

PROFESSIONAL PARTNERSHIPS PROJECT

YOUTH ENSEMBLES SURVEY REPORT

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EXECUTIVE SUMMARY

For the purposes of this survey we defined a youth ensemble as a group of young musicians, ages ranging from 5 to 25, meeting regularly to play and perform together, and to progress musically, personally, emotionally and socially. In this context ensembles cover all groups with young instrumentalists, including orchestras. The first 5 questions of the survey covered all types of youth ensembles. The remaining 29 questions were specifically about youth orchestras for which we only included full symphony/chamber orchestras, and excluded jazz, string, and single instrument orchestras.

Headline facts

- 123 people answered the survey, 75 of whom manage one or more youth ensemble
- In total 1240 ensembles were described, of which 114 were youth orchestras.
- A range of orchestras were described including apprentice, area youth, beginner, ethnic contemporary classical, county youth, In Harmony, intermediate, intermediate youth, junior, Music Education Hub/Music Service, senior, senior youth, string/wind, youth, youth chamber, youth orchestra affiliated to professional orchestra and other for example from 4 local authorities
- 9176 musicians play in 114 youth orchestras

Profile of youth orchestra musicians

- Children and young people aged between 5 and 25 years old play in youth orchestras; 65% of whom are aged 5 to 21 and 34% of whom are between 10 and 25 years old
- The gender balance is split is 62%: 38% female to male.
- · Very few youth orchestras collect data about the ethnic background of their musicians
- In the past three years a total of 898 musicians have gone on to play in Music Education Hub/Music Service orchestras (606), Regional Youth Orchestras (121), National Youth Orchestra of Great Britain (83), National Children's Orchestra of Great Britain (83) and the European Union Youth Orchestra (5)
- Young people are involved in the decision making of youth orchestras through membership of a student committee, players' forum, surveys and close consultation. 5 respondents stated that young people were not involved at all
- 17 youth orchestras involve young musicians in creating music for performance by their youth orchestra. 41%
 perform compositions by one or two individual players and 24% perform creative work created with animateurs
 or professional composers

Artistic management - auditions, repertoire, technology, rehearsals, performances and touring

- 59% of youth orchestras operate an audition process
- 10% set Grade 5 as their minimum standard entry requirement; 8% do not have a minimum standard and 3% require Grade 8 as the minimum standard entry requirement
- 53% of youth orchestras are managed solely by employed staff; 19% are managed by a combination of employed staff and volunteers
- A wide range of repertoire is performed by youth orchestras, from John Adams, Adele and Thomas Ades to Beethoven, Britten, Haydn, Handel, Oliver Knussen, Michael Torke and Hans Zimmer.
- The repertoire is chosen to celebrate events, composer birth dates, to reflect and engage the diverse cultural and social background of the children who participate, to encourage new members, to provide concerto opportunities and to showcase contemporary music
- 60% actively programme repertoire by living composers and 40% commission new music
- Where technology features, it's generally for listening to repertoire; a small number of orchestras are using laptops, tablets and drum pads
- 53% of youth orchestras responding to this survey rehearse weekly in term time. A third of this 53% are managed solely by employed staff. 65% of youth orchestras give 3 to 4 performances per year. 4% report that they provide over 20 performances per year

- Performances are given in a range of venues, generally a combination of professional concert hall, theatre, school hall and church
- 58% of youth orchestras tour, with Europe as the most popular destination
- 22% have international partnerships, mostly based on twin towns and touring destinations

Funding and finance

- 42% of youth orchestras receive funding solely from a combination of Department for Education/Arts Council
 England Music Education Hub Funding/Youth Music, with no additional funding from local authorities, Trusts,
 Foundations or parental contribution. 6% of youth orchestras are funded solely by Trusts and Foundations; 6%
 are funded solely by a combination of private patrons and parental contribution; and 6% are funded by parental
 contribution only. Other combinations of funding sources are provided in Section 6 of this report
- 54% of youth orchestras have seen changes to their funding situation in the past two years; 22% of youth orchestras experienced the withdrawal of Local Authority funding and 19% of youth orchestras experienced a reduction in funding upon the introduction of Music Education Hubs
- 73% of youth orchestras provide access to bursaries

Evaluation

• 54% of youth orchestras carry out formal evaluation with musicians, parents and/or audiences. Of these, 30% evaluate by the use of questionnaires

Partnerships

- 30% of youth orchestras have working relationships with a combination of professional orchestras, Music Education Hubs/Music Services and Conservatoires
- 84% of respondents said they would value a national body. The majority of respondents wanted advocacy and
 promotion of youth orchestras. They didn't want a new organisation to be set up, and supported the ABO in
 its work. Music Mark was also cited as a valuable organisation that supports Music Education Hubs, and their
 ensembles. Other roles for a national body were about sharing information, expertise and repertoire, conferences,
 a good website and help with sponsorship

Challenges

• Over the next 3 to 5 years, the main challenges facing youth orchestras are financial – the funding environment and affordability. Other key challenges include pressure of time for rehearsals due to academic pressures on the students; and recruitment – of musicians of the required standard and of minority instrument players – viola, double bass, oboe, bassoon and French horn

Strengths

 The strengths of youth orchestras range from high standards and quality of rehearsal and performance, repertoire, recruitment and retention of young players, to work with professional conductors, the commitment of young musicians, parents, staff and tutors, and leadership in the local area encouraging instrumental playing

Learning from others

• Youth orchestras were ready to learn from others and specified a range of topics from artistic and financial to governance, communications and touring.

ISSUES FOR FURTHER CONSIDERATION

These issues have been identified by the ABO's steering group and do not form an exclusive list. We hope that by identifying these particular issues, the ABO can work with its members and other organisations to explore short, medium- and long-term solutions.

I. Profile of youth orchestra musicians

Gender balance

- When the National Association of Youth Orchestras' youth orchestra festival started in the 1980's, the gender balance was 50:50 for string players, and approximately 40:60 female: male for wind, and 20:80 for brass
- This survey did not ask for a breakdown of gender by orchestral section, however, could there be value in exploring why the number of boys playing in youth orchestras has dropped, or whether this is a continuing trend?

Ethnic background

- Data about the ethnic background of youth orchestra members should enable youth orchestras to determine whether their membership is a reflection of their local/regional demographic. Many funders now require this data to be collected.
- This survey's sample was too small for us to draw conclusions. Should youth orchestras be encouraged to include the question about ethnic background as part of their recruitment/application processes?

2. Funding and finance

- 2.1 We note significant recent changes to the funding situation for 54% of youth orchestras in this survey, with 22% experiencing the withdrawal of local authority funding and 19% experiencing a reduction in funding upon the introduction of Music Education Hubs.
- 2.2 An additional issue is the concern of affordability for members to join a youth orchestra, for parents to support orchestral tours, for youth orchestras to provide quality opportunities at a time of ever decreasing funding and without alienating those who are unable to pay.
- 2.3 The ABO has an ambition to become an effective advocate and service organisation for youth orchestras across the UK, but is limited in human and financial resources. It is keen to work in partnership with other organisations to help it respond to the issues outlined below.

