

# CLASSICAL

The word 'CLASSICAL' is rendered in large, teal-outlined capital letters. Each letter serves as a frame for a different photograph related to classical music. The 'C' shows a harpist. The first 'L' shows a smiling woman in a white shirt. The 'A' shows a young boy in a green jacket. The first 'S' shows a double bass. The second 'S' shows a conductor in a red shirt. The 'I' shows a woman in a black dress. The 'C' shows a young girl smiling. The 'A' shows two people, one in a black jacket and one in a white jacket. The final 'L' shows a woman in a pink jacket. The period at the end is a small teal square.

A Snapshot of Sheffield's Classical Music Sector

# Foreword

This report is the fifth publication in a series commissioned by the University of Sheffield to highlight the huge wealth of creative talent in Sheffield. Originally planned to be a three part series looking at Beer, Music and Art, the publications now embrace Digital and this latest – Classical Music.

Sheffield is a city of makers and its creativity is reflected in the range of festivals in the city, the large numbers of makers, its spirit of independence and its burgeoning creative industries. The five reports highlight Sheffield's creative and cultural achievements, encouraging growth, economic vibrancy and an understanding of the huge range of talent in the city and how it can be supported.

The first Music Report, commissioned in Summer 2015, explored the music sector from bands and singer songwriters to recording studios, venues and festivals and made a recommendation that further research could be made into the classical sector. So, this second Music Report takes an in depth look at professional and amateur classical music making in the city – our ensembles, orchestras, choirs, soloists, musical education, audiences, concerts, venues and festivals. It asks how we can establish our talent on a world stage, inspire and educate new performers, support growth in the sector, increase audiences and highlight the wealth of opportunities available to musicians here. It also shows the key role the University itself plays in this sector through our world class music department, our concerts, our staff who are academics and performers and our students both local and global who study in the city.

Thanks to Music in the Round for writing this report as well as to Classical Sheffield and the many hundreds of musicians who have contributed.

Thank you for being part of it.

Professor Vanessa Toulmin,  
Director of City & Cultural Engagement  
Regional Engagement and Partnerships  
University of Sheffield

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## Preface: Classical Sheffield

Looking at the classical music sector in and around Sheffield, you are struck by 2 things. For a genre of music sometimes caricatured as 'old music for old people', the classical music scene across the city feels vibrant, hopeful and creative and full of opportunities for young people. And secondly, for a city with no full-time residential professional orchestra there is an astonishing amount of classical music making going on across the city.

**Classical Sheffield**, founded in 2013, comprises more than 50 of the city's music groups and exists to promote this wealth of music and generate a growth in audiences for the art form in all its guises. Nothing illustrates this vibrant picture better than the second Classical Sheffield weekend festival which took place in March 2017. The festival involved more than **1,600** professional and amateur music makers and **7,261** people attended **42** short concerts in **8** venues. Venues included Kelham Island Industrial Museum and the former industrial buildings of Yellow Arch Studios and there were **37** free events in **6** other venues (17 concerts in the popular city centre Winter Garden, 9 in Sheffield's Antiques Quarter, 5 on the busy shopping area of the Moor and 6 open rehearsals in the Virgin Money Lounge).

As well as involving almost every local choir, chorus, orchestra and more performing widely from the classical repertoire there were also opportunities for participants of all ages to take part or have-a-go. The weekend presented world premieres of new music by Sheffield based composers **Platform4** and the UK premiere of Pulitzer and Grammy Award winning **John Luther Adams' Canticles of the Sky** which involved 35 local cellists led by internationally-renowned cellist and composer **Oliver Coates**. There was also the UK premiere of Sheffield composer **Dorothy Ker's Time Bends in the Rock** performed as part of a cluster of concerts featuring leading musicians from China. Digital engagement was significant with more than **6,000** hits on Facebook. The Classical Sheffield mailing list grew **47%**. Overall, the Festival contributed more than **£60k** to the city's economy over a single weekend. The festival embodied the success classical music is having in reaching both new and established local and in some cases regional audiences while illustrating the challenges faced in drawing a wider regional and national profile.



**'Arts Council England has supported Classical Sheffield's weekend festival through our Grants for the Arts scheme in 2016 and 2017. In line with our mission to achieve great art and culture for everyone, the festival appeals to a wide range of audiences, some of whom very rarely encounter classical music. With a positive ethos that enables people to enjoy a variety of diverse musical approaches, from choral to chamber music, the Classical Sheffield weekender is an important calendar fixture. As a festival city, we are pleased to invest in Sheffield through our Cultural Destinations programme, to make sure it is recognised as a national tourist destination, with a rich musical and arts appeal.'**

**Pete Massey, Director Arts Council England North**

**'I'm still on a high from it all! It was lovely to see so many venues packed with a more diverse audience than usual at Sheffield's classical music events. The fantastic value of the weekend pass and brilliant programming with shorter concert times also tempted me to be more adventurous than usual. Otherwise, I might not have gone to some of the contemporary music, which made the greatest impression on me'**

**Feedback from a Sheffield resident, Classical Weekend festival, March 2017**

## Introduction

**In a city rich in every genre of music there are many reasons to celebrate the classical music that is made and performed in the city and region.**

Live performance and its audiences are fundamental to any analysis of classical music in Sheffield and this characterises the approach taken within this report. When you look at the 4 greatest strengths in the sector:

- successful concert series
- established and emerging festivals
- vibrant music education for children and adults of all ages
- thriving amateur music making

it is clear that classical music is being consumed, as performer or audience, by a growing number of people in and around the city.

Classical music also contributes to the economic success of the city's venues and generates an infrastructure of service jobs from piano tuners and instrument repairers to sound-engineers.

The most compelling feature of the classical music-making scene is the interweaving of the professional, teaching and amateur sectors. They are interdependent and in many cases individual careers are only sustainable thanks to involvement in all 3 areas.

The presence of high-quality professional players in the city, as residents or regular visitors, raises the bar for the quality of music instruction and tuition in the city and at the moment demand outstrips supply. Both the Sheffield Music Hub and the Sheffield Music Academy, for example, have to reach outside the region in order to employ the number of professional musicians required to meet demand

This report identifies that the challenges and opportunities for Sheffield are about how classical music – on the page, live, taught, promoted and recorded - is enabled and how the current range of music-making can reach its fullest possible market and young musicians can identify and pursue sustainable careers in music. Thirteen case-studies highlight different aspects of the classical music ecology in the city.

The report is a snapshot that identifies how classical music is currently being made and consumed and how it currently contributes to and can further contribute to the music economy of the city.

'Sheffield is a place with the space to make your own projects happen in every genre of music. As contemporary composers, we work across many art forms and have collaborated with film-makers, a sculptor, a dance company, as well as with other musicians. The classical contemporary music offer in the city is not big but our projects with some of the thriving range of amateur groups in the city and now with Music in the Round, as well as with our own fellow-musician friends, give us an opportunity to have our work performed in the context of the wider classical offer around Sheffield.'

