

The Sums Add Up... to £14.4 Million

Cultural sector finance is under scrutiny as never before, and arts organisations are increasingly looking to evidence their worth in more ways than relying upon the quality of their cultural output. Five Derby Arts organisations including sinfonia ViVA have done just that by putting a figure on their actual contribution to the health of the local economy...



Five Plus One: (from left) *déda* director Stephen Munn, QUAD director Keith Jeffrey, Derby LIVE director Peter Ireson, ViVA's Chief Executive Peter Helps, director of First Movement Peter Shelton and Marketing Derby's John Forkin

Photo by kind permission of Derby Evening Telegraph

Five of Derby's Regularly Funded Organisations (RFO's) in the cultural sector have banded together to produce a report that spells out the enormous contribution they make to the wider economy of the city.

Besides **sinfonia ViVA** the other organisations involved in the report are **déda** - the only dedicated dance house in the East Midlands; **First Movement** - which extends arts provision to people with severe and profound learning disabilities; **Derby LIVE** - the city's coordinating arts body and **QUAD** - Derby's £11 million centre for arts and film.

The report 'The Value of The Arts to Derby' highlights that the Arts are vital to the city's growth, improve the quality of life, raise profile of the city and attract inward investment. The report's authors assessed the financial value of the contribution made by looking at the total spend of the organisations, how much of that money was spent within the City of Derby, how many staff they employed and what audiences they attracted and applied recognised Economic Impact Study methods in arriving at the overall figure of £14.4 million. Other findings included combined audiences of over 3/4million people a year and the support of over 300 jobs, plus figures about the return on investment which concluded that

every £1 invested by Derby City Council generated £11 in return, with comparable figures for money invested by the Arts Council (£1 invested giving £13 generated).

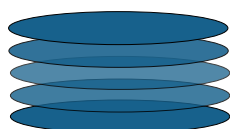
In detailing the reasons behind this success, the report highlighted the externally recognised strengths of each of the five organisations and excellence of their provision - factors which have contributed to their importance to the cultural and financial wellbeing of the city.

Chief Executive of sinfonia ViVA Peter Helps explains: "The idea for the report was inspired by the cultural exchange visit we made to Philadelphia last year where we were impressed by the strong ethos of business advocacy within their cultural sector.

"Modern arts organisations have seen the value in 'measuring' their own performance for some years now. Beyond harvesting attendance statistics and pouring over demographics, they also interact with their audiences and participants through the barometer of written and verbal feedback channels. As well as providing heartwarming (and, yes, reassuring) comments of the 'That was amazing!' and 'Can we do it again soon?' variety, this kind of data provides hard evidence they can use when giving evaluation reports to financial supporters who want to see that their investment has produced results. But such feedback is highly subjective and means little to people outside these groups. For a long time, empirical measurement of anything else hasn't been tried - and particularly the economic benefits that cultural organisations generate amongst other non-cultural sector industries has gone undefined and unrecognised.

"All that has got to change. With widespread media discussion about looming cutbacks in government funding of the Arts, the importance of making visible just how much we are worth to the city beyond the cultural contribution has never been greater. I think a lot of people tend to see arts organisations as consumers of resource rather than generators of wealth. They will be surprised by how much income we generate for others in the city and what good value we give. It's vital for us to be seen as businesses with responsibilities which go beyond contributing to a good quality of life in the city. This report makes clear that Derby would be poorer - artistically and financially - without its top-class arts organisations, and strengthens the case for our continued support."

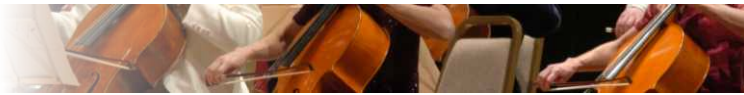
Copies of the report can be obtained by contacting sinfonia ViVA.



