



ABO

A Sound Investment

The mixed economy model of UK orchestras

Foreword

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British orchestras are world-leaders. Attracting the best conductors and players, pioneering new music and new approaches to the live experience, developing innovative education programmes and reaching more people in more areas than ever before, their impact continues to grow. Underpinning their success is a mixed economy model that utilises a combination of public and private investment, alongside income that orchestras earn themselves, to drive their work.

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The first part of this briefing looks at how the mixed economy model works in detail:

- How orchestras use the **public investment** they receive to lever in significantly more resources from other sectors. For every one pound of taxpayers money invested in British orchestras, another £2 is generated from other sources.
- How orchestras work with **private givers** – individuals, charitable trusts and businesses – using their donations and gifts in kind to innovate, reach out to new audiences and showcase world class musicians and performances.
- How orchestras are **earning income** for themselves from ticket sales, commissions, CD and downloads, international touring and other commercial partnerships all to ensure the widest possible audience gets the chance to experience music at its best.

It has never been more important for orchestras to demonstrate that they really do deliver and add value for the sums of money that are invested in them. Public finances are extremely tight, the amount of money available in the private sector is limited, and consumers are understandably choosy about where, when and how they spend on cultural and leisure activities.

The funding model that British orchestras have developed is flexible enough to help them withstand the pressures that this environment is creating. Importantly, it does not leave them over reliant on investment returns – which has created problems for some US orchestras; nor does it leave them as heavily dependent on the state as orchestras in continental Europe, at a time when subsidy is likely to be constrained.

But it is a delicate ecology: too deep a cut in any of the streams – and in particular in public funding - will impact on an orchestra's ability to earn income.

If they don't sustain the quality of their output, then they won't be invited on international tours, or be offered lucrative recording deals. And it may be more difficult for them to attract private donors. Many smaller orchestras have exceptionally strong relationships with their funders and supporters. It is very important for the sector as a whole that this philanthropic funding continues to find its way through to the widest range of orchestras and does not become concentrated amongst the bigger players.

So the balance of the model is crucial to its success, as is the interdependence of each of the funding streams. Put simply, the investments made from each of the sources are together worth more than the sum of their parts.

A Sound Investment is packed with examples of how orchestras combine the various sources of funding to deliver their work.

The briefing also describes how orchestras are innovating to earn income for themselves. Orchestras are touring more, showcasing British excellence overseas. Not only does this open up opportunities for new investment from other countries, it extends their reach to new markets, ensures they have regular income throughout the whole year and not just their British concert season, and gives the opportunity to their musicians to showcase their talents in new environments.

And of course, orchestras are making more and more of their music available online, via CDs, through broadcasting and on films and other collaborative projects. All of this activity exposes the orchestras to new audiences, as well as bringing in income to supplement the core public investment from which many of them pay their essential overheads.

Much of this public investment is generated locally – given by local authorities in return for specific benefits that they know orchestras can deliver. Whether this is

working in local schools, to help children better learn and understand music; or in community projects, supporting work from health to community care.

Local authorities make these investments because they know what orchestras deliver above and beyond the excellence of their performances. And because so often orchestras have strong roots within these local communities, so their importance – socially, culturally and to the local and regional economy – is recognised.

So the second part of *A Sound Investment* looks at three different parts of the UK – Birmingham, the North West, and the nations of Scotland and Wales – to see how orchestras have adapted to the particular funding needs and priorities within those areas.

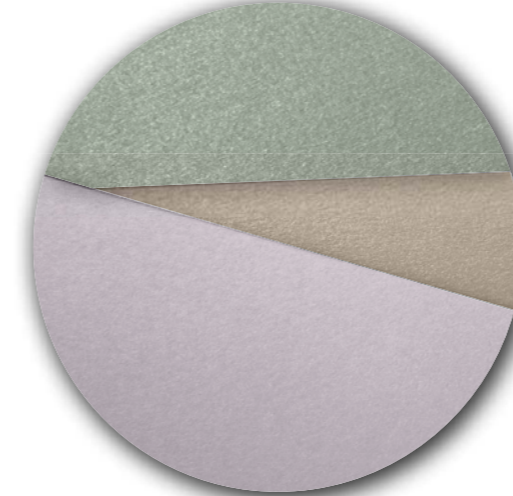
No-one within the orchestral sector believes they have any divine right to funding. They are committed to earning every penny whether it is invested by public or private sources, or comes

from the sale of a CD, download or concert ticket.

We hope that *A Sound Investment* shows how the breadth of activity in which orchestras are engaged is effectively geared at keeping them sustainable. And we hope that those who have made sound investments in British orchestras over the years can see very clearly both the value that those investments have generated, and, crucially, how each one in turn has led to further income generation. We have an orchestral sector renowned across the world for its musical excellence. We hope it can also be recognised for the effectiveness of its funding model.

Mark Pemberton

Director, Association of British Orchestras



Public 35%
Private 14%
Earned 51%

Percentages of income generated by British orchestras 2008/9 (source: ABO key facts survey, 2009)



Part 1. Public, Private and Earned Income

1. Public Investment

Public investment for orchestras comes from a number of sources, including Arts Councils and local authorities. Orchestras also draw in public investment from other sources such as government departments and the Big Lottery Fund – often explicitly to further their charitable objectives, and as part of third sector relationships with other parts of public sector service delivery. The projects highlighted below demonstrate just some of the innovative education, learning, engagement and community work orchestras are doing every day which is made possible by public investment.

Public subsidy also allows orchestras to provide high quality music to communities across the country – from city centres to rural villages – and often in areas otherwise unserved by top quality music provision.

Investment from public sources enables orchestras to be creative and adventurous in the programming which they bring to these communities, supporting them to bring world-class musicians, soloists and conductors to the UK. Sustained

investment means that long-term relationships between audiences and performers can be built, allowing greater space for shared experimentation.

A sustained public funding base makes it possible for orchestras to plan ahead and build long-lasting partnerships within the communities they serve and other partners – rather than just one-off engagements. And crucially, it provides an essential platform for orchestras to lever other funding; whether through their own entrepreneurial activities or private support.

This part of the briefing illustrates how orchestras make the most effective use of the different sources of public investment, showing the cultural, educational, social and economic benefits that this can bring.

