

New Music Activity in Scotland Mapping Survey

REPORT



Royal Conservatoire
of Scotland



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Objectives

This research project aims to provide a comprehensive map of new music activity in Scotland, bringing together information about the types of new music activity, venues and festivals engaged in such activity, the activities of ensembles and the geographic spread.

The researcher will identify:

- Venues, festivals and other promoters already promoting new music in Scotland;
- The scale and scope and artistic focus of their work;
- Venues, festivals and other promoters (from music but also other art forms) who are potentially in a position to promote new music given the right support.
- The activities of new music ensembles and creators.
- Any relevant activity and opportunities beyond Scotland taking place in the rest of the UK.

The researcher will interview key stakeholders.

The 17 days will be divided as follows:

- 2 days preparation
- 9 days research
- 5 days report writing
- 1 day evaluation

The preparation and evaluation of the research will be done with representatives of New Music Scotland and the Royal Conservatoire of Scotland. Members of both organisations will also monitor the research.

Outputs

- The researcher will provide a full report of the research and database (Excel) of results to RCS and NMS.
- The researcher will provide a summary report which will be sent to SFC Interface Scotland.
- The mapping study will identify outputs and recommendations.

Research Framework

SFC Interface Scotland

This research is being undertaken by the Royal Conservatoire of Scotland and New Music Scotland with funding from SFC Interface Scotland, partly in response to the EKOS Music Sector Review for Creative Scotland which highlighted the lack of ‘a year-round circuit of promoters/venues able to experiment and develop audiences for... new music across Scotland in a sustained way.’

The SFC Innovation Voucher, which has funded this research, is part of a wider scheme to link together businesses and HEIs in Scotland:

- The scheme is aimed at building relationships between SMEs (Small to Medium sized Enterprises) and HEIs (Higher Education Institutes) in Scotland.
- The proposed collaborative project should lead to new products, services and processes that will benefit the business, the institution and the Scottish economy.
- The awards are specifically intended to encourage new partnerships that have not previously collaborated or jointly received funding from any source previously.
- The award (for an individual project) is for up to £5,000 and this will be paid to the HEI upon submission of a final report proforma.
- The company contribution is expected to match the grant contribution from the Scheme either through cash or in kind (staff time materials, access to facilities etc).

RCS Research Department

The Exchange is the home of research and knowledge exchange at the Royal Conservatoire. Since the establishment of the Conservatoire’s research arm in 1999, it has been at the forefront in the development of research into and through the performing arts. Its success was confirmed with an excellent RAE 2008 result, which showed that 85% of its research was of recognised international quality. The Exchange’s distinctive research portfolio blends traditional research practices with practice-based artistic research, applied research, consultancy and knowledge exchange. ‘Knowledge exchange’ is a term used throughout the higher education sector to describe activity which connects people, practice and ideas between the research environment and the wider world, enhancing people’s quality of life, promoting prosperity and adding to the cultural enrichment of our society.

This spirit of exchange is embedded throughout the Conservatoire. Informed research and collaborative practice forms an essential part of student life and is threaded throughout the new curriculum. Research-active staff share their knowledge, innovation, performance and educational expertise through numerous projects and consultancies with partners in the community and the commercial sector. The research department forms the nexus for all this activity, providing support, growth, space and opportunity for students, staff and external partners alike to connect, create and innovate.

Researcher

This research has been conducted by Jo Buckley, a freelance arts professional based in Edinburgh with extensive experience of the new music sector in Scotland. Jo is the Label Manager for Edinburgh-based classical record label Delphian Records, is the current Network Coordinator for NMS, and was previously manager of contemporary music ensemble Mr McFall’s Chamber. In addition to her arts management experience, she has a PhD in Musicology from Durham University.

In addition to support from the RCS, Jo has worked in partnership with and under the guidance of New Music Scotland (NMS).

New Music Scotland

NMS was set up to help generate a vibrant and thriving new music sector, which will contribute to making Scotland an international leader in contemporary creative music practice. As a cooperative, it exists to connect, enable and support makers of new music: musicians, sound artists, composers, promoters and producers in Scotland. NMS will create and maintain a supportive environment for innovation.

Its aims are as follows:

- To bring together makers who are either wholly or partially engaged in creating/performing new and innovative music and sound, and promoting organisations;
- To establish and maintain communication mechanisms for new music in Scotland;
- To encourage and facilitate collaboration with other art-forms and sectors;
- To provide a supportive environment for innovation in music and sound;
- To actively campaign for the commissioning and programming of new music;
- To increase the awareness and profile of new music in Scotland, both nationally and internationally;
- To explore and disseminate new ways of developing audiences for new music.

Research Outline

1. Preparatory discussion with NMS to define criteria for the project and compose a research plan
2. Compile a concise and informative questionnaire to gather information for the study
3. Compile a list of target organisations through discussion with the NMS board, via email requests to its members, through a social media campaign, and through discussion with key umbrella organisations
4. Distribute questionnaire, and follow up with phone calls to gather data
5. Engage in discussion with key UK organisations – Sound and Music, PRSF – to gather information on new music activity in the rest of the UK
6. Research, plan and implement an accessible and informative ‘living’ digital map to document the findings of the survey
7. Complete a report summarising the project’s findings, highlighting challenges and points of interest, and making recommendations for the future

Criteria

As part of the preparatory discussion when planning this project, a number of decisions had to be made regarding which organisations should be featured on the digital map.

Bearing in mind the objectives of the project, which are to ‘identify venues, festivals and other promoters already promoting new music in Scotland’, as well as those ‘who are potentially in a position to promote new music given the right support’, the following criteria were established:

1. Composers would not be included on the map, as this research is focussed on promoters and performing organisations.

2. Amateur organisations would not be included, except where they showed a strong involvement in professional activity (for example, local music clubs who regularly book professional ensembles or commission new works) or those with a very strong focus on new music activity (for example, resident new music groups within a university).
3. In the case of 'grey areas' regarding the above criteria, the researcher would err on the side of caution.
4. For the purposes of this survey, 'new music' would not include Scottish traditional or pop music (which could be the subject of further surveys), because the volume of data this would create is outwith the resources of this research.

