

THE
VIRTUAL
ORCHESTRA

Philharmonia Orchestra
The Virtual Orchestra
2018 – 2022
Public report 2020

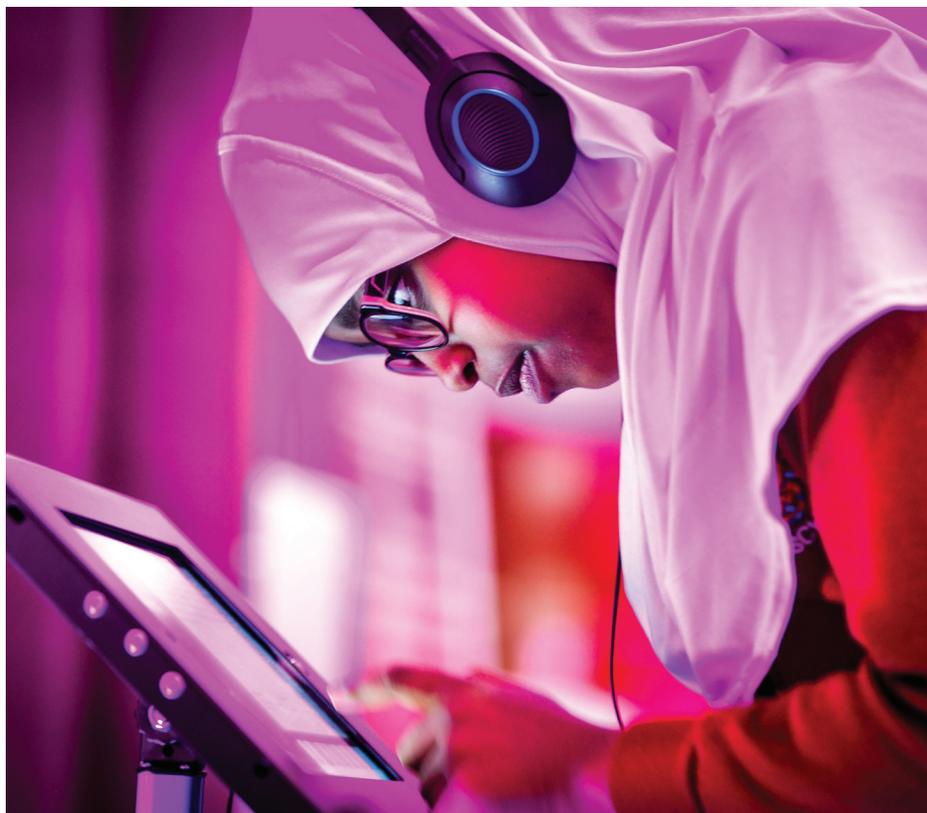
Snapshot

The Virtual Orchestra is a four-year, digital-led audience development project from the Philharmonia Orchestra, delivered in Bedford, Leicester, Canterbury and Basingstoke between 2018 and 2022. A successor to the award-winning *iOrchestra* project (2014-15, South West England), *The Virtual Orchestra* is principally funded by the Esmée Fairbairn Foundation, Paul Hamlyn Foundation and John Ellerman Foundation.

The high-intensity delivery period for the project ended in August 2019, moving on to a longitudinal evaluation stage. This report aims to share initial learning and insights following the delivery period, as we begin to tell the story of the project.

“ Thank you for the wonderful experience you have given us. It was fantastic and took us to another world! ”

Maggie Beer, Bedford
Opportunities for Learning Disabilities



Introduction

A place-based exhibition, *The Virtual Orchestra* offered attendees the chance to explore a symphony orchestra from the inside. A 10-room, immersive installation showcased the internal workings of the Philharmonia as the Orchestra performed Holst's *The Planets* and Joby Talbot's *Worlds, Stars, Systems, Infinity*. Alongside the installation, we showcased our award-winning virtual reality experience that placed audience members on-stage with the Orchestra as they performed an extract of Sibelius' *Fifth Symphony* in a 360-degree binaural experience.

The Virtual Orchestra was resident in Bedford (Riverside Square, summer 2018), Leicester (ISKCON Temple, autumn 2018), Canterbury (Sidney Cooper Gallery, spring 2019), and Basingstoke (Festival Place, summer 2019) and we recorded over 64,000 interactions across these locations. This major audience development project collaborated with partners in each location to reach new audiences and engage the widest range of communities in the arts. We offered school, family and community music workshops, free guided tours and recitals, full-scale orchestral concerts, Fringe projects and performances from local residents and creatives, and opportunities to take our virtual reality into new realms for the orchestra, including prisons and hospices. *The Virtual Orchestra* used a blend of digital activations and human interaction with world-class players and facilitators to engage new audiences in cultural activity.

We worked with a wide range of partners including arts organisations, charities, councils, social services, commercial businesses, adult disability groups, refugee centres, universities, youth offending teams, domestic abuse services, Business Improvement Districts, Looked After Children, hospices, prisons and more.

The Virtual Orchestra aims to reduce barriers to accessing orchestral events, diversify our audiences – and the audiences and participants of partner organisations – in each residency centre, and increase our networks and partnerships in each location. It is the most expansive audience development project the Orchestra has ever undertaken. The legacy of the project continues to develop in our ever-growing range of projects working with local communities, more diverse audiences for our residency concerts, and new partnerships.

“The Virtual Orchestra was a captivating blend of tradition, innovation, digital technology and immersive creative expression which touched my heart and my head and reinforced my faith in the power of partnership working to catalyse creative collaborations which would be impossible to achieve if it were left to the whims of one solitary organisation. This is an experience that everyone should be able to enjoy.” Nick Owen, *Mighty Creatives*

The Virtual Orchestra in numbers

Audiences and participants:

- Between July 2018 and August 2019, we recorded a total of 64,233 interactions with the project across Bedford, Leicester, Canterbury and Basingstoke, with the installations directly engaging over 40,000 people.
 - * Bedford: 15,807 interactions plus 738 concert attendees
 - * Leicester: 9,825 interactions plus 657 concert attendees
 - * Canterbury: 17,826 interactions plus 992 concert attendees
 - * Basingstoke: 18,388 interactions including over 1000 concert attendees
- We reached 3,601 participants in our targeted school, family, and community workshops across our four locations.
- Across the four locations, our audiences were between...
 - * 71-77% first timers
 - * 33-58% under 16
 - * 12-27% from a BAME background
- Over 3000 people attended culminating concerts from the Philharmonia; 43% of whom attended for free.
- Between 9-21% of audiences engaged with *The Virtual Orchestra* on more than one occasion.

