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The UK Classical Music Industry: A Guide for Canadians Wishing to Enter the Market

by Karen Pitchford, KHJ Communications Ltd.

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Canada

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INTRODUCTION

The purpose of this report is to provide a concise, informative overview of the classical music industry in the UK. It is hoped that Canadians who are looking to gain access to the UK classical market will find a variety of useful entry points and a wealth of useful background information to assist them. While it is impossible to cover every single aspect within the scope of this particular report, it should facilitate initial forays at the very least.

Entry into the UK classical market is sure to be an attractive proposition for Canadians for a variety of reasons, not least the fact of a shared common language and cultural points of reference alongside the proximity of the UK to the rest of Europe, thus making extended transatlantic trips more profitable. Furthermore, the UK offers highly-developed and sophisticated media; a wealth of key venues in major cities with excellent transportation links; economic support from a variety of bodies; top-class orchestras renowned the world over; sophisticated arts venues; excellent percentage returns on record sales; a chain of established festivals and a culturally diverse and aware audience.

The author of this work is Karen Pitchford, KHJ Communications Ltd. The author acknowledges the co-operation of Mr Chris Craker, Head of Classics, Sony BMG and founder of Black Box Records.

EXECUTIVE SUMMARY

In recent years, there have been many predictions of the death of the classical music industry. One daily newspaper carried the sub-heading "...*there is no classical industry any more*" with the commentator continuing "*The age of the classical recording is over: 2004 was, as I foretold, the end of an industry*". Many lament the fact that "things aren't what they used to be". While it is true that the classical music market has changed enormously over the past few years, it has not resulted in terminal decline, contrary to the worst-case scenarios of some media commentators. Rather the industry has been forced to respond to both national and global economic and social changes and to adapt new strategies and business models accordingly. Things certainly aren't what they used to be - and in many cases rightly so.

Figures for classical sales from the British Phonographic Institute (BPI) (www.bpi.co.uk) for 2003 report a welcome upturn across the whole year, reflecting steady growth rather than just a seasonal surge during the traditionally busy pre-Christmas period. Annual classical sales rose by 7.3% in terms of volume and 8.5% by value, thus restoring retail confidence and demonstrating that record companies are meeting the requirements of the classical buyer. Classical music market share moved up to 5.8% of total album sales value (from 5.5% in 2002) and the BPI's report concluded that the strong returns for the UK classical industry gave grounds for optimism for the future – optimism which industry commentators believe will be borne out when the next BPI report is published in July 2005. Indeed, a media release from the BPI in March 2005 revealed that UK music fans are the top CD buyers in the world. Said BPI Chairman Peter Jamieson: "*The strength of the UK market in the face of worldwide decline is a testament to the skills and courage of UK record companies...*"

Along with this growth in sales figures is the encouraging fact that more classical CDs than ever from both the major record companies (Universal, EMI, Warner and the newly-merged Sony BMG) and the independents are being submitted for review to specialist music magazines. Changes are clearly happening indeed – but what has changed exactly?

The casual observer will note that there seems to have been a shift towards marketing cross-over artists and non core-classical repertoire rather than the more traditional, purist classical offerings of the past. While this is certainly true of the major record labels, it bears little relevance to recordings released by record companies operating within the independent sector. These companies continue to market interesting and diverse repertoire from an equally diverse artist base. This situation has arisen because standard, mainstream repertoire is now available on CD literally hundreds of times over and while it may well feature great artists in great recordings, market forces are demanding something different from the major labels. After all, why should the classical CD collector wish to add yet another Beethoven Fifth Symphony or a Vivaldi Four Seasons to

his or her collection? Only if a) the new recording is truly outstanding and supersedes any interpretation in the existing collection; or b) the work is performed by an artist with whom the buyer connects and wishes to support for other reasons (perhaps having heard them in a live concert, for example). Therefore, driven by economics and a prudent approach to commerciality, the major record companies are backing new projects that may not be deemed at first glance to be strictly classical, but which include elements of orchestral playing, solo instrumental contributions or singers presenting repertoire in a quasi-operatic way with a view to appealing to a mass market audience for music. True, this is not specifically the pure classical music that they once supported with such vigour. Such edicts have ruffled the feathers of purists and media commentators who have perhaps failed to see that 'music is music'; that the classical music market is part of the global entertainment business and that the inclusion of a violin, an orchestra or a projected, semi-trained voice does not threaten or impinge on the actual business of core classical music making in the UK - it's merely another part of the entertainment business being operated by a handful of companies for whom the traditional classical record industry business model is no longer as relevant as it once was.

It is not all a one-way street, however. The major labels have such significant back catalogues of core classical repertoire, performed by many of the very greatest artists of the last hundred years, that we look to them to keep such titles live (both in physical product and on the internet as downloads) as a legacy for those to follow. This in itself is a substantial business opportunity and most of the majors, having effected new business model strategies, are well placed to exploit their back catalogues, to be profitable and to move forward. What is unlikely, however, is that any of the majors will be risking capital investment in recording mainstream classical repertoire again, unless an artist of truly ground-breaking calibre arrives on the scene.

