

**THE WINSTON CHURCHILL MEMORIAL TRUST OF
AUSTRALIA**

Report by – Gabriella Smart- 2010 Churchill Fellow

The Dame Roma Mitchell Churchill Fellowship to analyse aspects of artistic direction in music positively influencing audience engagement and education in Europe and Canada.

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Gabriella Smart, July 2011

INDEX

1.	Introduction and Acknowledgments	4
2.	Executive Summary	5
3.	Project Description and Highlights	5
4.	Findings	6
5.	Conclusions	32
6.	Recommendations	32
7.	Appendix 1	34

“There is no more serious reason for composing music, than spiritual renewal.”

Sofia Gubaidulina, composer

“As a composer today, ... searching for a new creativity means nothing other than seeking for a sublime, flexible and free spirit. We have to prove, by continuing our activities in a situation no matter how painful, that human beings possess the freedom of creation. I am convinced that it is my mission as an artist to sublimate this precious creativity into an artistic form fundamental to the reconstruction and recovery of Japan.”

Tatsuya Kawasoi, Japanese composer, writing of his reason for attending the International Society for Contemporary Music Conference, despite the recent tragedy arising as a result of the tsunami in Japan (adapted).
Zagreb, April 2011

“There is no "surplus" of art. Art is excessive, generous, and is always needed again.” (Manifesto)

PETER ADRIAANSZ
MAARTEN ALTENA
ROZALIE HIRS
SAMUEL VRIEZEN
Amsterdam, April 14, 2011

“We need the avant-garde because it expands what is possible... Just as there is a need for an educated audience respectful of the avant-garde movement, there is a need for pure research and experimentation that extends the boundaries of the familiar and of what is possible. This is where the real change in music occurs- and this change permeates through to popular culture, benefiting all aspects of society and creating a healthy state of flux.”

Alison Isadora, composer, Amsterdam, April 2011

1. Introduction and Acknowledgments

My multiple roles of artistic director of the Soundstream: Adelaide New Music Festival and the University of Adelaide's New Music Ensemble in Residence, Soundstream Collective, concert pianist, and educator at the Elder Conservatorium involve stimulating discourse and creativity, educational outreach and facilitating opportunities for others. These vital aspects create a successful legacy and context for the appreciation of new music in future generations.

During my trip I interviewed some 50 people involved in all levels of new music performance practice, from management to performance and creation, to philosophy and discourse. In that time my perception of new music was transformed - from my definition of what new music was, to the meaning and scope of audience development and education in the arts, and to the role of artistic direction. I visited arts organizations and individuals in countries with a history of outstanding audience engagement and appreciation of the contemporary arts, in order to identify what strategies I might implement with regard to audience engagement and education in South Australia. What transpired was an intellectual discourse on the meaning and role of new music in contemporary society, the art of listening, the precious need for engagement of and respect for youth, and the inadequacy of blanket assumptions and empty categorizations.

Music is a spiritual reflection of society, and new music its nexus. The engagement of audiences and education are but simple terms to describe the development of a vibrant culture of exploration, inspiration and communication through the arts.

My sincere thanks are extended to the Churchill Trust for giving me the opportunity of this life changing experience. The unique qualities of the Churchill Fellowship allow for research on a fundamental, personal level to build on the knowledge one already has; I thank the Churchill Trust for giving me the freedom to conduct my research on a flexible and meaningful level, the consequences of which will inform my activities in Australia for a lifetime. My thanks are extended to the extraordinary people who gave generously of their time to share their knowledge with me. I would particularly like to thank Alison Isadora and Jan-Bas Bollen, John Davis, Simon Lord and my family, Mark, Stuart and Justina, for their unfailing support.

2. Executive Summary

Name: Gabriella Smart

Address: 82 Cremorne Street Malvern South Australia 5061

Occupation: Concert pianist; Artistic Director of Soundstream: Adelaide New Music Festival and Soundstream Collective, New Music Ensemble in Residence at the University of Adelaide; Lecturer in Piano, Elder Conservatorium, University of Adelaide.

3. Project Description and Highlights

To analyse aspects of artistic direction in new music that positively influence audience engagement and education, in order to identify what strategies might be implemented with regard to revitalising new music culture in South Australia. The performing arts organisations I visited varied considerably in size and scope, but shared a history of outstanding audience engagement and innovative programming in the new music sphere. My itinerary included Berlin, Hamburg, London, Zagreb, Amsterdam, Ghent (Belgium) and Toronto.

All interviewees, without exception, were passionate, informed and generous. Those people who were particularly valuable in providing information included:

- Berlin:
 - Cathy Milliken of the Berlin Philharmonic and Maerzmusik Festival.

- Amsterdam:
 - Alison Isadora and Jan-Bas Bollen (composers),
 - Lieven Bertels (Artistic coordinator, Holland Festival,

- Ghent:
 - Jelle Dierickx (Artistic Coordinator, Ghent Festival of Flanders and the Rotterdam Philharmonic Gergiev Festival),
 - Frank Nuyts, (composer, Professor Composition and Orchestration at the Royal Music Conservatory of Ghent),
 - Filip Rathé (Artistic Director and conductor, Spectra Ensemble).

- London:

- Andrew Kurowski (Editor New and Specialist Music, BBC Radio 3),
 - Ann McKay (Chief Producer, BBC Orchestra),
 - Graham McKenzie (Artistic Director Huddersfield Festival),
 - Tina Speed (Participation and Learning Manager London Sinfonietta),
 - John Kieffer (Creative Director Sound and Music).
- Toronto:
 - Jennifer Green, (Executive Director, Soundstreams),
 - Elizabeth Bihl (Executive Director, Canadian Music Centre),
 - Jason van Eyk, Ontario Regional Director, Canadian Music Centre.

A full list of my meeting, attending and travel program is attached as Appendix 1.

4. Findings

A vibrant new music culture consists of an active, diverse performing scene, facilitation of intellectual discourse, and an educational system that embraces the exploration of new music performance and creation from primary school to tertiary level. These vital factors as a natural consequence spread new music into the wider community. Artistic direction in new music, whether it be of a large scale festival or of an arts program in a primary school, demands a fine balance between innovation, communication and inspiration. From this perspective, the director maintains a fine balance of nurturing the wonder of the new in his or her audience without compromising the quality of the program and continuing to break new ground.

The countries I visited, all enjoyed a vibrant new music culture with marked diversity in the music being created and performed locally. There was also a prevailing innovative approach to the ways in which new music was being presented and absorbed. Several significant threads emerged as a consequence of my conversations that form the basis of my report. I shall be using the following topics as sub-titles:

1. Context: creating a context for new music through the innovative use of venues and crossing of genres;
2. The nurturing of a network of individuals and organizations to share artists, co-commissioning new works and to seed projects;
3. The art of artistic direction;

4. Education without preaching and participatory learning- the amateur who facilitates the presentation of music.

Context: creating a context for new music through the innovative use of venues and crossing of genres.

'New music is challenging and complex, and always needs a context. It is barking up the wrong tree to try to convert audiences of classical music over to new music.' Gillian Moore, Head of Contemporary Culture, Southbank Centre, London

Gillian Moore has had an auspicious career in music and education. She was Artistic Director of the London Sinfonietta from 1998 to 2006, at the same time running the audience development programme 'Inside Music' at the Royal Festival Hall. As Head of Education at Southbank Centre from 1993 to 1998 she developed a method that integrated educational and artistic activity. From 1983 to 1993, she was the Education Officer at London Sinfonietta, the first such post of its kind in the UK.

