

## Topic 3 – Group development activity

### OVERALL SUMMARY

This report covers a number of seemingly quite different questions we asked our members in the 2022 survey, but they are united by the theme of development.

These are the questions which relate to the various ways in which groups are dynamic and develop themselves, whether musically or in other ways. We wanted to find out whether groups are standing still or keep moving forward and looking outside their immediate activity and members for inspiration and next steps.

We know from talking to our members, and from [the case studies they bring us](#), that looking for and taking up development opportunities supports groups' sustainability, especially in terms of number of participants and audiences.

While some more research into this would be helpful, we are confident that more members commissioning new music, performing works in copyright, touring to and collaborating with other groups across the UK and Europe and working to attract a wider diversity of participants and audiences should be our aspiration. The answers from the 2022 survey however show that whilst a significant percentage of members is dynamic, there is also a larger contingent that are not and missing these opportunities to develop.

This report, therefore, fulfils two functions: to show how much Making Music members and leisure-time music groups engage in development activities, and hopefully to encourage member groups to look at and adopt some of the development activities outlined here.

For more detail and comment, read the full report 3.

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### 1. Musical development (performing groups & promoters)

#### 1.1 Concerts with music in copyright; or by a living composer

56% of concerts (29% for promoters) feature at least one piece of music in copyright and 47% (20% for promoters) one by a living composer. This does not tell us how long these pieces are or what percentage of the actual concert programme they make up.

Questions were not asked in the same way in 2016; however, it seems there are now fewer concerts with music in copyright or by a living composer, by performing groups or promoters, than there were pre-pandemic. This could reflect a 'safe programming post Covid' attitude still prevalent in 2022, or simply the lower number of concerts during 2020 and 2021.

#### 1.2 Commissioning new music and arrangements

Performing groups commissioned just under 500 new pieces of music each year over the last five years. However, it seems 30% of members were responsible for that commissioning, and 70% did not commission at all.

Performing groups also commissioned around 1430 arrangements each year over the last five years. As with new music, a small percentage of member (25%) is responsible for these.

**Promoters** commissioned just over 60 pieces of new music per year over the last 5 years; this would indicate an even steeper decline compared to the 2016 survey (from 140 pieces a year) than for performing groups (down from 700 to 500).

## 2. Building connections

### 2.1 Touring (performing groups only)

75% of groups are not planning to tour in the next three years; 12% are considering it; and 12% will tour, abroad or within the UK.

In 2016, the question was asked retrospectively, and responses revealed that 25% of groups were touring regularly. Whether Covid still played its part in 2022 or increased post-Brexit complexities, or a lack of funding/disposable income from their participants which made groups reluctant to tour - clearly only half as many groups were touring in 2022 than had been in the years leading up to the 2016 survey.

### 2.2 Collaborations and exchanges (performing groups only)

7% of groups said they already had connections with similar groups abroad, 9% were interested and a further 27% were a 'maybe'.

36% already collaborate regularly with other groups in the UK and a further 51% are interested.

### 2.3 booking non-UK based artists (promoters only)

For the first time, we asked our promoters about booking non-UK based artists. Post-Brexit, 31% of volunteer promoters are now either booking fewer EU artists or have stopped doing so altogether.

## 3. Auditions (performing groups only)

51% (58% in 2016) have no entry requirements.

Those that select participants musically do so in a variety of ways.

20% auditioned once on entry, 7% re-auditioned regularly, 26% have a trial period, 19% have a recommended technical standard (e.g. Grade 5 or equivalent). A further 6% use other ways again, for instance voice or voice placing tests.

To note, too, that groups that audition often offer accessible ways of doing so, e.g. via submission of a video or recording.

## 4. Engagement with access and inclusion

This is the first time we asked this question. We want to track how many of our members are taking action to widen the diversity of members in their groups, and if this increases as Making Music puts more time and resources into guiding on access and inclusion.

An encouraging 18% of performing groups (22% of promoters) were already taking action, a further 35% (38% of promoters) had considered the topic. However, this means that nearly 50% (only 32% for promoters) had not looked at this issue yet at all.