

Our impact



THREE out of FIVE live orchestral experiences were by children and young people (35,500 experiences in total)



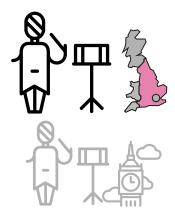




A THIRD OF ALL NEW COMPOSITIONS were created by project participants



EIGHT REGIONS OF ENGLAND enjoyed 119 projects and concerts produced by us



MORE THAN HALF of our orchestra partners were based outside London



TWO out of THREE projects featured diverse artists



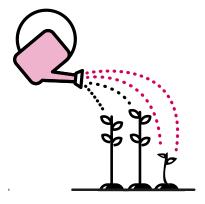
FIVE out of SIX PARTNERS said working with us had a positive impact on their practice

Our impact

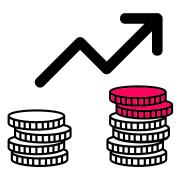
Orchestras Live is a **registered charity** drawing on an increasingly wide range of income sources to deliver our work. We are delighted to be one of **Arts Council England's National Portfolio Organisations**, and an integral part of the country's cultural infrastructure.



OF OUR 56 INVESTING PARTNERSHIPS 9 out of 10 were returns; and 82% invested for the third year in a row.



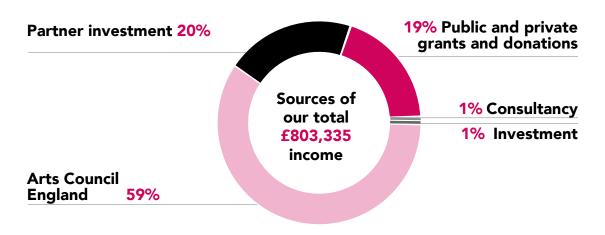
NEARLY HALF of our activity budget was in areas in the lowest third for cultural engagement (Active Lives survey, 2018)



FOR EVERY £1 WE SPENT on project activity, we helped our partners raise 54p additional funding

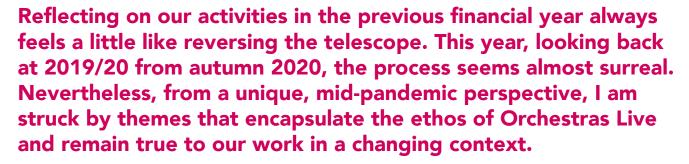


17% of INCOME came from new sources



Read our <u>annual report and accounts here</u>

The power of impact



Our strategy to fuel national growth of orchestral music experiences through regional and local developments continued to bear fruit. The post of <u>Regional Producer - North</u> has now run the course of a full year and our investment in this new position has really paid dividends. This is reflected in the decision to move our centre of operations to Leeds where we have been enormously encouraged by the warm welcome we received.

At the start of 2020 we cemented our northern presence further by taking the whole organisation – trustees and staff – to <u>Darlington</u> for an awayday followed by a cultivation event and performance by the Hallé, joined by young musicians from the Durham Music Service – a perfect example of our integrated creative orchestral projects shaped by people who live and work locally.

66 ORCHESTRAS LIVE BELIEVES that 'orchestras are for everyone'. To make that statement a visible reality we are committed to embedding inclusive practice across all our activities and to instill that approach in our partners' work.

We welcomed the opportunity to open the conference of the Association of British Orchestras 2020 with a performance by <u>Able Orchestra</u>, a standard bearer for inclusive ensembles and a vision of what an orchestra can look and sound like in the 21st century. This included a commissioned work by emerging composer, Oliver Vibrans, who went on to receive subsequent commissions from the BBC and Hallé orchestras, as a result of the ABO performance. This created a powerful backdrop to our <u>conference session</u> the next day which explored how the orchestral sector can make meaningful progress in developing a more diverse workforce.



The power of impact (cont.)



addressing issues around dementia, loneliness, mental health and marginalisation continues to grow in significance, with well over half of our projects bringing positive health and wellbeing outcomes. 99

The debilitating effects of loneliness are increasingly recognised and the unique qualities that music brings through shared experience are a vital aspect of our orchestral collaborations.

This was never more in evidence than in our project in HMP Whitemoor, Cambridgeshire – <u>Tuning Up</u> – delivered in partnership with Britten Sinfonia and Lemos & Crane. Careful, detailed planning with all partners to facilitate full engagement with all participants, giving the residents their creative voice and building outwards over time to involve their families, has created a long lasting impact that few dared hope for at the outset.

