

# ABO

ASSOCIATION OF BRITISH ORCHESTRAS



## LIVE THE EXPERIENCE SCOTLAND

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REPORT : MAPPING PROJECT OF SCOTTISH ORCHESTRAS' PROVISION OF ORCHESTRAL CONCERTS FOR CHILDREN AND YOUNG PEOPLE IN 2008/09

# I. EXECUTIVE SUMMARY

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- In August 2009, the Association of British Orchestras (ABO) published *Live the Experience*, a survey that mapped concerts given by ABO orchestras for school children and young people in England. The survey was a scoping exercise carried out to underpin the ABO's ambition to perform live for every child during their time at school.
- In December 2009 the then Scottish Arts Council, now Creative Scotland, funded the Association of British Orchestras to carry out a similar mapping project in Scotland.
- The orchestras who participated in the survey were BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Scottish Chamber Orchestra, Scottish Ensemble and the orchestras of Scottish Ballet and Scottish Opera.
- The orchestras were asked to provide details of the location and number of concerts offered in 2008/09 (including mainstream concerts, concerts for schools, family concerts and concerts in schools), the number of tickets sold against the number available, the costs and any additional activity provided.
- The figures in the next bullet point represent a gross total taking into account figures for concerts for which there was no data about the availability and take up of seats.
- The research into the provision of concerts for children in Scotland shows that 54 concerts given by 6 orchestras took place in 2008/09, reaching 28,389 children aged 3-16.
- In 2008/09 there were 673,100 pupils in Scotland<sup>1</sup>. Based on data submitted by the participating orchestras 21,607 children and young people aged 5 to 16 years old had a live orchestral concert experience in 2008/09. Within the 5 to 16 age continuum there are 12 school year groups i.e. P1 to P7 and S1 to S5 equating to approximately 56,091 pupils per school year (673,100 divided by 12). If orchestral provision was targeted at the same specific year group (e.g. P7) over a 12 year period an assumption could be made that by the end of the 12 year period 38.5% of children and young people aged 5 to 16 years old had a live orchestral concert experience during their time at school.
- In the survey participating orchestras were asked if they were planning to increase their capacity to offer additional concerts in 2009/10 and if they were, to provide projected figures. Due to the time delay in publication of this report, the figures provided here are the numbers of seats taken up. From the data provided in the survey an additional 6,345 seats were taken up by 5 to 16 year olds in 2009/10, an increase of 29.4%. Using the same methodology as above we could make a revised assumption that should this strand be maintained, 49.8% of children and young people aged 5 to 16 years would have a live orchestral concert experience during their time at school.
- From the data provided in the survey, the average cost per orchestral concert was £14,125. Based on 54 concerts given during the year, it can be stated that £762,750 per annum is being spent on delivering live orchestral concerts for children and young people.
- The research also shows access to live orchestral concerts is concentrated predominantly in urban centres. Providing access to live orchestral concerts for children from hard to reach, and particularly given Scotland's geography, rural communities, may involve additional investment in transport, and orchestras' time in terms of preparation, staff time, resources for teachers and use of technology.

## RECOMMENDATIONS

Recommendations made by the orchestras in England, published in *Live the Experience* are given below. Additional comments made by the orchestras in Scotland are given in italics.

- Orchestras will actively seek funding to maintain and develop the activity. *However, the current environment for sponsorship and other private support is extremely challenging, and all the Scottish orchestras report that decreases in public funding are likely to require decreases in education activity. Is it realistic to be attempting to increase this figure? This is contingent on public and private investment being maintained.*
- Models of good practice that emerge from the report should be replicated elsewhere.
- Additional investment is required in order to reach every child, particularly in 'hard to reach' areas. *However, a cost/benefit analysis of doing full education concerts in the remoter regions of Scotland would almost certainly reveal that this would not be an efficient use of public funds in straightened economic times. Orchestras must therefore look at other means to reach more remote areas, including small-scale touring and internet delivery.*

<sup>1</sup> The Scottish Government, Summary Statistics for schools in Scotland, <http://www.scotland.gov.uk/Topics/Statistics/Browse/School-Education/Summarystatsforschools>