3. Evaluation

The figures for formal evaluation are lower than expected. Should youth orchestras be encouraged to gather evidence through evaluation, working with their young musicians to do this and to help them make the case for funding?

4. Promotion

Could the ABO work with other organisations to help youth orchestras with their marketing, working with their young musicians to communicate the value of being a member of a youth orchestra and all the associated social, emotional and musical benefits?

5. Challenges

The recruitment of musicians of minority instruments: viola, double bass, oboe, bassoon and French horn. Should the ABO work with other organisations to address this situation?

6. Touring

The survey did not ask how many youth orchestras tour with recognised companies or whether they organise their own tours. Should the ABO work with other organisations to help with such matters as risk assessment, health and safety procedures?

7. Repertoire

There is a wide range of music being commissioned and performed. Should the ABO work with other organisations to encourage the continued commissioning of new music, amid concerns about cost and affordability?

INTRODUCTION

The Association of British Orchestras (ABO) was asked to take on responsibility for youth ensembles by the former National Association of Youth Orchestras in 2010. Following an initial survey of youth ensemble members, the ABO developed the following key objectives for its youth ensemble membership:

- To connect the youth ensemble membership with each other and with the professional sector, keeping them well informed and up-to-date with best practice to help build resilience and sustainability
- To champion youth ensembles, raising their profile and influence with key stakeholders and the British public, through political engagement, the media, social media and stakeholder bulletins. The ABO will track and influence the development of cultural policy and advocate the value of support for youth ensembles through local music education bodies and private investment.
- To develop the skills and knowledge of those who work for or volunteer their time to support their local youth ensemble.

'Professional Partnerships' project

In 2013 the ABO secured funding from the National Foundation for Youth Music to create a new national network to strengthen the sector of youth ensembles in England. The Professional Partnerships project comprises three elements:

- A survey of all youth ensembles in England
- Regional networking meetings for professional and youth orchestras
- Professional partnerships between professional and youth orchestras

Partners

- Five ABO members are delivery partners for the Professional Partnerships project: Bournemouth Symphony Orchestra, City of Birmingham Symphony Orchestra, The Hallé, Sage Gateshead and Sinfonia Viva.
- Other key partners are:
 - National Children's Orchestras of Great Britain
 - National Youth Orchestra of Great Britain
 - Two Youth Music-funded national networks:
 - The Advance Network, a partnership between Kuumba Youth Music, Royal Academy of Music and Tomorrow's Warriors
 - The Musical Progressions Roundtable hosted by Awards for Young Musicians

The survey was run online during the summer of 2013 and was circulated to all ABO professional and youth orchestra members. The ABO is grateful to Music Mark - the UK Association for Music Education, Arts Council England (ACE), Sound Connections and the National Foundation for Youth Music for their help in promoting the survey.

The ABO is also grateful to the steering group overseeing the project:

Nigel Hiscock, Sutton Music Service

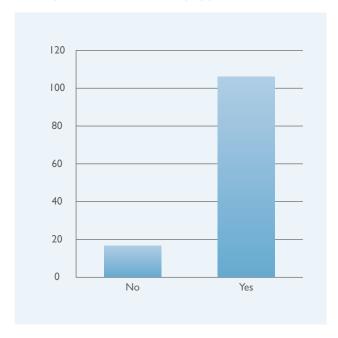
Carol Main, Live Music Now Scotland and ABO Board member

Kathryn McDowell CBE, London Symphony Orchestra and ABO Board member

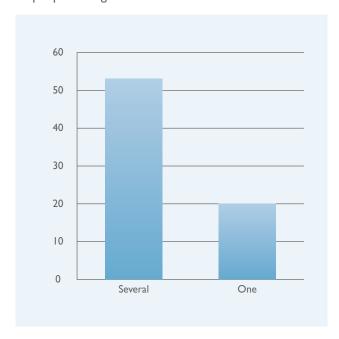
Mark Pemberton, Director, ABO

I.THE SURVEY RESULTS

123 people answered the first question about whether or not they were involved in managing youth ensembles.

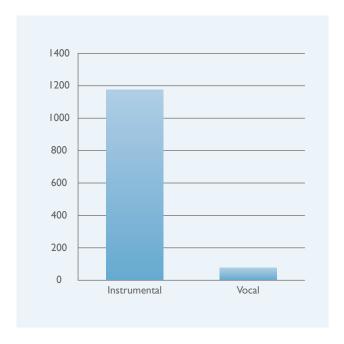


75 people manage one or several ensembles.

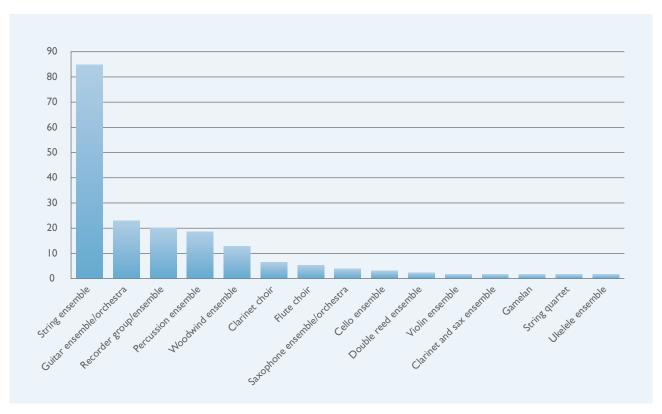


2.THE ENSEMBLES

Respondents were asked to list the ensembles managed by number and genre, for example 1 youth orchestra, 10 brass bands, 3 recorder groups etc. 74 responses were given to this question, describing 1240 ensembles. The chart below shows the simple split between vocal and instrumental groups.



The range of ensembles was diverse and ranged from instrument specific, for example clarinet choir and saxophone ensemble as shown in the table below, to those with a national identity such as Irish band and Russian Ensemble, to those which included improvisation, or were made up of young people from several local authorities or in a Music Education Hub/Music Service.



