

**The
Cumnock Tryst
business plan
2017- 2021
Appendices**

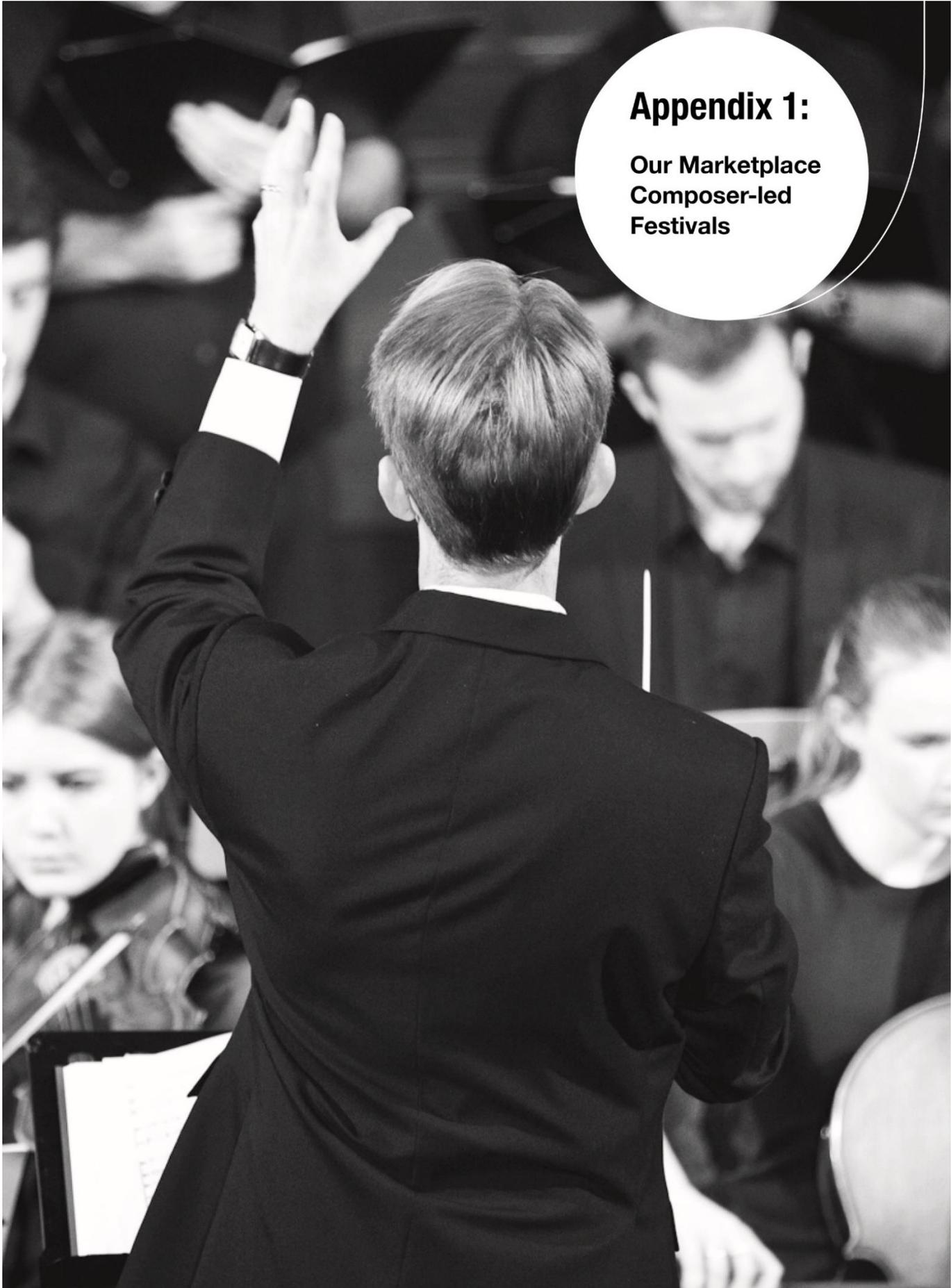
enthralling
people
invigorating
communities





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Appendix 1:

**Our Marketplace
Composer-led
Festivals**

OUR MARKETPLACE – composer-led festivals

SCOTLAND

St Magnus

Founded by Sir Peter Maxwell Davies. Over the years, numerous distinguished artists have appeared at the Festival - including Vladimir Ashkenazy, Nicola Benedetti, Julian Bream and Christine Brewer.

The Festival has commissioned works from a range of composers including Sally Beamish, Sir Richard Rodney Bennett, Arne Gieshoff and Simon Holt. Many important premieres have been given of new works by Sir Peter Maxwell Davies.

Community Participation

Over the years, numerous children's operas, music-theatre pieces and song cycles by Sir Peter Maxwell Davies have been premiered by Orkney schoolchildren. In 2014 the Festival celebrated these in a special concert ahead of his 80th birthday. Young Orkney musicians have frequently appeared alongside visiting professionals.

Community drama productions also feature frequently.

<http://www.stmagnusfestival.com/history>

Other UK

Vale of Glamorgan Festival

Founded by composer John Metcalfe (originally from Swansea), it is the only classical music festival dedicated to the music of living composers. Takes place over ten days in May in Cardiff and around the Vale of Glamorgan.

Deal Festival of Music and the Arts

The beautiful and historic surroundings of Deal, Sandwich and Dover within England's south coast are the backdrop to an annual Festival that celebrates great classical and contemporary music from some of the world's finest music-makers, as well as literature, theatre, opera, cinema, dance and the visual arts. 2017 will mark the thirty-fifth anniversary of the Deal Festival of Music & The Arts. Today it is one of the landmarks of the English music festival scene and a treasured East Kent institution,

bringing music and arts lovers from far and wide to enjoy concerts and other events from world-class artists in an eclectic selection of venues and settings.

Deal Festival is proud to be able to present the programme that we do, one that dares to be that bit different and is happy to be truly engaging and friendly.

Started by Swedish pianist Lennart Rabes, the festival is now led by Artistic Director and composer Paul Max Edlin.

<http://dealfestival.co.uk/about-us.html>

International Composers Festival – Bexhill and Hastings.

Led by composer Polo Piatti, it is the first and only festival of its kind in the world with the mission to promote and showcase high quality classical music that is tuneful, full of passion, accessible, universally appealing and created by living composers attending the events

The festival is held over three days, with four major concerts in Hastings and Bexhill offering an ideal opportunity to enjoy wonderful music, exchange ideas, make new friends and meet world-famous and up-and-coming composers. The festival concerts are perfect for everyone, from people new to classical music to serious music lovers. You can attend individual concerts or all of the events over the three days including discussions, open rehearsals, etc. all in a warm and welcoming atmosphere.

Composers are invited to submit music on a given theme. The works chosen from those submitted are performed by our large International Festival Symphony Orchestra, the International Festival Chorus, the Children's Festival choir, several ensembles as well as numerous professional solo instrumentalists and singers.

One of the most exciting elements of our festival is our wide range of artists, from professional world-famous personalities through to local performers. We showcase and premiere works by both, established and upcoming composers that create melodic classical music, characterised by passion and sensitivity.

For performers and composers, the festival offers invaluable networking opportunities, the great chance to have their works performed live, opportunities for new commissions, collaborations and further offers to performing worldwide.

<http://www.composersfestival.com/>

Aldeburgh Festival

Snape Maltings is a place of energy and inspiration – one of the world’s leading centres of music and a visitor destination of outstanding natural beauty.

The creative campus is home to Aldeburgh Music, a year-round programme with a unique artistic model. Having grown out of the Aldeburgh Festival, it has realised founder Benjamin Britten’s vision for an international centre of music whose performance programme makes its mark on the world’s stage and which has artist development, learning and community inclusion as its creative engine. Aldeburgh Music’s programme ranges from development opportunities for musicians at all career stages to work that explores music’s ability to have a positive impact on people’s lives when they need it most.

<https://snapemaltings.co.uk/season/aldeburgh-festival/>

INTERNATIONAL

Access Contemporary Music (ACM)

ACM was started in 2004 by Seth Boustead, a composer and active advocate for new classical music. The aim of the organization is to let everyone know about contemporary classical music.

We believe strongly that the music of our time deserves a wider audience and that there are many people who would love contemporary classical music if they only knew it existed.

We are a production company that creates events designed to be innovative, foster creativity, allow for collaboration, bring contemporary music to new audiences and integrate musical creativity into everyday life.

Our productions include:

- **The ACM School of Music** – a chain of storefront music schools that teach musical creativity, host small concert events and act as community ambassadors for our brand.

- **Live at the Davis Theater** – a three-concert series in Chicago held at the Davis Theater that serves to spotlight the exciting global and diverse nature of today’s classical music.
- **Late Night at National Sawdust** – a quarterly concert series held at National Sawdust in Brooklyn in which we give public readings of pieces sourced from an international call for scores and then perform an hour concert live on Relevant Tones, the country’s only weekly syndicated contemporary music radio program. This is a collaboration with Open G Records.
- **Thirsty Ears Festival** – a classical music street festival held each August in Chicago that attracts thousands of people.
- **Sound of Silent Film Festival** – features newly composed scores performed live to modern silent films from around the world. Now in its twelfth year we’ve produced this event in Chicago, New York, Austin and Mexico City.
- **Open House** – a collaboration with different [Open House](#) projects in cities worldwide in which composers write music inspired by different spaces and, on the day of the event, musicians perform the pieces every 15 minutes for tours of people. Now in Barcelona, Milwaukee and Chicago.
- **Composer Alive** – a commissioning project in which we work with a composer to write a new piece in short installments, each of which is recorded in front of an audience and posted to our website as its received. This allows the composer to experiment and revise while writing the piece and gives an audience the chance to enter the creative process and watch a piece be created from first draft, through rewrites to the finished product.
- **Ten x Ten** – a collaborative event in which ten visual artists are paired with ten composers to create synergetic new works.

Seth also leads the Ear Taxi Festival - <http://www.eartaxifestival.com/overview/>

<http://www.acmusic.org/about-2/history-of-acm/>

Composers Now Festival

Led by composer Tania Leon, the Festival brings together performances presented by venues, ensembles, orchestra, opera, musical theatre and dance companies as well as many other innovative events through New York City.

<http://www.composersnow.org/cn/about/mission/>

OTHER SIMILAR SCOTTISH FESTIVALS (NOT COMPOSER-LED)

Sound Festival

We think everyone should go on a sonic adventure, discovering new sounds and widening their musical horizons. We support composers to create - making new music is important to us. We're about expecting the unexpected and making the north-east of Scotland a more exciting and vibrant place to live and visit.

- soundfestival end-October – mid-November 2017
- surroundsound throughout the year

We want everyone to experience new music so we organise the annual sound festival, recognised as Scotland's Festival of New Music, as well as organising performances and workshops throughout the year.

We like to break down the barriers to new music for audiences and we love to encourage cross art form excellence and experimentation, so we commission and produce new work, nurturing and supporting our local and Scottish talent, as well as artists from further afield.

All of this is made possible through partnerships and collaborations and we have around thirty local partners who help us in our task to commission, programme and deliver interesting new work during the festival and throughout the year.

We also work nationally with other organisations and ensembles on joint projects and internationally we have contacts with many countries, specifically with organisations in France, Australia, Belgium, Germany and Canada.

Sound events take place across the north-east of Scotland. You'll find concerts in lighthouses, bothies, museums and churches as well as in concert halls and arts centres.

<http://sound-scotland.co.uk/>

East Neuk

East Neuk Festival was the idea of Donald and Louise MacDonald. Having known the area for decades, they knew that its many churches would make great venues for summer music. The first concert in 1999 featured Beethoven's Septet and Mendelssohn's Octet, performed by players from the Scottish Chamber Orchestra. This led to an annual SCO concert series, "Summer Evenings in the East Neuk", and then, in 2004, Svend Brown joined them to create the East Neuk Festival.

In the decade since then, we have hosted some of the world's greatest artists and have steadily developed the range of our activities. Once artists come they often return, relishing the intimacy and close connection with the festival audience. Christian Zacharias has returned regularly since the first festival, as have Llyr Williams and the Belcea and Elias String Quartets. Other distinguished artists include the Alban Berg Quartet, Tokyo String Quartet, The Tallis Scholars and Paul Hillier. Every year sees new events, venues and artists in the East Neuk along with new audience members discovering the Festival. Our audience has grown from around 700 in 2005 to an estimated 25,000, who annually enjoy our events and exhibitions.

The heart of the Festival is classical chamber music, but we also present world, jazz, folk and electronica. In addition to our musical celebrations, we've commissioned films, exhibitions, art installations and literature events as well as guided walks.

We use a range of venues throughout the area, from small churches, an ex-nuclear bunker, caves, an RAF base, a Scout hut to stately homes & gardens. We take great pride in ensuring that the high standards on-stage are matched by the care and consideration given to all our attendees. One thing is guaranteed – each festival presents something new and unusual!

A new venture for the festival in 2015 was The Retreat, which seeks to encourage, support and inspire exceptional young musicians by offering a matchless opportunity to spend time with outstanding world-class players, to learn both specific repertoire and also more general aspects of musical wisdom that will influence their work for years to come.

