in the circumstances, where he had been
 6 spoken to about RS-A187 having said a relationship had
 7 developed, that in the circumstances where he said his
 8 position was untenable and he wanted to resign with
 9 immediate effect, that that was really an admission of
 10 guilt on his part that there was something
 11 inappropriate?
 12 **A. I couldn't jump to that conclusion without further**
 13 **evidence from either or both sides.**
 14 Q. You have said that once you'd made enquiries with the
 15 girl involved via the girl's head of boarding, you spoke
 16 to the chair of governors about your concerns?
 17 **A. Yes.**
 18 Q. And he advised you to speak to Mr Brewer; is that right?
 19 **A. That's right.**
 20 Q. So you, at that point, had not spoken to Mr Brewer.
 21 You'd spoken to the chair of governors first?
 22 **A. That's right, I did.**
 23 Q. Did you not feel able to speak to the director of music
 24 directly once you'd obtained some confirmation from
 25 Mrs Rhind that all was not right?

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<p>1 A. No, that wasn't an issue. Mr Brewer was line managed by 2 the school committee and it was natural, in my 3 relationship with the school committee and the chair of 4 governors, that I would talk and consult with them very 5 openly and very regularly. 6 Q. What did you think that Mr Brewer meant when he said 7 that he had crossed a professional boundary? 8 A. I remember him saying that he felt that the potential 9 was that this relationship could become too close. 10 Q. You say that you commenced an investigation into 11 Mr Brewer's conduct. 12 A. Yes. 13 Q. What did that investigation consist of? 14 A. That was asking him the nature of that particular 15 relationship. 16 Q. Did you speak to the girl involved yourself? 17 A. No. 18 Q. Why did you not speak to her yourself? 19 A. I left that to Mrs Rhind, feeling that this was a more 20 natural and pastoral way of handling an investigation at 21 that level. 22 Q. You had recently revised, I think, the disciplinary 23 procedure. Can we get that up, please? It's 24 CSM000186_034. This is behind tab B/11 in your bundle, 25 Mr Hullah. That's a page that's headed "Disciplinary</p> <p style="text-align: center;">Page 177</p>	<p>1 procedures (a non-contractual policy which the school 2 intends to follow)." 3 This is an excerpt from the headmaster's report to 4 the school committee meeting, October 1994. 5 A. Yes. 6 Q. These events with the resignation of Mr Brewer took 7 place very shortly after that? 8 A. Yes. 9 Q. November/December time of 1994? 10 A. December 1994. 11 Q. December 1994. Was this disciplinary procedure in place 12 and was this in use by November 1994? 13 A. It would be beginning to be in use. 14 Q. If we can look at paragraph 1.3 there -- could we expand 15 that? Thank you: 16 "Gross misconduct (dismissal)." 17 It sets out there, towards the end of the list of 18 matters, negligence, assault, and so on, "conduct 19 violating common decency". Is that how an affair with 20 a pupil would have been dealt with? 21 A. Had we known there was an affair with a pupil, yes. 22 Q. Because this section, "Gross misconduct", doesn't set 23 out -- specify in terms that sexual relationships 24 between staff and students were prohibited? 25 A. That is true.</p> <p style="text-align: center;">Page 178</p>
<p>1 Q. But that's the passage, is it, "Conduct violating common 2 decency"? That's a slightly euphemistic term for having 3 sexual relations with a pupil? 4 A. Yes, at the time, that document didn't cover the 5 particular issue that may have been taking place. 6 Q. Was there a code of conduct setting out what behaviour 7 was acceptable and not acceptable in terms of 8 staff/student interactions? 9 A. At that time, no. 10 Q. Once Mr Brewer had admitted that he had crossed 11 a professional boundary, why was he not dismissed? 12 A. Because we had not sufficient evidence from RS-A187 or 13 from Mr Brewer to instigate a disciplinary chain of 14 events. Bearing in mind that, having consulted the 15 files on Mr Brewer, there's no past record of any sort 16 that this is -- had been any form of behaviour in the 17 past, so we were dealing with an event that was new to 18 us. 19 Q. In terms of investigating, are you saying that you would 20 have been reliant on an admission from Mr Brewer in 21 terms? 22 A. I would feel, in terms of making a case for gross 23 dismissal, we would have needed to have had an admission 24 from one or both that would have been sufficient to 25 constitute dismissal under employment law. That, again,</p> <p style="text-align: center;">Page 179</p>	<p>1 was a matter that I consulted with the governing body, 2 with the school committee, and no question was raised 3 about how we were proceeding. 4 Q. Did you consider that in RS-A187's position, if a female 5 pupil over the age of consent was in a consensual sexual 6 relationship with a member of staff, she would be very 7 reluctant, in all probability, to disclose the details 8 of that relationship? 9 A. I can't really hypothesise about that. I mean, 10 that's ... 11 Q. Was there, at that point in 1994, a school procedure for 12 conducting investigations into staff misconduct? 13 A. No. 14 Q. At some point, you spoke to the mother, you say, or the 15 parents, of RS-A187? 16 A. Yes. 17 Q. You can't now remember quite how that took place, 18 whether she had called the school or the school had 19 contacted her; is that right? 20 A. Yes, I can't -- no, I can't remember that. 21 Q. But they said that they were concerned about the 22 relationship between their daughter and the director of 23 music; is that correct? 24 A. They felt that their daughter and Mr Brewer maybe were 25 spending too much time together.</p> <p style="text-align: center;">Page 180</p>