The Southbank Centre's annual program is immense and diverse, but it has a flourishing audience support base because each group is specifically targeted. While the Centre is larger in scope than Soundstream, there are vital lessons to be learnt and some similarities in strategies. Gillian stresses the importance of knowing one's audience, and creating a context within the centre for each event. An example of the festivals which run over the year are: the 'Ether Festival' (April 2011, 10th anniversary), described as 'a mind-expanding exploration of the avant-garde: witness extraordinary celebrations you would not find anywhere else', the 'Alchemy Festival' (in its second year), celebrating contemporary and traditional music, dance, debate, literature, film, craft and fashion. The Festival of Britain runs for four months and features performances of new outdoor environments, and talks and events by some of Britain's leading artists and thinkers, and The Udderbelly Comedy festival. There is a flourishing Support Program at Southbank consisting of Volunteers, the 'VoiceLab' program (Sing with us a community project), 'Memories' (photos from the public for exhibit), 'Calling Young Pianists' (The opportunity to play with concert pianist Lang Lang), (Become a member with advantages), and 'Festival Fund' ('Our vision is to create, commission, develop and produce work of the highest quality across all art forms').

As can be seen the program is huge, but the administrative and creative

team work smoothly despite their heavy workload because the Artistic Director Jude Kelly allows for flexibility, staging events at short notice if needed, as well as in the long term. The ability to work flexibly allows for a much higher level of spontaneous creativity (and is an important and recurring point in my research).

In 2006 Jude Kelly, announced important changes to take place at the newly refurbished Royal Festival Hall, one of which was a range of new relationships with artists across the site. "Our intention is to make the South Bank Centre a far more open, hospitable, accessible and creative place – a 'bustling' cultural port at the heart of this great world city". Her mission was to make the Centre a place where “new work is born; where artists will come, not just to perform, but to meet people, encounter other artists, spark ideas and experiment; a place where things will happen in new ways; where the young and not so young will explore and learn; where art forms will cross over; where ideas from around the world will be researched and expounded." Her emphasis is on accessibility, and on creating contexts for the creation of new work, thus breaking down barriers between audiences and artists and creating a strong sense of community. Her intention is to reinvent the performance hall as a place of fluid intercourse, where traditional performance spaces are used not only for performances but as meeting places.

Kelly's Artists in Residence and Associate Artists program at the South Bank Centre includes the engagement of conductors, composers, musicians, choreographers, poets and artists. The relationships that these artists foster allows for fruitful cross genre collaboration, where artists create work that is rooted in the South Bank, utilising the entire site consisting of the four major venues and the spaces between. According to Moore, one of the most successful programs the London Sinfonietta, one of the UK's premier new music ensembles, created at Southbank was Warpworks 2: the second of two ground-breaking collaborations between London Sinfonietta and Sheffield's Warp Records, juxtaposing work by Reich, Cage, Varèse and Aphex Twin with live sets from Squarepusher and Jamie Lidell. The music was accompanied by screenings of rare Warp videos and visuals by Chris Cunningham and Sébastien Léger. The program attracted a large, diverse audience of all ages and was a successful example of cross-collaboration.

Moore utilizes all the available venues for new music. The Artist in Residence (currently cellist Oliver Coates) plays a vital role at the Centre, bringing in new ideas as well as his own artistic collaborations. Moore stages concerts in situ all over Southbank. A new listening experience can

be created by leading an audience into the attic or cellar of Southbank for a performance. As Gillian continuously stressed, the context of the performance is extremely important, and venue plays a large part. One such example of innovative use of venue, was a performance of Messiaen's Quartet for the End of Time being staged in the foyer. The bar electricity was turned off, enhancing the transformation of the foyer into an excellent acoustic performance space. The Centre also commissions works for children at a high level. Respected composers are viewed in a new context, breaking down the perception that classical music is elite and formal and exists purely in the concert hall. For example, Phillip Glass and scientist Brien Green collaborated on a work for Science Week which involved orchestra and video.

Creating a context for new music often demands an entrepreneurial and pioneering spirit. Mark Bowden of the Camberwell Composers' Collective, London, believes that in order for performances to happen, one has to get out there and do it oneself rather than relying on others. Mark works as a full time composer at the age of 32. As a student, Bowden was alarmed with what he perceived as the disconnection and segregation of contemporary classical music. He consequently formed the Collective with a group of composers, playing their music in night clubs. It was a highly successful venture, and one of the first of its kind. Although he has become unashamedly 'middle class', currently performing at more conventional festivals, Mark continues to utilize the Camberwell Composers' Collective in innovative ways: He recently engaged the Collective as a group to write an oratorio commemorating the 250th anniversary of Handel. It was a successful venture, and the Collective intends to write more works in this way.

'Our role as composers is to get involved in other aspects of society to make our world work for us.' Frank McTerry (composer, editor Musicbox, journalist, US representative at the ISCM, Zagreb)

Frank McTerry's pragmatic observation is insightful. He not only acknowledges that composers are generally isolated from contemporary society, but in order for their survival, they need to strengthen their connection to their audiences. A theme that recurred as a result of my research, was the need for the traditional classical music sector to discard the prevailing perception that classical music is at the top of the hierarchy of the musical genres, placing itself at the privileged top of the 'ivory tower'. In so doing, composers have isolated themselves and their music from contemporary culture. Discarding this hierarchical structure allows musicians to explore factors vital to their survival, such as cross-

collaboration, working in theatre, the diverse use of venues (from hotels to nightclubs to museums) and diverse audiences, and perhaps most importantly, being open to contemporary music culture, whether it be jazz, hip hop or electronica. This requires a transformation of the prevailing mind set from hierarchical to lateral, inclusive thinking.

'Don't change content, just context.' Jelle Dierickx, Artistic Administrator Flanders Festival (Belgium), AD Rotterdam Giergiev Orchestra Festival

Jelle Dierickx is a person remarkable for his open mindedness and fresh thinking. He believes that the time for exclusivity in new music is past, particularly in the current climate of funding cuts. Exclusivity is more successful in Europe where there is a thriving scene in a small space, but Canada and Australia must adapt in order to cope with the tyranny of distance, both from outside as well as internally.

The Flanders Festival was established 60 years ago. Marketing is centred on building confidence in the festival brand, so that audiences attend whatever is programmed. In this way, a strong context of trust is created, so that experimentation can take place within the mainstream.

Andrew Bourke is the General Manager of the London Sinfonietta (LS). Andrew's programming embraces multi-venue, multi-genre, and multi-disciplinary, the latter of which attracts diverse audiences. He strives to program an annual mainstream concert that attracts a large audience. For example, Reich is always successful with the minimalist devotees. One of the keys to the success of LS lies in the equal importance given to all areas of their activities ranging from performance, commissioning, and education.

John Kieffer Creative Director, Sound and Music (SAM). John describes Sound and Music as being unashamedly cutting edge. Its mission is to:

- create a platform whereby artists, musicians and composers are perceived as holding a pivotal place in arts culture and in society.
- develop a critical, engaged audience.
- enhance the art of listening in contemporary society

As such, SAM embraces diverse disciplines in streams as varied as education, live performance, digital media and the support of emerging artists. The venues utilized are far ranging- from installations across the city of London, to schools and concert halls.

John cited one research paper researching the percentage of musicians being asked to comment on public issues- only 5% of all musicians were engaged at this level. This reflects musician's serious disengagement with crucial contemporary issues. They are not educated to be ambassadors for their craft, or entrepreneurial, instead being educated to become concert soloists. The reality is that very few end up on this career path.

John recounted his experience of frequenting two clubs called the 'Roulette' and 'Poisson Rouge' when he resided in New York. It was an ideal situation where composer, interpreter and producer were in close contact and mutual support. Both venues were extremely small, creating an intimate atmosphere where performers and audience virtually merged. There was real discourse and interaction, and fluidity between all aspects of music making allowing for spontaneity of music making- the 'ivory tower' of contemporary classical music was taken back to an historic period when music makers and patrons were intimately connected.