"I think this is the best example of classical music outreach that I've encountered in my career. We'd love to work with you guys again." *Zoë Carassik-Lord, Pie Factory Music*

What happened:

- 24 weeks of project delivery across Bedford, Leicester, Canterbury, and Basingstoke
- 83 school workshops
- 33 community workshops
- 38 family workshops
- 46 steering group partners
- 58 fringe projects created and produced by partner organisations, local communities and artists
- 270 volunteer hours
- All of this equates to over 1,500 plays of Holst's *The Planets* and Talbot's *Worlds, Stars, Systems, Infinity*

What is 'Audience Development'?

The Audience Agency defines Audience Development as:

A planned, organisation-wide approach to extending the range and nature of relationships with the public, based on an understanding of their needs. It helps a cultural organisation to achieve its mission, balancing social purpose, financial sustainability and creative ambitions.

This is exactly what the Philharmonia believes audience development to be: we work to make new relationships with the public and to understand needs in different places.

Sometimes these needs relate to art and culture (i.e. 'I don't know how to get my kids involved in cultural activities in my area') and sometimes these needs go beyond our initial expectations of this project (i.e. 'Our service users are often reliant on our foodbank').

Working together with local communities and partner organisations, we:

- served the social purpose – increased opportunities for family engagement and used our subsidy to create fun and educational activities whilst feeding participants;
- increased ticket sales to concerts by widening our reach, connecting communities to our free and discounted ticket scheme (The Guest List), and initiating Family and Relaxed Concert Series, and;
- created artistically excellent experiences for the public using our world-class musicians, facilitators, and digital installations.



Our Audience Development Model

Our audience development model is:

- **Partner-led:** our partners understand their communities, are trusted by them, and know what is needed to assist with cultural participation in these areas. There would be no project without our partners. We want to be part of a complementary cultural ecology in each of our residency hubs that is dynamic and responds to local need.
- **Co-designed:** working with these partners, we agreed on priority audiences to ensure that our target audiences were also those that local councils, arts organisations, and communities wanted to engage. We prioritised access for geographical areas with low levels of cultural engagement as specified by government data, public reports, and in consultation with our partners. Throughout the project, we learnt lots about the process of Design Thinking: we defined our audiences and our shared need, designed experiences, tested and evaluated to inform the future of the project and our work more broadly.
- **Data-informed:** we analyse our concert attendance data to understand who is missing from our audiences and couple this with public data and partner consultation. Everything we do has a grounding in data. The delivery of *The Virtual Orchestra* is just the tip of the iceberg as we move onto a phase of longitudinal evaluation of the data collected across the project and over the next two years with the view to produce new initiatives based on our learnings.
- **Digital & Human:** we bridge the gap between digital and human experiences to allow people to engage with our music on their own terms. Our state-of-the-art digital installations and virtual reality work alongside world-class musicians and specialist staff: we build friendships, have conversations, have cups of tea, and ensure that our orchestra becomes a personal and personable experience.
- **Informed by legacy:** we make sure that people know where to go following their interaction with *The Virtual Orchestra* and design this journey with our partners. This ranges from public audiences being signposted to other cultural opportunities in the area; workshop participants finding ways to start learning instruments or be more creative; and our organisation having open and honest conversations with organisations about future collaborations.
- **Accessible:** we mean this in every sense of the word, from a physically accessible installation to an open and honest plan of action. We have a flexible product that could be accessible to anyone, whether you are new to orchestras and the arts or whether you are a professional musician or educator. We create experiences that allow people to design their own journey to discover new interests. We promote equitable experiences to ensure that everyone has the opportunity to gain something from their time with us. Often, it's the mix of digital installations and human interactions that helps this.
- **Open & Receptive:** we are always open to change. There will always be things to improve upon and doing this project four times over a year helped us hone our skills. We take feedback and act on it where possible to make the experience better. Based on feedback gained at *The Virtual Orchestra* in Bedford, we instigated Quiet Hours for the rest of the project for those that may find its dark and loud setting an anxious experience;

we consulted with members of the Retired Caribbean Nurses Association about authentically engaging new communities; we ran late-night workshops for groups that couldn't make it any other time; and we re-distributed budgets to allow for travel and food subsidy for attendees at our concerts.

"You've got it spot on and you know what you're doing. You're consulting and engaging in exactly the right way and I've shared your process with other organisations that come to me saying "We want to engage your young people". This is a guide for everyone on how to do authentic audience development." *Zoë Carassik-Lord, Pie Factory Music*



© Beth Walsh

“ *The Virtual Orchestra* gave a sense of enjoyment, relaxation and most certainly helped to break down barriers ridding the theatre of this sense of aloofness which classical concerts tend to have.

Everyone whom I invited thoroughly enjoyed it, the majority of whom had not experienced a classical concert before. ”

*Barbara Grant-Bennett,
St Matthew's Big Local*

Fringe Projects

Across *The Virtual Orchestra*, we invited our partners, communities and local artists to tell us what the project meant to them. Our Fringe events and activities were programmed by our local steering groups and featured work from a variety of organisations that allowed us to engage a wider range of local partners with the project. The Fringe programme acted as a catalyst to engagement with orchestral music and cultural activities more broadly. People responded to the music, the ethos of the project, the digital technologies, and the geographies in which we were based. Here's a small selection of projects that took place:



Space-themed carnival in collaboration with Spiral Freerun parkour group in Bedford



Quiet story-time sessions for young people produced by Scratchbuilt Productions in Basingstoke



Large-scale paintings in response to Holst's *The Planets* in Basingstoke and displayed at the installation



A diversity and authentic engagement consultation with the Retired Caribbean Nurses Association in Bedford



Slam Poetry sessions in Canterbury



Creative craft sessions with People United in Canterbury to create your own 'Kind Planet'



Site-specific digital composition for young people with Autism in Leicester



Outcomes: research, insights and audiences

We committed to meeting multiple outcomes across this project, relating to audience diversity, increased networks, audience development expertise and organisational awareness of our sector-leading projects. Here are some of our key findings.

Outcome 1: increased engagement amongst targeted culturally disengaged communities; larger and more diverse audiences at our concerts in each location, better reflecting the make-up of the respective local communities.

The Virtual Orchestra reached new and diverse communities in each of our residency hubs.