The independent labels, by contrast, continue to release finely produced recordings of serious and often very challenging repertoire. They are more likely to be driven by individual passions for the repertoire and the artists performing it. Thus labels such as ASV, Black Box, Chandos, Collegium, Hyperion, Metronome and many others continue to present award-winning recordings to the market with realistic expectations as to their sales potential.

Given that the serious classical market is potentially shrinking it is necessary to address the situation and react accordingly. Classical music education in schools in the UK is not at its best and so the audience for serious classical music is threatened in the long term as the older generations pass on. On the other hand, the number of young people learning musical instruments is at an all-time high. Likewise, interest in performing and writing music has never been healthier. There are currently 6,500 registered musicians playing in orchestras throughout the UK and 31,000 registered freelance musicians practising in the UK today. Moreover, there are 19,000 music students seeking employment within the music industry in the UK, with over 5,000 graduating every year.

In 2003/04, the Target Group Index survey asked 20,131 adults in England whether they attend particular art forms 'these days'. For classical music, the healthy results were as follows:

| <i>2003/04</i> | <i>%</i> | <i>number in millions</i> |
|------------------------|-----------------|----------------------------------|
| <i>Classical music</i> | 12.9 | 5.2 |
| <i>Opera</i> | 6.9 | 2.8 |

© BMRB International – Target Group Index 2004

In the UK there are opportunities to grow and develop the classical music market in many ways: major record companies can re-issue classic recordings at very affordable prices and make everything available online for download to both the existing audience and a new younger audience for music (through specific classical music websites and portals such as those being established in association with Gramophone magazine). Young people performing classical music can be encouraged to make recordings and issue them as downloads too, thus creating a whole new community for experiencing classical music.

Record companies can assist in this whole process by working with new talents and by presenting their existing recordings in relevant and attractive ways to a potentially different and new audience.

THE UK MARKET

I. Live Music

Concerts / Tours

Reasons why Canadians active in the classical music industry might wish to break into the UK market will be many and varied. Clearly as far as classical music is concerned, the UK is of vital importance for international recognition, overall career advancement and general publicity and promotion. All the major record companies, independent record companies, artist managers, promoters, record company A&R managers and the media are here in abundance and could potentially be part of the audience at your concert.

However, it is important to consider what it is you are offering to the UK market before you plan a tour/concert. Why should an audience turn out on a cold and windy Saturday night to hear your Mozart recital? What is special about your performance, interpretation, style? Is there something uniquely Canadian about your work? It is your own inimitable qualities that will convince a venue or artist manager to work with you and that will form the basis of the publicity drive to promote the event, so time focusing on this in the early stages is time well spent.

If working alone, without an agent or promoter, contacting venues at an early stage is of vital importance. Concert series and individual concerts are booked well in advance, so early planning is essential.

A main part of the preparation process should be to prepare a media pack. This should include a biography; discography; photos; repertoire lists; sample CDs; media quotations (preferably with international publications mentioned, not just local media); celebrity endorsements, where available; website details; video footage, where available (in UK format); sound-clips and contact details. Whether it is the Canadian artist making direct contact or the Canadian-based artist manager, it is becoming increasingly important for artists to have a web-site of their own or to be featured on the artist manager's own web-site. It should contain high-resolution, downloadable artist photos; high-resolution downloadable CD covers; biographies; discographies; reviews and repertoire lists that can be downloaded as documents.

Proposals for themed concerts should be tailored to suit the venue in question and should be realistic. The venue may be unlikely to commit initially to a whole series of Canadian-themed music/artists, for example, but may be willing to consider a one-off showcase to test audience reaction. The information you send should always be concise and attractively presented and media packs should always be sent to a named individual. Do your research and think internationally!

A Canadian artist or ensemble may have a new CD out and may wish to gain extra publicity outside North America by showcasing the CD in concert halls around Europe; may wish to tour a new concert programme or may be showcasing their particular talents in order to attract artist management, record company A&R executives or festival bookers. There is certainly no shortage of concert venues large and small to suit this purpose. A list of key venues in major cities around the UK is included in the appendix.

Festivals

Festivals around the UK are many and varied. A list of the main classical music festivals in the UK may be found in the appendix.

The largest and most famous international arts festival is without a doubt the annual Edinburgh International Festival that takes place during late August-early September. This festival attracts musicians and performing artists from around the world and features opera, theatre, music and dance. The Edinburgh Festival Fringe takes place during August and, although more comedy-driven, it does include music. (www.edinburghfestivals.co.uk)

Main London festivals are:

BBC Proms

July – September; over 70 concerts at the Royal Albert Hall; every concert broadcast live on BBC Radio 3; music only

www.bbc.co.uk/proms

Chelsea Festival

June; music and the arts

www.chelseafestival.org.uk

City of London Festival

June –July; music and the arts

www.city-of-london-festival.org.uk

London String Quartet Week

early April; music and educational activities

www.playquartet.com

Lufthansa Festival of Baroque Music

May; music only

www.lufthansafestival.org.uk

Spitalfields Festival

June; music and the arts

www.spitalfieldsfestival.org.uk

As regards help for overseas artists, there are two main publicly-funded bodies offering support: The British Council and Visiting Arts.

The British Council (www.britishcouncil.org) is the UK's international organisation for educational and cultural relations. It connects people worldwide with learning opportunities and creative ideas from the UK and builds lasting relationships between the UK and other countries. Although it can offer invaluable support and pointers for moving forward, it is not a funding body.