London has a fine example of this intimate setting: Café Oto, which was recently voted one of the three coolest venues in the world by Japanese Vogue magazine. SAM recently staged a performance of Korean improvisatory music there. The program was quite obscure and potentially difficult for audience consumption, using such instruments as broken CD machines, but it was highly successful. The choice of venue can be detrimental to the reception of a performance. The newly constructed King's Place in London is a one such difficult venue. Drinks are expensive (as is the venue to hire) and there is no surrounding atmosphere outside of the concert hall, so audiences leave into empty streets as opposed to cafes and night clubs. These aspects of concert going are hugely important and should not be overlooked- they contribute significantly to the communal aspect of concert going. The success of intimate, relatively low cost venues that enable the spontaneous creativity of music is a theme echoed by composer Jan-Bas Bollen in Amsterdam:

'People used to come to Amsterdam with its international cutting edge reputation for new music, and be surprised at how grungy the venues were. But, importantly, everything was connected, allowing for spontaneity.'

Jan-Bas believes that centralisation is problematic for new music, as it degrades the underground movement that is essential to new music's development. Amsterdam is currently stagnant because there is very little such underground activity and the small venues that help to develop a vibrant, spontaneous, experimental new music culture have been closed

down. A case in point is the closing down of the café The Icebreaker, which featured some 10,000 new music concerts in 25 years. When Jan-Bas was a student, he approached Icebreaker manager Jan Wolfe to stage a concert there and was immediately accepted, thus beginning a long and fruitful collaboration. Jan-Bas has been privileged to see many amazing premieres there over the years. The venue was also a focal point and meeting place for musicians of all disciplines. If, for example, Ligeti was in Amsterdam for a festival of his works, he would spend the afternoon at Icebreaker in meetings and conversation. Another outcome of a flourishing new music scene at grass roots level is the existence of an articulate generation of people who are intimately connected to new music culture.

The Gaudeamus organization, with Henk Heuvelmans at the helm, has been world famous for many years for being at the pinnacle of new music activity on an international level, based in the Netherlands. Traditionally, Gaudeamus had an office situated directly behind the Icebreaker, so that music making on all levels was intimately connected. Underground movements supported by venues such as Icebreaker and Gaudeamus, were further assisted by a unique government funding system. There has always been a rich arts cultural heritage supporting the Netherlands. To quote Lieven Bertels (Artistic coordinator, Holland Festival), if the soil is rich, then experimentation can flourish and new movements will be nurtured with there being more chance of survival. If the soil is poor, movements have to make do with very little.

Now, this level of spontaneous music making has been disabled with radical funding cuts and a change of focus from small scale funding to the funding of large scale venues such as the Musiekgebouw. As Henk astutely observed, when a new venue is built at great expense, there is usually very little planning for programming and financial budgeting when the venue is finished. This factor becomes detrimental to innovative programming and experimentation in the long term.

'So much of new music reception depends on where it's playing and when- this is what creates a culture of listening.'

Ann McKay, Chief Producer, BBC Symphony Orchestra (BBC SO)

The BBC has an auspicious history of supporting new music, and is one of the few radio stations in the world to commission new works. Ann McKay's program involves not just performances of world premieres and classical masterpieces for the Prom Series, but a varied educational program and world music program. Her mission is simple: forget the

label, it's all music. This enables emancipation of the context within which to stage new music. Ann has observed that the BBC SO Learning Program has been absolutely critical in the changing of attitude on both sides- audience and musicians alike. It has opened the minds of the players so that they now treat every aspect of their work with equal seriousness, whether it is performing in a shopping centre, to children or in the concert hall. Likewise, audience members who may never have set foot in a concert hall and view classical music and the orchestra as an elite body, now travel to different venues without judgment.

One program of note (and one which I would like to see embraced in Australia) is the BBC's *Total Immersion Series*, where three composers are featured for a full day each with performances of their music, films and interviews. A live audience is of secondary importance to the audience of thousands listening across the country.

Another innovative program is the 'Diverse Orchestras', a celebration of the multiculturalism that is contemporary UK. For one week every two years the BBC Symphony Orchestra is immersed in the new music of a chosen country for five days. The first program featured Gamelan and Javanese music, and the second South African music. For the recent program on Iran, children were engaged from Iranian Saturday School to create an 'underground' orchestra featuring music that is currently banned in Iran. Five famous rock musicians also performed; understandably, the program enjoyed excellent audience support that engaged a considerable number of the Iranian community in London.

Philippa Allen believes that instead of trying to invent new ways of bringing audiences to the concert hall, the use of diverse venues create new contexts for classical and new music and engage diverse audiences. One successful example is that set by Matthias Osterwold, Artistic Director of MaerzMusik Festival in Berlin. Matthias has rejuvenated the festival and box office through innovative programming and innovative use of venues. The five concerts I attended in two days were held in five different venues: the Sophienkirche, Sophiensaele, Trafo, Jewish Museum, Radialsystem V, not in the same locale (but sensibly located for ease of travel). All concerts were full capacity. In Trafo, a nightclub converted from an electricity works building, the audience of around 400 ranged in age from 20-70 years. The festival has garnered the support of each venue in terms of audience databases and publicity.

The nurturing of a network of individuals and organizations to share artists, co-commissioning new works and seed projects.

“This fetishism of world premieres- tell the world that the Holland Festival doesn’t care.” Lieven Bertels, Artistic Director, Holland Festival.

Lieven Bertels reflects a growing belief that world premieres are over-rated, as they all too often are not the best performances. Resson Verais is a successful pan-European network bringing together 21 members from 16 European countries. The network encourages exchanges and the circulation of contemporary music projects between countries and venues.

Another advocate of co-commissioning is Australian Philippa Allen, of Karsten Witt Music in Berlin. She believes that there should be an international network of festivals similar in size, scope and outlook who work together, co-commissioning new works, sharing programs and artists. The Karsten Witt agency represents artists as well as acting as their facilitator, encouraging dialogue between artist and producer and dealing with potentially awkward matters such as negotiating fees and contracts. Philippa believes that Australia is ripe for change, but this will only happen if musicians network together inclusively rather than working in isolation.

“In order for the festival to re-invent itself, I needed to change the demography of the audience.” Graham McKenzie, Artistic Director Huddersfield Festival

A warm, unassuming and generous person, Graham McKenzie is Artistic Director of the Huddersfield Contemporary Music Festival (HCMF). Graham was extremely surprised when he was given the job of artistic director, as in his interview he explained to the committee the reasons why he no longer attended the festival. He felt that the festival program was stuck in a modernist time warp, with an aging audience demographic. This audience expected the same format every year, based primarily on the modernist aesthetic, and didn’t allow for the social and technological changes that had occurred since that time, especially with regards to a diverse international perspective enhanced by ease of mobility.

Graham’s success at Huddersfield lay in his courage and foresight to ‘take on’ the intelligentsia and make much needed changes, through diverse, international programming, the use of diverse venues, and the inclusion of a participatory educational focus. During the first two years

he lost a substantial percentage of the audience, while working on strategies to attract a younger base group, and at the same time winning some of the stalwarts back. The long term result has been increased box office and diverse audience base. A good percentage of the audience is now under an unprecedented 25 years of age. Many of these young people frequent a particular venue, which is essentially a barn, saying that they like going there so much they don't care what the program is.