<http://www.eastneukfestival.com/>

A black and white photograph of a young woman with her hair in a bun, playing a violin. She is looking intently at the instrument. The background shows a music room with a rack of violins.

Appendix 2:
Key Achievements

KEY ACHEIVEMENTS

PROGRAMME

2014

- One of the finest choirs in the world The Sixteen directed by Harry Christopher's perform at the inaugural festival
- Scotland premiere of new pieces commissioned for The Choir from composers from three different countries all mentored by James MacMillan;
- Nicola Benedetti performs the world premiere of a new work by James MacMillan Domus Infelix Est, written for Nicola and a quartet of singers from The Sixteen;
- Scottish Chamber Orchestra perform at Cumnock Academy
- Launch of The Cumnock Hour a lively chat with three prominent locals James MacMillan; Scots poet Rab Wilson, from New Cumnock; and Cumnock Tryst board member, former professional footballer-turned-lawyer, Derek Stillie hosted by BBC presenter, author and journalist, James Naughtie.
- International violinist Ian Peaston who grew up in Cumnock performs his unique solo show, Violin Variations, playing music from Bach to Massive Attack, and film music by Hans Zimmer to Brazilian electro-samba.

2015

- Festival's artists in residence are Hebrides Ensemble
- Whitburn Band from West Lothian, 18 time winners of the Scottish Brass Band Championships, open the 2015 Cumnock Tryst with a programme that includes James MacMillan's Canite Tuba conducted by the composer
- First concert by The Cumnock Tryst Festival Chorus directed by Eamonn Dougan. They are joined by members of Genesis Sixteen, Hebrides Ensemble and NYOS Camerata
- One of the world's most acclaimed a capella groups, The King's Singers perform
- University of Strathclyde Chamber Choir perform with conductor / organist Alan Tavener
- East Ayrshire's Damellington Band perform
- Scottish traditional music band The Whistlebinkies are joined in concert by Scots poet and playwright Rab Wilson;
- Broadcaster Muriel Gray hosts The Cumnock Hour in conversation with Drake Music Scotland CEO Thursa Sanderson OBE, Jo Mango and James MacMillan;

2016

- Headspace and Pandora's Box are the festival's artists in residence;
- Headspace and Pandora's Box featuring brass player extraordinaire, John Kenny, perform the World Premiere of *The Barony 'A' Frame* by local composer, Scott Lygate. Commissioned by The Cumnock Tryst, the work is inspired by the monumental structure from East Ayrshire's mining past which is situated between Auchinleck and Ochiltree.
- A key member of Headspace is Clarence Adoo MBE. A brilliant trumpeter, who's performed with leading jazz musicians including Courtney Pine. A serious car accident at the age of 35 left him paralyzed from the shoulders down. Adoo now performs on the specially created Headspace, a wind instrument controlled by his breath.
- The Bell Tree project generates national media interest with a primetime slot on BBC1 Television Breakfast News
- The Nicola Benedetti, Elschenbroich, Grynyuk Trio perform
- Royal Conservatoire of Scotland's New Music Ensemble, MusicLab perform the results of a composition course organised by the Cumnock Tryst
- The popular Festival Club returns and hosts performances by Cumnock Area Musical Production Society, Causeway Trio with their unique blend of Scottish traditional Jazz, Brazilian and Eastern European music; and Jackie Oates, finalist in the BBC Radio 2 Young Folk Awards in 2003
- Music Critic and broadcaster Tom Service hosts The Cumnock Hour bringing to the panel James MacMillan, Cecilia McDowall, Scott Lygate and a young composer from the Royal Conservatoire of Scotland;

ACCESS

2015

- Partnership with Drake Music Scotland commenced in 2015
- Collaboration between Drake Music Scotland and children from Hillside School and Barshare Primary School in 2015
- Reaching new audiences and most who attend our events have limited or no experience of classical music

2016

- Clarence Adoo and John Kenny collaborate with Drake Music Scotland on a series of workshops with children and adults with special needs from Hillside School and Riverside Centre, and with senior pupils from Cumnock Academy exploring the mysterious tale of Cumnock's 'The Bell Tree'
- The majority of audiences living within 5 miles of Cumnock did not spend any money at the festival (other than ticket sales), but of the 36% who did, the average spend was £43. Those travelling from further afield had an average spend of £124.
- 85% audiences said they would return to The Cumnock Tryst again therefore having a direct impact on the local economy

EMERGING TALENT

2014

- National Youth Brass Band of Scotland perform under conductor Russell Gray featuring Brass players from Cumnock Academy
- Pure Brass a young quintet, from Live Music Now, perform the world premiere of Sehnsucht by Jay Capperauld a young composer from New Cumnock. The piece was specially commissioned for the festival

2015

- Performance by Higher and Advanced Higher music students from East Ayrshire schools who participated in composition and song writing workshops for with James MacMillan, songwriters Jo Mango and David Scott - supported by musicians from the Hebrides Ensemble
- Laura van der Heijden performs the world premiere of Jay Capperauld's new piece commissioned for this year's festival. Jay is one of the best recent graduate composers from the Royal Conservatoire of Scotland
- Fergus McCreadie - twice winner of the Young Scottish Jazz Musician Award for under 17s and finalist in this year's Young Scottish Jazz Musician of the year performs
- Recent winners of the BBC Young Musician of the year - pianist Martin James Bartlett and cellist Laura van der Heijden give recitals

2016

- Performance by Genesis Sixteen, the training academy for The Sixteen, one of the world's great choirs

COMMUNITY

2014

- Greenmill Primary School Pupils perform the world premiere of world premiere of **Playing the Skyline** written especially for them by James MacMillan with world famous percussionist Colin Currie at the House of Lords
- Greenmill Primary School Pupils perform on BBC Radio 4 programme: Playing the Skyline
- Ian Peaston delivers a series of his popular and successful workshops with schools in East Ayrshire.
- Singers from all over East Ayrshire and beyond take part in a day's rehearsal with Eamonn Dougan and other members of The Sixteen culminating in a short public performance
- Cumnock Festival Chorus established

2015

- Greenhill Primary School project plays a major role in East Ayrshire Council being chosen as the 2015 winner of The Incorporated Society of Musicians / Music Education Council Award for New Music.

2016

- Cumnock Tryst's festival chorus give the Scottish Premiere of Cecilia McDowall's *Stabat Mater* under the baton of Eamonn Dougan of The Sixteen. They are Joined by young musicians from Genesis Sixteen, the National Youth Orchestra of Scotland Camerata and the RSNO Junior Chorus
- Young musicians from Auchinleck and Cumnock Academies perform at Dumfries House in the festival and at a Creative Scotland parliamentary reception at Holyrood with the trombonist and carnyx player, John Kenny
- Cumnock Festival Chorus grows to 100 members
- Local hotels fully booked during all three festivals

- Hoteliers tell us that after the festival programme ends each night the hotels become host to late night impromptu entertainment by performers and local musicians.
- Local businesses surveyed by The Cumnock Tryst confirm an increase in footfall and sales over the festival period each year and tell us the festival is a good opportunity for the local community.

ORGANISATIONAL

- 2013 - The Cumnock Tryst established as a Scottish Charitable Incorporated Organisation
- 2013 - Board of trustees inducted
- 2013 - Nicola Benedetti MBE becomes patron of Cumnock Tryst
- 2015 - Sir James MacMillan receives a knighthood for services to music in the Queen's Birthday Honours
- 2016 – Winner of Arts and Business Scotland annual award in Placemaking category
- 2016 - Shortlisted for a Royal Philharmonic Society Music Award in the Festivals and Concert
- 2016 - Secured Economic Development Funding (£30,000) from East Ayrshire Council for Cumnock's Tryst's contribution to the economy and promoting tourism in the local authority area

KEY EVENT STATISTICS

2014 Festival

- 13 events held;
- 1,984 attendees;
- 12 schools and community groups involved in the festival and the development of new pieces of music;
- 230 community performers;
- 22 local residents accessed volunteering opportunities;
- 3 new musical compositions commissioned;
- 8 temporary posts were created;
- Box office income £12,971
- 1,984 tickets sold
- 3 audience members from abroad – 2 USA, 1 Holland

2015 Festival

- 1,789 people attended
- 14 events held
- 10 schools and community groups involved in the festival and the development of new pieces of music;
- 223 community performers;
- 18 local residents accessed volunteering opportunities;
- 1 new musical compositions commissioned and two donated by James MacMillan;
- 10 temporary posts were created;
- Box office Income - £17,144
- 64% of tickets sold
- 80% of audiences rated their concert experience as excellent, and 17% as very good;
- A third of audiences attended more than 4 festival events
- 40% of tickets sold to people living in Cumnock and East Ayrshire;
- 28% travelled from other parts of Ayrshire;
- 32% of audience came from the rest of Scotland, the UK and from other countries;
- Secure £7,500 sponsorship from MacRoberts LLP one of Scotland's most senior legal firms, with a strong track record of supporting the arts;

2016 Festival

- 2,010 people attended;
- 14 events
- 11 schools and community groups involved in the festival and the development of new pieces of music;
- 248 community performers
- 18 local residents accessed volunteering opportunities;
- 1 new musical composition commissioned and 1 donated by James MacMillan;
- 12 temporary posts were created;
- Box office Income £20,812
- 72% of available tickets sold
- 60% of tickets sold to people living in Cumnock and the rest of Ayrshire;
- 28% travelled from other parts of Scotland;
- 10% of audience came from the rest of the UK



Appendix 3:

**Programme
of work**

PROGRAMME OF WORK

PROGRAMME OF WORK 2019 / 20			
GET INVOLVED	Cumnock Tryst Strategic Priority: 1	Creative Scotland Ambition: Access	Creative Scotland Connecting Theme: Creative Learning
<p>Get Involved - a regular programme of participatory courses, classes and workshops. We aim to work with people of all abilities from come and try sessions for beginners to masterclasses for emerging and professional musicians. Our priority target groups are those that would not normally have the opportunity, to engage in music making. Activities include:</p> <ul style="list-style-type: none"> • Composing for the terrified – composing demystified for teachers and pupils culminating in a performance by pupils Ayrshire-wide • Brassed Off – brass masterclass for students and emerging musicians • Improvisation – get the confidence to improvise • Artists in residence workshops – possibly Scottish Chamber Orchestra • Community come & try sessions – pop-up and programmed activities in the heart of East Ayrshire communities • Festival chorus rehearsals – no audition required • Masterclasses – run by world-class visiting artists for professional and emerging musicians • What’s That Noise – run by the Meitar Ensemble introducing children and adults to contemporary music <p>We will also strengthen our relationship with the three Ayrshire’s Youth Music Initiative programmes with the view to exploring direct links between our year-round Get Involved programme and our annual Festival.</p>			
NEW COMMISSIONS	Cumnock Tryst Strategic Priority: 1, 2, 4	Creative Scotland Ambition: Excellence Places	Creative Scotland Connecting Theme: Creative Learning
<p>New Commissions – X2 or 3 new pieces created in 2019/20</p> <p>We will continue to commission new work from Ayrshire based composers and from further afield. Potential composers include:</p> <ul style="list-style-type: none"> • Michael Murray or Scott Lygate • Elektra Perivolaris – young up and upcoming local musician (Elektra participated in our composer’s course in 2016) 			
EMERGING TALENT	Cumnock Tryst Strategic Priority: 1, 2, 3	Creative Scotland Ambition: Access Excellence	Creative Scotland Connecting Theme: Creative Learning
<p>Emerging Talent – we seek to support emerging musicians at the early stages of their careers.</p> <ul style="list-style-type: none"> • Young Composers scheme – James MacMillan will mentor one young composer each year selected through an open competition. New work created will be performed by the festival’s annual resident artists. 			

- **Royal Conservatoire of Scotland** – supporting young players from RCS@Dumfries House to perform at one of our Hungry Ears concerts series or the annual festival
- **Ayrshire Choirs** – bringing together the three Ayrshire school choirs under the direction of our Cumnock Tryst Festival Chorus director Eamonn Dougan with a view to creating a **Junior chorus** – supporting the next generation of choristers - performing at a Hungry Ears concerts series or the annual festival
- **Community residency programme** – a new collaboration working with James MacMillan, a Royal Conservatoire of Scotland student who will base themselves in the community of Cumnock to create new music. This student would be a trainee amateur, working closely with James MacMillan and others.
- **Choral Conductor** – we will create an opportunity for a young up and coming choral conductor from Ayrshire to work with the existing conductor, and share a concert

THE CUMNOCK TRYST ANNUAL FESTIVAL

Cumnock Tryst Strategic Priority:
1, 2, 3, 4

Creative Scotland Ambition:
Access Excellence Places

Creative Scotland Connecting Theme:
Creative Learning

Cumnock Tryst Annual Festival – Five-day festival in 2019

Our annual festival redefines modern classical music and blurs the boundaries between professional and community driven music making. This year the festival is extended to five days.