A recent survey into the impact of Welsh National Opera (WNO) on the Welsh economy reveals the company contributes £22.5 million to the country – five times its current annual revenue funding of £4.5 million from Arts Council of Wales

For every £1 of public investment, orchestras leverage another £2 from other sources

1.1 Funding from Arts Councils

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In 2008/09, British orchestras played to over 3.4m people at over 3,100 concerts in the UK

Extending reach to the regions

The **Royal Philharmonic Orchestra's (RPO)** annual funding from Arts Council England is an essential source of support for the orchestra's concerts outside London - delivering first-class performances in venues and to communities that often don't have the experience or financial means to present a full concert season by a professional symphony orchestra. During the 2009-2010 season, the RPO played 77 concerts in over 44 venues outside the capital, from Ripon and Hull in the north to Exeter and Glastonbury in the south-west and Lowestoft and Ipswich in the east. Other London-based orchestras such as the **Philharmonia Orchestra** and **London Philharmonic Orchestra (LPO)** enjoy thriving residencies outside the capital, also supported by Arts Council England. The LPO's relationship with Brighton Dome and Congress Theatre in Eastbourne has grown over the past few seasons and the Philharmonia Orchestra has residencies in Bedford, Canterbury and Leicester.

Creative Scotland

Creative Scotland (formerly the Scottish Arts Council) provides funding for the **Scottish Ensemble's 'Quicksilver'** project. This project specifically targeted families with children in Glasgow and the wider community – offering alternative performance times to complement current music provision in City Halls.

Working with Youth Music

'Space Odyssey', an opera commissioned for Welcombe Hills Special Schools and funded in a unique partnership between Arts Council England, Youth Music and Welcombe Hills School, ran from October 2009 – April 2010. Led by the **Orchestra of the Swan**, the project consisted of workshops, rehearsals and vocal sessions with three Stratford schools, with 80 children participating in the final performance to an audience of over 600 people.

'For many of our young adults, communications and social interactions are significant barriers to learning, but these barriers were overcome by the friendships that developed and the experiences they shared.'

Our very special partnership with Orchestra of the Swan has been crucial to the success of this community opera project.'

Niki Jones, Deputy Headteacher at Welcombe Hills school



Orchestra of the Swan: Space Odyssey Opera

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1.2 Working with local authorities

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A 20-year partnership

The **London Mozart Players** has been funded by Croydon Council for over 20 years to perform eight concerts a season at Fairfield Halls, as well as schools' concerts, and take musicians out into the borough to perform in local schools and care homes. Thanks to the funding they receive, each year the orchestra engages thousands of people of all ages with enthusiastic feedback seeing them return year upon year.

'I felt I had to write after hearing last night's concert. My wife and I thoroughly enjoyed it, and there was a palpable sense of enjoyment around the audience. I'm sure it must have been quite hard work for the musicians but the feeling coming across was that they were also excited by it.'

Audience member, London Mozart Players' concert

French connections

Delivered by **Bournemouth Symphony Orchestra** (BSO), 'The Mysteries of Our Neighbour's Culture' is an ongoing schools project in Portsmouth - demonstrating how an exciting and diverse project can develop, effectively using funding creatively to add value. Jointly funded by Portsmouth City Council and EU funder INTERREG, the project involves schools from both the city and its French twin city Caen. In the first year of the project the Mini BSO (five professional BSO musicians) recorded a set of French songs, from which each English school chose one to learn, and a musician visited each school to help with the performance - the Portsmouth schools then performed to schools in Caen via a live satellite link from Portsmouth Guildhall.

The second year however is growing in scale and plans are in place to develop a set of English songs for the French schools - and a song to learn that combines both languages.

The Mayor of Caen was so impressed by the Portsmouth pupils having the support of their local symphony orchestra that he suggested his regional chamber orchestra get involved. This example shows how British orchestras are combining locally generated and European funds to create exciting, sustainable international projects.

Thriving residencies

The Philharmonia Orchestra's residency at De Montfort Hall in Leicester has been thriving for 13 years. Leicester City Council provide support that bridges the financial gap between the box office and the costs of bringing a full-scale orchestra, artists and programmes to Leicester to create a high-profile 10-concert annual season.

Over the 13 years of residency, almost 200,000 people have been involved in the Philharmonia Orchestra's work, and as a result of the council funding, the orchestra has run a large-scale education programme in schools and the local community.



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1.3 National government-led

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Social transformation, boosting attainment

'In Harmony Liverpool' is a community development programme using music to bring positive change to the lives of young children aged 0-12 years in West Everton, one of the most deprived areas of the country – and is one of the most significant developments in music education, social transformation, regeneration and community engagement in the UK in recent times.

Led by the **Royal Liverpool Philharmonic Orchestra (RLPO)** with local partners including West Everton's only school, Faith Primary School, and inspired by Venezuela's El Sistema, 'In Harmony' is core-funded through the Department for Education to March 2011. The programme also works in partnership with local music services and a Higher Education Institution partner.

West Everton Children's Orchestra began in April 2009; one day after children had picked up an instrument for the first time. Just 12 weeks later, they performed for 600 friends and families at Liverpool Philharmonic Hall. They now regularly perform to great acclaim at the Phil's concert venue for audiences up to 1,000 people.

In its first 18 months, 'In Harmony' has already had a dramatic impact on the West Everton community, showing very clearly what targeted investment in orchestras can deliver:

- The percentage of children improving by 2 national curriculum levels or more through SATS and Optional SATS tests in reading has increased from 36% in 2009 to 84% this year, and in numeracy from 35% in 2009 to 75% in 2010;

- In a normal year at Faith Primary, around 20% of children exceed the teachers' expectations in academic achievement. Through the support and impact of 'In Harmony Liverpool', 78% of children have exceeded expectations in educational attainment.

'The music classes at school were greatly inspiring to the point that my daughter has opted to start violin lessons next September term, which I am thrilled about'

Parent at Shenley School, part of the Count Us In programme

1.4 The Big Lottery Fund

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Supporting new school ensembles

'Count Us In' is a Hertfordshire-wide project delivered by the Royal Philharmonic Orchestra (RPO) and funded by the Department for Education. Running from September 2009 – November 2010, the project is run in partnership with Hertfordshire Music Service and supported by Orchestras Live.