Visiting Arts is the UK's agency for promoting the flow of international arts into the UK and developing related cultural links abroad to help build cultural awareness and positive cultural relations. It is also not a funding body but offers a wealth of useful information for visiting artists (www.visitingarts.org.uk).

II. ARTIST MANAGEMENT

If the artist is already represented locally by a Canadian agent, it is possible that that agent may already have a partnership arrangement with a UK agent.

This is the case, for example, with Canadian pianist Alain Lefèvre, represented by Canadian artist manager, Johanne Martineau of Solo Artist. Solo Artist has forged ties with a London-based publicist to promote Alain Lefèvre to orchestra managers, venues, promoters and the media in the UK to great effect.

If the artist is seeking representation, some of the key artist management agencies with a reputation for working with international artists are listed here.

More information can be obtained from the International Artists Managers' Association (IAMA), a worldwide association for classical music artist managers and concert agents (www.iamaworld.com).

Askonas Holt Ltd

Lonsdale Chambers, 27 Chancery Lane, London WC2A 1PF
Tel: 020 7400 7400 / www.askonasholt.co.uk

Harrison Parrott Ltd

12 Penzance Place, London W11 4PA
Tel: 020 7229 9166 / www.harrisonparrott.com

ICM Artists (London) Ltd

4-6 Soho Square, London W1D 3PZ
Tel: 020 7432 0800 / www.icmtalent.com

IMG Artists

Lovell House, 616 Chiswick High Rd, London W4 5RX
Tel: 020 8233 5800 / www.imgartists.com

Ingpen & Williams Ltd

7 St George's Court, 131 Putney Bridge Rd, London SW15 2PA
Tel: 020 8874 3222 / via www.iamaworld.com

Intermusica

16 Duncan Terrace, London N1 8BZ
Tel: 020 7278 5455 / www.intermusica.co.uk

Van Walsum Management Ltd

4 Addison Bridge Place, London W14 8XP
Tel: 020 7371 4343 / www.vanwalsum.co.uk

It is important to bear in mind that artist management agencies are inundated by requests for representation from artists from all over the world. Once again the importance of a good website and attractively presented media pack cannot be stressed enough.

It is important to carry out your own background research to ensure that the materials are sent to a named individual. In some cases, this might mean sending a pack to each individual artist manager within the organisation with responsibilities for your music type. In other cases, you may find out that the company in question has appointed one manager to be responsible for vetting all new requests from artists. The key factor for an agency in deciding whether to work with you, once having established your level of expertise in your given area is: what makes this artist different from the rest?

When approaching an artist management agency, there are a few key points to have clear in your mind:

- 1. Are you looking for worldwide representation or certain territories only?*
- 2. Are you available to travel to the UK for face-to-face meetings?*
- 3. Do you have UK-based concerts upcoming to which your targeted artist management companies can be invited in order that they may hear and see you in a live performance?*
- 4. How would you react if asked to consider paying for representation?*
- 5. Is your record company able to support your quest for representation and bring any pressure to bear?*
- 6. What is it that makes you stand above others in your field?*

If successful in obtaining representation, much groundwork will be done for you, as good artist management will, of course, take care of some, if not all of the following: booking venues, contracts, one-off concerts and tours, visas and permits, accommodation and travel arrangements, liaison with record companies and publishers, marketing, promotion and publicity.

If working in the UK, it may also be advisable to consider appointing a lawyer such as Denton Wilde Sapte (www.dentonwildesapte.com) and an accountancy firm such as Baker Tilly (www.bakertilly.net) who operate within the UK music industry.

Information on work permits for non-EU residents can be found on the website of the Overseas Labour Section of the Department of Education and Employment (www.workpermits.gov.uk).

III. PROMOTERS

Canadians looking to book venues in the UK may find it easier to work with a promoter. These can be larger organisations or individuals and will either cover a variety of music genres or work within a specific music type. Either way, the promoter will need the artist's support as regards good promotional material to help support the concert/tour. Useful promoters include:

Early Music Network

international web-based organisation dedicated to early music and historical performance

www.earlymusic.net

Contemporary Music Network (cmn)

funded by the Arts Council, cmn has been at the forefront of new music promotion for nearly 35 years

www.cmntours.org.uk

Jewish Music Institute

part of the School of African and Oriental Studies, University of London; works alongside the Jewish Music Heritage Trust to promote all aspects of Jewish music and culture.

www.jmi.org.uk

The Park Lane Group

strong emphasis on young performers in the chamber music arena

www.parklanegroup.co.uk

Serious

international producers of jazz, world and contemporary music events

www.serious.org.uk

Society for the Promotion of New Music (spnm)

promotes new music and supports contemporary composers

www.spnm.org.uk

Edinburgh Contemporary Arts Trust (ECAT)

presents a series of contemporary music concerts in Scotland; supports emerging and established Scottish composers and presents their work in an international context

www.edinburgh.gov.uk

Lisa Peacock Concert Management

individual classical concert management

www.iamaworld.com/members/amembnw.htm

Sarah Allen Promotions

individual specialist in contemporary music promotion

website under construction / contact: sarah@sarahallen.com

IV. RECORD COMPANIES

The UK recording industry is dominated by the four majors:

