

Where now for 'early' music?

Online Conference, Saturday 26 & Sunday 27 June

SATURDAY 26 JUNE			
10.00 Welcome and Introductions	<p>Setting the scene for the conference – why it's important, why now, and how it will work.</p> <p>Let people know that all sessions will be recorded for access by delegates afterwards.</p>	<p>Deborah Roberts, BREMF Cathy Boyes, BREMF</p>	
10.15 – 12.15 The Future of Live Music (including 11.15 – 11.30 coffee break)	<p>Even before Covid our model of loss-making live events and one-off touring dates was beginning to look unsustainable. Is there a better way to build a future? What are the funding and logistical challenges?</p> <ul style="list-style-type: none"> • How will venues return to stability after Covid? How can performers, promoters and venues help each other? Is there an opportunity for a new type of venue to streamline touring in Britain? • What is the future for touring post-Brexit? How can we overcome some of the immediate logistical issues and retain important ties with our friends and neighbours without returning to a climate-busting model? • The funding climate is even more challenging than it was before 2020. Do artists and arts organisations need to become more commercial? How can we navigate this new landscape? 	<p>PANEL Delma Tomlin, National Centre for Early Music (until 11.15) Richard Heason, St John's Smith Square (until 11.15) Leah Stuttard, performer Tom Guthrie, Music & Theatre for All David Taylor, Arts entrepreneur & digital consultant Chris Butler, Early Music Shop Harriet Lawrence, BREMF Tina Vadaneaux, Continuo Foundation</p>	<p>Chair: Deborah Roberts</p>
12.15 – 13.00	<ul style="list-style-type: none"> • How can we minimise and mitigate the impact of our activities on the climate? Aside from 	<p>A general discussion with experiences from the floor</p>	<p>Chair: Sarah</p>

Climate change – a bigger threat than Covid?	<p>touring, can we look at minimising our impact through eco-printing and sustainable practices in all event-related fields?</p> <ul style="list-style-type: none"> Should we be considering environmental aims as an artistic as well as a logistical challenge? Is this something we can reflect in our programming? 		Nicolls, Music Declares Emergency
13.00 – 14.00 Lunch break			
14.00 – 15.30 Increasing Diversity	<ul style="list-style-type: none"> Expanding the scope of ‘early’ music to include traditional music from a range of non-Western cultures and to encourage a growing cross-cultural conversation between artists and audiences. Expanding the reach of early music to potential audiences, emphasising its vast range and variety and connection to diverse cultures. How do we break the 'it is not for me' attitude and ensure that our audience are as culturally and ethnically diverse as possible? Increasing diversity amongst performers. How can music colleges broaden their offer, which focuses so much on baroque? How can we encourage a broad range of people to consider this field as a specialism? 	PANEL Jaymini & Sanju Sahai, performers Debipriya Sircar, performer Samir Savant, London Handel Festival Katie De La Matter, Ensemble Tempus Fugit Satoko Doi Luck, performer Martin Perkins, Royal Birmingham Conservatoire	Chair: Deborah Roberts
15.30 – 15.45 Tea break			
15.45 – 16.45 Education and Outreach	<ul style="list-style-type: none"> What is the role of music in education and education in music? Does digital give us opportunities here? How can we make sure that our work is reaching the children & young 	PANEL Emma Bright, Westdene Primary School Jonathan Rees performer/trainee teacher Laurie Stras, researcher & performer	Chair: Cathy Boyes

	people who really need it especially from diverse backgrounds, and help support music teachers?	Martin Perkins, Royal Birmingham Conservatoire	
SUNDAY 27 JUNE			
10.00 – 10.15 Welcome Back	Reminder of the conference aims and summing up of learning so far.	Deborah Roberts, BREMF Cathy Boyes, BREMF	
10.15 – 11.30 Music in the Community	<ul style="list-style-type: none"> • How can we make community projects which are really effective, and help us to reach new audiences? How can we ensure that community music making does not exist in a silo? • Can we vary the formats of concerts so that we can engage with our audience more directly? Reaching the creatively curious rather than just those who already see themselves as ‘early music audiences’. 	PANEL Andrew Robinson, BREMF Community Choir Kirsty Martin, Hullabaloo Choir Jeremy Avis (via video), performer & animateur Leah Stuttard, performer Olwen Foulkes, performer	Chair: Deborah Roberts
11.30 – 11.45 Coffee break			
11.45 – 13.00 Effective Marketing	<ul style="list-style-type: none"> • Seeking better ways at promoting ourselves as musicians/ensembles/festivals in the existing digital space and exploring new technology and new platforms. • Social media can be a great way of connecting directly with audiences regularly but is it a double-edged sword? Where are our audiences on social media and what content do they value? • Spreading the word - ‘early’ music covers at least 1000 years of music of all types and much 	PANEL William Norris, freelance marketing consultant Cathy Boyes, BREMF Samir Savant, London Handel Festival Jo Buckley, Dunedin Consort	Chair: William Norris

	of it doesn't even fall within the period of music covered by 'classical' so we have a great 'product' to sell. How can we get away from the 'beards and sandals' image?!		
13.00 – 14.00 Lunch break			
14.00 – 16.00 The Digital Future (including 15.00 – 15.15 tea break)	<ul style="list-style-type: none"> • There is a whole world of possibilities online that we have barely begun to tap into. How can we best use the existing infrastructure (which was <i>not</i> designed for classical music) to maximise our reach and engagement? • What have we learned in 2020? Sharing examples of things that have worked, and experiments that haven't. Do we need a directory of people working in this area – eg. talented videographers who really 'get' classical music but are also ready to experiment with daring new approaches to increase appeal. • A explanation of where BREMF is at with developing a new home for early music content online which will be available to all. 	<p>PANEL</p> <p>Clare Norburn, The Telling Paul Smith, Voces8 Foundation / LIVE from London Chris Butler, Early Music Shop David Taylor, Arts entrepreneur & digital consultant Samir Savant, London Handel Festival Satoko Doi Luck, Ensemble Moliere Mary-Jannet Leith & Thomas Allery, Ensemble Hesperii Anthony Hutchings, videographer Julia Haferkorn, Middlesex University (from 15.15) Cathy Boyes, BREMF Deborah Roberts, BREMF</p>	<p>Chairs: Deborah Roberts & Cathy Boyes</p>
16.00 – 16.30 Conclusions and next steps	What are the solutions and how can we find them together? Do we need to establish regular idea-sharing opportunities or 'working groups'? Should we continue the conversation online, and if so, what is the best format and forum?	Deborah Roberts, BREMF	