INSIDE ~ ~ ~ See both sides of the Big Screen experience with concert reviewer Mike Wheeler and Assembly Rooms technical maestro Stephen Greatorex... A new arrival at Team ViVA... PLUS get the lowdown on ViVA's exciting early Spring concerts ~ ~ ~



Supported by
**ARTS COUNCIL
ENGLAND**



Wednesday 3rd Mar Assembly Rooms, Derby 7.00pm
 Tickets: £6 (£3.50 Concessions, £10 Family Ticket)
 Box Office: 01332 255800 www.vivaorch.co.uk/concert-2010-03-03-derby.shtml

▶▶ Audio Lens: sinfonia ViVA's Spring Residency in Derby

Composers James Redwood and Jack Ross and participants from across Derby will perform alongside sinfonia ViVA in this electrifying performance which will also feature the Orchestra playing Stravinsky's *Dances Concertantes* and a newly commissioned work *Audio Lens*.

Audio Lens will be written for, with and by participants from Derby and will explore the effect of focus. The performance will feature some newly created animations and students from Derby will work with an artist from QUAD to design engaging ways of presenting these.

"Once again, the audience was left amazed at this huge pool of young talent, and the ability of the facilitators and ViVA's musicians to channel all this creative energy into the final result." - Mike Wheeler, Derby Evening Telegraph

Supported by Rolls-Royce plc, Derby City Council, Derby LIVE, Orchestras Live, QUAD, sinfonia ViVA and Arts Council England.



Tuesday 16th Mar Royal Concert Hall, Nottingham 7.30pm
 Tickets: £9 to £30 Box Office: 0115 989 5555 www.vivaorch.co.uk/concert-2010-03-16-nottingham.shtml

▶▶ sinfonia ViVA with Freddy Kempf

- Ravel: Le Tombeau de Couperin
- Schumann: Piano Concerto in A minor, Op54
- Meredith: *fringeflower*
- Beethoven: Symphony No.2

... followed by late night concert, 9.40-10.15pm, programme as follows:

- Muhly: *Seeing is Believing*
- Meredith: *Charged*

The irrepressible talent of **Freddy Kempf** (piano) joins with sinfonia ViVA and Principal Conductor **André de Ridder** to bring a fabulous selection of classics to the Royal Concert Hall including featured works by **Anna Meredith** as she makes her debut as sinfonia ViVA's Composer in the House: a Royal Philharmonic Society and PRS Foundation initiative.



Photo credit: Rio Hashimoto

Ravel's *Le Tombeau de Couperin*, begun before World War 1 and reworked into an orchestral version after hostilities had ended, has movements dedicated to the memory of individual soldiers he met whilst serving as an ambulance driver (himself wounded in the course of his work)

during the conflict. Although intended as a memorial, it is a life-affirming work with brightness to balance the emotive subtext of the title. That Schumann's one and only Piano Concerto (literally - he started several that were never completed) became so popular is in part due to his wife Clara. It was her encouragement that led him in 1845 to take his original 1841 composition *Phantasie* and add to it to give the resulting Piano Concerto in A minor, Op54. The work premiered in 1846. On next to *fringeflower*, the first of the evening's two pieces by Composer in the House **Anna Meredith**. Anna is a composer of acoustic and electronic music as well as a performer, animateur and drum teacher, and has previously had her work performed at the BBC Proms. Visit the Composer in the House blog page on the ViVA website for much more about Anna and her role with the Orchestra. Finally, to Beethoven and his Symphony No.2 of 1802. At this time, he knew his deafness was becoming more pronounced and his emotions were in flux as a result, as

evidenced by the 'Heiligenstadt Testament' - a letter he wrote to his brothers in the October of that year (but not read until after his death) in which he spoke of his despair at his affliction and contemplation of suicide, but also his realisation that he had reason to go on, with music still to write. The piece can be seen as both a pointer and a transition in his composition: the mighty 'Eroica' would follow as Symphony No.3.

And for those night-owls amongst the attendees, there's a special AFTER:hours late-night concert from 9.40pm to 10.15pm featuring the Orchestra and soloist **Thomas Gould** (violin/electric violin) in a programme including *Charged* - the second of the evening's works by Composer in the House Anna Meredith - and Nico Muhly's *Seeing is Believing*.