EMI (EMI Classics) formed in 1990 to provide one strategic umbrella label for its clutch of disparate labels

www.emiclassics.com)

Sony BMG (the aim of the recent merger between Sony and BMG is to enable both companies to sustain and increase their investments in artists and in multiple genres with a focus on today's local A&R successes becoming tomorrow's global stars)

www.sonybmg.com

Universal (Universal Classics) claims more than 40% of world sales in the genre. Home to the three world-famous labels, Deutsche Gramophon; Decca and Philips Classics www.universalclassics.com

Warner (Warner Classics) a global music company, home to such famous label names as Elektra and Nonesuch

www.warnerclassics.com

There are also a number of high-profile independent labels, each with a distinct identity such as ASV; Black Box; Chandos; Gimell; Hyperion; Metronome and Naxos.

V. ENTERING THE UK MARKET

With specific reference to how Canadian record companies can enter and operate within the UK record market, there are four key areas on which to focus:

i) *Ensure that the artist, ensemble or record label has offerings of genuine relevance to the UK market.* Hopefully the artist will be appearing on the concert platform here in the UK or have some useful media link by way of radio interviews or a feature in national press or in one of the specialist magazines in order for there to be a meaningful context. Combined with advertising in specialist press, this can make a strong impact.

Case Study: James Ehnes

A recent example of maximum publicity gained through careful co-planning can be seen in a recent visit to London by Canadian violinist James Ehnes. His Canadian manager, Walter Homburger, based in Toronto, together with his Canadian publicist, Moira Johnson of Moira Johnson Consulting in Ottawa, were working on a concert at the Barbican where Ehnes performed the Mozart Violin Concerto No 3 with the BBC Symphony Orchestra under John Adams. This was co-ordinated with the independent UK-based record company, Black Box, that was about to release a disc of works by John Adams "Road Movies" (BBM 1098), featuring James Ehnes on violin and piano alongside American pianist Andy Russo. Further leverage was gained by working with a London-based publicist, who developed an effective media campaign to support both the concert and the CD launch.

ii) *Forge links with a reputable, pro-active, experienced publicist or PR consultant with whom the record companies can liaise and develop a relationship.*

Reputable and experienced PR consultants specialising in classical music PR include:

Valerie Barber PR

www.vbpr.co.uk

Calan Communications

www.jej.dircon.co.uk

Katherine Howard

contact: khpr@katherinehoward.co.uk

KHJ Communications Ltd

contact: karen_pitchford@lineone.net

Dvora Lewis

www.iamaworld.com/about_iamalewis.htm

Macbeth Media Relations

contact: macbethg@btinternet.com

iii) *Arrange good distribution.* There are several excellent organisations with whom to partner in this respect. Main UK distributors with a roster of both UK-based and international labels include:

Chandos

www.chandos.net

Codaex (UK) Ltd

(currently negotiating distribution of the Canadian label, Atma Classique)

contact: sales@codaexuk.co.uk

Harmonia Mundi

www.harmoniamundi.com

Metronome

(currently distributing the Canadian labels, Marquis Classics and CBC)

www.metronomedistribution.co.uk

New Note

www.newnote.com

Select Music and Video Distribution

(currently negotiating distribution of the Canadian label, Analekta)

www.selectmusic.co.uk

Wyastone

www.wyastone.co.uk

iv) *Forge good relations with retailers either directly or via your distribution company.* Excellent co-operation and a supply of clear, timely new release, concert and artist information are vital to ensure that good stock levels are maintained, especially when key artists are in town for concerts, signings and in-store appearances.

Excluding record stores, there are more than 1,200 music retail outlets in the UK, employing 6,500 people (MIA 2004). The three major chains are HMV, Tower Records and Virgin.

The independent sector has suffered indeed in recent years with several independent record shops going out of business. Currently, the main classical specialist independents include:

Bath Compact Discs

www.bathcds.btinternet.co.uk

Blackwells Music Shop

www.blackwell.co.uk

Music Discount Centre

www.mdc.co.uk

Harold Moores

www.hmrecords.co.uk

MDT Mail Order

www.mdt.co.uk

Crotchet & Co

www.crotchet.co.uk

The BPI Statistical Handbook reports that specialist multiples are the dominant retailers in the classical sector, accounting for almost 43% of the market in 2003, with supermarkets gaining more market share. This was due to the “crossover” effect with key artists such as Bryn Terfel releasing more popular, crossover titles with the effect that the share of sales was spread outside the traditional sales base. The independents accounted for just over 11% of classical sales.

VI. RECORD PRODUCERS

For Canadian artists wishing to make recordings in the UK, the first priority will be to hire a record producer. Once the basis for a good working relationship is established, the producer will assist in the hiring of the orchestra and other forces as necessary; venue; equipment; technicians; publicist and photographer. A list of orchestras and of recording venues may be found in the appendix.