Chris Noble, composer and member of Platform4 Composers Collective

# Sheffield – A Vibrant Classical Music City

## MUSIC ORGANISATIONS

- Sheffield is home to one of the most respected and innovative chamber music organisations and festival promoters in the UK – **Music in the Round** – which is also an acclaimed provider of music for and with young people. Their principal performing space is the **Crucible Theatre Studio** and the format of this venue gave the organisation its name. Music in the Round is admired nationally for the intensity and intimacy of the music listening experience it provides.
- Music in the Round is also the home of the city's largest group of professional players, **Ensemble 360**. The group comprises 11 musicians of international repute who give dozens of adult, family and school performances in and around Sheffield and South Yorkshire each year, tour nationally and record.
- The city is a 'second home' to one of the UK's finest symphony orchestras, the **Hallé**, who also programme an annual season of concerts at Sheffield City Hall with other orchestras of world renown. Together they bring soloists and conductors of international repute to Sheffield. BBC Philharmonic concerts at City Hall and Ensemble 360 concerts in the Crucible Studio are sometimes broadcast from the city by the BBC.
- **Classical Sheffield** comprises classical music providers, promoters, performers and groups. This partnership is committed to developing a strengthening network and profile for the vast range of music-making that takes place in Sheffield each year.
- The city's **Anglican Cathedral** is home to well-regarded choirs, and both Sheffield Cathedral and St Marie's Cathedral host concerts with performers and groups of international standing.

## NURTURING TALENT

- The ecology of the professional classical music sector is closely bound up with music education. Musicians teach at every level of instruction and teachers produce, play, sing, compose and conduct. In turn, music education is inspiring and delivering young players and participants into all genres of music, enriching the musical life of the city in numerous

ways and creating musically informed professionals, decision-makers and audiences for the future. Over time more employment opportunities in the city will mean that these young players could be contributing to the on-going development of the city's music scene.

- The University of Sheffield has a very highly-regarded **Music Department** offering one of the most diverse music degree programmes in the UK and a wide range of student music ensembles.
- **University of Sheffield Concerts** runs a University-wide programme of concerts and events that range widely across musical genres and cultures.
- **Sheffield's Music Hub** and the other music hubs in the region (Rotherham, Barnsley and Doncaster) are delivering national programmes of music and instrument access for young people to an exceptionally high standard using rigorously trained and highly-motivated teams of Music Educators. It is noteworthy that 3 of the 4 music hubs are led by people who gained their own musical education through the Rotherham music service.
- In a unique collaboration, over the last decade the professional musicians of Ensemble 360, working with the Music Hub, have recorded the student compositions of many hundreds of young people studying GCSE music across Sheffield through the PowerPlus programme.
- **Sheffield Music Academy** has a very high reputation as a music education charity supported by the Department of Education's Music and Dance Scheme as part of a national network of Centres of Advanced Training.
- **The Sheffield Youth Orchestra** is considered one of the finest of its kind in the UK.

## FESTIVALS

- For more than 30 years, Music in the Round and its resident ensemble have presented one of the largest annual festivals of chamber music in the UK. Currently the festival has 9 days of themed programming with 33 events in the 2017 festival. They and Ensemble 360 also present an annual festival weekend focused on a specific composer, period or theme.



- **The Classical Weekend** is a biennial festival created by Classical Sheffield. It showcases 3 of the key strands of classical music making in the city; the rich blend of professional, amateur and youth music making involving many hundreds of people, the desire among performers to reach out and attract new audiences to old and new music and the growing hunger among audiences to hear innovative, thought-provoking and genre-busting live acoustic and digital music.
- Sheffield is home to many smaller-scale annual festivals of classical and related music. These include the **Bradfield Festival of Music** – a week-long event on the western edge of the city, the **St. Andrews Music Festival** on Psalter Lane and the **David Clover Festival of Singing**. Newly added in 2017 is 'in:spire with' – a chamber music at twilight series curated by pianist Annabelle Lawson at St. Andrew's URC church in Broomhall.

#### A MUSIC COMMUNITY

- Sheffield is home to a particularly large number of amateur music groups from opera and light opera, choirs and choruses to symphony orchestras and chamber ensembles. Collectively they deliver a very high volume of performances each year.
- The city is home to many individual professional classical musicians who conduct, arrange, perform solo and in groups, provide sessional backing for the performance and recording of a variety of music genres and also teach. Conservative estimates would suggest there are more than 30 such musicians living in the city.
- As in so many other genres of music, Sheffield is a place where new ideas in classical music are incubated and brought to fruition. Three contrasting examples of this are **Platform4** (a collective of four young composers), **Opera on Location** (taking classics and rarities to new spaces and new audiences) and the **Up North Session Orchestra** (the premier session orchestra for the north of England, co-founded by a Sheffield musician).









## CASE STUDY

# University of Sheffield Music department & University of Sheffield Concerts

**Among the defining features of the University of Sheffield's Music Department is the breadth and diversity of the subjects studied and researched. Through its 7 'pathways' (Performance, Composition, Musicology, Music Technology, Ethnomusicology, Psychology of Music and Musical Industries) students can study what music contributes to society and to the world as well as music technique and understanding, training as a performer or composer and the study of different musical cultures and genres. As one example of its musical diversity, the department's MA in Ethnomusicology includes the music of Korea, North Indian classical music and the folk music, dance and song of the British Isles.**

The department's staff team has a richly varied range of expertise and experience. There are approximately 20 academic staff, 30 music tutors and 8 support/administration staff. Of the music tutors, approximately half live in or around Sheffield and the rest are recruited from further afield.

Many alumni of the Department go on to have a wide range of careers in music. Examples include founding an opera company based in the city, starting a session orchestra for the North of England, Heads of Music in schools, music management and administration, composition and performing, academics and administrators in the higher education sector, instrumental teaching, music therapy and sound engineering. Many others continue their musical life through amateur activity. For the last 2 recorded years (2012–13 & 2013–14), 100% of graduates went on to employment or further study. Graduates are loyal to the city being twice as likely to stay in Sheffield as they are to move to London.

University of Sheffield Concerts is a stand-alone programme which complements and expands on the strengths of the Department. It includes dedicated platforms for world, roots and folk music, contemporary classical music, and song (Global Soundtracks, Sound Laboratory and SongMakers respectively). Its 'Forged in Sheffield' programme nurtures student talent, supports outreach activities with schools across the city and promotes successful employability initiatives. The Concerts Arts Administration Development Scheme (CAADS) is a highly competitive professional development programme and students have gone on to gain placements or work in arts organisations across the UK including The Royal Philharmonic Society, Britten Sinfonia, Oxford Leier Festival, Cheltenham Festival, Non Classical, Askonas Holt and Music in the Round.

University of Sheffield Concerts champions the performance and composition of new and contemporary music, through regular performances and education projects with its resident string quartet the Ligeti Quartet. The University of Sheffield's 4 resident composers have outputs regularly performed around the globe and the city is regularly host to world premieres of new works.

Successful productions blending University of Sheffield scientific research with classical music include 2014 Sounds of the Cosmos and 2016 Sounds of the Birds in collaboration with Festival of the Mind and Human.

**'I envisage Sheffield Orchestras doing electric proms with local bands at The Leadmill or the City Hall. I see live classical music accompanying films in Doc/Fest or Sensoria festival. I imagine bringing classical/"pop" crossover acts such as Nils Frahm or Einaudi to the city working with other influential promoters. I envisage big orchestral concerts where the audience sits on bean bags with glass of wine in hand; candle lit dinner parties in indie-Sheffield restaurants and intimate chamber music; more children's concerts, accessible concerts, and family concerts where there is no shame for families with noisy, chatty babies. The slow merging of classical music into the everyday cultural calendar for old and new audiences alike; the music doesn't change, but the environment does. Sheffield can be at the forefront of this shift.'**

Gina Walters – singer, arts administrator, marketing manager for Classical Sheffield

## CASE STUDY

# Sheffield Makes Music, in conjunction with BBC Music Day

2017 saw the second Sheffield Makes Music event, one of the most extensive contributions to the BBC's annual Music Day initiative across the country. More than 1000 musicians, reflecting every genre of music, performed across the city, highlighting the unique mix of talent that Sheffield generates and supports.

