

Audience development and AGM

Forget ticket sales techniques, this is an opportunity to find out how to understand the motivations, behaviours and responses of potential audiences and to plan ahead for audience development.

Guest speakers:

Karen Cardy, Head of Marketing for the London Symphony Orchestra

Robin Osterley, Making Music CEO

Case studies: successful marketing.

Carolyn Pascall (Highgate Choral Society) and TBA

Making Music London's new ideas and networking event of 2005 is yours for £10. As a special offer two people from the same music group can attend for the price of 1. Afternoon tea provided.

When Saturday June 11, 1.30 - 5pm

Where..... Friends House, 173 Euston Rd N1

Transport: Euston, and Euston Square; and Euston mainline

See enclosed flyer for more details and bookings.

Making Music happen

Hello and welcome to this edition of London Harmony. I have taken the hotspot this month as the new web editor of the Making Music London website. You may have noticed some changes over the last few months, the most noticeable being the change of location. The website can now be found at:

www.makingmusiclondon.com

Many of you have already been in touch with me to update your

society details but if you haven't yet, please check your details online and inform me of any changes. This is very important, as this may be the only way for potential new members of your society to contact you. I am very keen to hear comments and suggestions about the website. The existing format, although recently enhanced, has been around for several years, and we are looking to update it and add more interactive features in the future. Please feel free to contact me anytime on f.maxwell@makingmusic.org.uk to discuss your ideas. I look forward to hearing from you!



Frances Maxwell,
webmaster
Making Music London

New from Making Music - working with young people

How to run workshops with young people and work with a youth choir, are just two areas covered in a substantial new library of youth project case studies.

Many of the case studies are from Making Music's two national youth programmes and are designed to highlight and share best practice from the experiences of Making Music member societies who have organised youth projects.

It's all at www.makingmusic.org.uk

How to... work with Young People

(H8) Information Sheet No. 60

Working with Young People -

Information Sheet No. 61

Child Protection Advice Information Sheet

No. 54 CRB Checks via Making Music



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from the editor



Distribution

London Harmony goes out to all arts officers in most London boroughs, the Arts Council, and almost 300 music groups, choirs and orchestras across London.

Write for London Harmony

Your contributions are very welcome on issues relevant to all types of music performance and promotion groups.

I look forward to your articles, letters, criticisms and ideas for the next issue in September.

Andrew Harding

Are you up to date?

If your society rep has changed, please contact Making Music central office with the new details.

Make music now!!

It feels odd to be going on 35 and welcomed to an event as part of the "youth contingent". Thus began the Making Music weekend in Bourneville in February to work on the next five year plan. Plans are made by people, and I enjoyed meeting people who have been a part of Making Music for many years and who had some penetrating comments to make on the direction of Making Music. I quote:

"This weekend is not really about making music, it's about administering music. The best way to promote your work is to focus on quality, and then people will attend concerts." The same person said that efforts to attract younger people (under 40's) were questionable, because people often waited until retirement to get involved, when they had more time. I thought: 'I'm not waiting until I retire! I'll do as much as I can now, thanks very much.'

And does quality carry the day? The composer (and Making Music president) Peter Maxwell Davies recently said there is a vast potential audience for serious music. [But] "unless there is education at a very basic level to make people aware of the possibilities of serious music, with commercial pressures, they're not going to take much notice of it."

The conductor Charles Hazelwood and cellist Julian Lloyd-Webber, not to mention the London Symphony Orchestra, devote much time to promoting serious music and educating people into music. Let's join them.

Next issue: October 2005 Deadline: Sunday September 1

I like livelines rather than deadlines, so please contact me with ideas and articles if the deadline has passed. Obviously, articles have a live chance of getting in before the deadline.

Andrew Harding

Advertising rates

London Harmony goes out to nearly 300 member societies in London, borough arts officers, and other supporters.

Looking for a new conductor?
Looking for work as a soloist with a society?

Rates for 2004/5:

Full page A4	£100
Half-page	£50
Quarter-page	£25
Classified ads:	50p per word

Please send advertisements in a Word document with logos and pictures attached, or as a high resolution PDF file to:

londonharmony@makingmusic.org.uk

Please supply your postal address with your advertising copy for invoicing purposes.

We shall invoice you to the address you have supplied after the advert has appeared.

Please pay by cheque, made out to **Making Music London** and post to:
Phil Morris,
MM London Treasurer,
9 Holmesdale Avenue, London SW14 7BQ.