For 2019 the programme includes:

Opening of Knockroon Community learning campus will enable us to programme large scale concerts. We are in discussion with a number of orchestras including:

- Scottish Chamber Orchestra
- BBC SSO
- Britten Sinfonia
- Royal Northern Sinfonia

Expansion of international performers:

- Meitar Ensemble, whose members work all over Europe and Israel
- tenThing Brass Ensemble – internationally renowned all-woman brass band from Norway
- Tine Thing Helseth – solo recital or concerto
- I Fagiolini – new innovative choral ensemble
- The Sixteen
- Tenebrae

Major soloists – currently in discussion with leading figures such as:

- Lawrence Power (viola)
- Rachel Podger (Violin)
- Vadim Repin (Violin)
- Jean Yves Thibaudet (Piano)
- Peter Donohue (Piano)

Non classical genres will continue to be programme and we have spoken to:

- Anna Meredith (Scottish Album of the Year winner in 2016)
- Anoushka Shankar – world music and renowned sitar player
- Gabriel Prokofiev

POP-UPS	Cumnock Tryst Strategic Priority: 1, 2, 3, 4	Creative Scotland Ambition: Access Excellence Places	Creative Scotland Connecting Theme: Creative Learning
<p>X4 Pop-up performances in 2019/20</p> <p>This programme of pop-up and flash-mob performances will take place at various unexpected locations bringing professional musicians and emerging talent into the heart of communities across Ayrshire playing an important dual role of increasing Cumnock Tryst's profile and bringing high quality musical experiences into people's daily lives.</p> <p>They will play a fun but important part in widening our audience, signposting to other Cumnock Tryst and activities and embedding our cultural offer into the communities.</p>			
CONNECT	Cumnock Tryst Strategic Priority: 3, 4	Creative Scotland Ambition: Access Places	Creative Scotland Connecting Theme: Creative Learning
<p>CONNECT – is all about ensuring that we involve and create a platform for communities to play an active role in planning and shaping our programme of activities.</p> <ul style="list-style-type: none"> • Tryst Champions – we will establish a network of Tryst Champions from the community • Young Critic Scheme – we will work with the University of West of Scotland journalism course to write and record reviews of our activities for local media, student newsletter and the University You Tube channel 			
HUNGRY EARS	Cumnock Tryst Strategic Priority: 1, 2, 3	Creative Scotland Ambition: Access Excellence	Creative Scotland Connecting Theme: Creative Learning
<p>Hungry Ears – X4 concert series performances in 2018/19</p> <p>Hungry Ears is our new year-round concert series. We will programme live music events across the region and sometimes beyond in collaboration with other promoters. We will seek to establish regular slots to mark specific annual calendar events such as St Andrew's Day and Burn's Night.</p> <p>Concerts for 2019/20 could include:</p> <ul style="list-style-type: none"> • BBC Young Musician of the Year finalists/winners for example 2016 winner, cellist Sheku Kanneh-Mason • Live Music Now performers and groups • Centrestage groups e.g. Boys2Men, Gospel choir • BBC Young Traditional or Jazz Musicians of the Year finalists 			
GENERATOR	Cumnock Tryst Strategic Priority: 5	Creative Scotland Ambition: Access	Creative Scotland Connecting Theme: Creative Learning
<p>Our Generator programme focusses on providing an ongoing programme of work experience, internships and volunteering opportunities for local people throughout the year across all our activities. We seek to offer supported</p>			

and meaningful experiences for people wanting to learn new skills or who want to give something back to their community from event planning to front of house or marketing to workshop assistant.

- Internships – X2 positions in 2019/20
- Work placements – X2 placements in 2019/20
- Volunteers – X25 volunteers in 2019/20

PROGRAMME OF WORK 2020 / 21

GET INVOLVED

Cumnock
Tryst
Strategic
Priority:
1

CS
Ambition:
Access

CS
Connecting
Theme:
**Creative
Learning**

Get Involved - a regular programme of participatory courses, classes and workshops. We aim to work with people of all abilities from come and try sessions for beginners to masterclasses for emerging and professional musicians. Our priority target groups are those that would not normally have the opportunity to engage in music making. Activities include:

- **Children's Opera Group** – collaboration with Scottish Opera
- **Composing for the terrified** – composing demystified for teachers and pupils culminating in a performance by pupils Ayrshire-wide
- **Brassed Off** – brass masterclass for students and emerging musicians
- **Improvisation** – get the confidence to improvise
- **Music Lab** – make music using digital technology
- **Artists in residence workshops** – possibly Mr McFall's Chamber
- **Community come & try sessions** – pop-up and programmed activities in the heart of East Ayrshire communities
- **Festival chorus rehearsals** – no audition required
- **Masterclasses** – run by world-class visiting artists for professional and emerging musicians

We will also strengthen our relationship with the three Ayrshire's Youth Music Initiative programmes with the view to exploring direct links between our year-round **Get Involved** programme and our annual Festival.

NEW COMMISSIONS

Cumnock
Tryst
Strategic
Priority:
1, 2, 4

Creative
Scotland
Ambition:
**Excellence
Places**

Creative
Scotland
Connecting
Theme:
**Creative
Learning**

New Commissions – X3 new pieces created in 2020/21

We will continue to commission new work from Ayrshire based composers and from further afield. Potential composers to be confirmed.

EMERGING TALENT	Cumnock Tryst Strategic Priority: 1, 2, 3	Creative Scotland Ambition: Access Excellence	Creative Scotland Connecting Theme: Creative Learning
<p>Emerging Talent – we seek to support emerging musicians at the early stages of their careers.</p> <ul style="list-style-type: none"> • Young Composers scheme – James MacMillan will mentor one young composer each year selected through an open competition. New work created will be performed by the festival's annual resident artists. • Royal Conservatoire of Scotland – supporting young players from the RCS@Dumfries House to perform at one of our Hungry Ears concerts series or the annual festival • Ayrshire Choirs – bringing together the three Ayrshire school choirs under the direction of our Cumnock Tryst Festival Chorus director Eamonn Dougan with a view to creating a Junior chorus – supporting the next generation of choristers - performing at a Hungry Ears concerts series or the annual festival • Community residency programme – a new collaboration working with an Royal Conservatoire of Scotland student who will base themselves in the community of Cumnock to create new music 			
THE CUMNOCK TRYST ANNUAL FESTIVAL	Cumnock Tryst Strategic Priority: 1, 2, 3, 4	Creative Scotland Ambition: Access Excellence Places	Creative Scotland Connecting Theme: Creative Learning
<p>Cumnock Tryst Annual Festival –Six-day festival in 2020</p> <p>Our annual festival redefines modern classical music and blurs the boundaries between professional and community driven music making. This year the festival is extended to six days.</p> <p>Details for the 2020 programme to be determined.</p>			
POP-UPS	Cumnock Tryst Strategic Priority: 1, 2, 3, 4	Creative Scotland Ambition: Access Excellence Places	Creative Scotland Connecting Theme: Creative Learning
<p>X4 Pop-up performances in 2020/21</p> <p>This programme of pop-up and flash-mob performances will take place at various unexpected locations bringing professional musicians and emerging talent into the heart of communities across Ayrshire playing an important dual role of increasing Cumnock Tryst's profile and bringing high quality musical experiences into people's daily lives.</p> <p>They will play a fun but important part in widening our audience, signposting to other Cumnock Tryst and activities and embedding our cultural offer into the communities.</p>			
CONNECT	Cumnock Tryst Strategic Priority: 3, 4	Creative Scotland Ambition: Access Places	Creative Scotland Connecting Theme: Creative Learning
<p>CONNECT – is all about ensuring that we involve and create a platform for communities to play an active role in planning and shaping our programme of activities.</p> <ul style="list-style-type: none"> • Tryst Champions – we will establish a network of Tryst Champions from the community 			

<ul style="list-style-type: none"> • Young Critic Scheme – we will work with the University of West of Scotland journalism course to write and record reviews of our activities for local media, student newsletter and the University You Tube channel 			
HUNGRY EARS	Cumnock Tryst Strategic Priority: 1, 2, 3	Creative Scotland Ambition: Access Excellence	Creative Scotland Connecting Theme: Creative Learning
<p>Hungry Ears – X6 concert series performances in 2020/21</p> <p>Hungry Ears is our new year-round concert series. We will programme live music events across the region and sometimes beyond in collaboration with other promoters. We will seek to establish regular slots to mark specific annual calendar events such as St Andrew’s Day and Burn’s Night.</p> <p>Concerts for 2020/21 to be determined.</p>			
GENERATOR	Cumnock Tryst Strategic Priority: 5	Creative Scotland Ambition: Access	Creative Scotland Connecting Theme: Creative Learning
<p>Our Generator programme focusses on providing an ongoing programme of work experience, internships and volunteering opportunities for local people throughout the year across all our activities. We seek to offer supported and meaningful experiences for people wanting to learn new skills or who want to give something back to their community from event planning to front of house or marketing to workshop assistant.</p> <ul style="list-style-type: none"> • Internships – X2 positions in 2020/21 • Work placements – X2 placements in 2020/21 • Volunteers – X25 volunteers in 2020/21 			



Appendix 4:
Strategic Context

STRATEGIC CONTEXT

LOCAL AUTHORITY PROFILE AREA

East Ayrshire (Scots: Aest Ayrshire, Scottish Gaelic: Siorrachd Àir an Ear)

East Ayrshire covers an area of 490 square miles and shares borders with Dumfries and Galloway, East Renfrewshire, North Ayrshire, South Ayrshire and South Lanarkshire. It's the 14th largest Local Authority area and is ranked 16th for population size.

Kilmarnock is the major urban area with a population of around 44,000. The remainder of the population lives in smaller communities ranging from less than a hundred people in small villages and rural areas to around 9,000 people in Cumnock.

East Ayrshire ranks second in the TUC Employment areas of concern list.

Population:

- The 2015 population for East Ayrshire is 122,440 accounting for **2.3%** of the total population of Scotland.
- 16.7% of the population are aged 15 to 29 years compared to 18.3% in Scotland.
- Persons aged 60 and over make up 25% of the population, compared to 23.7% in Scotland.
- The population is projected to remain relatively static, with a rise of 0.4%, between 2015 and 2030. Compared to the population of Scotland which is projected to increase by 5.9%.
- East Ayrshire's population is ageing significantly, with the 65-74 age group projected to rise by 20.2% between 2015 and 2030; the 75+ age group increase by 51.4%; and residents aged 85 and over to increase from around 2,500 to 4,800, representing a rise of 94%.
- Conversely, the working age population and children and young people aged 0-15 years are projected to decline in the same period by 9.4% and 1.4% respectively.

Source: National Records of Scotland

These changes present significant challenges for the shape and delivery of public services and the resources required to deliver them. They also provide a steer for growing and widening our audiences.

Deprivation:

The Scottish Index of Multiple Deprivation (SIMD) 2012 highlights that 20% (1 in 5) of East Ayrshire residents live in the 0-15% most deprived areas in Scotland and we have the tenth largest proportion of population categorised as most deprived.

In total, 26% of the children in East Ayrshire live in poverty, which is the fifth highest proportion of all local authority areas in Scotland. *Source: Child Poverty Action Group*

30% of households in East Ayrshire have income of less than £15,600 and in addition, 16.7% of the East Ayrshire population is considered income deprived, compared to 13.4% in Scotland.

Political:

There are 37 elected Councilors in the local authority:

- Scottish National Party – 20
- Labour Party – 14
- Conservative Party – 2
- Independent - 1

The leader of the Council is Douglas Reid (SNP)

East Ayrshire has two Constituency MPs:

- Alan Brown (SNP), Kilmarnock and Loudoun Constituency
- Corri Wilson (SNP), Ayr, Carrick and Cumnock Constituency

East Ayrshire has two constituency MSPs:

- Jeane Freeman (SNP), Carrick, Cumnock and Doon Valley Constituency
- Willie Coffey (SNP), Kilmarnock and Irvine Valley Constituency

Higher/Further Education:

Ayrshire College (new Kilmarnock Campus now opened)

International links

Kilmarnock is twinned with: Alès, France; Joue-les-tours, France; Herstal, Belgium; Kulmbach, Germany; Santa Coloma de Gramenet, Spain

Cultural Infrastructure

East Ayrshire has five museums, a contemporary art gallery and a theatre, including:

- The **Dick Institute**, Kilmarnock, opened in 1901, has two Art Galleries and three Museum Galleries. These have both permanent and temporary exhibitions.
- **Burns House Museum** in Mauchline, is where Robert Burns lived and worked between 1784 and 1788. The museum displays a number of original manuscripts and objects from Burns' life, including poems and letters, as well as an original Kilmarnock Edition.
- **Palace Complex** (the Palace Theatre & Grand Hall), Kilmarnock, the Palace Theatre is an A-listed building, with a 500 seat auditorium hosting theatre, music and comedy. The Grand Hall can seat 1200 people and can host conferences as well as other events.

Arts Organisations

- The Cumnock Tryst
- East Ayrshire Leisure Trust
- East Ayrshire Youth Theatre (EAYT)
- Ayrshire Youth Arts Network
- Centrestage
- CREATE

Creative Scotland Regularly Funded Organisations

There are no regularly funded organisations based in the East Ayrshire local authority area.

There is just one organisation regularly funded from the three Ayrshires – Ayr Gaeity Partnership

Festivals

- **Amplify** - East Ayrshire's festival for young people celebrating art, theatre, music, heritage and dance.
- **Boswell Book Festival** - mixes Scottish history and tradition, with contemporary culture

- **Cumnock Tryst** - brings some of the world's greatest musicians into local venues, churches and halls
- **Darvel Music Festival** – in its 14th year and enjoys great support from many artists and visitors from around the world.
- **Imprint Festival** – book festival organised by East Ayrshire libraries staff and takes place in November.