The full list with numbers given in brackets is given below in numerical order:

Ensemble (feeder), (beginner instrumental), (local), (music experience), (various no detail, choir, instrumental, miscellaneous) (576)

Orchestra (apprentice, area youth, beginner, ethnic contemporary classical, county youth, In Harmony, intermediate, intermediate youth, junior, Music Education Hub/Music Service, senior, senior youth, string/wind, youth, youth chamber, youth orchestra affiliated to professional orchestra and other e.g. from 4 local authorities, a Music Education Hub/Music Service joint orchestra (113)

Wind band (concert, intermediate, junior, senior symphonic), Wind ensemble, group and tiered wind group, Wind orchestra and youth wind orchestra (102)

String ensemble (intermediate, junior, progressive, senior, starter), String group (junior, lower, senior and tiered), String orchestra (beginner, holiday, intermediate, junior, training), String Sinfonia, Strings (mini, midi, maxi) (85)

Choir (children's, community, intermediate, youth, youth chorale, youth training) (57)

Brass band (entry level, senior, youth), brass ensemble, brass group (beginner) and brass quartet (44)

Jazz band, jazz ensemble (youth) and jazz orchestra (youth) (35)

Guitar ensemble and orchestra (23)

Recorder group, ensemble (youth) and orchestra (youth) (21)

Percussion ensemble and tuned percussion ensemble (18)

Rock band (17)

Clubs - recorder, singing, brass, clarinet, folk, oboe, flute, guitar, keyboard, strings (16)

Music Centre (16)

Woodwind ensemble (12)

Concert band (intermediate, youth) and concert orchestra (9)

Big band and youth big band (8)

Adult music group (6)
Clarinet choir (6)

Creative ensemble based around improvisation, creative/funk band, creative orchestra based around improvisation (6)

Steel band and youth steel band (6)

Flute choir (5)

Folk group and ensemble (5)

World music group (5)

African drum group (2), African ensemble (2) (4)

Saxophone ensemble and orchestra (4)

Cello ensemble (3)

Chamber ensemble, advanced chamber ensemble (advanced), youth chamber ensemble (3)

Development groups (3)
Double reed ensemble (3)

Irish band (3)

Samba ensemble (3)

Vocal ensemble (3)

Community Rhythm group (2)

Early music group (2) Russian ensemble (2) Stage band (2)

Swing band (2)
Violin ensemble (2)
Ceilidh band (1)

Clarinet & Sax ensemble (1)
Contemporary band ensemble (1)

Gamelan (1)

Primary school band (1)

Soul band (1)
String quartet (1)
Ukulele ensemble (1)

From the above list, 80% of respondents manage at least one youth orchestra.

3. RECRUITMENT

We asked how young people are recruited to youth ensemble(s) and gave them the option to tick boxes for school, private teacher, general call, website or general enquiries.

- Out of the 72 responses to this question, 67% recruited young people through all these means
- A further 8% recruited young people to their youth ensembles through the above means without putting out a general call
- 6% recruited young people to their youth ensembles through private teacher referral, responses to a general call and website or general enquiries but didn't use school referrals.

Other methods of recruiting young people provided were:

- Referral by teacher at Conservatoire, Music College, Music Education Hub, Music Service, and by current players
- Lessons run at a music academy
- · By invitation through projects run by the Music Service and in schools
- Through Youth Services and local community groups
- Word of mouth
- A&R talent spotting
- · Open rehearsals

4.YOUTH ORCHESTRAS

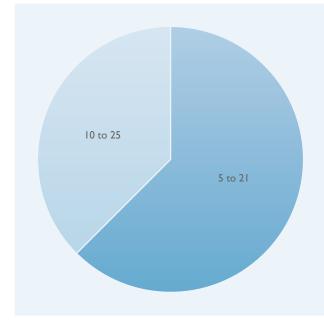
We asked how many musicians play in youth orchestra(s) and for this statistic we only included youth orchestras that were full chamber/symphony orchestras, and we excluded jazz, string, and single instrument orchestras.

9,176 musicians play in 113 youth orchestras.

An additional 30 youth orchestras are listed in the 'British and International Yearbook', so using a multiplier, we can estimate that over 11,600 young musicians play in youth orchestras in England.

4. I Age ranges of youth orchestra members

53 responses were given to this question. The age range can be spread into two main groupings: 5 to 21 years old and 10 to 25 years old, as shown on the following chart:



A more detailed breakdown is given below where the same age range is provided for more than 10 youth orchestras, with the number in brackets.

$$5 - 7$$
 to $18 - 21$ (33)

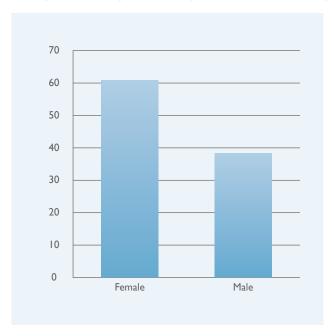
$$7 - 8$$
 to $16 - 19$ (12)

$$10 - 11$$
 to $18 - 21$ (16)

$$12 - 13$$
 to $18 - 25$ (13)

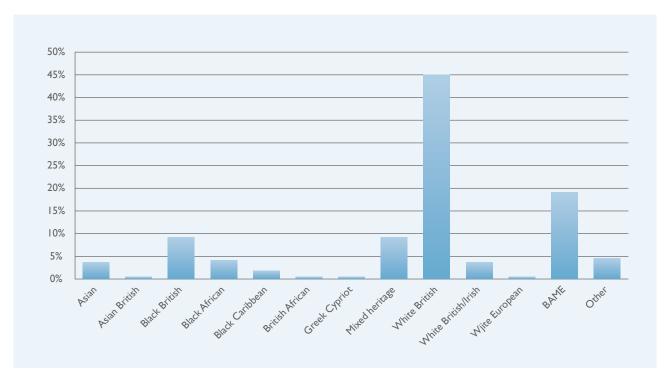
4.2 Gender

46 responses were given to this question, in numbers and percentages, so the total has been calculated as a percentage.



4.3 Ethnicity

Out of the 52 responses to this question, 29% respondents collect and hold information about the ethnic background of their orchestral musicians; 71% do not. Of the 15 people that answered 'yes' to this question, 8 were able to give information from which the following chart has been produced. This sample is too small to be able to draw conclusions from it.

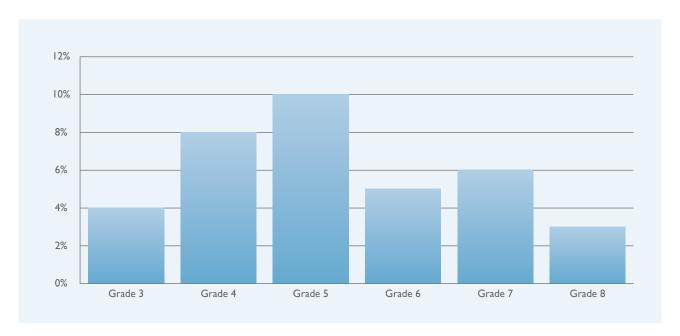


4.4 Auditions

Of the 51 responses to this question, 59% operate an audition process; 41% do not.

4.5. Entry requirement for youth orchestras

Of the 51 responses to this question, 8% do not have minimum standard entry requirements. Of the remaining 47, 36 responses specified graded entry requirements.