45 (Pages 177 to 180)

1 Q. They said that Mr Brewer had sent their daughter cards;
 2 is that right?
 3 **A. Yes, and it was difficult to actually get to the bottom**
 4 **of that, because they could have been cards relating to**
 5 **musical success or progress, because cards were moving**
 6 **around like that. When I asked the question about what**
 7 **was the nature of these cards, I got no reply and never**
 8 **saw any of them.**
 9 Q. Did you ask for them?
 10 **A. I did ask for them, yes.**
 11 Q. What did RS-A187's parents want to be done about the
 12 situation?
 13 **A. They were concerned that RS-A187's development was not**
 14 **impeded. They weren't unduly concerned by time spent**
 15 **with Mr Brewer. They felt that the school would handle**
 16 **whatever issues that RS-A187 was facing, that we'd**
 17 **handle it professionally.**
 18 Q. Were they concerned about their daughter remaining at
 19 the school whilst Mr Brewer was still at the school?
 20 **A. I didn't hear them say that.**
 21 Q. Did you tell them that Mr Brewer had indicated he was
 22 going to resign?
 23 **A. I can't recall that.**
 24 Q. You have said in your witness statement -- this is at
 25 paragraph 14 -- that once you read the details in the

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1 **may have been other members of the school committee,**
 2 **consulted Mrs Rhind at that time, so that whatever**
 3 **details that the two of us were actually -- had found**
 4 **out were relayed into the school committee.**
 5 Q. When Mr Brewer wished to tender his resignation, you
 6 couldn't actually accept that, could you, because you
 7 had not appointed him?
 8 **A. That is true.**
 9 Q. So you had to speak to the chair of governors; is that
 10 right?
 11 **A. That's right.**
 12 Q. When you spoke to the chair of governors, what did you
 13 tell him about the relationship between Mr Brewer and
 14 RS-A187?
 15 **A. I said there was -- I related to the chairman what had**
 16 **been said to Mrs Rhind and what Mr Brewer had said in**
 17 **his confused state to me, and there was a concern that**
 18 **a -- potentially, an inappropriate relationship could**
 19 **have been developing.**
 20 Q. Did you fully apprise him of your suspicions? Did you
 21 tell him that you felt Mr Brewer had not been frank or
 22 candid?
 23 **A. Yes.**
 24 Q. When the chair did accept Mr Brewer's resignation, did
 25 you have any input into that decision? Were you asked

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1 press of what RS-A187 had disclosed in court, the
 2 details of her sexual relationship with Mr Brewer, the
 3 fact that she was sexually abused by him in his office
 4 at the school, that you felt upset and concerned that
 5 you may have failed her because you hadn't found out the
 6 whole truth at the time of Mr Brewer's resignation; is
 7 that correct?
 8 **A. That is true.**
 9 Q. You say that if there had been a LADO, a local authority
 10 designated officer, at that time, you may have found out
 11 more?
 12 **A. Yes.**
 13 Q. What do you think that a LADO could have done that you
 14 as a school could not do?
 15 **A. I think there would have been an independent**
 16 **investigation that would have been more -- that would**
 17 **have actually got inside, maybe, the issues that could**
 18 **have been taking place between these two people.**
 19 Q. Who do you think they would have spoken to in that
 20 investigation?
 21 **A. I think they would have spoken to those two people, and**
 22 **they may have spoken to other people on the staff who**
 23 **may have been concerned.**
 24 Q. Did you speak to any other members of staff?
 25 **A. No, but I do know that the chairman of governors, and it**

