



SUPPORTING &  
CHAMPIONING  
VOLUNTARY MUSIC

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## Further training and skills development for voluntary music groups

### Case Studies from the London Training Grants Scheme 2006/7

In May 2006, Making Music's London Development Officers launched their Training Grants 2006/7 scheme. Based on the successful Training Grants 2005 model, all London member groups were invited to apply. They could submit no more than 2 pages of text, with budget and further details initially unnecessary, indicating how the funding would help to develop their group's skills, sustainability, etc.

Applications were put before an assessment panel made up of Development Officers and MM London Committee members. The Development Officers then worked with the chosen groups to develop their projects, suggesting practical amendments in the planning stage and remaining on hand for support and advice throughout their duration, to encourage maximum lasting benefit.

Projects took place between November 2006 and April 2007 inclusive, followed by a tailored Audience Development session with each group. A template questionnaire was used to gather simple statistical information to feed into these discussions, so that relevant recommendations could be made for improving audience size and diversity at future events.

This is a set of case studies of the 10 groups awarded Training Grants of up to £700 each. A copy of the Audience Development questionnaire is also available on request from the Development Officers.

*Further Making Music advice available:*

*London Training & Development Guide 1 – Equal Opportunities & Disability Resources for Music Groups in London*

*London Training & Development Guide 3 – Training & Skills Development for Voluntary Music Groups*

*Information Sheet 8 – Music Exchange*

*Information Sheet 40 – Raising Funds Locally*

*Information Sheet 45 – Equal Opportunities: quick reference guide*

*Information Sheet 63 – Web Toolkit*

*Information Sheet 64 – Online Marketing Made Easy*

*How To Guide 6 – How to Develop New Audiences*

*Contact your Regional Development Officer(s)*

## CASE STUDIES

There follow **10 groups' case studies**, which fall into two main themes (although some cross over and deal with both areas). They are intended as a guide to other groups wanting to plan similar schemes to assist their longer term development.

### 1. sectionals / performance skills / recruitment workshops:

- Bromley Boy Singers
- Beckenham Chorale
- Hamilton Ringers
- Lewisham Choral Society
- London Pro Arte Choir
- Southwark Concert Band (part of South London Community Music)
- St. Peter's Singers

### 2. developing promotional tools / skills:

- Barnet Symphony Orchestra
- Kensington Chamber Orchestra
- London Sitar Ensemble

## CASE STUDIES – 1. sectionals / performance skills / recruitment workshops

<b>Name of Group</b>	<b>Bromley Boy Singers</b>
<b>Purpose of Project</b>	<b>2-day singing workshop and informal performance for boys (trebles) as part of a recruitment drive</b>
<b>Date(s) of Project</b>	12-13 Feb 2007
<b>Project description</b>	
<p>Bromley Boy Singers celebrates 30 years and continues to thrive, but recruitment is difficult due to earlier maturity of the boys, and many other demands on children's time and attention. By holding an open workshop, the choir wanted to recruit new members as well as raise awareness of the very social aspect of singing. The grant enabled all places on this workshop to be entirely free.</p> <p>Led by their highly experienced director Travis Baker, 18 boys, including 5 non-members, spent two days of their Spring half-term break attending the BBS workshop, worked hard and had fun. Travis's previous work with the Australian Children's Choir, combined with his youthful energy, pushed the boys to try hard and achieve a good combined sound.</p> <p>Making fast progress, the boys had learned three new songs after the first day, taking in lots of music theory and singing technique alongside. Current members and newcomers mixed easily, aided by recreational games designed to produce laughter as well as improved co-ordination and concentration. Everyone returned for the second day and worked towards a short performance to parents at the end. Having seen pictures of the choir in smart concert uniform, one new boy arrived with a suit and was determined to dress up for the occasion despite the others being in casual clothes! The concert was enjoyed by performers and audience alike.</p>	

<b>No. of group members involved</b>	18 (total participants, members and non-members combined)
<b>No. of non-members involved as participants</b>	5
<b>No. of non-members involved as audience</b>	15 (for concert at end of second day)
<b>Professionals involved</b>	<ul style="list-style-type: none"> <li>- Travis Baker, musical director</li> <li>- Ian Maxwell, accompanist</li> </ul>
<b>Rough budget breakdown</b>	<ul style="list-style-type: none"> <li>- venue hire: £220</li> <li>- musical director / workshop leader: £200</li> <li>- accompanist: £120</li> <li>- production of publicity leaflet: £158</li> <li>- admin. costs: £18</li> </ul>
<b>Project outcomes / plans for the future</b>	
<p>Five new recruits may not sound a lot, but was in fact 25% of the existing membership. As a spin-off from the grant, the organising committee has decided to develop continuous recruitment: the musical director will be visiting schools and other youth groups on a regular basis and an administrator has been employed to enable this to happen. The target is to double the choir's size to 40, which will facilitate a continuous stream from the training choir to maintain a concert choir able to meet a growing demand to sing at weddings and other private functions, as well as working with adult choirs and performing their own events.</p> <p>By the end of the Summer 2007 term, 4-5 primary schools will have been visited, potential singers identified and parents contacted to encourage their sons to join. BBS expects to raise numbers to 30 by Sep 2007, and to continue to strive for the target number of 40. A short tour to Belgium is in the pipeline for Oct 2007, and the choir is in very good heart.</p> <p>Photos from the 2-day workshop can be viewed via: <a href="http://www.bromleyboysingers.com">www.bromleyboysingers.com</a></p>	
<b>Making Music contact comment</b>	
<p><i>Well worth doing although we had hoped for a bigger response.</i></p> <p style="text-align: right;">Colin Nash – Chair</p>	
<b>Participant comment</b>	
<p><i>I really want to join the choir.</i></p> <p style="text-align: right;">workshop participant</p>	