Within the mix, individual and group members of Classical Sheffield play an important part in showcasing local professional and amateur talent. In 2017 this included tenor Gareth Lloyd performing an operatic aria from the Town Hall balcony, a performance of Faure's Requiem at St. Marie's Cathedral, pop-up performances around the city and the appearance of the Sheffield Makes Music Orchestra – a unique collaboration between Sheffield players performing a selection of classical hits.

As well as being an important element of the city's event calendar, Sheffield Makes Music also encourages cross-genre collaborations which are becoming an ever more important part of the classical music ecology in Sheffield. The effective creative partnership between the University of Sheffield supported by Sheffield Business Improvement District (BID) and the music community is something that this city delivers particularly well.



Rebecca Sandiford, BBC Music Day Commissioner, commented: **'Sheffield is a vibrant and vital city partner for BBC Music Day. The passion, creativity and commitment of its music organisations and musicians continue to impress. Sheffield's involvement in the annual BBC Music Day celebrations this year was phenomenal. A thousand musicians performed across the city with stand-out contributions by classical artists and composers. This can-do attitude and collaborative spirit reflect the ethos of BBC Music Day and make Sheffield's music community and Sheffield University an absolute pleasure to work with. We look forward to building on this successful partnership.'**

'Sheffield is a well located city for me to work in making me accessible to musicians from all over the country. I reckon half my work overall comes from musicians resident or visiting Sheffield, Leeds and Manchester, though orders for bows come from all over the world. Being a bow specialist is a pretty niche occupation but that can open exciting doors. Thanks to her recent visits to Music in the Round with her quartet and as a soloist, I now have a connection with the internationally-feted violinist Alina Ibragimova, who trials bows for me. One of my intentions, once various practical challenges are overcome, is to give back to the profession which trained me by offering apprenticeships to future bow makers.'

Chris Halstead – string instrument bow maker



## CASE STUDY

# Kathryn Gasic, University of Sheffield music graduate and co-founder of Sheffield-based Opera on Location

Passionate about music from an early age and learning three instruments before she was 12, Kathryn came to study music in Sheffield after an unhappy demotivating music 'A level' experience. The care and attention of the University of Sheffield's Music department and the variety of the modules on offer rejuvenated her love of the world of music and set her on a professional course that has never wavered.

Modules that particularly broadened out her understanding of what a music career might be included those on Ethnomusicology, Music in Education, Music in Health and Music/ Arts Administration. She took full advantage of the free and discounted tickets for University of Sheffield Concerts. The scale and variety of the amateur music-making scene also impressed her and work placements in a school and later at Music in the Round gave her industry experience to back up her studies.

Like so many other graduating students she found she didn't want to leave Sheffield and after volunteering and taking an internship on a Music in the Round project, with other work to pay the bills, she eventually got her first paying job in music administration with Music in the Round.

Meanwhile she and tenor Gareth Lloyd co-founded Opera on Location in Sheffield in 2013 after they had put together a production of Benjamin Britten's opera A Midsummer Night's Dream in the city-centre Winter Garden as part of the University of Sheffield's 'A Boy was Born' festival. Since then the company has put on professional productions in unusual city locations drawing a growing audience to both popular operas and rarities.

Her career in music management has now taken her to Opera North and she acknowledges that future work may at times take her further from Sheffield, but she retains the ambition of being able to make a longer-term career based in the city.



## CASE STUDY

# An orchestral-scale recording studio in Sheffield?

Changing the attitude towards the north of England as a respected place for session work is very important for Up North Session Orchestra (UNSO) to grow. Liz Hanks, co-founder of UNSO, says that communicating the aims and values of UNSO to prospective clients to ensure people gain respect for the incredible standard of musicianship available in the North is one element of this. There has recently been a shift of musicians and music business professionals who are seeking to live and work out of London and have headed to live in the North. With the divide of costs between living in London and the North becoming ever greater, this trend will only increase, making Sheffield an even more viable place for more recording work to take place.

The other element is that the recording studios available in the North can currently only accommodate up to approximately 25 musicians at a time. This means that if a large scale orchestra requires a recording space then a remote studio currently needs to be used (for example at Hallé St Peters in Manchester). This, along with having enough highly skilled sound engineers, is one of the limiting factors for Up North Session Orchestra to expand. Sheffield resident Anthony Weeden – conductor, orchestrator and composer with award-winning work in the TV and film industry – is among the musicians working at a national and international level who would be delighted to be able to bring their work to Sheffield.

There is scope for combining forces with other local creative organisations (media, advertising, computer games producers) to provide local musicians for their work rather than sending recording work abroad or to London. There are also major international music production companies (such as Audio Network and West One Music) that are currently sending their session work to London or Eastern Europe. Such companies would be interested in recording in the North if a suitable studio were available with suitable facilities and space to accommodate a full orchestra. By way of illustration of the space needed to be a realistic competitor, Studio 1 at Abbey Road in London is 28m long by 16m wide, and 12m high.

## CASE STUDY

# The Hallé & Sheffield City Hall

Geoffrey Owen, Head of Artistic Planning, Hallé Concerts Society, writes:

**'The Hallé values its long-standing relationship with Sheffield and its audiences very much. It means a lot to us to have our residency in the city and to be involved in programming the other orchestras of international standing which come to City Hall. In the 2016/17 International Season our Music Director, Sir Mark Elder, and our Principal Guest Conductor, Sheffield-born Ryan Wigglesworth, share 4 of our concerts. In the 2017/18 season Sir Mark will conduct 3 of the Hallé's 6 concerts in Sheffield. So our commitment to South Yorkshire is strong and we will continue to do all we can to bring a stimulating range of music to City Hall.'**

**Our challenge, and this is true wherever we play, is to generate a sustainable audience for new and 'modern' classical music. We notice that audiences generally are becoming more risk-averse in their tastes, but throughout its history the Hallé has championed the music of our time, and this will continue.**

**One of the ways to encourage a broad musical taste is through music education. We place a very high priority on activities aimed at schoolchildren. We aim to build on the successful schools concerts we have been involved with in Sheffield and hope to see far more events attracting children through the doors to experience a live symphony orchestra.'**

Andrew Snelling, Chief Executive, Sheffield City Trust Group, writes:

**'Sheffield City Hall has a long and distinguished history of presenting classical music especially in our long-standing relationship with the Hallé. Our remit is to reach the widest possible audience across the city and we feel that the International Concert Series is an important and well-loved part of our programming.'**

For the 12 months covered by this report, Sheffield International Concerts Season held 14 concerts attended by 18,562 people. 6 of these concerts were given by the Halle.











## CASE STUDY

# Sheffield Music Hub

**Sheffield's Music Hub is at the cutting-edge of thinking about how to engage every child in the city meaningfully in music, no matter their circumstances, and has ambitions to make that a sustainable reality in the next few years. The Hub draws its energetic vision from the ambition and commitment of so many people in the city to make Sheffield a leader in the field of music education.**

In the last academic year, as part of the Music Pathways programme, the Hub enabled 5,775 children to learn an instrument for a year in 'First Access' whole class groups; numbers since then have been growing. On average each year 40% go on to learn an instrument for a second year.

Beyond this, in any average year, another 11,000 children have meaningful access to music facilitated by the Hub and of these more than 2,400 are having specialist music lessons (singing or instrumental). Overall it is estimated that more than 35,000 children across Sheffield participate in some form of music making as part of their school week. Nearly every school in Sheffield has a personalised music plan created by Head Teachers and Music Leaders from the Hub.