Key Figures:

- 26% of public attendees and workshop participants identified as BAME at *The Virtual Orchestra*, compared to only 2% of audiences at classical venues in 2017/18. This compares to 24% of the UK population identifying as BAME according to the 2011 census.
- In Leicester, the representation of Asian or Asian British audiences increased from 2% to 17%.
- Representation of our three priority audience segments (Kaleidoscope Creativity, Up Our Street, and Facebook Families) rose by 78% across the project.
- Under 16s represented just 3% of our concert audiences in 2017-18 but 39% of public audiences at *The Virtual Orchestra*. (In Basingstoke, under 16s represented 58% of our public audiences.)
- We achieved 50/50 gender parity across our workshop participants.

When comparing our data to the concert audiences from our 2017-18 seasons and national data for classical venues, our audiences became much more representative of the UK population in general.

Please see Appendix 1 for a detailed breakdown of our public and workshop audience data.

Barriers to engagement:

We measured barriers to engagement with orchestral music and the arts in general across our public and workshop audiences.

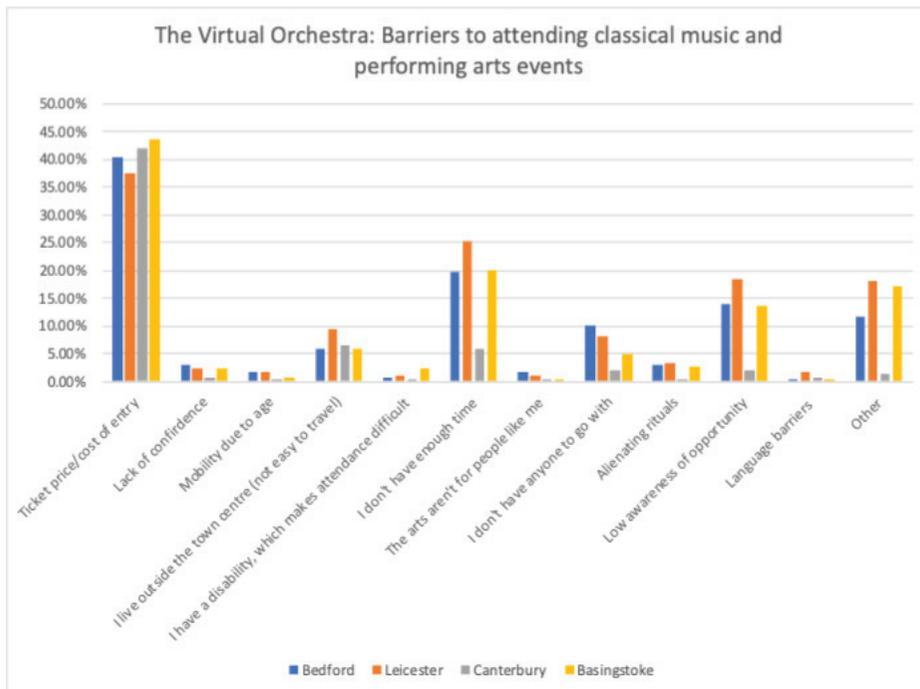
- Public Attendees: The most highly represented barriers to engagement were 'ticket price/cost of entry', 'I don't have enough time', 'low awareness of opportunity', and 'lack of confidence'. In Canterbury, the second highest-ranked barrier to engagement was 'I live outside the town centre and it's not easy to travel'.
- Workshop Attendees: Three barriers stood out across all four locations – 'ticket price/cost of entry', 'low awareness of opportunity', and 'lack of confidence.'
- 76% of workshop attendees new to orchestras said they would like to attend an orchestral event in future following their interaction with *The Virtual Orchestra*.
- 86% of public audiences that were new to the Philharmonia would consider coming to a future event.



Teachers and group leaders attending the workshops commented that the barriers are more likely to lie with children’s parents/carers (their awareness, confidence and financial situations, alongside their cultural identities), not with the children and young people.

- 88% of workshop groups faced barriers to arts engagement across *The Virtual Orchestra*

Graph 1.01. Public responses to Audience Finder survey question ‘Would any of the following prevent or hinder you from attending a classical music or other performing arts event?’.



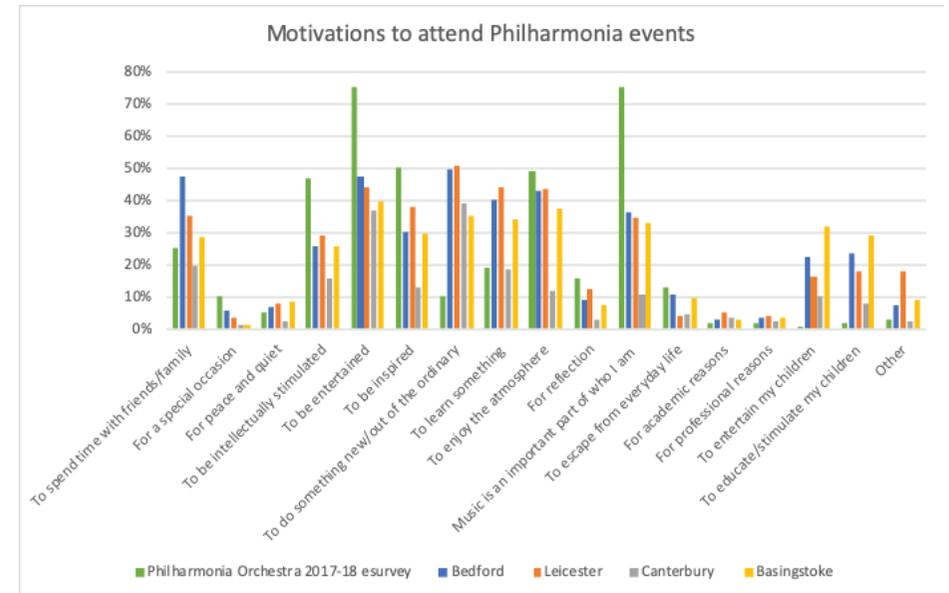
Motivations for attending:

Our Audience Finder survey showed a clear difference between motivations for accessing our standard concerts and those engaging in *The Virtual Orchestra*.

- Of our 2017-18 concert audiences, 75% were motivated because ‘Music is an important part of who I am’; only 29% of audiences at *The Virtual Orchestra* agreed with this statement.
- Only 1.5% of our 2017-18 concert audiences said that their motivations to attend included ‘to entertain my children’ or ‘to educate/stimulate my children’; in contrast, 20% of attendees agreed with this motivation at *The Virtual Orchestra*.