<b>Name of Group</b>	<b>Beckenham Chorale</b>
<b>Purpose of Project</b>	<p><b>- 3 vocal coaching workshops to build all-round confidence and technique of the choir</b></p> <p><b>- Design training for 4 choir members to enhance the marketing efficiency of the choir's activities through re-vamped publicity material</b></p>
<b>Date(s) of Project</b>	Jan-May 2007, and then ongoing (marketing)

## Project description

Having sung for some considerable time under the same conductor, Beckenham Chorale felt it could benefit from new input and especially specific attention to vocal technique. They organised a series of three vocal coaching workshops with tenor Andrew King – one per month – to increase the choir’s confidence and standard of performance by improving singing technique and choral discipline. Sessions were structured to focus progressively on different aspects of vocal blend, balance between voices, control, intonation, articulation and performing styles. Each workshop began with breathing and vocal exercises, and also worked on sections of the three works the choir was preparing for the May concert: music by Handel, Vaughan-Williams and Ronald Corp. As a leading interpreter of Renaissance and Baroque music, Andrew King was able to help the choir achieve an appropriate style, especially in the Handel.

The second element of the project focused on the choir’s marketing. It was thought that there was a need to update all printed material, giving it a new look to help promote the choir locally and hopefully also kickstart an increase in membership and a wider audience. Four choir members (three of whom were not on the committee) volunteered to undertake a specialist training session with designer Susanne Kittlinger to learn the basics of publicity design and desktop publishing, and were then able to support each other through the ensuing process. The group’s first design attempt was a recruitment page for their May 2007 concert programme, after which the annual publicity brochure, recruitment posters and leaflets were tackled and printed for wider distribution over the Summer and throughout the year.

<b>No. of group members involved</b>	72
<b>No. of non-members involved as participants</b>	2 (former choir members)
<b>No. of non-members involved as audience</b>	n/a
<b>Professionals involved</b>	<ul style="list-style-type: none"> <li>- Andrew King (tenor), vocal coach</li> <li>- John Nightingale, accompanist</li> <li>- Susanne Kittlinger, design consultant</li> </ul>
<b>Rough budget breakdown</b>	<ul style="list-style-type: none"> <li>- vocal coach, Andrew King: £405 (3 workshops x £135)</li> <li>- half-day design training, Susanne Kittlinger: £200</li> <li>- printing costs for leaflets, posters, etc.: £120</li> </ul> <p>The small deficit was covered from the choir’s own funds.</p>

## Project outcomes / plans for the future

There was excellent attendance at the workshop sessions, a very positive atmosphere and a good feeling of enjoyment amongst the choir. Feedback indicated that everyone found the workshops worthwhile, and it is hoped that reinforcement of all that was learnt will continue at rehearsals well into the future.

By its nature, the publicity / marketing part of the project will be ongoing. The choir are also trying to programme varied repertoire for their next season’s concerts in order to appeal to current and new members and audience alike. They are looking forward to encouraging many more people to join in their enjoyment of choral music, and hope that their efforts will help the choir to develop and prosper.

## Making Music contact comment

*It was very encouraging to see the enthusiastic response from all the members and excellent attendance at all Andrew King's workshops. Improved vocal technique and increased confidence resulted in a good performance in the May concert.*

*The training in design was most helpful and the group of four has made a good start in producing publicity*

*material. The whole project has helped us to take stock and plan for future development.*

Jenny Carrington – MM Rep.

### **Participant comment**

*The voice-training sessions with Andrew King proved to be very worthwhile and thoroughly enjoyable. I liked his structured approach, concentrating on different aspects each time. He was very enthusiastic, positive and encouraging. It was so nice that he could demonstrate and show us how it should be sung, especially the Handel. Breathing and exercises were very useful and I felt that by the end I had improved my technique and the whole choir sounded more invigorated and cohesive. Can we have him back again please?*

workshop participant

<b>Name of Group</b>	<b>Hamilton Ringers</b>
<b>Purpose of Project</b>	<b>Rhythm &amp; rehearsal techniques workshop with an introduction to handbell ringing</b>
<b>Date(s) of Project</b>	13 Jan 2007
<b>Project description</b>	
<p>In common with many other music groups, Hamilton Ringers struggle to find new members. Over the years, they have been fortunate that visitors from overseas have joined the group for the duration of their stay in the London area. However, just when they have become a fixture and valuable team member, they return to their home countries and Hamilton Ringers have not managed to recruit many local people.</p> <p>Group leader Keith Rowland explained that while everyone knows what to expect from a choral or instrumental group, handbell ringing is more of a mystery. He wanted to tap into the usual outlets but did not know how to raise the handbell ringing profile sufficiently to offer a real alternative to other groups when it came to people looking for new musical opportunities. Admittedly this is an enormous and long-term task, but Keith had the connections to start the ball rolling and was keen to try. He decided to bill the workshop as a focus on rhythm and rehearsal techniques, with handbells serving as the tool to implement the devices discussed in a practical way.</p> <p>Handbell clinician and music educator Tim Waugh was brought over from the USA to lead the workshop. Equally comfortable with young musicians and advanced ensembles, he works in the American school system as well as serving as a church artist-in-residence and possessing 30 years' teaching experience. The grant enabled participants to pay just £5 to attend.</p>	
<b>No. of group members involved</b>	11
<b>No. of non-members involved as participants</b>	25
<b>No. of non-members involved as audience</b>	0
<b>Professionals involved</b>	Tim Waugh – music educator and handbell clinician from USA
<b>Rough budget breakdown</b>	<ul style="list-style-type: none"> <li>- venue hire: £235</li> <li>- flight + routing charge for workshop leader: £297</li> <li>- postage of advertising materials: £64</li> <li>- stationery + mailing / address labels: £122</li> <li>- travel expenses: £54</li> <li>- refreshments: £11</li> </ul>