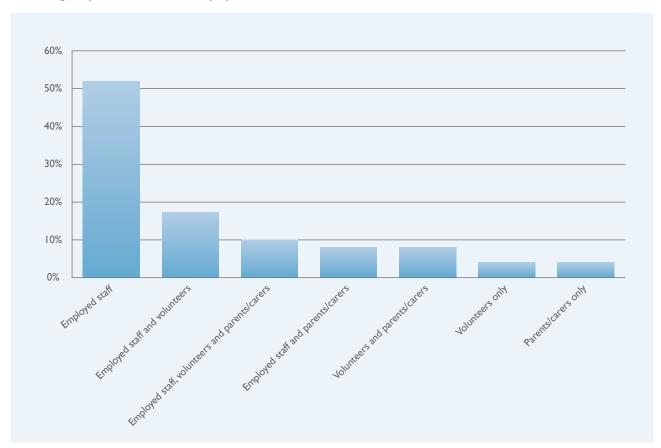


Other minimum standards included:

- 2 terms of one to one tuition
- Grade 8 distinction for wind and brass; grade 6 for strings

5. MANAGEMENT OF YOUTH ORCHESTRAS

Of the 53 responses to this question, the majority of youth orchestras are managed by employed staff only - 53%. 19% are managed by a combination of employed staff and volunteers. All the combinations are shown below



6. FUNDING SOURCES

We provided the following selection of funding sources:

- Department for Education/Arts Council England Music Education Hub Funding/Youth Music
- Local Authority
- Trusts and Foundations e.g. a charity
- Private patrons
- · Corporate sponsors e.g. a bank or local business
- Parental contribution

Of the 53 responses to this question, the majority of youth orchestras (42%) receive funding from a combination of DfE/ACE Music Education Hub Funding/Youth Music only.

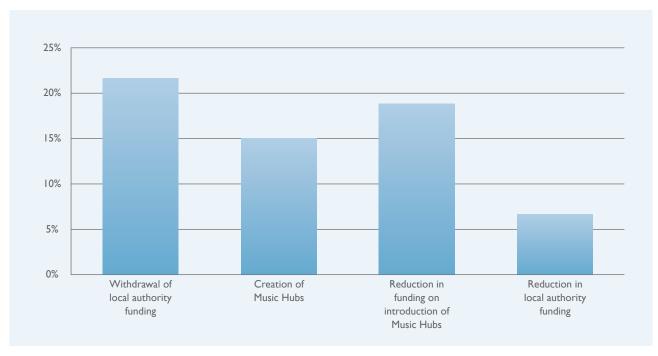
Only one respondent received funding from all the funding sources provided.

Other combinations of funding sources where they occur more than once are shown below in descending order.

- DfE/ACE Music Education Hub Funding/Youth Music, and Local Authority 9%
- DfE/ACE Music Education Hub Funding/Youth Music, Local Authority, and corporate sponsors 6%
- Trusts and Foundations, private patrons, corporate sponsors, parental contribution 6%
- Trusts and Foundations, and parental contribution 6%
- Private patrons and parental contribution 6%
- Parental contribution only 6%
- DfE/ACE Music Education Hub Funding/Youth Music and Trusts and Foundations 4%

6.1 Changes to the funding situation in the past two years

Of the 52 responses to this question, 54% had seen changes to their funding situation and 27 gave details of the changes. The percentages below are calculated from these 27 replies.



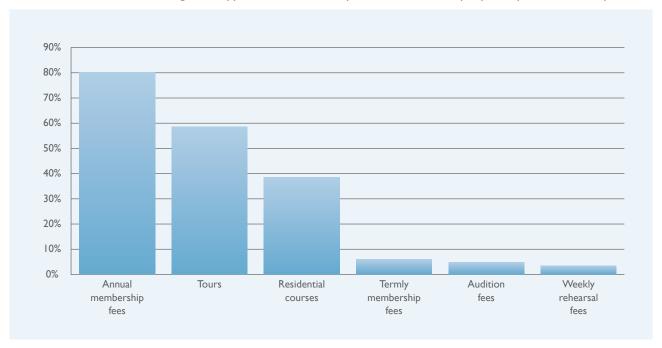
Other changes were stated:

- · Reduction in Gift aid tax rebate to reflect the benefit of the 'tuition' aspect of players subscriptions
- Increased parental contributions in 2012
- Introduction of fees in 2013
- Former LEA Music Service became a charitable company in 2012
- General shortage in money leading to fewer patrons, fewer sponsors, fewer applicants and many more applications for bursaries

One respondent noted a slight increase in Music Education Hub funding.

6.2 Costs for members of youth orchestras

We asked which of the following costs applied to members of youth orchestras. 49 people responded to this question:



Other costs for youth orchestra members were listed:

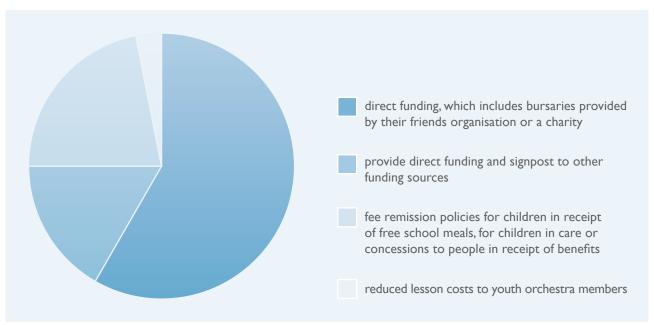
- · Fee for playing in each concert
- Transport

It is interesting to note that the costs of instruments were not mentioned in this section.

6.3 Access to bursaries

Of the 49 responses to this question, 73% provide access to bursaries.

Of the 36 that answered yes, the breakdown is as follows:



7. REPERTOIRE

We asked for some examples of repertoire recently performed by the youth orchestras and indicate why this repertoire was chosen.

A variety of reasons were given for selecting the repertoire:

- · Specially commissioned to celebrate the founding of the orchestra
- To celebrate the composer's centenary year or the centenary of the first performance
- For a tour
- To encourage new members
- To give students concerto performance opportunities
- Exciting opening to a concert
- · To reflect and engage the diverse cultural and social backgrounds of the children who participate
- Suitability for the players available
- Contemporary music, opportunity to showcase contemporary music

A number in brackets indicates where the work is mentioned more than once

John Adams 'Short Ride in a Fast Machine'

Adele, Paul Epworth and J A C Redford 'Skyfall'

Thomas Ades 'Court Studies' from The Tempest'; 'Three Couperin Studies'

Julian Anderson 'Alhambra Fantasy'

Malcolm Arnold 'English Dances'

JS Bach 'Concerto for 2 Violins'

John Barry film music

Lionel Bart solo from 'Oliver'

Bela Bartok 'Dance Suite'

Sally Beamish 'Day Dawn'

Luke Bedford 'Piu Mosso'

Beethoven 'Egmont Overture' (x 3); 'Symphony No.1' (x 2); 'Symphony No.5'; 'Symphony No.7'

George Benjamin

Berg 'Seven Early Songs'

Berio 'Rendering'

Bizet 'Carmen Suite I & 2'