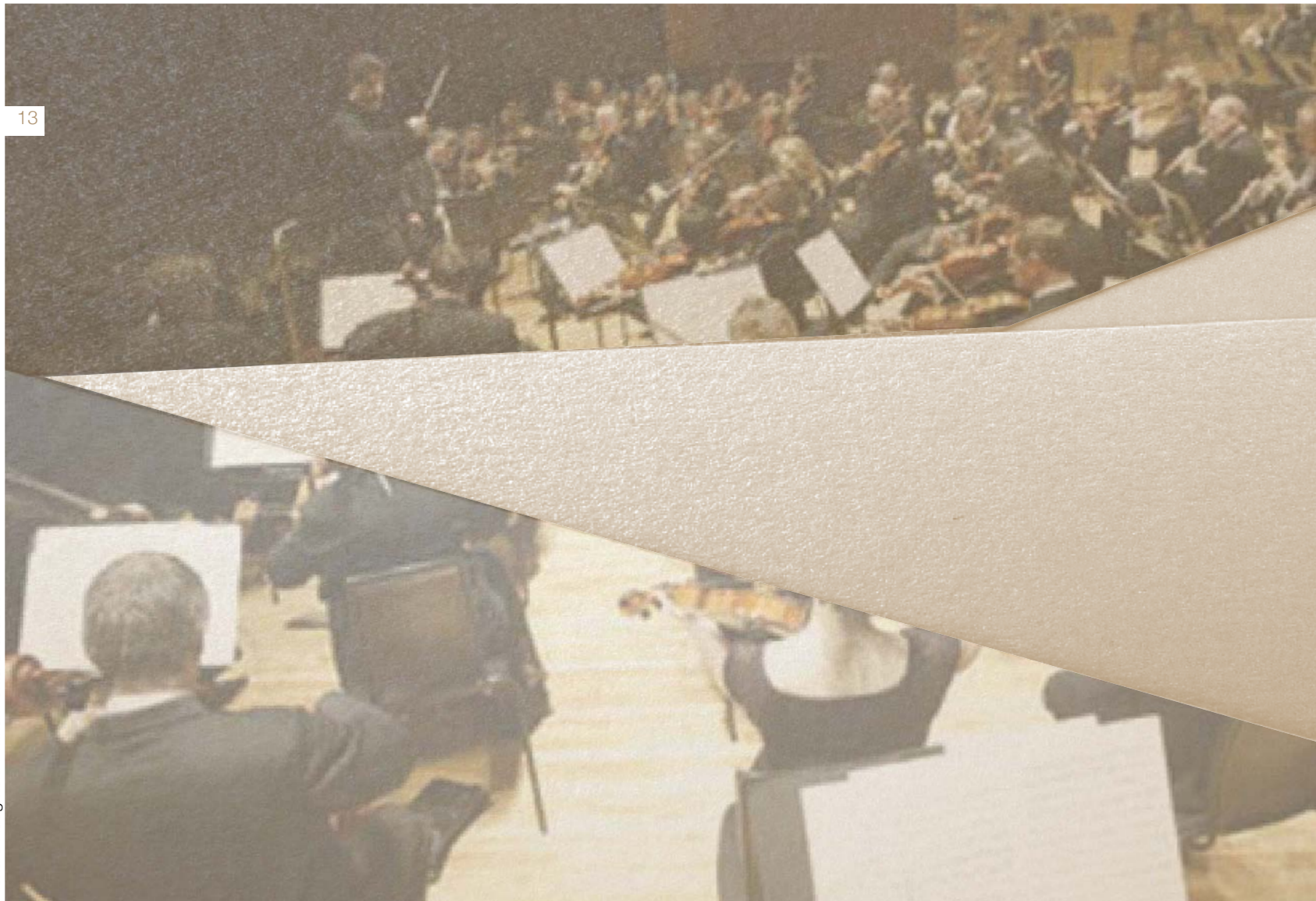
The project has led to eight year 7 instrumental ensembles being established in Comprehensive Schools across the county – reaching more than 200 young people.

It will continue throughout 2010, providing ongoing support to the school ensembles and ensuring they grow year on year.

Since 2004, the Big Lottery Fund has delivered funding for a number of orchestras' projects and events, benefiting communities across the UK. Examples include **Lancashire Sinfonietta's** The Sound Playground - a 2-year project, which will see musicians work with pre-school children, families and childcare practitioners in Burnley to establish long term music programmes in children's centres and create high quality music resources; **London Symphony Orchestra's** Fusion Orchestra where players from the London Symphony Orchestra spend time exploring music, improvising and creating new sounds and pieces with young musicians from the local area during the school holidays; and the Royal Philharmonic Orchestra's Family Workshops 'Musical Pictures' in partnership with Tate Britain - a free workshop exploring pieces from the Tate Britain's permanent collection through the use of music.



Royal Philharmonic Orchestra: Musical Pictures in partnership with Tate Britain



2. Private Investment

Whether through philanthropic giving – in the form of high level-individual donations or friends schemes - corporate sponsorship or awards from trusts and foundations, orchestras are working hard to attract private money to develop innovative education projects, concert series and to make existing public investment go further.

Donations can take a wide range of forms. Some orchestras have friends and members schemes, encouraging supporters to sponsor an orchestral ‘chair’, player or conductor – or even a note in a symphony. Many orchestras have successfully built a group of individual supporters – the key to which is using a specific campaign or concert series to establish relationships, and a long-term plan so that sponsors are likely to move on to support developmental investment, such as new IT systems, as well as artistic innovation.

Corporate sponsors support some of the most successful and wide-reaching projects run by orchestras. For example **Sinfonia Viva's** long-running relationship with Rolls Royce has seen the two organisations bring music into the company's training programmes, whilst one of Britain's largest insurance providers Aviva is the LPO's official international touring partner, enabling the orchestra to export the best of British classical music to China, India and South Korea.

Trusts and Foundations are a key source of funding for orchestras, often focused on specific projects. In 2009, London Mozart Players received significant funding from the Steel Charitable Trust, Hedley Foundation and others to run a Special Schools project in Croydon. The Philharmonia's award-winning RE-RITE digital installation was primarily funded by the Paul Hamlyn Foundation, with Arts Council England support, providing a unique opportunity for the public to step inside the orchestra.

Increasingly orchestras are finding that sponsors – whether private companies or trusts and foundations - will apply match funding; ‘we'll put some money in if you match it’ is a common request.

This part of the briefing shows how orchestras are working with private investors to innovate and reach new audiences, and where possible create partnership funding models from different sources.



2.1 Trusts and foundations

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Steel Charitable Trust

London Mozart Players received significant funding from the Steel Charitable Trust, Hedley Foundation and others to run a special schools project. 'Music and the Senses' uses music to communicate with severely handicapped children and adults. The project was used in schools in Croydon and in Lincolnshire as part of the orchestra's local authority-funded residencies there. If funding is maintained, the project can be developed and taken further afield.

John Ireland Trust

The John Ireland Trust funded the Orchestra of the Swan to orchestrate, record and perform the previously unorchestrated Arnold Bax piano concertino – which is the only recording available of the work. The project was also filmed for a documentary by Honestinjun films. This innovation was only possible thanks to the imaginative investment of the Trust. Although a one-off project, it has led to a number of smaller projects funded by the Trust.

Paul Hamlyn Foundation

The Philharmonia Orchestra's award winning RE-RITE project was funded by the Paul Hamlyn Foundation, one of the leading independent grant making bodies funding the arts. The ground breaking digital residency at the Bargehouse, on London's South Bank enabled the public to 'step inside' and experience being in the orchestra through a combination of audio and visual projections of the orchestra's performance of Stravinsky's *The Rite of Spring*. The installation has since been to Leicester and will be seen in Lisbon in January 2011.