Collections

Collections of national and international significance include:

- Dumfries House - home to the world's largest collection of Chippendale furniture

The **Robert Burns Collection** cared for by:

- Burns House Museum, Mauchline
- Dean Castle, Kilmarnock
- The Baird, Cumnock
- The Dick Museum & Art Gallery

Strategic Initiatives

Single Outcome Agreement (SOA)

The Cumnock Tryst operates strategically in the context of East Ayrshire's community planning partnership, and its current priorities of Economy and skills; safer communities, and; Wellbeing as detailed in the Council's SOA 2015/18 - Inspiring Ambition and Delivering Change.

A guiding principle for the delivery of the SOA is *Empowering Communities* and we're seeking to engage people to play an active role in shaping our future programme of activities, therefore positively contributing to the Scottish Government's Community Empowerment (Scotland) Bill.

The local authority indicates within the SOA that *'Kilmarnock and Cumnock town centres will be places where local people and visitors want to spend time and money'*. Our year-round programme and annual festival will contribute significantly to this outcome as it will also to another SOA outcome *'We will have a flourishing cultural and tourism economy'*.

East Ayrshire Tourism Action Plan

Tourism makes a significant contribution to the local economy, bringing revenue of £68m into the economy in 2015/16 and supporting 1,900 local jobs. Recognising this, the local authority has produced the [East Ayrshire Tourism Action Plan](#). This plan outlines the Council's aspirations for the tourism sector in East Ayrshire until 2020. It includes a commitment to collaboratively working with the Cumnock Tryst on delivering the strategic framework's Events and Festivals action. We're committed to contributing to the key aims of the plan to increase:

- the annual number of visitors coming to East Ayrshire by 10%
- annual spend by visitors to East Ayrshire by 20% from £64 million to £76 million by 2020
- employment supported by the sector in East Ayrshire by 10% from 1,634 jobs to 1,797 jobs by 2020

Our work also operates in the context of the Ayrshire Economic Partnership (AEP) which in 2011 published the [Ayrshire and Arran Tourism Strategy 2012-17](#). The Cumnock Tryst contributes to the partnerships vision and the strategy's Events and Festival's aim.

"Ayrshire and Arran will be a premier destination of choice, where visitors will receive a fantastic welcome and enjoy outstanding experiences of our coastline, countryside, culture and hospitality"

Ayrshire and Arran Tourism Strategy Vision

Cultural participation and attendance

Questions on cultural participation and attendance were included in the [Scottish Household Survey \(SHS\)](#) in 2007-2008.

The table below includes the latest statistics (updated 23 September 2011) and contrasts with the average from the rest of Scotland and compares to statistics from 2009/2010

	2011/12		2009/10	
	East Ayrshire	Scotland	East Ayrshire	Scotland
Participation in cultural activities (%)	69	72	70	71
Attendance at cultural events (%)	73	75	70	74

NATIONAL

The Cumnock Tryst operates within a series of national frameworks, including **Creative Scotland's** Unlocking Potential, Embracing Ambition (2014-2024), meeting three of its five ambitions:

1. **Excellence and experimentation** across the arts, screen and creative industries is recognised and valued
2. Everyone can **access** and enjoy artistic and creative experiences
3. **Places** and quality of life are transformed through imagination, ambition and an understanding of the potential of creativity

We also contributing to its four connecting themes:

- creative learning;
- equalities and diversity;
- digital;
- environment

'Cultural engagement impacts positively on our general wellbeing and helps to reinforce our resilience in difficult times. Cultural participation is known to bring benefits in learning and education; there is a significant association with good health and satisfaction with life'.

Scottish Government's National Performance Framework

The Cumnock Tryst also contributes to the Scottish Government's National Outcomes:

- *our young people are successful learners:*
Through our participatory programme and its links to the four capacities of the Curriculum for Excellence - successful learners, confident individuals, responsible citizens and effective contributors
- *we have strong and resilient communities:*
Through our proactive approach to involve local communities in our work at all levels, it helps build social capital and promotes social renewal
- *we live longer, healthier lives:*
Our year-round programme provides opportunities for people to lead fulfilling lives and realise their social and economic potential
- *improve life chances for children, young people and families at risk:*
Our activities take place in communities feeling the complex effects of de-industrialisation and make a positive contribution to tackling disadvantage

- *older people are able to maintain their independence:*

We have an active volunteers programme during the festival with a high percentage of volunteers in older age range categories

Scottish Government's **community empowerment bill**

Some of the key national policy contexts that we take into account for planning our activities include:

- Time To Shine: Youth Arts Strategy (2013)
- Creative Scotland Music Sector Review (2013)
- UNESCO: Road Map for Arts Education, 2006
- Education and the Arts, Culture & Creativity: An Action Plan, 2010
- How Good is Our Culture & Sport, 2009
- Culture Delivers, 2008
- Community Planning Toolkit on Culture, 2009
- Valuing Young People, 2009
- Getting it Right For Every Child, 2008
- More Choices, More Chances, 2006
- 16+ Learning Choices, 2010
- Broke, Not Broken, Prince's Trust, 2011
- The Mental Health Strategy 2012 - 2015



Appendix 5:

Sample Audience Questionnaire Analysis

SAMPLE AUDIENCE QUESTIONNAIRE ANALYSIS

Long Questionnaire Report

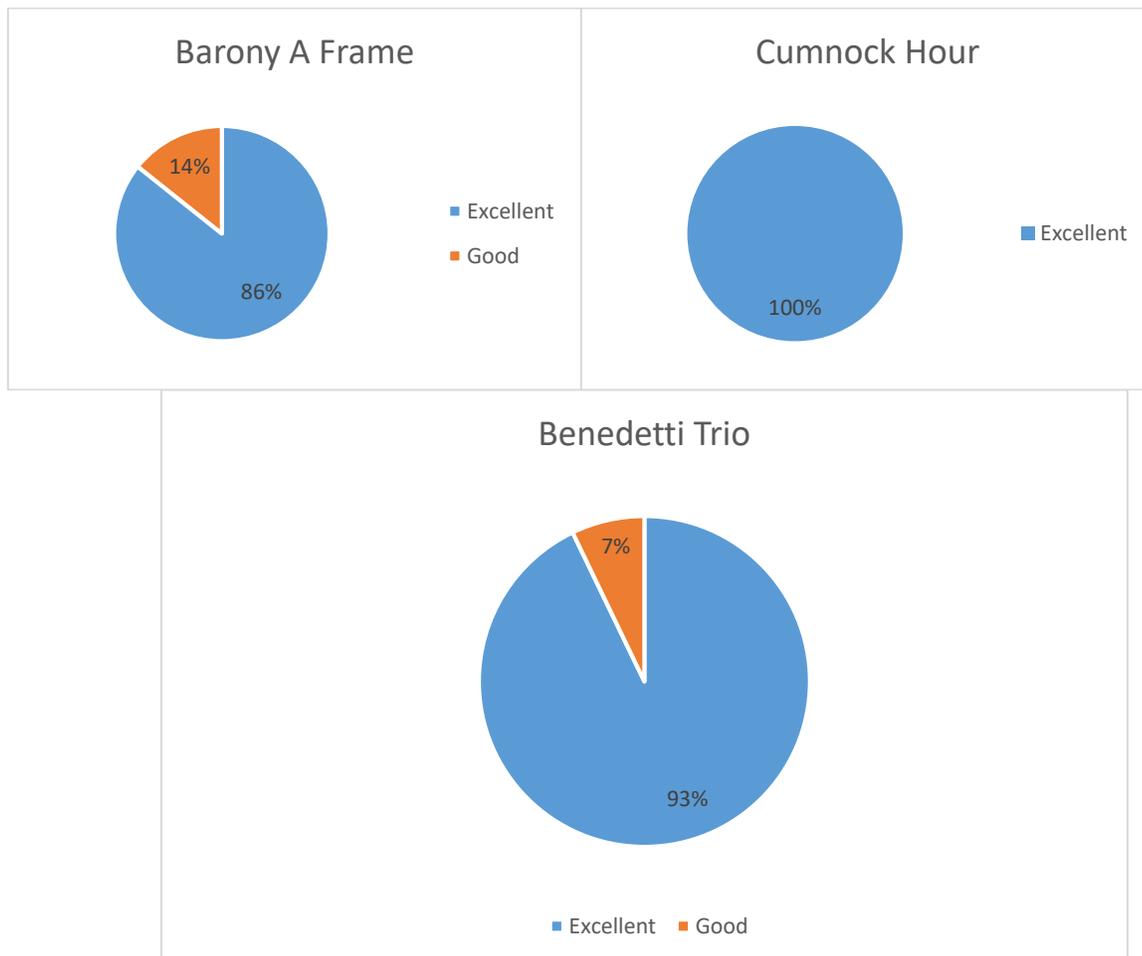
Survey conducted by Police Scotland volunteers between 29 September – 2 October 2016.

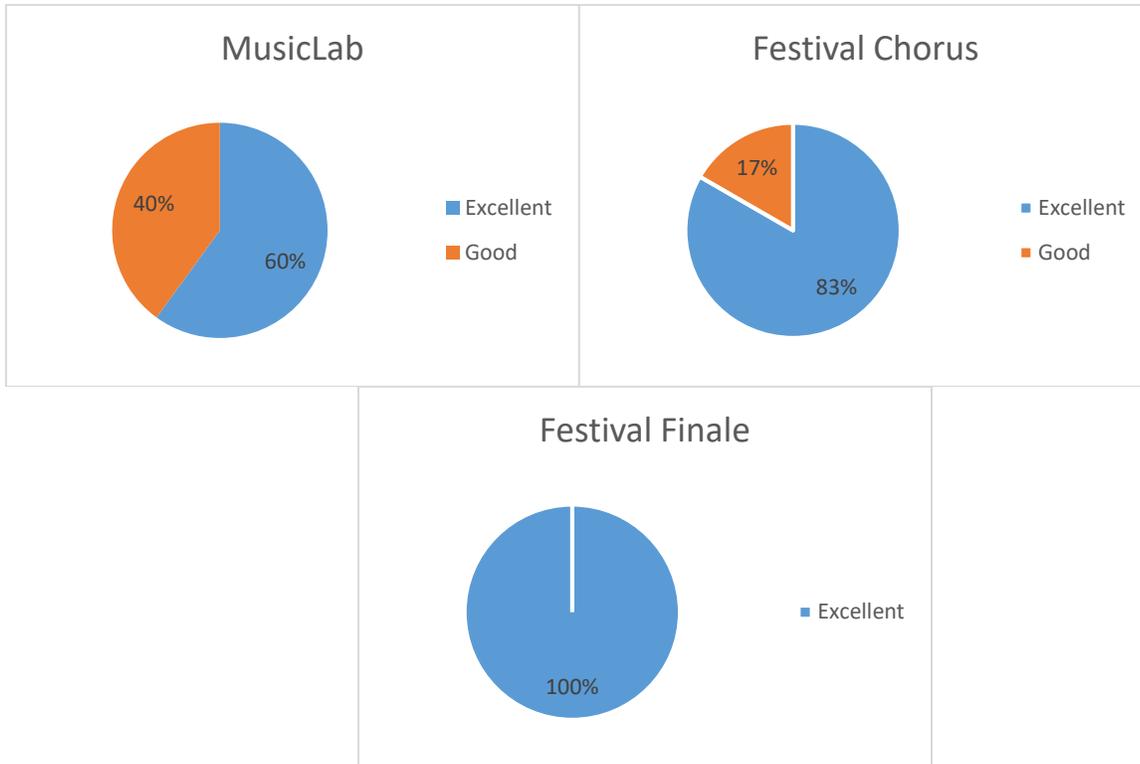
49 of these were completed.

Event attended

The Barony A Frame	The Cumnock Hour	Benedetti Trio	MusicLab	Festival Chorus	Festival Finale
8	5	14	5	12	5

Question 1. Respondents were asked “Overall, how would you rate the event you have just attended”





Question 2. Do you have any suggestions about how your experience could be improved?

- Better parking (Town Hall)
- Better directions to event (Town Hall)
- Better lighting of people on the stage (Cumnock Hour)
- Better sound (Cumnock Hour)
- Louder microphones (Cumnock Hour)
- Too warm (Benedetti Trio)
- Better ventilation (Benedetti Trio)
- Festival brochure difficult to read
- Bigger venue with more seating (Benedetti Trio)

Marketing and Press

Question 3. Respondents were asked “How did you find out about this festival” and given a wide range of answers to select.

Social Media	2
Posters	4
Communication from other organisation	1

Word of mouth	15
Attended the festival before in 2015	13
Attended the festival before in 2014	12
Article in a newspaper/magazine	3
Advertisement in the Daily Mail	0
Advertisement in the Cumnock Chronicle	1
Advertisement in other local paper	0
Online advert	1
Signage in local area	2
Festival Guide delivered through door	2
Festival Guide picked up at	0
Other	The Herald – 1, Friend of Tryst – 1, Sponsor – 1, Tourist info – 1, Email – 1, Personal connection – 4, Radio – 1

Question 4. Respondents were asked “which of the following newspapers/magazines do you read?”