Of 55 concerts, there are around 5 co-productions with other organizations. Huddersfield is also a member of Reseau Varèse. Graham is in the process of establishing a similar network centred on festivals of a similar budget (as opposed to size, as this is too restrictive), as Reseau Varèse is too disparate in the size of the members' budgets and tends toward being large scale. Co-productions make practical sense in Europe, as festivals are being staged year round in Europe and the UK. Artists, performers and producers all benefit from the co-commission model, as the opportunity for multiple performances is enhanced, and, to quote Graham, 'the work has a life'.

The model for co-commission is quite simple: the artist develops the idea and a budget (although the producer will quite often assist at this level). The idea is sold to festivals at a flat fee for commission and production: The more organizations involved, then the lower the overall cost. Graham's ethos is centred around the importance of the artist and the personal nature of collaboration; he prefers to work with people with whom he enjoys a fruitful relationship. Graham has added a further innovative structure to the process of co-commissioning: if other organisations than the original commissioners want to buy the work, they pay a larger than usual performance fee. This ensures that the original group continues to receive a commission fee (and thus enhance the possibility of future commissions), and the longevity of the work.

Graham has recently facilitated the establishment of a trade agreement between Quebec and Huddersfield to develop projects, co-commissions, and the exchange of ideas and projects and performers. This is a similar agreement already existent between Huddersfield and organisations in Norway and Amsterdam, where there are three year contracts, some of which are extended to five years. Graham is interested in establishing a similar agreement with Australia, and is currently in discussion with Singapore. It would be beneficial for Australia to strengthen their internal new music networks first, to enable such scenarios as the co-commissioning of new productions with at least four organisations in

order for it to be viable for European artists to make the long distance to Australia.

Graham feels that artists need to learn business. He sees his role as that of curator; artists create the projects, and he sometimes assists with the articulation and production of the work. He believes that there is a danger in organisations placing too much emphasis on pursuing private sponsorship, as the music can be compromised through the need to ensure the connection. Government funding allows groups to keep a more individual, cutting edge focus.

Gillian Graham, European Promotion Director, and Jenny Wegg, Senior Promotion Manager, Music Sales Group:

Like many publishing companies, Music Sales Group (Chester Novello) are not passive entities, but are proactive in facilitating the careers of their composers by way of helping to manage co-commissions and productions with venues and festivals. Co-commissions are a highly successful way of raising the profile of a work. Novella researches the preferences that festivals and arts organizations have and suggest appropriate commissions or productions.

The art of artistic direction.

“Our audiences most of the time don’t know the composers and their works that we present to them, but they trust that they will be moved by our music- not just content, but the quality of interpretation and the passion of the players. We have young people who come exclusively to our concerts and no other classical music concerts, and they come regularly.” Tobias Rempe, Managing Director of Ensemble Resonanz

In its ninth year, Ensemble Resonanz (ER) is enjoying marked success, with a specific market that it has created for itself through focused artistic direction developing audience loyalty and trust and based on an ethos of inclusion. Their programming emphasises collaborations with living composers, and bridging the gap to older repertoire. They are Ensemble-in-Residence with Laeizhale-Musikhalle in Hamburg, and maintain a busy touring schedule.

Tobias Rempe acknowledges that success isn’t just about innovative programming, but about building trust. Most of the time ER’s audiences are not familiar with the composers presented to them, but they trust that they will be moved by the music: Not just the content, but by the quality of the interpretation and the passion of the players. ER’s audience base

includes a substantial percentage of young people who come regularly to their concerts and to no other classical music concerts.

Programming is decided by the eighteen performers, who come from such diverse backgrounds as baroque through to new music. This creates an edge to the process, as there tends to be much negotiation in the balance of the program between contemporary and classical.

Hamburg is different to the rest of Germany in that it has traditionally been a bourgeois population who are proud to support the arts independently. Their funding is an impressive, but at times precarious balance of 60% box office, 15% government funding and 35% private sponsorship.

ER hope to expand their younger audience base by moving headquarters into a space near their office, a previously run down area now known for its attraction to young people because of its burgeoning night club and café scene. They envisage a performance and rehearsal space with a large window opening on to the street for maximum exposure to the surrounding population, and the creation of a free monthly concert series on a Friday between 8.30-9.30pm, with a bar selling drinks, designed specifically to attract young people. If successful, ER will invite other organizations to include their own Friday performances, independently, to attract young people to their own series.

In return for their residency at the Laeizhale-Musikhalle which gives them the benefit of free rehearsal and performance space, the ensemble perform concerts for children and conduct music camps.

ER have implemented a highly successful event into their program: the staging of an open rehearsal the night before each concert. This event takes place in the form of an open lecture, where the conductor or leader takes the audience through the works, and is attended by up to eighty people each time.

'Our interest has always been living composers, and about creating a context for new music.' Lawrence Cherney, Artistic Director, Soundstreams, Toronto

Lawrence Cherney established Soundstreams in 1982, and it is an organization that has steadily grown in size and stature. The Soundstreams mission statement, taken from their website, states:

"Soundstreams is an international centre for new directions in music programming culturally provocative concerts and festivals by weaving

together music and ideas from globally diverse genres, artists and eras.”

My visit coincided with a concert and Salon 21 (education) event, two fine examples of the multi cultural perspective that Soundstreams endorses. I was struck by the success which the organisation is currently enjoying. Artistic direction of the main concert series is fed by the different streams- education, Salon 21, the Young Composers program, Touring, and Pre-concert talks. In order to run several of these programs successfully, Soundstreams focuses on training its featured composers to articulate and communicate their music to audiences.

Lawrence feels that it is only recently that he had captured audience's trust to the extent that they would come regardless of their lack of familiarity with the programme. He believes a key factor contributing to this trust is to do with the fact that Soundstreams is now in a permanent home, the Keorner Hall which is part of the Royal Conservatory. Audiences have steadily been building over the last two years, but this brings a new set of responsibilities, particularly with regards to maintaining this new momentum and audience engagement. Lawrence's strong message was never to take your audience for granted! It is only within the last two years that ticket subscriptions are now at a viable level.

The Soundstreams team have focused on a long term plan to shape and build their profile through different approaches to programming, marketing and image portrayal. As a result the Soundstreams programme is more clear, diverse, and on a larger scale than previously.

Lawrence acknowledges that new music programmers take many aspects of their job for granted, forgetting that an audience is not only unfamiliar with many of the works programmed, but is new to the culture of new music, in particular the expectation of the unfamiliar. It is the artistic director's responsibility to present works in the best possible platform, and not to take the reception of the audience for granted. The timing of a program also plays a huge role in successful reception. There is a perception that new music audiences are devoted and more willing endure a long program, but new audience members may be forever alienated.

Another important aspect of the concert experience is a performance with a smooth narrative, no matter how varied the repertoire. For example, technical staff are famous for saying 'it won't work' to Lawrence, but he believes that all possibilities should be explored in order to make a concert run as seamlessly as possible without compromising on the

creative thread. For instance, breaks between pieces are vitally important details. Lawrence has previously engaged a stage director before to ensure a performance runs smoothly: ‘It’s all part of creating an experience for the audience- once you have them in the palm of your hand, you want to keep them there. Program without fear, and without apology- even the type of language you use, can make people feel uncomfortable. If an audience trusts you, they will trust that you will take them somewhere they have never been.’”

Lawrence has built up a pool of players, both locally and internationally, to guarantee excellence of performance. Likewise, he has engaged an excellent team of staff. There are many times when they make connections that Lawrence wouldn’t necessarily see, thus contributing significantly to the creative process of programming. New music still suffers from the bad name of the modernist aesthetic of 50 years ago. Young people, on the other hand, are now growing up without any prejudice against new music and treat it the same as any other genre.