- There needs to be strategic leadership to pool resources for the benefit of all children and young people.
- Orchestras should look at methods for engaging those children attending concerts in other areas of their work to ensure that these opportunities are part of a much wider framework of increasing engagement and participation in music for young people.
- Communication of the available opportunities should be integrated into existing web-based information for example through *Learning Teaching Scotland* ([www.lts.org.uk](http://www.lts.org.uk)), *Glow* (which is run by LTS), and *Creativity Portal* ([www.creativityportal.org.uk](http://www.creativityportal.org.uk)).
- It should be considered whether the delivery of this ambition needs to be centrally and strategically coordinated by an organisation to maximise press/media profile, ensure clarity of the message and enable the work to be developed
- There is great benefit in the local authority being directly involved in drawing up plans with the orchestras for live concert opportunities
- The ambition continues to be a 10 year vision that started in April 2007. There should be mid-term evaluation in 2012 and a final evaluation in 2017.

## 2. INTRODUCTION

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The ABO's ambition to perform live for every child during their time at school is based on the belief that hearing a live orchestral performance can excite, inspire and encourage children and young people to develop a lifelong love of music and music making. The opportunity to experience a full orchestral performance should be an essential part of their music education, complementing the music curriculum and as an adjunct to the work of local authority music services.

This survey has mapped the ABO Scottish orchestras' provision of concerts for children and young people for the year 2008/09, and has included their plans for additional activity in the 2009/10 concert season (September – June). The report is specifically about professional orchestral performances for, and with, children and young people.

The ABO recently published *Unlocking Potential: Education and the Orchestra* that provides case studies about a much wider range of work. The briefing describes orchestras' education and community work UK-wide, with children, young people and adults from all backgrounds, in a variety of settings, which involves small groups or individual musicians working on projects and which can provide in depth learning and engagement for the participants over a longer period of time.

Mapping orchestral concerts for schoolchildren in Scotland is by dint of its geography going to produce a picture that shows activity concentrated in a few areas. The map of activity does not show where the school children are based; this would produce quite a different picture. It should be noted that many schools travel long distances to access these concerts.

The challenges of transport and suitable venues are particularly pertinent to the Scottish orchestras. Although the orchestras have a stated ambition to perform live for children and young people during their time at school, and there is agreement that 'live is best', the use of technology to stream concerts, master classes and interactive workshops to schools and communities which don't have appropriate venues or are geographically difficult to reach, cannot be ignored and could provide a solution in certain circumstances.

### QUESTIONS TO BE ADDRESSED

- Is this ambition genuinely a Scottish orchestras' ambition? The combination of budget cuts and Scotland's geography may make it unachievable.
- As the Orchestras are currently reaching 38% of Scottish schoolchildren and young people, is it realistic to seek to achieve 100%?



## 3. ORCHESTRA STATISTICS

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### 3.1 Number of questionnaires sent out

Questionnaires were sent out to BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Scottish Ballet, Scottish Chamber Orchestra, Scottish Ensemble, and Scottish Opera and there was a 100% response.

### 3.2 Total number of Concerts listed in 08/09

A total of 54 concerts were given by Scottish orchestras in Scotland 08/09 and an additional 2 were given at the Lichfield Festival in England.

### 3.3 Number of Venues

The venues/places in which the concerts took place were:

Albert Halls, Stirling  
 Alva Academy, Stirling  
 Averon Leisure Centre, Alness  
 Bettridge Centre, Newtonhill  
 City Halls & Old Fruitmarket, Glasgow  
 Eden Court Theatre, Inverness  
 Festival Theatre, Edinburgh  
 Grand Hall, Kilmarmock  
 Glasgow Royal Concert Hall  
 Henry Wood Hall, Glasgow  
 His Majesty's Theatre, Aberdeen  
 MacRobert Arts Centre, Stirling  
 Regal Community Theatre, Bathgate  
 Rothes Hall, Glenrothes  
 Queens Hall, Edinburgh  
 Queens Cross Church, Aberdeen  
 The Tramway, Glasgow  
 Theatre Royal, Glasgow

### 3.4 Total number of tickets/seats available and booked/sold in Scotland

Number of concerts	Tickets available	Tickets sold/booked	Percentage sold/booked	Remaining capacity
54	41,942	28,389	68%	32%

- The total number of tickets booked/sold for family concerts = 8797
- The total number of tickets booked/sold for pre-school children's concerts = 6782
- The total number of orchestral tickets booked/sold that doesn't include family concerts = 19,592
- The total number of tickets booked/sold for orchestral events that doesn't include pre-school children = 21,912
- The total number of tickets booked/sold for orchestral concerts for schoolchildren = 12,810

This total compares with *Live the Experience* 377 concerts given by orchestras in England in 2007/08 (for which we had ticket data), for which 144,044 tickets were sold/booked out of an availability of 168,760.

