

# C H A M B E R ORCHESTRAS MEETING

WEDNESDAY 2 JUNE 2004, 10.30 – 4pm  
GENERAL SCOTT ROOM, ROYAL ALBERT HALL



Chaired by Cathy Graham *General Manager, London Sinfonietta*

## A G E N D A

---

10.30am Tea/coffee available

11.00am Player Recruitment  
Update on ACE News and Policy on Chamber Orchestras  
Role of Chamber Orchestras in main 'house' series  
Funding opportunities for un-funded orchestras

*Listen Up!*  
Mozart 2006  
Website

1.00pm Lunch

2.00pm **Orchestras Live**  
*David Richardson Chief Executive, Jan Ford Marketing Manager, Eastern Orchestral Board*  
An update on the progress of setting Orchestra's Live up as a circuit of promoters for chamber orchestra touring and for EOB to take the opportunity to hear from chamber orchestras collectively on what you would like it to aspire to in the longer term.

3.45pm AOB

Next Meeting: 24 November 2004

4.00pm Meeting ends

# CHAMBER ORCHESTRAS MEETING

WEDNESDAY 2 JUNE 2004, 10.30 – 4pm  
GENERAL SCOTT ROOM, ROYAL ALBERT HALL



Chaired by Cathy Graham *General Manager, London Sinfonietta*

## A T T E N D A N C E

---

Karen Foster	Academy of Ancient Music	Orchestra Manager
Dawn Day	Academy of St Martin in the Fields	Acting General Manager
Jenny KilBride	Academy of St Martin in the Fields	Development Director
Rebecca Guest	Association of British Orchestras	Membership Services Manager
Russell Jones	Association of British Orchestras	Director
Jackie Newbould	Birmingham Contemporary Music Group	General Manager
Nikola White	Britten Sinfonia	Concerts Director
Stephen Carpenter	City of London Sinfonia	Chief Executive
Jan Ford	Eastern Orchestral Board	Marketing Manager
David Richardson	Eastern Orchestral Board	Director
Lyn Mumford	English Classical Players	Executive Director
Lucy Potter	English Sinfonia	Chief Executive
Antony Lewis-Crosby	London Mozart Players	Managing Director
John Cobb	London Pro Arte Orchestra	Orchestral Manager
Cathy Graham	London Sinfonietta	Managing Director
Gavin Reid	Manchester Camerata	General Manager
Maria Thomas	Manning Camerata	Manager
Julian Knight	New London Orchestra	General Manager
Marshall Marcus	Orchestra of the Age of Enlightenment	Chief Executive
Sarah Fraser	Orchestra of the Swan	Administrative Manager
Derek Warby	OSJ	Managing Director
Carole Radford	Oxford Philomusica	Director, Orchestra Operations
Roy McEwan	Scottish Chamber Orchestra	Managing Director
Diana Ambache	The Ambache	Musical Director
Peter Helps	VIVA: the ORCHESTRA of the east midlands	Chief Executive

## Apologies

Deborah Keyser

Brunel Ensemble

General Manager

Simon Fletcher

Chamber Orchestra of Europe

Planning and Personnel  
Manager

Sue Smith

Milton Keynes City Orchestra

Operations Manager

# CHAMBER ORCHESTRAS MEETING

WEDNESDAY 2 JUNE 2004, 10.30 – 4pm  
GENERAL SCOTT ROOM, ROYAL ALBERT HALL



Chaired by Cathy Graham *General Manager, London Sinfonietta*

## R E P O R T

---

### Update on ACE News and Policy on Chamber Orchestras

**Gavin Reid** *Manchester Camerata* reported that he had met with Christopher Frayling, the new Arts Council England Chairman. He had asked about the strategic policy for Chamber Orchestras and whether there was to be any clarification of it in terms of geographical spread and open market. **Russell Jones** *ABO* commented that he had discussed the strategy with Hilary Boulding, who had made it clear that she does not believe she should be telling orchestras where to promote.