Partnerships, the law, and web development

Disability resources guide

A new guide, Equal Opportunities and Disability Resources for Music Groups in London, is now available from Making Music. It provides a brief introduction to the issues of arts and disability, a few ideas to help your music group get started, and details of organisations providing specific services and advice. You can also apply for the Making Music "positive about equal opportunities" award. The application process will ensure your organisation has a relevant and up-to-date equal opportunities policy for all your activities. The award can then be displayed on all programmes and literature, enabling you to strengthen your funding applications and promotional literature.

Training grant applications

Comments from the assessment panel have been received and we are now preparing feedback for our applicants. We will then contact them either by telephone or interview to agree upon project outcomes and confirm details such as timetables, trainers, venues and budgets. An update on projects will be in the September issues of London Harmony.

Workshops

On June 26 there will be an educational workshop at the Wigmore Hall for families with young children. It will be led by the young, vibrant percussion team O Duo and will take place before an evening performance by winners of the Making Music Award for Young Concert Artists. Using our links with borough music services and arts officers we will be promoting this across the London boroughs. If anyone is

Future training opportunity

Internet self-promotion

Would you like to set up or improve your website?

Your webpage will often be the first contact someone has with your society and is a vital part of your self-promotion.

Do you need to learn more about self-promotion and the internet? The London T&D team would like to hear from you!

If you are interested in creating a new website for your society or improving an existing one, please contact us.

We are scheduling a web-site design training opportunity for early 2006 and would like to gauge interest as we commence our planning.

You can find out how to make your website user-friendly and effective.

Contact Heather & Bethany for further details
e: tdolondon@makingmusic.org.uk
t: 0870 909 2620

A good website:

- presents a clear look and feel for your organisation
- has a visually coherent and a consistent design throughout
- loads quickly
- has working links
- has high quality content
- uses your organisation's name on every page
- has user feedback
- complies with the DDA
- has every page dated and signed

Tools:

- Design
- Branding
- Audiences
- Message
- Images
- Listen
- Downloads
- Updates
- Mailing list

If you have a request, or would like to suggest a specific training event or idea that could benefit several of our member groups, please get in touch with us.

interested in attending this workshop please contact Making Music.

Collaborations guide

Our collaboration projects are all due to finish by July. We will then complete our case studies for inclusion in a new TDOLondon guide to be released later in the year. The format will be similar to the disability resources guide (see above). There will be useful material for other music groups to see how collaborations work, to be inspired to form future collaborations and to learn about the

pitfalls that can occur and how to successfully avoid them.

Forthcoming collaborations:

The choir **Chantage** will be performing with another Making Music member, the Nonesuch Orchestra, on Saturday May 7 in St James's Piccadilly. See the concert diary for further details and page 5 for their adopt-a-composerscheme project. Regent Brass will be running a youth brass workshop day with Camden Music Service, which is pencilled in for July .

Smartening up, not dumbing down

Marketing begins with a real understanding of audience needs and expectations. **Andrew Harding** begins the search for what contemporary audiences look for in their leisure experience, including music concerts.

Intensity

This can mean both engagement and disconnection. You go to an event to be swept away to a different mental/emotional place, with the music over-riding everyday worries. People want to rely on this experience and will pay good money for it.

Selectivity

In the past five years, MP3 players and downloading have given us unprecedented control and choice to sample a huge range of music and create a vast personal collection. How can a mass audience be engaged with such broadening and narrowing tastes?

Music is chosen as a product to create or intensify a mood. This need not rule out new or unexpected material, but create the demand for a very unified programme.

Differing expectations

The result of these two areas is that some people will attend a concert to 'chill'; to relax and unwind, others will want the stimulation of knowing more about the music, its context and where to buy a good recording.

Lighting effects and film projection

Audiences are accustomed to very sophisticated imaging and special effects at events. It's part of the intensity, and was recently part of Wagner's Ring cycle at the Royal Opera House Covent Garden. There is a growing gap between the visual presentation of classical and other types of events.

The (multi) experience economy

As a result of these factors, audiences expect more stimulation from a performance. This includes, but goes beyond, the technical expertise to cover visual, aural, emotional and social stimulation. "The main point is that leisure trends are moving people further and further away from fixed, static experiences, and anyone who thinks that classical music concerts are somehow immune to the shifting sands of cultural tastes and consumer behaviour is sadly mistaken," said Alan Brown in a report for the Knight Foundation in the US.