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1 for your view as to whether he should accept his
 2 resignation?
 3 **A. No, that was a decision that was relayed back down to me**
 4 **by the chairman of governors. Whether he consulted**
 5 **other people, I don't know.**
 6 Q. You say that when Mr Brewer resigned, that ended such
 7 investigation as the school had begun; is that correct?
 8 **A. That is correct.**
 9 Q. You have said that, if he hadn't resigned, you would
 10 have continued with your investigations; is that
 11 correct?
 12 **A. That is true.**
 13 Q. Did you surmise that the reason why Mr Brewer resigned
 14 was precisely to prevent the investigation going any
 15 further?
 16 **A. Not at the time, no.**
 17 Q. Did it cross your mind that that might have been why he
 18 resigned?
 19 **A. No, I was dealing with a man who wanted to move away and**
 20 **move on, and mentally had done.**
 21 Q. He resigned with immediate effect; is that right?
 22 **A. That's right.**
 23 Q. He didn't want to work out a notice period?
 24 **A. No.**
 25 Q. You said in your witness statement that you felt he

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<p>1 posed a risk to the orderly running of the school, 2 should he have been around for any time after he 3 tendered his resignation. Is that right? 4 A. Yes. 5 Q. You said that if he stayed around, there would be 6 a focus on, and discussion of, his reasons for leaving? 7 A. That's right. 8 Q. Did you consider that he posed a risk to students? 9 A. No, I felt he posed a risk to the stability and good 10 running of the school. 11 Q. Were you concerned that there might be gossip about why 12 he had left? 13 A. I was more interested in actually the school running 14 smoothly. 15 Q. The reason given publicly for Mr Brewer's departure was 16 he was taking early retirement on the grounds of 17 ill-health. That reason was given in writing and, you 18 say, agreed in consultation with the school committee, 19 the governing body. Was that announcement that he was 20 retiring on health grounds to try to avoid any 21 speculation that might damage his reputation or the 22 school's reputation? 23 A. No. 24 Q. Can we get up the minutes of the school committee 25 meeting from 21 January 1995 -- CSM000032. This is</p> <p style="text-align: center;">Page 185</p>	<p>1 behind tab B/9 in your bundle, Mr Hullah. 2 A. Thank you. 3 Q. This is the first school committee meeting, governing 4 body meeting, after Mr Brewer's resignation. If we can 5 go to CSM000032_003, please, page 3 of the document, 6 that's the headmaster's report, 17.2. It is about 7 halfway down the page. 8 A. Yes. 9 Q. If you can go over the page, please, there's 10 a discussion about -- so this is page 4. The second 11 paragraph, please: 12 "The headmaster then described the circumstances and 13 reasons for the early retirement of the director of 14 music and the advertising recently placed in the press 15 for a successor ... the committee discussed the 16 reappointment in some length, and it was agreed that 17 a selection subcommittee be appointed ..." 