Members reported that there were some mixed messages from the Arts Council regarding funding applications and policy. Some had been encouraged to go into areas outside of those they received their core funding for and then found that *Orchestras Live* had gone into those same places. One member commented that they had been encouraged to apply for funding to do work outside their region by their lead officer and then were turned down and told it was not a priority. Those in receipt of core funding mentioned that their funding applications to Grants for the Arts were signed off by Local Authorities or other partners and submitted to the local ACE office, as they had been told that applying themselves through their lead officer was unlikely to result in a successful application. Most had been informed that unless they have a good reason to apply to Grants for the Arts National Touring to do additional work, they were unlikely to be successful but what the core grant was for was not always clearly defined. Some non-funded orchestras reported that they had been told what they should do to be successful in funding applications and those applications had then been refused. Members' experiences seemed to depend on the local office's policy rather than a national strategy and the meeting requested further clarification of Chamber Orchestra policy from the Arts Council. Non-funded orchestras also requested to be informed when they can apply for the next round of core funding.

**Action:** ABO to discuss members concerns with Arts Council England and seek further clarification of policy.

**Antony Lewis-Crosby** *LMP* reported that the ACE South East Orchestral Review had lost all the original information and they had requested it was all re-submitted. A review had also been commissioned in Yorkshire and **Gavin Reid** *Manchester Camerata* reported they had been told that applications for funding to support the development of an existing project in Leeds would need to be extremely strong as the outcome of the review was likely to shift emphasis from Leeds to provision in other areas.

**Action:** ABO to find out what reviews were currently happening and planned.

### Player Recruitment

**Roy McEwan** *SCO* reported that the player recruitment process was becoming more difficult through the length of time it takes and applicants interest not being followed through. London members had not noticed this particularly although there was a general suggestion that the industry should perhaps review their recruitment procedures as members did not regularly interview players. Members had not yet noticed any recruitment problems due to the 'endangered instrument' issue in education. The issue of late contracts and confirmation of work, particularly sessions, and how players were increasingly holding off committing to projects was also discussed.

### Role of Chamber Orchestras in main 'house' series

**Peter Helps** *VIVA* reported that he thought more promoters' decisions were being made on the basis of

figures rather than quality and this was beginning to affect them in certain areas they performed in regularly. The issue of competition with and the dominance of some symphonies in the regions were discussed alongside the programming issues this created and availability of dates within a venue's main season.

### **Funding opportunities for un-funded orchestras**

**John Cobb** *London Pro Arte* asked for feedback on this issue. The difficulty of grants to cover core costs was discussed, as well as the importance of using the Board's contacts and making them work for the orchestra and the increasing importance of individual giving and legacies. **Antony Lewis-Crosby** *LMP* reported that the Esmee Fairbairn Foundation was moving away from music and into visual arts.

### ***Listen Up!***

**Russell Jones** *ABO* updated the meeting on the progress of *Listen Up!*, the marketing and PR campaign underpinning it and the forthcoming launch on 15 June 2004 that all members had been invited to. Projects developed specifically for *Listen Up!* were **Band on the Run, Orchestras United**, the specially commissioned ***Listen Up! Fanfare*** from Gareth Wood and **Musicians on Call**. The Musicians Union had agreed a special rate of £70 per three hour session for the latter project and if sold properly there will be many unsuccessful applications. Details of these will be fed back to members to use as an audience development opportunity. He also requested any last minute changes to event information to be sent to the ABO office and that members play the fanfare during the Festival. **Peter Helps** *VIVA* requested that more information packs were sent to local radio as they did not seem well informed about *Listen Up!* The BBC had indicated it would produce a list of local radio contacts for ABO to circulate to members, but nothing had been received yet.