These totals are for full orchestral concerts, as opposed to varying, smaller ensembles.

Please note the following sections 3.5 – 3.12 are sub-sets of the total described in this section 3.4

### 3.5 Number of Seats Booked for Schools concerts in 08/09

	Number of concerts	Tickets available	Tickets sold/booked	Percentage sold/booked	Remaining capacity
<b>Primary</b>	12	8284	4922	59%	41%
<b>Secondary</b>	7	8741	4888	56%	44%
<b>Mixed</b>	4	5627	3000	53%	47%
<b>Total</b>	23	22,652	12,810	57%	44%

#### Issues to be addressed:

- It would be useful to look at the reasons for the low percentage take up, as currently it appears to be a waste of resources. Every empty seat is a child who doesn't experience the excitement of a live orchestral concert, and this issue needs to be addressed by the orchestras, local authorities, Creative Scotland and the Scottish Government together.
- The mixed schools concerts were public matinees attended by schools groups, with dedicated workshops and lecture series in advance of the concerts. This needs to be taken into account when looking at capacity, when members of the public attend the concerts alongside school groups.

### 3.6 Concerts for Primary school children in 08/09

Some orchestras specified for which primary level their schools concerts were designed. These numbers are a sub-set of the Primary numbers given in section 3.5.

	Number of concerts	Tickets available	Tickets sold/booked	Percentage sold/booked	Remaining capacity
<b>P3-7</b>	5	5250	1254	24%	76%
<b>P4-7</b>	2	2400	2149	90%	10%
<b>Upper Primary</b>	4	1434	1434	100%	Nil
<b>Primary</b>	1	75	75	100%	Nil
<b>Total</b>	12	9159	4912	54%	46%

### 3.7 Family concerts 08/09

Number of concerts	Tickets available	Tickets sold/booked	Percentage sold/booked	Remaining capacity
10	9975	8797	88%	12%

### 3.8 Concerts in schools 08/09

No data was provided about concerts taking place in schools

### 3.9 Mainstream concerts which offered tickets to school age children and young people.

The RSNO offers free tickets to all young people under 16 to all of their concerts.

### 3.10 Open rehearsals

No data was provided about open rehearsals

### 3.11 Other delivery models

In the questionnaire we gave examples of the kinds of concert that might be offered by orchestras, as follows:

Event Type	Definition
Mainstream concert	Special ticket allocation for schools, with linked education activity or resources e.g. teachers' pack, INSET, workshop etc
Concerts for schools	Targeted at specific key stages, with a special presenter, includes participation, some performance by young people, usually takes place during school hours
Concerts in schools	Concerts on school or similar premises, to targeted audience. Min no. of players - 18 i.e. 1 per inst (or full band if that is less than 40)
Concerts targeting young people	Not linked to schools or curriculum work e.g. family concerts specifying target age group
Rehearsal attendance	Attendance by specific invitation, with education linked initiative e.g. workshop, prior info/pack, other project activity etc.
Other	Please specify

#### Other

#### 3.11a Education / participative

**BBC Scottish Symphony Orchestra concert on 8th June 2009 - Songs From the Shows.** The full orchestra gave a full-length concert with c.70 secondary school children from across City of Glasgow schools. They had taken part in a three-month programme of rehearsals with West End singer Adey Grummett, learning a variety of solos, duets and choruses from musicals. The concert was performed in City Halls to a paying audience of c.500.

### 3.12 Pricing

Orchestras supplied data about ticket prices for schools concerts, family concerts, and concerts where there were concessionary prices for school groups, children and young people.