Lawrence believes that if the art is to endure, the infrastructure needs to be in place with appropriate remuneration. If arts administration is not given enough value, then is not perceived as a viable profession and the first to suffer are the arts practitioners. Arts Councils need to change their attitude towards arts administrators as well. Rather than having an attitude of ‘they will do it anyway, regardless of whether or not we fund them,’ they need to be paid adequately.

Artistic Direction with perspective: (On English aesthetic) “It is like removing yourself from the picture and hearing the echo.” Andrew Kurowski, Editor New and Specialist Music, BBC Radio 3

Andrew Kurowski has observed that a performance of the same work by a UK composer can be completely different when performed by a Viennese or Norwegian ensemble. New music involves a closeness connected to richness, just as composers tend to work best with different new music ensembles.

The British Broadcasting Commission has a unique system of commissioning that takes the work through the whole system, from payment of the commission fee, to rehearsal and performance with orchestra (whether as a recording or live). The BBC also work in collaboration with festivals. Andrew’s role involves choosing composers to commission, and developing programs of new music. The BBC Third Program is always reviewing its activities, and its audience. Andrew uses

the term ‘Low hanging fruit’ to define the audience that is loyal and therefore flexible, but must never be taken for granted. ‘Success’ in terms of audience ratings is not so easy to evaluate with regard to particular programs, as many listeners will listen at the same time on a daily basis rather than to particular programs.

One cutting edge program that enjoyed marked success, entitled ‘Mixing It’, encompassed a huge palette of musical styles where anything and everything in music was included- so much so, that there came the need to define what ‘everything’ was. This weekly program was so popular that other stations ‘stole’ the idea. His producers voiced their concern over this plagiarism, but Andrew regarded this as the greatest compliment. The original program idea was so successful that it filtered into other stations, confirming the BBC Third Program’s ethos of being at the pinnacle of the avant-garde.

Artistic Direction should embrace access as opposed to accessibility; in order to do this successfully, programming must be interesting and relevant. It is the vernacular that creates the personal story to touch people’s hearts and create a universal humanism. One such example is a program showcasing a composer and their music. The composer in question might come from a poor Midlands community. The interviewer focuses on the personal- questions are asked as to the composer’s seminal influences and what informs their music, and what it is in their music that inspires other people’s memory.

“When the team sit around the table, they ask themselves of a project- ‘Does this make a difference to the people of Amsterdam?’ Has it been done before? Is it too cumbersome?” Lieven Bertels, artistic coordinator, Holland Festival.

These are big questions to ask, for a city with such an auspicious history of cultural richness as Amsterdam has traditionally enjoyed. But they are insightful- Lieven Bertels goes to the heart of the history of the Holland Festival, which enjoys a reputation for innovation and diverse, quality programming. Artistic Directors are in danger of losing the connection with their audience by not analyzing whether their programming does make a difference. This must be weighed by the practicalities of the project, and whether its expense and ease of facilitation measure equally with the project’s artistic integrity.

“I envy how they listen.”

“You have to love every piece that you program, you have to crave the

moment that it is played, and have to be proud of every performance (and every performer).” Frank Nuyts, composer, Professor Composition and Orchestration at the Royal Music Conservatory of Ghent

Frank Nuyts is an inspiring figure, who proceeded to transform my perception about the art of listening during the course of our conversation. His first comment, “I envy how they listen”, refers to his experience of working with young musicians of electronic music who have had no formal music training in a mastering studio in Brussels. He was shocked that he couldn’t hear all the subtleties and nuances that the other musicians and engineers could. Music, and the way in which people listen, continues to evolve in spite of our best efforts.

Frank treats the programming process like the process of composition. One can inspire people to feel the connection of music through passion. Frank established his festival as a performance platform for his composition students. To make it accessible to students, he priced tickets at the same price or cheaper than a movie ticket (two Euros), to compete with one of the main forms of teenage entertainment. Frank believes that the perception that young people have lost the art of listening is a fallacy as people will always listen if they are engaged. There is an audience out there, just as new music is a breathing organism that is part of the greater cosmos. It is an organic part of the prevailing culture, and people underestimate its reception when they try to make programs more ‘accessible.’

Amateurs are the audience and as such, must be nurtured. The ethos behind Frank’s festival is to attract people who have ‘drifted’ away from music performance. New music is an organic movement. Many people believe that new music is diminishing, but Frank believes it is quite the opposite. There needs, however, to be a change in perception from believing that the audience needs to be educated to come to new music, to channeling the energy that already exists in society through giving it expression. New music is an organic part of culture and will continue to develop of its own momentum, in spite of the best efforts of the intelligentsia and administration, funding and politics.

Filip Rathe composer, teacher, artistic director Spectra Ensemble So why do we program concerts and develop audiences? For the following reasons: 1) Passion- I love this music, so I’m sure others will too; 2) Economic- box office; 3) Because the government gives money to you, so it is imperative to develop an audience in order to justify one’s existence; 4) The avant-garde needs an educated, articulate audience to create an

appropriate context for itself. Yet there are more fundamental reasons. New music shapes our psyche, and for 14-18 year olds, it is one of the most important things to shape their lives.

Schoenberg created a fresh context for his music through conducting private performances in his home by invitation only, and the series became very popular. There was a reaction in painting that was brought about by the invention of photography, which caused a questioning of the craft of painting because photography seemingly 'replaced' painting. It took half a century for painting to recover its own place again. This could be the same as in music, when the twentieth century saw a swamping of the market through mass production and the marginalization of new music. In the future, we may see the revitalization of new music in a new context.

'We can't take ourselves too seriously; it is humility that enables us to develop organic relationships with artists.' Chris Lorway, Artistic Director Luminato Festival, Toronto

Chris Lorway has worked extensively in the international arts community for more than twelve years and has been involved in a number of high-profile festivals including The Lincoln Center Festival, The New Yorker Festival, The Henson International Puppet Festival, and Nova Scotia's Celtic Colours International Festival. Prior to joining Luminato, Chris was a Senior Consultant at one of the world's leading strategic consulting firms for the cultural sector, AEA Consulting. While at AEA, Chris worked on strategic initiatives with Carnegie Hall, The Royal Shakespeare Company, The Edinburgh Festivals and Jacob's Pillow. He also worked on a number of large-scale development projects including the West Kowloon Cultural District (Hong Kong), the redevelopment of the World Trade Center site in New York and "Bring New Orleans Back", a city-led commission that examined how culture could be used as a catalyst to rebuild a major American city.

Chris's role as advisor on the creation of venues in locations as divergent as Hong Kong, New York and New Orleans has given him insight to the dangers involved of building multi-purpose arts venues. They can be expensive to re-configure for various purposes, and there tends to be too much compromise than if a venue were built for one purpose. There can also be too much focus placed on completion of the building, and very little thought and budget given to subsequent administration and programming. This is a real danger, and one that Henk Heuvelmans echoed in Amsterdam.

Chris holds a Performance Degree in Voice from the Julliard School in New York. As such, he has a strong affiliation with artists and understands on a deep level the rigorous discipline involved. He has maintained a close connection to a network of artists that he studied with who are now successful artists working around the world. Chris learnt early in his career the importance of meaningful connection with artists, and how important this aspect is in the creation of new work.

Toronto is in a unique position at present, having built several new, large scale arts venues built over last five years. The government has made it a priority to use the arts to engage the multi-cultural community that has flourished recently in Toronto- 52% of its population was born elsewhere. However, there is now a dire need to renovate many of the mid-size arts venues, many of which are old and in disrepair. Chris believes that the government must now address the total ecosystem of the arts, not just the upper echelon.