	Hamilton Ringers brought in £90 as a result of ticket sales for the workshop, thereby supplementing the MM grant to break even.
<p><b>Project outcomes / plans for the future</b></p> <p>The event took place at a local secondary school and everyone who came, including several school children, had a great time. The ages and abilities of those attending were very wide but the common interest of music made the day a success. Unfortunately the group did not recruit any new ringers as a result of the workshop, but have sown the seeds of interest with a number of local musicians, set up a relationship with the local music service, and believe it was both worthwhile and will benefit them in the future.</p> <p>This project, and follow-up discussions between Hamilton Ringers and Making Music, has highlighted the educational possibilities within handbell ringing and the need to raise its profile generally, and the aim going forward is to help the group access as many regional and national opportunities as possible.</p>	
<p><b>Making Music contact comment</b></p> <p><i>I thought this might be an innovative way of reaching local schools and other musical groups and those people who came along had a really good day and loved handbells and what they can do. However, we did not recruit any new members, which was the objective. I think it was a worthwhile investment for the future.</i></p> <p style="text-align: right;">Keith Rowland – MM Rep. &amp; Musical Director</p>	
<p><b>Participant comment</b></p> <p><i>Just a note to thank you and your team again for organising the Tim Waugh workshop - an excellent day, both enjoyable and stimulating.</i></p> <p style="text-align: right;">workshop participant</p>	

<b>Name of Group</b>	<b>Lewisham Choral Society</b>
<b>Purpose of Project</b>	<b>'Come and Sing' workshop with Mary King to encourage recruitment, followed by work on Bach's B Minor Mass</b>
<b>Date(s) of Project</b>	21 Apr 2007
<p><b>Project description</b></p> <p>Having participated in a weekend of operatic chorus singing through a Making Music / ENO partnership, Lewisham Choral Society wanted to gain further benefit from Mary King's coaching skills, and decided to combine it with an open day to use her appeal to encourage new singers to join. They hosted a workshop which drew on a variety of repertoire and included warm-ups and technical work, designed to suit anyone from 'non-singers' to regular members of a choir. The grant enabled all workshop places to be entirely free of charge.</p> <p>Much of the morning session was spent on a variety of techniques related to voice production: relaxation, breathing, stance, use of facial muscles and tongue. A movement from the B Minor Mass then became the focus, with concentrated work on the piece lightened up with an African song. Participants were pushed but greatly enjoyed the experience.</p> <p>The afternoon session continued to draw mostly from the B Minor Mass. Some participants had only intended to attend the morning's more general session but the majority stayed for the afternoon as well.</p>	

<b>No. of group members involved</b>	84
<b>No. of non-members involved as participants</b>	30
<b>No. of non-members involved as audience</b>	0
<b>Professionals involved</b>	<ul style="list-style-type: none"> <li>- Mary King, vocal trainer / workshop leader</li> <li>- Stefan Reid and Andrew Dutson, accompanists</li> </ul>
<b>Rough budget breakdown</b>	<ul style="list-style-type: none"> <li>- venue hire: £200</li> <li>- workshop leader, Mary King: £588 (£500 + VAT)</li> <li>- accompanists: £400 (2 x £200)</li> <li>- refreshments: £21</li> </ul> <p>The event was subsidised from the choir's own funds.</p>
<b>Project outcomes / plans for the future</b>	
<p>Most workshop participants were from Lewisham borough but others came from East, North and South-West London, Kent, Surrey and even USA. Discussions both at lunch and at the end of the day confirmed the value of the event, with regular LCS members excited and positive about the experience, and 'visitors' equally enthusiastic and most importantly not daunted by the experience.</p> <p>It appears that the choir would welcome a repeat of this kind of workshop. There have also been some new recruits as a result and LCS now has a growing membership of over 120.</p>	
<b>Making Music contact comment</b>	
<p><i>The obvious success of the event justified the effort required to organise it. Raised the choir's profile and created quite a lot of interest as well as energising the choir.</i></p> <p style="text-align: right;">Colin Nash – MM Rep. &amp; acting Chair</p>	
<b>Participant comment</b>	
<p><i>Mary King is so good: it was well worth the effort of travelling from East London.</i></p> <p style="text-align: right;">workshop participant</p>	

<b>Name of Group</b>	<b>London Pro Arte Choir</b>
<b>Purpose of Project</b>	<ul style="list-style-type: none"> <li>- <b>'Return to singing' workshop and buddy system as part of a recruitment drive, with the opportunity to join in the choir's next concert</b></li> <li>- <b>Redesign of publicity materials and particularly website to give the choir a more welcoming, modern image</b></li> </ul>
<b>Date(s) of Project</b>	<ul style="list-style-type: none"> <li>- buddy training: 2 + 7 Feb 2007</li> <li>- open workshop: 3 Mar 2007</li> <li>- rehearsals: 8, 15 + 17 Mar 2007</li> <li>- concert: 17 Mar 2007</li> </ul>

## Project description

Having existed for nearly 25 years, LPAC is experiencing the common problem of an ageing and declining membership, and also audience. Based in the Mill Hill area and not easily accessible to those outside North London, the choir needed to promote themselves more efficiently within their local area. It was agreed that 'younger members' did not necessarily mean under-30s, and the choir could instead target the more likely new membership of the under-50s. As the majority of audience are friends and family of singers, they decided to set up a recruitment scheme in an attempt to increase awareness of the choir, at the same time as redesigning their website to appeal to a wider range of people.

The scheme began with a training session for buddies – existing choir members who had volunteered to support newcomers at the open workshop. The workshop day itself was a 3-hour morning session which drew on a selection of short pieces, mostly well-known and a mixture of sacred and secular music. All singers wore name labels, which existing choir members also found useful. A coffee break partway through and lunch at the end provided a chance for everyone to talk and meet each other, an important part of life in the choir, who also organise their own social events.