- The total number of concerts for which prices have been provided = 49
  - Of these 49, 9 were listed as being offered free of charge
    - Of these 9 concerts, 1 was described as 'paid for by YMI Fife'
  - Of these 49, 40 concerts were priced from £1 - £10
- The number of concerts priced £3 and under, not including free concerts = 21
- The number of concerts priced over £3 = 19
- The maximum price charged for a concert targeting school children and young people was £4.75.
- The average price charged for 38 concerts specifically targeting school children and young people was £3.01
- The average price charged for all 49 concerts, which includes schools concerts, family concerts and concerts where there were concessionary prices for school groups, children and young people = £3.25
- No price data was given for 7 concerts

## 4. NEW INITIATIVES OR INCREASE IN CONCERTS/TICKETS PLANNED FOR 2009/10

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### 4.1 New initiatives include:

- Offering teacher training sessions for secondary school teachers prior to concerts (RSNO)
- Build a Gig – a season long project working with two schools – one urban and close to Glasgow (Greenock Academy), the other rural and remote in the Highlands (Ullapool High School) – helping them to learn professional concert promoting skills, working with the players and management of the Scottish Ensemble. In Ullapool this will culminate in the school programming a concert which forms part of the annual Highlands and Island tour (Scottish Ensemble)
- Polmont Young Offenders Institution – a three month project supporting the music teacher in Polmont, bringing a chamber group to work with the boys in the first stage of the project, and the full ensemble to perform in the prison at the end of a main-season tour as the second stage (Scottish Ensemble)
- 5 largescale demonstration style Education events (Outside In) offered from the stage and featuring a section of the orchestra as well as sections of dance and interviews (Scottish Ballet)
- Work in partnership with Awards for Young Musicians to offer a backstage tour and the opportunity to sit in the pit during a performance with the relevant section of the orchestra as well as to attend a performance for AYM recipients (3 Scots). This partnership continues into 2010/11 (Scottish Ballet)
- In 2010/11 teachers will be offered the facility to bring classes to 70 SCO Season concerts throughout Scotland. When booking tickets through this scheme, they will receive free tickets for teachers; £5 student tickets; free programmes; their school mentioned in the concert programme when booked up to one month before the concert date (SCO).

### 4.2 Planned increases in concerts/tickets

- In 2010-11 four family concerts (two each in Glasgow and Edinburgh) will be presented as part of its major new collaboration with Children's Classic Concerts. This demonstrates the use of partnership working to maximise resources (RSNO).
- The launch of an enhanced version of school concerts in 2010-11 based more closely on the SQL and Curriculum for Excellence, with the key activities divided into the headings EXPLORE (in-school preparation and workshops, FREE online teachers' pack, mini-videos by RSNO musicians), EXPERIENCE (the concert itself, but with live video and side-by-side opportunities embedded) and RESPOND (kids provide feedback via social media and learn to "be a critic"; in-school composition projects based on the themes of the concert. (RSNO)
- A 40th Anniversary Season special initiative – children go free (when accompanied by an adult) (Scottish Ensemble)
- Free tickets for school groups (limited availability) (Scottish Ensemble)
- Special prize of free tickets to a concert for winning string ensemble at Glasgow Music Festival. (Scottish Ensemble).

## 5. PREPARATION FOR THE CONCERTS

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In order of popularity, the following are offered as preparation for concerts

- INSET / CPD opportunities (75% offer these)
- Teachers' Packs/resource packs (50% offer these)
- Pre-concert events/workshops (50% offer these)
- CDs
- Free online resources
- Opportunities to meet the musicians
- Training for orchestral players

## 6. FOLLOW UP AFTER CONCERTS

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There is a range of offers:

- Tailor-made follow-up work
- A series of follow-up workshops in strategically agreed centres, designed for Advanced Higher pupils, delivered by a professional composer and small ensemble
- A new microsite for teachers
- New and growing online resources
- Development of repeat visits to schools from tour to tour to create relationships

1 orchestra doesn't offer any follow-up.