Traditionally, Toronto has turned its back on its lake side water frontage and presently there is a detrimental proposal to sell it off to the developers and save money, which means that there will be no long term strategic planning. Yet Toronto is in a position to rejuvenate its water frontage, and create vibrancy in those vicinities. With so much development and the huge explosion of population, one of the fundamental questions being asked of the arts is, 'How do we create vibrancy in a neighbourhood?' With this question in mind, Chris was asked to prepare a 'strategic partners' document that formed the basis of Luminato Festival's planning strategy, thus successfully aligning the arts with politics to mutual benefit.

The major points were:

- To develop an overall strategy to engage artists to the audience
- Interaction between the local and international arts community is vital and of prime importance
- Provincial government wants the focus to be on tourism, and media attention to be focused both locally and internationally on Ontario.
- National government wants the focus on trade, with the exchange of the arts on an international level
- Corporate sponsorship- how do the arts accommodate corporate business's need for exposure
- Create connection through the arts to the local Toronto audience
- Respect to the audience, thus maximizing full engagement

Chris likes to seed projects, creating close connections with artists and having a 'hands on' approach from the beginning. This becomes much more time and resource intensive, rather than just simply buying the finished product. It is also much more risky, as the final product cannot be guaranteed. But it makes for a more exciting, original project, involving respect and communication with the artists involved rather than keeping them at hands distance. He sees the younger generation of artistic directors as approaching the creation of arts and arts programming in a much more organic way. As a result, the content has the potential to be much more original and exciting.

Robert Aitken, Artistic Director, New Music Concerts (NMC), Toronto:

Robert has created an auspicious legacy. His strategy has been to program only those composers who were willing to travel to Toronto for their concerts, in order to oversee rehearsals and to give pre-concert talks. As a result, he has been responsible for premieres by such composers as John Cage, George Crumb, Toru Takemitsu, and Elliot Carter. Robert's success lies in excellence of programming and performance (Robert enjoys an international reputation as a flautist). His advice to me was quite simple: Successful direction of a festival involves programming a couple of star composers and performers, include some seminal works and lots of Australian music. While he laments how hard it is to compete for the arts dollar, he has created an enviable culture of new music practice and performance in Toronto (his musicians were all trained in new music performance by him, and are now employed by other ensembles in Toronto which is a compliment to his hard work). He believes that in order to maintain a state of learning and exploration, one needs to be in process of reinvention. NMC have maintained a Schoenberg-style concert format, being small and exclusive- but this has had a detrimental effect in terms of shrinking budget and small audiences.

"The process has to be organic- never forget the artist's mind."

"The Centre has to be driven by forward thinking, as there is always so little funding for the arts." Elizabeth Bihl, Executive Director, Canadian Music Centre

Elizabeth Bihl is passionate and driven in her work. She has a business entrepreneurial background, and this has enhanced her ability to think outside the square when it comes to the promotion and practice of new music. Like the Australian Music Centre (AMC), the Canadian Music Centre (CMC) must deal with the tyranny of distance within its own borders. There are several regional Music Centres, and the national office in Toronto helps to raise funds for each office. Each community's needs

are identified, then government and private business are approached for funding. Elizabeth's strategies are driven by distance and language difference. As in Australia, most needs within local communities must be driven at a local level and their own centres.

There is a growing trend for people to choose to listen to music outside of the concert hall, and the CMC is developing strategies to accommodate this interest. Like the AMC, Elizabeth has developed the CMC website so that the public can listen to represented composers' music. Her belief is that if the music library is the CMC's store front, then the CMC's task is to make sure that the public wants to keep (and thus buy) the merchandise. Another long-term strategy of the CMC's is to ensure the longevity of new works; through ensuring that each commission has at least 5 performances. Choral works are easier to attract a large audience base- there always tends to be a full hall, and this factor has contributed to the success of Soundstreams.

The CMC only accepts composers who have already completed their Ph.d because at this level, they have already written 3 three orchestral works. The Performers' network in Toronto consists of one hundred active composers, and between twenty to twenty five ensembles. The CMC has also become a facilitator of the network Alliance of New Music, presenting joint activities.

The CMC has helped to develop such innovative programs as 'New Music New Places'. Each centre stages three or four concerts, symposia, and other events intended to either train or benefit composers. Educating composers to talk succinctly in public about their work at such events as educational programs and pre-concert talks, is one such example. As Elizabeth acknowledges, 'most composers have no idea what the public needs to know about their work in four minutes flat'. The CMC takes these events to many public centres such as airports, shopping centres, and various tourist locations- aquariums and golf courses. Composers are generally shocked because the first time they talk, noone listens. The second time, the composer knows what to expect and is more prepared. Elizabeth's mission is '... to take the composers out of the comfort of the concert hall.'

"A new commission is an expression of what you wish to create in the future." David Jaeger, composer, Senior producer for contemporary music, Canadian Broadcasting Commission

David Jaeger described the success of the program ‘Encounters’, a fruitful collaboration between the CBC and Soundstreams organisation. The success of the creative relationship between Soundstreams and CBC came about as a result of shared common values and resources. The ethos of ‘Encounters’ was to create international connections between Canadian composers and those from other countries. Between three to five programs were staged annually, and one international composer was paired with a Canadian composer. The connection between the composers was varied each time; generally it was based on aesthetic, whether it be similar or completely contrasting. The programs were one hour in duration and composers were interviewed as well as their music being performed live. The series was very popular, and gave Soundstreams maximum exposure. The production costs were shared, with the CBC providing venue and production costs, and Soundstreams providing the artist with all associated costs.

Education without preaching and participatory learning- the amateur who facilitates the presentation of music.

“One needs to be specific about the desired outcome, and who one is targeting the program to.” Cathy Milliken, Education Manager, Berlin Philharmonic

Australian Cathy Milliken is also a composer, so she knows well the role of inspiration in engaging a young audience. The Berlin Philharmonic has an extensive education program designed to engage people of all ages. In the school program, musicians from the Berlin Philharmonic visit schools and give talks, demonstrations and conduct masterclasses. Cathy has to initially ‘educate’ these musicians, to ensure they engage with and inspire the audience at the appropriate age level. She sees herself as a ‘music animator’, facilitating the process of music performance and production and education.

One example of specifically targeted education, is to decide on the practicalities and convenience of staging either small events, or just one larger event. One such large event might be teaching children to dance in large group, culminating in a performance. This outcome is very effective, as sponsors can be invited and one child might bring as many as five adults to their performance.

Children need physical engagement in order to engage meaningfully in music. They are highly receptive to new music and atonality as they are non-judgmental, and don’t have the conservative, fixed ears of adults. It is therefore highly beneficial to use new music in educational programs

targeted at young children. One example of participatory learning, is a simple exercise following the following steps:

1. Compose a rhythm
2. Compose a melody to the rhythm, all in the same key signature
3. Play through the melody
4. Play the melody as a group
5. Add someone else's melody.

Maximus Musicus, published by Schott in English, remains a good educational reference as they have created high quality multi-media concert programs. The Weil Institute, Carnegie Hall, also have a high quality educational program featuring multi-media concerts (and lots of money to support it!).

Other ways to develop future audiences is to target schools of children whose parents attend an organization's concerts. Also target poor socio-economic areas. Cathy brought together children from schools in East Berlin who had never been to the West, with schools from West Berlin. At first there was hesitation, but the result was successful in breaking down barriers and the perception that classical music is elite.

"In education, the continuity of programming and education without preaching is fundamentally important." Andrew Bourke, Chief Executive London Sinfonietta

According to Andrew Bourke, one of the keys to the success of the London Sinfonietta is the equal value and importance given to the diversity of its activities ranging from performance, commissioning, and education.

