

A photograph of a grand, ornate hall with a high, vaulted ceiling and classical architectural details. The hall is set up for a music performance, with a stage area in the center. On the stage, there is a drum set, a keyboard, and several music stands with sheet music. The walls are decorated with intricate carvings and arches. The lighting is warm and focused on the stage area. The text "Spitalfields Music Annual Report" is overlaid in the center of the image.

Spitalfields Music

Annual Report

2007/08
Focusing on the future



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2007/08 has been a strong year artistically and educationally and a pivotal year for the organisation. Concluding the year, there is much to celebrate in achievements to date (both within the year and over the festival's amazing 32 years) and a lot to look forward to as we launch into the next phase of the life of the organisation with a new plan for the coming five years and some fantastic new projects, partnerships and artistic collaborations in development.



A year of transition

2007/08 has been a year of transition for Spitalfields Festival. At the beginning of the year, the departure of Judith Serota, Philip Flood and Fay Cattini marked a very significant moment in the life of the organisation. Under Judith's inspiring stewardship the festival has achieved 19 years of quality music making for a broad audience and outstanding education and community work, unique for its depth and breadth amongst arts festivals in the UK and award winning for its genuine roots into the community.

With the arrival of new team members and the development study reported below, there was a clear opportunity to develop plans for the future, building on solid foundations and responding to the many new initiatives (not least the impending 2012 Olympics).

Development study report

The first part of the year brought us an independent report from Matthews Millman Ltd, commissioned with support from an additional grant from Arts Council England, London. Sincere thanks are due to Arts Council England, London for enabling us to invest in this report and to all of our supporters who agreed to take part in interviews and focus groups. The brief for the report was to help us to identify areas for development and opportunities for the organisation in the coming 10 years.

The report made the following recommendations:

The organisation: A review of the vision, mission and aims of the organisation; a review of the organisation's artistic and educational programme of work and a review of the governance, advisory and staffing requirement to deliver the new mission and work.

Communications: A review of our communications mix, a re-brand and a review of Customer Relationship Management (CRM).

Financial: A fundraising strategy with greater human resources at all levels of the organisation, streamlined and updated giving schemes for companies and individuals.

Following this set of recommendations the Council

and Festival team have written a 5 year business plan which aims to:

- Connect our work and our organisation to current and future opportunities;
- Renew our artistic and education programme, developing our practice and drawing these two aspects of our programme closer together where appropriate;
- Refresh our communications;
- Move our financial model to a more secure year-on-year position.

Programme developments

2008 has been the middle year of Diana Burrell's tenure as our Artistic Director and she continues to aim to bring the best music and musicians to our festivals in new and interesting ways - whether programming new or early music, outdoor events or walks and talks, her goal to find the unexpected and intriguing has brought us many fantastic events.

Our Education and Community Programme has sustained the high level of activity which it reached in 2006/07. This is largely due to the introduction of Playingfields, a four year programme in Tower Hamlets Primary Schools which began in 2006 and concludes in 2010. Its introduction has increased our activity in this area significantly and now, 2 years in, we can start to see some outstanding results from the programme.

In addition our New Music Commission Fund continued to grow and we commissioned two new pieces of music, taking the Festival's total commissions to 44. ▶

Partners and collaborators

Our programme is delivered with a network of partners and collaborators both locally within Tower Hamlets and nationally. During the year, the festival has become involved in a number of new collaborations.

Firstly very locally, together with Spitalfields Estates, Arts Box has been established - a new initiative to draw together locally based producers, artists and cultural companies with the shared aim of championing creativity and cultural activity in Spitalfields. Secondly within the Five Host Boroughs for the Olympic Games, we are actively participating in the cultural advisory group for the Five Host Boroughs Cultural Programme, particularly Create, a summer festival which will celebrate the east of London through the arts during the coming years. Thirdly we are working with the City of London and City funded arts partners to develop closer collaboration and joint initiatives in and around the City, particularly in the run up to the Olympic Games. All of these initiatives are in early stages and are long term prospects.

Our work continues to develop in support of our statutory funders' aims: the Arts Council's 'great art for everyone', London Borough of Tower Hamlet's Community Strategy *One Tower Hamlets* 'to improve the quality of life for everyone who lives and works in the borough' and City of London's Community Strategy 'supporting the City's communities, neighbours, London and the nation.'

Thank you

Neither this nor any other year would be possible without our many, loyal and generous supporters. All are acknowledged through the course of this report and all have made a vital contribution to us being able to deliver our programme this year. There are a few to mention at this stage: our statutory supporters City of London, London Borough of Tower Hamlets for continued core support and Arts Council England, London whose core support and additional grant (and encouragement and engagement through the process) during 2007/8 has enabled us to make plans for the future; our business supporters, particularly Herbert Smith and Man Group who joined our new Corporate Donors Circle and Hammerson and Ballymore who continue to support us through sponsorship and in-kind support; the many individuals both named and anonymously whose donations range from a small part of a patron subscription to major gifts to particular parts of our programme or ongoing need; and finally the charitable trusts which make grants right across our work, particularly the Sir John Cass's Foundation who have invested significantly in Playingfields and the anonymous donors who have enabled us to update our heroic but creaking IT system this year. Many of our supporters give us help in kind, which has enormous value to us as it brings people as well as the financial value of their support. This year many have allowed us to use their houses in and around the area for artist accommodation, hospitality for guests at our festivals and - a first this year - for



performances. We're also very grateful to Wieden + Kennedy with whom we have formed a new friendship during the year as they have helped us work on our communications.

Looking ahead

I hope that this report gives a snapshot of 2007/08 in all its aspects and look forward to working together in 2008/09 as we move into a new phase in the life of this organisation and Spitalfields and its people.

Abigail Pogson
Executive Director



Our work is measured by those who participate in it. Here are some of the things they said.

We believe that business should contribute towards the improvement of these areas and we look to support local based charities such as Spitalfields Music. The inspiration that derives from their musical education programme is part of the improvement that is needed particularly in Tower Hamlets. Through our involvement we hope that local communities will appreciate the positive benefits that can result from an engagement with businesses such as ours.