## 7. ORCHESTRAS' POLICIES ON CONCERTS FOR YOUNG PEOPLE

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3 orchestras have policies that include:

- Under 16s go free to all season concerts
- Under 26 card and online programme for those aged 16 to 26
- Providing 23 schools concerts a year for pre-school, primary and secondary pupils
- A group booking scheme for school groups
- Working with Children's Classic Concerts to provide concerts for families in the Central belt
- Awaken interest, igniting passion and fostering talent





## 8. EXTRA COSTS INVOLVED

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Counting core costs as: musicians' and other artists' fees, venue and music hire, we asked about additional costs the orchestras had to cover and these included:

### 8.1 The costs of preparation:

- INSET costs
- Extra fees for musicians working with specific groups beforehand
- Teachers Packs
- Music commissions
- Special print
- Web design and content commission
- Production & distribution of cds/dvds
- Travel and subsistence for the orchestra

### 8.2 Costs on the day of the concert/event:

- Recording, for broadcast on radio and for archive recording
- Filming
- Photographers
- Travel/overnight travel
- Accommodation
- Technical costs
- Equipment – projector/screen/sound system
- Venue
- Orchestra and staff time

### 8.3 Costs of follow up:

- Evaluation

### 8.4. Extra costs for schools

- Transport
- Cover for supply teachers
- Contribution towards project costs
- Cover for supply teachers

## 9. WHICH LOCAL AUTHORITIES DO ORCHESTRAS WORK WITH FOR DELIVERY? AND/OR DO THEY MARKET DIRECT TO SCHOOLS?

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3 orchestras work with local authorities and 2 orchestras market direct to schools as well as working with local authorities.

The figures in brackets indicate how many orchestras give the name of the local authority.

- Aberdeenshire
- East Ayrshire (2)
- South Ayrshire
- Edinburgh (2)
- Fife
- Glasgow
- Highland
- Moray
- East Renfrewshire



# 10. WHICH OTHER PARTNERS DO ORCHESTRAS WORK WITH FOR THE DELIVERY OF THESE CONCERTS?

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## 10.1 Generally

- Local authorities
- Schools

## 10.2 Specifically

- Aberdeen City Music School
- Aberdeen City Music Service
- Aberdeen International Youth Festival
- Aberdeen 'Little Larks'
- Greenock Academy
- Ullapool High School
- Dornoch Academy

# 11. FUNDING PARTNERS

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## 11.1 Generally

- Local Authorities
- Sponsors
- Trusts & Foundations

## 11.2 Specifically

- Aberdeen City Council
- Arts & Business
- Educational Institute of Scotland
- Glasgow City Council
- Paul Hamlyn Foundation
- Scottish Arts Council
- Scottish Government
- SCO 250 Society
- Scott Davidson Charitable Trust
- YMI initiative

## 12. DO THE ORCHESTRAS HAVE AGREEMENTS FOR DELIVERY?

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None of the orchestras have agreements with other orchestras for delivery. The five national companies meet regularly to discuss their work and are funded by the Scottish Government. One orchestra also has service level agreements with its core funders, Glasgow City Council and Aberdeen City Council.

## 13. WHERE DOES THIS WORK TAKE PLACE?

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Orchestral concerts were given in the following towns and areas:

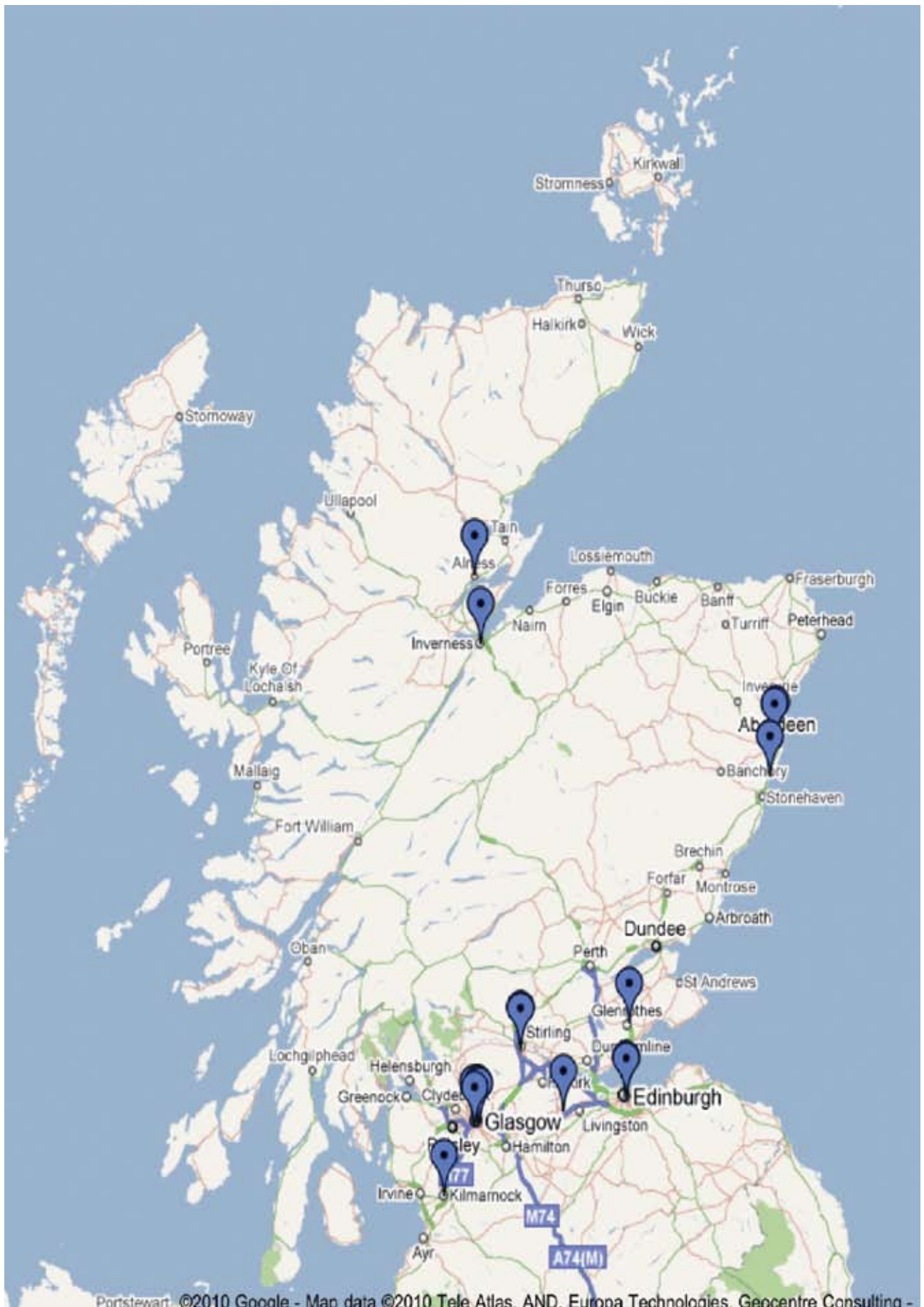
The numbers in brackets indicate the number of times the place is mentioned by orchestras/ballet/opera companies

- Aberdeen (2)
- Alness, Highland
- Bathgate, West Lothian
- Dundee
- Edinburgh (2)
- Glasgow (6)
- Glenrothes, Fife
- Greenock
- Highland Region
- Kilmarnock, East Ayrshire
- Moray
- Newtonhill, Kincardineshire
- Perth
- Stirling (2)

The following map indicates where orchestras have given concerts for school children and young people. It does not map the wide range of orchestras' education and community work which takes place in wider variety of settings and places in Scotland.

It also does not map where the children and young people and their schools are, and the distances travelled to reach these venues.

Scottish Ballet states that it works nationally and Scottish Opera tries to reach every local authority within Scotland.



## 14. CASE STUDIES

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Orchestras were asked provide us with one example of a concert for school children/young people that they would like to share.

### BBC Scottish Symphony Orchestra – Our Planet

In June the BBC SSO presented a week of concerts entitled *Our Planet*, a unique multimedia 1-hour event designed specifically for children and families, combining music and science. Featuring BAFTA award-winning visuals from the BBC's Natural History Unit, and music by composers including Beethoven, Holst and Vaughan Williams, *Our Planet* was presented by CBBC's Kirsten O'Brien, and BBC Scotland's weather forecaster, Heather Reid.

### Royal Scottish National Orchestra – Maestro Music

Maestro Music is the RSNO's dedicated concert experience for pupils studying standard and higher grade music and their teachers. The whole programme comprises of a training session and on-line resources for teachers to use as a springboard for pupils to Explore, Experience and Respond to the music. All activities complement the new Curriculum for Excellence. The orchestra is fronted by a presenter who uses a multi-media presentation and live video cameras. Concerts are performed in Glasgow and other cities in Scotland on a rotational basis. On average, pupils come from 22 different local authority regions each year.