Nine non-members attended the open workshop, and there was a tenth who couldn't attend but arranged to join the choir in the new term. All were then invited to attend for 30 minutes at one of the subsequent rehearsals and sing a couple of pieces with the choir in the concert if they wished. Three completed the whole scheme culminating with the concert, with the remainder providing a variety of outcomes including: wanting to attend only similar workshops in future, not being free on the choir's rehearsal night, and not completing the scheme but joining the choir for their next term.

<b>No. of group members involved</b>	55
<b>No. of non-members involved as participants</b>	9
<b>No. of non-members involved as audience</b>	n/a
<b>Professionals involved</b>	<ul style="list-style-type: none"> <li>- Robin Kimber, musical director / conductor</li> <li>- Paul Ayres, accompanist</li> <li>- Jonathan Richardson, graphic designer</li> </ul>
<b>Rough budget breakdown</b>	<ul style="list-style-type: none"> <li>- venue hire: £50</li> <li>- conductor: £90</li> <li>- accompanist: £66</li> <li>- printed flyers (1000): £183</li> <li>- website costs: £212</li> <li>- postage: £46</li> <li>- tapes &amp; CDs (teaching parts): £20</li> <li>- other publicity costs: £30</li> </ul>

## Project outcomes / plans for the future

The choir had hoped to gain five new members and in the end achieved only two. However, this is still a good result and the first step on a long-term road to increasing awareness and enjoyment of the choir as part of the community. Members appreciated the buddy system and would be happy to repeat it. Several helped with publicity of the event and also gave a warm welcome to newcomers, meaning that more of them were taking on the workload often carried out by just a few – a very positive move forward. The website was redesigned to give a more up-to-date look which is now being extended to all publicity including posters, flyers and programmes.

The scheme has also had some unpredicted benefits. The musical director felt inspired to hold an informal 'What the black dots mean' workshop to strengthen music theory for those interested in improving their skills. A Goldsmiths student who was involved to gain experience of a community music initiative enjoyed her participation

and took away a new view of choral music and singers over the age of 40. The wearing of name labels enabled some existing choir members to learn others' names without embarrassment.

This project has continued to build choir unity by team working on the event, and subsequent promotion of the choir and its performances by wider advertising. In addition, those scheme participants who did not join the choir may still help to spread the word about the choir's existence.

The updated LPAC website, on which work is ongoing, can be viewed at: [www.hadleyhunter.co.uk/lpac](http://www.hadleyhunter.co.uk/lpac)

### **Making Music contact comment**

*This scheme brought out many strengths in the choir. Choir members were enthusiastic about the buddy training which was ably led by a retired head teacher. The choir website was redesigned to give a more up-to-date look and have an image consistent with the choir publicity material. Several choir members helped with the publicity of this event which was very wide-reaching. The choir has a reputation for being friendly and certainly gave a warm welcome to the newcomers and a delicious lunch!*

Judy Vicary – Chairman

### **Participant comment**

*I was expecting to be more out of my depth so it was a pleasant surprise to find I could keep up after all this time out of choral singing. The workshop and concert were both fun and I enjoyed singing again.*

Jane Dacre - workshop participant

*I enjoyed being under the tutelage of a new conductor. It was fun to sing new pieces. The choir was very welcoming and friendly.*

Joan Holton - workshop participant

<b>Name of Group</b>	<b>Southwark Concert Band</b>
<b>Purpose of Project</b>	<b>Sectional workshops to improve technique and give specialist attention to certain parts of the band</b>
<b>Date(s) of Project</b>	Jan – Apr 2007
<b>Project description</b>	
<p>Southwark Concert Band often engages professional tutors to lead sectional rehearsals and workshops, which are always much appreciated and judged to be extremely helpful, as the band is large and such detailed work could not otherwise happen. However, it has tended to be the biggest sections, such as clarinets, trumpets and saxophones, receiving a disproportionately high number of these, so the conductor identified the more neglected sections of the band to undertake sectional training: flute &amp; piccolo, double reeds, lower brass and percussion.</p> <p>Recommended professionals were booked for 2 sessions each, plus an initial meeting with the conductor to choose and discuss repertoire. During sectionals, the groups concerned were taken to a different room within the same large church building for the first half of the rehearsal, and then re-joined the full band with their coach as a guide for the second half. As well as working on music being covered by the band, players were able to ask questions and receive detailed technical advice from specialists, which is impossible during a massed band session. In the case of the percussion section, a couple of extra workshops were laid on with a view to encouraging new players to join, as there are traditionally too few people to cover all the parts. The band also subsidised the percussion tutor to perform in the Spring concert alongside the players to provide additional support.</p>	