Supported by sinfonia ViVA, Britten-Pears Foundation and Arts Council England. The AFTER:hours concert is additionally supported by Orchestras Live and Rolls-Royce plc. Composer in the House is a Royal Philharmonic Society and PRS Foundation initiative.



Supported by the Britten-Pears Foundation

Wednesday 21st Apr

Assembly Rooms, Derby 7.30pm
 Tickets: £17 to £26 Box Office: 01332 255800

www.vivaorch.co.uk/concert-2010-04-21-derby.shtml

||| sinfonia ViVA with Thomas Gould in Derby

Vivaldi: Overture to L'Olimpiade
Emily Hall: Chords from various (Orchestral Short)
Bach: Violin Concerto in G minor
Telemann: Overture in C 'Water Music'
Piazzolla: Four Seasons of Buenos Aires
Bach: Brandenburg Concerto No.3

An Orchestral Short commissioned by sinfonia ViVA features in this programme which brings a touch of present-day reflection to a generous helping of gems from the established repertoire, with sinfonia ViVA and Principal Conductor **André de Ridder** joined by exciting soloist **Thomas Gould** (violin).



Photo: Simon Weir

Vivaldi was the first composer of many to take the Metastasio's original L'Olimpiade (a love-story text based around the ancient Olympic Games which was written and used in Caldara's opera of 1733) as a stimulus for his own musical interpretation, and tonight we hear the Overture to L'Olympiade which, composed in 1734, followed hot on the heels of the original. Emily Hall is the composer of tonight's brand new Orchestral Short, *Chords from various*. Emily has become recognized as one of the UK's most exciting and individual voices. The ability to absorb a wide range of influences and sounds into her music has meant that her musical landscape lies beyond the strictly classical scene with electronica and song being explored in combination with chamber and orchestral works. Baroque-master Bach features next, with the splendid Violin Concerto in G minor, re-worked for violin (as the intended original instrument) - the actual BWV 1056 having been for harpsichord. Telemann's Overture in C 'Water Music' of 1723, written in commemoration of the centenary of the Hamburg port, is less an 'alternative' to Handel's work and more a delightful evocation of wind and waves in its own, rather different right. Argentina-born Astor Piazzolla, who died in 1992, is regarded by many as the pre-eminent composer of tango music during the second half of the last century. The Four Seasons of Buenos Aires (Cuatro Estaciones Porteno) is a collection, or perhaps collage is a better description, of four tangos written a quarter of a millennium after Vivaldi's Four Seasons. And finally, back to Bach and the third of his six eponymously-dedicated Brandenburg Concertos composed in the six year period between 1711 and 1723, No.3 being for string ensemble.

Supported by Rolls-Royce plc, Derby City Council, Derby LIVE, Orchestras Live and Arts Council England

Wednesday 28th Apr

Curve, Leicester 7.45pm
 Tickets: £12, £9 under 18s / under 18s school groups of 10 or more plus 1 free supervisory ticket for every 10 tickets.
 Discounts: £2 off for 18-26yr olds, full time students, over 60s, registered unemployed and groups of 15+. Box Office: 0116 242 3595
www.vivaorch.co.uk/concert-2010-04-28-leicester.shtml

||| sinfonia ViVA at Curve, Leicester

Barber: String Quartet (version for string orch)
Meredith: Songs for the M8
Glass: Symphony No.3
Beethoven: Grosse Fugue

sinfonia ViVA returns with Principal Conductor **André de Ridder** and a time-travelling programme of contrasts which includes an exciting work by **Anna Meredith**, sinfonia ViVA's Composer in the House: a Royal Philharmonic Society and PRS Foundation initiative.