There is a higher threshold for satisfaction and interactivity, which coupled to demands for multisensory experiences, raises questions about the appropriateness of the traditional 19th century concert experience to 21st century audiences on their way out clubbing for

Photo: Vicky Burke



Intense experiences with technical sophistication that engage and even overwhelm all the senses are expected by more audiences now.

'Music speaks for itself, so how do we help people to be better listeners?'

the night. Yes, I did say clubbing - nightclubs that provide the intense, multisensory stimulation and sometimes music that is smooth, hypnotic and melodic - think John Tavener combined with Philip Glass.

On a cold February night I persuaded a friend, en route to a club in Clerkenwell, to hear my choir perform Durufle's Requiem. "I really enjoyed that, much more than I thought I would," she said. "That part where it built up and up was ace. It felt like waiting for 'the bass to drop'".

While I am not saying that any of these expectations are what serious

music is for, increasingly, they are what people bring to any potential concert experience. What I should also say is that my friend played the violin in a youth orchestra and was much more familiar with classical music than her friends. Thus the need for education. How much can one orchestra, choir, concert society or music group do in this area? How does it connect with marketing? Step forward the London Symphony Orchestra and their head of marketing, Karen Cardy, who will be speaking at the Making Music London regional day on **Saturday June 11**. Be there if you can.

Ideas in this article were drawn from the report 'Smart Concerts: Orchestras in the Age of Edutainment', published

Abiyoyo - the musical

In February, children from across the diverse Walthamstow community in north east London gave a spirited performance of a South African musical. There was plenty of singing, drumming and brightly decorated and coloured costumes. The project involved children from George Mitchell School, Ladders performing arts club, Waltham Forest Borough play-schemes and Waltham Forest Arts in Education Network, that provide arts, drama, written production and interactive activities for local children. It was part funded by Making Music through the Special



Photo: Waltham Forest Arts in Education Network

Activities Fund and organised by the Network's Chris East. Abiyoyo is about a town that is terrorised by a giant, called Abiyoyo. No one knows how to stop Abiyoyo

from destroying the town. Finally one person, whom no-one thought could ever do anything, finds a clever way to get rid of Abiyoyo forever.

Adopt-a-composer preview for 2005-2006

London Harmony gives you the first view of three projects coming up in London.

Islington Choral Society is working with Will May on a substantial work for their winter concert in December. The work will be based on the poetry of British writer B.S. Johnson (1933-1973), a resident of Islington whose wife was a member of Islington Choral Society. "I have devised a three-movement work using three texts which explore man's relationship with the earth and society; Psalm 152, B.S. Johnson's Evening: Barents Sea, and a section from a John Donne sermon to conclude. Currently the piece is scored for choir, tenor solo, string quartet, and piano."

"Will has remained in active touch with us, and has been a popular visitor to rehearsals and concerts," said ICS chairman John Leslie. "There is a high level of enthusiasm and excitement for the project among all members of the choir, and we are both honoured and extremely grateful to have been given this opportunity to work with a clearly talented young composer."

Photo: Vanessa Giblin



Fulham Symphony Orchestra

The vibrant young choir **Chantage** have begun work with Yumi Hara Cawkwell on a work for unaccompanied choir for a performance in May next year. Yumi attended several rehearsals and sang in two Christmas concerts to get a good feel for the choir. "We wanted a flagship piece that represents our ethos - our love of what we do and desire to learn new music and techniques," said music director James Davey.

For 2006
www.makingmusic.org.uk/html/15.shtml

Owen Bourne has been working closely with the **Fulham Symphony Orchestra** on a première, on July 2nd, of Dooley's Bass, a 17 minute work written specially for the FSO. The work has been named for Marc Dooley, the conductor of FSO. Owen was asked to write a piece for the same scoring as Brahms third symphony (also on the programme), and the piece employs an almost Brahmsian passacaglia bass line. Over this ground, Owen's incredible invention spins exciting and beautiful lines. His work offers something that can be immediately appreciated, and should be a thrilling occasion.

Hands off for gripping theremin concert in Barnes

Midsomer Murders composer Jim Parker and the thereminist Celia Sheen led a multimedia concert of film music in March. Organised by Barnes Music Society and Filmclub Barnes and Mortlake, the concert had sold out in advance. **Frances Maxwell** reports.