### Scottish Chamber Orchestra – Masterworks

SCO Connect's flagship project for standard and higher grade students 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. In 2009 over 900 pupils took part in Masterworks, and a film was made about the project.

### Scottish Ensemble – Quicksilver Experience

On Sunday 8 February 2009, parents with their children joined the audience for the Scottish Ensemble's concert given in City Halls Glasgow. Following Mozart's *Divertimento in F*, the percussionist Colin Currie performed "Now you hear me, now you don't", a newly commissioned work by Austrian composer, Kurt Schwertsik.

At the interval, a total of 47 young people aged 7 – 14, some accompanied by parents and grandparents, moved through to the Fruitmarket venue to take part in a percussion workshop. Colin Currie led the workshop alongside Ian Sandilands, percussionist, and young musicians from the Royal Scottish Academy of Music and Drama. When the audience returned to the hall for the second part of the concert, the young people continued their workshop. After the concert finished family members joined the young workshop participants and heard the results of their work, with all 47 participating in an entertaining group performance. Given the short space of time, the outcome was impressive. There was no doubt that Colin Currie had inspired the young players, engaged their attention so that they were able to focus on and deliver a polished, and fun, final performance.

Those who signed up for the workshop came both from within the city and beyond. Most had discovered it either from publicity through their school or from other friends. Quicksilver Experience was supported by the Commonwealth Fund.

### Scottish Opera – Sounds of Singing

Sounds of Singing is aimed at second level pupils. In 2009 the format was revised in celebration of one of the five strands of **HOME COMING 2009: Great Minds and Inventions**. Sounds of Singing was designed to introduce pupils to four of these great minds per performance, in a series that will run over the next few years. In 2009 the characters were Prince Charles Edward Stuart (Bonnie Prince Charlie), Flora MacDonald, Charles Rennie Mackintosh and Dr Elsie Inglis.

In a special interactive performance, the young people got to know more about opera, the orchestra and the different voice types. They also sang three songs with specially commissioned lyrics to the tunes of three of the most famous melodies in the operatic repertoire. The rest of the performance – introduced by an actor/presenter – involved the four characters above, explaining their lives and achievements to the pupils through song. The pupils were able to respond by singing their own songs – all accompanied by the Scottish Opera orchestra.

A CD and teaching pack enabled teachers to prepare their pupils for the performances.

## 15. ADVOCATES

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Orchestras were asked to suggest names of people who could be strong advocates for the delivery of this project:

- Gavin Reid, Director, BBC Scottish Symphony Orchestra
- Jay Allen, Orchestra and Concerts Director, Scottish Opera
- Christian Kluxen, New Assistant Conductor (from Sep 2010), RSNO
- Jane Davidson, Director of Education and Outreach, Scottish Opera
- Stephen Deazley, composer, SCO Music Factory, and former Director of SCO Education
- Jonathan Morton, Artistic Director, Scottish Ensemble
- Alasdair Nicolson, composer, SCO Music Factory, Director, St Magnus Festival
- Paul Rissmann presenter of all RSNO schools concerts and SCO Masterworks.

## 16. TOTAL COST FOR A CONCERT IN SCHOOLS IN SEPTEMBER 2010

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Many variants were given for this question.

- Out of the 4 orchestras that responded to it, one orchestra gave no costing.
- 2 orchestras included preparatory work in their estimates
  - I also included follow up work

Taking all of this into account, at face value, the minimum estimate given by 3 orchestras, symphony, chamber, opera, contract and freelance averages out at a minimum of £13,000 and a maximum of £18,000 per orchestra.



## APPENDIX I

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The Association of British Orchestras exists to support, promote and advance the interests and activities of professional orchestras in the UK.

Our vision is of a society where orchestral music is valued as a core component of contemporary culture.

The key objectives of the Association cover four areas of activity:

- Advocacy
- Communication
- Information
- Learning

The ABO exists to:

- be an advocate for the orchestral profession of the UK, ensuring that the voice of British orchestras is heard by all relevant parties.
- provide the principal forum through by which members communicate collectively with each other to facilitate shared knowledge, collaborative initiatives and problem solving.
- provide accurate, timely and comprehensive information on issues and events that impact on the management, development and legal responsibilities of orchestras.
- provide and enable training and continuing professional development opportunities for all levels of orchestral management.