Leading independent producers active in the UK include:

Chris Craker

www.chriscraker.com

Gary Cole

www.regent-records.co.uk

Andrew Keener

www.akeener.fsnet.co.uk

VII. UK MEDIA

The UK media is renowned the world over for its sophistication and reach, and for the Canadian artist looking for publicity, the opportunities are many.

i) Specialist Music Press

There are four main monthly magazines, specialising to a greater or lesser degree in CD reviews, industry news, artist features and concert listings:

BBC Music Magazine

published by Origin Publishing (formerly published by BBC Worldwide); strong ties to the BBC
www.bbcmusicmagazine.com

Classic FM Magazine

published by Haymarket Publishing; strong ties to Classic FM
www.classicfm.com

Gramophone

published by Haymarket Publishing; known as the “bible” of the classical music industry
www.gramophone.co.uk

International Record Review

www.recordreview.co.uk

Circulation Figures

The Audit Bureau of Circulations gives circulation figures for BBC Music Magazine (when published by BBC Worldwide), Classic FM Magazine and Gramophone for the period 1st Jan-31 Dec 2004:

1 = Total average net circulation per issue (total)

2 = Total average net circulation per issue (UK and Republic of Ireland)

3 = Total average net circulation per issue (other countries)

| | 1 | 2 | 3 |
|----------------------------|--------|--------|--------|
| <i>BBC MM</i> | 56,096 | 30,958 | 25,138 |
| <i>Classic FM Magazine</i> | 43,077 | 40,724 | 2,353 |
| <i>Gramophone</i> | 42,791 | 22,794 | 19,997 |

In addition, there is the weekly trade paper, **Music Week** (www.musicweek.com), which features classical music news and classical CD reviews every two weeks; **Classical Music**, published every two weeks by Rhinegold Publishing (www.rhinegold.co.uk); and the long-running monthly magazine **Musical Opinion** (www.musicalopinion.com), in existence since 1877.

Above and beyond these general classical publications, there are many magazines devoted to a specific music genre, for example:

Choir and Organ

published bi-monthly by Orpheus Publications
www.orphpl.com

Classic Record Collector

published quarterly by Orpheus Publications; dedicated to historical recordings
www.orphpl.com

Double Bassist

published quarterly by Orpheus Publications
www.orphpl.com

Early Music Today

published bi-monthly by Rhinegold Publishing
www.rhinegold.co.uk

International Piano

published bi-monthly by Orpheus Publications
www.orphpl.com

Opera Now

published bi-monthly by Rhinegold Publishing
www.rhinegold.co.uk

Pianist

published bi-monthly
www.pianistmagazine.com

Piano

published bi-monthly by Rhinegold Publishing
www.rhinegold.co.uk

The Singer

published bi-monthly by Rhinegold Publishing
www.rhinegold.co.uk

The Strad

published monthly by Orpheus Publications; dedicated to strings
www.orphpl.com

The Wire

an independent magazine for cutting edge contemporary classical music and jazz
www.thewire.co.uk

ii) Classical Radio

The BBC broadcasts nationally and also locally. As far as national classical coverage is concerned, this is via BBC Radio 3. There are then also selected programmes on other BBC radio channels such as BBC Radio 2's *The Green Room* and BBC Radio 4's *Front Row*, which also feature classical music; classical music industry news and classical artists as appropriate.

As well as live concerts and specialist programmes, key programmes on which to focus on BBC Radio 3 are the Saturday morning *CD Review* programme (particularly for the international recording industry) and the weekly evening magazine programme *In Tune*, which features live interviews and performance (useful for visiting artists).

Commercial station Classic FM broadcasts nationally. It is the fifth largest commercial station in London and prides itself on broadcasting "the world's most beautiful music". Key programmes on which to focus for visiting artists are *Classic Newsnight*, the evening magazine programme, which features pre-recorded interviews but no live performance and the weekly *Guest List* that features celebrity interviews.

Radio audience monitoring is carried out by RAJAR (www.rajar.co.uk), owned by the Commercial Radio Companies Association and the BBC. Most recent figures available are for the last quarter of 2004. Shown as a percentage of the UK adult population who listen for at least five minutes on average per week, the weekly reach for BBC Radio 3 is 4% and for Classic FM is 13%. The percentage for share of listening is 1.3% for the BBC and 4.4% for Classic FM. This reflects the growth of interest in classical music and the importance of Classic FM in growing that audience.

iii) National Daily Press

The five main “quality” daily papers which have regular daily arts coverage and carry regular concert reviews are:

The Financial Times

features classical CD reviews in the Saturday edition

www.ft.com

The Guardian

features classical CD reviews in the Friday edition

www.guardian.co.uk

The Independent

features classical CD reviews in the Monday edition

www.independent.co.uk

The Daily Telegraph

features classical CD reviews in the Saturday edition

www.telegraph.co.uk

The Times

features classical CD reviews in the Friday edition

www.timesonline.co.uk

iv) National Sunday Press

Feature a weekly extended arts section with concert and CD reviews, artist interviews and concert listings.

The Independent on Sunday

www.independent.co.uk

The Observer

www.observer.guardian.co.uk

The Sunday Telegraph

www.telegraph.co.uk

The Sunday Times

www.timesonline.co.uk

v) Listings Publications

There are two main weekly listings magazines in London:

Time Out

www.timeout.com

What's On in London

www.whatsoninlondon.co.uk

VIII. MUSIC ON THE NET

The online music business is expanding rapidly with classical downloads available from a variety of different sources, including:

iTunes

www.apple.com/itunes

eClassical

www.eclassical.com

Online CD reviews are available from many sources, including:

classical.net

www.classical.net

The Classical Source

www.classicalsource.com

Music Web

www.musicweb-international.com

Gramophone

www.gramophone.co.uk

In addition to all the online services from the major chains, HMV, Tower Records and Virgin, Gramophone Magazine is also soon to launch a service for downloads and reviews.