Derek Bourgeois 'Promenade' (x 2)

Brahms 'Academic Festival Overture'; 'Serenade'

Britten 'An American Overture'; 'Death in Venice Suite'; 'Five Courtly Dances'; 'Noye's Fludde' (x2); 'Sinfonia da Requiem'; 'Soirées musicales' (x2); 'Young Person's Guide to the Orchestra' and a fanfare

Dave Brubeck 'Take 5'

Bruckner 'Symphony No.4'

Irving Burgie 'Jamaican Farewell'

Copland 'Latin American Sketches'

Guillaume Costely

Hywel Davies 'Sinfonietta Concertante'

loe Duddell 'Nightswimming'

Dvorak 'Cello Concerto'; 'Slavonic Dances'; 'Symphony No.8' (x2); 'Czech Suite'

Elgar 'Cello concerto' (x2); 'Enigma Variations'; 'Serenade for Strings'

Duke Ellington

Wes Farrell and Bert Russell 'Hang on Sloopy'

Alissa Firsova 'Gallo Variations'

Ben Foskett: Leckey

Ginastera 'Danza final'

Glazunov 'Saxophone Concerto'

Edvard Grieg 'In the Hall of the Mountain King'; 'Piano Concerto No.1'

Handel 'Music for the Royal Fireworks'; 'Water Music' (x2)

Haydn 'Andante' from the 'Surprise Symphony'; 'Symphony No.104' (x2)

Holst 'Somerset Rhapsody'; 'The Planets Suite' (complete), 'Jupiter' and 'Mars'; Suite No.2

Hummel 'Trumpet Concerto' (x2)

Janacek 'The Cunning Little Vixen' Orchestral Suite

Oliver Knussen 'A Purcell Garland'

Kodaly 'Summer Evening'

Korngold 'The Sea Hawk'

Giovanni Legrenzi

Kenneth Leighton 'Dance Suite'

György Ligeti 'Concert Romanesc'

Mahler 'Ruckert Lieder'; 'Symphony No.1'; 'Symphony No.5';

Arturo Marquez 'Danzon No.2'

Colin Matthews

Peter Maxwell Davies 'An Orkney Wedding with Sunrise'

Mendelsohn 'The Hebrides' Overture

Milhaud 'La Creation du Monde'

Mozart 'Clarinet Concerto' slow movement; 'Marriage of Figaro' Overture; 'Piano Concerto No.22 in E flat'; 'Symphony No.35' 'Haffner' - movement No.1

Arvo Pärt 'Cantus in Memoriam Benjamin Britten'

Piazzolla 'Oblivion'

Dan Priest 'Excursions for orchestra and electric ensemble'

Prokofiev 'Cinderella Suite'

Purcell 'Chacony in G Minor for Strings'

Rachmaninov 'Symphonic Dances'

Respighi 'Pines of Rome' (x2)

Terry Riley' In C'

Rimsky Korsakov 'Scheherezade' (x2); 'Capriccio Espagnol'

Roman 'Suite in D major'

Rossini 'William Tell Overture'

Saint Saens 'Organ Symphony'

Aulis Sallinen 'Symphony No.4'

Claude-Michel Schönberg 'Les Miserables'

Schubert 'Symphony No.8'; 'Symphony No.9'

Schumann 'Manfred Overture'

Howard Shore

Shostakovich 'Symphony No. I I'

Shrek Party Dance

Sibelius 'Pelleas and Melisande'; 'Symphony No.2' (x3); 'Symphony No.5'; 'Valse Triste'

Tim Steiner 'Play'

Richard Strauss 'Til Eulenspiegl'

Stravinsky "Pulcinella" (complete); 'Instrumental Suites'; 'Rite of Spring'; 'The Firebird'; 'Violin Concerto' Suk 'Praga'

Tchaikovsky 'Symphony No. 6' 3rd Movement; 'Symphony No.4' (x2); 'Symphony No.5'; 'The Nutcracker' suite; 'Canzonetta' from 'Violin Concerto'

Michael Torke 'Bright Blue Music'

Vaughan Williams 'English Folk Song Suite' (x2); 'Folk Songs of the Four Seasons'; 'Symphony No.2'; 'Symphony No.6'; 'The Wasps'

Verdi 'The Force of Destiny' Overture

Vivaldi 1st movement of 'Concerto in A minor' arranged for 6 violin soloists

Wagner 'Die Meistersinger Overture'

Walton 'Crown Imperial'

Warlock 'Capriol Suite'

Weber 'Der Freischutz - Overture'

Weinberger 'Polka' from 'Schwanda the Bagpiper'

lörg Widmann 'Con Brio'

John Williams 'Harry Potter'; 'Star Wars'; film music

Hans Zimmer 'Pirates of the Caribbean'

Additional works:

A Suite of movements by Youth Music funded composing project

Specially composed and arranged works that incorporate standard western European orchestral instruments with other instruments from around the world and technology such as iPads

2 small ensemble items composed by players

'Type 2' a composition by one of the orchestra's members

7.1 Repertoire by living composers

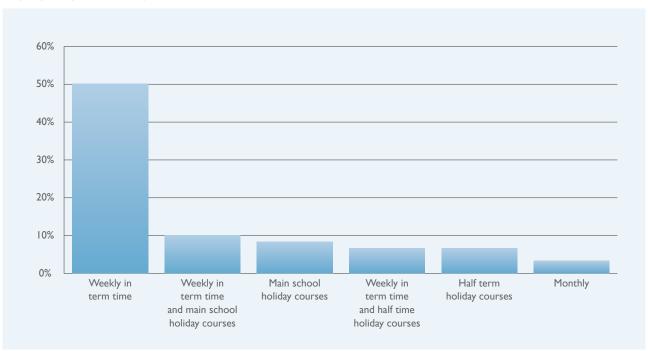
60% of the 50 respondents actively programme repertoire by living composers.

7.2 New music commissions

46% of the respondents commission new music

8. REHEARSALS AND PERFORMANCES

51 people replied to this question



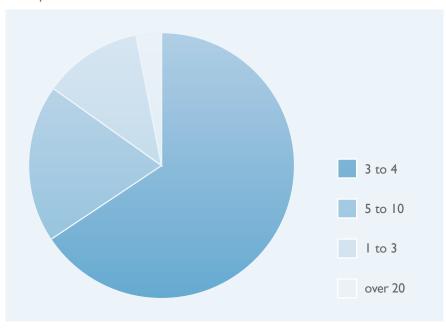
Of the 53% that rehearse weekly in term time, a third are managed solely by employed staff.