To deliver this large volume of high-quality activity, the Hub employs 28 full time, 15 part-time and 25 freelance staff. A grant of more than £750k from Arts Council England accounts for more than 50% of the Hub's income; the remainder coming from school and parental contributions and leverage via partners. The Hub has significant partnerships with numerous other agencies and arts organisations across the city including the other South Yorkshire music hubs, the Hallé, Music in the Round, the University of Sheffield, Louder than Life drumming, Out of the Ark, Sheffield Cathedral, Sound Post, Yorkshire Youth & Music, AMP Awards, Sheffield Music Academy, the City of Sheffield Youth Orchestra and SOVA.

## CASE STUDY

# Up North Session Orchestra

**The Up North Session Orchestra (UNSO) was established in 2014 by Liz Hanks and Natalie Purton – freelance musicians based in Sheffield and Manchester. They saw a gap in the market in the North of England for a group similar to that of the London based English Session Orchestra and London Metropolitan Orchestra. The idea was to pool together the top professional musicians in the North (using musicians that regularly play with northern orchestras such as The Hallé, BBC Philharmonic & The Orchestra of Opera North) for studios, producers and music companies to hire for sessions. At the time of the orchestra being founded the majority of session work in the UK happened in London despite there being top musicians of equal standard in the North of England.**

UNSO provide any combination of instruments from soloists to full orchestra. They also have good knowledge of local musicians in the North in non-classical styles and have a number of Jazz, Folk and Indian musicians available to hire.

UNSO has provided musicians for pop sessions for artists such as Paul Heaton and Jacqui Abbot, Tony Christie, Richard Hawley and Thea Gilmore, recorded film scores including He is a Dragon – a Russian feature film with composer Simon Findley, Janam Janam – a Bollywood Film Score (arranger Pete Whitfield) and Funny Cow – a film starring Maxine Peake released in late 2017 with a title soundtrack by Richard Hawley. Music for television, radio and games has included the title credits of Peter Kay's Comedy Shuffle on BBC1, the PS2 game The Crossing, music for radio plays on BBC Radio 4 and 2 and classical music recordings for Spotify with Ameritz Classical.

UNSO also provide musicians for live performances including a 42 piece orchestra for 'Cream Classical' shows held in Liverpool Anglican Cathedral and pop performances with Thea Gilmore, John Cale (The Velvet Underground) and Edwyn Collins at Liverpool Sound City.

The orchestra have excellent connections with studios, producers and engineers in the North. Much of their work takes place at the 5 main northern studios, Yellow Arch Studios (Sheffield), Chairworks (Castleford), Parr Street (Liverpool), Blueprint (Manchester) and 80 Hertz (Manchester).

## CASE STUDY

# Music in the Round

**Award-winning Music in the Round is regarded as the UK's leading promoter of chamber music outside London. Based in Sheffield since its inception in 1984, it is the only dedicated professional classical music organisation in the city, presenting around 60 concerts a year including a nine-day festival and reaching over 25,000 people through its programme of activity.**

Its resident group, Ensemble 360 was formed in 2005 comprising internationally renowned professional musicians who do more than give concerts in the city. An extremely versatile, highly-talented eleven-piece ensemble, they are at the heart of Music in the Round's programme of activity, performing regularly in Sheffield, Barnsley, Doncaster and Rotherham and inspiring children and young children through their specially commissioned children's concerts and work in schools.

The Royal Philharmonic Society (which presents the 'Oscars' of the classical music world) described Music in the Round (MitR) as a 'year-round festival of chamber music based in Sheffield, which works indefatigably to create imaginative and eclectic programming and excellence in performance' in the second of its two RPS awards. The British Academy of Songwriters, Composers and Authors and the Performing Rights Society both celebrated MitR's children's commissions, written by Children's Composer in Residence, Paul Rissmann, praising the outstanding quality and longevity of the work's impact on children.

Based in the Crucible Studio Theatre, a uniquely intimate space seating nearly 400 people "around" the musicians, they bring world-famous classical musicians such as pianist Maria Joao Pires, violinist Alina Ibragimova and cellist Stephen Isserlis to the city for extraordinary one-off events.

Their Singer in Residence is Proms-star Roderick Williams. He typifies these musician's experience of performing in the Crucible Studio;

**"Performing in the Crucible Studio in Sheffield has helped me make a deeper connection to audiences and to the music I'm performing, which has been a liberating and inspiring experience. Through its trademark arrangement of having the audience on all sides, Music in the Round helps eliminate the "them and us" preconception of classical music and because you are never more than a few feet away as a performer, it takes away that sense of remoteness that you can sometimes feel in more traditional end-on venues. It is also fascinating to see the audience observing each other across the space in the act of listening; in that sense we are all on show so the performer feels unusually supported."**

Music in the Round's extensive learning and participation programme is as important as its concerts and in 2017 reached the milestone of having engaged with more than 150,000 people in the last ten years. It is the lead organisation for South Yorkshire Early Years Music which supports music education for young people in the region. Inspiring babies, children, young people and adults alike, it nurtures young talent in partnership with Sheffield's Music Hub and Academy and was, with University of Sheffield Concerts, the catalyst behind the city's unique Classical Sheffield bringing together amateur, professional and youth musicians to celebrate classical music and widen Sheffield audiences for it.







'Music in the Round is a huge success story and one of the most inspiring festivals in the country. I first encountered the organisation in 1995 when it won the Royal Philharmonic Society Award for best Festival and Concert Series. The experience of being so close to the musicians, the warmth and passion of the audience and the rapport between them was extraordinary. I've been delighted to watch it grow into a country-wide operation with an unswerving commitment for taking chamber music to people and places it wouldn't otherwise go.'

John Suchet  
Writer, broadcaster, Classic FM presenter



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148  
208



'Whenever I work around the country or even the world, it's surprising how many classical musicians have heard of Sheffield. I guess that's the contribution initially of the Lindsay Quartet and now Music in the Round and the May Festival. Sheffield has a good reputation for classical music education and community work and the Sheffield Music Hub is held in high regard when I've worked with other similar organisations around the UK.

Another strength that I'm aware of is that there is a fantastic brass band scene on our doorstep, with several bands in and around Sheffield and many more if you widen the 'region' to be within an hour's drive.

Looking at the current political and economic climate, it's important that classical music is seen to offer good value for money to businesses and taxpayers if it's going to thrive and grow rather than rely on ongoing levels of public funding. Collaborations between different types and scale of organisation help justify investment by Government or Business, continued education collaborations help justify the cost of running classical ensembles and venues and cross-genre collaborations help increase the audience size which in turn would decrease the genre's reliance on external funding. So in short, I think greater collaboration is essential!

Shaun Trotter

Freelance sound engineer with personal and professional links to Sheffield over many years





## CASE STUDY

# Elliott Bailey, cellist

When he was 8 years old, Rotherham Music Service came to Elliott Bailey's school and offered group tuition in several instruments. He thought the cello, being big, sounded cool and made a snap decision to say yes. 13 years later, in September 2017, he played in the critically-acclaimed Chineke! – Europe's first black and minority ethnics orchestra – at a BBC Prom at the Royal Albert Hall in London.

Along the way, at 17, Elliott joined the Sheffield Music Academy, studying cello with Julia Bradshaw. The Academy allowed him to share his interest in music with other people in a way that he couldn't at school. He has since taught at the Academy himself, tutoring small ensembles and assisting with the cello groups there. He cites the Academy as being one of the 3 biggest influences on his development as a musician, showing him the hard work needed to consider making a career as a musician and giving him the opportunity to play with incredible people.