Hammerson plc, Spitalfields Music sponsor

‘The whole thing was a joy, and I doubt whether I’ve seen all year a performance prepared with such loving care’.

Ivan Hewett, Daily Telegraph

What strikes me about Spitalfields is its incredible quality.

Audience member

What has always attracted me is the location and beauty - it is that combination.

Audience member

I would like to learn how to play those instruments because they have very close together strings and they make beautiful sounds and noises. Some of them are stringy and some are low and high, but I love the music which they make.

Pupil, Olga Primary School (Playingfields)

To see all the children throw themselves into the music was great.

Tim Garside, Teacher

As part of its charitable donations policy, M&G is pleased to support communities in its areas of operation. The company’s sponsorship of concerts and the support given to the Community Education Programme has been an excellent means of providing unique opportunities for all ages to enjoy and participate in music-making of the highest standard.

M&G Group, Spitalfields Music sponsor

My students were very enthusiastic about the concert. They were nervous about being on stage because they had never done that before, but on the walk home they were singing the parts of the other classes as well as their own [...] I still have one child that likes to tell everyone that our opening line was his.

Luke Sherwood, Teacher, Hague Primary School (Playingfields)

The music sends a positive charge through the building, encouraging all to take part.

Stuart Wilson, Teacher, Christ Church Primary School (Playingfields)

Wilton’s Music Hall could be seen as the perfect base for Spitalfields Festival’s potent brews of early-music rarities and contemporary salvos. The atmosphere is relaxed; the audience ready for anything.

Neil Fisher, The Times

That was medicine...

Patient in the Royal London Hospital about Music on Call



About Spitalfields Festival

Promoting enjoyment and discovery of music through a programme of concerts each June and December and year-round education and community activities, encouraging and supporting the broadest range of participants to develop their experience of music.

- The Summer Festival is 32 years old; our Education and Community Programme is 19 years old; our Winter Festival is 12 years old; our New Music Commission Fund is 8 years old. 500,000 people have been directly involved to date.
- One fifth of our income is from statutory sources and one fifth is earned with the remainder raised from independent sources: charitable trusts, individuals and companies.
- We have been an Investor in People since 2000.
- Two Royal Philharmonic Society Awards in 2005 and 2006 for our festival and our education programming.

2007/08

Activity

- 27,000 Total number of people involved in our work
- 169 Total performance events
- 277 Total participatory sessions
- 25% of events involved music composed by living composers
- 45 premieres

Access

- 50% of tickets free or £5
- 65% of participants undertaking a music workshop for the first time
- 40% of paying attenders who were attending for the first time

Reach

- 240,000 Website unique hits
- 300,000 Estimated additional audience who heard our work through broadcast

Finance

- £4 raised per £1 of public subsidy received
- £10.35 average additional spent in the area per attender
- 78% of target for new music commission fund achieved

Halfway through my period as Artistic Director seems a good time to take stock - both to reflect on all that is good with the festival as it is, and also to tease out any promising new directions we might explore in the future.

I am pleased that our commitment to inspirational music performed by first class musicians remains at the forefront of our ethos, as does the emphasis on challenging and exciting new music. Our highly regarded community and education programme goes from strength to strength and we are always on the lookout for fresh ways to involve our non-professional performers. The June 2008 festival saw a concert performance of a new work written and sung by all those involved in the Big Sing workshop earlier in the day. It was given (to great applause) at the start of The Clerks' concert and was the perfect foil for their programme of street cries by Orlando Gibbons and Christopher Fox. Expect a similar treat next year!

The middle weekend of the summer festival was devoted to a celebration of the voice. Besides some great choirs (Exaudi, The Clerks, Curate's Egg and Gonville and Caius) there was a lovely Sunday afternoon recital of nineteenth century Lieder given by Susan Bickley and Iain Burnside. The weekend also saw the first performance of one of several festival commissions for the year - 'Interference' by Naomi Pinnock. This was given a beautiful performance by oboist Melinda Maxwell with the clear and serene female voices of Adey Grummett's choir.



As befits a bold festival such as ours, there was plenty of contemporary music in the summer. Rolf Hind gave a fine performance of Per Nørgård's piano music in the intimate space of a re-arranged Wilton's which was also the setting

for the week's crazy finale by Rational Rec. The unusual combination of organ and electronics brought three new works to the Dutch Church, Shu Wang's concertino 'Above the Clouds' was a striking commission for the Centre for Young Musicians, and the members of Acoustic Triangle moved around the spaces of Christ Church in an atmospheric new work jointly commissioned by Spitalfields with others. And I've mentioned only the tip of the iceberg ...

Two concerts in particular stood out for me in the Winter Festival. One was the performance of Messiaen's 'Quatuor pour le fin du temps' given by Melvyn Tan, Tasmin Little, Thomas Carroll and Dimitri Ashkenazy - music which is sublimely suited to the acoustics of Shoreditch Church. The other was the performance by the Dutch reed quintet Calefax of Bach's 'Goldberg Variations' dissected at the halfway point by Matthew Shlomowitz' stunning commission 'Line and Length'. The sheer beauty of the sound of those wind instruments playing this concert has stayed with me, and I now view the 'Goldberg Variations' in a new light. There are many wonderful ways of playing a piece - possibly all of them right!

We must continue to explore fresh approaches to presenting our concerts - be it a new way of performing an old piece, or an unlikely new venue or perhaps a different way of using a familiar space. Fruitful new directions for the future?

Diana Burrell
Artistic Director

In numbers

Total events - 73

Walks, talks and visits - 11

Total outdoor events - 11

Total free festival events - 18

Total premieres - 21

Radio broadcasts - 6

Total attenders - 9856

First time attenders - 9.7%

Winter Festival 2007

Total events: 18

Total attenders: 3379

From 12th - 21st December the festival inhabited the area in Shoreditch Church, Christ Church and the Bishopsgate Institute. The usual mix of performance and participatory events blended to celebrate the end of the year.