It is also important to note that while the project aims to present a large sample group of new music activity across Scotland, the digital map created would be a 'living map' and would continue to be updated and added to beyond the dates of this survey.

What is 'new music'?

The question 'what is new music' does not come with a simple answer, and has often been the subject of discussion at NMS meetings and events. As a support network for new music activity across Scotland, NMS champions the work of contemporary composers, sound artists and creators from all disciplines who create new work involving sound in any form. Although this particular piece of research necessarily excludes traditional music and pop music from its remit (these being possible avenues for further research in future studies), every other form of new music is considered – including, but not limited to, contemporary classical, experimental, electroacoustic, jazz, improvisation, and sound art. In short, if the work includes music/sound that has been newly created, it is classed as 'new music'.

Additional Support

In order to facilitate this research, a number of 'umbrella' organisations were contacted for assistance and input with compiling the list of promoters, venues and festivals. Their assistance in bringing this project to fruition is gratefully acknowledged. These include:

Creative Scotland
Engage Scotland
Enterprise Music Scotland (EMS)
Federation of Scottish Theatres
Gaelic Arts
Highlands Touring Network (HTN)
Performing Rights Society Foundation (PRSF)
Sound and Music
Scottish Contemporary Arts Network (SCAN)
Scottish Music Centre (SMC)

Findings

Who is included in the study?

Collating a list of contacts in order to carry out this research was the first challenge of this project. At the time this study commenced, there was no single database collecting together all the organisations involved in new music in Scotland. Indeed, this research represents the start of such a database.

While the list of organisations covered here is not yet exhaustive, this study represents a large sample group of arts organisations from across the length and breadth of Scotland, and covers, to the best of our knowledge, the majority of organisations based in Scotland who have some involvement in new music – as well as those who have expressed an interest in doing so. In addition to the more obvious centres of new music activity, such as concert halls and contemporary music ensembles, the research also incorporates other areas such as art galleries, multi-arts festivals, theatres and dance companies, many of whom are involved in programming new music in some form – or have an interest in doing so in the future. It is hoped that, over time and with additional research, this large sample group can be developed into an exhaustive list of all new music activity across Scotland.

At the time of writing this report, 125 organisations/individuals had been contacted to provide information for the survey.¹ Of the 125, 98 had responded to requests for information, giving a total response rate of 78%. In cases with no response, it was sometimes possible to glean information directly from the organisation's website. It is also important to note that organisations will continue to be able to add their data to the 'living map' on the NMS website, and it is hoped that the map will continue to grow as awareness of the project finds harder-to-reach places.

The sector was divided into six categories for the purposes of this study as follows, with the number in parentheses indicating the number represented:

- Venues (68)
- Performing organisations (32)
- Festivals (20)
- Promoters (6)
- Producers (26)
- Other (9)

As the numbers indicate, venues represent by far the greatest number of organisations contacted for this survey – ranging from large organisations in major cities such as Glasgow Life (which includes several venues across Glasgow) to small venues in more remote locations, such as An Lanntair on Stornoway in the Western Isles.

Where is new music activity taking place?

One of the remarkable outcomes of the survey is the prevalence of new music activity within Scotland. Of all the organisations who responded to requests for information, only four responded 'no' to the question 'are you involved in new music?' These response came from the Edinburgh

¹ Contact details for a further 36 organisations were provided after this report had been written, taking the total number of target organisations to 161. Although these additional organisations had not been contacted at the time of writing, they will be contacted in due course in order to provide information for the digital map.

Book Festival (who programme music events as part of their after-hours Unbound sessions, but this does not include new music of any kind), An Lanntair on Stornoway (whose music programme is centred around traditional music), the Scottish Storytelling Centre in Edinburgh (whose music programme also mainly involves traditional music) and the Aberdeen Arts Centre (which focusses on theatre). Despite this, all four organisations reported that they would welcome the opportunity to be involved in new music if it fitted within their wider programming.

Unsurprisingly, the greatest concentration of new music activity is centred around Scotland's Central Belt, with Glasgow and Edinburgh home to 77% of performing organisations involved in new music. But the bias for performing organisations/ensembles rests with Glasgow, which is home to twice the number of performing organisations involved in new music (16) to Edinburgh (8). Notably, all performing organisations (which includes chamber ensembles, orchestras, opera companies and a small number of individual performers²) said that they worked with new music in some way.

Although the digital map shows the distribution of venues programming new music extends across the length and breadth of Scotland, again the greatest concentration of venues is to be found in Glasgow.

Areas which are underserved by new music activity includes the Scottish Borders and the rural Highlands areas. All of Scotland's cities demonstrate an engagement with new music in some form, but more remote locations seem to struggle with programming new music. This issue is addressed in more detail below.

What kind of new music is being performed?

If participants responded 'yes' to the question 'are you involved in new music?' they were then asked: 'what kinds of new music?' As outlined earlier in this report, this survey does not include Scottish traditional or pop music, so some suggestions were given to participants to help define the different types of new music that might be available. These were:

- Contemporary classical
- Improvisation
- Experimental
- Electroacoustic
- Sound art
- Jazz
- Other - please specify

Among performing organisations, festivals and venues, there was an overwhelming bias towards contemporary classical music and across the whole range of organisations featured, this is by far the most prevalent genre of new music. However, the study also demonstrates the breadth and variety of new music available across Scotland, with all of the above forms of new music represented strongly across the country. Improvisation and experimental music are particularly strong with performing organisations, who demonstrated a real desire to look for new art forms and explore all aspects of new music both in their performance and commissioning activities. Interestingly, jazz did not feature greatly on this survey, despite Jazz Scotland's presence across Scotland. Most venues did not report that jazz featured strongly in their programming, instead there are indications audiences for jazz music are very much aligned with festivals.

² Individual performers were not contacted as part of this research, but some came forward voluntarily to answer the online survey.