In a major new development, two digital distribution companies – The Orchard (www.theorchard.com) and OD2 (www.ondemanddistribution.com) – have taken on the aggregation of content from classical labels to provide all aspects of distribution in one fell swoop, thus saving labels having to negotiate individual deals. Currently, record companies are reporting sales from online and download activity as anything between 3-12% of turnover, with a predicted increase of 10-20% over the next two years. Clearly these are areas to be ignored at peril.

IX. TRADE FAIRS

March 2005 saw the launch of “Classical Live”, the UK’s first ever consumer lifestyle classical music exhibition and interactive event for classical music enthusiasts, musicians, music students and music educators (www.classicalive.co.uk). For Canadian labels with UK distribution, this type of event presents a potentially useful forum for disseminating information on the label and its artists to a wider public. Canadian labels have the choice to attend in person or be represented by the UK distributor. As there are live music showcase slots, there is the chance of obtaining such a slot(s) to showcase Canadian artists. Advance liaison with the UK distributor on how to proceed would be vital.

The most established international trade fair for the music industry in general is, of course, MIDEM, which takes place annually in January in Cannes, France (www.midem.com) and provides a wealth of international business and networking opportunities. For Canadian and overseas labels in general, this event is of great significance. It is at MIDEM where label representatives get to meet their distribution partners and where distribution arrangements are hopefully renewed and where labels can meet with a variety of music industry partners and discuss strategies.

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MAJOR UK ORCHESTRAS

London

Academy of St Martin in the Fields (www.academysmif.co.uk)

English Chamber Orchestra (www.englishchamberorchestra.co.uk)

London Philharmonic Orchestra (www.lpo.co.uk)

London Symphony Orchestra (www.lso.co.uk)

Philharmonia (www.philharmonia.co.uk)

Royal Philharmonic Orchestra (www.rpo.co.uk)

BBC Orchestras

BBC Concert Orchestra (www.bbc.co.uk/orchestras)

BBC Philharmonic (www.bbc.co.uk/orchestras)

BBC Symphony Orchestra (www.bbc.co.uk/orchestras)

BBC Scottish Symphony Orchestra (www.bbc.co.uk/orchestras)

BBC National Orchestra of Wales (www.bbc.co.uk/orchestras)

Other UK Orchestras

Bournemouth Symphony Orchestra (www.bsolive.com)

City of Birmingham Symphony Orchestra (www.cbso.co.uk)

Hallé (www.halle.co.uk)

Royal Liverpool Philharmonic Orchestra (www.liverpoolphil.com)

Ulster Orchestra (www.ulster-orchestra.org.uk)

Royal Scottish National Orchestra (www.rsno.org.uk)

FESTIVALS

Apart from the Edinburgh Festival and London-based festivals dealt with in the body of the report, main festivals in the UK include:

Brighton Festival

Almost 40 years old, the festival takes place in May and features world dance, theatre and classical and contemporary music including several world premieres. 2004 saw over 430,000 visitors to the festival. Brighton is an attractive, popular seaside town with excellent transportation links to London.

www.brighton-festival.org.uk

Cheltenham Festival

The International Festival of Music takes place in July and is part of a series of Cheltenham-based arts festivals. In 2004 the festival celebrated its 60th anniversary.

www.cheltenhamfestivals.co.uk

Henley Festival

The Henley Festival of Music and the Arts takes place in July and ranges from international stars to street theatre. It encompasses music, comedy, dance, art and street theatre.

www.henley-festival.co.uk

Lichfield Festival

This smaller music festival takes place in July in the quaint town of Lichfield, a close neighbour of Birmingham, the UK's second city. 2004 saw record sales of 15,000.

www.lichfieldfestival.org

Three Choirs Festival

The world's oldest choral festival takes place in August and celebrates the meeting of the historic cathedral choirs of Worcester, Hereford and Gloucester.

www.3choirs.org/worcester

St Magnus Festival, Orkney, Scotland

Founded in 1977 by Orkney's resident composer, Sir Peter Maxwell Davies, this June midsummer festival attracts both international artists and local performers alike. With musical events at its heart, the festival also encompasses drama, dance, literature and the visual arts.

www.stmagnusfestival.com

Cardiff Festival (including The Welsh Proms)

This free outdoor summer festival features live music, street theatre & drama.

www.cardiff.gov.uk/marketing/FestWeb2003/CF_Home.htm

The Vale of Glamorgan Festival

Formed in 1969, the festival takes place in September and is unique in Britain for its total concentration of the works of living composers.

www.Arts4Cardiff.co.uk

MAIN RECORDING VENUES IN LONDON

Abbey Rd – arguably the most famous recording studios in the world
www.abbeyroad.co.uk