<b>No. of group members involved</b>	40
<b>No. of non-members involved as participants</b>	0
<b>No. of non-members involved as audience</b>	n/a
<b>Professionals involved</b>	<ul style="list-style-type: none"> <li>- Anna Stokes, flute &amp; piccolo coach</li> <li>- Stephen Maw, double reeds coach</li> <li>- Dickie Halliday, lower brass coach</li> <li>- Paul Sarcich, percussion coach</li> <li>- Robert Bridges, musical director</li> </ul>
<b>Rough budget breakdown</b>	<ul style="list-style-type: none"> <li>- flute coach, Anna Stokes: £175 (2 rehearsals x £70, 1 meeting @ £35)</li> <li>- double reeds coach, Stephen Maw: £175 (2 rehearsals x £70, 1 meeting @ £35)</li> <li>- lower brass coach, Dickie Halliday: £175 (2 rehearsals x £70, 1 meeting @ £35)</li> <li>- percussion coach, Paul Sarcich: £245 (3 rehearsals x £70, 1 meeting @ £35)</li> </ul> <p>The deficit was subsidised from the band's own funds.</p>
<b>Project outcomes / plans for the future</b>	
<p>The sessions were attended by the relevant Southwark Concert Band players, and in some cases observers from other South London Community Music groups. All professional coaches developed a good rapport with the players, helping greatly varying abilities to work better together as a section. Deemed a huge success by all, these sessions helped to redress the balance in the band's coaching provision to date, gaining maximum value from the grant.</p> <p>In addition, one of the band's flautists subsequently attended a masterclass in which their tutor was a featured player, and one of the band's bassoonists was attempting to set up a mentor/player relationship with their tutor.</p>	
<b>Making Music contact comment</b>	
<p><i>I would comment that it was wonderful to have these great teachers come in to help train us. They were full of good ideas, good technique ideas and they obviously love music and want to help people as much as they can. The training helped the band to come together as a group of players. All the people I spoke to enjoyed the sessions and valued the sectionals. The experience was very encouraging to a large number of band members and was very worthwhile.</i></p> <p style="text-align: right;">Frannie Hewitt – Secretary</p>	
<b>Participant comment</b>	
<p><i>The programme we were preparing featured works by Percy Grainger and Gustav Holst. This programme was difficult to play both technically (fast tonguing, tricky counting, demanding breathing, tricky fingerings, high quiet exposed notes, harmonics) and musically (many repetitive phrases, long phrases, very specific styles) and it took some time to feel comfortable with it. The full band rehearsals cannot allow sufficient time for detailed questions and so having special time set aside totally dedicated to the needs of the flute section was invaluable.</i></p> <p><i>Anna Stokes was an excellent tutor – taking a lead from us about what we wanted to cover, giving clear and musical demonstrations, and generally helping us to sort out a lot of problems. In summary this additional coaching was enormously helpful and also very enjoyable. I do hope we will be able to have Anna back again for the next programme as well.</i></p> <p style="text-align: right;">Mary Sutherland (flute)</p>	

*The workshops were a very useful time to work together as a group and improve our collective and individual musicality. Personally the insight Stephen Maw gave me into the Japanese Suite bassoon solo and how to scrape reeds better was particularly valuable. Stephen was encouraging and approachable which made the workshops very enjoyable. I hope we can have a similar workshop in the future.*

Eloise Carpenter (bassoon)

*The tutorials were excellently presented and helped to bring the focus of the assembled musicians into a much clearer and tighter perspective. The music was challenging, but the tutor helped to overcome this by working with the group on notes, intonation and a certain amount of team work to achieve the end results, which were very encouraging.*

*The dynamic of these sessions has furthered my understanding and appreciation of amateur music-making, helping to bring on the rising standard of the Band in a way that normal weekly practices couldn't achieve without considerable individual effort. They really were great fun and the Band is playing better because of them!*

John Holland (euphonium)

<b>Name of Group</b>	<b>St. Peter's Singers</b>
<b>Purpose of Project</b>	<ul style="list-style-type: none"> <li>- <b>Specialist technique and German pronunciation workshop concentrating on Bach's St John Passion</b></li> <li>- <b>Singing Day – open workshop and informal performance to encourage recruitment</b></li> <li>- <b>Marketing and audience development work including increasing the spread of publicity, having new photos taken, improving the website and carrying out an audience survey</b></li> </ul>
<b>Date(s) of Project</b>	Oct 2006 – Apr 2007
<b>Project description</b>	
<p>A chamber choir based in West London, St. Peter's Singers run on a tight budget which restricts their ability to progress as they would like. They can afford to put on 1 of their 4 annual concerts in a more prestigious venue with professional players and an adventurous programme, offer a bursary scheme for young singers, and hold singing workshops to develop the choir's sound – all of which require careful financial balancing. Standard running costs are financed by member subscriptions but concert expenses must be covered by ticket income, programme advertising and sponsorship.</p> <p>The choir wanted to make what they could offer to both singers and audience more attractive. Viewing singer development, marketing and audience development as the key issues to this progression, they designed a 3-pronged attack focused around their next major concert – Bach's <i>St. John Passion</i> at St. James's, Piccadilly in March 2007:</p> <ul style="list-style-type: none"> <li>- In the lead-up to the concert, specialist singing coaching was provided for the choir, with singers paying a small fee to attend. Two professional vocal coaches were brought in for a whole day, to work on Baroque technique and sung German pronunciation.</li> <li>- An open Singing Day was organised for April 2007, giving participants the chance to work on a variety of pieces with choir members, their conductor and accompanist, towards an informal performance at the end – for the cost of £15 / £10 concessions. This provided a recruitment opportunity for the choir.</li> </ul>	