These changes in sources of motivation were driven by our far-reaching and targeted marketing campaigns in priority areas of low cultural participation; family-friendly activities; and by locating ourselves in unusual spaces in public thoroughfares with easy and free access.

Graph 1.02. Public responses to Audience Finder survey question ‘Which of the following describe your motivations for visiting?’. The data includes responses from The Virtual Orchestra Audience Finder survey compared against the Philharmonia’s Audience Finder survey for our concert series in London and our residencies in green.



Outcome 2: a better framework of networks, relationships, tools and ways of working to engage audiences with classical music that can be adapted, used by partners and shared with the sector.

Our steering groups for *The Virtual Orchestra* now have representatives from 46 organisations across the country, including performing venues (**Anvil Arts, Marlowe Theatre**); National Portfolio and Sector Support Organisations (**Soft Touch Arts, Bedford Creative Arts, Mighty Creatives**); organisations working with Looked After Children (**Bullfrog Arts**); heritage organisations (**Retired Caribbean Nurses Association**); music services and hubs; councils; schools; universities; community arts programmes; organisations working with disabled adults and young people; and independent community facilitators. We are very grateful to our steering group partners; a full list of these partners can be found at the end of this report.

Thanks to our funders, the Philharmonia has had time and resource to establish new partnerships and revitalise existing partnerships in our residencies as part of *The Virtual Orchestra*. We have collaborated with partners to create ambitious and vibrant experiences for their service users and the wider community.

Our networks have grown beyond the concert halls and formal education sector to include refugee services, community arts groups, youth centres, prisons, health groups, domestic abuse services, disability centres, libraries, social services and more. In part, this was helped by our innovative virtual reality experience that can offer orchestral music to communities bound by their location including those in prisons and hospices.

“What a fabulous opportunity, it has changed my opinion of going to see an orchestra, it was so different than I thought it would be.” *Resident, HMP East Sutton Park*

These relationships have seen positive outcomes for both participants and our partner organisations:

“The Virtual Orchestra has significantly enhanced my cultural and organisational networks in the Basingstoke area.” *Steering Group Member, Basingstoke*

Our audience development model and processes of partner-led, intensive, human-digital interactions has impacted the cultural ecology beyond the orchestral sector in our residencies:

“I have had recent meetings with local Councillors and members of Basingstoke and Deane Borough Council about how they wish to develop their long-term strategy for cultural development in the Borough. The VO Installation was mentioned as an example of professionalism and ability to engage ‘surprising’ audiences. They used your example as evidence that ‘thinking outside of the box’ and bringing the arts out of the concert halls can successfully engage wider audiences. I believe that the Philharmonia Orchestra example will impact positively on the receptivity of the Town Council and other stakeholders to suggestions and creative endeavours across all art forms in the future.” *Corinne Marsh, Top of the Town Studio and Gallery*

We are in the process of establishing community boards in each residency. We hope to establish a process for these boards to feed into our organisational thinking in the long-term. This will help us to work closely with our partner organisations to approach audience development as a sector and will also retain the ability for close community feedback. From *The Virtual Orchestra*, we will collaborate to begin to curate ambitious and artistically excellent content for underrepresented communities across our residencies.

“Festival Place’s partnership with Philharmonia Orchestra was an ambitious movement with the end goal to share the value of arts and culture with the residents of Basingstoke. *The Virtual Orchestra’s* space theme tied in perfectly with the centre’s ‘Summer of Space’ series and helped us achieve our social goals by making it accessible for all and welcoming new and diverse shoppers into our centre. Cultural partnerships play a key role in Festival Place’s economic development strategy and Basingstoke’s growing national identity. We look forward to working with the Philharmonia on future projects that build on the legacy of *The Virtual Orchestra*.” *Emily Palmer, Festival Place*



© Beth Walsh

Outcome 3: new expertise in evaluation and tracking engagement, long-term, developed in-house. Project evaluation knitted into our organisational self-assessment framework; advocate & share findings with the orchestral, education & arts sectors.

The Virtual Orchestra has given the Philharmonia the opportunity to learn how to set-up longitudinal evaluation, and to convert an evaluation framework from a theoretical plan into working practice. It has been challenging to compile and segment the data across each of the four locations, as we draw information from different box offices, but we are confident that we have a solid framework in place, and are creating meaningful insights with that data.

Key elements of evaluation and data collection:

- Public Audience Finder surveys (collecting personal characteristics like age, ethnicity, disability; motivations, barriers to participation, and propensity to engage further; postcodes and segmentation)
- School and community workshop surveys (participant and group leader experience surveys; equality monitoring forms)
- The Guest List mailing list sign-up on iPad and cards (collecting emails and postcodes with offer of winning a prize)
- Box office data (collated through Tessitura, Audience Finder, and Show Stats)
- Comment cards
- Comment wall
- Focus groups
- Vox-pop and filmed interviews
- Social media analysis

The Virtual Orchestra data is the benchmark for change. We hope that our deep-level interactions during the project, combined with our legacy activity, will continue to positively influence the diversity of our audiences and we are committed to tracking this over the next two years.



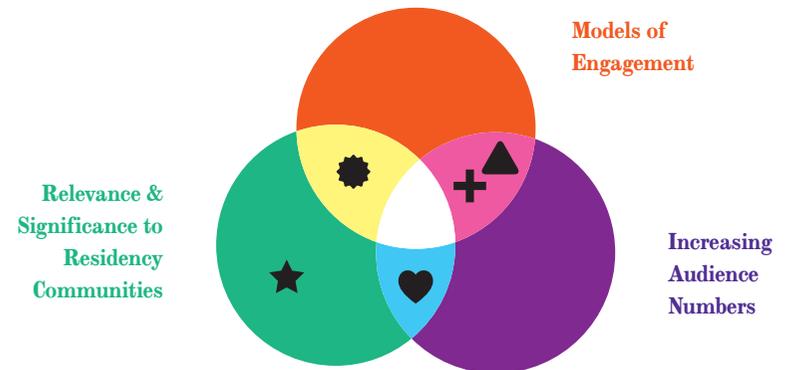
© Laura Palmer

Outcome 4: improved musician/staff job satisfaction, as they see their orchestra contributing to positive social change & reversing trends of low cultural participation & declining audiences.

100% of players, staff, and young artists agreed or strongly agreed with the statement ‘I am proud to work for an orchestra that reaches new audiences.’