The festival was preceded by four visits to buildings of local interest - Christ Church, Wilton's Music Hall, Sandy's Row Synagogue and East London Mosque - all of which proved so popular that additional visits had to be added.

Once in full swing from 12th December the festival included the Choir of Gonville & Caius College, Melvyn Tan, Tasmin Little, Thomas Carroll and Dimitri Ashkenazy, Calefax, Nonsuch Singers,

Media coverage:			
Total number of cuttings	Reviews	Listings	Articles /Previews
34	5	8	22

the Dante Quartet and Jogleasa. Performing and leading participation were Halley and Stebon School with John Barber and Sam Glazer, Tina Brooks, Jogleasa, CHROMA (our Education Ensemble in Residence) with Christ Church and Old Palace schools, pupils from the Tower Hamlets Saturday Music Centre, Sir John Cass Foundation School and Centre for Young Musicians Hackney, Laka D and the Lunchtime Singer and The Society of Royal Cumberland Youths.

The festival commissioned Matthew Shlomowitz to write a companion piece to sit alongside Bach's Goldberg Variations. His new work Line and Length was written for reed quintet Calefax.



Summer Festival 2008

Total events - 55

Total attenders - 6477

Media coverage:

Total number of cuttings	Reviews	Listings	Articles /Previews
80	3	49	28

Three weeks of music filled the area, with our programme focusing on different venues through Spitalfields. Week One saw Wilton's Music Hall filled with everything from the newest to the most ancient music, from folk through opera to a modern take on a night at the music hall. Our second week in Shoreditch Church focused on music written for the voice in all of its aspects and our third week in Christ Church took in jazz, world, early, new and classical music. The Brady Centre featured a number of daytime performances and Bishopsgate Institute hosted a recital for us. Throughout the festival Bishop Square E1 hosted outdoor lunchtime events with a range of artists entertaining local residents and workers.

Participation featured strongly and highlights included *Platform*, a showcase of young people from Tower Hamlets in their orchestras, ensembles and choirs, a day of activity at the Museum in Docklands around the theme of China and a Big Sing day exploring the work of Orlando Gibbons offering participants the chance to perform as a curtain raiser to the evening's concert.



Seven walks offered opportunities for our audiences to explore the area, its history and its character and *In the House* combined the chance to visit historic houses within the area with bite sized performances by solo musicians.

We commissioned young composers Naomi Pinnock to write a new piece of music for female voices, to be performed by The Curate's Egg and Shu Wang to write a new piece for the Centre for Young Musicians Centre Intermediate Orchestra.

There were many other world, UK and London premieres:

Laurence Rose	<i>Five Rivers</i>
Jonathan Booty	<i>Sankhara</i>
Adam Melvin	<i>Ripples and bight sparks and on the breeze a song</i>
Nick Redfern	<i>May is on its way</i>
Per Nørgård	<i>Above the Clouds Concertino for Orchestra</i>
Shu Wang	<i>Undercurrents</i>
Sam Q Smith	<i>Dialogo</i>
Maria Kallionpaa	<i>Lauds</i>
Diana Burrell	<i>New Work</i>
John Cooney	<i>I can't do this without you</i>
Robert Szymanek	<i>Sighs and Declarations</i>
David Horne	<i>The Star Machine</i>
Philip Cashian	<i>A Few Seconds</i>
Anthony Powers	<i>Chorodea</i>
Paul Evernden	<i>Transitions</i>
Michael Henry	<i>Interference</i>
Naomi Pinnock	<i>20 Ways to Improve Your Life</i>
Christopher Fox	<i>The Sealed Angel</i>
Rhodion Shchedrin	<i>Singing Stones</i>
Tim Garland	<i>Sanctuary for a Living Memory</i>
Gwilym Simcock	<i>Red Sky</i>
Tony Haynes	<i>Now Comes the Dragon's Hour</i>

In numbers

Total performances - 96

Total workshops - 277

Total participants - 16,241

Total leaders - 305 (221 artists)

(32 apprentice artists) (52 teachers)

2007/08 has been another full year for our ECP programme which runs throughout the borough of Tower Hamlets. Our flagship primary school project ran its second year of activity with all ten schools now involved and our work in Special Education Needs schools reached new heights with cross arts projects taking place in the summer term. Meanwhile throughout the community in the Royal London Hospital, elderly day centres and through our singing groups, music making formed a part of everyday life in the borough.

Here are profiles of just two of our projects during the year:

Music Animateur Apprentice Scheme

In July 2007, eight musicians were successful in gaining a place on Spitalfields Festival's Music Animateur Apprentice Scheme after a nationally advertised recruitment process. Each apprentice worked alongside our professional education creative teams on three projects throughout the year and were involved in planning, evaluation and delivery of the project. They were also able to try out leading activities within a supportive environment. The group also attended several seminars with Festival staff throughout the year to discuss topics such as the National Curriculum, working in schools, workshop games and songs, and the arts education environment in the UK. The highlight of the scheme this year was a concert planned, and delivered by the group as a whole to an audience of primary school pupils, retelling the tale of Little Red Riding Hood, with a theatrical and modern twist.

playingfields: music in primary schools

This year was our busiest season yet for work with primary schools as the final two schools started their project work. All ten schools were involved in a project per term either listening to concerts given by students from the Royal Academy of Music, taking part in a workshop and attending a professional concert given by either Jogleresa or Mediva, improving their musical skills in rhythm, singing and devising, songwriting and singing in a creative project with Suzi Zumpe and Karen Gillingham and creating new music inspired by either William Blake and the Industrial Revolution, the Pied Piper, the Voyages of Sindbad or a story of chopsticks from China. Overall, 1,049 pupils and 38 teachers participated in projects, and 2,420 children and 436 adults were audience members at performances. 15 placements for apprentice artists were taken up and 85 professional animateurs and musicians worked on the scheme. 126 teachers attended a continuing professional development session as part of the scheme and Roehampton University continued their four year research study on the impact of this work.