Other/additional rehearsals:

- Weekly in term time, main school holiday & half term holiday courses
- Main school holiday and half term courses
- Fortnightly
- Residential course in Easter holiday
- 3-4 residential courses each year
- 5 sessions in the autumn
- · Occasional weekend intensive courses
- As required

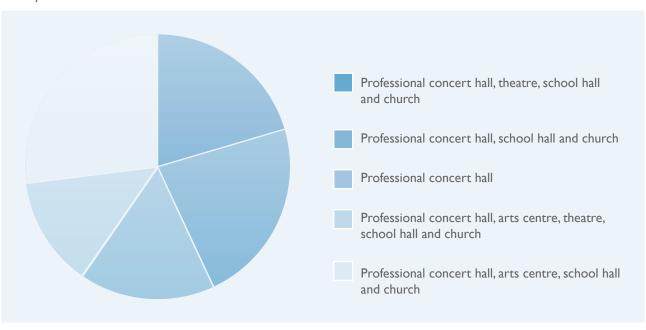
8.1 Number of performances per year

49 responses were received



8.2 Venues for performances

50 responses were received

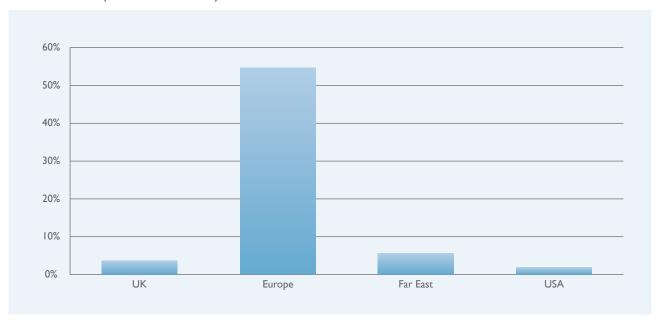


Other combinations were given and other venues include:

- · Village halls, stately homes and museums
- Own music centre
- Outdoors
- Town hall
- Non traditional venues

9.TOURING

58% of the 49 respondents tour their youth orchestras

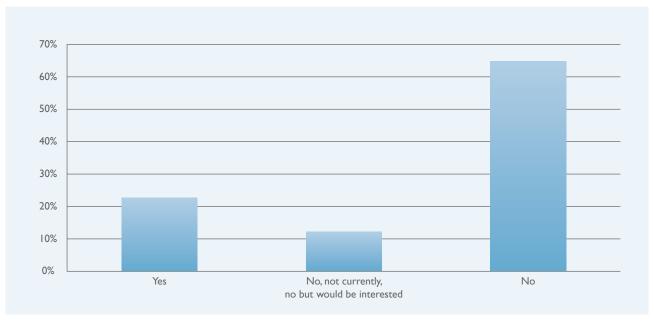


A number is given in brackets where countries are mentioned more than once, and if a city is specified this is given with the country

- UK (3) Aberdeen International Youth Orchestra Festival; Cornwall; North East
- Austria Vienna
- Belgium (4) Brussels
- China (2)
- Czech Republic (4) Prague
- Estonia
- France (10) Annecy, Normandy, Paris (2), Strasbourg
- Germany (12) Wiesbaden
- Hungary (3) Budapest
- Italy (8) Milan, Tuscany, Venice
- Luxembourg
- The Netherlands (2)
- Poland
- Romania
- Singapore
- Slovakia
- Spain (3) Bilbao
- Sweden
- Switzerland (2)
- USA

9.1 International partnerships

46 responses were received.

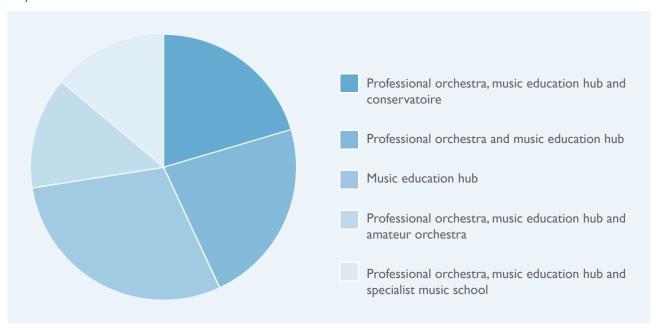


Of those who said yes, the international partnerships range from those with where the orchestra has toured, to twin towns and with El Sistema.

10. WORKING RELATIONSHIPS

We provided options for working relationships with professional orchestras, Music Education Hubs/Music Services, amateur orchestras, conservatoires, specialist music schools, and professional music organisations e.g. Music Mark, Music for Youth, Association of British Orchestras (ABO), Associated Board of the Royal Schools of Music (ABRSM), and Sound Sense.

46 responses were received. Where the same combination of working relationships is mentioned more than 4 times, they are described here:

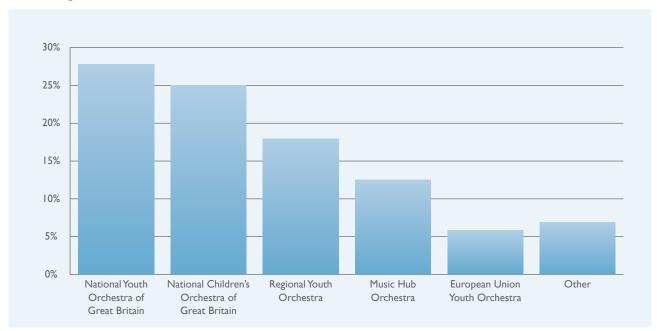


28 youth orchestras have current working relationships with professional organisations such as Music Mark, Music for Youth, ABO, ABRSM, and Sound Sense). Other professional organisations include:

- The Band of the Royal Marines School of Music, The Band and Bugles of the Rifles, The Band of the Royal Logistic Corps, Kneller Hall Army School of Music
- Barbican Centre
- CoMa
- In Harmony
- Making Music
- Professional orchestras
 - Academy of St Martin in the Fields
 - Bournemouth Symphony Orchestra
 - City of Birmingham Symphony Orchestra
 - The Hallé
 - New London Orchestra
 - London Symphony Orchestra (LSO On Track)
 - Royal Liverpool Philharmonic Orchestra
 - Royal Philharmonic Orchestra
- South West Music School
- · Westmoreland Music Council

II.WHERE NEXT?

The chart below shows the number of respondents who indicated that their musicians went on to play with other national, regional and local orchestras

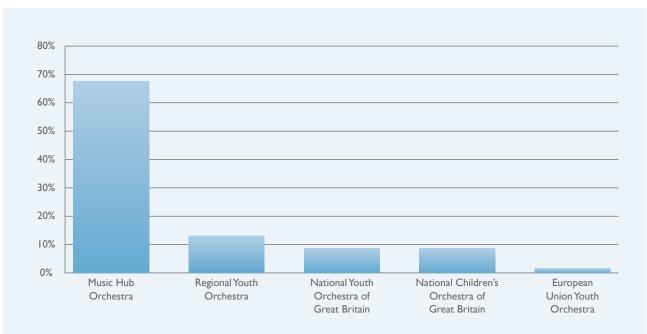


Several respondents' musicians go on to play in more than one of these ensembles.