Foyle Foundation

London Philharmonic Orchestra's pioneering Foyle Future Firsts apprenticeship scheme for emerging orchestral musicians is now entering its sixth full season. Established in 2005, it provides gifted and talented young musicians emerging from UK conservatoires the opportunity to play alongside LPO members in rehearsals and concerts, and experience other areas of

the Orchestra's work including education and community projects. The Foyle Foundation provides majority support of this important initiative through a major multi-year grant and its vision has helped the LPO to secure additional grants that have allowed it to expand and enhance the programme.

Bank of America Foundation

Manchester Camerata's ongoing partnership with the Bank of America Foundation to deliver a learning residency in Chester in association with Chester Festivals, is one of the highest-value partnerships of its kind in the UK. In 2008 Bank of America's generous donation enabled Manchester Camerata to deliver 15 individual music making projects as part of the festival's education programme, with the residency culminating in a joint concert alongside the Chester Youth Orchestra at Chester Cathedral. The residency was a huge success engaging with over 5,000 people from all sections of the community and coming into contact with many thousands more across the entire UK.

'A frequent opportunity to hear great music played by a top orchestra on my doorstep – their performances to me, are one of life's great pleasures'

Audience member, Manchester Camerata.



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2.2 Individual giving

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Annual membership

In 1999 the **Academy of Ancient Music's (AAM)** founded the AAM Society - to attract private funding from those that believe in the AAM's work and recognise its achievements. There are various levels of membership, and the group now consists of 150 individuals or couples who donate between £250 and £25,000 a year to the orchestra.

The orchestra has recently received support from charitable trusts and individuals for The Bach Dynasty – a year-long concert series in Cambridge and London exploring the music of JS Bach and four generations of his lesser-known relatives. Many of those supporting the syndicate are long-standing members of the AAM Society.

'Giving to the arts is fun! There are three reasons why Phillida and I give support to arts organisations and to the Academy of Ancient Music in particular. First the excellence of orchestra; all the arts organizations we support have the highest artistic standards. Secondly the involvement with the artists: time spent with the performers has given us the opportunity to get inside the music. Thirdly the good management of the orchestra: the knowledge that the organization is well run and that our donations – even if small – make a difference and help to bring to fruition more great music gives great satisfaction. The combination of these three things has given us huge pleasure.'

Christopher Purvis, AAM donor

International Touring Fund

In its desire to be an ambassador for Scotland, the **Scottish Chamber Orchestra (SCO)** has sought to develop an international touring fund. Thanks to the generosity of individual donors, together with funding from the Scottish Government, the SCO has been able to undertake groundbreaking tours including 6 dates in India in 2009 in addition to visits to Eastern Europe, Spain Italy and a forthcoming US tour.

English National Opera

Recognising strong ticket sales and public funding alone are not enough, **English National Opera (ENO)**, one of the most prolific opera houses in the world, has developed a pioneering individual giving scheme - *Friends of ENO* to generate more income. The scheme rewards 'friends' with a range of privileges including priority booking, behind the scenes access at the London Coliseum and the opportunity to attend special events and dress rehearsals. *Friends of ENO* are part of

the Development Department which contributes over £2.5million a year from private sector fundraising to ENO.

Created in 1971, the scheme has over 4,000 members and makes a significant contribution to the ENO's private fundraising



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Adrian Burrows: BCMG musician playing new works

Sound Investment

Birmingham Contemporary Music Group's (BCMG) pioneering Sound Investment scheme is widely accepted as a model of best practice for involving individuals in the commissioning of new work by living composers. The total amount of money needed for each new piece of music is divided into Sound Units of £150 and Sound Investors can buy one or more Sound Units to support the composers of their choice. To date Sound Investment has raised £¼ million from individuals for the commissioning of more than 70 new pieces, with over 300 Sound Investors now involved, 50% of which are based in the West Midlands. This exciting partnership between audiences and BCMG to support living composers has been requested for use as a case study by Ed Vaizey MP, Minister for Culture.

'I feel so strongly that new music should be supported and all this wonderful work given oxygen. This is an affordable and rewarding way I can help ensure these works of art reach completion and receive the exposure they deserve.'

Peter Marsh, Sound Investor

2.3 Corporate sponsors

Rolls Royce

In what is one of the longest running partnerships between industry and the Arts, Sinfonia Viva and Rolls-Royce have been working together for over fifteen years. The partnership began with a small, one-off arrangement has grown into a multi-faceted and innovative partnership.

VIVA now works with Rolls-Royce on a range of activities including concerts, education projects and other initiatives promoting creative music activities in communities across the East Midlands.



Sinfonia Viva: Sinfonia Viva working in Partnership with Rolls Royce and Derby Live

'We recognise the important role arts can play in both the community and the workplace, and have built our relationship with ViVA over the years not only to the mutual benefit of both organisations, but also the wider community.'

'We are very proud that we have been able to develop the partnership by introducing different areas of work and break new ground together.'

Rolls-Royce Director of Human Resources, John Rivers

Aviva

The London Philharmonic Orchestra's (LPO) partnership with Aviva is one of the longest running corporate orchestral relationships, spanning 36 years. The name, brand and relationship between Aviva and the LPO has evolved significantly: from sponsorship of the Orchestra's concert season at Southbank Centre's Royal Festival Hall to engagement with pioneering education programmes and exclusive sponsorship of the Orchestra's Principal Conductor, Vladimir Jurowski. In line with their expanding global brand, Aviva became the LPO's official international Touring Partner in 2009, helping the orchestra export the best of British classical music to Australia, China, India and Korea.

Through this international touring partnership, the LPO was able to attract additional high profile partners during the tour of India as a result of Aviva's support, including the British Council, Trinity College London and The Hindustan Times.

Bank of Scotland

For the past 16 years, the Bank of Scotland has sponsored the Scottish Chamber Orchestra's annual Fireworks Concerts – which take place each year at the end of the Edinburgh International Festival. The event itself is unique, with a 45-minute concert, an audience of 250,000, high quality music and a synchronised firework display.

Standard Life

Originally piloted in 2006, the **Royal Scottish National Orchestra's (RSNO)** under-16s initiative - a scheme enabling all young people under the age of 16 to attend RSNO concerts across Scotland free of charge – was made sustainable through a partnership with Standard Life. The scheme provided an excellent fit with Standard Life's commitment to supporting young emerging talent and encouraging more young people to experience and engage with live orchestral music, and enabled the partners to launch the Standard Life Passport to Music.

Delivering the only scheme of its kind in the UK, this partnership has encouraged even more children and families to attend great classical concerts and inspired young people to delve even deeper into music appreciation through incentivised repeat visits, access to a tailor-made microsite and RSNO side-by-side coaching with youth training orchestras across the country.