During the year we have run the following projects:

Throughout the year

Music Animateur Apprentice Scheme - A scheme, supported by the Musicians Benevolent Fund, which helps to develop a dedicated group of musicians interested in pursuing a career in learning and community settings.

Women sing East - A regular choir, lead by Laka D. The group worked termly towards the development of a concert in the Summer Festival. Rehearsing at the Brady Arts & Community Centre, it comprises of women from across East London.

Music on Call - A partnership project with Vital Arts, bringing a range of musicians to perform 36 informal concerts within the Outpatients Department of the Royal London Hospital.

Sing for your Lunch - Laka D led two lunchtime singing courses, with performances in the Winter and Summer Festivals. City workers, local residents and keen singers from further afield spent their lunch-breaks learning a variety of popular songs. Some participants featured as soloists with performances in Spitalfields Market and Bishopsgate Institute.

Autumn Term

Sing Gospel - project led by the singer, Tina Brooks. This workshop formed part of the education and community work during the Winter Festival and culminated in a performance during the Community Carols concert.

Community Carols - part of the Winter Festival, the annual Community Carols concert provides opportunities for young people across Tower Hamlets and Hackney to sing and play. Particular partnerships for this year included ensembles from Tower Hamlets Arts and Music Service and CYM Hackney.

Spring Term

RAM Music Coaching - an annual project developed with the Royal Academy of Music, this year mentored by oboist, Julian West. Students from RAM learnt about performing within education settings, delivering a series of school concerts across Tower Hamlets.

Big Sing EAST - a day long workshop, based at Rich Mix. This was developed specially for the EAST festival.

Cherry Trees - at this primary school for boys with emotional and behavioural difficulties, poet, Sean Taylor, and percussionist, Chris Brannick, worked for an intensive two weeks towards a morning performance for parents and siblings.

Sundial Centre/ Sonali Gardens - Julian West and Yousuf Ali Khan worked together with day care and LinkAge in both centres to bring the golden age of Hollywood and Bollywood back to life through songs and stories.

Phoenix School - A two week project with secondary aged pupils with special needs. The students created a production which celebrated and showed the complications which ensue when you try to start work.

Summer Term

Platform - our annual performance event for young musicians in Tower Hamlets and across London. This year we included a new commission, written specially for the intermediate orchestra of CYM Maine Centre, from Chinese composer, Shu Wang. The concert was presented by musician, Sam Glazer, and featured a range of ensembles and choirs and culminated in a massed voice section from all performers.

Community Concerts - these concerts at the Brady Arts & Community Centre, during the Summer Festival, enabled our schools and children centres to get up close to extraordinary traditional Chinese instruments with the Silk String Quartet and Sam Glazer, while a different audience was transported to the land of the 'Wild Things' with Full Fathom Five.

Big Sing: Cryes of London - Inspired by the programme produced by The Clerks, John Barber and Suzi Zumpe led 20 people of all ages through a day of creative work to devising a new piece in response for a pre concert event.

Electric Soundscapes - A secondary school composition project, which enabled students from both Bow School and Mulberry School for Girls to develop material for their GCSE portfolios. The final pieces were performed at the Summer Festival by the professional ensemble CHROMA in a lunchtime concert at Wiltons Music Hall. The best four pieces were repeated during CHROMA's evening concert.

Family Day: Our first Family day took place at the Museum in Docklands, with young musicians from Grand Union Youth Orchestra, musicians

from Chinese Cultural Centre, early years music and mask-making workshops as well as a Chinese costumes show and lion dancing.

Dedicated to... - The Burney Players performed a number of new compositions by students who had undertaken a week-long composition course at Morley College in partnership with Handel House Museum.

playingfields: music in primary schools

Brush up your Bulgarian: Joglerasa, an ensemble of extraordinary singers and instrumentalists, brought music from 13th century Italy and central Europe to young people from four Tower Hamlets primaries with a preparatory workshop and a performance and during the Winter Festival.

Songs of Innocence and Experience: pupils from Halley and Stebon Primary Schools created new music inspired by William Blake and the Industrial Revolution through six weeks of workshops, culminating in a performance during the Winter Festival at Shoreditch Church.

Sindbad Sails Again! Inspired by the Voyages of Sindbad, pupils from Christ Church and Old Palace Primary Schools worked with ensemble-in-

residence CHROMA to devise new percussion pieces and retell their tales at a performance during the Winter Festival.

The Pied Piper - working together with pupils from Hague and Osmani primary schools, Sam Glazer and Jon Laird were inspired by themes of music, magic and migration with over 120 local children retelling the legend of the Pied Piper, performed within the Summer Festival.

Ten Chopsticks - Musicians from Grand Union Orchestra developed a piece with pupils from Olga and St Matthias primaries inspired by a story written by Li Yan about the separation and survival of a Chinese family reunited by matching their chopsticks.

Community Concerts - students from the Royal Academy of Music and Full Fathom Five, delivered concerts within school settings and at the Brady Arts & Community Centre.

Brady Singing Project - Pupils from Christ Church, Lansbury Lawrence, Halley, Old Palace, St Anne's, and Stebon primaries worked towards two theatrical performances at the Brady Arts & Community Centre by creating and learning songs based on the themes of water and Africa.

Skills building workshops - Focussing on particular musical skills identified by class teachers, a number of skills building projects took place in six of the ten playingfields schools this year. The projects were led by a variety of musicians and amateurs and worked on composition, rhythm, song writing, classroom percussion and singing.

Pizza, Pasta , Polyphony - Mediva, a medieval ensemble, visited Lansbury Lawrence and St Anne's Primary Schools for a workshop to prepare them for joining in with their lunchtime Summer Festival performance at Wilton's Music Hall with songs, rhythms and dances.

Continuing Professional Development - a number of teacher inset sessions took place throughout the year, some attached to projects and involving the whole staff team of a school and some inviting a small number of teachers to a joint session. Rhythm, singing, composition and song writing were all explored. The amateurs working on playingfields this year attended a workshop with Laka D exploring part-singing with primary aged pupils.