<p>- To improve and increase the spread of their marketing and promotion, the choir needed a more professional approach. They planned a new brochure, including new images taken by a professional photographer, engaged another professional to advise on improving the choir website, and contacted REACH to look for a retired volunteer who may be able to provide specialist marketing support. An audience survey was also constructed for the March 2007 concert, to help analyse and build on promotional skills.</p> <p>The benefit of the framework set in place by these elements would continue long after the end of the project, assisting the further development and progression of the choir.</p>	
<b>No. of group members involved</b>	c.30
<b>No. of non-members involved as participants</b>	7 (attendees at the open singing day)
<b>No. of non-members involved as audience</b>	250 (at the concert in St James's, Piccadilly)
<b>Professionals involved</b>	<ul style="list-style-type: none"> <li>- Susanne Kittlinger, photographer</li> <li>- Mat Heighway, website advisor</li> <li>- Deborah Miles-Johnson, vocal / German coach</li> <li>- Giles Underwood, vocal / German coach</li> <li>- REACH volunteer (for 1 meeting)</li> </ul>
<b>Rough budget breakdown</b>	<p>Bach / German workshop</p> <ul style="list-style-type: none"> <li>- venue hire: £125</li> <li>- accompanist: £100</li> <li>- vocal coaches: £350 (2 x £175)</li> <li>- musical director: £150</li> <li>- printing of pronunciation guide: £50</li> </ul> <p>Fees / donations of £340 offset some of these costs.</p> <p>Singing Day</p> <ul style="list-style-type: none"> <li>- venue hire: £125</li> <li>- accompanist: £100</li> <li>- musical director: £150</li> <li>- printing &amp; publicity: £50</li> <li>- refreshments: £50</li> </ul> <p>Fees / donations of £597.50 brought this event into profit.</p> <p>Marketing and audience development</p> <ul style="list-style-type: none"> <li>- telephone, postage, etc. admin. costs: £50</li> <li>- additional publicity design &amp; printing: £85</li> <li>- web designer assistance: £65</li> <li>- photographer: £120</li> <li>- audience survey printing: £25</li> <li>- vouchers (prize for survey completion): £30</li> <li>- initial brochure printing: £25</li> </ul> <p>There was no income for this part of the project.</p> <p>The small deficit overall was subsidised from the choir's own funds.</p>
<b>Project outcomes / plans for the future</b>	
<p>The choir managed to pack a lot into the timeframe of their project, developing techniques to increase their membership and audience. They invested in musical training and professional marketing and publicity advice, as well as taking the initiative to run an open singing workshop, giving them the best chance to put into practice the</p>	

new skills they were learning.

- The vocal training day, scheduled 2 weeks before the *St John Passion* performance, was extremely successful, with nearly 100% choir attendance. Feedback proved the day to be helpful and enlightening, not only for the upcoming concert but in terms of overall singing coaching. This training also proved advantageous for the choir's June 2007 concert, at which they performed Josef Rheinberger's *Abendlied* in German.

- The Singing Day offered tuition in music by Victoria, Jan Sandström, Brahms and Arvo Pärt. It attracted 44 people, 14 of whom were not choir members. 7 of these showed interest in the choir, and 4 subsequently became new members. In addition, the Singing Day made a profit of over £100 and a further event like this one is already planned for Spring 2008.

- With help from Making Music, the choir employed a professional photographer to take some new publicity images, which they were able to use immediately in their new brochure and on the website. This new brochure was handed out at the Bach concert and Singing Day. A professional website consultant, also recommended by Making Music, improved the choir's website and increased its priority in search engines. Unfortunately, after attending a sub-committee meeting, the REACH volunteer did not feel that her specific skills matched the needs of the project, so the choir continued using their own personnel and drew on Making Music's support to improve their marketing. Publicity outlets were widened greatly to include local and London-wide magazines and newspapers, universities and colleges, museums, galleries, website listings and radio programmes. The new audience survey was undertaken at all four concerts in the choir's 2006-7 season, giving some interesting results for comparison. A new Friends of St. Peter's Singers scheme has been set up, and a member of the committee is also dedicated to seeking further fundraising and sponsorship.

Some of the photos resulting from this project can be viewed in the Photo Gallery at: [www.stpeterssingers.org](http://www.stpeterssingers.org)

A great deal has been learnt in a relatively short space of time with this project. The practical musical elements proved quite straightforward to organise and are ventures the choir would like to continue, while the marketing side was harder because there was a lot of work to divide between relatively few choir members. They have increased their target areas for advertising, although this will continue to take its toll because the choir does not always perform in the same venue so fresh research must be done for each new place. Not surprisingly, the majority of the choir's audience comes because they know someone performing, although the choir is keen to widen its net to attract new people to concerts.

To build on progress so far, the choir plans to produce a demo. CD in an attempt to secure more performances both in the UK and abroad. An application for the necessary funds will be submitted to Awards for All, with the intention of building in a 'community' angle of supplying free CDs to hospitals, care homes, day centres, etc., thereby bringing choral music to residents who would not normally be able to attend a concert.

### **Making Music contact comment**

*The project pulled together many of the activities of which we were aware, as a committee, that we might need to undertake in order to extend our membership and audience. The immediate catalyst was the discussion at the 2006 AGM of Making Music London. As a result of this and the development of the project we gained many ideas, modified our plans, and gained greater focus. This was based to a significant extent on the interaction with Heather and Tom which was much to the benefit of the project and, more importantly, to the choir's own development.*

David Foster – Committee member

### **Participant comment**

*I first heard about the singing day through a member of the choir who also sings with my local church choir. The day was better than I expected. I was greeted and made welcome by members of the choir and the choir master with open arms. The music was interesting and challenging; at the end of the day we sang through all the music that we had been learning through the day with great gusto. I was so impressed with the standards of the*

*choir and the potential for me to grow my voice that I decided to audition for the choir and was accepted a couple of weeks ago. I am getting ready for my first concert with St Peter's and cannot think of a better choir to be joined with.*