Air-Edel
www.air-edel.co.uk

Air Studios
www.airstudios.com

Henry Wood Hall
www.hwh.co.uk

Lansdowne Recording Studios
www.cts-lansdowne.co.uk

LSO St Luke's
www.lso.co.uk

Snake Ranch Studios
www.snakeranch.co.uk

The Warehouse
www.bmic.co.uk/concerts/ce2004/venue.asp

The Wathen Hall
www.stpaulsschool.org.uk

USEFUL ORGANISATIONS

Arts Council England

14 Great Peter St, London SW1P 3NQ

Tel: 0845 300 6200

Arts Council England is the national development agency for the arts in England, distributing public money from Government and the National Lottery. In March 2005 Arts Council England announced its budget strategy to March 2008 and its funding for over 1,100 arts organisations during this 3 year period. The Arts Council's grant-in-aid remains at £412m between 2005/06 and 2007/08

www.artscouncil.org.uk

Association of Independent Music (AIM)

Lamb House

Church St

London W4 2PD

Tel: 020 8994 5599

www.musicindie.org

AIM is a trade body that promotes and protects the independents at national and international level.

British Council

Performing Arts Dept, 10 Spring Gardens, London SW1A 2BN

Promotes educational, cultural and technical co-operation between Britain and other countries; to establish long-term and worldwide partnerships and to improve international understanding

Tel: 020 7389 3005

www.britishcouncil.org

British Music Information Centre

Lincoln House, 75 Westminster Bridge Rd, London SE1 7HS

Tel: 020 7928 1902

A resource for contemporary classical music; part of the International Association of Music Information Centres

www.bmic.co.uk

British Phonographic Industry (BPI)

Riverside Building, County Hall, Westminster Bridge Road

London SE1 7JA

Tel: 020 7803 1300

The British record industry's trade association

www.bpi.co.uk

Department of Culture, Media & Sport (DCMS)

2-4 Cockspur St, London SW1Y 5DH

Tel: 020 7211 6200

DCMS – aims to improve the quality of life through culture and sport. In regard to music, it works with industry leaders, trade associations and the Music Industry Forum.

www.culture.gov.uk

Euclid International

Supports cultural development across the world through cultural information services, seminars, research and consulting

www.euclid.info

International Artist Managers Association

23 Garrick St, Covent Garden, London WC2E 9BN

Tel: 020 7379 7336

www.iamaworld.com

A worldwide association for classical music artist managers and concert agents

International Federation of the Phonographic Industry (IFPI)

54 Regent Street, London W1B 5RE

Tel 020 7878 7900

Fights music piracy, promotes fair market access and adequate copyright laws, helps develop legal conditions and technologies for the digital age, promotes the value of music in economic as well as cultural life

www.ifpi.org

MCPS-PRS Alliance

Copyright House, 29-33 Berners St, London W1T 3AB

Tel: 020 7580 5544

The PRS (Performing Right Society) collects licence fees for the public performance and broadcast of musical works. MCPS (Mechanical-Copyright Protection Society Ltd) collects and distributes “mechanical” royalties generated from the recording of music onto many different formats. This income is distributed to writers and publishers of music.

www.prs.co.uk

Musicians Union

60-62 Clapham Rd, London SW9 0JJ

Tel: 020 7840 5534

The Musicians' Union represents over 30,000 musicians working in all sectors of the music business. As well as negotiating with employers, it offers a range of services for professional and student musicians of all ages

www.musiciansunion.org.uk

Visiting Arts

Bloomsbury House, 74-77 Great Russell St, London WC1B 3DA

Tel: 020 7291 1600

A national agency to ensure that high quality contemporary arts come to the UK from other countries; to promote greater international awareness through arts and to promote positive cultural relations; funded by the British Council, the Foreign and Commonwealth Offices, the four national Arts Councils and the DCMS

www.visitingarts.org.uk

Northern Ireland

Arts Council of Northern Ireland

MacNiece House, 77 Malone Rd, Belfast BT9 6AQ

Tel: 028 9038 5200

www.artscouncil-ni.org

Contemporary Music Centre Ireland

19 Fishamble St, Temple Bar, Dublin 8, Republic of Ireland

Tel: 00 353 1 673 1922

A national archive and resource centre for new music & support for composers in Northern Ireland and the Republic of Ireland

www.cmc.ie

Scotland

Scottish Arts Council

12 Manor Place, Edinburgh EH3 7DD

Tel: 0131 226 6051

www.scottisharts.org.uk

Scottish Music Centre

1 Bowmont Gardens, Glasgow G12 9LR

Tel: 0141 334 6393

Promotes works by Scottish and Scottish-based composers of all periods

www.scottishmusiccentre.com

Tune Up

Scottish Arts Council's music touring programme. Brings a rich and diverse range of music to audiences throughout Scotland.

www.tuneup.org.uk

NEMIS

New Music in Scotland

www.nemis.co.uk

Wales**Arts Council of Wales**

9 Museum Place, Cardiff CF10 3NX

Tel: 029 2037 6500

www.ccc-acw.org.uk

Welsh Music Information Centre

Ty Cerdd, Wales Millennium Centre, Cardiff CF10 5AL

Tel: 029 2046 2855

Offers information on Welsh music and performances of contemporary music by Welsh composers

www.tycerdd.org

BBC Radio

Broadcasting House
London W1A 1AA
Tel: 020 7580 4468
www.bbc.co.uk

BBC Radio Northern Ireland

Broadcasting House
25-27 Ormeau Avenue
Belfast BT2 8HQ
Tel: 0289 033 6201

BBC Radio Scotland

Broadcasting House
5 Queen St
Edinburgh EH2 1JF
Tel: 0131 225 3131

BBC Radio Wales

Broadcasting House
Llantrisant Rd
Llandaff, Cardiff CF5 2YO
Tel: 0292 057 2888

A list of BBC Orchestras can be found at bbc.co.uk/orchestras

VENUES

London

Barbican

Barbican Centre, Silk St, London EC2Y 8DS
Tel: 020 7638 4141 (admin); 020 7638 8891 (box office)
Capacity: 2000
www.barbican.org.uk