During the year we worked with:

Isabelle Adams, Yousuf Ali Khan, Paul Ayres, Edgar Bailey, John Barber, Michael Berk, Gideon Bester, Bing Bing Li, Jeremy Birchall, Claire Bloor, Ilona Bondar, Chris Brannick, Tina Brooks, Andy Brush, The Burney Players, Andrea Carter, Goury Choudhury, CHROMA, Bob Clark, Chinese Cultural Centre, Laka D, Gary Day, Dipo, Graham Dowdall, Kit Downes, Rowan Fenner, Biranda Ford, David Frankel, full fathom five, Karen Gillingham, Sam Glazer, Hazel Gould, Sophie Grimmer, Fancesca Hanley, George Hogg, Tara Jaff, Elena Jauregui, Joglerasa, Meilyr Jones, Cosimo Keita, Jean Kelly, Kadialy Kouyate, Jon Laird, Pete Letanka, Giles Liddiard, James Maddren, Guy McIntosh, Emma Cotton, Karen Gillingham, Chris Gomersall, Mediva, Vicky Miller, Yichen Moh, Pete Moser, Thami Msalela, Roshi Nasehi, Mobolaji Omotayo, Zoe Palmer, Arabella Pare, Issy Postill, Michael Rathbone, Alison Rayner, Maria Razumovskaya, Edgar Bailey, Ellie Rees, Mahlon Rhamie, Jack Ross, Lewis Rowlands, Martina Schwarz, Roderick Seed, Big Sing Quintet, Joanna Skillett, Silk String Quartet, Albina Stulpinaite, Simon Sturgeon-Clegg, Jessica Summers, Masayo Takigawa, Sean Taylor, Nathan Thomson, Mirei Tsuji, Grand Union Orchestra, Grand Union Youth Orchestra, Daisy Vatararo, Julian West, Paul Whitmarsh, Jonathan Williams, Genevieve Wilkins, Suzi Zumpe.

Our audiences and participants are a unique mix of first time attenders and a loyal regulars and our aim is to offer the best experience to everyone who gets involved, whether they know us well or are joining in for the first time.

Audience Profile 2007/08

Age of Audiences:

20% 34 & under; 61% 25- 64; 19% 65+

Age of Participants:

66% 0-25; 44% 25+

Ethnic profile of Audiences:

65% White; 5% Black; 15% Asian

Ethnic profile of Participants:

15% White British; 55% Asian Bangladeshi

Geography of Audiences:

50% E & N postcodes

Geography of Participants:

78% E postcodes

Household income of Audiences:

18% less than £20,000

52% £20,000 - £59,999

22% £60,000 - £109,999

8% £110,000 or higher

Audience for ticketed events

10,000

Regularity of attendance

20% of our audience come to 3+ events;

20% attend 2 events

60% attend once per festival

125 Patrons, who constitute 11% of our audience

Our participation level increased by 20% overall.

Networks, partners and new initiatives

During the year we have been actively working with others to develop future projects both in response to the many opportunities emerging at the moment and to our aim as an organisation to see the area's creativity develop and be celebrated.

We have been working with the following networks and initiatives: Create (a cultural initiative for the Five Host Olympic Boroughs), Arts Box (founded by us with Spitalfields Estates), City Arts and Culture Forum and City Olympic Group, British Arts and Festivals Association and projects by the Mayor of London's Office East and Open Rehearsal.



During the year we delivered our programme in partnership with the following organisations:

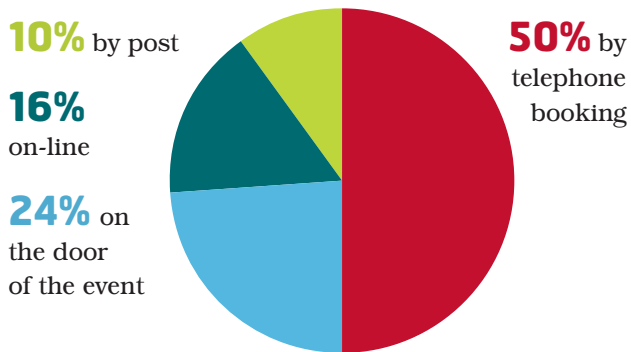
Arnhem Wharf Primary School, Aspirations, Bishopsgate Institute, Bow School, BBC Radio 3, Brady Arts & Community Centre, Cayley Primary School, Cherry Trees School, Christ Church, Christ Church Primary School, COMA, Culloden Primary School, CYM Hackney, CYM main centre, Cyril Jackson Primary School, Dutch Church, Guildhall School of Music and Drama, Hague Primary School, Halley Primary School, Handel House Museum, Harbinger Primary School, Lansbury Lawrence Primary School, Lawdale Primary School, Mowlem Primary School, Mulberry School for Girls, Museum in Docklands, Old Palace Primary School, Olga Primary School, Osmani Primary School, Phoenix Primary & Secondary School, Rich Mix, Royal Academy of Music, Shapla Primary School, Shoreditch Church, Sir William Burrough Primary School, Smith Street Primary School, Spnm, Sonali Gardens Day Care Centre, Spitalfields Children's Centre, Spitalfields Development Group, Spitalfields E1, St Agnes Primary School, St Anne's Primary School, St Elizabeth Primary School, St John's Primary School, St Mary & St Michael Primary School, St Matthias Primary School, St Paul's Primary School, Stebon Primary School, Stewart Headlam Primary School Sundial Centre, THAMES, Vital Arts, Wilton's Music Hall.

Box Office

We continue to run our own box office for phone, post, internet and postal booking. During the year we reviewed this policy of running our own box office for half of the year and concluded that we are still able to give the most detailed and personal experience to our bookers this way, so plan in coming years to retain our own box office.

Methods of buying tickets

On-line booking is increasing steadily, sales on the door remain an important part of our box office operation and we retain a strong predominance of telephone relationships with our bookers.