In 'crossover' areas, such as book festivals, art galleries and multi-art festivals, the survey revealed a willingness to explore experimental music and collaborations, with many organisations bringing composers and sound artists in to complement their programming. Wigtown Book Festival, for example, includes live jazz performances as part of its annual programme of events, but it has also historically commissioned new music to accompany silent films, and is willing to explore further music activity where it is relevant to the festival's theme. Edinburgh Art Festival reported that it often commissions new music in the form of sound installations as part of its exhibitions. Some organisations, such as Glasgow International Festival, revealed that although they do not programme new music events directly, they often collaborate with other organisations to promote new music activity – for example through their involvement with Counterflows festival in 2014.

Who is commissioning new music?

Performing and programming new music is essential to its dissemination to new audiences, but commissioning new music is just as important if the sector is to keep growing and expanding. This research suggests that it is performing organisations who are most proactive when it comes to commissioning new music, with almost all the performing groups surveyed reporting that the commissioning of new music is part of their activity.

Festivals, too, are regular commissioners of new music of all genres and in some cases, such as sound festival in Aberdeen, the Cottier Chamber Project in Glasgow and the Edinburgh International Harp Festival, it forms a regular part of their programming. Other festivals, such as Dumfries and Galloway Arts Festival, only occasionally commission new music but are open to exploring the idea further. Dance companies and festivals are also strong commissioners of new music, regularly commissioning new works for their productions.

By contrast, most venues do not have a direct role in commissioning, instead only programming new music that comes their way via the performing organisations, although some venues have formed strong relationships with local promoters in this respect. Eastgate Theatre in Peebles, for example, works closely with the local music promoter Music in Peebles, who programme and commission a range of music, including new music, across the year. Other larger venues, such as Glasgow Concert Halls, which is part of the larger Glasgow Life group, have a more direct hand in commissioning as part of their programme. Other notable exceptions include certain theatre organisations, such as the Traverse in Edinburgh, who maintain strong relationships with other organisations (for example, Red Note) and actively seek to commission and programme new works on a regular basis.

Again, crossover venues such as art galleries demonstrated a strong inclination to commission new music as a way of complementing their visual art exhibitions, and as part of sound installations.

What challenges are venues/promoters facing?

Attracting audiences for new and unknown productions is a challenge which faces almost all areas of the arts. Until a new artwork has received reviews and recognition, audiences can often be unwilling to spend their time and money attending an event/exhibition/performance which they know little about. This appears to be a particular problem for more remote geographical areas, outside of urban environments. The prevalence of promoters in Scotland's major cities – notably in Glasgow, Edinburgh and Aberdeen – demonstrates a demand for new music and new collaborations from city audiences. By contrast, promoters outside the major cities often reported problems attracting audiences for new music events, citing an unwillingness on behalf of their audiences to try out new ideas.

As one venue in one of Scotland's smaller cities reported:

'We are keen to include more new music in the programme – but it is very hard to build up an audience in this area, which makes it increasingly difficult with cuts to funding. For the funding that is given, we feel there should be more engagement with venues, and staffing to give some input into choice of artists who are successful in getting funding. We are also very keen to hear of areas where there has been successful audience development in this area. Even with young people learning in this building it is a challenge to get them to attend new music events.'

By contrast, one inner-city Glasgow venue responded far more positively to the question of audience engagement:

'It is important to nurture and build audiences whether in purely music or collaborative environments. We have a reputation for niche audiences. The audience has been building through a lot of marketing work, and there is quite a lot of work directed at the engagement of new audiences. There is also a strong emphasis on young people within the outreach work and a portion of that is directed at contemporary music and events... Initially responses were 'this is not for me' but this gradually evolved.'

These contrasting viewpoints highlight not only the differences between audiences in different geographic areas, but also the need for financial support and long-term audience development to grow audiences for new music events.

The following is representative of a typical response from smaller venues in more remote locations to the question 'are you involved in new music':

'Only occasionally. Audiences are generally not open to seeing new things.'

The question of audience development in rural areas was raised with the Highlands Touring Network (HTN), who act as a promoter and contact network for venues and performing organisations throughout the Highlands. HTN reported that in their experience there could be an appetite for new music, but that growing audiences is key if it is to become sustainable. Many promoters in remote areas, such as village halls, music clubs local culture hubs, are run by volunteers for whom promoting events is something they do in addition to their 'day jobs'. Typically, these promoters lack a stable financial framework within which to test out new ideas and take risks. They may test out something new once, but if it isn't successful with audiences, they simply can't take the risk of trying it again and do not have the funds to invest in a longer programme of audience development.

Moreover, since potential audiences outside cities are typically smaller in number (owing to smaller populations), promoters may be wary of alienating them and losing their audience for other events. In cities, where the cultural pool is typically larger, promoters may be more willing to take occasional risks, knowing that they have a far greater audience group from which they can draw.

Insights

Included here are all the substantive comments that arose during the course of the research, providing a useful and interesting insight into the different ways in which organisations work with new music. For the purposes of this report, these comments have been anonymised as some may be commercially sensitive.

'I think it's fair to say that many venues would be open to programming new music events if there was an opportunity to engage new audiences or interpret an exhibition or artwork in a different way. I guess that there's a potential difference between music events that are part of an art installation/exhibition, music events that are part of the supporting programme for an exhibition and stand-alone music events that happen to take place in a contemporary art gallery or venue.'
(Scotland-wide art promoter)

'We are interested in being approached with programmes and would be interested in finding a way to introduce our audiences to new music. It is sometimes hard to get the people involved to come and listen. It requires more imaginative approaches to build the initial interest, and finding ways to frame it to be more friendly and build trust with the audience. Running the programme as part of a series helps. Some groups cross over so many genre that it is hard to categorise and this makes it hard to sell. Musicians also need more interesting promotional material than just 4 people in a row holding instruments!'
(Rural concert venue)

'We hosted a young critics programme – 12 young people attended a series of performances which they responded to, giving us feedback from a young person's perspective. The more they attended the more they discussed and the more they were open to new ideas... We also host regular family days, one of which was themed around Cage's music and was immensely popular, with a fantastic response.' It included visual arts linked to a sound workshop, and an installation workshop linked to the music. Part of our brief is to widen access and participation to bring different people in the building.'
(Glasgow multi-arts venue)