18 When you described the circumstances and reasons for 19 the early retirement of the director of music, did you 20 tell the committee the true reasons for his resignation? 21 A. I told them exactly that -- what they'd already known 22 in December, what the chairman and I had considered, 23 what I'd learnt from Mrs Rhind, and I understand -- the 24 reason I think that that's in brief there is because 25 I think the school committee would have been apprised</p> <p style="text-align: center;">Page 186</p>
<p>1 beforehand by the chairman, throughout December. 2 Q. Why did you say that he had taken early retirement? 3 A. I think that -- I feel that's a typo, actually. It's 4 about resignation, rather than retirement. Because he 5 resigned. There was no doubt that the school committee 6 were aware that he resigned. 7 Q. So you think "early retirement" is a typo in that case? 8 A. I think it's the reasons for the resignation of 9 the director of music, which is where things stood in 10 the school at that time. 11 Q. Did you tell the governing body that you had begun an 12 investigation to confirm your suspicions of misconduct 13 on the part of Mr Brewer? 14 A. Did I tell them at that meeting? 15 Q. Did you tell them there? 16 A. Yes, I repeated what had been said before. 17 Q. Did they ask you any questions about that? 18 A. No. 19 Q. What was the reaction of the governing body to that 20 news, that he had resigned with immediate effect under 21 a cloud of suspicion, really, about his conduct with 22 another student? 23 A. They moved on. 24 Q. Because it says here they discussed the reappointment in 25 some length, there was no discussion whatsoever of</p> <p style="text-align: center;">Page 187</p>	<p>1 the circumstances in which he resigned immediately? 2 A. That's right. 3 Q. Can we get up -- before we move on, can you tell us why 4 it is that the minutes don't record the details of what 5 the governing body were told by you? Do you know why it 6 simply says that you described the circumstances and 7 reasons and it doesn't go into any more detail? 8 A. I have no answer to that. 9 Q. You don't know. Can we get up, please, CSM000082. This 10 is behind tab 10 in your bundle, Mr Hullah. This is 11 a document that I think has been prepared for that 12 meeting. It says: 13 "Headmaster's report." 14 It's written in handwriting, "for school committee 15 meeting 21/01/1991". Is that your handwriting or 16 someone else's? 17 A. No, it's a secretary's handwriting, I think. 18 Q. It says: 19 "Headmaster's report." 20 "Staff notes." 21 "Michael Brewer, OBE, left the school at the end of 22 the Christmas term, 1994. He will continue to be 23 associated with Chetham's as advisor for vocal and 24 choral music. Though not formally required at school in 25 1995, he will continue to be paid until 31 August, and</p> <p style="text-align: center;">Page 188</p>