Photo: Marco Borggreve

**COMPOSER
 IN THE HOUSE**

The Royal Philharmonic Society

PRS Foundation for new music

Included is a rare opportunity to hear the 'jewel' that is Barber's Adagio for Strings set in the context of the whole work, the String Quartet No. 1 in its version for string orchestra. Anna Meredith, Composer in the House, is the composer of the next piece, *Songs for the M8*. Anna is a composer of acoustic and electronic music as well as a performer, amateur and drum teacher, and has previously had her work performed at the BBC Proms. The interesting melodies of *Songs for the M8* inject their own fresh dynamic to tonight's concert. The ViVA website has much more information about Anna and her role - well worth a visit. Philip Glass composed his Symphony No.3 was commissioned by the Stuttgart Symphony Orchestra and premiered in Germany in 1995. In it, he makes the most of instruments as individual entities, reflecting the commissioning brief which he was given by the Wurth Foundation to emphasise players as soloists. Many see this as a composition in which

Glass came closer to 'traditional' symphonic form than before, part of a new direction to the work of this previously minimalistic and always prolific composer in the mid to late 1990's. And there's the gravity of Beethoven's astonishing and rhythmically driven Grosse Fugue is regarded as one of the composer's finest works, technically complex for performers and wholly intriguing for the listener.

Supported by Curve, Orchestras Live and Arts Council England. Composer in the House is a royal Philharmonic Society and PRS Foundation initiative.

Saturday 8th May

Royal Concert Hall Foyer, Nottingham 11.00-12.00, 1.30-2.30pm and 3.00-4.00pm
 Tickets: Adults and Children £6.50 Box Office: 0115 989 5555

www.vivaorch.co.uk/concert-2010-05-08-nottingham.shtml

▶ The Beanbag Proms - *Splash! Dive! Swim!*



The Royal Concert Hall Foyer is the place to go down to as **Beanie Bear's Gang** assembles for the latest instalment of the fun that is The Beanbag Proms: a chance for the very young and their carers to share terrific music together - and have some fun along the way! Musical maestro **Alasdair Malloy** leads this enchanting and entertaining hour which will excite and enthrall your child in a relaxed and comfortable setting.

Frequently sold-out long in advance of the performances, The Beanbag Proms are a chance to share terrific music together in an enchanting and entertaining hour which will excite and enthrall your child in a relaxed and comfortable setting.

Each concert includes:

Participation elements - including actions and playing instruments

Dancing

Singalong

Stories

Performances

At the end of the performance there will also be an opportunity for children to have a close look and touch (gently!) the instruments used during the performance. Join Beanie Bear's Gang and enjoy a magical musical adventure that your children will be talking about for a long time to come. Please note: Parents must remain in the foyer area with their children throughout this performance. Video or audio recording of this performance is strictly forbidden. Photographs may be taken at the end of the performance. Please also note that the programme of music is subject to change and alteration. Places are limited for each performance and will be sold on a first come first served basis.

Supported by Arts Council England, Nottingham City Council, Orchestras Live and the Royal Concert Hall, Nottingham. ViVA would also like to acknowledge the generous support of John Lewis, Nottingham, The Whitaker Charitable Trust, Helen Jean Cope Trust, D'Oyly Carte Charitable Trust and the JN Derbyshire Charitable Trust.



sinfonia *VIVA* : 1000 Club

An invitation from
 sinfonia ViVA's
 Head of Development
 Jon Ashford-Smith



ViVA is **your** East Midlands orchestra and needs **your** support

Last year **30,820 people** were able to appreciate the talents and music of ViVA

Over **4,560 young people** participated in ViVA-led creative and education programmes

By becoming a **ViVA 1000 Club member** you can be part of the region's only professional orchestra, attracting world-class artists and performers and supporting the musical needs of the region

Just **£83.33 per month** will help to provide the East Midlands with world class music - and will bring you **a range of benefits** in return -

- Tickets x 12 to any concert of your choice over a 12 month period (excludes New Year's Eve)
- Tickets x 12 to any education culmination project of your choice over a 12 month period
- Priority booking for events through the Head of Development
- Access to 1 rehearsal over a 12 month period
- The opportunity to meet André de Ridder and our musicians during post-concert drinks
- Credit in the programme of a **ViVA 1000 Club** sponsored concert
- Credit on the **ViVA 1000 Club** Supporters page on our website

Please note that for Gift Aid purposes the commercial value of the Member's benefits is up to £380 (plus £66.50 VAT). The balance of £553.50 will be treated as a voluntary donation and is eligible for Gift Aid.