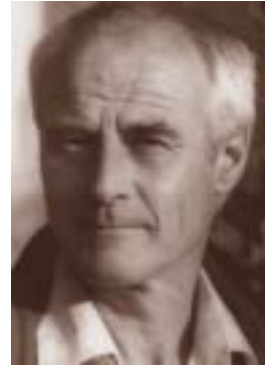
Jim Parker, winner of four BAFTAs, began the evening by talking us through the process of creating music for film and television; from initial discussions with producers, his methodology, the tools of the trade, through to the final studio recording with musicians. We delighted in our recognition of familiar tunes from shows such as *Groundforce* and *Changing Rooms* but his main feature was an episode of *Midsomer Murders* from which he showed four video clips, first without music, and then with music, to show how he had adapted the main theme to suit and enhance what was happening on screen. It was a fascinating insight, which showed us just how much imagination and preparation goes into what we watch on television. Each episode of *Midsomer Murders*, for example, requires approximately 40 minutes of music. This is quite a volume to write in a relatively short space of time, and we finished the first half of the evening in awe of Jim Parker's dedication and ability and looking forward to the next installment of *Midsomer Murders* with freshly wakened ears!

In the second half of the evening, Celia Sheen, a professional violinist and one of Jim Parker's regular session musicians, gave a recital with accompanist Andy Vinter. However this was no ordinary recital. Celia Sheen performed on a theremin, an extraordinary instrument that predates the synthesizer and is played without the instrument being touched. It is most often heard in horror or science fiction films due to its unique 'ghoulish' sound, but notably features in the main theme tune to *Midsomer Murders* in which Celia is the star player. Celia trained for eight years with a relative of the theremin inventor. Her impressive technique showed off the versatility of the instrument, which covers

the full range of human hearing. Although its sounds are controlled by the player's hands in the air, the theremin is capable of very musical phrasing; dynamics, legato, staccato and vibrato, and Celia demonstrated this with her elegant and musical playing. The audience was gripped. We listened carefully to fascinating renditions of familiar repertoire whilst trying to peek in between heads to catch a glimpse of the movement of her hands.



Because of its unique playing style, the theremin is a very visual instrument but interestingly it is necessary for the player to remain perfectly still throughout the recital - any movements could drastically affect the sound! This might have proven tricky for the accompanist who relies to some extent on body language from the soloist, but was no problem at all for pianist Andy Vinter, who accompanied beautifully. It was a unique and unforgettable evening, enjoyed by every



Jim Parker

Meet the theremin

The theremin was invented in 1919 by a Russian physicist named Lev Termen (his name was later changed to Leon Theremin). The theremin is unique in that it is played without being touched. Two antennas protrude from the theremin - one controlling pitch, and the other controlling volume. As a hand approaches the vertical antenna, the pitch gets higher. Approaching the horizontal antenna makes the volume softer. Because there is no physical contact with the instrument, playing the theremin requires precise skill and perfect pitch.

member of the audience who could be heard chatting enthusiastically about it afterwards.

Details on future events:

www.barnesmusicsociety.org.uk
This event was supported by the development of voluntary promoters scheme run by Making Music with support from the PRS Foundation. If you would like more information about the scheme, please contact Paul Abbott.
t: 0870 909 2613
w: www.makingmusic.org.uk

Access to venues and reasonable adjustments: the law

Changes to the Disability Discrimination Act (DDA) last year emphasised the need for organisations to do their best to enable people with a disability to attend and participate in their events.

All entries to the concert diary must now comply with the DDA. Here is some practical guidance on keeping within the law.

What do we need to do?

Be willing to improve both physical access to the venue and access to the event itself. A helpful attitude is the basis of

making reasonable adjustments, says Making Music's Robin Simpson. Be open and ready to discuss possible solutions when approached by someone, with for example, mobility, sight or hearing difficulties.

Is there a checklist?

No. Each venue is different, so you need to decide how best to provide for people with a disability. Some of the main areas are:

Access: are lighting, handrails, ramps, paths and parking properly provided? Is an alternative entry of good quality?

Visibility: are there clear entry and exit and other signs? Can programmes be in different formats if requested?

Audibility: does the venue have a hearing loop, or can you hire one?

Be there to help: where it is safe, offer practical assistance to disabled people to move into and around the venue.

Be willing to help: State on your publicity that people can contact you before the event to discuss access or special arrangements.