<p>1 arrangements have been made for the school to purchase</p> <p>2 two extra units of pension ..."</p> <p>3 Is that the report that you had prepared to give to</p> <p>4 the school committee meeting, the minutes of which we</p> <p>5 have just seen?</p> <p>6 A. The central part of that paragraph was a report which</p> <p>7 came from the chairman and the finance treasurer about</p> <p>8 how the arrangements had been made regarding his</p> <p>9 payment.</p> <p>10 Q. Had you had anything to do with him being paid until</p> <p>11 31 August?</p> <p>12 A. No.</p> <p>13 Q. It's also included -- are those your notes, where it</p> <p>14 says "Headmaster's report. Staff notes"?</p> <p>15 A. Yes, that would have been included in my notes.</p> <p>16 Q. So you included in those notes that Mr Brewer was an</p> <p>17 OBE. I think he'd been recently honoured in the New</p> <p>18 Year's Eve list --</p> <p>19 A. Yes.</p> <p>20 Q. -- in 1995. Again, it says "left the school" but</p> <p>21 nothing about the reasons for that.</p> <p>22 A. These notes would have been for the school committee and</p> <p>23 they would have been apprised of the reasons during the</p> <p>24 latter part of the December term, bearing in mind all</p> <p>25 the school committee would have met informally</p> <p style="text-align: center;">Page 189</p>	<p>1 during December in that term.</p> <p>2 Q. Can we go over the page, please, to page 2 of that</p> <p>3 document. It says again in handwriting "Extract from</p> <p>4 FeoFee's minutes of April 1995 meeting."</p> <p>5 The FeoFees I think were the trustees or proprietors</p> <p>6 of the school; is that right?</p> <p>7 A. Yes.</p> <p>8 Q. Again, it says:</p> <p>9 "Part B -- school business.</p> <p>10 "The headmaster was pleased to report the recent</p> <p>11 appointment by the school committee of</p> <p>12 Mr Stephen Threlfall as the new director of music in</p> <p>13 place of Mr Michael Brewer."</p> <p>14 Have you got that?</p> <p>15 A. Yes.</p> <p>16 Q. If we can go down to the latter part of that document,</p> <p>17 it says:</p> <p>18 "He also circulated copies of the inaugural edition</p> <p>19 of the school's newsletter which included a report on</p> <p>20 the award of an OBE to Mr Michael Brewer ..."</p> <p>21 A. Yes.</p> <p>22 Q. Was the school very proud that Mr Brewer had been</p> <p>23 awarded an OBE for services to music?</p> <p>24 A. The school obviously recognised his long-term services</p> <p>25 to music, and I imagine the people reading this would</p> <p style="text-align: center;">Page 190</p>
<p>1 have been responsible for part of the citation of that</p> <p>2 award.</p> <p>3 Q. Had the FeoFees been informed of the true reason for</p> <p>4 Mr Brewer's resignation?</p> <p>5 A. I understand from the chairman of the school committee</p> <p>6 that the FeoFees had been informed.</p> <p>7 Q. But you did not inform them?</p> <p>8 A. It wasn't my place to do that.</p> <p>9 Q. It was for the chair?</p> <p>10 A. That's right.</p> <p>11 Q. The next question is asked on behalf of those core</p> <p>12 participants who are victims and survivors of abuse at</p> <p>13 the school, and that is whether you had considered, when</p> <p>14 including the mention in the school newsletter of</p> <p>15 the award of OBE to Mr Michael Brewer, whether you had</p> <p>16 considered how RS-A187 might be affected, hearing that</p> <p>17 this man who had abused his position of trust in his</p> <p>18 conduct towards her had been honoured for his services</p> <p>19 to music? Did you give any thought to the impact on</p> <p>20 RS-A187?</p> <p>21 A. I think -- I was reporting fact, as to what had actually</p> <p>22 happened in terms of that award, and I was satisfied</p> <p>23 that RS-A187 was being cared for with very specific</p> <p>24 pastoral care arrangements in place.</p> <p>25 Q. When Mr Brewer returned to the school, you said that he</p> <p style="text-align: center;">Page 191</p>	<p>1 returned only once in that school year to conduct the</p> <p>2 choir, in December 1994, with the express permission of</p> <p>3 yourself and the chair of governors, and you ensured</p> <p>4 that he was supervised at that time. Did you consider</p> <p>5 that he was a risk to pupils?</p> <p>6 A. It's back to what I said before about the good running</p> <p>7 and the stability of the school.</p> <p>8 Q. What were the risks if he hadn't been supervised?</p> <p>9 A. I would prefer to think of him being supervised in order</p> <p>10 that the school finished term in a stable way.</p> <p>11 Q. It's also noted in the minutes that Mr Brewer would</p> <p>12 continue to be associated with Chetham's as an advisor.</p> <p>13 So the school was keen not to sever all links with</p> <p>14 Mr Brewer; is that right?</p> <p>15 A. As I understand that, that was at the express request of</p> <p>16 the principal of the Royal Northern College of Music.</p> <p>17 Q. Did you consider that that was appropriate, in the</p> <p>18 circumstances of his resignation?</p> <p>19 A. I had no comment to make on that.</p> <p>20 Q. In terms of his being paid until the end of the school</p> <p>21 year, you have said you considered that to be a gesture</p> <p>22 of goodwill?</p> <p>23 A. That's how I interpreted it personally.</p> <p>24 Q. From the governing body?</p> <p>25 A. Yes.</p> <p style="text-align: center;">Page 192</p>