'Trying to engage with audiences seem to be a bit harder. Audiences are usually smaller for contemporary music, particularly if it is experimental. The audiences we do get are knowledgeable and engaged with the work – they know what to expect. It's much harder to judge how engaged new audiences are to new music because they are the least vocal.'
(Glasgow concert venue)

'Although the background noise of the venue makes unamplified music hard to do, we would be interested in programming new music if the musicians are happy with what might happen... We do like to programme music because although the core purpose is a gallery, the main aim is to enhance the visual arts angle and be sensitive to the space. We are definitely open to being a venue, it is not something we would fund directly but we are open to ticket splits etc. Our audience is quite literate across most arts.'
(Edinburgh art gallery)

'Our lunchtime concert series is funded by bequest and the remit of the bequest means that it remains free. It is full to capacity every week. It seems that new music doesn't turn people away. People are as encouraged to attend concerts that include new music as not... We seem to have built up a reputation where people trust it will be of a quality.'
(University)

'We mainly programme existing work, but this year we will be commissioning new work. We are receptive to programming more new music, but it is definitely easier to sell more established acts. If the right artists are involved and it is the right project, we would consider more new music.'
(Rural multi-arts festival)

'As a cross-discipline organisation and with the rise of sound art in contemporary practice we hope to work more with new composers.'
(Visual arts residency centre)

New Music activity in the rest of the UK

At the time of writing, no mapping study of new music activity across the rest of the UK has yet been undertaken, and this is outwith the scope and resources of the present research. However, to give context to this study, an overview of key new music organisations outside Scotland is listed below. This information has been gathered with help from Sound and Music, and the Performing Rights Society Foundation (PRSF), both of which work actively to support new music activity across the UK. This list is certainly not comprehensive, instead it provides a snapshot of the range of the new music sector outside Scotland. With more detailed research, a mapping study for new music in the UK would allow Scottish-based organisations to explore the routes towards expanding their market outside Scotland.

Venues	Performing groups	Promoters	Festivals
Barbican Bridgewater Hall Café Kino Café OTO Cambridge Corn Exchange CBSO Centre Goldsmiths King's Place Leeds College of Music London Mozart Players LSO St Luke's Royal Academy of Music Royal College of Music Royal Northern College of Music Guildhall School of Music and Drama Trinity Laban Conservatoire Saffron Hall Sage Gateshead Southbank Centre St David's Hall St John's Smith Square Symphony Hall, Birmingham Wales Millenium Centre West Road Concert Hall, Cambridge Wigmore Hall	Aurora Orchestra Birmingham Contemporary Music Group Blue Lotus Music Group Britten Sinfonia City of Birmingham Symphony Orchestra City of London Sinfonia Consortium5 Deemer Delta Saxophone Quartet English National Opera English Touring Opera exploreensemble London Contemporary Orchestra London Philharmonic Orchestra London Sinfonietta London Symphony Orchestra Opera North Orchestra of the Swan Philharmonia Orchestra Psappa Royal Opera House, Covent Garden The Hermes Experiment UBU Ensemble	Aldeburgh Music Bristol Music Trust British Film Institute Capsule Events CoMA Contemporary Music for All Eye Music Trust John Armitage Memorial Trust KammerKlang Moving on Music Ltd Nash Concert Society Nonclassical Nova Music Oxford Contemporary Music Spitalfields Music	Bath International Music Festival BEAM Festival Birmingham Contemporary Music Festival Cheltenham Music Festival Durham International Festival Huddersfield Contemporary Music Festival In The Woods Festival International Guitar Foundation & Festival Manchester Jazz Festival Norwich Sound and Vision Presteigne Festival Stoke Newington Contemporary Music Festival Swanage Jazz Festival Tête à Tête

Recommendations

1. Further Funding and Support

As the research demonstrates, performing organisations are underserved by platforms to present their music in many areas of the country, notably outside the vibrant cultural scenes of Scotland's major cities. While the breadth and concentration of activity in Glasgow, Edinburgh and Aberdeen is something that should be welcomed and applauded, further support is needed if their successes are to be replicated elsewhere across Scotland.

Additional funding and organisational support is required to support audience development programmes in more rural areas where audience numbers are typically smaller and there are fewer opportunities for audiences to explore and become accustomed to unfamiliar new music. As the insights of the success stories show, audiences need to build up a trust with promoters and be sure that what they are presenting will be of interest to them, even if it may be outside their 'comfort zone'. This takes time and patience, and requires financial support for smaller organisations who cannot afford to shoulder the financial losses incurred through smaller audiences during a protracted period of experimentation and growth.

In order for the sector to maintain the healthy range of activity demonstrated by this report, there must continue to be opportunities *within Scotland* for substantial and growing numbers of practitioners in the sector to be able to pursue and develop their careers without having to move out of Scotland. This means that there must be: good and sufficient training to international standard; opportunities as practitioners emerge from training and begin to earn; opportunities for them from promoters within Scotland; and opportunities for them to pursue their practice internationally. In terms of growing audiences, who bring income to the sector and keep it financially sustainable, we must have organisations which actively seek and develop new audiences across the country, working at all ages and all levels and in all localities, and which expose audiences to the very best of new work nationally and internationally. All of these factors require the support of Scotland's funding organisations, and it is crucial that, in the years come, funders make provision for Scotland's burgeoning contemporary music sector.

2. Partnership Schemes

Organisations who struggle to promote new music could benefit hugely by working in partnership with those who have found ways to make it work. For example, partnering a successful new music festival such as sound in Aberdeen with rural venues across the Highlands could yield tremendous results over time. Until 10 years ago, there was no contemporary music festival in Aberdeen, and it is now recognised as one of the biggest and most successful festivals of its kind in all of the UK. Although based in a major city, they have experience of working outside the central belt and much of their activity takes place outside the city, in rural areas, small towns and on site-specific locations. A longstanding partnership programme between members of sound and rural Highlands promoters could transform attitudes to new music programming in the north of Scotland.