Media Partners

The Royal Liverpool Philharmonic Orchestra and BSkyB's arts channel Sky Arts announced a new media partnership for 2010. The partnership focuses on the Royal Liverpool Philharmonic Orchestra's Mahler Edition concert series under the baton of Chief Conductor, Vasily Petrenko.

The Mahler Edition is a two-year journey through Mahler's complete orchestral works in celebration of the anniversary of the composer's 150th birthday and 2011 is the 100th anniversary of his death. The series also features recitals of his works and pieces by Schumann, Beethoven,

Schubert and Bach in their Mahler editions. The series, which the Sunday Times voted as one of the 'Top 100 Tickets for 2010', began on 25th January with a performance of *Symphony No. 1*.

Sky Arts filmed the Orchestra during rehearsals for a 10-minute documentary *Sky Arts at the Royal Liverpool Philharmonic* for broadcast from mid-February across Sky Arts television channels and website. This is in addition to a ten year partnership with Classic FM.

The exposure generated through media partnerships is a vital part of the marketing and promotion needed by orchestras to ensure they can generate further income from ticket sales, performances and recordings.

'If it continues in this vein, Liverpool's Mahler cycle could be one of the most appealingly idiosyncratic odysseys of this anniversary year.'

Guardian review

Classic FM and Orchestras

From providing sponsorship to being a media partner, Classic FM's commitment to building new audiences and widening access has led to a range of innovative partnerships with other orchestras, arts organisations and initiatives.

A number of orchestras are Classic FM Partners including **The Sixteen** (the official 'voices of Classic FM'), the Philharmonia Orchestra, the Royal Scottish National Orchestra and **Welsh National Opera**.

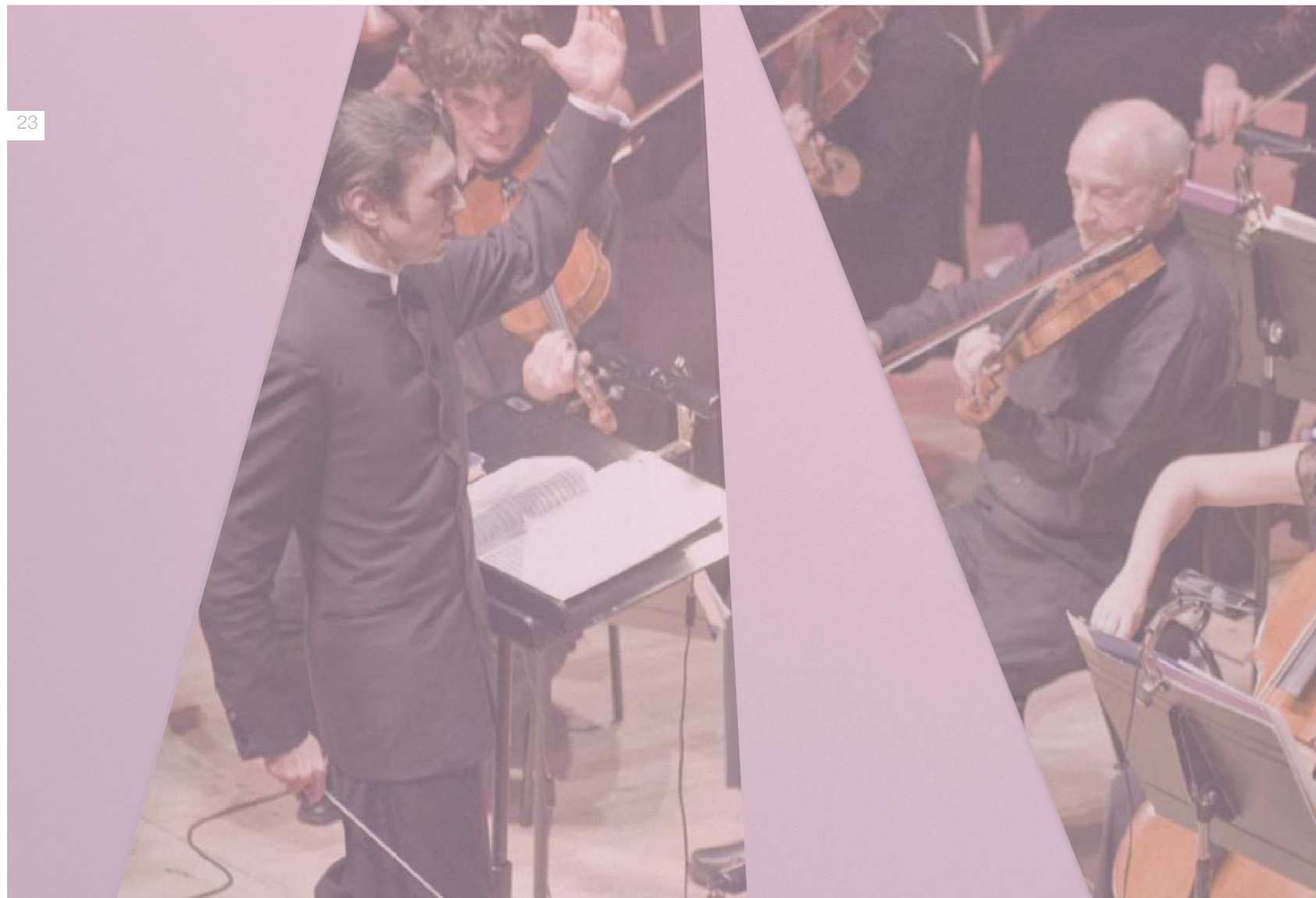
Classic FM also supports a number of festivals and concert series across the country including the Two Moors festival, Canterbury festival and the Birmingham International Concert Season - part of their long standing partnership with leading classical music venues Symphony Hall and Town Hall in Birmingham.

London 2012 Olympic Games

Starting in 2007, **New London Orchestra's** 'Newham Welcomes the World' is a 6 year community music programme based in Newham, one of the 5 Olympic boroughs of London. Celebrating east London's journey towards the London Olympic and Paralympic Games in 2012, the series of annual projects, each with a different theme and different local partner organisations, has attracted a range of corporate sponsors including Eurostar, Lend Lease, National Express and Tube Lines; as well as funding from Awards for All and local trusts.



John Reddihough: New London orchestras 'The Journey Begins' with Newham primary school children at ExCel London



3. Earned Income

Orchestras are both entrepreneurial and ambitious when it comes to generating their own income.

Tickets sales form the backbone of their earned income. UK orchestras are pioneers of new music, showcasing the best of fresh composing and performing talent. Their commercial engagements often attract large audiences – and audiences that are increasingly young and diverse.