### **Mozart 2006**

**Russell Jones** *ABO* reported that the application for Arts Council funding for a central website for Mozart 2006 to be a public and industry resource had been turned down. If the project was taken further, the ABO will need to look at collecting repertoire information for 2006 and then how this can be used. **Diana Ambache** *Ambache Ensemble* informed the meeting that the idea of a central website was to use it for umbrella marketing of all Mozart 2006 events but also a communication resource to help planners cover a comprehensive spread of the repertoire. A budget of approximately £40,000 would be needed and sponsorship will be necessary. The meeting agreed that information gathering and circulation would be useful, although plans were generally at an early stage. Members suggested that the afterlife of the *Listen Up!* website was discussed with BBC Radio 3 and if Mozart 2006 could be linked with a future *Listen Up!* Festival. **Action:** ABO to begin information gathering and circulation and discuss the website issue with BBC Radio 3.

### **Website**

**Russell Jones** *ABO* outlined the plans to redevelop the ABO's own website, which was broadly welcomed by members. The members' area would be maintained for internal communication with easy to remember passwords. Any suggestions for useful content were to be sent in to the office.

**Cathy Graham** *London Sinfonietta* reminded the meeting that the spnm anti-clash website was now working and encouraged all members to register their new music events.

### **Orchestras Live**

**David Richardson** *Chief Executive, Jan Ford* *Marketing Manager, Eastern Orchestral Board*

The aim of *Orchestras Live* is to extend access to concerts, create new opportunities for orchestras and provide professional support for promoters. The intention of the Arts Council was to strengthen promoters in this area and in this way support orchestras, which in effect was what Eastern Orchestral Board already does. Their proposal was awarded the tender in January 2004 and they have addressed the project as setting up a network of promoters. The places approached (which have been partly defined by the Arts Council) have little or no activity but with an enthusiastic promoter and reasonable venue. The promoter has to commit to a series of at least three concerts and engage the orchestra themselves, although EOB does advise on what orchestra's do. As the promoter's sense of ownership is developed, it is hoped this will

stimulate growth and in time, the aim is to have a support network available to them.

The places concentrated on are Shrewsbury, Ludlow, Hereford, Bradford-upon-Avon, Dartington, Hull, Canterbury, Whitby and 23 concerts have been arranged of which 18 are new. The other 5 concerts have seen additional development but without as large a subsidy. EOB are currently looking for 5 more promoters and in subsequent years it is hoped to increase the number of concerts. The orchestras involved so far are: AAM, Britten Sinfonia, CLS, LMP, London Sinfonietta, Manchester Camerata, Northern Sinfonia and OAE. EOB has taken the lead from promoters as it is critical they feel the project is successful in its first year. The current grant is not intended to cover education work although a small proportion has been used for pilot projects and EOB would want to add this as a significant part of the programme in future. EOB has been asked to apply for Grants for the Arts National Touring in the autumn and they should know by the end of the year if they have secured future funding to extend *Orchestras Live* beyond the initial year.

**Jan Ford EOB** reported the key findings so far:

- The level of Local Authority support is sporadic. The more infrastructure the more confident the promoters
- The revenue from box office is limited due to capacity and maximum price level for tickets of £18
- Promoters fundraising ability is generally underdeveloped and the hope is *Orchestras Live* will give them an incentive to develop this.
- Every promoter expressed interest in education and outreach work
- *Orchestras Live* can serve as a catalyst and combat inertia. Some promoters have very clear ideas about their audience and there are future opportunities to build events tailored to this.

**Derek Warby OSJ** and **Dawn Day ASMF** registered their disappointment that all but one of the orchestras chosen received core funding from the Arts Council. They both raised concerns that by increasing the level of subsidy available to core funded orchestras, the rest of the market becomes increasingly difficult for non-funded orchestras to access as they become more expensive in comparison. Also, once orchestra's names are known as part of the project, it will mean that the same ones are asked back in subsequent years, making it even more difficult for non-funded orchestras to compete. **David Richardson** replied that EOB had not suggested orchestras and a list had been circulated to promoters. It was important to remember that *Orchestras Live* was not a scheme to fund chamber orchestras but to fund the market to generate long term expansion. The project was not intervening anywhere where residencies already existed.