1 Q. But they were fully apprised of the circumstances in
 2 which he had tendered his resignation?
 3 **A. They were fully apprised of the circumstances.**
 4 Q. Did you consider that that was appropriate in the
 5 circumstances, to be offered a gesture of goodwill?
 6 **A. It wasn't my place to express an opinion one way or the**
 7 **other on that, because they had known Mr Brewer's work**
 8 **and involvement with the school over much, much longer.**
 9 Q. Was the public statement that he had resigned on health
 10 grounds also a gesture of goodwill to protect his
 11 reputation?
 12 **A. No.**
 13 Q. What was it?
 14 **A. It was a way of stating that here the school was losing**
 15 **someone at a time which was very critical for the**
 16 **school; on the other hand, it was also a statement of**
 17 **truth, that there was -- that Mr Brewer had not been in**
 18 **sound mind when he was beginning to relate the events of**
 19 **the last few weeks.**
 20 Q. You have said in your witness statement that you did not
 21 know whether he had any health problems?
 22 **A. That's right. Health problems show themselves in**
 23 **a variety of ways.**
 24 Q. But you didn't know that he had any health problems?
 25 **A. Well, the way that his demeanour presented himself**

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1 which was that he had crossed a professional boundary
 2 and his position had become untenable?
 3 **A. And in trying to establish what he actually meant by**
 4 **that, we were left with uncertainty.**
 5 Q. He didn't say at any time, "I am too ill to continue
 6 working at this school", did he?
 7 **A. No, but my observation of his character -- and,**
 8 **actually, he did talk about his lack of commitment, his**
 9 **changing attitudes towards the school. That was all**
 10 **part of the mantra at that time.**
 11 Q. You have said:
 12 "The director of music was the school."
 13 Was there a sense that to tarnish the reputation of
 14 Mr Brewer was also to tarnish the reputation of
 15 Chetham's?
 16 **A. That wasn't uppermost in my mind. I'm more interested**
 17 **in making sure the right decisions are made. It wasn't**
 18 **a question of polishing reputations, it was a question**
 19 **of doing the right thing using the evidence that we had.**
 20 Q. The inquiry has been contacted by a former pupil, and
 21 I know that you have been informed of this contact that
 22 has been made, a former pupil who was at the school from
 23 1992 to 1995, who says he has two recollections of your
 24 attitude to safeguarding as headmaster. The first he
 25 says was when he went to see you alongside a former

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1 **was -- it caused me concern. I had known him over**
 2 **a little while, and his mood swings were greater than**
 3 **before and, therefore, it was not totally unnatural to**
 4 **say, "This is a reason for him leaving".**
 5 Q. Wasn't it that the school was trying to come up with an
 6 explanation --
 7 **A. I think you'd have --**
 8 Q. -- that would allow both reputations to remain intact?
 9 **A. I had no desire to preserve the reputation of someone**
 10 **who has committed a disciplinary offence. On the other**
 11 **hand, the school was working with the evidence that we**
 12 **had at our disposal at that particular time.**
 13 Q. But he hadn't retired, had he?
 14 **A. He'd resigned.**
 15 Q. He'd resigned.
 16 **A. Yes.**
 17 Q. So it wasn't truthful to say he'd taken early retirement
 18 on the grounds of ill-health?
 19 **A. No, but he had resigned.**
 20 Q. But he hadn't resigned because he was ill, had he? He'd
 21 resigned because he said his position had become
 22 untenable because he had crossed a professional
 23 boundary?
 24 **A. He had resigned. That's what I was confronted with.**
 25 Q. But he gave you a reason for his resignation, didn't he,

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1 female sixth former to express their concern of what
 2 they had both been told by female victims of
 3 Michael Brewer, and:
 4 "Peter Hullah told me I wouldn't be able to go to
 5 University without completing A levels, so I better
 6 hadn't share what I'd been told."
 7 Do you have any comment to make about that?
 8 **A. Yes, I have only just been shown this email. I have**
 9 **absolutely no recollection that I met or was -- or this**
 10 **particular person came with a female student and**
 11 **expressed concern about Michael Brewer's behaviour, and**
 12 **certainly the second sentence that you have quoted**
 13 **doesn't feel in any way like the language that I would**
 14 **ever use with a student.**
 15 Q. That former pupil goes on to say that the next incident
 16 was in December 1994, when Michael Brewer left the
 17 school:
 18 "I told my parents what was happening at the school.
 19 They came to take me home immediately."
 20 He said that he confronted you alongside his mother
 21 on why you weren't reporting the abuse of pupils to the
 22 authorities, and he says that he recalls your words
 23 verbatim:
 24 "I have a greater good to consider, which is the
 25 survival of this school."