Having played in several regional youth orchestras, Elliott joined the City of Sheffield Youth Orchestra 4 years ago – another big influence. This has given him a thorough, in-depth grounding in orchestral playing, setting him up well as an orchestral musician.

The third Sheffield influence he cites is Music in the Round for the many opportunities given by his participation in their summer holiday and other projects and for the opportunity to work with world-renowned musicians such as Ensemble 360.

Elliott says: **"The overall effect of music on my life is that it has brought me a real sense of optimism... Music makes me realise that when you carry on giving thought and putting in effort then you can achieve anything. That is an ethic that carries on into all areas of life."**

He is now studying at the Royal Northern College of Music in Manchester.

## CASE STUDY

# Sheffield Music Academy

Founded in 2006, Sheffield Music Academy is a music education charity predominantly supported by the Department of Education's Music and Dance Scheme, one of only 15 Centres for Advanced Music Training in the UK. The Academy offers expert tuition and specialist training for young people aged 6-18 with outstanding ability, dedication and potential across South Yorkshire, North Nottinghamshire, Derbyshire and beyond. They deliver musical excellence within a supportive, encouraging and welcoming environment.

Every student at the Sheffield Music Academy receives individual support and a tailored timetable to help them maximise their musical potential. They offer tuition on a range of instruments, with a particular focus on classical styles but also including folk, popular and contemporary music. Practical studies are underpinned with technical and theoretical studies. 75 means-tested DfE grants help toward achieving their vision for the tutorship of talented young musicians regardless of personal circumstances.

In 2006 the Academy began with 13 students and now provides music education for 120 students many of whom go on to study music at conservatoire or university level. The Academy runs for 30 Saturdays a year during term time at Birkdale Senior School, Sheffield.

Academy graduate Katrina says: **"I had the opportunity to mix with individuals from all walks of life; some privileged, some not, some from the same city and some from all over the world. I still have friends that I still keep in contact with now... the Academy is a place for individuals who share a passion for music. It is a place that can give your child that opportunity to better themselves regardless of their financial background. Music has given me so many skills that I apply daily – problem solving, effective communication, team work, perseverance and confidence. The list goes on."**









## CASE STUDY

# Yellow Arch studios

Over 20 years Yellow Arch studios, formed from a restored sequence of disused industrial buildings, has been built around the principle of musical collaboration. This is a space that facilitates conversations between musicians of all genres and levels of experience, a place to connect and be heard. Long renowned for its impact on Sheffield's music scene, a growing part of the mix is now classical music including concerts and events to the hundreds of young people who take their ABRSM (Associated Board of the Royal Schools of Music) exams at the studios. Ensembles and teachers in the city, including the Sheffield Youth and Endcliffe orchestras, Sheffield City Opera, Doubleday Music and the Langsett Dance orchestra also use their space.

Soon after being a venue for the 2017 Classical Sheffield weekend festival they held the first 'classical weekend' of their own and both events drew in new audiences. Yellow Arch are keen to facilitate and present more collaborative work with classical players and composers from the region. Co-founder Andy Cook believes that a long-term strategy is needed in the arts to look beyond lower levels of public funding and that better collaboration is the most effective route to an ever more diverse and sustainable music scene in the city. He is also eager to break down some of the limiting conventions that sometimes surround the presentation of classical music, aware that younger audiences in particular now want a relaxed atmosphere and a sense of a contemporary 'experience'. They are now embarking on a three-year project with Oxford University to look at audience mood before and after listening to live music.

Building on the success of the Music Hub and the space and time Yellow Arch already gives young people, Andy Cook would like to see the development of a 'Mentoring Hub' for the music industry in the city. This would be a place where anyone could go to get good advice from their peers on every aspect of a music career from contracts and music rights through to writing or instrument care. Recording artists at the Studios often need classical players at short notice so a database of the freelance classical players in the city would also be an asset.

"There is such a deep love for playing classical music in Sheffield, which is why there are so many good amateur orchestras, choirs and other groups. And then as well as the professional organisations like Music in the Round, Ensemble 360, the Hallé and University of Sheffield Concerts, there is also a network of individual musicians, fully or semi-professional, who earn most of their living 'gigging' - performing at weddings, celebrations and other personal and business events, playing for recording sessions and working with young people. Perhaps because they are versatile solo operators they are often the musicians most open to exploring new ways of doing things, crossing genres and adapting to different needs and formats.

Sheffield is lucky to have outstanding music educators which is why the city's reputation in music education is so strong. That said, with my own work with families and young people I am always looking for more professional classical musicians who live in the region to help me deliver what is needed – and wanted – across the city. All of us who work with pre-school and school age children know that there is a huge appetite from schools and families to have the opportunity to make or listen to live music and to encounter instruments and musicians. We can always do more.'

Polly Ives

Freelance workshop leader, concert presenter, cellist and founder of Concerteenies

## CASE STUDY

# Kate Thompson, musician

**Born into a family where folk music was a passion and live music part of life at home, Kate Thompson decided to learn the violin as a 7 year old and has been playing and singing ever since. She was in her school orchestras and choirs and became involved in numerous projects at Music in the Round including master classes, their Highly Strung and PowerPlus schemes and participating in the children's opera Daughter of the Sea. Rather than music grade exams she focused on her enjoyment of playing in numerous groups and gigging wherever possible.**

Arriving at the University of Reading to study Speech Therapy, she was disappointed to find there was no music scene to compare with Sheffield. It made her realise that music would be her life. After one year she returned to Sheffield and spent a year studying for Grade 8 violin, singing and theory, ahead of applying to read Music at the University of Sheffield. The course offered a welcome breadth of subjects, including folk and musical theatre and as well as involving herself with the university's many music groups, she got work experience with Music in the Round. She later completed post-graduate research under the tutelage of voice specialists Jenevora Williams and Declan Costello.

She was general manager for the folk-education organisation Soundpost Community Network for a number of years and is now focused on her role as Learning & Participation Co-ordinator (0-8 years) at Music in the Round.

She directs the small group choirs of the University of Sheffield Singers' Society, is a member of Sheffield Chamber Choir, frequently plays with the city's amateur orchestras and hopes to continue her academic studies to Masters level. For her Sheffield has an unique richness in the variety of its music making across all genres, all of which has made her career possible.

## CASE STUDY

# ENSEMBLE 360

Naomi Atherton, horn player and member of Ensemble 360, writes:

**'It has always meant a lot to us to be a professional classical ensemble resident all year round in Sheffield. Alongside Music in the Round, we are carrying on the legacy of Peter Cropper, a visionary who understood the value and importance of high quality music-making to the civic, cultural and educational life of a city and its communities.**

**We are aware that there are many audiences in Sheffield, from the passionate, knowledgeable people who love chamber music and the intense atmosphere of the Crucible studio space to the thousands of young people we have played for over many years, who respond so enthusiastically to our playing and to the music we share with them. What all our audiences in Sheffield have in common is a sense of connection to the live music experience.**

**Recently 4 of us played as part of a 'secret' gig for Sheffield, Sofar Sounds, and it was exciting to see the impact of the music on a different audience. Classical music is having to adapt to new forms of presentation and collaboration to reach new audiences but we also want to ensure that every generation gets to encounter the incredible range of powerful music at the heart of the classical repertoire. Great music is ageless and deserves to be heard by everyone. So anything the city does to acknowledge, encourage and support the role music can play in making lives better will always be welcome.'**



**'Resident group Ensemble 360 are passionate in their mission to make what might sometimes be thought of as highbrow classical music accessible to everyone and where better to do so than in the friendly environment of the Crucible Studio.'**

**Our Favourite Places Sheffield Culture Guide, 2017**

**'...The ever-inventive Ensemble 360, 11 versatile musicians who between them can combine to play almost any chamber repertoire...'**

**The Observer, May 2017**





# Classical music in Sheffield

The statistics below are based on responses to an online survey sent out to more than 50 professional and amateur music organisations for the 2015/16 financial year or 2015 calendar year (as appropriate). The figures submitted are not exhaustive and, as such, the figures give a conservative assessment of the total jobs and work opportunities supported by the sector in and around Sheffield.