The funding was to bridge the gap between what the promoter could afford and the cost of the concert, so the size of the gap and therefore an orchestra's quote was not an issue. The grant was usually £3 – 5000 and it was necessary to get both sides to cut costs at times. The initial year concentrated on the development of hubs so promoters in one area worked together with an *Orchestras Live* identity for each concert but only a limited number could be funded until the project was more established. EOB had used a broad definition of a chamber orchestra and although most projects involved between 13 – 25 players, some were larger and there was no arbitrary lower limit. **Stephen Carpenter CLS** asked where the difference in £3 – 5000 x 23 concerts and the £200,000 grant was being spent. **David Richardson** was hopeful that the full grant would be spent, some of the money had gone towards set up costs, some to the pilot education projects and if the rest did not go towards other concerts it would go back to the Arts Council. General concern was expressed that if all the money was not spent it implied the sector did not need it, which is untrue and all members were concerned to see best value achieved from the additional funds, which they appreciated.

Generally, EOB had not found Local Authorities were able to commit many funds to the project, although they were helpful as facilitators. Although there is no funding guaranteed beyond this year *Orchestras Live* is not seen as a one off intervention and if the pilot is successful then it will take at least five years to build a durable local infrastructure for promoters. It would also be useful for EOB to be aware of any education work orchestras are doing in the areas covered by *Orchestras Live*. Those orchestras not involved in the project requested access to EOB's promoter information so they could talk to promoters directly about the work they do and this would probably be available in the autumn. The meeting thanked EOB for their presentation.

In the subsequent discussion the following points were raised:

- There had been a hope that the project would be used to redress the funding balance slightly and extra funds targeted at non-funded orchestras, which had not happened.
- **Gavin Reid Manchester Camerata** expressed concern that *Orchestras Live* was duplicating projects already started in particular areas which could have a negative impact on those promoters who have independently started working with orchestras on projects.
- There was concern that funding was only guaranteed for one year and that future money was to come from Grants for the Arts National Touring, especially if no additional funds were made available to it.
- There was a need for the Arts Council to be clear about the National Strategy and not encourage individual orchestras and *Orchestras Live* to go to the same areas, when a broader geographical spread can be achieved without too much duplication.
- Public money should not be used to undermine a free market.
- The new money is welcome, but members are keen to see it used effectively to get best value.

## AOB

**Antony Lewis-Crosby LMP** asked what progress had been made on Cultural Diversity. **Russell Jones** noted that it had been followed up at the Annual Conference and all southern members had been invited to a networking lunch on 17 June which was hosted by Lady Hollick.

**Antony Lewis-Crosby LMP** also asked if the ABO / MU Agreement was still circulated to members in advance of negotiations. **Russell Jones** replied that overnights were a concession last year and this year, everything had just been increased by inflation in line with the three year deal on holiday pay. CEOs were emailed about any issues raised but it seemed that the draft version had not been copied to CEOs as well as being circulated to Concert Managers at their recent meeting.

**Cathy Graham London Sinfonietta** reminded the meeting that the cultural VAT exemption deadline had just passed. Currently it was clear that to be non-exempt an organisation needed a paid member of staff on the Board taking high level decisions and constitutionally the Charities Commission will accept this. The recent press release on 14 May 2004 outlined that changes to the constitution were acceptable but as of 1<sup>st</sup> June 2004 all charities were exempt unless they had taken steps not to be and written to the Charities Commission to inform them. **Marshall Marcus OAE** requested that ABO ensures it gives good quality advice on this issue and lobbies on the sector's behalf, especially as the Arts Council's letter was not particularly helpful on the issue.

The meeting agreed to change the date of the next meeting to **Wednesday 1 December 2004**.