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<p>1 Do you recall having any such conversation?</p> <p>2 A. No. You've given me half an hour to reflect on the name</p> <p>3 of this particular pupil. In my mind, I have</p> <p>4 a recollection of a pupil who was not totally fulfilled</p> <p>5 at the school, in terms of his musicality. He had</p> <p>6 issues, as far as I recall, about the amount of</p> <p>7 performance opportunities that he was being given, and</p> <p>8 he didn't, I don't think, feel very happy at the school.</p> <p>9 I do remember speaking to him on several occasions</p> <p>10 about alternative pathways so that he might become more</p> <p>11 happy and more fulfilled, and that would be the</p> <p>12 reminiscence I have of being engaged with him. What he</p> <p>13 says there about leaving the school in 1994 doesn't ring</p> <p>14 true with me.</p> <p>15 Q. Do you recall using those words which he has attributed</p> <p>16 to you?</p> <p>17 A. No.</p> <p>18 Q. When Mr Brewer resigned from the school, did you contact</p> <p>19 the local authority to let them know the circumstances</p> <p>20 of his resignation?</p> <p>21 A. No. I contacted the local authority at the time when we</p> <p>22 were conducting the investigation.</p> <p>23 Q. What was their response?</p> <p>24 A. They were not interested in knowing what would be the</p> <p>25 outcome, and I seem to remember that the reason for</p> <p style="text-align: center;">Page 197</p>	<p>1 their lack of interest was the age of the pupil</p> <p>2 concerned.</p> <p>3 Q. Once Mr Brewer had resigned, did you think it</p> <p>4 appropriate to let the local authority know that he had</p> <p>5 resigned?</p> <p>6 A. I felt no reason to do that, and I had no indication</p> <p>7 from any member of the school committee that that would</p> <p>8 be something that we should do at that particular</p> <p>9 moment.</p> <p>10 Q. Mr Brewer went on to work closely with young people as</p> <p>11 the music director of the National Youth Choir after he</p> <p>12 had left Chetham's School. Did you ever make contact</p> <p>13 with them about the concerns about Mr Brewer and</p> <p>14 a relationship with a student?</p> <p>15 A. No.</p> <p>16 Q. Why did you not do that?</p> <p>17 A. I felt the reason for his resignation was not</p> <p>18 sufficiently clear to warrant a referral in that</p> <p>19 respect.</p> <p>20 Q. Were you aware at that time, in 1994, of the existence</p> <p>21 of List 99, the Department of Education list, people</p> <p>22 barred from working with children?</p> <p>23 A. Yes, I was.</p> <p>24 Q. Did you make any contact with the Department for</p> <p>25 Education?</p> <p style="text-align: center;">Page 198</p>
<p>1 A. No, because we were not handling an issue of gross</p> <p>2 dismissal.</p> <p>3 Q. Was there a question raised in relation to referral or</p> <p>4 notification to any external agencies at any time in</p> <p>5 relation to Mr Brewer's resignation?</p> <p>6 A. Not that I recall.</p> <p>7 Q. Would you say that there was any sense in which the</p> <p>8 school management and/or governance reflected upon the</p> <p>9 episode of Mr Brewer's departure from the school?</p> <p>10 A. Yes.</p> <p>11 Q. Was it discussed openly between management and</p> <p>12 governors?</p> <p>13 A. Discussions took place. Whether it was discussed openly</p> <p>14 I think is open for interpretation.</p> <p>15 Q. Did people speak frankly to one another about it?</p> <p>16 A. Yes, they spoke -- I spoke frankly, saying I wanted some</p> <p>17 further security about adult/pupil relationship</p> <p>18 guidelines, that I wanted some further guidelines put in</p> <p>19 place about investigations.</p> <p>20 Q. Were there any lessons learned? Were there any policies</p> <p>21 or procedures that changed?</p> <p>22 A. There were.</p> <p>23 Q. What were they?</p> <p>24 A. They were exactly on the lines that I have just</p> <p>25 outlined, coupled with the appointment of a child</p> <p style="text-align: center;">Page 199</p>	<p>1 protection officer and the way that we would handle any</p> <p>2 future investigation, should an issue arise.</p> <p>3 Q. When was the child protection officer appointed?</p> <p>4 A. I can't remember. I have a feeling it's in the 1995/96</p> <p>5 time.</p> <p>6 Q. We have already looked at the disciplinary procedure</p> <p>7 that dealt with gross misconduct.</p> <p>8 A. Yes.</p> <p>9 Q. Was that changed in any way? Was that updated?</p> <p>10 A. I think it was updated. I don't find it in the</p> <p>11 documents that have emerged from the school, but I know</p> <p>12 we put in place training programmes for adults who were</p> <p>13 involved with the teaching of musicians. I know we</p> <p>14 developed safeguarding policies from 1995 onwards which</p> <p>15 were more robust.</p> <p>16 Q. If we can look briefly, please, at CSM000108_021.</p> <p>17 A. Can you give me a tab number?</p> <p>18 Q. Sorry, that's tab B/12. If you go to page -- the page</p> <p>19 isn't there. You may need to look on the second page of</p> <p>20 the document in your bundle. It sets out a code of</p> <p>21 conduct for the teachers.</p> <p>22 A. Yes.</p> <p>23 Q. There is a section that begins "Indecent behaviour".</p> <p>24 A. Yes.</p> <p>25 Q. CSM000108_022. This is a proposed code of conduct</p> <p style="text-align: center;">Page 200</p>