The Virtual Orchestra’s evaluation has proved that our staff and player members see the benefits of presentational art forms (i.e. symphony orchestras that generally perform in concert halls) stepping outside traditional arts venues in innovative and dynamic ways. This allows us to embrace culturally democratic models of engagement and an understanding that this kind of work is essential to engage both new and existing audiences.

Below are quotes from our player members, young fellows and members of staff. They represent our colleagues understanding the need to seek new models of engagement, the need to be relevant to our residency communities, and how these methods can bring new people to orchestral music and increase audience numbers.



🌸 “*The Virtual Orchestra* is the first time Philharmonia Orchestra has taken a step towards a culturally democratic model of audience development that is informed, curated, and in some places led by the communities we want to reach.” *Philharmonia Orchestra member of staff*

✚ “Our connections with new local community partners... means that we are now much more integrated and informed and have the opportunity for long-term and sustainable work - particularly in Canterbury and Basingstoke where our outreach work was less developed.” *Philharmonia Orchestra member of staff*

♥ “Making the orchestra accessible and putting it at the hub of the community is paramount to reaching and engaging both existing and new audiences.” *Player Member of the Philharmonia Orchestra*

★ “We have to be relevant today in people’s lives and being part of the community directly helps this aim.” *Young Artist at the Philharmonia Orchestra engaged as part of the MMSF Fellowship*

▲ “I feel the experience of *Virtual Orchestra* is open and accessible to those perhaps not exposed to the Philharmonia or orchestral world otherwise. It encourages new and wider audiences. Being in a different space also engages people who may not think a space such as a concert hall is for them.” *Player Member of the Philharmonia Orchestra*



© Beth Walsh

“It feels as if it has been a gift that you have brought this to Bedford... if others have been affected in the way I have, then it’s something rather special.”

Glenor Roberts, Retired Caribbean Nurses Association

88% of players, staff, and young artists agreed or strongly agreed with the statement ‘I feel like the Philharmonia’s audience development work is increasing the Orchestra’s relevance and significance in our residency communities’ when comparing TVO to previous audience development work at the Orchestra. The further 12% felt they were unable to comment as they did not work at with the Philharmonia during our audience development projects prior to *The Virtual Orchestra*.

Legacy

Throughout *The Virtual Orchestra* delivery period, we learned a lot about what audiences enjoyed about engaging with orchestral music, across live and digital formats, and the arts more broadly. We have worked hard to build that into our learning for the legacy of the project.

The Guest List

The Guest List is our free and discounted ticket scheme and is one of the primary ways that we bring new audiences to our concerts. It falls into two sections: our Community Ambassador scheme and our community mailing list.

- Our Community Ambassador scheme works with trusted local cultural providers to engage new and diverse audiences who experience multiple barriers to culture with free tickets to Philharmonia concerts across our residencies. The scheme offers an opportunity to experience a full-scale orchestral concert without the cost, meet Philharmonia staff and musicians, and feedback on your experience. All attendees are offered the opportunity to be added to our local mailing list: The Guest List.
- All attendees at *The Virtual Orchestra* and all attending concerts via our Community Ambassador scheme are offered the chance to be added to our mailing list of local activities curated with input from our steering group partners. We offer discounted tickets to activities across each location including Philharmonia Orchestra concerts.

Family Concerts & Outreach Programme

One of our biggest single findings is that there is a hunger for programming and formats designed specifically for families in our residency centres.

- Following this discovery, the Philharmonia has programmed a series of family concerts and a related outreach programme following the learnings from *The Virtual Orchestra* in Bedford, Leicester and Canterbury.
- The positive impact of creating the local steering groups and the potential for community co-design are being explored through involvement of the Bedford Steering Group in the design of the family concerts.
- The Steering Group helped make repertoire choices and have made suggestions for how to involve community partners on the day.
- All three family concerts will have a large allocation of free and subsidised tickets through The Guest List so that we can continue to work with the many community groups we engaged over the project.

Relaxed Chamber Concerts

- As a result of community consultation with our partners in Bedford and Basingstoke, we have also programmed a Relaxed chamber music concert in May 2020.
- The concerts will be designed in collaboration with Bedford Opportunities for Learning Disabilities and will enable this group amongst others to continue to experience high quality classical music in a setting adapted to suit their needs.
- We are engaged with conversations across our residencies about how to embed relaxed performances in our season alongside the family offer.

Partnerships

- Our understanding of the local cultural landscape in our residencies has expanded beyond our initial comprehension. We are connected to organisations including Business Improvement Districts, shopping centres, charities and membership organisations that we wouldn't have been able to connect with if it weren't for this project.
- Our partnerships expand beyond our strategic steering groups, as we continue to design projects and orchestral activities with partners such as Pie Factory Music in Ramsgate, Top of the Town Studios and Gallery in Basingstoke, BOLD in Bedford, and The Spark Arts in Leicester.

"I would love the opportunity to discuss this further with you and to talk about partnership-ing again and the possibility of applying for joint funding bids." *Corinne Marsh, Top of the Town Studios and Gallery CIC*

Expertise

- *The Virtual Orchestra* has helped us define, hone, and implement our own model of partner-led audience development, based on the concept of Design Thinking: we worked closely with organisations and users to empathise, define their need, prototype projects and evaluate them in order to design future interactions.
- Using knowledge gained from *The Virtual Orchestra*, we co-created our first Late-Night Cabaret in September 2019 in collaboration with Raze Collective and The Cocoa Butter Club, as part of the Philharmonia's series Weimar Berlin: Bittersweet Metropolis, at Southbank Centre's Royal Festival Hall.
- We presented on Design Thinking's application in audience development initiatives and organisational change in Bilbao earlier this year. The presentation, entitled 'Finding Relevance: LGBTQ+ Audiences and Philharmonia Orchestra', was shared with delegates from across Europe's cultural institutions as part of the Erasmus+ funded 'Connect: Knowledge Alliance for Audience Development'.
- In October 2020, our Audience Development Manager will begin a six-year longitudinal research project with Manchester Collective and the University of Sheffield, to study radical approaches to audience development within the orchestral sector. The doctoral study will compare Manchester Collective's work with a larger National Portfolio Organisation (i.e. Philharmonia Orchestra), to analyse the 'crisis' in audience retention, aging audiences, and relevance to new and diverse audiences. This research will provide a road map for future orchestral strategies and collaborations.

Challenges

We have also faced challenges in delivering the programme and in ensuring long-term organisational capacity.