- 3 respondents do not read any newspapers or magazines.

Cumnock Chronicle	12
The Herald/Sunday Herald	23
The Scotsman/Scotsman on Sunday	6
Daily Mail	5
Daily Record	2
Guardian/Observer	12
The Times/Sunday Times	13
The Telegraph/Sunday Telegraph	12
Other national newspaper	Sunday Mail – 1, The National – 2,
Other local newspaper	Ayrshire Post – 1, Shetland Times – 1, Kilmarnock Standard – 2, Ardrossan Herald – 1
BBC Music Magazine	4
Other music magazine	Gramophone
Other magazine	0

Question 5. Respondents were asked “Do you have any suggestions of other ways we could advertise the festival?”

- Radio – 3
- National radio
- Local radio
- TV – 2
- More local advertising – 2

- More advertisement
- Social media - 2
- East Ayrshire Council / East Ayrshire Leisure website
- RSNO / BBC SSO Programmes
- Libraries
- Leaflets - 2
- Newspapers
- Leaflets at schools
- Schools
- Local school involvement
- Churches
- Posters
- Dumfries House had no advertising
- Palace Theatre
- Neighbouring Councils

Question 6. Respondents were asked “How many events are you attending at The Cumnock Tryst this year?”

- 79% of respondents attended two or more events.
- 44% of respondents attended four or more events.

Just this one	Two	Three	Four+
10	9	8	21

Question 7. Respondents were asked “Do you think the tickets are good value for money?”

- 94% of respondents thought that the tickets were good value for money.

Yes	No
46	3

Question 8. Respondents were then asked “If no, what do you think is a reasonable price to pay?”

Benedetti Trio	£15
Festival Chorus	£12, £8-11

Money spent and distance travelled

Question 9. Respondents were asked “Could you tell us whether you have spent any money in the area because of your visit to Cumnock for The Cumnock Tryst, other than on your ticket and travel costs?”

- 51% of respondents spent money in the area because of their visit to the festival, other than ticket and travel costs.

Yes	No
23	22

Question 10. Respondents were then asked “If yes, approximately how much have you spent overall?”

- 59% of respondents spent between £10-£50
- 12% of respondents spent between £51-£99
- 24% of respondents spent between £100-£200
- 1 respondent spent £500+

Question 11. Respondents were asked “How far have you travelled to attend the event today?”

- 27% of respondents live locally, in either Cumnock or Auchinleck.

No distance, live in Cumnock or Auchinleck	13
Less than 5 miles	1
6-20 miles	11
21-45 miles	14
More than 45 miles	10

Question 11a. “For local residents – do you believe having a music festival here is good for the town and community?”

- 100% of local respondents believe that the Tryst is good for the town and community.

Yes	No	Not sure
25	0	0

Question 11b. “If you have made a special trip to come to the Tryst, have you...”

Stayed overnight	7
Visited other attractions	Dumfries House – 1, Loch Doon - 1

Question 12. “Do you intend to return to the Cumnock Tryst festival in future years?”

- 86% of respondents intend to return to the Tryst in future years.
- A further 10% will probably return to the Tryst in future years.

Yes	42
Probably	5
No	2

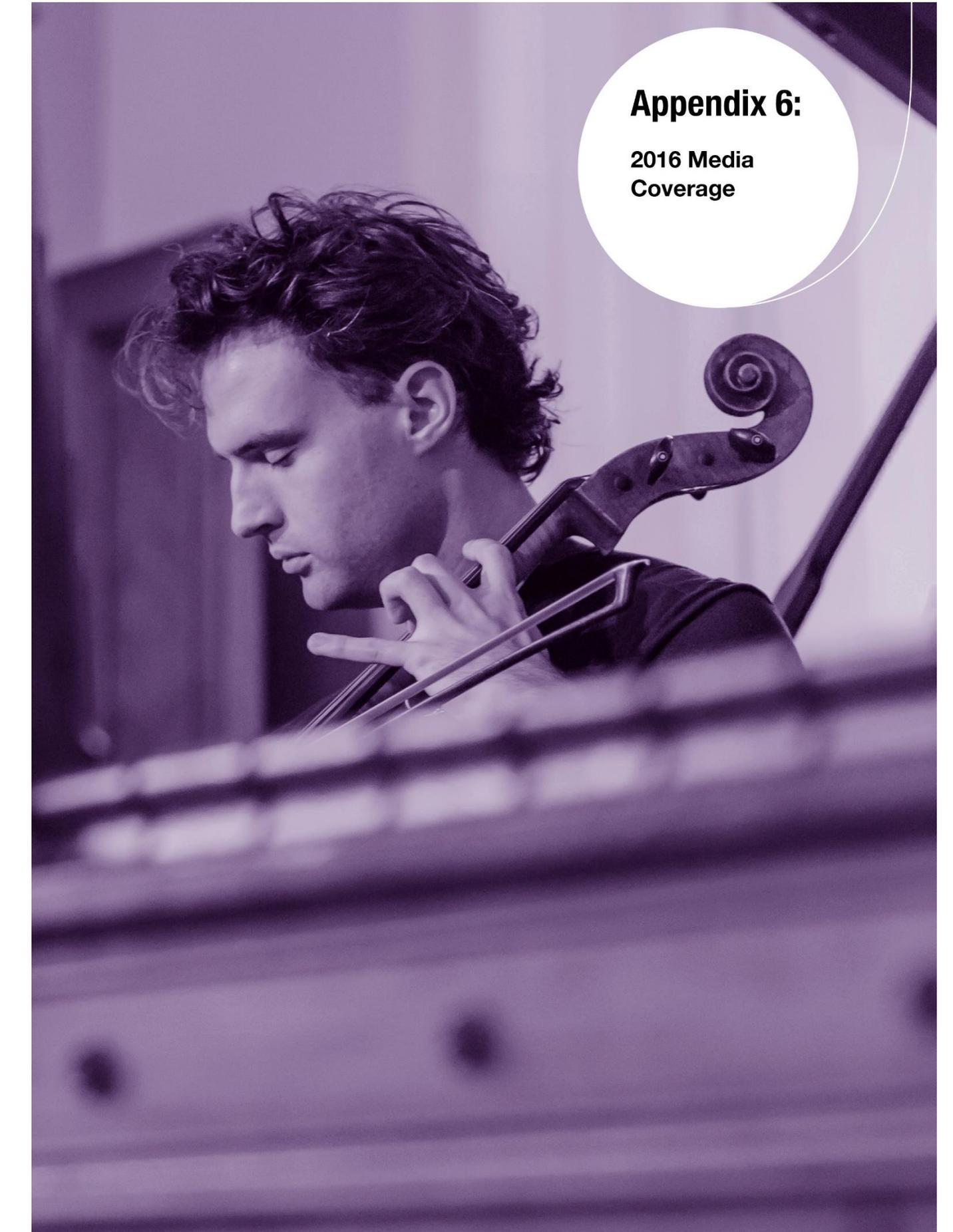
Age and gender of respondents

Under 20	21-35	36-45	46-60	61-65	Over 65	Male	Female	Non-binary
1	4	4	12	10	20	22	28	0

Location of respondents

Postcode	Number of responses	Postal Town or actual town if given	Council area
EH8	1	Edinburgh	City of Edinburgh
EH4	1	Edinburgh	City of Edinburgh
G12	4	Glasgow (West End)	Glasgow City
G13	1	Jordanhill	Glasgow City
G20	2	Maryhill	Glasgow City
G41	1	Pollokshields, Shawlands	Glasgow City
G66	1	Kirkintilloch, Lenzie	East Dunbartonshire
G77	1	Newton Mearns	East Renfrewshire
KA1	5	Kilmarnock	East Ayrshire
KA18	13	Cumnock	East Ayrshire
KA2	1	Kilmarnock, Bonnyton, Grange	East Ayrshire
KA24	1	Dalry	North Ayrshire
KA3	1	Stewarton, Lugton, Dunlop	East Ayrshire

KA30	2	Largs	North Ayrshire
KA5	2	Mauchline	East Ayrshire
KA6	2	Ayr	East Ayrshire or South Ayrshire
KA7	3	Ayr	East Ayrshire or South Ayrshire
KA9	1	Prestwick	South Ayrshire
ML11	2	Lanark	South Lanarkshire
PA12	1		
ZE2	1	Shetland	Shetland
ENGLAND			
SL6	1	Maidenhead	Windsor and Maidenhead, South Bucks



Appendix 6:

2016 Media
Coverage

2016 MEDIA COVERAGE

BROADCAST

TV

BBC Breakfast UK wide (2 slots on 29 September)
BBC 1pm News UK wide (29 September)
BBC Newsround (29 September)
BBC Reporting Scotland (2 slots – 28 and 29 September)
UWS Newsroom – 2016 Festival feature (4 October bulletin)

Radio

In Tune (31 March – RPS Awards shortlist)
BBC Radio Scotland news – (launch, 26 May)
Classics Unwrapped (23 September)
In Tune (27 September)
BBC Radio Scotland News (bulletins from 6.30 onwards throughout the day on 28 Sept)
UWS Radio - three nightly programmes and a festival overview programme

PRINT

RPS Award

The Herald
Cumnock Chronicle

News and features (launch)

The Times
The Herald (news)
The Herald (arts magazine)
The Cumnock Chronicle
The Ayrshire Post

News and features (other)

Cumnock Chronicle (6 April)

The National (24 April)
Cumnock Chronicle (19 May)
Cumnock Chronicle (1 June)
The Herald (23 June)
Cumnock Chronicle (29 June)
The Herald (30 June)
Oregon Arts Watch (30 June)
Cumnock Chronicle (7 September)
Irvine Times (9 September)
The Scotsman (12 September)
Cumnock Chronicle (14 September)
The Scotsman (22 September)
Scotland on Sunday (23 September)
Cumnock Chronicle (29 September)
Daily Record (29 Sept)
The Scotsman (2 October)
The Herald (3 October)
The Scotsman (3 October)
Motherwell Times (3 October)
Ayrshire Post (3 October)
Cumnock Chronicle (5 October)
Cumnock Chronicle (12 October)
The Guardian (12 October 2016)
The Telegraph (13 October 2016)
Cumnock Chronicle (19 October)
The Times (29 November 2016)

Specialist

Classical Music Magazine

RPS shortlist (31 March)
Programme Launch (26 May)
Clare Stevens Premiere of the Year – Scott Lygate A Barony A Frame (December 2016)

Early Music News

Festival Preview (June – August 2016)

Festival listing (Sept – Nov 2016)

Choir and Organ

Festival listing (Sept-October edition)

BBC Music Magazine

Festivals Guide (May 2016)

Event Listing (October 2016)

Gramophone

Festivals Listing (February 2016)

Other

The Oldie (Festival Listing)

British Trombone Society

Brass Herald (Nov 2016)

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[http://www.cumnockchronicle.com/news/14415945.Cumnock Tryst 2015 shortlisted for a top classical music award/](http://www.cumnockchronicle.com/news/14415945.Cumnock_Tryst_2015_shortlisted_for_a_top_classical_music_award/)

http://www.rhinegold.co.uk/classical_music/cumnock-tryst-announces-2016-programme/

[http://www.heraldscotland.com/news/14516472.Nicola Benedetti to play in Ayrshire festival founded by Sir James MacMillan/](http://www.heraldscotland.com/news/14516472.Nicola+Benedetti+to+play+in+Ayrshire+festival+founded+by+Sir+James+MacMillan/)

<http://www.thetimes.co.uk/article/musical-gene-alive-and-well-in-classical-old-mining-town-208m36qhx>

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http://www.cumnockchronicle.com/news/14566111.Future_of_Cumnock_looks_bright_with_Action_Plan_launch/

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http://www.irvinetimes.com/news/14734394.The_former_Greenwood_Academy_student_who_became_a_unique_musical_talent/

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<http://www.thetimes.co.uk/edition/scotland/ancient-horn-to-ring-out-in-scottish-parliament-zltjbgxdz>

UWS - filmed interviews

Sir James MacMillan and Sir Willard White

https://www.youtube.com/watch?v=_uli6CF0eQc

Sir James MacMillan

<https://www.youtube.com/watch?v=l4eD0qwtVNM&list=PLxBtzzpo6dly5V9nXXCoMh7kQCUV2FZPD&index=5>

Nicola Benedetti (not online)

Paul Martin

https://www.youtube.com/watch?v=cB00B_XdFGQ&list=PLxBtzzpo6dlxOoDDzSWXKGcCDRtw_aCOv&index=2

Clarence Adoo

<https://www.youtube.com/watch?v=R2zVzD0HAPU&list=PLxBtzzpo6dly5V9nXXCoMh7kQCUV2FZPD>

Matilda Brown

<https://www.youtube.com/watch?v=8lShQ2Ok56U&index=2&list=PLxBtzzpo6dly5V9nXXCoMh7kQCUV2FZPD>

Marion Kenny

<https://www.youtube.com/watch?v=ulRhGtaVKm8&index=3&list=PLxBtzzpo6dly5V9nXXCoMh7kQCUV2FZPD>

John Kenny

<https://www.youtube.com/watch?v=L40NQmkrwf0&list=PLxBtzzpo6dly5V9nXXCoMh7kQCUV2FZPD&index=4>