Display a positive attitude: develop your awareness of how to remove barriers.

What is a reasonable adjustment?

Some of the above are examples. Your organisation is responsible for making the venue as accessible as possible. Make it known that you will do your best to



help, for example by offering to provide an induction loop, or a programme in Braille or large print. People asking for adjustments need to be reasonable and the organisation needs to do what it can in trying to meet their requests.

Who has responsibility for access?

The venue and the organiser. If a claim was made, the organisation putting on the event would be liable. Many venues will have made changes, but don't take it for granted. You could put pressure on the venue to improve access, but seek advice on what is a complex issue. Always check the accessibility of the venue and make adjustments where possible. If the venue can't be made accessible, don't use it. It is the law.

Further information

1. Making Music information sheet 45c Disability Discrimination.
2. London Training & Development Guide No. 1 Call Making Music to discuss a specific issue: 0870 903 3780 and to hire an induction loop - free for the positive about equal opportunities award holders.
3. Desi Gillespie, Disability Equality Advisor; e: desibear51@yahoo.co.uk
4. Code of Practice: Rights of Access, Goods, Facilities, Services and Premises (2002) www.drcgb.org/publicationsandreports/pubsaccess.asp

Music for a friend

Amy Miller is a songwriter who has written a short choral piece, for a friend whose daughter has had a serious accident and is in a specialist hospital unit recovering.

Amy is looking for a choir to record the piece so that her friend and daughter can hear it.

Would your choir or any other one you know like to do it?

The details are:

- 2 mins 40 seconds long
- unaccompanied 4-part

- not very difficult; sounds quite like a hymn

Please contact Amy direct if you would like to help.

Amy Miller: 07906 893 998

JUST WANNA SING! CHOIR WORKSHOP

For those who want to sing harmony in a fun and relaxed choir but haven't the time to commit to regular rehearsals. Back due to popular demand, this will be the third Just Wanna Sing! workshop, including Negro spirituals and jazz.

When: Sunday 8th May 2005, 2 - 6pm

Where: THE JERWOOD SPACE, 171 Union Street, London SE1 0LN

Transport: Southwark / Borough (also c.10-min walk from London Bridge, Waterloo or Elephant & Castle rail stations);

Cost: £30, concessions available

Places limited to 20 people. Booking essential. To book, please contact Aneesa Chaudhry on 07957 395 293 or email Aneesa on: aneesa@aneesachaudhry.com

Making the most of your membership

The third of a regular feature on Making Music resources

This issue: the “positive about equal opportunities” award. For more information go to:
www.makingmusic.org.uk/html/86.shtml

If you meet these 9 criteria, you can apply for the equal opportunities award

- ✓ 1. Do you have an equal opportunities policy?
- ✓ 2. Do you review your equal opportunities policy at least every three years?
- ✓ 3. Do you perform or promote concerts only in venues which conform to the accessibility requirements of the Disability Discrimination Act?
- ✓ 4. If you hold rehearsals, do you rehearse only in venues which conform to the accessibility requirements of the Disability Discrimination Act?
- ✓ 5. Do you or would you make printed material you produce available in accessible formats upon request, in accordance with the terms of the Disability Discrimination Act?
- ✓ 6. Do you offer concessions to people who are less likely to be able to afford the full ticket price for your concerts?
- ✓ 7. Do you offer concessions to members who are less likely to be able to afford the full cost of subscriptions?
- ✓ 8. If you audition, do you ask auditionees in advance whether they have any special needs and, if so, do your best to accommodate them?
- ✓ 9. If recruiting new members, do you always use an open and fair procedure?

Photo: <http://fbid.snuimg.com>



Equal opportunities starts with the right attitude because it's the right thing to do.

The award in practice

Aylesbury Festival Choir 85-100 people

The choir applied to get formal recognition of what they had already achieved. They met most of the criteria for the “positive about equal opportunities” award, and emphasised that the procedure for meeting the rest was quite straightforward.

One of their members used a wheelchair and another is blind. Tapes of the parts and words are provided for this person, who then puts the words into braille for use during the concert.

They have a ‘singing buddy’ system where new members are placed with three or four confident singers.

They used the equal opportunities logo in funding applications, and said it would be good to have a plaque or certificate as well.

Good equal opportunities practice is a requirement of most funding bodies - many of the grants available to arts organisations, including the Lottery, are public money, and funders are anxious to ensure that they will be used to benefit everyone.