Marketing

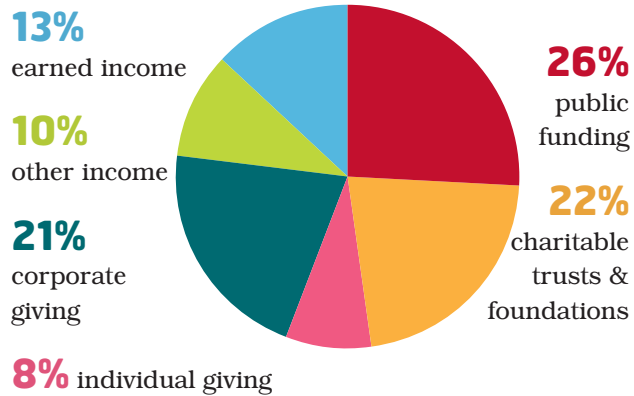
The Development Study reviewed our festival marketing and came up with a number of recommendations. We found that there is an opportunity to update our means of communication both to respond to our audiences' different preferred means of communication and to take environmental considerations into view. In coming years we will focus on building our e-marketing, redesigning and developing our website, using channels other than print, building our pr through new media and developing the level of interaction and conversation in our marketing.

Customer Relations Management

During the year a number of sessions were held as part of our Development Study with audience members, participants and supporters. This gave valuable information about the experience which our audiences have in coming to the festivals. We were told that the festival is noted for its friendly, welcoming approach in which each attendee is dealt with individually. This has long been a priority for us and we were delighted to hear that our efforts in this area have made a difference to attendees' experience. Through these interviews we also gained a lot of valuable suggestions about ways in which we could modernize and develop our relations with our customers and we plan to work on this in 2008/09.

For over 30 years we have been bringing together a comprehensive range of partners from the private, public and voluntary sectors, as well as philanthropic individuals who care passionately about the quality of life in the Spitalfields and wider Tower Hamlets community. Our income is from a broad base of sources, from statutory funders, independent donors and earned income: we are lucky to have many long term relationships with supporters, but over half of our income is raised each year. Finding funding for our work is never easy and is a challenge which we embrace each year as a constant priority.

Income sources



We run a series of schemes through which support can be given to our work.

Corporate Donors Circle - a growing number of companies are donating to our work helping to raise aspirations, achievement and quality of life in East London.

Sponsorship - we offer opportunities to sponsor festivals, events within festivals or aspects of our year-round education programme. Benefits are tailored to sponsors' needs and offer access to the character of Spitalfields.

Individual schemes - we offer chances to support our work and access a range of benefits at a number of different levels. Individual supporters become part of the Spitalfields Festival family.

New Music Commission Fund - now almost at its target of £200,000, our fund puts the festival in the unique position of being able to commission new work on a regular basis.

Legacies - a unique gift from one generation to another, our legacies scheme allows contributors to connect with our work now and to know that their contribution will have an impact for future generations.

During the year we have reviewed all of these schemes and our communications around our fundraising. Our programme plans will require an increased emphasis on fundraising in coming years and at the beginning of 2009 we will launch a number of new initiatives.



Our work would not happen without generous and ongoing assistance from our supports. Thank you to those who enable us to make our work happen:

Public Funding



Sponsors

Ballymore
Foster + Partners
Hammerson plc
M&G Group
Shearman & Sterling (London) LLP
Spitalfields Estate
Find out how to sponsor us here

Corporate Donors

Allen & Overy
Clifford Chance
Herbert Smith LLP
HSBC Insurance
Man Group plc Charitable Trust
Find out how to become a corporate donor here

Foundations & Trusts

Austin & Hope Pilkington Trust
John and Susan Bowers Fund
Clare Duffield Foundation
The Coutts Charitable Trust
The Derek Shuttleworth Educational Trust
The Drapers' Company
The Foyle Foundation

Hinrichsen Foundation
The Holst Foundation
The Idlewild Trust
Sir John Cass's Foundation
JPMorgan Foundations
The Mercers' Company
The Michael Tippett Musical Foundation
Musicians Benevolent Fund
PRS Foundation
Rayne Foundation
RVW Trust
The Robert Gavron Charitable Trust
Worshipful Company of Armourers and Brasiers
Worshipful Company of Blacksmiths
Worshipful Company of Cutlers
Worshipful Company of Musicians

Legacies

The late Christopher Vaughan
The late Peter Lerwill
Find out about legacies here

Major individual donors

George Law
Wilf & Annie Weeks
Find out about joining this group here

Chair of Patrons

George Law

Honorary Life Patrons

David Cade
Jonathan Dove
Dr Anthony W Henfrey
George Law
Chris Sayers

Judith Serota
Judith Weir CBE

Life Gold Patrons

Michael Godbee

Gold Patrons

Amelia Chilcott Fawcett CBE
Geoffrey Collens
Milton Grundy Foundation
Michael Langton
George & Anne Law
Stephen W Massil
Wilf & Annie Weeks

Silver Patrons

Ken Blakeley
Judith Borrow
Richard Brown
Chris Carter
John Crisp
Alex & Susan De Mont
Charles C Duff
Mary Dufty
Ms Olwen Evans
Mavis Fabling
Jo-Anne Fraser
Arabella Hobson
Sue & Tom Imber
Vic & Maggie Knope
Arabella & John Lee
Jeremy Lindon
Mary & David Pears
John & Terry Pearson
Keith Salway

Patrons

Colin & Judy Alexander
Stephen Aris
Edward Armitage
Mr & Mrs Nicholas Asprey
Leonard Attewell
RA Bailey & Peter J Cameron
Dr Ian Basnett
Richard Bawden
Stephen Benson
Penny Berryman
Graham Betts
Keith Billingham
David Bradbury
Michael Burbidge
Cynthia Butterworth
Mr Andrew Ceresa
Margaret Coppack
John Cornwell & Claire
Veillard Cornwell
John & Sandy Critchley
Anne Crosby
Dr Jean Curtis-Raleigh
Janet Davies
Dr Harry Dawson
Nicola & David
De Quincey Souden
Jenifer Deco
Donna Dewick
Brian & Judy Dobbs
Patricia Eaton
Annie Edge
EJ Field
Hazel Ford
Shirley Foulkes
Elizabeth Fowler
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Christine Garrett
Mr & Mrs George