Blackheath Halls

23 Lee Rd, Blackheath, London SE3 9RQ
Tel: 020 8318 9758 (admin); 020 8463 0100 (box office)
Capacity: Great Hall-1000 / Recital Room-250
www.blackheathhalls.com

Cadogan Hall

Sloane Terrace, London SW1 (Tel: 020 7730 4500)
Capacity: 900
www.rpo.co.uk/cadogan_hall

London Coliseum

St Martin's Lane, London WC2
Tel: 020 7836 0111 (admin); 020 7632 8300 (box office)
Capacity: 2500
www.eno.org

LSO St Luke's

161 Old St, London EC1V 9NG
Tel: 020 7490 3939 (admin)
Capacity: 370
www.lso.co.uk

Royal Albert Hall

Kensington Gore, London SW7 2AP
Tel: 020 7589 3203 (admin); 020 7589 8212 (box office)
Capacity: 5222
www.royalalberthall.com

The Royal Opera House

Covent Garden, London WC2E 9DD

Tel: 020 7304 4000 (box office)

Capacity: 2270

www.royalopera.org

South Bank Centre

London SE1 8XX

Tel: 020 7 921 0600 (admin); 0870 401 8181 (box office)

Capacity: Royal Festival Hall – 2900; Queen Elizabeth Hall – 900

Purcell Room – 367

www.sbc.org.uk

St John's, Smith Square

Smith Square, London SW1P 3HA

Tel: 020 7222 1061 (box office)

Capacity: 700

www.sjssd.org.uk

Wigmore Hall

36 Wigmore St, London W1U 2BP

Tel: 020 7258 8200 (admin); 020 7935 2141 (box office)

Capacity: 540

www.wigmore-hall.org.uk

Aberdeen

Aberdeen Music Hall (Tel: 01224 641122)

Capacity: 1282

www.aberdeencity.gov.uk

Belfast

Grand Opera House (Tel: 02890 241919)

Capacity: 1021

www.goh.co.uk

Ulster Hall (Tel: 02890 329685)

Capacity: 1270

www.ulsterhall.co.uk

Waterfront Hall (Tel: 02890 334455)
Capacity: 2245
www.waterfront.co.uk

Birmingham

Symphony Hall (Tel: 0121 780 3333)
Capacity: 2000
www.symphonyhall.co.uk

CBSO Centre
Capacity: 300
www.cbso.co.uk

Bristol

Colston Hall (Tel: 0117 922 3682)
Capacity: 2000
www.colstonhall@bristol-city.gov.uk

Cardiff

Wales Millennium Centre (Tel: 08700 402 000)
Capacity: Donald Gordon Theatre – 1900; Western Studio - 250
www.wmc.org.uk

Edinburgh

Usher Hall (Tel: 0131 228 1155)
Capacity: 2500
www.usherhall.co.uk

The Queen's Hall (Tel: 0131 668 2019)
Capacity: 750
www.thequeenshall.net

Gateshead

Sage Gateshead (Tel: 0870 703 4555)

Capacity: Hall 1 – 1700; Hall 2 – 400; Northern Rock Foundation Hall – 250; The Barbour Room – 250

www.thesagegateshead.org

Glasgow

Royal Concert Hall (Tel: 0141 353 8000)

Capacity: 2500

www.grch.com

Leeds

Leeds Grand Theatre (Tel: 0113 222 6 222)

Capacity: 1550

www.leeds.gov.org

Liverpool

Philharmonic Hall (Tel: 0151 210 2895)

Capacity: 1700

www.liverpoolphil.com

Manchester

Bridgewater Hall (Tel: 0162 950 0000)

Capacity: 2400

www.bridgewater-hall.co.uk

Sheffield

Sheffield Theatres (Tel: 0114 249 6000)

Capacity: Crucible – 980 seats; Lyceum – 1068 seats; Studio – 400 seats

www.sheffieldtheatres.co.uk

Swansea

Brangwyn Hall (Tel: 01792 635489)

Capacity: 1000

www.swansea.gov.uk

Warwick

Warwick Arts Centre (Tel: 02476 524524)

Capacity: Butterworth Hall – 1500; Theatre – 550; Studio – 180

www.warwickartscentre.co.uk

THE CANADIAN HIGH COMMISSION IN LONDON

Mr Michel Côté
Trade Commissioner – Cultural Industries
Canadian High Commission
MacDonald House
1 Grosvenor Square
London W1K 4AB
Tel: 020 7258 6674

Ms Katherine Bond
Performing Arts Officer
Canadian High Commission
Canada House
Trafalgar Square
London SW1Y 5BJ
Tel: 020 7258 6617