Organisational capacity and financial resilience:

- Within our funding bids, we included budget for a two-year salaried position for an Audience Development Manager to lead on the day-to-day running of *The Virtual Orchestra*. This position has proved crucial to the project and has impacted the organisation beyond this project.
- Without the funds to continue the position of Audience Development Manager, we are concerned about our staff's capacity to put the legacy of this project front-and-centre of their workload. We have extended the Audience Development Manager position for a further six months but finding the budget to sustain this role in the long-term continues to be a challenge.
- Similarly, we are an internationally touring symphony orchestra with a programme of work costing £11m a year; we are in a lucky position to have met so many partners, communities, and potential project co-creators that we need to think carefully about how we manage these opportunities moving forward. We recognise that we are not always the right partner with which audiences can continue their journeys: we use our wide-ranging partnerships to signpost audiences to more relevant organisations. For example, given our international schedule, we know we are not the right organisation to provide weekly drop-in sessions in our residency centres: having expanded our networks however, we are able to signpost participants to organisations that can offer this provision and support as and when relevant.

Time:

- In the *iOrchestra* report from 2015, we said that a five-year rather than a two-year period would be optimal to create cultural change and to allow deep-level penetration within communities. One of our greatest difficulties with this project was the short amount of time we had to plan, introduce ourselves to communities, and co-create the activity, especially in Bedford.
- We recognised that project delivery would need to start very soon after confirmation of funding was received and planned our timelines accordingly, starting with Bedford, our longest-standing residency with some of our most established partners to help launch this project. These partners helped us reach into new communities, garner interest from our target geographies, and programmed and delivered an exciting range of Fringe projects.
- This allowed us more time to engage a wider range of partners in Leicester, Canterbury and Basingstoke with which to design and deliver the project. We hadn't appreciated however how much Bedford's timeline would impact on Leicester, which arguably could have used more resource from the Philharmonia team to boost our public engagement numbers.

Case Study: Stuart

Stuart came to *The Virtual Orchestra* as a member of Bedford Opportunities for Learning Disabilities to take part in a workshop in July 2018.

Following his workshop, Stuart volunteered his time at the installation to help the day-to-day running of the project and consulted with our team to ensure all future installations were as accessible as possible.

We've been in touch ever since and, most recently, he volunteered at our Family Concert in Bedford Corn Exchange.

"Stuart came up with helpful ideas for the Leicester venue, helping with site plans, wheelchair routes and signage. These were taken on board and Stuart was thrilled. He had been listened to and was involved in something so great... This experience has given him so much more confidence. He is proud of his achievement and that you gave him a chance and really listened to him."

Maggie Beer, Bedford Opportunities for Learning Disabilities



With thanks to:

Steering Group Partners

Bedford

- Bedford Borough Council, Tom Perrett
- Bedford Creative Arts, Kayte Judge, Elaine Midgley
- Bedford Music Cooperative, Jan Kaznowski
- Bedfordshire Music Trust, Nick Wood
- Fusion Youth Singing, Jo Hudson-Lett, Jonathan Ogilvie, Danita Goodwin
- Music for Bedford Borough, David Rose
- Tibbs Dementia Foundation, Sarah Russell, Jeni Melia
- The Harpur Trust, Lucy Bardner, Sarah Elam
- The Place, Elizabeth Howard
- University of Bedfordshire, Paula Page
- UpRising, Alex Wrack
- Bedford Opportunities for Learning Disabilities, Maggie Beer
- Retired Caribbean Nurses, Glenor Roberts

Leicester

- Attenborough Arts Centre, Jeremy Webster
- Bullfrog Arts, Juliet Whitfield
- De Montfort University, Chris Heighton
- Leicester Cathedral, Chris Ouvry-Johns
- Leicester City Council, Jo Jones
- Leicester-Shire Schools Music Service, Chris Bale, Sarah Barton-Whales, Helen Fisher, Bradley Smith
- Mighty Creatives, Nick Owen
- Phoenix Cinema, John Rance
- Rushey Mead Academy, Rita Hindocha
- Soft Touch Arts, Joe Crofton
- The Spark Arts, Gemma Bhagalia
- University of Leicester Students' Union, Molly Knight

Canterbury

- Canterbury Christ Church University, David Allinson
- Canterbury City Council, Barbara Munns
- Deal Festival, Willie Cooper, Paul Edlin
- Dover District Council, Becky Dyer
- Kent District Council, Lindsay Prestage
- Kent Music, Peter Bolton, Richard Davies
- Music for Change, Emily Davies
- People United, Liz Flynn, Janice McGuinness
- The Marlowe Theatre, Paul Ainsworth, John Baker, Paula Gillespie, Deborah Shaw
- University of Kent, Liz Moran, Sue Wanless

Basingstoke

- Anvil Arts, Matthew Cleaver, Flis Pitman
- Artswork, Lorraine Cheshire
- Basingstoke and Deane Borough Council, Ross Harvey, Donna Makin
- Basingstoke Together, Jo Frazer-Reid
- Festival Place, Neil Churchill, Emily Palmer
- Hampshire Cultural Trust, Jenny Stevens
- Hampshire Music Service, Carl Clausen, Jill Larner
- SoCo Music Project, Marie Negus
- University of Winchester, Alec Charles

“ You’ve changed people’s perceptions about classical music. You’ve changed people’s lives. You’re just SO on the map. When everyone saw pink, they saw *The Virtual Orchestra*. They knew at that time pink mean Philharmonia. ”

Jo Hudson-Lett, Freelance Music Facilitator



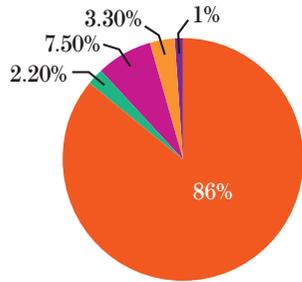
Appendix

Ethnicity

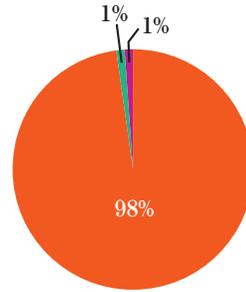
- White
- Mixed: Multiple ethnic background
- Asian or Asian British
- Black or Black British
- Others