3. Outreach programmes

As one respondent's insight indicates, thoughtfully-crafted outreach programmes can transform perceptions about new music – 'the more they attended the more they discussed and the more they were open to new ideas.' While this particular outreach scheme was targeted at young listeners, it could be just as easily applied to all age groups, engaging new audiences through a process of discussion, repeated exposure and reinforcement activities. Having audiences talk together about

the music they hear, and being given the opportunity to benefit from insightful talks about the music – both before and after they hear it – gives listeners a context into which they can place the music, and transforms a piece of art into a more meaningful, immersive experience.

4. New Music Scotland

As Scotland's only network specifically geared towards promoting and supporting new music activity across the country, NMS has the potential to help ensure all of these recommendations are implemented. The organisation's knowledge of the sector, and its contacts with promoters and creators of all kinds, gives it unparalleled insight into the challenges and successes of the new music culture across Scotland. In this respect, NMS is in a key strategic role to: help organisations secure further funding and support; facilitate and oversee partnership working; plan outreach programmes promoting best practice.

NMS also plays a key role in creating partnerships which benefit the rest of the sector, striving to build dialogue and partnership with other organisations in the UK, and informing its practices through discussion with others. Recent discussions with Sound and Music, PRSF, BASCA and the Highlands Touring Network have the potential to yield tremendous rewards: in all cases, there is a shared desire to promote music-making and to make this sustainable into the future.

The challenges faced both by promoters hoping to attract audiences for new music, and by performers trying to find a platform to perform it, suggests that the viability of a touring network for new music in Scotland should be considered. Although such models have been explored in the past (notably via Tune Up in Scotland, and the Contemporary Music Network across the UK), NMS is now in a strong position to consider the practicality and sustainability of such a model, and its potential impact on the new music sector across Scotland.

5. Further Research

While this study has revealed the surprising breadth of new music activity taking place across Scotland, it has also generated a number of unanswered questions that would benefit from further research. Questions which were outwith the scope of this study, but which could inform the development of the sector include:

- Who is funding new music commissioning?
- Are venues paying performing organisations, or are other financial agreements in place?
- Can new music be sustainable without government support?
- Under what circumstances could new music become commercially viable?

A true and comprehensive picture of new music activity in Scotland would also be possible by extending the research to incorporate both amateur organisations and composers. This would inform answers to the following:

- How many active composers do we have in Scotland?
- How many composers are having their music performed? And by whom?
- How active are amateur organisations in programming new music?
- Do amateur organisations commission new music?

There is also scope for further research into audience profiling, which could help to build audience numbers in certain areas, for example by asking:

- Are the audiences for crossover activities (for example, sound art installations in galleries) the same as for contemporary music concerts?
- If not, is there a way to facilitate crossover between these two areas?
- In which ways can different parts of the new music sector learn from one another in terms of audience building?

Finally, extending the survey to map new music activity on a UK-wide scale would help to show how Scotland compares with the rest of the UK, and where the most concentrated levels of new music activity are to be found. While it is not difficult to identify the major promoters involved in new music across the UK, a more detailed study is needed accurately to map what kind of activity is taking place and where it is to be found. This would enable the new music sector to find where further markets for new music activity could be developed, drawing both on current areas of concentrated activity and looking at areas that are underserved and have the potential for growth. Moreover, such a study would allow Scottish-based organisations to identify areas of potential development outside their own local market.

Opportunities for Growth / Commercialisation

The recommendations of this research point to two key areas for growth and commercialisation:

1. Audience building within Scotland

As the study indicates, there is significant but as yet unrealised potential for audience growth for new music activities across Scotland. The recommendations suggest several areas where this could be achieved. Timely and well-targeted support and investment in partnership working, training and development of smaller, less well developed promoters/performing groups would enable models of good practice to be developed across the country. A carefully planned and managed audience development programme would pay significant dividends in terms of audience growth and contribute towards a more financially sustainable market for music within Scotland.

2. Scotland in the international market

Although outwith the scope of the current research, the other area in which there is potential for growth, and which is demonstrated by the work of larger international organisations, is to regard markets outside Scotland as full of potential to drive growth and development, both artistically and financially. Tapping into resources both outside Scotland and, more importantly, outside the UK offers Scottish organisations the largest opportunity for commercialisation. Such a strategy requires long-term support and financial backing, as outlined in the recommendations section above.

Organisation Name	Contact Name	Contact Email	Website	Facebook/Twitter	Contact phone	Location	What does organisation do?	Involved in new music?	If yes, what and how?
Aberdeen Arts Centre			www.act-aberdeen.org.uk		01224 635 208	33 King Street, Aberdeen, AB24 5AA	Multi-arts venue	No	
Aberdeen International Youth Festival	Ruth Fisher	manager@aiyf.org	www.aiyf.org	@aiyf	01224 213800	Aberdeen	Multi-arts youth festival	Yes	Performing and programming contemporary classical, electroacoustic, improvisation and jazz
AC Projects	Alasdair Campbell	alsadair@masterod.com	www.counterflows.com	@counterflows	07939 607934	Glasgow	Producer, music festival and events organiser	Yes	Commissions, programmes and mentors in contemporary classical, electroacoustic, improvisation, jazz sound art and experimental new music
Achmore Hall	Awaiting information								
Alba New Music	Alan Munro	amunro11@hotmail.co.uk			0131 5515060	Edinburgh	Music Festival	Yes	Contemporary classical, electroacoustic, experimental, sound art
An Cridhe	George McCannachy	info@ancridhe.co.uk	www.ancridhe.com	https://www.facebook.com/AnCridhe?fref=ts	01879 230000	Arinagour, Isle of Coll, Argyll, PA78 6SY	Multi-arts venue	Yes - occasionally	Occasionally programmes new music of any kind - direct hires and own promotions

An Lanntair	Alex Macdonald	info@lanntair.com	www.lanntair.com	Facebook: https://www.facebook.com/pages/An-Lanntair/392548723288 @anlanntair	01851 708487	Arts Centre, Kenneth Street, Stornoway, Isle of Lewis, HS1 2DS	Multi-arts venue	No	
APA (Lemon Tree, Music Hall – Aberdeen)	Jane Spiers	yvonne.johnston@aberdeenperformingarts.com	www.aberdeenperformingarts.com	https://www.facebook.com/AberdeenPerformingArts?ref=ts	01224 641122	Rosemount Viaduct, Aberdeen	Various multi-arts venues around Aberdeen	Yes	Programmes contemporary classical, jazz, electroacoustic and experimental. Also in collaboration with sound festival programmes and commissions contemporary classical, electroacoustic, experimental and improvisational music.
Ardross Community Hall	Awaiting information								
Arika	Awaiting information								
Aros Skye	Awaiting information								
Astley Hall Arisaig	Awaiting information								