The Royal Philharmonic Orchestra's season programme includes Symphonic Rock Concerts and James Bond Classics, the RLPO is performing a 'John Lennon Songbook' in its 2010 season, Bournemouth Symphony Orchestra and the Scottish Chamber Orchestra are amongst those performing annual sell-out fireworks concerts and English National Opera works across arts forms and performs in a range of unusual settings, constantly attracting new audiences.

The pioneering LSO Live is just one example of the hugely successful record labels owned by UK orchestras. From the first ever orchestral label RLPO Live formed in 1998, through to the LPO, **Hallé**, RPO, the **Monteverdi orchestra** and **London Sinfonietta**, orchestras large and small are developing their own labels. And as recordings enter the digital age, so downloads are becoming a major area of expansion.

Many orchestras are hired commercially – including for film soundtracks or TV programmes, and corporate events. LSO, Philharmonia, LPO and RPO are amongst some of the British orchestras in demand worldwide.

For some, international touring is a major way of generating income – as well as taking the best of British orchestral music to the wider world. For chamber orchestras such as the **Academy of St Martin in the Fields** and the Academy of Ancient Music, international touring is a major income stream; since October 2008, AAM has performed 100 international concerts

on 4 continents. The orchestra's international touring programme is funded by local promoters who tap into different resources depending on the country. In the Far East they secure significant corporate sponsorship, in the US private giving and endowment income, and in Europe it is mostly publicly funded.

This part of the briefing highlights the innovative ways that British orchestras are diversifying their earned income.



3.1 Ticket sales and building new audiences

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Unique collaborations

English National Opera is attracting new and diverse audiences through their unique collaborations with other art forms in a range of unconventional settings including abandoned warehouses. ENO's recent contemporary opera productions include a staging of Philip Glass's *Satyagraha* which was developed in collaboration with the unique theatre and performance company Improbable and was the best-selling contemporary opera in ENO's history when it premiered in 2006, as well as attracting an audience which was comprised of 70% first-time attenders to ENO. The 2010 production of *The Duchess of Malfi*, an innovative collaboration with installation theatre group Punchdrunk staged in a deserted warehouse, was ENO's fastest-selling show ever, and 83% of its audience had never attended an ENO opera before.

Fireworks Proms

Bournemouth Symphony Orchestra is a pioneer of spectacular outdoor fireworks concerts, and performs ten such events at different venues, such as stately homes and parks, across the south and west each year. Some 50,000 people attend these concerts annually, which act as an important audience development tool – many attendees are first-time concert goers, drawn by the informality and excitement, as well as the music, of these events.

Sinfonia Viva's annual Darley Park concert is the largest free outdoor classical concert in the country regularly playing to audiences in excess of 30,000. This hugely popular annual event, celebrating its 21st birthday in 2010, is managed by a three way partnership – Derby LIVE (part of Derby City Council), Rolls-Royce and VIVA.

Discounted ticket schemes

Nearly every orchestra has a discounted ticketing scheme catering for people of all ages.

Ranging from the LPO's 'Noise' scheme for the under 26s, to the Philharmonia Orchestra's concessionary scheme for people in receipt of benefits - orchestras are ensuring everyone can afford to experience high quality classical music.

Royal Scottish National Orchestra have teamed up with Standard Life to offer a 'Passport to Music' which allows under 16's to attend a main season concert for free.

3.2 International touring

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For many of the smaller orchestras, international touring provides a core stream of income – as well as allowing British excellence to be exported abroad.

**In 2008/09, British orchestras:
Played in 39 different countries
Performed 500 concerts overseas**

**100 concerts, 4 continents,
1 orchestra**

Since October 2008, the Academy of Ancient Music has performed 100 concerts on 4 continents. The concerts are largely funded by local promoters who tap into different resources depending on the country.

Best of British

For over 30 years, The Sixteen has been committed to exporting the best of British classical music. They have toured extensively throughout Europe, Japan, Australia and the Americas and have given regular performances at major concert halls and festivals worldwide, including Concertgebouw - Amsterdam, Sydney Opera House, Tokyo Opera City and Vienna Musikverein and the festivals of Granada, Lucerne, Istanbul, Prague, Edinburgh and Salzburg to name a few. This touring activity is underpinned by their hugely successful own-label CORO.

International reach

In 1993, the Academy of St. Martin in the Fields became the first orchestra to be honoured with the Queen's Award for Export Achievement- celebrating their commitment to exporting the highest quality British orchestral music to the world. And over the past 2 decades, the Academy have received a number of international awards for their outstanding recordings including eight Edisons, the Canadian Grand Prix and a multitude of gold discs for the soundtrack of Milos Forman's film *Amadeus* and most recently an Oscar for the Best Soundtrack for *The English Patient*.



Royal Philharmonic Orchestra

3.3. Recordings & broadcasts

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In 2008/09 British orchestras:

Made over 80 film or TV recordings

Made 152 CDs

Gave almost 500 radio broadcasts

World-leading digital recording label

LSO Live is a leading, innovative recording label established in 2000. It was the first of the new generation of classical labels owned by orchestras and has never received external funding. The performers receive the profits on recordings, helping replace some of the income they received prior to the decline of studio work in the UK. It was established specifically to distribute recordings digitally at modest prices as well as on CD, thereby reaching far wider audiences than would previously have been possible.

In the past ten years, LSO Live has produced over 125 projects. To date over 75% of their recordings have generated a significant return to the performers with several generating returns far in excess of those that would have been received had the recording been made for another record label. Many LSO Live recordings also feature repertoire that would otherwise not have been recorded due to the conservative programming policies of the majority of labels.

Soli Deo Gloria

The Monteverdi Choir and Orchestra's recording label Soli Deo Gloria (SDG) was founded in 2005 to release the live recordings made during the Bach Cantata Pilgrimage.

SDG is now considered one of the leading independent recording labels; its recordings have won a number of awards, including Gramophone Awards for its first ever recording produced in 2005.

It is a not-for-profit organisation and any revenue from its recordings is reinvested into making new recordings of the Monteverdi ensembles' innovative projects.

3.4. Award winners

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British orchestras record on major and independent international record labels every year, competing in a global marketplace to secure fees and export their profile and products all over the world.

The RSNO has a long-standing relationship with Chandos, with over 150 titles in the Chandos catalogue. The partnership is not only a source of revenue, but an important brand association.

The RLPO is currently recording a complete cycle of Shostakovich's symphonies, with Chief Conductor Vasily Petrenko, on the Naxos label. This relationship is already an award-winning one: the RLPO's recording of Tchaikovsky's *Manfred Symphony* won Classic FM Gramophone Award's 'Orchestral Recording of the Year' in 2009.