Joseph Denby – Open Singing Day participant

## CASE STUDIES – 2. developing promotional tools / skills

<b>Name of Group</b>	<b>Barnet Symphony Orchestra</b>
<b>Purpose of Project</b>	<b>Photography and marketing training to improve and update the orchestra's publicity materials</b>
<b>Date(s) of Project</b>	Dec 2006 – Jan 2007
<b>Project description</b>	
<p>50-strong, 40-year-old Barnet Symphony Orchestra aims to bring a high standard of music-making to as wide an audience as possible, and to enable as many players as possible to perform the classical repertoire in a fun and supportive environment. To promote its activities, the orchestra produces a number of marketing documents including concert and recruitment posters, programmes and a website. The formats for most of these items were seen as a little tired and in need of new life, and the orchestra committee felt it was time to improve the content of the marketing material.</p> <p>Rather than create a brand new image, it was decided that photographs in particular were lacking – especially something other than a picture of the standard full orchestra in a church from a distance. Having a collection of good pictures to choose from could then lead to some training in how best to use them in marketing material. Once introduced to a photographer with experience of working with artistic groups, creating leaflets and other publicity, the orchestra planned for her to take the initial photographs and then help them to become self-sufficient 'designers' by creating a few easily adaptable templates.</p> <p>The photographer/designer attended a December concert rehearsal, and after taking many pictures provided the orchestra with 30 good photos in various formats and sizes. In January four orchestra members then received a 3-hour training session in Scribus software – an easy-to-use desktop publishing tool available for free download from the internet.</p>	
<b>No. of group members involved</b>	all members for photos, 4 for design training
<b>No. of non-members involved as participants</b>	n/a
<b>No. of non-members involved as audience</b>	n/a
<b>Professionals involved</b>	Susanne Kittlinger, photography and design training
<b>Rough budget breakdown</b>	<ul style="list-style-type: none"> <li>- digital photography, Susanne Kittlinger: £300</li> <li>- design of 4 layout templates, training in basic print design and use of Scribus software, Susanne Kittlinger: £300</li> <li>- stationery and printing costs: £100</li> </ul>
<b>Project outcomes / plans for the future</b>	

The orchestra vastly improved the look of their website by adding a selection of photos. As a result of the design training, they also generated a set of templates into which new pictures or text can be placed. As they were produced through the same tool and using the same fonts and photos, the orchestra's marketing material achieves a consistent look across several formats: large concert poster, recruitment leaflet, concert programme, year-ahead leaflet and website. They hope to be able to use these templates for a number of years, and as their collective knowledge of Scribus improves will be able to make additional changes and create new templates. Since completing the design training, two new templates were soon created for posters of different sizes. As Scribus produces files in PDF format, they are in a good state to send directly to printers.

Photos resulting from this project can be viewed at: [www.barnetsymphony.org.uk](http://www.barnetsymphony.org.uk)

### **Making Music contact comment**

*The benefits from the training we got were:*

- an introduction to 'proper' desktop publishing software and rules for good layout and effective use of text and photographs.
- document templates that are easy to amend so we'll get plenty of use out of them.
- a new look to our marketing material and a look that's consistent across everything we put out. Beforehand each leaflet was done separately and within the restrictions of Microsoft Word!

Paul McLoughlin – Chairman

### **Participant comment**

*Taking part in the design training project was great as:*

- it enabled the group to learn new skills: using the computer design software to produce concert programmes, talk to the photographer about different ways to present promotional leaflets etc., and layout of programmes.
- learning together as a group meant that we can now train up other people as and when to also help with designing and promotional stuff for the orchestra, and means we won't have to depend on outside agencies to help with this (thus saving money!).
- the photos used on the website and in the programmes give a much more professional look to the orchestra. This might make us more attractive to future audiences and soloists that might play with us.
- we've since sent out promotional leaflets (which we designed using the software) to local libraries and music shops. This coupled with the new website will hopefully attract and encourage new members to join.

Charlotte Bishop – orchestra member

<b>Name of Group</b>	<b>Kensington Chamber Orchestra</b>
<b>Purpose of Project</b>	<b>New logo, photographs and design templates to improve and update the orchestra's publicity materials</b>
<b>Date(s) of Project</b>	Mar – Jun 2007
<b>Project description</b>	
<p>In recent years Kensington Chamber Orchestra has been improving its performing standard, aiming to offer sociable and demanding rehearsals, often working with young conductors and soloists. It was felt that concentrated development was needed on publicity materials and marketing in order to draw a larger audience, committed players of a good standard, and in turn work to raise the extra funds to enable the orchestra to afford more diverse and challenging repertoire (in copyright).</p> <p>A working group of four orchestra members was set up to prepare a brief for an external designer to work from. They recognised that the actual name of the orchestra means very little in itself, since it no longer has any real connection with the borough, nor do its players or audience come from the locality. Summarising the image they</p>	

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<p>wanted to convey, amongst their targets the group included serious ambition towards high musical quality and a strong 'family' feel.</p> <p>Three copies of Quark were purchased and installed on members' computers, in order for them to share responsibility for keeping the new publicity updated. Meanwhile a photographer attended a couple of rehearsals in different settings to create a bank of new images, and the working group's brief was passed on to the designer.</p>	
<b>No. of group members involved</b>	6
<b>No. of non-members involved as participants</b>	3
<b>No. of non-members involved as audience</b>	n/a
<b>Professionals involved</b>	<ul style="list-style-type: none"> <li>- Dan Witchell – Proud Creative, designer</li> <li>- Caleb Wheeler-Robinson, photographer</li> </ul>
<b>Rough budget breakdown</b>	<ul style="list-style-type: none"> <li>- purchase of Quark Express desktop publishing software: £60</li> <li>- photography for use in publicity: £75</li> <li>- basic logo design work, production and preparation in a range of formats: £150</li> </ul> <p>Any further costs at later stages of development will be met from the orchestra's own funds.</p>
<p><b>Project outcomes / plans for the future</b></p> <p>Using the brief, the designer came up with a simple and distinctive new identity for the orchestra – which can be used in a range of formats – with accompanying guidelines for its consistent application. The orchestra committee agreed to invest more of the budget in preparing higher quality printed publicity materials to match the quality of the new artwork, alongside a more carefully considered approach to their distribution. The project sparked other positive consequences, such as a group of committee and other members meeting to plan activities and discuss how to improve publicity for the 2007/8 season. A questionnaire was also distributed amongst both regular and intermittent players to help with future planning.</p> <p>Unfortunately the aim to set up template artwork for the new Quark owners to adapt for future use, with training provided by the designer, was not achieved within the allotted timescale. However, the designer was able to provide advice on how a template created very simply using Word might make use of his artwork. Those involved recognise that they will need to ensure that more than one person has access to and knows how to manipulate this template once created, and they will be preparing branding guidelines covering how to use the logos and apply the same set of principles to achieve a consistent look across all the orchestra's publicity.</p>	
<p><b>Making Music contact comment</b></p> <p><i>This has been an interesting process! Definitely a learning curve for the orchestra, in terms of raising the stakes, challenging how we think about ourselves and planning what we think it is possible to achieve. Engaging members of the orchestra in the process has been both challenging (to encourage participation) and rewarding (i.e. once people did get involved, they became very interested and gave valuable input).</i></p> <p><i>The knock-on consequences of this process will be wide-ranging, and it is influencing what we do elsewhere in our promotional activities. We wouldn't have embarked on this journey without the grant, so it has been a hugely beneficial thing to do – even if the end result did go through some disappointing revisions along the way. Thank you for providing this catalyst which will inform big changes over the next few months and I hope will see us in quite a different position this time next year with regard to our audiences and how we market ourselves.</i></p> <p style="text-align: right;">Sarah Rogers – Chair</p>	