Mary Gilchrist
Phillida Gili
Brian Girling
Nigel Glendinning
Jean Gooding
Diana Gray
Ann & Nick Gray
David W Green
Adey Grummet
DP Hansell
Mrs Freda Harcourt
Nick & Emma Hardie
Virginia Harding
Vanessa Harley
Christine Harris
John T Harwood
Nora Heard
Andrew Hinchley
Dr Anthony Hobson
Julia Hodgkin
Ruth Hoffman
Anna Home
Dagna Horner
Barbara Hosking
Linda Howell
Dr Desmond Howlett
Dr Kimberley Hutchings
Brian Innis
Stephen Jack
Molly Jackson
Sue Jackson
Ms Gill James
Frank Jeffs
Lance & Brenda Johnson
Ms J Keech
John Kent
Bridget Kitley
John Knight
Claire L'Enfant

Paul & Karen Lasok
John Lavagnino
Christine Lewis
Norma J MacMillan
Kathleen Malbon
Kevin & Celia Mansell
Michael & Alexi Marmot
Professor Michael Marsh
Deborah Marson
Graham McLanachan
Victor Morrison
& Margaret Willes
Sylvia Moys
Deirdre Munro
Elizabeth Nairn
Linda Neal
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John Osborn
Jennifer Oxley
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David Preddy
Nigel & Vivien Prevost
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Martin Redfern
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Henrietta Shields
Richard Slack
Richard & Jenny Smith
Katie Smith
Mrs Grace Spence
Norman Start
Dr Colin Stolkin
Hilda Taylor
Mr J Utting
Alan & Lyn Williams

Professor Gwyn Williams
Peter L Willig
Charles Wilmot-Smith
Valerie Wise
Rob Wood
JP Wotton

Youth Patrons

Frank MK Krikhaar
Sara McLintock

Help in Kind

Roy Adams & Pascale Lacroix
artist accommodation
Fiona Atkins *hospitality*
Ballymore Properties
Ltd *office space*
Bishopsgate Institute *meeting space*
The Brady Arts &
Community Centre *project
space, schools mailings*
Christ Church *hospitality*
City of London *car
parking for artists*
Clifford Chance *postage*
COLT Telecom Group *postage*
John Cornwell & Claire
Veillard Cornwell *hospitality*
John & Sandy Critchley *artist
accommodation, hospitality*
Chris & Sarah Dyson *artist
accommodation, hospitality*
Field Fisher Waterhouse
LLP *legal advice, postage*

Eleanor Jones & Chris
Legg *hospitality*
Marianna Kennedy *artist
accommodation, hospitality*
Leon Restaurants *hospitality*
London Borough of Tower
Hamlets *rate relief*
Mazars *payroll, storage*
Musicians Union *publicity*
Shearman & Sterling
(London) LLP *postage*
Shipleys LLP *postage,
VAT consultancy*
Shoreditch Church *meeting
space, storage*
Singer and Friedlander Investment
Management Ltd *postage,
investment management*
The Society of Royal Cumberland
Youths *bell ringing*
Spitalfields Development
Group *meeting space*
Uncorked *catering*
Virgin Active UK *gym membership*
Waitrose Wine *catering*
Charlie de Wet *artist
accommodation, hospitality*
Wieden + Kennedy *communications*

INCOME AND EXPENDITURE ACCOUNT

For the year ended 31 December 2007

	2007	2006
	£	£
INCOME		
Statutory	181,221	139,400
Fundraised	353,571	320,710
Sales	92,714	100,736
Investments	21,833	23,656
Other	47,911	28,846
	697,250	612,846
EXPENDITURE		
Festivals	382,949	397,490
Learning	248,370	162,341
Overheads and governance	96,037	47,481
Other	20,867	31,441
	748,223	638,726
Surplus (deficit) for the year before revaluation on investments	-51,004	-25,880

BALANCE SHEET

as at 31 December 2007

	2007	2006
	£	£
FIXED ASSETS		
Tangible assets	74,061	79,924
Investments	716,651	661,005
	790,712	740,929
CURRENT ASSETS		
Debtors	101,395	54,468
Cash at bank and in hand	75,385	184,426
	176,780	238,894
CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR		
	(157,657)	(152,782)
NET CURRENT ASSETS	19,123	86,112
NET ASSETS	809,836	827,041
FUNDS		
Unrestricted funds	409,926	442,493
Restricted funds		
- Education & Community	7,842	13,851
- Christopher Vaughan Legacy Fund	171,766	163,505
- Fixed Assets	58,327	58,435
- New Music Commission Fund	161,975	148,757
TOTAL CHARITY FUNDS	809,836	827,041



Our work is made possible by a unique mix of people comprising an active Council, diverse and committed advisory groups, a dedicated and skilled team of employees and a motivated and passionate group of volunteers. Through the year the organisation continued its dedicated commitment to supporting and developing people in their roles: 1% of turnover was invested in Continuing Professional Development for staff, who undertook 64 days of training; 2 days of training were provided for volunteers and the Council held 3 board away days.

Council

Wilf Weeks OBE *Chair*
 Andrew Blankfield
 Francis Carnwath CBE
 Helen Fraser
 Nick Hardie
 Keith Haydon
 Michael Keating
 Sarah Kemp
 Bilkis Malek
 John McCuin

Artistic Committee

Diana Burrell *Artistic Director*
 David Gallagher
 Mark Lowther
 Anthony Payne
 Clare Stevens
 Jane Williams

Education Committee

Michael Keating *Chair*
 Rushanara Ali
 Kazi Ruksana Begum
 Deeanne Bell
 Karen Brock
 Diana Burrell
 Corinna Richards
 Nick Wilkie

Finance and

Legal Committee

John McCuin *Chair*
 Andrew Blankfield
 Francis Carnwath CBE
 Nick Hardie
 Sarah Kemp
 Wilf Weeks OBE

Honorary Advisers

Michael Bear
 Kate Jenkins
 George Law
 Robin Saphra
 Suki Sharples
 Anthony Whitworth-Jones