Gautier Deblonde: London Symphony Orchestra

The London Symphony Orchestra's LSO Live has won GRAMMY Awards in 2002, 2003, 2006 and 2007, and has won more GRAMMY Awards than any other non-US orchestra. Other recent UK orchestras to win GRAMMY's include the Philharmonia Orchestra, Academy of St Martin in the Fields, London Philharmonic Orchestra and the Orchestra of the **Royal Opera House**.

Seven different UK orchestras were nominated for Classic FM Gramophone awards in 2010, with two of them gaining a pair of nominations each.

At the Classical Brit Awards in 2010 Vasily Petrenko was recognised as Male Artist of the Year for his critically acclaimed recordings as Chief Conductor with the Royal Liverpool Philharmonic Orchestra.

3.5. Orchestras in the workplace

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Sinfonia at Work and Work ViVA

'Sinfonia at Work' is **Britten Sinfonia's** innovative programme for businesses. Started in 2008, the orchestra has conducted successful sessions with South Poland Business Link in Krakow and the prestigious Judge Business School at Cambridge. This has become a significant source of income for Britten Sinfonia, demonstrating innovation and entrepreneurialism.

Through its 'Work ViVA' strand Sinfonia ViVA is a national award winner for its arts based training activity. Working with organisations such as hotel groups, marketing firms and Rolls-Royce ViVA helps develop both the individual and the company using music as a creative tool. In 2008 ViVA with Rolls-Royce won both the regional and national A&B People Development Awards.

Britten Sinfonia: Sinfonia at Work- innovative programme for businesses

3.6. Commercial hire

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Private events and festivals

Orchestras have long been in demand for a range of private and commercial events. **English Sinfonia**, Royal Philharmonic Orchestra and Royal Liverpool Philharmonic Orchestra are amongst some of the orchestras hiring out their services.

And orchestras are engaged by opera companies on commercial agreements including London Philharmonic Orchestra and the **Orchestra of the Age of Enlightenment** at Glyndebourne and **City of London Sinfonia** at Holland Park.

50 years of cinema classics

The Philharmonia Orchestra has had a long distinguished association with cinema over the years since recording its first film in the 1960's. The orchestra's earliest work includes such prestigious films as Olivier's *Henry V* with William Walton, *Scott of the Antarctic* and *Nicholas and Alexandra*. In the 1980s and 1990s the Philharmonia recorded the soundtrack for *Lawrence of Arabia*, *The Big Country*, Walt Disney's animated classic *Fantasia 2000*, *Madeline*, *Entrapment*, *The King and I* and *20,000 Leagues Under The Sea* to name a few. The Philharmonia has recently become involved with recording music for computer games; its music for the *Harry Potter (Chamber of Secrets)* computer game in 2004 won a BAFTA.

Orchestras at the movies

In addition to the Philharmonia Orchestra, two of London's other symphony orchestras, the London Philharmonic Orchestra and London Symphony Orchestra have recorded soundtracks for some of the biggest films of the last 2 decades in the UK and abroad. In demand across the globe, British orchestras are trailblazing the recording scene for feature length movies. Between both orchestras, they have provided soundtracks for award winning films including Harry Potter, The Lord of the Rings trilogy, Oscar- winning Philadelphia, Star Wars and Braveheart.

Part 2: From City Region to Nation: the mixed economy in practice

The mixture of funding models can support a genuinely varied offer within the context of an area like a city region, region or nation.

The model works differently for different kinds of orchestras, enabling a real range of orchestral experiences for music-lovers and new audiences.

In 2006, it was estimated that Classical music created a direct value to the West Midlands region of at least £55million annually¹

¹ Making a noise: The economic impact of classical music in the West Midlands

1. Birmingham - The City at the Heart

The city region with Birmingham at its heart takes in Wolverhampton, Walsall, Solihull, Sandwell and Dudley, creating an area in which over 2.3million people live, and which is a work and leisure draw to many more.

The city region has three locally-based ensembles, City of Birmingham Symphony Orchestra, Birmingham Contemporary Music Group and **Birmingham Royal Ballet/ Royal Ballet Sinfonia** and a number of other orchestras who have residencies or regularly tour to the area.

Over 200 performances a year take place in venues around the city region, from the splendour of Symphony Hall and the recently refurbished Town Hall in the heart of the city, to town and civic halls in Sutton Coldfield, West Bromwich, Wolverhampton and Walsall, to city squares, art galleries and Birmingham International Airport.

This rich offer encompasses professional, amateur and training musicians, specialist and well-loved programmes, and world-class and locally-based artists. The orchestras within the city are funded both

by a range of public sector partners, and have worked hard to ensure that local businesses and individuals have opportunities to support where they can. And the range and volume of performances and other activities show that they are doing all they can to generate income themselves.

Birmingham Contemporary Music Group (BCMG) brings the highest quality contemporary music by British and international composers to Birmingham audiences, through concerts and workshops at the world-class city centre venue CBSO Centre, and in BCMG's Champions area Northfield. Of the 140 new works which BCMG has premiered in the past 21 years, 110 were heard for the very first time in Birmingham by local audiences, and all BCMG commissions are performed at least once in the city. In total BCMG has given 527 performances (so far) of commissions by composers from across the UK, all over Europe, and from India, Japan, US, South America and Australia.

The City of Birmingham Symphony Orchestra and Birmingham Contemporary Music Group have been working with Birmingham Music Service, Birmingham Jazz, Sound it Out Community Music and Performances Birmingham Limited (Town Hall and Symphony Hall) to deliver a DCSF (now DFE) creative Music Partnership Project across Birmingham schools called 'Banded About'. Both the participants and the professionals developed their skills as part of the project, with the professionals (including teachers) forming their own ensemble and leading creative work in the schools. 20 schools and almost 3,000 children were involved in 2009/2010.

'A great opportunity, particularly for those of us stuck in the classroom all day. I love my job but it is great to get the opportunity to do what I love most - play my instrument'

Jenetta Hurst, teacher at Holyhead School playing with the Practitioners' Ensemble

2. North West England - A Region in Renaissance

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The Royal Liverpool Philharmonic creates an economic impact which supports approximately 280 FTE jobs and £8.9m in Gross Value Added across the North West as a whole

The North west of England, from its two major and distinctively different powerhouses – Liverpool and Manchester – to the rural splendour of the Lake District, and much more in between, is a region in renaissance. Manchester is fast confirming its status as a national hub for media and creativity. Liverpool's successful year as European Capital of Culture 2008 has heralded significant economic growth, particularly in tourism.

The region and its 6.9million residents are served by three symphony orchestras and three chamber orchestras, all of whom are based in the area. Both ballet and opera audiences are served by regular residencies from neighbouring Northeast-based ensembles.

Both the Hallé and the Royal Liverpool Philharmonic Orchestra play extensively across the Northwest, in cities and towns including Carlisle, Preston, Bradford,

Leeds, Sheffield and Blackburn. Indeed, the RLPO treats Preston as its second home, with a regular concert society and its own branch of RLPO Friends.