Auricle Ensemble	Chris Swaffer	auricleensemble@derekwarby.co.uk	www.auricleensemble.org.uk	http://www.facebook.com/auricleensemble @auricleensemble	01903 856831	Glasgow	Performing ensemble	Yes	Commissions, performs and programmes contemporary classical music
Ayr Music Club	Awaiting information								
BBC SSO	Gavin Reid	bbcso@bbc.co.uk	http://www.bbc.co.uk/bbcso		0141 552 0909	City Halls, Candleriggs, Glasgow G1 1NQ	Symphony orchestra	Yes	Commissions, performs and records new music
Beacon Arts Centre	Jade McAleeny	info@beaconartscentre.co.uk	www.beaconartscentre.co.uk		01475 723723	Custom House Quay, Greenock, PA15 1HJ	Multi-arts venue	Yes - occasionally	Programmes contemporary classical music.
Birnam Arts and Conference Centre	Jan Harrison	admin@birnaminstitute.com	www.birnaminstitute.com			Station Road, Birnam, Dunkeld, PH8 0DS	Multi-arts venue	Yes	Programmes contemporary classical and occasionally jazz.
Boat of Garten Community Hall	Awaiting information								

Bonhoga Gallery	Awaiting information								
BrewDog HQ	Awaiting information								
Caird Hall			www.cairdhall.co.uk/		01382 434451	City Square, Dundee, Angus DD1 3BB	Multi-arts venue	Not directly, they are a venue for hire	
Cantilena Festival	Awaiting information								
Celtic Connections	Donald Shaw	bosales@glasgowconcerthalls.com	www.celticconnections.com	https://www.facebook.com/CelticConnections?fref=ts	0141 353 8000	2 Sauchiehall Street, Glasgow G2 3NY	Music Festival	Yes	Largely a traditional music festival, but occasionally programmes and commissions crossover work involving contemporary classical music
Centre for Contemporary Arts	Awaiting information								

City Halls, Glasgow	Tom Dalzell	TomDalzell@glasgowconcerthalls.com	www.glasgowconcerthalls.com	https://www.facebook.com/GlasgowCityofMusic?fref=ts	0141 353 8022	220 High Street, Glasgow, G4 0QW	Various venues across Glasgow	Yes	Programmes and has commissioned all forms of new music
Collective			www.collectivegallery.net/		0131 556 1264	City Observatory & City Dome, 38, Edinburgh, Midlothian EH7 5AA	Contemporary Visual Arts	Yes	Commissions and programmes sound art.
COMAR – An Tobar	Gordon McClean	gordon@comar.co.uk	http://comar.co.uk/tobar-1		01688 302211	Argyll Terrace, Tobermory, Isle of Mull PA75 6PB	Multi-arts venue	Yes	
Common Guild	Kitty Anderson	kitty@thecommonguild.org.uk	www.thecommonguild.org.uk/		0141 428 3022	Woodlands Terrace, Glasgow, Lanarkshire G3 6DF		Yes	Programmes and commissions experimental music and sound art in connection with visual arts programme.

				http://www.facebook.com/thecommonguild http://twitter.com/thecommonguild			Visual arts: Projects / Events / Exhibitions		
Common Guild	Awaiting information								
Composing Music	Eddie McGuire	eddiemcguire@talktalk.net		www.facebook.com/composersatwork	0141 3348580	Glasgow	Concert organiser for Edward McGuire's music, news & campaigning site	Yes	Performing and programming contemporary classical
Cottier Chamber Project	Andy Saunders	andy@cottierchamberproject.com	www.cottierchamberproject.com	@cottierchamber	07794 159214	Glasgow	Music Festival	Yes	Commissions and programmes contemporary classical, experimental, improvisation and jazz
Cottiers Theatre	Awaiting information								
Cove Park	Emmie McLuskey	emmie.mcluskey@covepark.org	www.covepark.org		01436 850123	Cove, Argyll and Bute	Artist residency venue	Yes	Hosts artist residencies and programmes experimental music and sound art

Craignish Village Hall	Awaiting information								
Cryptic	Christopher Glasgow	pr@cryptic.org.uk	www.cryptic.org.uk	@crypticglasgow	0141 354 0544	Cryptic, CCA, 350 Sauchiehall Street, Glasgow, G2 3JD	Producing organisation	Yes	Commissions, performs and programmes contemporary classical, electroacoustic, sound art and experimental new music
Culture Republic	Awaiting information								
Cumnock Tryst	Catherine Campbell	catherine@thecumnocktryst.com	www.thecumnocktryst.com	@TheCumnockTryst	07745 684480	Cumnock, East Ayrshire	Music Festival	Yes	Commissions, programmes and performs contemporary classical music
D&G Arts Festival	Peter Renwick	info@dgartsfestival.org.uk	www.dgartsfestival.co.uk	@dgartsfest		Gracefield Arts Centre 28 Edinburgh Road Dumfries DG1 1JQ	Annual multi-arts festival	Yes	Programmes and sometimes commissions contemporary classical, jazz, experimental and electroacoustic.
Dance Base	Awaiting information								