The project's legacy has included the formation of a prison choir, led by two members of staff and supported by Britten Sinfonia, the production of a podcast about the project, the publication of an article in Inside Time, the prison newspaper, and aspirations for a one-day family music festival in the prison once circumstances allow.

Although I write this at a time of great uncertainty, I am confident that the fundamental values that underpin these projects and those illustrated in this report, will remain at the heart of our work and build our resilience as we, our participants and partners navigate the challenges we face ahead.

Sarah Derbyshire MBE, CEO

About us

We believe orchestras are for everyone. We create environments where music and creativity can thrive. We work to ensure communities across the country have access to world-class orchestral experiences. We work across <u>six priority areas</u>:



Invigorating communities



Building networks



Developing talent



Driving inclusion



Improving health and wellbeing



Inspiring children and young people

Orchestras Live has been evolving for more than 50 years, during which time it has grown to hold a central place in the country's orchestral ecology whilst retaining key founding principles at its heart.

We work with individuals and communities to create and shape orchestral projects that are relevant and will enrich lives. Our artistic partners – orchestras and promoters – work within our partnership principles of excellence, inclusion, relevance and legacy, and are professionally curious and committed to continuous improvement.



Case study Classically Yours



Originally conceived for Hull UK City of Culture in 2017, Classically Yours engages new audiences with classical music by providing better access to live orchestral music in the East Riding of Yorkshire. We worked with local communities, Manchester Camerata and Sinfonia Viva, to offer opportunities to engage with orchestral music, and to begin to transform people's perceptions of classical music.

What we did

- placed the audience at the heart of the project, giving them opportunities for participant involvement, and curation and co-creation of new music.
- reviewed and repackaged the idea of an 'orchestra in residence' to 'orchestras being resident' year-round and accessible to people in any number of ways.
- strengthened relationships within the community by integrating activities with care home residents, schools, community groups and orchestral musicians.

66ALWAYS BLOWN AWAY: not only by the quality of music making, but by the enthusiasm, warmth and appreciation with which the wider community embraces it. **99**

Manchester Camerata musician

The impact

- produced 217 creative workshops across the four years, co-creating 17 new pieces of music with 36 schools and community groups.
- a newly energised orchestral ecology linking communities across the East Riding, a rural county with no track record of orchestral provision.
- orchestral relationships established with eight care homes, generating positive health and wellbeing outcomes for residents and staff.

Classically Yours is co-produced with East Riding of Yorkshire Council.





Case study Audience Diversity Academy

Our Senior Creative Producer, Jan Ford, and Ryan West, Marketing Coordinator at our partner, <u>Wiltshire Music Centre (WMC)</u> were awarded a joint fellowship to take part in the six-month <u>Audience Diversity Academy (ADA)</u> 2019/20.

This Arts Marketing Association fellowship provided them with an opportunity to work with mentor Mel Larson, to explore how to increase and improve engagement with audiences who don't currently attend orchestral events at WMC.

What we did

- undertook research into young people's attitudes to orchestral music with focus groups at a local secondary school.
- connected with a local Syrian Refugee Centre through a test event of Syrian music.
- tested alternative programme notes using audiences' descriptions of their own feelings for pieces, rather than historical or musical context.

66THIS WAS A TRANSFORMATIVE EXPERIENCE;

I'm looking forward to seeing how we can develop this model further 99

Ryan West, Marketing Coordinator, Wiltshire Music Centre

The impact

- WMC has developed a new audience development strategy focused on experimentation as a tool to attract new audiences.
- WMC has developed better organisational awareness of diversity and inclusion, as an essential element in driving change.
- Orchestras Live has shared the experience and outcomes with its partners, challenging them to put diversity centre stage and supporting new experiments to diversify audiences.





Case study Music leader traineeship



As part of our commitment to developing a diverse talent pipeline for the sector, we hosted our first Trainee Music Leader in 2019/20 in partnership with <u>Spitalfields Music</u>. We specifically recruited from the North of England, as part of our regional strategy, with support to be provided by our recently appointed Regional Producer. We were delighted to award the traineeship to Alice Phelps, a Manchester-based double bass player and recent graduate from the University of Leeds.

What we did

- year-long scheme allowing the emerging music leader to develop practice first-hand in the planning and delivery of learning and participation projects. Alice also received mentoring from an experienced industry professional.
- provided opportunities for Alice to work across the North of England with a variety of orchestras including: the Hallé, London Mozart Players, Manchester Camerata and the Orchestra of the Age of Enlightenment.