Other ensembles include:

- National Youth Jazz Orchestra (NYJO)
- Hallé Youth Orchestra
- National Youth Orchestras of Scotland (NYOS)
- Vacation orchestras like ACO, NSSO, Folkroots @ the Sage
- Aldeburgh Young Musicians
- National Youth Brass Band
- Centre for Young Musicians/Junior Trinity

In the past three years a total of 898 musicians have gone on to play in the following ensembles, shown in the chart as percentages:



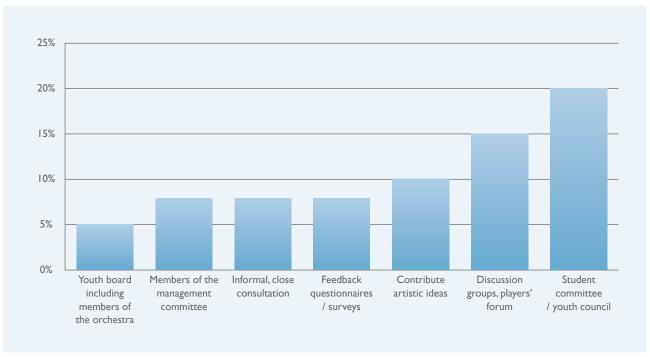
Other ensembles include:

- CBSO Youth Orchestra
- London Gypsy Orchestra

Others noted that they were responding on behalf of a Music Education Hub/Music Service orchestra.

12.YOUNG MUSICIANS' INVOLVEMENT IN DECISION MAKING

41 responses were given to this question. 5 respondents stated that young musicians were not involved at all. Information was given about the following ways that students are involved

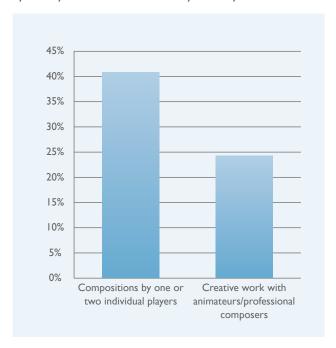


Other:

- AGM style meeting whilst on residential course
- · Help organise concerts

12.1 Young musicians as composers

Of the 49 responses to this question, 17 youth orchestras involve young musicians in creating music for performance by their youth orchestra. The ways in they are involved are:



13.TECHNOLOGY

Respondents listed the following ways that they harness technology in their youth orchestras

- Composition work and YouTube
- Show specific YouTube clips of works they are learning and play recordings of repertoire from MP3s
- Laptops are a section in the orchestra
- · Use of iPads and drum pads
- · About to form the first Dub orchestra and plan to use iPods in a new project
- Planning a project that involves technology

14. EVALUATION

Of the 50 responses 54% carry out formal evaluation with musicians, parents and/or audiences. Evaluation methods included:

- Questionnaires 30%
- Annual
- Occasional
- Online surveys
- · Student and parents committees
- Informal audience surveys every 5 years
- Invite informal feedback

15. MAIN CHALLENGES FACINGYOUTH ORCHESTRAS IN THE NEXT3 – 5 YEARS

Of the 50 responses to this question, the most frequent answer was funding or financial challenges. Specific comments were:

Financial environment

- Funding cuts
- Continuing to develop in the face of reducing public funding
- General funding climate for UK orchestras
- Grant awarding bodies receiving an increased amount of applications for a reducing pot of available money
- · Getting Local Authority and Department for Education to understand the damage caused by lack of funding

Affordability

- Funding to ensure that membership is affordable to all
- · Affordability of world-class conductors, soloists and venues
- Continuing to provide quality opportunities at a time of ever decreasing funding without alienating those who are unable to pay
 - Parents being able to afford to support tours when they are feeling the serious financial squeeze
- Sustaining harp tuition
- · One respondent was very excited about the future of their orchestra and doesn't see any significant challenges.

Other challenges are:

- · Pressure of time for rehearsals
 - due to young musicians getting part time work (3)
 - · for Easter holiday course due to perceived need of pupils to revise very hard for summer exams
 - older students under too much pressure from schools to attend catch up classes for GCSE and AS/A2
- · Finding suitable dates for performances that do not conflict with school and university terms
- Promotion
- Venue spaces
- Recruitment
 - Of musicians of the required standard (2)
 - Of minority instrument players, viola, double bass, oboe, bassoon, French horn (7)
 - lack of string players (3)
 - Building a brass and percussion section
- · Raising standards even further
- Choosing a new Director
- Choosing appropriate repertoire
- · Continuing to grow audiences

16.A NATIONAL BODY FOR YOUTH ORCHESTRAS

Of the 45 responses 84% said they would value a national body.

- Advocacy
 - For funding (to government, local authorities, arts council)
 - To raise profile of their value (educators, policy makers)
- Promotion
- Recruitment
 - Of musicians
- Repertoire
 - Dissemination of info re commissions and new music
 - Access to downloadable (free) music
 - Sharing info about repertoire
 - Have a library of music
- Sharing of resources
- A good website kept up to date
- Conferences
- To train volunteers how to manage youth orchestras
- Regular meetings like Specialist Managers Meetings
- Help with sponsorship

17. STRENGTHS

Respondents were asked to list the three main strengths of their orchestra/ensemble. The responses have been brought together under headings listed below.

Access

- For children of a wide ability range, free of charge to state school children, academies and independents, low cost to parents
- To great repertoire, to orchestral music making
- Inclusive, city-wide, in high profile civic events

Artistic

- The Conductor, working with professional conductors
- · Regular/weekly rehearsals produce a solid community of young people
- · Repertoire selection, constantly changing, explore core repertoire, variety
- Good range of instruments; a strong percussion section
- Termly concerts and concerto opportunities
- · Well-balanced ensemble with plenty of 'endangered' instruments; musical and creative
- Extended holiday courses

Commitment

- Of young musicians, parents, professional staff, new music, conductors/tutors
- Retention of young players who have moved into Higher Education

Community

- Community spirit; enthusiasm; friendship; social bonding; social cohesion; great social atmosphere; very supportive of each other; and a positive ethos
- Active Friends association

Diversity

Students from lots of different backgrounds, participation, good numbers

Leadership

- · In local area encouraging instrumental playing
- · Strong musical direction
- Drive for success

Musical progression

- New Music Education Hub structure offers progression pathway
- It is part of a pyramid of development
- Development of core skills

Partnerships

- Strong partnerships with international partners
- With professional orchestras coaching from players; full support from them; quality of contribution from leading professionals; strong relationship with parent organization
- · Working alongside other youth music groups
- Enhanced opportunities through working in partnership with Music Education Hub
- Support of local semi professional/amateur orchestra

Standards and quality

- Of performance and rehearsal; tuition and management; experience; outcome; the contribution from leading professionals, increased standards due to work with professional orchestra; and high levels of staffing in rehearsals
- Calibre of young players very good behavior, talent, focused and engaged, working as an un-conducted ensemble, and they enjoy playing
- Appearance and conduct on stage
- · Excellent regular concert venue