Scott Lygate

<https://www.youtube.com/watch?v=sqBOPWU8ps&index=3&list=PLxBtzzpo6dlx74SjGg9OpmpuMkQ24u9I2>

Cecilia McDowall

<https://www.youtube.com/watch?v=OtVCAjduyM&list=PLxBtzzpo6dlx74SjGg9OpmpuMkQ24u9I2&index=2>

Electra Perivolaris

<https://www.youtube.com/watch?v=0GfX9WAXHB0&list=PLxBtzzpo6dlx74SjGg9OpmpuMkQ24u9I2>

2

Eamonn Dougan

https://www.youtube.com/watch?v=Pvriq_f7pA&index=3&list=PLxBtzzpo6dlxOoDDzSWXKGcCDRtw_aCOv

Sam Cobb

https://www.youtube.com/watch?v=f6qR7clOJC4&list=PLxBtzzpo6dlxOoDDzSWXKGcCDRtw_aCOv

Arthur Bruce

https://www.youtube.com/watch?v=-1Gz7MVYVDU&list=PLxBtzzpo6dlxOoDDzSWXKGcCDRtw_aCOv&index=4

Sir James MacMillan

<https://www.youtube.com/watch?v=rf7TGFxByiw>



Appendix 7:

SCOT Analysis

SCOT ANALYSIS

Strengths	Challenges
<ul style="list-style-type: none"> • James MacMillan – his vision expertise, passion, artistic integrity • Genuine need and buy-in from the local community evidenced through feedback and attendance • Festival helps develop a sense of local pride • Staff and the board – knowledge and expertise • Dumfries House connection to Prince Charles and Prince’s Trust • One of only a couple of other home-grown composer-led festivals in the UK • Created an audience that didn’t exist before • Created a cultural offer in a local authority area where there’s limited cultural opportunities • Partnerships and engagement with the local authority, economic and regeneration services, tourism, Ayrshire Youth Arts Network, schools, community groups and local businesses • A strong and supporting Board which is representative of key stakeholders • Increasing buy-in to our programme from professional musicians, arts organisations, education bodies • Short-listed for awards • Taking programming risks • Community engagement and creating access to the arts especially for those who would not normally take part 	<ul style="list-style-type: none"> • Local infrastructure – transport, hotels, restaurants • Organisational capacity • Freelance staff • Project to project funding creates a challenge to realise ambitions • No clear leadership role in the organisation • Over reliance on James MacMillan – need a chief exec to resolve this • To maintain and secure financial resources • To expand the revenue model within a contracting financial climate • Change the perception of the area • Change the perception of some pockets within the local community • Develop and sustain local audiences • Generate new audiences from further afield • To be seen as a viable destination event • Maintaining a coherent and focused, expanded team
Opportunities	Threats
<ul style="list-style-type: none"> • Community ambition • Expanding year-round programme • The Prince of Wales connection • CPD for teachers • Tryst brand becomes a trusted partner – Trust in Tryst 	<ul style="list-style-type: none"> • Financial pressures • Increased demand on trust and public sector funds • Lack of ambition • Over ambition and spreading resources too thinly

<ul style="list-style-type: none">• Extending the reach of the brand with pop up activities both locally and in other parts of Scotland• Audience development opportunity – young people• Nurture emerging talent and feed into the programme• Increasing national and international profile• Increasing thirst for community engagement• Potential new venue at the Knockroon Learning Campus	<ul style="list-style-type: none">• Small population• Lack of infrastructure• Dwindling population in the area – older generation die off, people move away, audiences decline• Change in local political landscape• Exit from European Union
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Appendix 8:

Board Members Biogs

BOARD MEMBER BIOGS

Lynne MacMillan

A qualified solicitor, Lynne has worked in private practice, with the Scottish Consumer Council and in various consultancy and policy roles, including working with the charity Public Concern at Work, and serving as a non-executive director of NHS Quality Improvement Scotland.

She has also set up and served as a trustee for several charities.

With a clear passion for music and the arts, she has a first-class honours degree from the Open University in Humanities with Music. In 2013 she joined forces with her husband James MacMillan to establish The Cumnock Tryst in their old Ayrshire hometown.

Lynne has chaired the board of trustees since October 2013.

Caroline Kerr

Caroline qualified as a Chartered Accountant with Grant Thornton in 1985 and continued her career there until becoming self-employed in 1992. She has worked with a wide portfolio of clients and sub-contract work, dealing specifically with many charities small and large in terms of “Independent Examination” and “Audit”.

Her keen interest in listening to and performing music saw her join the RSNO Chorus Academy in spring 2016, having formerly been a member of the Scottish Plainsong Choir. She has a passion for folk music and is a regular performer at her local Folk Club (Houston Folk Club) and is a member of the Traditional Music and Song Association.

Caroline became a trustee of The Cumnock Tryst and The Cumnock Tryst Endowment Fund in 2014 and is also director/trustee of another charity, dealing with vulnerable children.

Paul Wood

Paul started playing the violin at the age of eight through Wakefield Music Service. He graduated from the Royal Academy of Music and Drama and gained his teaching qualification from Bretton Hall College.

Paul’s expansive career includes a peripatetic violin teacher, head of music at the International

school of Lae in Papua New Guinea, and Music Service Manager of East Ayrshire Music Service. In the ten years that Paul managed East Ayrshire Music Service the authority was recognised with 10 Consecutive National Music Council of GB awards, winning the Major Award four times and three PRS awards for commissioning new works.

As Chair of Head of Instrumental Teaching Scotland Paul was a member of the Scottish Government's review of Scottish instrumental provision. As part of this group Paul wrote the Scottish Guidelines for Scottish Music Services.

Jennifer Martin

Jennifer arrived at arts management through composition, orchestral education, university teaching, professional and employment mentoring and teaching composition.

She has managed creative education projects for the Scottish Chamber Orchestra, Royal Scottish National Orchestra, Scottish Opera, Scottish Ensemble, the Academy of St Martin in the Fields, Angus District Council, One Voice and the Aberdeen Bach Choir. In 2003 she was appointed Learning Manager for the BBC Scottish Symphony Orchestra, where she was responsible for devising and managing a wide range of educational initiatives, both in Scotland and internationally.

She now runs her own consultancy, developing projects for some of Scotland's leading arts organisations, including the Royal Scottish National Orchestra, the Scottish Ensemble, Edinburgh Napier University, the University of Aberdeen, and the Hebrides Ensemble.

Derek Stillie

Derek is a retired Scottish footballer. He played as a goalkeeper for a number of clubs in Scotland (including Aberdeen FC) and England before retiring to pursue a career in law.

He is qualified in both English and Scots law, and after moving back to Scotland to work with Brodies in Glasgow, he is now a director with solicitors Wallace Hodge & Co in Ayr.

Jay Capperault

Jay is a composer and saxophonist from New Cumnock.

He has a Masters in Composition with distinction from the Royal Conservatoire of Scotland, and has had music commissioned by The Cumnock Tryst in our 2014 festival and again in 2015.

Jay's composition career has developed at a great pace in recent years, having written music for various artists and ensembles including the BBC Scottish Symphony Orchestra, the BBC Philharmonic Orchestra, the Royal Scottish National Orchestra, Britten Sinfonia, and Red Note Ensemble.

He became a Board member in December 2016.

Professor Jeffrey Sharkey

Pianist and composer Jeffrey Sharkey is a graduate of the Manhattan School of Music where he was the conservatory's first double major in piano and composition. He earned a Master of Music degree in composition from Yale University and an MPhil from the University of Cambridge.

He became Principal of the Royal Conservatoire of Scotland in September 2014.

Prior to joining the RCS, he was Director of Johns Hopkins University's Peabody Institute and before that Dean of the Cleveland Institute of Music. He lived in the UK for 13 years, serving as director of music at the Purcell School in London and head of academic music at Wells Cathedral School, where he started the school's composition department.

He was a founding member of the Pirasti Piano Trio, which recorded with ASV Records in the United Kingdom and toured throughout Europe and the United States.

Jeffrey joined the board of trustees of The Cumnock Tryst in December 2016.

Sir James MacMillan CBE

James MacMillan grew up in Cumnock and read music at Edinburgh University and took Doctoral studies in composition at Durham University with John Casken.

He is best known as one of today's most successful living composers and is also internationally active as a conductor. His musical language is flooded with influences from his Scottish heritage, Catholic faith, social conscience and close connection with Celtic folk music, blended with influences from Far Eastern, Scandinavian and Eastern European music.

His extensive career includes Affiliate Composer of the Scottish Chamber Orchestra, Artistic Director of the Philharmonia Orchestra's Music of Today series of contemporary music concerts, working as

Composer/Conductor with the BBC Philharmonic between 2000 and 2009, and Principal Guest Conductor of the Netherlands Radio Chamber Philharmonic from 2010.

James set up The Cumnock Tryst in his old home town in East Ayrshire in 2014.

He was awarded a CBE in January 2004 and a Knighthood in June 2015.

Kenneth Dunsmuir

Kenneth Dunsmuir is the Administrative Director of Dumfries House, near Cumnock, which was saved by the intervention of HRH Prince Charles in 2007, and provides a stunning venue for some of the events that take place during The Cumnock Tryst.

Kenneth is a pianist and former music teacher, and is a former head teacher at Wellington School in Ayr.



Appendix 9:

**Governance,
Leadership,
Delivery and
Management**

GOVERNANCE, LEADERSHIP, DELIVERY AND MANAGEMENT

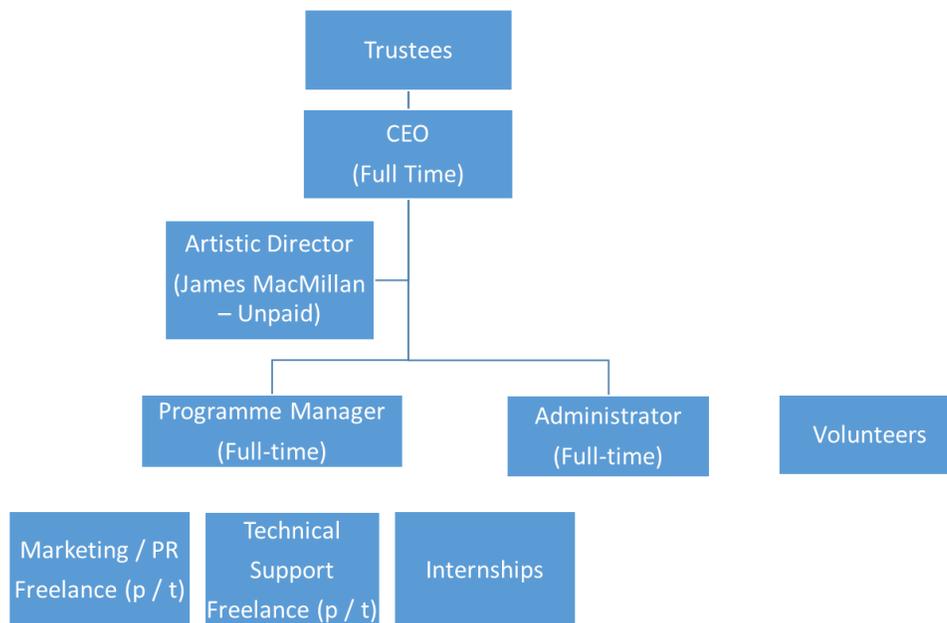
The Cumnock Tryst is governed by a Board of Trustees which sets the overall strategic direction of the company and ensures all the necessary checks and balances required are in place for effective governance and reporting.

Our board is a strong and committed group of professionals from a wide range of sectors who provide substantial expertise, knowledge, networks, connections, ideas and pragmatism to ensure the company is viable and fit for purpose.

We've set an organisational goal of establishing the Cumnock Tryst as one of Scotland's most professional, sustainable and well-governed arts organisations.

In a relatively short period of time we've become highly respected by our peers, funders, media, artists, audiences, participants and community of Cumnock. We're cognisant that to deliver the ambitions of *EPIC* we need to continue to develop and finesse the company's organisational functions, leadership and governance.

The Board recognises that a new organisational staffing structure is required if we are to deliver our ambitions and achieve long term sustainability. The proposed new staffing structure is:



Our current structure is: Board of Trustees; Artistic Director (Unpaid); Company Manager (Unpaid - Lynne Macmillan – Chair of Board; Festival Manager (part-time freelance); Marketing (part-time freelance); Press and PR (part-time freelance); Festival Chorus Administrator (part-time freelance); Festival Assistant (part-time freelance)

The artistic director and company manager receive no remuneration. In the new staff structure the artistic director will still not receive any remuneration and Lynne MacMillan will no longer be involved in operational delivery and assume her role as a Chair of the organisation.

All current freelance roles are part-time and fixed term contracts of 1-year.

The reporting framework within our new organisational structure will be:

- Board meetings every two months to monitor progress against delivery of the EPIC business plan
- Finance and staffing sub-committee to meet every two months
- Weekly team meetings led by CEO

The CEO will oversee the delivery of work programmes and will have frequent one to one meetings to review project plans, supervision, and undertake annual professional development reviews.

Rationale

The new organisational structure will enable us to deliver our ambitions and make steps to achieving our vision. In simple terms it's the structure we need to ensure world-class artistic quality in performance and participation for the benefit of as many people as possible.