DanceLive / Citymoves Dance Agency	Jennifer Phillips	jphillips@aberedencity.gov.uk	www.danceaberdeen.com	www.facebook.com/citymoves@danceaberdeen	01224 523654	Aberdeen	Runs Dance Live Festival and dance development activity	Yes - in connection with dance	Commissions and programmes in all areas of new music
Daniel's Beard	Andy Saunders	andy@danielsbeard.org.uk	www.danielsbeard.org.uk	@danielsbeardmus	07794 159214	Glasgow	Performing ensemble	Yes	Commissioning and performing contemporary classical
David Hughes Dance	Awaiting information								
DCA	Graham Domke	graham.domke@dca.org.uk	www.dca.org.uk	www.facebook.com/dca.dundee www.twitter.com/dcadundee	01382 909264 / 07939 461153	152, Nethergate, Dundee, DD1 4DY	Multi-arts venue	Yes	Programmes contemporary classical, electroacoustic, experimental, sound art, improvisation and jazz.
Deveron Arts	Riccardo Mariani	deveronarts@gmail.com	www.deveron-arts.com	@DeveronArts	01466 794494	Brander Building, The Square, Huntly	Collaborative contemporary arts practice	Yes	Commissions contemporary classical and experimental music
Distil	David Francis	davidfrancis@the-cast.org.uk	http://projects.scottishcultureonline.com/distil/		07825 788861	Edinburgh	Annual learning and development project for composers with showcase	Yes	Commissions, performs and programmes contemporary classical, electroacoustic, experimental and improvised music

Drake Music Scotland	Thursa Sanders on	thursasanderson@drakemusicscotland.org	www.drakemusicscotland.org	@DrakeMusicScot	0131 659 4766	Criagmillar, Edinburgh	Creates music making opportunities for people with disabilities of all ages	Yes	Commissions and performs contemporary classical, electroacoustic, jazz and improvisation
Durness Village Hall	Awaiting information								
Easedale Island Hall	Awaiting information								
East Neuk festival	Ian Gray	ian@eastneukfestival.com	www.eastneukfestival.com	@EastNeukFest		East Neuk, Fife	Music festival	Yes	Commissions and programmes contemporary classical and electroacoustic
Eastgate Arts, Peebles	Caroline Adam	caroline.adam@eastgatearts.com	www.eastgatearts.com		01721 725777	Eastgate, Peebles EH45 8AD	Theatre and multi-arts centre	Yes	Collaborates with Music in Peebles (local music club) to programme and commission contemporary classical and jazz.
Eden Court	Roz Bell	rbell@eden-court.co.uk	www.eden-court.co.uk	@edencourt	1463234234	Bishops Road, Inverness IV3 5SA	Multi-arts venue	Yes	Programmes contemporary classical and jazz

Edinburgh Art Festival	Sorcha Carey	info@edinburghartfestival.com	www.edinburghartfestival.com	https://www.facebook.com/EdArtFest?fref=ts	0131 226 6558	City Art Centre 2 Market Street Edinburgh EH1 1DE	Art festival	Yes	Sometimes commissions and programmes new music in the form of sound art installations
Edinburgh Book Festival		admin@edbookfest.co.uk	www.edbookfest.co.uk	https://www.facebook.com/edbookfest?fref=ts	0131 718 5666	5 Charlotte Square Edinburgh EH2 4DR	Book festival	No	
Edinburgh Contemporary Music Ensemble	Jake Spence	jfspence@gmail.com			07948 974527	Edinburgh	Performing ensemble	Yes	Performs and programmes contemporary classical
Edinburgh Festival Fringe		admin@edfringe.com	www.edfringe.com	@edfringe	0131 226 0026	180 High Street Edinburgh EH1 1QS	Multi-arts festival	Yes	Programmes all types of new music across the festival
Edinburgh Film Festival	Holly Daniel	info@edfilmfest.org.uk	www.edfilmfest.org.uk		0131 229 5501	88 Lothian Road Edinburgh EH3 9BZ	Film festival	Yes	Runs a Composers Lab in which composers write music to accompany short films. Also programmes some music as part of Black Box Live - sound/film/images event.
Edinburgh International Harp Festival	Michelle Kelly	office@harpfestival.co.uk	www.harpfestival.co.uk	https://www.facebook.com/pages/The-Clarsach-Society-Edinburgh-International-Harp-Festival/147810501990059?fref=ts	0131 554 0212	Studio G43, Out of the Blue Drill Hall, 36 Dalmeny Street, Edinburgh, EH6 8RG	Music festival	Yes	Commissions and programmes contemporary classical, experimental, improvisation and jazz music

Edinburgh Quartet	Susan White	info@edinburghquartet.com	www.edinburghquartet.com	https://www.facebook.com/edinburghquartet?fref=ts	0131 343 3140	1 Learmonth Crescent, Edinburgh, Scotland, EH4 1DD	String quartet	Yes	Performs and records contemporary classical music
Edit Point	Matthew Whiteside	info@edit-point.co.uk	http://www.edit-point.co.uk/	https://www.facebook.com/EditPointScot?fref=ts	07759 359245	Glasgow City	Performing, producing and commissioning	Yes	Ensemble which performs and commissions contemporary music specifically electroacoustic music. Also runs occasional education projects and planning multi-disciplinary residencies all involving electronics
EIF	Joanna Baker	joanna.baker@eif.co.uk	www.eif.co.uk	@edintfest	0131 473 2099	The Hub, Castlehill, Edinburgh EH1 2NE	Cross-arts festival	Yes	Commissions and programmes contemporary classical music
EMS	Awaiting information								
Ensemble Thing	Christine Cooper	thingensemble@gmail.com	www.ensemblething.com	facebook.com/ensemblething @ensemblething		Glasgow	Performing and production ensemble	Yes	Commissions, performs and programmes all forms of new music except jazz
Fire Exit	Hannah Putsey	hannah@davidleddy.com	www.davidleddy.com	www.facebook.com/fire.exit @FireExitCo	07472 657 380	Glasgow, G1 5QH	Theatre	Yes	Commissions sound art and soundtracks to accompany productions

Fruitmarket Gallery	Iain Morrison	iain@fruitmarket.co.uk	http://fruitmarket.co.uk/		0131 225 2383	45 Market St, Edinburgh EH1 1DF	Visual arts gallery with cafe and bookshop	Yes	Occasionally programmes new music of any kinds in tandem with visual arts programme.
Gala Scotland Ltd/Glasgay	Awaiting information								
Glasgow East Arts Company	Awaiting information								
Glasgow Film	Sean Greenhorn	sean.greenhorn@glasgowfilm.org	www.glasgowfilm.org	@glasgowfilm	0141 352 8610	Rose Street, Glasgow	Cinema	Yes - occasionally	Commissions and programmes contemporary classical, electroacoustic, experimental, sound art, improvisation and jazz
Glasgow Improvisers Orchestra	Gerry Rossi	gerry.rossi@hotmail.com	www.glasgowimprovisersorchestra.com	@GIOGlasgow	07988 217459	CCA, Glasgow	Performing ensemble and festival organiser	Yes	Performing, commissioning and programming electroacoustic, experimental, improvisation, sound art, contemporary classical and jazz
Glasgow International Festival	Sarah McCrory		http://glasgowinternational.org/		1412768384	Trongate 103, Glasgow, G1 5HD	Contemporary Visual Arts	Yes	Occasional collaborations with other organisations involving new music.