66BEFORE MY TRAINEESHIP I didn't know that such projects existed, and taking part has given me a vision of what is possible and a clear goal to aspire to. **99**

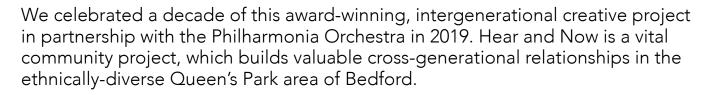
Alice Phelps, Spitalfields Trainee Music Leader 2019/20

The impact

- Alice developed new skills and ideas for creative music-making, which she has already implemented in <u>her own workshops</u>.
- Alice was able to observe and support highly experienced music leaders and orchestral musicians, benefitting from their advice and guidance. This has enabled her to compare different styles of facilitation and how to adapt the framework for different projects.
- the traineeship has helped Orchestras Live to establish a wider pool of music leader talent outside of London; the traditional hub for orchestral talent. This is helping to ensure indigenous and diverse talent is nurtured and retained locally.



Case study Hear and Now



What we did

- brought young people and people living with dementia and their carers together through music-making, to build positive understanding of each others lives.
- participants joined together in creative music and dance workshops centred around memory and emotions, creating new performance pieces inspired by their discussions and personalities. This culminated in a finale performance at the University of Bedfordshire's theatre.
- worked with the University of Bedfordshire to <u>research the impact</u> of the project on participants' wellbeing.

66A WONDERFUL EXPERIENCE! I will never forget it. For so many different talents and ages to come together and produce an evening of sheer joy, fun and beautiful music was just magic. **99**

Participant

The impact

- participants reported numerous positive emotions, including happiness, inspiration, pride and excitement, as well as experiences of support, positive relationships and making new connections through taking part.
- removed the stigma of dementia and disability and gave participants renewed confidence in their abilities to connect with others and participate in creative activities.
- inspired similar projects in Leicester through a partnership with De Montfort University, and internationally with Bergen Symphony Orchestra in Norway.

Hear and Now is produced by Orchestras Live and the Philharmonia in partnership with Fusion Youth Singing, and Tibbs Dementia Foundation's Music 4 Memory.





Case study The Lost Letters



This intergenerational community project was designed to give people in Saffron Walden in Essex, including young carers and people living with dementia, the opportunity to work creatively together – sharing learning, forging new relationships, and becoming performing partners. It brought together people from the Saffron Walden area to collaborate with theatre director Rachel Yates, music leader Sam Glazer and members of Britten Sinfonia.

What we did

- sought to improve cross-age and peer-to-peer relationships, understanding, respect and wellbeing through musical self-expression in a safe and inspiring environment.
- invited individuals to correspond with each other by writing letters. This simple but effective activity helped develop relationships and trust between participants as they swapped memories and shared their writing.
- delivered participant performance workshops over ten weeks, working alongside professional theatre and music practitioners, creating a new piece of original musical theatre.

66HOW AMAZING to be part of something so transformational on a personal level. **99**

Participant

The impact

- the artistic team developed new skills in cross-artform work through this different way of working.
- forged new links between the production venue, Saffron Hall, and and the wider community.
- created an appetite to build beyond connections between existing participants, reaching more vulnerable and isolated people through online activity.

In partnership with Saffron Hall, in association with Anglia Ruskin University, Britten Sinfonia, Creative Walden, Essex County Council, Fairycroft House, Mind in West Essex and Uttlesford District Council.



Case study The Moon Hares



The Moon Hares – with a story by Hazel Gould and music by James Redwood – was designed to bring young people and community choirs together with an orchestra to create and perform in a family friendly community opera. The project was the culmination of a three-year partnership between Orchestras Live, Durham Music Service and the Orchestra of the Age of Enlightenment (OAE) and the premiere took place in Consett, County Durham as part of the Durham Vocal Festival.

What we did

- musicians from the OAE worked with young musicians from Wolsingham School and local primary schools to create a new version of an existing opera with new compositions.
- formed a children's and community chorus, both of which had a key role in delivering the narrative of the story.
- 150 participants premiered the new opera on stage at the Empire Theatre, Consett, alongside the professional musicians of OAE and the Northern Spirit Singers.

66HEARING CHILDREN STILL SINGING was brilliant – half were singing original music, the others Purcell! **99**

Carolyn Norris, Deputy Head, Durham Music Service

The impact

- skills development for the young musicians from Wolsingham School working with and performing alongside a professional orchestra, which included some students learning an instrument for the first time.
- many of the audience attendees were experiencing opera for the first time.
- created a new community touring opera, which will visit venues across the country.

This project was co-produced with the Orchestra of the Age of Enlightenment and Durham Music Service.