The creation of the Chief Executive Officer (CEO) role is critical for the development of the organisation and the successful delivery of this business plan.

The CEO will work closely with the artistic director who will have the leadership role on festival and year-round programming. The CEO will also play a role in programming in collaboration with the artistic director. This will mitigate against workload and time pressure risks as the festival and year-round programme grows. James is absolutely committed to the Cumnock Tryst over the long term,

however, it is pragmatic to plan ahead for growth. The selection and appointment of a CEO will be carefully managed to ensure a seamless transition to the new organisational structure.

The CEO will be responsible for developing and implementing the operational plan that will stem from this business plan and will direct the allocation of resources and tasks required to effectively support company activities. The key areas the operational plan will focus on over the three years of this business plan are:

- Securing additional funds to grow our team and programmes of work;
- Company restructure and distribution of resources required to achieve our five strategic aims;
- Establishing and nurturing a new organisational culture built on our values with the focus on creating a unified team working towards a shared vision;
- Developing new effective working partnerships across the local authority area and nationally to increase the scope and reach of our work;

The Festival Manager role will be expanded into a Programme Manager's role to enable the company to deliver a year-round programme of activities and meet festival growth.

The marketing and Press and PR roles will be combined to make them more cost-effective.

A full-time administrator role will support the work of the CEO and Programme Manager and absorb the duties of the festival chorus administrator and festival assistant.

Staff Development and Training

The CEO has the key critical role within Cumnock Tryst, reporting to the Board on governance, long-term planning, strategic direction; and line management responsibility for the charity's staff who have programme, financial management, and operational responsibility.

For success, the support of a strong Board and staff is required and for this reason we are committed to ongoing development of trustees and staff. We will develop and implement:

- A Board development training plan
- Staff training plan to support individual roles and responsibilities
- An annual professional development review process to measure performance against organisational aims and objectives

Board of Trustees

The Cumnock Tryst Board of Trustees set the overall strategic direction of the company and ensure all the necessary checks and balances required are in place for effective governance and reporting.

The Board meets on a bi-monthly basis and at other times when key opportunities or issues are identified. Trustees receive, at least seven days in advance of the meeting, a Chair's report and budget, marketing and media reports to check artistic, financial and organisational progress. When appropriate, short-life working groups are established and report back to the full Board on progress and ratification.

The Board is responsible for reviewing progress against the Company's stated vision, mission, organisational values, standards, strategic aims and objectives. In the life of this Business Plan, the Board will delegate responsibility to the Chief Executive Officer (CEO) to ensure that the operational plan is delivered professionally, on time and within budget.

Our board is a strong and committed group of professionals from a wide range of sectors who provide substantial expertise, knowledge, networks, connections, ideas and pragmatism to ensure the company is viable and fit for purpose.

In the life of this business plan, a comprehensive Board Development training plan will be drawn up and implemented. The key areas this plan will cover include:

- **Induction** – what the company does and aims to achieve
- **Governance** – implementation and correct monitoring of policies and procedures
- **Risk Management** – understanding the actions that should be taken to identify and effectively manage and use risk
- **Leadership** - enable the development of individual and collective methods for asking the right questions and making the best decisions.
- **Board behaviours, culture and responsibility** - learning effective behaviours, leadership qualities, influencing and personal authority and impact.
- **Confidentiality** – understanding its importance and when it applies
- **Understanding reports, data and annual accounts** – getting to grips with reporting
- **Advocacy and visibility** – networking and representing the Cumnock Tryst

Board members skills audit

The table below outlines the areas of professional expertise and skills that currently exist on our board

Name	Profession	Skills / expertise
Lynne Macmillan <i>Chairperson</i>	Solicitor	Legal Policy Project Management
Jennifer Martin	Chief Executive Officer, Hebrides Ensemble	Musician Composer Strategy and planning Project management Community engagement Artist liaison
Sir James Macmillan CBE	Composer	Musician Composer
Kenneth Dunsmuir	Administrator of the Great Steward of Scotland's Dumfries House Trust	Administration Musician Music education
Jeff Sharkey	Principle, Royal Conservatoire of Scotland	Higher Education Strategy and planning Musician
Caroline Kerr	Chartered Accountant	Financial Services Performer – choir and folk
Derek Stillie	Solicitor, Stillie & Company	Legal Administration
Paul Wood	Freelance Musician and educator	Musician Music Education Community Development
Jay Caperauld	Young graduate musician	Composer Musician



Appendix 10:

Budgets

THE CUMNOCK TRYST BUDGETS 2018- 2021

Festival, staffing and overheads

EXPENDITURE		2018 Festival			2019 Festival			2020 Festival	
		BUDGT (£)	VAT (£)		BUDGT (£)	VAT (£)		BUDGT (£)	VAT (£)
ARTISTS FEES									
Rory Boyle	commission fee	7,500		an extra commission (2 total)	3,000		2 extra commissions (3 total)	6,000	
				plus orchestra performance	15,000	3,000	plus orchestra performance	15,000	3,000
Edinburgh Quartet plus double bass	artists fees - 2 concerts	7,500	1,500	(partnership required?)			(partnership required?)		
	fees for education programme	3,000	600	an extra day of festival - artists fees	3,000	600	2 extra days of festival - artists fees	4,500	900
Ian Bostridge	performance fees - 14-18 Now	3,000	600						
Ian Bostridge	solo recital	3,000	600						
The Sixteen	full concert	16,000	3,200						
	Sunday recital	2,500	500						
Nikita Naumov - double bass	Sunday recital	800							
Barnaby Brown - small pipes	Sunday recital	800							

Drake Music Scotland digital orchestra	delivery fees	1,500	300						
Cumnock Hour chair		200							
Cumnock Hour - Don Paterson		300							
Dalmellington Band		2,000							
Eamonn Dougan	Festival Chorus concert - 14-18 Now	2,800							
	Junior choir rehearsal/concert	750							
Andy McTaggart	approx £400 per day - chorus and junior choir rehearsals (x12)	4,800							
Organist	Festival Service	200							
Festival Chorus rehearsal accompanist	Accompanist for Festival Chorus and Junior Chorus rehearsals £200 pd (x12)	2,400							
Extra singers for Fest chorus	various fees	500							
Festival club performer	Young Musician?	500							
Festival club performer	RCS?	500		artists fees from 2018 template	60,000	8,000	artists fees from 2018 template	60,000	8,000

				Plus potential Light Show	30,000	600			
	Subtotal	60,550	7,300		111,000	12,200		85,500	11,900
ARTISTS TRAVEL									
Rory Boyle		0		orchestra travel incl in fee	0		orchestra travel incl in fee	0	
				extra day - travel for artists	500		extra 2 days - travel for artists	750	
Edinburgh Quartet plus double bass		1,500		expansion of international performers	1,500		international performers additional cost	1,500	
Ian Bostridge		350							
The Sixteen		2,500							
Nikita Naumov - double bass	including portorage	250							
Barnaby Brown - small pipes		150							
Drake Music Scotland digital orchestra		500							
Cumnock Hour chair		150							
Cumnock Hour - Don Paterson		150							
Dalmellington Band	included in fee	0							
Eamonn Dougan		350							
Andy McTaggart	car hire	200							

Organist		50							
Festival Chorus rehearsal accompanist		200							
Extra singers for Fest chorus		200							
Festival club performer		150							
Festival club performer		150							
General travel for artists around Ayrshire		600		travel costs from 2018 template	7,800		travel costs from 2018 template	8,000	
				with inflation			with inflation		
	Subtotal	7,450	0		9,800	0		10,250	
ARTIST ACCOMODATION									
Edinburgh Quartet plus double bass	15 x £80	1,200		orchestra accom not required	0		orchestra accom not required	0	
Ian Bostridge	3 nights x£90	270		accom for extra day	320		accom for extra 2 days	640	
The Sixteen	19 x £80	1,520							
Nikita Naumov - double bass	1 night	90							
Barnaby Brown - small pipes	1 night	90							
Drake Music Scotland digital orchestra	not required								
Cumnock Hour chair	not required								
Cumnock Hour - Don Paterson	1 night	80							
Dalmellington Band	not required	0							

Eamonn Dougan	4 nights, including pre- festival rehearsals	360							
Andy McTaggart	not required	0							
Organist	not required	0							
Festival Chorus rehearsal accompanist	not required	0							
Extra singers for Fest chorus	not required								
Festival club performer	1 night	90							
Festival club performer	not required	0		accom costs from 2018 template	3,900		accom costs from 2018 template	4,000	
				with inflation			with inflation		
	Subtotal	3,700	0		4,220	0		4,640	
	TOTAL Artists	71,700	7,300		125,020	12,200		100,390	11,900
EVENTS									
Launch event (including 5 workshop concerts)	Refreshments from Hotel (£8 pp, 200 people)	1,600							
	Musicians' fees	1,500							
	Musicians travel	200							
	Musicians accommodation (3 musicians x 1 night, plus Jimmy)	360							
	Musicians expenses - £150 total	150							

	Tech costs, including Ewen's time & transport	1,000	200						
Drake Music	Technical costs for orchestra	1,000							
Staging/technical	Travel incl. site visits	800	160						
	Hire of equipment	5,000	1,000	increase for 1 day extra	500	100	increase for 2 extra days	700	140
	Staff costs (SEE BELOW)								
Venue hire	Donation towards churches - £150 each	600		extra venue	200		extra venues x2	400	
	Town Hall opening night - £25 p.hr?	300							
	New Cumnock Town Hall letting fee	200							
	venue hire for Festival Chorus	550							
	venue hire for junior chorus rehearsals	400							
Venue licensing		60							
Box office	7% fee on ticket sales (based on £18k income)	1,260							

PRS		1,200	240						
First Aid		700	140	extra day	150	30	extra 2 days	300	60
Signage	AA	1,200	240						
Catering	Patrons and Friends events + artists	2,000	400						
	Bistro table hire	400							
Music/Instrument costs	Piano hire	0	0	piano recital potential	1,600	320	potential instrument hire	1,600	320
	Piano tuning - tuning required on Thurs?	0		potential tuning	200	40	tuning	200	40
	Festival chorus and junior chorus music costs	1,200							
	Additional music hire - perusal scores etc	200							
Misc costs (equipment, venue box content, refreshments etc.)		1,500							
Merchandise production		800		event costs from 2018 template	24,200	2,400	event costs from 2018 template	24,200	2,400
	TOTAL Events	24,180	2,380		26,850	2,890		27,400	2,960
STAFFING									
CEO		45,000							
Programme Manager		28,000							
Marketing Manager (part-time)		11,000							

Press Manager (part-time)		9,000							
Festival Assistant		18,000							
Technical Manager	Day rate £250 + £20 pds	1,620	324	extra day for festival staff	270	54	extra 2 days for festival staff	540	108
Technical Assistant	Day rate £250 + £20 pds	1,350	270		270	54		540	108
Technical Assistant	Day rate £250 + £20 pds	1,350	270		0				
Concert Manager		800			160			320	
Concert Manager 2		800							
Concert Manager 3		320							
FOH Manager		800			160			320	
Staff accommodation		4,000	800	extra night x5	450		extra 2 nights x5	900	
Staff travel during festival		2,500							
Staff expenses during festival		500							
Donation to Scotland Police Youth Volunteers		150							
Staff uniform costs		400	80						
				staff costs on 2018 template	125,590	1,744	staff costs on 2018 template	125,590	1,744
	TOTAL staffing	125,590	1,744		126,900	1,852		128,210	1,960
OVERHEADS									
Telephone		100	20						
Stationary/Printing/Postage		800	160						
Legal/Accountancy		1,800	360						

Insurance		1,500	300	Increase to include extra year-round programme	500	100	Increase again...	1,000	200
Travel (general)		2,000		Increase to include internships/work placements	400		Increase to include internships/work placements	400	
Staff expenses (general)		800							
Board expenses		250							
Website/email hosting		170	34						
Marketing/Design	(increased for year-round programme)	22,000	4,400	Increase for larger programme	2,000	400	Increase again	4,000	800
Programmes		1,600	320	extra programmes for other events	500	100	extra programmes	800	160
Press		1,700	340	extra press expenses	300	60	extra press expenses	400	80
				overheads from 2018 template	32,720	5,934	overheads from 2018 template	32,720	5,943
	TOTAL Overheads	32,720	5,934		36,420	6,594		39,320	7,183
	Subtotal NET	254,190	17,358		315,190	23,536		295,320	24,003
	Subtotal inc VAT	271,548			338,726			319,323	
	Contingency @ 5%	13,577			16,936			15,966	

	TOTAL 2017 Festival budget	285,125			355,662			335,289	
Plus year-round programme costs	2018			2019			2020		
		35,971			49,921			76,751	
	TOTAL EXPENDITURE:	321,096			405,584			412,040	

Year-round programme

Year-round Programme	(£)			(£)	(£)	(£)
Get Involved				2018/19	2019/20	2020/21
Masterclasses/come&try sessions				x3 in 2018	x4 in 2019	x6 in 2020
musician fees	800					
venue	150					
music costs	150					
admin/refreshments etc.	200					
TOTAL:	1,300	For 1 masterclass/come&try session		3,900	5,200	7,800
Composing for the Terrified/ Improvisation workshops/Brassed Off				not in 2018	x4 in 2019	x4 in 2020
Musician fees	600					
Musicians travel	150					
venue costs	150					
music costs	200					
refreshments	50					
TOTAL:	1,150			0	4,600	4,600
Children's Opera group				not in 2018	not in 2019	x1 in 2020