To find out more **call Jon Ashford-Smith** on **01332 207566** or email jon@vivaorch.co.uk

the backstage page

Derby Assembly Rooms technical wizard **Stephen Greatorex** on the first ever simultaneous screening of part of a ViVA concert to the Big Screen in Derby...



What exactly is your role at the Assembly Rooms and how did you get into this type of work originally?

I am currently the Assistant Technical Manager of Derby LIVE. This does not only include the Assembly Rooms, but Derby Theatre, The Guildhall Theatre and some outdoor spaces. This role means I work closely with the two technical managers of Derby LIVE to ensure the smooth running of the technical department. My job is a mixture between office paperwork and hands on lighting and sound. I have been working at the Assembly Rooms, now Derby LIVE, for seven years now. I started off as a casual technician, occasionally following the incoming shows that we were presenting, and slowly worked my way up the ladder to the job that I have now.

I have been interested in the technical side of theatre and events from the age of 11, when I joined the stage crew at my school. It has always been a big part of my life as I spent most of my teenage years moving from one amateur dramatic company to another lighting their shows. I finished school at the age of 16, after my GCSE's and went straight to work, not in the entertainment industry, but as an apprentice electrician. I stayed with this company for a few years whilst I gained my electrical qualifications. This was the best route I could see into getting the job that I truly wanted. My electrical qualifications have helped greatly in my role as a technician and beyond.

Turning to the Big Screen showing the first half of the sinfonia ViVA concert on 27th January, what technical challenges are involved in this kind of live link-up between the concert hall and the outside world?

On the night of the live screening of the concert we planned to have a small technical team working on the event. This comprised a Duty Technician, who would be situated at the side of the stage and who would liaise with our front of house department, Matt Lax [ViVA's Concert Manager] and be responsible for the performers on stage. There would also be a lighting, sound and audiovisual operator positioned at the rear of the hall looking over the stage. This person ensures that the lighting is correct over the stage, and also the presenter, and ensures that the sound going to the Big Screen is of a high level. There would also be a video camera operator positioned in the balcony to film Aleena and the action on the stage.

The event itself took about two hours to set up and ensure that everything was working correctly. We were quite lucky with the building programming in that we had an orchestral style event on the day before so a lot of the setup was already done. The link to the Big Screen was tested during ViVA's rehearsal period. The two different cameras, and sound feed was beamed to the screen to ensure that the link was working correctly. At this point I was standing outside watching the screen and communicating via radio to the lighting and sound operator discussing the different sound levels.

There must be an element of trouble-shooting to your role. Are technical glitches something that can be eliminated completely by planning, or do you always have to expect the occasional surprise?

In every job there is always the chance that things can go wrong on the night, however well the system has been tested. Internally we had a couple of back-up options in case of problems, spare microphones, two cameras etc. The only thing that we could not have a backup on was the actual video link to the Big Screen. We were sending two audio feeds, in case of a problem with one, but there is only one physical cable linking video from the Assembly Rooms to the Big Screen control point. Touch wood, we have never had a problem with this link. This is something that the BBC tests to ensure that it is all working correctly.

The basic rule, which I try to work by, is to expect that anything can happen, and if you think it can happen, it probably will. Resolving these problems, or not allowing them in the first place, is something that comes from experience. I'm sure in the future there will be a lot of technical issues that come up and the golden rule of 'the show must go on' comes into play.

What kind of monitoring - internal and external - were you involved in during the actual link-up?