50 (Pages 197 to 200)

1 included in the school committee minutes
 2 in October 1995. Was this introduced as a result of
 3 your experiences with Mr Brewer?
 4 **A. Yes, it was.**
 5 Q. We don't need to go through the whole of the indecent
 6 behaviour section. You said that it's quoted -- it says
 7 that it's quoted verbatim from the Incorporated Society
 8 of Musicians document, "Professional conduct with
 9 school-age pupils"?
 10 **A. The process that was used for formulating this document**
 11 **was one of consultation with staff, with governors and**
 12 **with the Incorporated Society of Musicians.**
 13 Q. It explains what to do, if it is necessary to touch
 14 a student during tuition, what to do if a pupil makes
 15 suggestive remarks to a teacher, a third person sitting
 16 in on a lesson if a pupil has behaved in such a way. It
 17 doesn't set out anywhere in there, in that document, the
 18 standards of conduct or behaviour to be expected from
 19 a teacher in terms of entering into a relationship with
 20 them, having personal contact, sending messages or cards
 21 or anything like that. Would you say that that was the
 22 general tenor and focus of the advice to music teachers
 23 at that time, that there was a focus on protecting staff
 24 from false allegations rather than setting out very
 25 clear rules about what teachers can and can't do?

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1 **I also felt it was difficult to take over the school**
 2 **with an induction process where there was no reference**
 3 **whatsoever to safeguarding issues when I discovered,**
 4 **subsequent to the trial, that there had been**
 5 **safeguarding issues. So we weren't in a position to put**
 6 **in place specific pastoral care for pupils who may have**
 7 **been affected by something which had happened long**
 8 **before my watch.**
 9 MS NIELD: Thank you very much. I haven't got any more
 10 questions for you, Mr Hullah, if you wait there, please.
 11 Chair and panel, do you have any questions?
 12 THE CHAIR: Ms Sharpling?
 13 Questions from THE PANEL
 14 MS SHARPLING: Mr Hullah, did Mr Brewer apply for
 15 a reference, either from you as a colleague or from the
 16 chair of governors as his employer, when he left and
 17 joined the National Youth Choir?
 18 **A. I can't speak for the chairman of governors, but not**
 19 **from me.**
 20 MS SHARPLING: The second question I have is, when -- you
 21 mentioned he was potentially a destabilising influence.
 22 **A. Yes.**
 23 MS SHARPLING: I think that's almost using your words. Do
 24 you think his behaviour may have changed because he was
 25 almost caught red handed by the headmaster?

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1 **A. I think it was "both and", at that particular time.**
 2 **I think we were working with staff to actually talk them**
 3 **through how their conduct in lessons could actually work**
 4 **for the benefit of the child and the protection of**
 5 **the staff.**
 6 Q. Would you say that there was a reluctance at that time
 7 to acknowledge, or perhaps a lack of awareness of
 8 the vulnerability of children in relation to their music
 9 teachers?
 10 **A. I think taking that question over the time span, from**
 11 **1992 onwards, I think -- at the beginning of that time**
 12 **span, the answer would be yes. Over those years, it**
 13 **would have actually -- an awareness of the needs of**
 14 **the child as being central would have grown.**
 15 Q. Looking back on that incident around the resignation of
 16 Michael Brewer and the investigation into him which
 17 ended with his resignation, looking back on that now,
 18 are there any remarks you'd like to make where you see
 19 that things could or should have been handled more
 20 differently?
 21 **A. I'd like to feel there was a more open and more**
 22 **transparent relationship between staff and the governing**
 23 **body, with greater awareness of what policies were in**
 24 **place, so that the needs of the child were central.**
 25 **I felt that was crucial.**

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1 **A. With the benefit of 20 years' hindsight, that may be the**
 2 **case, but I can only speculate on that.**
 3 THE CHAIR: We have no further questions, thank you,
 4 Mr Hullah.
 5 (The witness withdrew)
 6 MS NIELD: Can we conclude for the day?
 7 THE CHAIR: Thank you. We will reconvene tomorrow.
 8 (4.30 pm)
 9 (The hearing was adjourned to
 10 Wednesday, 2 October 2019 at 10.00 am)
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