These two symphony orchestras have substantial relationships with local authorities based in their city region areas, working in a variety of ways to support communities and other infrastructural partners.



Chris Drabble: Hallé Harmony Youth Orchestra

The Hallé Harmony Orchestra was an 18 month project which explored social interaction and team achievement amongst young people from a wide range of backgrounds, and particularly those who might not normally be involved in classical music. The local authorities of Bolton, Manchester City, Oldham and Stockport supported the project, along with Arts Council England and Channel 4, who made a four part documentary *Orchestra United* shown in July and August this year.

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The North west's chamber orchestras help to serve a breadth of large and small venues all over the region, from Ulverston to Macclesfield, and from Morecambe to Warrington – with some musicians being drawn from the area's symphony orchestras, supporting a fluid ecology and ensuring that national and international talent can be accessed by residents in their localities. Together they have worked with Manchester Metropolitan University to develop a one-year training course to support their musicians in developing skills for the delivery of successful education projects.

The Lancashire Sinfonietta, the only professional orchestra based in the county, was established fourteen years ago by Lancashire County Council to celebrate the wealth of musical talent nurtured in Lancashire and to put this to service in local communities. The orchestra is unique in that it is directly funded having been set up as a local authority service and sitting within the council alongside areas such as Adult Social Care, Libraries and Adult Learning.

Sinfonietta members are drawn from established orchestras throughout the UK and most received their early musical education in Lancashire. The orchestra performs in local concert venues as well as providing smaller ensembles in libraries and churches - and works with a range of service and community partners to provide music-themed educational, arts and community-based programmes for young and old alike.

3. Delivering for Rural and Urban Communities in Scotland and Wales

A recent survey into the impact of Welsh National Opera (WNO) on the Welsh economy reveals the company contributes £22.5 million to the country – five times its current annual revenue funding of £4.5 million from Arts Council of Wales

Orchestras in both Scotland and Wales are faced with very particular challenges. They have national responsibilities, and serve more than 8 million residents spread out over almost 40,000 square miles.

The nations are well served currently by professional high quality orchestras. Scotland has two symphony orchestras, as well as Scottish Opera and Scottish Ballet, and two chamber orchestras, while Wales has one symphony orchestra, in addition to the Welsh National Opera and three chamber orchestras.



Quicksilver Project: Scottish Ensemble

Scottish Ensemble, a string chamber ensemble, recently delivered 'Build A Gig', with investment from Friends of the Scottish Ensemble and Highland Council, and in-kind support from their designers, d8, which levered a further £20k from Arts & Business through their New Partners Fund.

Using the skills of Scottish Ensemble musicians and staff, the project supported students in Ullapool High School and Greenock Academy to build a concert. In Ullapool students devised and wrote their own compositions, and performed them alongside the professionals. A wider group of students (from enterprise, business studies, art and design, and technology courses) were also involved in building the gig. The project was a vital pilot for future work in remote areas, and for the inclusion of technology as a means of communicating with schools.

In March 2010 the Royal Scottish National Orchestra delivered their annual 'Out and About' week in Aberdeen and Aberdeenshire, part of an ongoing partnership programme with Aberdeen City Council and Aberdeenshire Council. The programme was also sponsored by TOTAL E&P UK Ltd, and the 'Out and About' week attracted substantial funding from trusts and foundations, local philanthropists and business.

The 'Out and About' week was designed to deliver an intensive burst of activity across the region, engaging with three key social groups, the young, the elderly and people in health care settings. Nearly 2,500 individuals, from 16 community groups, including youth community projects and sheltered housing projects, 21 schools and the school instrumental services from both local authorities, took part in the 48 workshops and 8 public concerts.



Quicksilver Project: Scottish Ensemble



'Masterworks', Scottish Chamber Orchestra Connect's flagship project, reaches over 30 secondary schools and tours to six Scottish regions every year. Since its inception in 1998 this highly popular and adventurous programme has put established classics and contemporary music under the microscope. The project is made possible through a number of funding sources, with each local authority contributing to enable the schools in its area to take part.

'Many of my pupils had never been to a classical concert, seen many instruments or appreciated the work that produces classical performers. Always fantastic to see an Orchestra live!'

Music teacher, south Ayrshire school

Ensemble Cymru, based in north Wales, and **The Welsh Sinfonia/Y Sinfonia Gymreig**, based in south Wales, are both professional ensembles, serving audiences across the nation. The former works mostly as a chamber ensemble but expands to orchestral size on occasions, while the latter has chamber orchestral work as its principal focus. They have both received lottery funding, but also undertake significant fundraising and income earning activities to enable their contribution to Welsh cultural life.

The Welsh Sinfonia has worked with a foundation in the last year to secure funding for their second commission from a Welsh composer, enabling them to bring new music to their communities.

Ensemble Cymru is Ensemble-in-Residence at Venue Cymru (Llandudno) a major venue in north Wales; North Wales International Music Festival (St. Asaph); and Bangor University. Headline projects for 2010-2011 include the first Welsh-language recording of Prokofiev's 'Peter and the Wolf' as a classical music

resource for schools. The recording will feature actor Rhys Ifans (Notting Hill, Mr. Nice, Harry Potter) and has been accepted as one of the 'Big Give' projects.

The Ensemble's mission is both to promote Wales' voice past and present in classical music and to ensure isolated communities and schools in rural Wales have the opportunity to experience high quality performances of chamber music. It was shortlisted for a Royal Philharmonic Society Music Award in 2006 and featured on BBC2's *Working Lunch*.

Wales also boasts its own training orchestra funded by Arts Council Wales and a number of charitable trusts and foundations. **Sinfonia Cymru** was founded in 1996 with the principal aim of providing opportunities for young orchestral players to perform at a high standard with world class soloists in preparation for the world of professional music. Over the years, the training orchestra has developed some of the most outstanding instrumental talent from all over Wales and beyond. The orchestra

currently performs approximately six chamber concert series a year and once a year most of the players come together for a large orchestral gala concert at St. David's Hall in Cardiff.

Funding models vary greatly across different jurisdictions, and local economic factors affect the range and size of other investment on offer. But Scottish and Welsh orchestras are constantly seeking to innovate to find new sources of income, and to deliver the best value – economically, socially and culturally – for the welcome public investment which they receive.



ABO

The ABO is the national body representing the collective interests of professional orchestras throughout the UK. We currently have 66 member orchestras and work alongside a variety of organisations that work within and support the orchestral sector. The ABO exists to support, promote and advance the interests and activities of professional orchestras in the UK in order to fulfil our vision for a society where orchestral music is valued as a core component of contemporary culture.

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