Artists fees (in partnership)	3,500					
travel	300					
venue costs	300					
music hire	400					
accompanist	400					
refreshments	80					
props/equipment	200					
TOTAL:	4,980					4,980
Music Lab				not in 2018	not in 2019	2 in 2020
Artist fees	600					
venue costs (with equipment)	1,000					
travel costs	400					
TOTAL:	2,000					4,000
Emerging Talent				1 in 2018	1 in 2019	1 in 2020
Young Composers Scheme						
Travel/expenses	400					
Production of parts	250					
competition admin (adverts, award etc)	500					

TOTAL:	1,150			1,150	1,150	1,150
Residency for young composer				1 in 2018	1 in 2019	1 in 2020
Travel/expenses	400					
music production	250					
accommodation (3 nights)	240					
TOTAL:	890			890	890	890
Choral conducting scholar				not in 2018	1x 2019	1x 2020
travel/expenses	400			0	400	400
Pop-up performance				x4 in 2018	x4 in 2019	x4 in 2020
Travel/expenses for musicians	350					
Musicians fees	1,000	it could be £300 for 1 musician, or £3000 for Nicola Benedetti to perform				
accommodation (3 x1night)	240					
TOTAL:	1,590			6,360	6,360	6,360
Hungry Ears performances				x3 in 2018	x4 in 2019	x6 in 2020

Musicians fees	2,000	it could be £400 for young RCS musicians or £3000 for a chamber group or £5000 towards a partnership performance (orchestra/opera) with the partner sharing costs				
Travel/expenses	500					
accommodation	400	(eg. £80 x5)				
technical staff (x2) (£540 +vat)	648	for lighting/sound				
technical hire/travel (£1000 +vat)	1,200					
venue hire	200					
music hire	500					
staff travel/accom	400					
print production - programmes/signage/posters	800					
1st aid	120					
prs	150					
box office commission @7% (120 tickets @ £8 avg)	68					
TOTAL:	6,986			20,958	27,944	41,916
Connect				in 2018	in 2019	in 2020
Young critics - travel and expenses	400					

Tryst Champions - travel and expenses (incl a catered event)	600					
TOTAL:	1,000			1,000	1,000	1,000
			Contingency @5%	1,713	2,377	3,655
				in 2018	in 2019	in 2020
			TOTAL:	35,971	49,921	76,751

Income overview

INCOME OVERVIEW

Note: our accounts and budgets end 31 October

NB. The Cumnock Tryst accounts run to 31.10.18 (to include 2018 festival)

Creative Scotland award year:	2018/19		2019/20		2020/21	
	Confirmed unrestricted	Confirmed restricted	Unconfirmed unrestricted	Unconfirmed restricted	Unconfirmed	Unconfirmed
FUNDRAISING						
Public: Local authority	5,000				0	0
Public: other		20,000		15,000	20,000	20,000
Creative Scotland regular funding			120,000		140,000	160,000
Trusts/Foundations/sponsorship	55,000		41,071	35,000	209,629	190,165
Donations/Gifts			5,000		6,000	8,000
TICKET SALES						
for the festival			18,000		19,000	20,500
for year- round events			2,000		5,100	6,600
Programme advertising			1,500		2,000	2,500
Programme sales			600		680	750
Interval refreshments			100		150	200
Merchandise			200		300	400
Festival Chorus subscription			2,125		2,125	2,125

Other income, eg. Workshop fees			500		600	800
SubTotal	60,000	20,000	191,096	50,000	405,584	412,040
TOTAL INCOME	321,096				405,584	412,040
Expenditure Budget	321,096				405,584	412,040
SURPLUS/DEFICIT	0				0	0



Appendix 11:

Risk Register

CUMNOCK TRYST RISK REGISTER

Type of risk	Potential impact	How being addressed
<i>Governance and management risks</i>		
1.The board lacks relevant skills or commitment.	1. Badly managed organization; poor decision making; funders and audiences receive poor value for money.	1.Board members recruited for their skills and experience in accountancy, event management and artistic vision; ongoing recruitment processes; appropriate training as required.
2. inadequate strategic or financial planning	2. loss of reputation; unclear objectives and priorities; issues addressed with no strategic vision; beneficiaries needs are not fully realized; financial management problems;	2. regular review of long term strategies, continual review of financial plans, budgets, and monitoring of financial performance; feedback from beneficiaries and funders.
<i>Financial risks</i>		
1.Budgetary control and financial reporting.	1. Budget does not match key objectives and priorities; decisions made on inaccurate financial projections and reporting; decisions made on the basis of unreliable or unrealistic estimates; poor cash flow management; ability to function as a going concern.	1. Link budgets to business plans and objectives; timely and accurate monitoring and reporting; proper costing procedures; ensure staff/board have adequate skills to produce and understand budgetary and financial reporting; ensure procedures in place to review variances with budget and cash flow.
2. Dependency on specific sources of income (eg government and other public sources of grants, charitable sources, private donors).	2. Cash flow and budget impact of loss of income sources; impact on operational activities.	2. Contingency plans to alter scale of event; identification of alternative sources of funding; reserves policies.
3. compliance with terms imposed by donors.	3.funds not used as required, leading to repayment of grant, affecting future of relationships with donors, and possible regulatory action.	3.Establishment of procedures to identify restrictions on use of funds, and budget control, monitoring and reporting arrangements.

4. Pricing policy	4. Heavy reliance on subsidy to deliver concerts; affordability to concert-goers and other beneficiaries.	4. careful costing of services, involving comparison with other similar service providers, and monitoring beneficiary and funder satisfaction.
<i>operational risks</i>		
1.non-performance of contract – working with self-employed artists and managers.	1. Dangers of non-compliance, and liabilities for non-performance.	1.Cost per concert appraisal procedures; knowledge of alternative performers/availability Cost/project appraisal procedures; insurable risk cover.
2. Provision of services - customer satisfaction.	2. beneficiary complaints; loss of fee income as a result of donor dissatisfaction; loss of audience; negligence claims; reputational risks.	2. quality control procedures; benchmarking of service; clear complaints procedure.
3. Artistic planning, project development.	3. Compatibility with objectives; funding and financial viability; availability of artists.	3. Significant detailed advance planning; sufficient appraisal and costing procedures.
4. fundraising.	4.Inadequate returns.	4. Nurture positive relationship with existing funders and donors; ensure sufficient mechanisms to identify alternative sources, and appropriate monitoring of returns delivered.
5.Information technology	5.Systems fail to meet operational need; systems become outdated and obsolescent; loss of database; lack of technical support.	5. appropriate and regular appraisal of system needs; use of service and support contracts; disaster recovery procedures; insurance.
6.disaster recovery	6. computer system failures; damage to equipment or records through fire, flood or theft.	6. data back-up procedures; insurance cover.
<i>Environmental and external risks</i>		
1.Public perception	1. impact on voluntary income; impact on audience attendance; volunteer commitment; ability to access grants or other funding.	1.Ensuring that good communication in place with funders, volunteers, audiences and other beneficiaries.
2.Adverse publicity	2. As above, in addition, loss of donor funding; loss of reputation and influence; impact on morale of paid staff; volunteers; and board members.	2. adequate complaints procedures and public interest disclosure policies, kept under review; crisis management strategy in place to handle with nominate spokesperson etc.
3. Relationships with key funders/partners	3.Deterioration may impact negatively on funding and other support.	3.maintain regular contact with key funders/partners; invite feedback; regular reporting;

		ensuring meeting funders' requirements.
4. Government policy, such as availability of grant programmes; charitable taxation; etc.	4. Impact on availability of grants and criteria for applying; impact on charitable and voluntary giving.	3. Regular monitoring of changes in policy and regulation; adapt to change.
<i>Law and regulation compliance risks</i>		
1. Compliance with relevant law and regulation, including but not limited to: Charity law Companies legislation; performance rights regulation, data protection law, Equalities Act 2010, Health and Safety legislation and regulations; Employment law.	1. fines and other penalties; reputational risks; negligence claims; inability to undertake some activities.	1. ensure identification and compliance with key legal and regulatory requirements; ensure all venues have appropriate risk assessment, and ensure allocation of responsibility for compliance procedures; monitoring and reporting on compliance.
2. Taxation	2. penalties and interest payments; loss of income through failure to maximize Gift Aid returns; failure to use appropriate tax exemptions.	2. Ensure adequate procedures for payment of PAYE and National Insurance for any paid staff; ensure VAT review procedures in place; understand rules relating to exemptions and reliefs; obtain adequate professional advice.



Appendix 12:

**Board Visioning
Day**

BOARD VISIONING DAY, 9 SEPTEMBER 2016

How will Cumnock be different in 2021?

There will be a sense of local **pride**:

- A sense of place or location;
- Cumnock will be a destination;
- A sense of purpose;
- There will be a hope and belief in the future of Cumnock, and that
- good things will keep happening here;
- There will be a new entrepreneurial spirit among local businesses, and new businesses will have become established here.

A new venue:

- Either in Cumnock itself or at Dumfries House;
- A venue big enough for large scale orchestral concerts;

What will make these things happen?

- Skills, knowledge and employability;
- Involvement of technically skilled local people;
- Cultural and infrastructural regeneration;
- Prosperity and jobs;

The vision

‘Cumnock as the meeting place for music’

‘Music town’

a place known for its musical participation – a place which is known for the creation of professional musicians and music professionals

What are our aims for The Cumnock Tryst 2021

1. To still exist
2. To have received major recognition (there was discussion on this point and it was clarified that what was meant here was recognition in the form of a major award for its programming and/or community work by 2021. Also that this was a sign of success rather than an end in itself).
3. To be able to programme music for symphony orchestra (ie a hall).
4. A Chief Executive appointed.
5. Long-term financial sustainability.
6. Community integration.
7. A quality educational programme.
8. A festival of equivalent status to St Magnus
9. A year round programme.
10. Measurable social impact.
11. A venue (as with 3 above).

We conflated some of the above to discuss together, divided into two groups to discuss how we could achieve this and what partners we could engage with in relation to these aims

Results

Funders:

1. (to still exist) and 5. (Long-term financial sustainability)

Existing funders: East Ayrshire Council; Creative Scotland; Trusts and Foundations, individual philanthropists

Possible new funders: NHS; Scottish Prison Service; Police Scotland; Tom Hunter/Hunter Foundation; Youth Music Initiative (part of Creative Scotland); Big Lottery.

2. (recognition) and 8. (A festival of equivalent status to St Magnus)

Partnerships with other organizations that share some of our aims:

BBC Radio 3 (ask them to come to The Tryst for the duration) (talk to Linsey Pell, Head of Music, BBC Radio Scotland);

3. (to be able to programme music for symphony orchestra – ie a hall)

The National Companies (BBCSSO; RSNO; SCO; Scottish Opera). We discussed organizing a meeting of the nationals, and other arts producers (Hebrides, Scottish Ensemble, etc). The plan would be to share our vision for Cumnock, and invite them to talk to us about what they could do to help fulfil this vision, and how we can help each other. We could ask them to assess venues in Cumnock for orchestral performance or support us in our campaign to make the school hall fit for that purpose (talk to Jerome Booth, Chair of the Britten Sinfonia). This could be a half hour early evening meeting.

4. (appoint a chief executive)

Trusts and Foundations: for example the Lloyds TSB Foundation, who have provided a secondee in the past to help the Cumnock Community Action Plan committee. How could they help us?

We discussed the CEO question of and on at various points in the afternoon and evening. We were concerned that we needed more capacity to fundraise for the 2017 festival while at the same time preparing a business plan for five years to be ready for submission to Creative Scotland in 'early spring' next year. Possible solutions included using John Bickley as a consultant to do Esme Fairbairn, Paul Hamlyn and Creative Scotland applications for £10k, while existing team (Lynne and Catherine) did the smaller stuff.

6. (community integration)

Knockroon Learning and Enterprise campus; Cumnock Community Action Plan committee; East Ayrshire Council; GLOW Network; Hunter Foundation/West Coast Hatchery; Job Centre; NHS (Community Health); Mental health charities; Live Music Now; RFOs (regularly funded organisations) and National Companies; Dumfries House; RCS: Prince's Trust; CREATE; CentreStage.

7. (a quality educational programme)

RCS; Schools; East Ayrshire Council; Scottish Qualifications Authority; Education Scotland; Drake Music Scotland; The Cumnock Tryst Scholarship/Sir James MacMillan Scholarship.

9. (a year round programme)

East Ayrshire Council; Funders; National Companies.

10. (measurable social impact)

We couldn't do this work ourselves, it would be in partnership with an academic institution such as the University of the West of Scotland, the Royal Conservatoire of Scotland or University of Glasgow. It would need separate funding, which would be sought by the institution with our agreement as partners.

Conclusions

We agreed we needed to discuss the detailed way forward more, but that we needed to reconfigure staff structure to ensure that we can deliver what we need to fulfill the vision.

Lynne MacMillan

September 2016