Public Survey Data

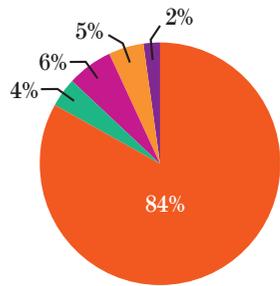
2011 Census



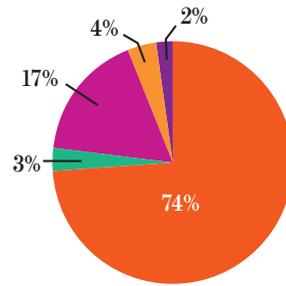
Historic Classical Venues (Audience Agency)



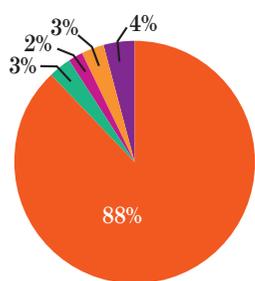
The Virtual Orchestra Bedford



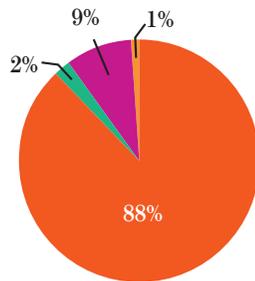
The Virtual Orchestra Leicester



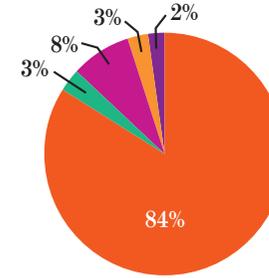
The Virtual Orchestra Canterbury



The Virtual Orchestra Basingstoke

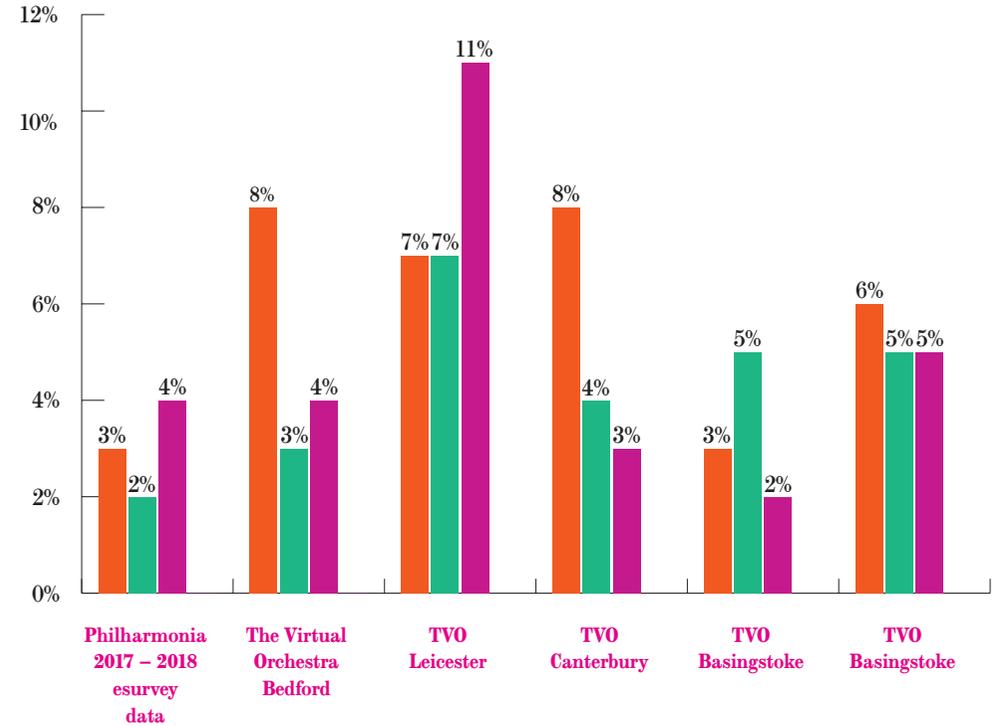


The Virtual Orchestra Average



Low-Engagement Segments

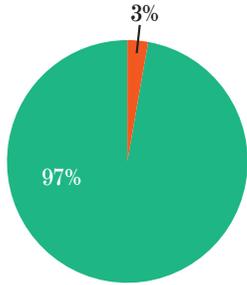
- Up Our Street
- Facebook Families
- Kaleidoscope Creativity



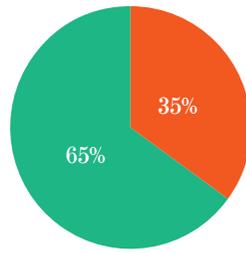
Attendee group composition

- under 16 years old
- 16 years old and over

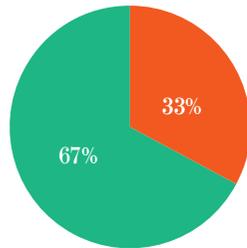
Philharmonia 2017 – 2018 esurvey data



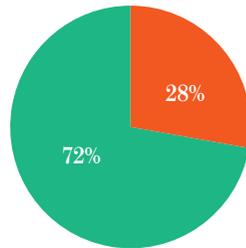
The Virtual Orchestra Bedford



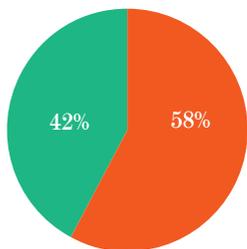
The Virtual Orchestra Leicester



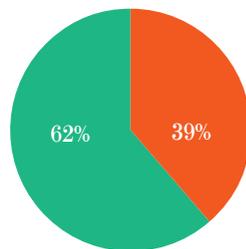
The Virtual Orchestra Canterbury



The Virtual Orchestra Basingstoke



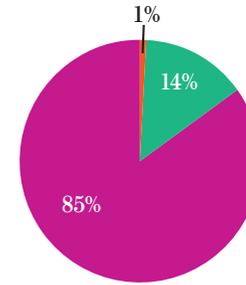
The Virtual Orchestra Average



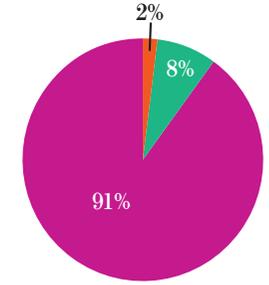
Disability (Medical Model)