18. LEARNING FROM OTHERS

We also asked about the three areas they would most like to learn about from others. These have been categorised as follows:

Artistic

- · Conductors potential new conductors; CPD / specialist conducting skills training
- Commissioning of new music
- Creativity / creative music making
- Repertoire engaging players in development of repertoire; music hire; how to access free score hire; recently commissioned and shared
- Rehearsals discipline and techniques; making the most of the time
- Performance encouraging expressive and musical performances; facilities for enabling a Youth Orchestra to play in the market place; in the Schools Prom; high profile opportunities; creative concerts and events and venues
- Scheduling
- Residential courses

Development

- Audience development
- Leadership and conducting skills
- Development of orchestras from the beginning levels
- New kinds of orchestras

Finance and funding

- · How to access to pay for venue hire and tutor costs
- Fundraising and sponsorship
- How to support the financially disadvantaged
- Subscription fees

Governance

- Involvement of young people
- New organisational structures for charities
- Leadership
- Outsourcing or commissioning

Membership

- Developing attendance, commitment; and retention
- Diversifying
- · Involvement in more than playing
- To ensure brass and percussion are always engaged
- Working with various parts of the orchestra (wind and strings)
- Recruitment of new players; of higher level musicians; of less popular instruments; of sufficient diploma level brass players
- · Engaging with parents and the community

National Youth Orchestra - how to be part of it

Partnerships

- How to create productive links with other orgs
- UK and abroad
- Visiting professionals
- With professional orchestras

Communications

- Advertising
- Promotion
- · Use of social media
- Working as a team to publicise concerts

Safeguarding

Touring

- Location ideas
- Successful tour venues
- Exchange visits

APPENDIX I

THE SURVEY

- Are you involved in managing youth ensembles? Yes/No
- 2 Do you manage one ensemble or several? One/Several
- Please list the ensembles you manage by number and genre (e.g. I youth orchestra, 10 brass bands, 3 recorder groups etc)
- 4 How are young people recruited to your youth ensemble(s)
 - a. School referral
 - b. Private Teacher Referral
 - c. Responding to general call
 - d. Website or general enquiry?
- 5 Does the above list include at least one youth orchestra? Yes/No
- 6 How many musicians in total play in your youth orchestra(s)?
- 7 What is the age range of your orchestra(s)? (e.g. 11-18)
- 8 Please provide the gender breakdown of your orchestra(s) Total number male/female
- 9 Do you collect and hold information about the ethnic background of the musicians in your orchestra(s)? Yes/No
- 10 Does your youth orchestra(s) operate an audition process? Yes/No
- II Is there a minimum standard entry requirement for your youth orchestra(s)
- 12 How is your youth orchestra managed?
 - a. Employed staff
 - b. Volunteers
 - c. Parents/Carers
- 13 Which of the following funding sources apply to your youth orchestra(s)?
 - a. DfE/ACE Music Education Hub Funding/Youth Music
 - b. Local Authority
 - c. Trusts and Foundations (e.g. a charity)
 - d. Private Patrons
 - e. Corporate Sponsors (e.g. a bank or local or national business)
 - f. Parental contribution
- 14 Have there been any changes to your funding situation in the last 2 years? Yes/No
- 15 Which of the following costs apply to the members of your youth orchestra(s)?
 - a. Annual Membership fee
 - b. Residential courses
 - c. Tours
 - d. Audition fee
- 16 Do you provide access to bursaries? Yes/No
- 17 Please give some examples of repertoire recently performed by your orchestra(s) and indicate why this repertoire was chosen
- 18 Do you actively programme repertoire by living composers? Yes/No
- 19 Do you commission new music? Yes/No
- 20 How often does your youth orchestra(s) rehearse?
 - a. Weekly in term time
 - b. Weekly throughout the year

- c. Main School Holiday Courses
- d. Half Term Holiday Courses
- e. Other please specify
- 21 How many performances does your orchestra(s) give each year?
- 22 In what type of venue does your youth orchestra(s) usually perform?
 - a. Professional concert hall
 - b. Arts Centre
 - c. Theatre
 - d. Sports Hall
 - e. School Hall
 - f. Church
 - g. Other please specify
- 23 Does your youth orchestra(s) tour? Yes/No
- 24 Does your youth orchestra(s) have international partnerships? Yes/No
- 25 With which of the following do you have current working relationships?
 - a. Professional orchestra
 - b. Music Education Hub
 - c. Amateur orchestra
 - d. Conservatoire
 - e. Specialist Music School
 - f. Professional organisations (e.g. Music Mark, Music for Youth, ABO, ABRSM, Sound Sense)
- 26 Do your musicians go on to play in other ensembles?
 - a. Music Education Hub Orchestra
 - b, Regional Youth Orchestra
 - c. National Youth Orchestra of Great Britain
 - d. National Children's Orchestra of Great Britain
 - e. European Union Youth Orchestra
- 27 In the past three years how many of your musicians have gone on to play in the following ensembles?
 - a. Music Education Hub Orchestra
 - b. Regional Youth Orchestra
 - c. National Youth Orchestra of Great Britain
 - d. National Children's Orchestra of Great Britain
 - e. European Union Youth Orchestra
 - f. Other
- 28 How are young musicians involved in the decision making of your youth orchestra(s)
- 29 Are young musicians involved in creating music for performance by their youth orchestra(s)? Yes/No
- 30 How, if at all, do you harness technology in your youth orchestra(s)? Yes/No
- 31 Do you carry out any formal evaluation with musicians, parents and/or audiences? Yes/No
- 32 What are the main challenges facing your youth orchestra(s) in the next 3 5 years?
- 33 Would you value a national body for Youth Orchestras? Yes/No
- 34 Please list the three main strengths of your orchestra/ensemble
- 35 Please also list the three areas you would most like to learn about from others
- 36 Thank you for completing our survey. We would like to keep you up to date with the results. Please fill in your details below. By submitting your contact details you are consenting to us contacting you in future about the survey. We will not contact you for any other reason. Thank you

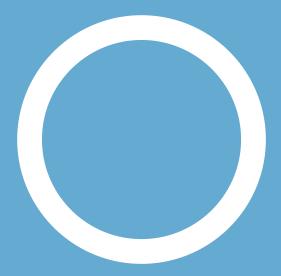
APPENDIX 2

ASSOCIATION OF BRITISH ORCHESTRAS (ABO)

The ABO is the national body representing the collective interests of professional and youth ensembles and the wider classical music industry throughout the UK. The ABO's mission is to enable and support a vibrant, innovative, collaborative and sustainable orchestral sector in order to fulfil its vision for a society where orchestral music is valued as a core component of contemporary culture. It exists to support and champion professional orchestras in the UK in their ambition to perform music to the highest artistic standards for the widest possible audience.

For more information, please contact:

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