"The emphasis is on Participation Learning, and moving away from the term 'education.'" Tina Speed, Participation and Learning Manager London Sinfonietta

Tina Speed is highly passionate about her job. She warns me that educational programs require high levels of administration. The London Sinfonietta (LS) conducts a series of programs entitled *The LS Collective* and the *KX Collective*. In these programs, the participants comprise the creative element, actively participating rather than performing to a prescribed agenda. The level of knowledge required by participants, varies according to the particular program.

LS Collective

Despite a process of open recruitment, these participants (19-30 years) are required to have reached a particular level of expertise in their field. The emphasis is very much on creative collaboration. In the preliminary audition, the participants are chosen according to their ability to work creatively in a group, their expertise and their discipline (which must be evenly distributed). Artists across a wide range of disciplines are invited to participate, including composers, musicians, actors, dancers and electronic musicians. Ten artists are chosen to work over a six month period, culminating in one annual event. The participants choose to utilize existing repertoire, write new repertoire and/or make new music out of established repertoire. They are given free tickets to all LS events throughout the year, encouraging full accessibility. This is a program designed to gain experience in new music creation and production, so there is no payment involved. The LS provides facilities, promotion and mentoring. The emphasis is on a high quality, professional production that may cost anywhere between 10,000 to 20,000 pounds. The participants are encouraged to be creative as possible with the promotion and marketing of their performances, in order to give their event as much individuality as possible. They are encouraged to take on as much administration and budgeting as they can, in order to learn as many aspects of production as possible.

KX Collection

This project takes place over 2-3 days and involves working with fewer people, but still requires intensive administration.

The LS commissions works from respected conceptual artists with the intention of involving their audience in a high quality, participatory event. One such successful venture involved jazz composer Matthew Herbert, who works in sampling. The LS staged his participatory work titled *One Day*, inspired by one edition of The Guardian. The work consisted of twenty short movements, with a compeer for each movement referencing the audience to a particular article and giving instructions. For example a prize is offered to the audience member who finishes the crossword first, and paper planes are constructed and flown around the hall.

The LS also stages highly successful Schools Concerts. Repertoire is easily understood and accessible, such as minimalism. The chosen program ties in with the theme of an impending LS Concert, to prepare the students and familiarize them with the repertoire. Classes are given cheap admittance to the concert.

“The emphasis in education should be on a quality production so that students experience a professional standard emphasising both breadth and quality.” John Kieffer, Creative Director Sound and Music (SAM)

John Kieffer stresses that one must be careful with the term education- it must always be synonymous with high quality and diversity.

Minute Listening

In this Lower Primary School Educational program, SAM collaborates with the class teacher to create a minute’s listening every day using a prescribed program designed by SAM. John was astounded by the results. Young children, who had no pre-conceived ideas about what music ‘should’ sound like, embraced the program with absolute enthusiasm, creating a ritual which included making a special space in the room to enjoy their daily listening experience. Atonal music was listened to with as much enthusiasm as tonal music, whether it be classical, jazz or pop. This program is intended to be made available for sale over the SAM website.

“It’s about creating a culture of listening’. The emphasis must be on the future generation- unless the next generation plays new music, it will die.” Ann McKay, Chief Producer, BBC Symphony Orchestra

Ann believes it is essential in education, to create a culture of listening through programs that carefully targeted and streamlined. Ann creates contexts where the players are taken outside of their normal experience, creating a culture of mutual respect between the BBC orchestral players and the artists and children they are interacting with. One such example is having the musicians playing tango at the same time as watching the tango dancers dance at the same time, to heighten the sense of pulse and narrative. Another effective educational process is the engagement of a storyteller rather than a presenter when presenting music and narrative for children. A storyteller develops stories to the music chosen at an intuitive level, mesmerizing children in the process.

Community Concert is another innovative venture, where 8-10 BBC SO musicians improvise with an orchestra from another culture. The musicians on both sides are of the highest quality, so it becomes a meeting of like minds. Ann emphasizes that everything the orchestra does, is given equal weight and respect and seriousness, whether it be a radio recording of Tchikovsky, or performing in a shopping Centre, or working with youth. This keeps the orchestra energized and of high quality.

Other programs of note include:

Family Orchestra

Held at the Barbican over two or three sessions over several weeks, this program culminates in a performance. In the series 'Stockhausen day at the Barbican', six to eight orchestral performers, and a creative leader worked a group of up to 150 people ranging in age from 6 years to 80. People attend the sessions with their instrument, but young people have to be accompanied by an adult. Instruments are taken in groups by the players, and no experience level is required- the ethos is about 'having a go'.

Family Music Introduction

Before selected concerts at the Barbican commencing at 7.30pm, this program is designed to introduce part of the program. Taking place at 6pm, children join in with instruments, everyone does physical warm ups, meet the composer, play through themes, then buy a cheap family ticket to the concert at 7.30pm. There are no restrictions on age other than being six years and older. Out of twenty-two Barbican concerts that the BBC Radio Orchestra programs each year, seven or eight might be Family Music Introduction concerts, and around seven Family Orchestra events take place each year. The BBC Symphony Orchestra is always learning new material, so more rehearsal than normal is factored into the overall budget.

'Education doesn't work.' David McMullin, composer (USA)

David McMullin believes it is futile to try to convert classical music concert attendees to new music. New music is closer in aesthetic to such diverse genres as popular music, jazz, hip hop, and poetry, and it is through these genres that new music can be more easily understood.

Lieven Bertles Artistic Coordinator Holland Festival: Lievens does not like the word education and believes it is too often used as a pretext for acquiring funds. He described a recent Holland Festival performance by New York sound artist Marina Rosenfeld as being a highly effective educational experience for the participants: 45 teenagers were engaged to sing in an adapted version of Ligeti's *Lontano* using ipods: pitches were fed into shared headphones.

'If you are devoted to your art-form, you want everyone to love it as much as you do.' Roberta Smith, Education, Toronto Symphony Orchestra (TSO)

One of the jewels in the crown of the TSO's educational program is their New Creations Festival. Many pre- and post concert events are featured, that are planned by composers. Cheap tickets are a key to the festival's success, so that high school and University students can afford to come. It has a hip and cool reputation, usually utilizing a celebrity composer (for example, John Adams). Some students had the extremely fearful experience of giving a pre-concert performance of Adams' work in his presence. The audience base is very diverse.

The program Tsoundcheck was established several years ago. It is different in scope to the usual student rush tickets, as the young are treated with more respect: Good seats are made available through provision of the opportunity to buy online instead of having to queue for hours. As a result, students find themselves sitting in the best seats in the house, next to \$100 a seat subscribers who have infectious enthusiasm for this orchestra. Tsoundchecks is a good source of promotion for the TSO through email. Such promotions as two tickets for one, offer to volunteer and other offers from sister organizations are promoted. Tsoundcheck participants are treated as part of a club, and the TSO holds a party for them once or twice a year.

5. Conclusions

The Dame Roma Mitchell Churchill Fellowship has allowed me to gain special insight to the importance of artistic direction in shaping new music culture, and arts culture as a whole. I was privileged to encounter specialists in my field who maintained a creative approach to their work. This enabled them to cultivate highly individual approaches to the problems they encountered in new music reception, in order to bring about both short term and long term solutions.

The arts are essentially about generosity of spirit and opening new pathways of communication. Despite my initial reservations, I have discovered that new music is alive and flourishing outside of Australia. Rather than being marginalized as is the current perception in South Australia, new music culture in Europe and North America permeates all levels of society and is supported by a varied demographic. I hope that my research does justice to the people who gave willingly of their time to share their knowledge with me, and that my report will be of benefit to those who follow in my path of nurturing new music culture in Australia.