### ABO Scotland Mapping Project Working Group

- Gavin Reid Chief Executive, BBC Scottish Symphony Orchestra and ABO Board member
- Simon Woods, Chief Executive, Royal Scottish National Orchestra and ABO Board member
- Fiona Harvey Education Consultant, Association of British Orchestras
- Mark Pemberton Director, Association of British Orchestras

## APPENDIX II

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List of organisations that returned questionnaires for the survey

- BBC Scottish Symphony Orchestra
- Royal Scottish National Orchestra
- Scottish Ballet
- Scottish Chamber Orchestra
- Scottish Ensemble
- Scottish Opera

# APPENDIX III

## QUESTIONNAIRE

NAME OF ORCHESTRA.....

CONTACT NAME FOR FURTHER INFORMATION.....

### CONCERT SEASON 2008 – 2009 (ACADEMIC YEAR)

We're looking for information about concerts given by orchestras for children and young people during their time at school.

Please give details of all schools concerts given during the season 2008 – 09. If your orchestra has worked with Children's Classics to present these concerts, please indicate this and I will separate out the information appropriately. Here are some examples of the sorts of concerts you might have offered. Please let me know if you offer a different sort of concert.

Event Type	Definition
Mainstream concert	Special ticket allocation for schools, with linked education activity or resources e.g. teachers' pack, INSET, workshop etc
Concerts for schools	Targeted at specific key stages, with a special presenter, includes participation, some performance by young people, usually takes place during school hours
Concerts in schools	Concerts on school or similar premises, to targeted audience. Min no. of players - 18 i.e. 1 per inst (or full band if that is less than 40)
Concerts targeting young people	Not linked to schools or curriculum work e.g. family concerts specifying target age group
Rehearsal attendance	Attendance by specific invitation, with education linked initiative e.g. workshop, prior info/pack, other project activity etc.
Other	Please specify

Date of concert

Time of concert

Number of artists involved e.g. number of orchestral musicians and other artists

Programme (including which year group it is aimed at, if applicable)

Venue

Price of ticket

Number of tickets available (ie the capacity of the hall for this concert)

Number of tickets booked (ie the actual tickets sold, so that we can see if there was spare capacity)

1. What has been planned for 2009/10 that is different in terms of programme, region, performance venue, audience, etc
2. Please provide us with details of any new initiatives or increase in numbers of concerts/tickets planned for the season 2009/10
3. Do you offer any preparation? If yes, please expand
4. Do you offer any follow-up? If yes, please expand

5. Please tell us about your orchestra's policy about concerts for school children and young people
6. We are counting core costs as: musicians' and other artists' fees, venue and music hire What extra costs are there for your orchestra? E.g. teachers packs, photographer, recording, filming?
7. What extra costs are there for the schools? E.g. transport, cover for supply teachers, booking fees?
8. Which local authorities do you work with for delivery of these concerts? If you market direct to schools, please say so here
9. What other partners do you work with for the delivery of concerts? e.g. schools, music services, community music organisations?
10. What funding partners do you have e.g. local authorities, Scottish Arts Council, YMI, sponsors, trusts and foundations?
11. Do you have any agreements regarding delivery in the areas you work – with other orchestras or agencies?
12. In which geographical areas do you work currently?
13. We're looking build a set of case-studies about concerts for young people. Please provide us with one example of a concert for school children/young people that you would like to share
14. Please give us the name of your Music/Associate Director, Principal Conductor, Associate/Resident Composer who would be a strong advocate for delivery of the project
15. If we were to say to the Scottish Executive, for example, that all the orchestras in Scotland will perform in a school in September 2010 (ignore whether or not your orchestra is actually available), could you give us an idea of the financial cost for this for your orchestra? ie performance, travel, resources, and indicate if this in your 'home' area, residency area or elsewhere? Please indicate if it includes preparatory and follow up work.

Many thanks for completing this survey.

If you have any queries, please do not hesitate to contact me, Fiona Harvey: [fiona@abo.org.uk](mailto:fiona@abo.org.uk) or 07957 482814.

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Photographs courtesy of: Scottish Opera and John Wood.





The ABO is the national body representing the collective interests of professional orchestras throughout the UK. We currently have 65 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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