In 2016, the most recent year for which records are complete, there were...

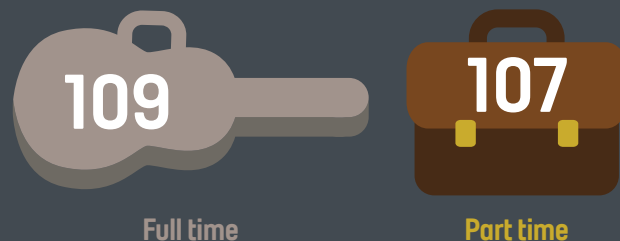


Income from ticket sales/performance:



Total figure for the year estimated at just under **£900,000**

Jobs generated by classical music:



These figures do not include the hard to quantify number of individual musicians and teachers who reside in the city and region but whose work is spread more widely. Anecdotal evidence would suggest somewhere between 30 and 50. More research and actions to engage these people collectively is proposed in the closing recommendations.

Freelance work (from a survey of more than 50 organisations):



Other funding for classical music:

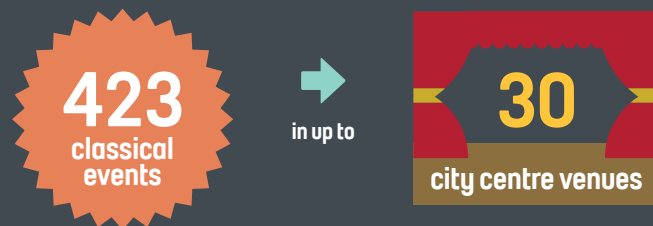
**£3million+** per annum

The amount of grant and private giving income levered into the classical music economy and the total of annual subscriptions for membership of amateur organisations has not been calculated systematically for this report, but is a substantial additional source of economic support. Conservative estimates suggest that organisations receiving grants, including the four Music Hubs, Sheffield Music Academy, Music in the Round, University of Sheffield Concerts and Classical Sheffield, together attract around £3m of grant support each year.

Collective social media reach for classical music organisations, venues and performers in Sheffield surveyed as part of this report:



## Venues:



over 1 year

**Makes a significant contribution to those venues' sustainability and the city's night-time economy**

The scope of this report has not included an assessment of venue hire and hire revenue, but anecdotal evidence suggests that the largest single investment made by music groups is for venue hire for rehearsal and performance (most venues ranging from £150 to more than £1000 per day/evening) and one of the biggest impediments to more amateur musical activity is the lack of enough affordable, suitably sized and equipped venues across the city.

## Jobs and expertise covered by the permanent, part-time and freelance work declared in the survey for this report:

Manager  
Managing assistant/PA  
Music Director (or equivalent)  
Venue manager  
Performer (singer)  
Performer (instrumentalist)  
Accompanist (keyboard)  
Vocal coach  
Conductor  
Composer Arranger  
Director  
Choreographer  
Promoter  
Marketing and PR  
Publicity design and print

Website design/manager  
Agent Instrument maker/repair  
Piano tuner  
Music retailer  
Recording engineer  
Light/sound technician  
Festival organiser/director  
Music educator, teacher & tutor  
Music hire service  
Voice coach  
Ticketing service provider  
Make-up artist  
Lecturer & speaker  
Finance & payroll  
Photographer & videographer

## Classical music's strengths

- Sheffield is home to very successful examples of different models of professional classical music provision exemplified by Music in the Round, University of Sheffield Concerts, and the Sheffield International Concert Season at City Hall built around the Hallé.
- Sheffield has one of the most impressive networks of amateur music groups of any English city outside London, especially one that does not have the headline asset of a fully-resident professional orchestra.
- The contributions that University of Sheffield Concerts, Music in the Round, the Hallé and the Music Hubs make to arts education in the region is sufficiently strong to be of national significance.
- Having resident professional players of a very high standard transforms the overall health and robustness of the sector. Each one individually and collectively models the highest standards of playing, interpretation and teaching and they serve as inspirational figures attracting others like themselves.

## Opportunities

Sheffield understands the importance of the cultural offer to attracting inward investment and growth in the visitor economy. The city, via the Sheffield Culture Consortium, is currently benefitting from substantial Cultural Destinations funding from Arts Council England, Sheffield City Council and the University of Sheffield. Designed to raise regional and national awareness of Sheffield as a cultural tourism destination, the campaigns are focused around 5 themes of which 2, 'Music' and 'Festivals' are especially relevant to the classical sector.

From the State of Sheffield 2017 report:

**'In a city-driven global economy, there is significant momentum behind activity to maximise and enhance the assets which will drive Sheffield's economic prosperity over the coming decades. It is this focus on assets, such as our leading advanced manufacturing capabilities; our creativity and entrepreneurialism; our talented children and young people; and our unique access to dynamic city life, culture and opportunities alongside an outstanding National Park, which make Sheffield a critical part of the Northern economy...'**

Classical music is working more collaboratively creating clusters of activity like the Classical Sheffield Weekend and the University of Sheffield Concerts' SongMakers programme. Alongside well-established festivals such as the annual May Festival of Chamber Music presented for more than 30 years by Music in the Round, there are opportunities to drive increased spend on accommodation, retail and catering. 'Events' that draw together innovative programming, thematic coherence and diverse artists are also more likely to draw national media interest.

The increased focus at national Government and Arts Council England level on participation in the arts aligns well with the activities of the University of Sheffield, Music in the Round, the Hallé and the Music Hubs and is the key to unlocking more government funding for live music in the future. This focus sits comfortably with the abundant and deeply rooted amateur music scene that already exists across the city which in turn enhances the profile of Sheffield as a music-making city. For the University of Sheffield, as the city's demographics change and there is increased international investment in the city, there are opportunities to engage new audiences (particularly Black and Minority Ethnic groups) with classical music and attract new partners and funds through international projects. University of Sheffield Concerts is developing a secondary focus on non-western classical music. This acknowledges that there is a growing market for non-western classical music genres in the city which in turn creates opportunities for more diverse programming.

The University of Sheffield's size and expertise enables it to be a catalyst for developing cooperation and the coordination of programming and can provide opportunities for developing new music that is relatively untested, but proven to be popular with younger audiences.



## RECOMMENDATIONS

**Classical music is thriving in Sheffield; that this is true without the presence of a resident professional orchestra or a purpose-built acoustic venue is testament to the vigour and commitment of the people involved. Music education is as strong in Sheffield as anywhere in the country and more and more of the city's young people are being given access to live music and the opportunity to express themselves through music.**

**However, through almost all of the conversations and survey responses related to this report, certain topics were raised consistently. The themes that emerged all relate to the ways – economically, politically and culturally – that classical music could be better supported to become a more sustainable industry with a wider and deeper reach across Sheffield, for residents of all ages. We have therefore set out a series of recommendations.**

### 1.

#### A classical vision for Sheffield and South Yorkshire

We recommend that all the professional stakeholders in the classical music sector, whether resident or visiting, including the Hallé and the Music Hubs, sit down to share their visions for their future in the city and agree how these can best be harnessed to strengthen the longer-term economic and civic resilience of the sector.