6. Recommendations

- To nurture new music culture in South Australia through the creation of appropriate contexts around new music performance and practice in order to break down traditional perceptions of its elitism and exclusivity. This not only means the innovative use of venues and crossing of genres. The creation of new contexts to promote new music reception signifies innovative, synonymous approaches to education and performance practice such as those practiced by South Bank Centre, Sound and Music, London Sinfonietta, and the BBC Radio Symphony Orchestra (all with inspiring leaders at their helm) to name but a few. Without exception, all of these organizations shared the ethos that all areas of their activity from education to performance, in any genre, were given equal importance.
- In counter argument to the prevailing perception that there is little dialogue around the arts in Australia, I endorse the model of the ‘musical animateur’- a person who facilitates reception of new music through education and public discourse, in particular at a grass roots level.

- To create a platform whereby artists, musicians and composers are perceived as holding a pivotal place in arts culture and in society.
- Arts workers need to disregard the empty labels that endorse elitism in new music and treat all music genres with the same level of respect. The perception that ‘young people have lost the art of listening’ is another such empty label, and signifies the inability to take seriously and engage with youth and contemporary culture.
- Create accessibility to new music culture through participatory learning, and other high quality educational programs.
- Create a national Australian network to co-commission new works and share artists and productions.
- To nurture a model of artistic direction which places the artist at the centre of the work.

APPENDIX 1

- BERLIN** **March 24 -29**
- 25/4/11 Philippa Allen (Agent, Karsten Witt New Music)
- 28/3/11 Tobias Remke (Manager of Ensemble Resonanz, Hamburg)
- 29/4/11 Cathy Milliken, Education Officer, Berlin Philharmonic
Attended MaerzMusik 2011 Festival of Contemporary
Music/Berliner Festspiele
Sat 26-03-2011 | 16:00
Quatuor Diotima
STRING QUARTET RECITAL
Venue: Sophienkirche
Sat 26-03-2011 | 19:00
Sandglasses | Justè Janulytè | Gaida Ensemble
IMAGE SCULPTURE PERFORMANCE
Venue: Sophiensaele
Sat 26-03-2011 | 22:00
Ryoji Ikeda | We Don't Care About Music Anyway ...
SONIC ARTS LOUNGE
Venue: TRAF0 | Kraftwerk Mitte
Sat 26-03-2011 | 24:00
Ken Ueno | ensemble unitedberlin + Solisten
COMPOSER PORTRAIT | BERLIN DEBUT
Venue: Jewish Museum, Glashof
Sun 27-03-2011 | 16:00
Trio Accanto | Sarah Maria Sun
HELMUT LACHENMANN 75
Venue: Radialsystem V
- LONDON** **March 29- April 8**
- 30/3/11 Barbican Centre concert: Murray Perahia
- 31/3/11 Graham McKenzie, Artistic Director Huddersfield Festival
Matthew Coorey, Conductor
Andrew Burke, Chief Executive London Sinfonietta
- 1/4/11 Tina Speed, Participation and Learning Manager London
Sinfonietta
Attended concert: London Symphony Orchestra Concert
Series, St Lukes Church
Gill Graham, European Promotion Director, Music Sales UK
Jenny Wegg, Senior Promotion Manager
Concert: London Sinfonietta- Xenakis; Architect of Sound,
Queen Elizabeth Hall

- 4/4/11 Sally Groves, Schott Music, Board of Directors and Director, Contemporary Music Dept.
- 5/4/11 John Cumming, Artistic Director, 'Serious' Organisation
Martel Ollerenshaw, 'Serious' Organisation (professional audience development)
Ann McKay, Chief Producer, BBC Orchestra
Matthew Schlomowitz, composer
Concert: London Sinfonietta QEH
- 6/4/11 Andrew Kurowski, Editor New and Specialist Music, BBC Radio 3
John Kieffer Creative Director Sound and Music
Concert: Matthew Schlomowitz at Chisenhale Dance Space
- 7/4/11 Gillian Moore, Head of contemporary culture, Southbank
Julian Day, presenter, ABC Classic FM

ZAGREB

April 8- 17

International Society for Contemporary Music World New Music Days and Music Biennale Zagreb
John Davis President ISCM, CEO Australian Music Centre
Peter Swinnen Director Conservatory in Brussels, composer, cellist, Vice President of ISCM
Bryan Current, composer (Toronto)
Bruno de Cat, Wallonie-Bruxelles Musiques, Renew music (Belgium)
Jesper Elon (Gotland)
Professor Helmut W Erdmann, Director, European Live Music Centre
President, The European Conference of Promoters of New Music (ecpnm) (Germany)
Steve Lias composer (Texas, USA)
Alper Maral, composer (Turkey) Kristian Marionsen, composer, (Sweden/Romania)
Daniel Matej, composer (Slovakia)
David McMullin, composer, Executive committee, ISCM (USA)
Kjarten Ólafsson, Professor of Composition and Theory Iceland Academy of the Arts
Frank J Oteri, composer, music journalist, editor NewMusicBox (USA)
Andrian Pertout, composer (Australia)
Professor Menachem Zur, composer, Prof. of Theory and Composition, Academy of Music and Dance, Jerusalem
Mark Bowden, composer, Camberwell Composers' Collective (UK)

AMSTERDAM **April 17-April 24**

- 17/4/11 Performance: NOTATIONS: Old & New Visual Scores @
ORGELPARK Gerard Brandtstraat 26, Amsterdam West |
www.orgelpark.nl Classical and experimental graphic and
video scores, scores for electronic music, sound installation.
Keren Rosenbaum meets the Dutch scene.
Kristoffer Zegers, composer
- 18/4/11 Henk Heuvelmans, Director, Gaudeamus Music Week
- 19/4/11 Lieven Bertels, Artistic Coordinator Holland Festival
- 20/4/11 Arthur van der Drift, Senior Project Manager, Music Center
The Netherlands, Contemporary Department
- 21/4/11 Alison Isadora, composer (Netherlands/New Zealand)
Jan-Bas Bollen, composer (Netherlands)

BELGIUM **April 22-23**

- 22/4/11 Frank Nuyts, composer, Professor Composition and
Orchestration at the Royal Music Conservatory of Ghent
Filip Rathé, Artistic Director and conductor, Spectra
Ensemble
- 23/4/11 Annelies van Parys, composer
Jelle Dierickx, Artistic Coordinator, Ghent Festival of
Flanders and the Rotterdam Philharmonic Gergiev Festival

TORONTO **April 24- May 1**

- 25/4/11 7.30pm Soundstreams Outreach event: Salon 21- Brazilian
Sounds Gardiner Museum, 111 Queen's Park
- 26/4/11 Lawrence Cherney, Artistic Director, Soundstreams
Chris Lorway Artistic Director Luminato Festival
- 27/4/11 Elizabeth Bihl, Executive Director, Canadian Music Centre
Jason van Eyk, Ontario Regional Director, CMC
David Olds manager, New Music Concerts and Robert
Aitken, Artistic Director
- 28/4/11 David Jaeger, Producer, Canadian Broadcasting Commission
Soundstreams Concert: Brazilant! Soundstreams Choir and
Tatiana Para, voice; Fabio Zanon, guitar. Thursday 28/4,
Koerner Hall, Telus Centre for Performance and Learning
273 Block St. West
Jennifer Green, Executive Director, Soundstreams
- 29/4/11 Loie Fallis, Director of Artistic Planning, Toronto Symphony
Orchestra
Roberta Smith, Director of Education
programmes/Operations, TSO

30/4/11 Jennifer Waring, Artistic Director, Continuum Ensemble
Alison Cameron, composer/performer (Canada)
Juliet Palmer, composer/producer (Canada/New Zealand)
James Rolfe, composer (Canada)