During the link up, there was internal and external monitoring in place. I was positioned in the Market Place watching the screen, along with the Big Screen manager, Louise. The lighting and sound operator was also monitoring the inside, with TV screens and speakers positioned so he could see and hear exactly what was being sent to the screen. During the event, there was radio communication between all staff involved, and also Matt Lax. He was positioned side of stage letting the camera and AV operator know what was happening in each piece of music, indicating the solos, and the end of the piece so that the camera would be in the right place to pick up Aleena at the end of the music.

Will you hold a post-concert analysis of how things went?

Now the event is over, there was a small de-brief internally to raise any issues with the event. If the event hadn't run smoothly, there may have been a bigger de-brief to discuss this. This event, and the following meeting, has raised a few points within the department that we will look into and try to resolve before the next link up.

From the technical viewpoint, what kind of experience are you hoping people took away with them from seeing the live link-up in on the Big Screen?

I think showing live events is a very good thing as it shows people what is happening in the Assembly Rooms. From the few that we have done, other Derby LIVE customers have seen this and then tried to incorporate this into their event. Although none have been displayed on the screen yet, we have added video into a lot of events. This video is displayed on the projection screens inside the venue.

Hopefully the event shows the people of Derby watching, a sample of a quality concert being performed inside the Assembly Rooms, and also the technical abilities of the Derby LIVE technical team.

My only question, when is the next one?



In Review

sinfonia ViVA with Ilya Gringolts, violin
Assembly Rooms, Derby, 27th Jan 2010
reviewed by Mike Wheeler



Crisp and Energetic

After their notable contributions to last year's Mendelssohn festivities, sinfonia ViVA look set to do the same for Schumann in 2010. After an incisive account of the overture to Mozart's Don Giovanni, Ilya Gringolts joined them for Schumann's Violin Concerto. This has been under a cloud from the moment Clara Schumann and Brahms decided it was not to be published, but it has been gaining a bit of a foothold in the repertoire in the last twenty years or so.



Photo credit: J Henry Fair

It will never challenge the Beethoven, Mendelssohn or Brahms concertos for supremacy, but it's an attractive work that effectively demolishes any lingering received wisdom about Schumann's declining powers. With his secure technical command, Gringolts explored the first movement's byways without letting the tension sag, and produced some lovely singing tone in the second movement. The steady tempo adopted for the final may have robbed it of a little of its vitality, but soloist and orchestra had a delightful way with the music's more whimsical side.

ViVA also unveiled the latest in their Orchestral Shorts series of commissions. Vapour Trail, by Cardiff-born Larry Goves, is an attractive piece conceived, as the title suggests, very much in linear terms. The opening quiet cor anglais idea and long string theme generate more active textures, in which lines slide apart and move together again, punctuated by short explosive gestures.

After the interval, conductor André de Ridder directed a wonderfully crisp and energetic account of Brahms' Serenade no 1. The glowing serenity they brought to the slow third movement beautifully balanced the bouncy vitality elsewhere.

Mike Wheeler



Photo credit: Marco Borggreve

The Chief Points from Peter Helps



Well, the Big Screen has happened, as you will have read! The brave souls who ventured out into the 27 January night were certainly hardy types - some better equipped than others (cue the couple with the lovely chips!). Clearly, there's an experimental 'toe-dipping' nature to such things, but I hope if you were at the concert - indoors or out - you felt it added something to the experience of concert-going and was worth trying. Do let us have your feedback if you haven't already.

March is here then! What a winter it's been (I hope I'm not tempting fate) and what a musical Spring awaits. We have major concerts in Derby, Nottingham and Leicester in the coming weeks, including our Composer in the House Anna Meredith's debut appearance. Plus there is a whole raft of education concert workshops in progress right across the region with some amazing projects of great potential underway.

And talking education and debuts, even as I type this on a cold Monday morning, our Education Manager Marianne Barraclough is winging her way into school accompanied by Sylvie Campen, who is her new Education Administrator. So, though my space is limited this month, I really want to add a hearty 'welcome' from us all and a wish that her time with us in this exacting role is exciting and fun.

Peter Helps

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sinfonia



Principal Conductor
André de Ridder