- Yes, limited a lot
- Yes, limited a little
- No

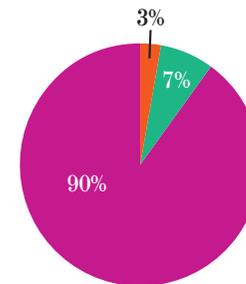
Philharmonia 2017 – 2018 esurvey data



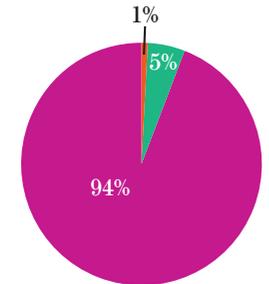
The Virtual Orchestra Bedford



The Virtual Orchestra Leicester



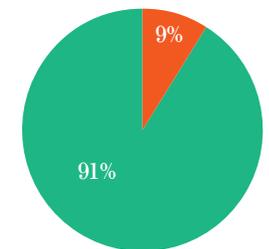
The Virtual Orchestra Canterbury



Disability (Social Model)

- Identified as D/deaf or disabled
- Does not identify as D/deaf or disabled

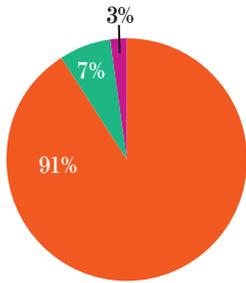
The Virtual Orchestra Basingstoke



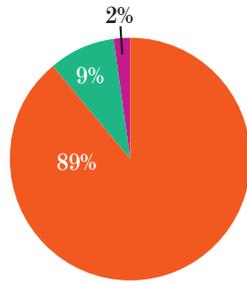
How many times have you visited The Virtual Orchestra?



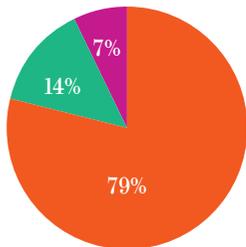
The Virtual Orchestra Leicester



The Virtual Orchestra Canterbury



The Virtual Orchestra Basingstoke

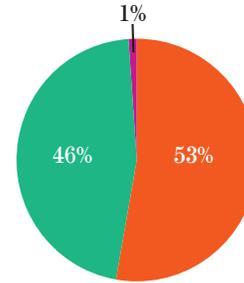


Workshop Participant: Gender

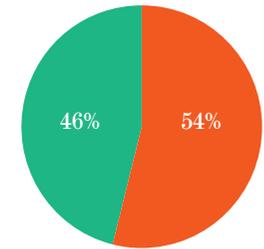


Workshop Survey Data

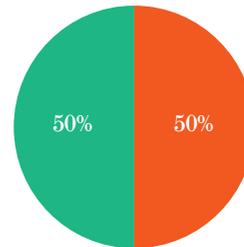
The Virtual Orchestra Bedford



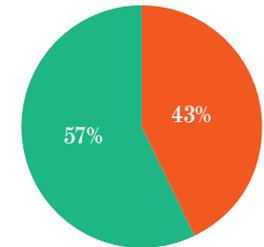
The Virtual Orchestra Leicester



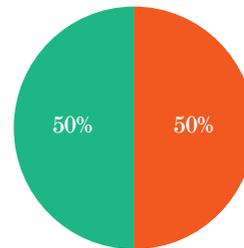
The Virtual Orchestra Canterbury



The Virtual Orchestra Basingstoke



The Virtual Orchestra Average



Workshop Participant: Disability

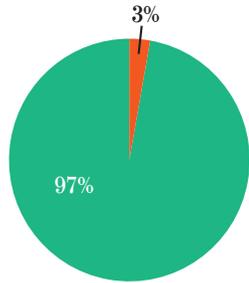
Medical Model: Disabled

Medical Model: Non-disabled

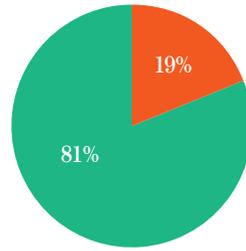
Social Model: Identify as D/deaf or disabled

Social Model: Do not identify as D/deaf or disabled

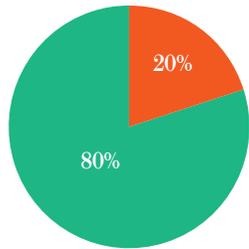
The Virtual Orchestra Bedford



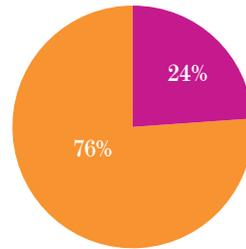
The Virtual Orchestra Leicester



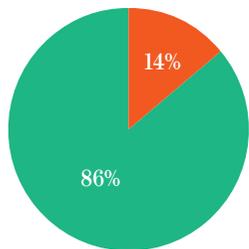
The Virtual Orchestra Canterbury



The Virtual Orchestra Basingstoke



The Virtual Orchestra Disability (Medical Model) Average



Workshop Participant: Ethnicity

White - British

Mixed - multiple ethnic background

Asian or Asian British

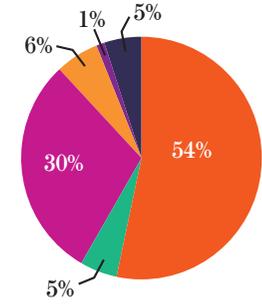
Black or Black British

Other

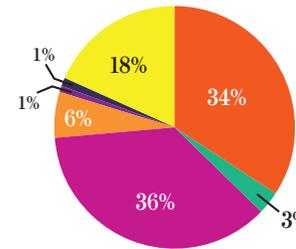
Prefer not to say

Not Known

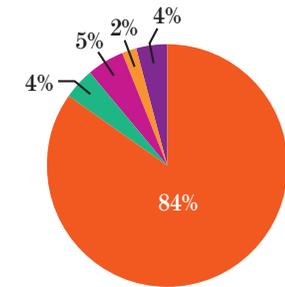
The Virtual Orchestra Bedford



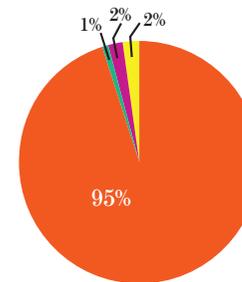
The Virtual Orchestra Leicester



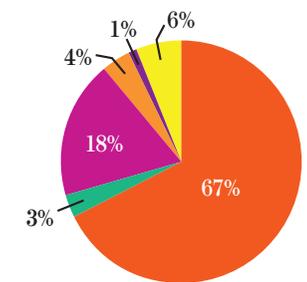
The Virtual Orchestra Canterbury



The Virtual Orchestra Basingstoke



The Virtual Orchestra Average



The Virtual Orchestra is supported by:



John Ellerman
Foundation

**SOUTHBANK
CENTRE**
RESIDENT



Supported using public funding by
**ARTS COUNCIL
ENGLAND**