Building on the partnership successes of Classical Sheffield the sector needs an ever more focused and consistent voice at city and regional levels, championing its strengths and lobbying to meet its challenges.

We believe that initiatives to encouraging greater diversity in repertoire, cross-genre collaboration and programming, in the type and geographical location of venues and in the style and format of performances will all enhance the appeal of classical music to a wider, younger and more diverse audience.



## 2.

### A bolder integration of classical music making into the city's festival profile

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We recommend harnessing Sheffield's classical music activity more effectively into the powerful 'Festivals' and 'Music' brands that engage residents and attract so many cultural visitors to the city. This would enable large and small professional organisations to bid more effectively for national and international funds, network for more innovative artistic collaborations within and between genres and generate a more prominent press profile.

The recently established Classical Weekend Festival, involving dozens of groups performing in multiple venues around the city with access for low or no cost, is an initiative designed to illustrate both the variety and volume of classical music available to anyone in Sheffield. Events that offered new and less well-known repertoire in venues not usually associated with classical music were as popular as those with more familiar work. The increase in the overall audience between the first (2015) Festival weekend (3200 paying and 6000 total reach) and the second (2017) weekend (4000 paying, 7261 total reach) is one indicator of the growth potential within the sector.

We recommend that further investment in such initiatives is likely to bear fruit in higher profile and audience within and beyond the city as part of the 'Festivals' brand.

## 3.

### A new centre for the live performance of acoustic music

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Amateur and professional musicians and organisations alike share the ambition that Sheffield will one day have the political, social and financial will to create a purpose built (or adapted) music centre for the city, that offers a flexible mid-scale performance space (between 450 and 600 seats) with a world-class acoustic for non-amplified live music and facilities for all the associated activities and needs of a thriving classical/acoustic music scene. This would complement the larger spaces at the Crucible and Lyceum, City Hall and the Arena. The recent enthusiastic response to the opening of the new mid-scale Stoller Hall at Chetham's School of Music in Manchester offers an interesting case-study outside London. Over several decades, there is a great deal of evidence, from places such as the St Paul's Church restoration in Huddersfield or the opening of Sage Gateshead that the provision of purpose built or adapted spaces for live music draws musicians and audiences alike.

A mid-scale space would impact positively on external perceptions of Sheffield as a place in which more performances of live acoustic music can be given, recorded and heard in ideal circumstances with the potential to draw more world-class groups, soloists, arrangers and technicians to work in Sheffield. It would also be likely to keep more of Sheffield's core audience in the region rather than travelling to Manchester, Birmingham and Leeds (the cities most often mentioned by contributors to this report) to find the range and frequency of performances by national and international musicians that they want.

A Centre would quickly become used day and evening throughout the year for activities, teaching and performances for participants and audiences of all ages. This would enhance the ambition and delivery of professional, youth and amateur music making and increased income from performances. We recommend that the initiatives taken in recent years by the University of Sheffield and Music in the Round, among others, exploring the scope, location and funding opportunities for a Centre for Music continue. We recommend that a feasibility study is commissioned to evidence the need for and explore the economic benefits of bringing together musicians, audiences, educators and other stakeholders into one purpose built centre of music for Sheffield.

## 4.

### Become the principal location for large-scale orchestral and session recording outside London

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Film, video games and television are all industries in which recorded music plays an important part and in which Sheffield has economic interests. The putative re-location of Channel 4 to a city outside London, if Sheffield were chosen, would be transformative in this regard.

As one of our case studies suggests there is a good economic argument for Sheffield to be the first city outside London to create a space suitable for regular orchestral-scale session recording. It would generate more work for the recently established Up North Session Orchestra and have the potential to be another incentive for the relocation or formation of a resident orchestra in the city.

We recommend exploratory discussions across the city to identify existing spaces with the potential for adaptation, in conjunction with Andy Cook, co-founder of Yellow Arch Studios, who has an exceptional record of successfully finding and rejuvenating buildings in Sheffield for musical purposes. We also recommend contact with the 6 Sync agencies in the city that were identified in the MUSIC report, to find out what more the classical sector could be offering the digital industry in this region.







## 5.

### A classical network across the region

In the course of researching this report, it has become clear that Sheffield is home to many individual musicians who do not derive the majority of their living from work within Sheffield and others who do as sole traders, (teachers especially). We recommend that Classical Sheffield explores what opportunities there are to contact and consult with the independent professional musicians and teachers resident in the city, to map their skills, professional needs and connections.

The network supporting classical music will also be enhanced by the research currently being led by Professor Stephanie Pitts of the University of Sheffield Music Department looking at the quality of life impact of engagement in music making.

We also recommend that venues, music promoters and the Hub discuss opportunities to harness this network of expertise as a mentoring service for young people in education and starting out in careers in music.



## 6.

### Understanding more about the regional audience for classical music and related music genres

There is the potential for growth in audiences for classical music both from the unused capacity at existing events and in the presentation of new events in new formats and venues. Stronger collective marketing of the entire classical offer across the region (75 minute drive-time encompasses more than 5.8 million adults) would enable the sector to more easily attract attenders from the most engaged segments of the arts audience (see Appendix 1) as well as cultural tourists from further afield, attracted by the growing strength of the themed Cultural Destination offers.

We recommend that there is further analysis of audience data and the sharing of insights between music organisations and venues to establish, for example, the % of audiences that are coming into Sheffield from outside the region, the frequency with which residents leave Sheffield to attend classical events elsewhere and the cross-over between different genres of music.

## 7.

### Sustainable music education both underpins and relies on the classical music sector

In the face of changes to both the curriculum and school funding more targeted investment from a plurality of national and local sources will be needed for classical music to continue as a significant part of effective education in the region. This investment in turn provides the underpinning for the development of performers in all music genres.

Strategic funding would enable more comprehensive action to strengthen the diversity and geographical reach in the delivery of music education, ensuring every child is served.

We also recommend that the early career paths taken by young adults emerging from the city's music education programmes is tracked to identify what opportunities there are to retain young musicians in the city.

## 8.

### A resident professional orchestra in the region

While the financial hurdles are significant, music-making in the city and region would benefit from a growth in the presence of professional classical players, ideally in the form of a resident chamber or symphony orchestra, to build on the impact that the 11 member Ensemble 360 and the Hallé's City Hall visits already make.

This would address the long-standing gap that means Sheffield, and the area from South Yorkshire down to Nottingham, is believed to be the largest city/region (by size and population) in Europe without a professional orchestra. The established presence of a larger group of professional players creates momentum and would positively impact attitudes to standards of music making and interpretation among players, audiences, schools and organisations.

Orchestras become symbols of civic pride and ambassadors for the values and interests of a region and they contribute powerfully to the cultural education of young people. With a fine acoustic space Sheffield could explore the possibility of identifying and inviting an existing orchestra to be based in the city. Without a space of this quality, the chances of establishing or inviting an orchestra on any scale to be based here are minimal.

We recommend that Sheffield's music organisations, including the Hallé, together with leading music education providers such as the Hub and the Music Academy, explore together the long-term viability of inviting an existing orchestra to consider relocating the core of its activity and administration to the city.



# APPENDIX

## APPENDIX 1

### Audiences and attitudes

There is not one heterogeneous group of people who consume classical music as both audience and participants.