Our Partners and Supporters 2019/20

Orchestras Live is a creative producer of inspirational orchestral experiences for communities across England. Our collaborations with orchestras, educators, venues, promoters and communities are at the heart of our work, supported by active relationships with an ever-growing range of artistic, producer, funder and consultancy partners.

Academy of Ancient Music The Apex, Bury St Edmunds Arts Council England **B**abergh District Council Barrow Borough Council BBC Philharmonic Orchestra Bournemouth Symphony Orchestra Brandenburg Sinfonia Britten Sinfonia **Broadland District Council** Buxton International Festival Cambridge Live Cambridgeshire Music Chelmsford City Council City of London Sinfonia Cockermouth Music Society Colchester Borough Council The Courtyard, Hereford Creative Darlington Cumbria County Council Cumbria Music Education Hub **D**arlington Hippodrome Deal Music & Arts Derby City Council Derbyshire County Council The D'Oyly Carte Charitable Trust Durham and Darlington Music **Education Hub**

East Suffolk Council East Riding of Yorkshire Music **Education Hub** East Riding of Yorkshire Council The English Concert **Enjoy Great Yarmouth** (Cultural Education Partnership) Esmée Fairbairn Foundation Essex County Council Essex Music Education Hub European Union Chamber Orchestra **F**lorilegium The Forum, Barrow The Foyle Foundation Garfield Weston Foundation The Granada Foundation Hallé Concerts Society **HMP** Whitemoor Inspire Culture (Nottinghamshire Music Education Hub) Inspiring Music (Central Bedfordshire Music Education Hub) **Ipswich Regent Theatre** John Armitage Memorial Trust (JAM) **K**eswick Music Society King's Lynn and West Norfolk Borough Council La Serenissima

Leicester-Shire Music Education Hub Lemos & Crane Lincoln Drill Hall Lincolnshire Music Education Hub London Mozart Players Manchester Camerata Marina Theatre Trust (Lowestoft) Mid Suffolk District Council Milton Keynes Music Hub The Mix (Luton Music Education Hub) Multi-Story Orchestra Music for Bedford Borough Norfolk Music Education Hub North Norfolk District Council North West Leicestershire Council Northamptonshire Music and Performing Arts Trust Northern Chamber Orchestra Nottingham Theatre Royal and Royal Concert Hall NYMAZ Orchestra of The Age of Enlightenment The Wixamtree Trust Orchestra of the Swan **P**eter Sowerby Foundation Peterborough Music Education Hub

Philharmonia Orchestra

Re-Imagine CIC

Postcode Community Trust

ReMarkable Theatre Arts Royal Philharmonic Orchestra **S**cops Arts Trust Scottish Ensemble Selby District Council & Town Hall Shropshire Music Trust Sinfonia Verdi Sinfonia Viva South Holland District Council South Kesteven District Council South Lakeland Council South Northamptonshire Council Stroud Subscription Rooms Sunderland Culture Suffolk Coastal District Council Suffolk Music Education Hub Thaxted Festival Turner Sims, Southampton Uttlesford District Council West Suffolk Council Wiltshire Music Centre

Looking to the future

This report ends just as the global pandemic took hold. It feels necessary to reflect on the impact of the tumultuous events of recent months now, rather than wait until next year's report.

Understanding and preparing for the future has been changed almost beyond recognition by the pandemic and the events surrounding it. At Orchestras Live, we are keenly aware of the repercussions for the orchestras with which we work, both large and small, and for our investing partners, including local authorities and music education hubs, all of which face daunting challenges but equally are developing strategies with which to enter the new paradigm.

Orchestras Live has moved quickly to adapt, finding innovative digital solutions that also allow us to reach wider groups of people online, to ensure that communities are not isolated in these difficult times.

66 THE IMPORTANCE OF COMMUNITY, always a central part of our work, has been highlighted by the challenges of coping with the pandemic. **99**

Over the coming year and beyond, music will have an even greater role to play in helping and healing each affected locality. We have adapted and will adapt to the challenges ahead, but without losing sight of our key task of bringing high quality orchestral music to under-invested communities and working with our beneficiaries to create work that empowers and includes them.

As the crisis plays out, we see our role as both a supporter and challenger, to ensure the orchestral sector survives and emerges stronger for everyone. We will work with the sector in key areas of digital innovation, diversity and inclusion, as well as place-based creative activities with communities – to ensure that opportunities exist for everyone to access and experience music, regardless of the global situation.

ing leading

Tony Stoller CBE, Chair



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