<b>Participant comment</b> none available
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<b>Name of Group</b>	<b>London Sitar Ensemble</b>
<b>Purpose of Project</b>	<b>Recording of sampler CD and basic recording techniques training for one group member</b>
<b>Date(s) of Project</b>	17-18 Feb 2007
<b>Project description</b>	
<p>London Sitar Ensemble is a relatively new group of around 10 sitar players, each of whom has had some training from Indian classical music teachers and institutes. They are a mixture of experienced amateurs, and inexperienced but talented and dedicated players. The ensemble has performed at small theatres and music festivals in the South London area, a few charity fundraising events in and around their Croydon base, and also teamed up with many local community groups including involvement in workshops and Summer schools with adults and children.</p> <p>A multicultural group keen to engage in fusion or collaborative work with Western music groups, the ensemble had recently completed a project with violinists and guitarists and were encouraged by the keen response of Western audiences. They wanted to develop their work to reach a wider audience, supported by their high-calibre (professional) leader. Their wish was to record a short CD to showcase some of the rich musical heritage of the Indian subcontinent, which could then be used to market their group to new promoters, communities and the general public. Part of their project remit was to make a plan of relevant groups and individuals to target with their new marketing information.</p> <p>The group chose a weekend to book a recording studio in Kensington, which could also take care of the editing, duplication and art work to produce multiple CD copies. As an important component of the project, the studio also gave one group member 3 hours' training in basic recording techniques, to enable the group to record their future live performances more efficiently with the idea of using these too for self-promotion.</p>	
<b>No. of group members involved</b>	10
<b>No. of non-members involved as participants</b>	8
<b>No. of non-members involved as audience</b>	n/a
<b>Professionals involved</b>	<ul style="list-style-type: none"> <li>- Sanjay Guha, musical director</li> <li>- Chris Young – Chestnut Studios, recording engineer</li> <li>- Chestnut Studios: post-production, design, duplication work</li> </ul>
<b>Rough budget breakdown</b>	<ul style="list-style-type: none"> <li>- recording session, Chestnut Studios: £350</li> <li>- 3-hour training session in basic recording techniques: £100</li> <li>- CD duplication, including cases, inserts and editing / design work: £250 (100 x £2.50)</li> </ul>
<b>Project outcomes / plans for the future</b>	
<p>A first-time experience for many of the group's members, the recording session was slow in starting due to tuning all the sitars and arranging their players in the most practical set-up to allow clear sight-lines and communication with their leader. Several new members arrived for the session and were duly accommodated, as were the tabla,</p>	

flute and mandolin which were accompanying the sitars in places. The group recorded four 'orchestral' pieces as well as two solos, and a guitarist arrived later to add his contribution. During this very long day, the group learned a lot about the concentration and strong sense of discipline needed to work together in a studio.

The tracks were then edited by Chris Young of Chestnut Studios who, as part of the project, also gave one group member training the following day in the basic recording techniques of remixing and editing. Drafts and artwork for the CD cover were provided by the group and edited by Chestnut Studios, who edited, printed and duplicated 100 CDs with embossed surface detail inside pop-out cases with inserts. These can now be distributed to prospective promoters, at the same time as helping the group to listen carefully to the sound they produce and be self-critical as they constantly strive to improve.

### **Making Music contact comment**

*Thank you very much for supporting us. The recording session was a very big boost for our group. We have learnt a lot from this wonderful opportunity and hope to create further opportunities for our group which would enhance our music-making abilities.*

Lata Desai – Chair

### **Participant comment**

*The training was a very good session for learning about the various technical / audio engineering aspects of professional recording. This session provided me a very good view to help the group perform better in terms of microphone arrangements, tuning and balance of various controls to get a better audio output. This session also helped me to get a better feel of the tonal quality of different instruments and the best way to mix and match them. I will take these tips into consideration during the next performances of the group. I was quite happy to attend this session and would certainly be able to make good use of the inputs gathered at the studio.*

Saleel Tambe – recipient of basic recording training

We are grateful to all the case study groups for sharing their experiences with us, especially those named as contact points for providing such useful feedback.

This Guide was produced by Heather Tomala, London Development Officer for Making Music.

**This information can be made available in large print and other formats on request. Please telephone 020 7422 8280.**

We hope you find this Making Music document useful - it is intended to give a reasonable summary of the position at the time of writing. If you are aware of any changes to the situation described or have suggestions for further information to be included please contact the Membership Services Team at Making Music 020 7422 8280 or [info@makingmusic.org.uk](mailto:info@makingmusic.org.uk). Please note that no responsibility for loss occasioned to any person or group acting or refraining from action as a result of any of the contents of this information sheet can be accepted by any of the authors or by Making Music, the National Federation of Music Societies.

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