Participation in live music-making is a powerful draw in itself and it does not follow that regular membership of an amateur choir or orchestra translates to consistent attendance at other groups' concerts or at professional concerts. Consistent anecdotal evidence from interviews indicates that active music-makers do not attend other people's concerts any more than non-music-makers for reasons of time, geography and inclination. Such is the plethora of music events in the city there are also often overlaps of commitment among players and singers and among audiences.

In January 2017 Catherine Bradley and the data team at the Audience Agency produced a report looking at the profile and behaviour of classical music audiences across the country over a two year period (April 2014 – March 2016). Using their audience segmentation model – Audience Finder (now used by a majority of arts organisations) – the report provides useful context when looking at the potential for growth in audiences in Sheffield and the region.

- The three highest attending audience segments for classical music are the highly-engaged Commuterland Culturebuffs (7% of the Yorkshire & East Midlands population), the medium-engaged Dormitory Dependables (13% of Yorkshire & East Midlands population) and Home & Heritage (9% of Yorkshire & East Midlands population).
- The total number of adults (over 15) in these three highest-attending audience segments, within a 75 minute drive time of central Sheffield, is as follows:

- Commuterland Culturebuffs: 389, 962
- Dormitory Dependables: 729,634
- Home & Heritage: 525,141

1% of the most engaged segment, Commuterland Culturebuffs, at the average classical music ticket yield (see below) of £18.01, is worth £70,000 of revenue to the sector together with the associated secondary spend across the city.

In line with national averages in the sector outside London, the Sheffield International Concert Season at City Hall plays to approximately 60% capacity and Music in the Round's total output (excluding children's concerts) to 66%. Given that the majority of classical concerts in venues of all sizes are not selling to capacity, there is untapped potential value in the existing classical offer.

- Almost half of audiences for classical music outside London come from the two medium-engaged segments listed above.
- 67% of classical music bookers booked just once in the two years in question.
- A quarter booked 2 to 5 times and just 8% booked 6 times or more.
- The average classical ticket yield for professional concerts was £18.01.
- Given some of Sheffield's particular musical strengths, it is noteworthy that party sizes are largest for Children and Family concerts (5.2), Youth Music (4.2) and Amateur/Community Music (3.8). However attenders of these categories are less likely to branch out and try other forms of classical music.
- Average audience age is relatively high for classical music, but no different than the averages for classic drama, opera and traditional ballet suggesting that the challenge of an older than average audience is not confined to classical music.

## APPENDIX 2

### Approach and methodology

For the purpose of this report the classical music sector has been defined to mean anyone involved in any aspect of the teaching, playing, performing, producing, programming, commissioning, recording or promoting of (usually) acoustic 'classical' music, together with audiences for this activity and anyone involved in the service industries that support this activity (e.g. instrument making and repair).

Definitions of *classical music* are many and various and contested both within and outside the music industry, its audiences and the media. The term classical music is most frequently used to describe written music of the past from the Western European tradition. However it commonly reaches more broadly to include modern acoustic and digital classical music being written today, non-Western classical music from other cultures and traditions and so-called light or cross-over classical music. That is the working definition for this report. Teachers are a significant part of the classical music workforce in Sheffield. Pre-school, school, college, university and adult music education is included within the reach of this report because the majority of music teachers are classically trained. Almost all children given access to a first instrument will learn on an acoustic instrument, playing music that has its roots in the classical repertoire and so many successful professional musicians in other genres of music acknowledge the significance of their exposure to some kind of classical music activity when young.

This report endorses the view, first stated in the *MUSIC – A snapshot of Sheffield's music sector* report, that like the classical music sector, the Folk and Jazz music sectors in the region are substantial and varied and deserving of their own research and profile. Except insofar as they crossover with some genres of classical music and are sometimes programmed together, they are not encompassed by this report. Yorkshire and beyond also has a rich and vibrant Brass Band tradition that is not covered by this report.

## Methodology

The data, information and opinions gathered for this report come from two principal sources:

- Telephone and face-to-face interviews with a cross-section of people involved in the professional, teaching and amateur strands of classical music activity. Where quoted extracts are verbatim unless otherwise indicated.
- An online survey to gather both qualitative and quantitative data sent to more than 50 music organisations and other individuals within the sector.
- Desk research included analysis of Audience Agency data, the classical music profile of other cities outside London, and media coverage of the current state of music education and the classical music sector.



## APPENDIX 3

### Classical Sheffield members and associates, Autumn 2017

- |  |                         |                               |                                    |                             |   |
|--|-------------------------|-------------------------------|------------------------------------|-----------------------------|---|
| • Abbeydale Singers                    | • Society               | • Music in the Round          | • Sheffield Festival               | • Orchestra                 | • Tideswell Singers                     |
| • Abbeydale String Orchestra           | • Endcliffe Brass       | • Octogenesis                 | • Orchestra                        | • Sheffield Viola Ensemble  | • Tintagel Voices                       |
| • Annabelle Lawson                     | • Endcliffe Orchestra   | • Opera on Location           | • Sheffield Flute Choir            | • Sheffield Young Singers   | • Transpennine Trombones                |
| • Archordia Institute of Chamber Music | • Ensemble 360          | • Out of the Attic            | • Sheffield Folk Chorale           | • Sheffield Youth Orchestra | • University Singers Society            |
| • Beekeepers Classical Folk Group      | • Escafeld Chorale      | • Peter Fagerlind             | • Sheffield Music Academy          | • Sinsontes                 | • University of Sheffield Chamber Choir |
| • Bel Canto Choir                      | • George Nicholson      | • Platform 4                  | • Sheffield Music Hub              | • St Andrews Music Festival | • University of Sheffield Concerts      |
| • Bradfield Festival                   | • Guild of strings      | • Sarentino Strings           | • Sheffield Oratorio Chorus        | • St John's Church, Ranmoor | • Viva Voce Chamber Choir               |
| • Chris Noble                          | • Hallam Choral Society | • Sheffield Bach Society      | • Sheffield Philharmonic Chorus    | • St Marie's Cathedral      | • Vivacity Choir                        |
| • Concorde                             | • Hallam Sinfonia       | • Sheffield Cathedral         | • Sheffield Philharmonic Orchestra | • Stannington Mixed Choir   | • Waldershef Singers                    |
| • Crimes Against Taste                 | • Ligeti Quartet        | • Sheffield Chamber Choir     | • Sheffield Rep Orchestra          | • Sterndale Singers         |   |
| • Dore Gilbert & Sullivan              | • Loxley Silver Band    | • Sheffield Chamber Orchestra | • Sheffield Singers                | • The Hallé                 |   |
|  | • Lucy Phillips         | • Sheffield City Hall         | • Sheffield Symphony               | • The Seven Hills Singers   |   |
|  | • Lydian Singers        | • Sheffield City Opera        |                                    | • The Sheffield Chorale     |   |
|  | • Meinigen Ensemble     |                               |                                    |                             |   |





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David Patmore	Martin Cropper
Deborah Chadbourn	Martyn Howells
Dorothy Davies	Matthew Leese
Elliott Bailey	Naomi Atherton
Frank Edenborough	Paul Jordan
Fraser Wilson	Polly Ives
Gareth Lloyd	Ray Koln
Geoffrey Briggs	Rebecca Sandiford
Geoffrey Owen	Richard Brown
George Morton	Robert Webb
George Nicholson	Shaun Trotter
Gina Walters	Silviu Cobeau
Helen Cowen	Stephanie Pitts
Ian Naylor	Stewart Campbell
Jess O'Neill	Trisha Cooper
Joshua Hales	Val Linnemann
Joy Paul	