Apprentice Music Animateurs

Jim Cartwright
 Ezme Gaze
 Simon Katan
 Carly Lake
 Penelope Manser
 Johanna McWeeney
 Jane Mitchell
 Maya Sapone

Administration

Abigail Pogson *Executive Director*
 Alison White *Finance and Administration Director & Company Secretary*
 Kate Wyatt *Events Director*
 Clare Lovett *Education Director*
 Rachel Tubby *Education Manager*
 Ian Baird *Marketing and Box Office Manager (to February 2008)*
 Wayne Keown *Box Office Manager (from March 2008)*
 Helen Bailey *Concerts and Marketing Administrator*
 Hannah Griffiths *Education Administrator*
 Alison Porter *Executive Assistant*
 Alexandra Marshall *Festival Assistant*
 Katie Windsor *Trainee Producer*

The Festival

Anne-Marie Norman *Front of House Manager*
 Michael Ramsay *Technical Manager*
 Natalie Bidouj *Technical Crew*
 Christine Lewis *Office Volunteer*
 Lara Thomson *Office Volunteer*

Stewards

Anne Adamson
 Rodney Archer
 Kate Ayres
 Neil Bowman
 John Bratherton
 Colin Brooking
 Liza Castellino
 Fay Cattini
 Julia Chalkley
 Elaine Cohen
 Marie Collett
 Margaret Coppack
 John & Sandy Critchley
 Carol Davie
 Charlie de Wet
 Jennifer Emptage
 Sarah Faircliffe
 Elizabeth Goldman
 Denise Grafe
 Bill Green
 Helen Hackney
 Bridget Harvey
 John Hayward
 Mary Hempstead
 Marianne Janosi
 Julia Kowalle
 Christine Lewis
 Jeremy Lindon
 Carole Mahoney
 Sylvia Marland

Tony Marland
 Johanna Catherine McWeeney
 Tom Millios
 Gerard Moloney
 Jo Muller
 Alice Northgreaves
 Richard Palmer
 Joan Payne
 Anna Piet
 Francesca Pisani
 Ann Porter
 Ray Prior
 Francis Pugh
 Sheila Rawlins
 Carolyn Rockman
 Charlotte Rothwell
 Peter Salter
 Rita Seamans
 Anne-Marie Sharman
 Elizabeth Shaw
 Christopher Claxton Stevens
 Maggie Stockton
 Andrew Sutton
 Lara Thomson
 Delia Whitbread
 Susan Whitehead
 Nicholas Woolley
 Toby Young

Simultaneous to writing this annual report, we publish our new business plan which sets out our plans for the coming years. Below is a snapshot of these plans.

At the beginning of the 08/09 season we become Spitalfields Music, recognizing the equal value of our three core areas of work - our two annual festivals and our year-round Learning and Participation Programme.

Mission

Spitalfields Music creates live music experiences in Spitalfields through performances, learning and participation. Everything we do is inspired by the spirit of the area, its people and their global and local influences. Taking live music as our core, we explore music, performance, its artists and our communities.

Aims

- To produce music festivals for locally based people and visitors to the area, programming in a way which takes artistic risk and offers something new to audiences and participants.
- To make year-round learning and participation projects with the people of Tower Hamlets which encourage aspiration, skill and fun.
- To nurture and find talent, to commission new work and to work with artists.
- To be a catalyst and collaborator in music in Spitalfields and Tower Hamlets and to engage in the life of the borough.



The next five years

In 2008/09 Spitalfields Music embarks on a new phase in its life. Within five years as an organisation we aim to:

- have established a new kind of festival for Tower Hamlets and its communities
- have developed relationships with core venues so that they have artists associated with them and these are living relationships which feed the area creatively
- have established a centre for Spitalfields Music within which people can make and curate music
- have established a series of geographical areas in which music and creativity are a central part of the community

The immediate future: 2008/09

2008/09 will be a second transition year, during which we will develop our programme of work and Spitalfields Music. We plan in the next 12 months to focus on the following goals:

- Building our relationship with our audiences and participants
- Pilot new learning projects and programming ideas and develop longer term programme plans including towards 2012.
- Link our festival and learning programmes even more with programmes for families and for participants to explore and make music within the festivals.
- Develop our communications about our work and start to establish Spitalfields Music's identity.
- Maintain financial stability in the context of a challenging economic environment

As preparation for the year we have undertaken some 'organisation developments' during summer 2008, which we aim will be complete by summer 2009:

- We have a new name and are developing a new organization 'identity'.
- We have restructured our core team and are developing our advisory groups and networks
- We have invested in our IT and communications infrastructure.

Programme plans

Learning and Participation: September 2008 - August 2009

The programme continues its key initiatives, including Playingfields and the Music Amateur Apprentice Scheme, whilst at the same time developing new strands projects: linking our Special Education Needs work with Aspirations from Tower Hamlets College looking at transitions between full time education and working life or higher education; beginning a programme encouraging young people to curate work for the festival and piloting our *Spitalfields In Residence* project with Full Fathom Five.

During festival periods we will continue to find opportunities for people to participate and interact with the music in the festival programmes.

Winter Festival 2008/09: 9th December 2008 - 8th January 2009

Artistic Director Diana Burrell

Our Winter Festival features John Eliot Gardiner, the Monteverdi Choir and English Baroque Soloists as artists in residence - giving eleven performances and a whole range of interactive and participatory events. This is a first 'residency' by a group of artists for the festival and trials a new way of working. We also trial a new outdoor 'end of the year' event for city businesses, local people and schools called *Spitalfields Soundings*. Alongside this is our usual mix of visits, walks and a series of contemporary music events in a new venue Toynbee Hall.

Summer Festival 2009: 1st - 19th June 2009

Artistic Director Diana Burrell

At the centre of our summer festival we will explore some of the music and culture of the three abrahamic faiths with concerts, talks and discussions. Alongside these themes there will be a usual mix of early and new music, walks and visits, outdoor events and chances to join in.



www.spitalfieldsmusic.org.uk

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