Glasgow Life	Svend Brown	svendbrown@btinternet.com	www.glasgowconcerthalls.com	https://www.facebook.com/MusicGlasgow?ref=hl	07903 084430	Glasgow	Concert venue & year-round series of festivals	Yes	Commissions and programmes all forms of new music
Glasgow Music and Film Festival	Sean Greenhorn	sean.greenhorn@glasgowfilm.org	www.glasgowfilm.org	https://www.facebook.com/glasgowmusicandfilm?fref=ts	0141 332 6535	12 Rose Street Glasgow G3 6RB	Film festival	Yes	Commissions and programmes all types of new music except jazz, includes live and recorded performances to accompany films and as standalone events.
Glasgow University	Anne Cumberland	anne.cumberland@glasgow.ac.uk			1413304092		education institution	yes	Regularly programmes and commissions contemporary classical music, and champions the works of Scottish composers wherever possible.
Grid Iron	Awaiting information								
Haddo Arts Festival	Cathy Guthrie	fundraising@hocos.org.uk	http://www.haddoartsfestival.org.uk/		01467 620769	Haddo, Aberdeenshire	Music festival	Yes	Programmes contemporary classical music
Haddo House Hall	Awaiting information								

Harbour Arts Centre	Awaiting information								
Hebrides Ensemble	Jennifer Martin	jennifer@hebridesensemble.com	www.hebridesensemble.com	www.facebook.com/hebrides.ensemble@HEB_Ensemble	07958 748 293	77 Montgomery Street, Edinburgh EH7 5HZ	Performing ensemble	Yes	Programmes and commissions all types of new music.
Highlands Touring Network	Sam Eccles	hello@thetouringnetwork.com	www.thetouringnetwork.com	https://www.facebook.com/thetouringnetwork?fref=ts	01463 231328	10 Ardross Street, Inverness, Scotland, IV3 5NS	Touring promoter for the Highlands and Islands	Yes	Programmes new music of all kinds in venues.
Imagine	Tony Reekie	tony@imagine.co.uk	www.imagine.org.uk		0131 225 8050	Summerhall, 1 Summerhall, Edinburgh, EH9 1PL	Promoter of music for young people	Yes	Soundscapes within festival. No live music per se. Recorded music.
Inchcolm New Music Ensemble	Steve King	s.king@hw.ac.uk	www.hw.ac.uk		0131 451 3705	Heriot Watt University, Edinburgh	Amateur new music ensemble at Heriot Watt University	Yes	Commissioning, performing and composing contemporary classical, experimental and improvised music.
Inverary Castle	Awaiting information								

Iona Abbey	Awaiting information								
Janis Claxton Dance	Awaiting information								
Jazz Bar	Awaiting information								
Jazz Scotland	Fiona Alexander	fiona@jazzscotland.com	www.jazzscotland.com	https://www.facebook.com/pages/Jazz-Scotland/163003663732259?fref=ts	0845 1110302	89 Giles Street, Edinburgh, EH6 6BZ	Jazz promoter across Scotland.	Yes	Organisers of jazz festivals across Scotland. Programmes and commissions jazz music.
Joanna Nicolson	Joanna Nicolson	joanna@sonsiemusic.co.uk			07710 544966	Fraserburgh	Performing ensemble (clarinet and electronics)	Yes	Contemporary classical, electroacoustic, improvisation, experimental. Programming, commissioning and performing.
Kirkcaldy Orchestral Society	John Gourlay	johngourlay471@btinternet.com	www.kirkcaldyorchesteralsociety.org		01383 620066	Balwearie High School, Balwearie Gardens, Kirkcaldy, Fife KY2 5LY	Performing ensemble	Yes	Commissions, programmes and performs contemporary classical music.

Lammermuir festival	James Waters	james.waters@feiuk.com	www.lammermuirfestival.co.uk	@LammermuirFestival?fref=ts	01620 826685	The Lamp of Lothian Trust, Poldrate Granary, Haddington, East Lothian, EH41 4DA	Music Festival	Yes	Commissions and programmes contemporary classical music
Lauren Hayes	Lauren Hayes		www.laurensarahhayes.com			Edinburgh	performer/composer/sonic artist/improviser	Yes	Performing, commissioning and composing electroacoustic, experimental, improvisation, sound art, contemporary classical and jazz
Lauriston Halls	Awaiting information								
Live Music Now Scotland	Carol Main	carol.main@livemusicnow.org	www.livemusicnow.org.uk	@LiveMusicNowSCO	0131 332 6356	14 Lennox Street , Edinburgh EH4 1QA	supports professional development of outstanding emerging artists through performing opportunities and training, while widening access to high quality live music.	Yes	Commissioning and composing contemporary classical
Living Memory Association	Awaiting information								

Lochalsh Arts Network	Awaiting information								
Macrobert Arts Centre	Sarah Grey	sarah.gray1@macrobert.org	www.macrobert.org/				Multi-arts venue	Yes	Programmes most kinds of new music.
Magnetic North	Awaiting information								
Making Music Scotland	Awaiting information								
Mark Spalding	Mark Spalding	markspalding@btinternet.com	www.markspalding.wordpress.com	www.facebook.com/pages/Mark-Spalding-musician/650142668351701?fref=ts@MarkGJSpalding	01241 830496	Inverkeilor, by Arbroath, Angus	Performing musician	Yes	Performance of contemporary classical, experimental and improvisation, plus liturgical music.
Mr McFall's Chamber	Judith Walsh	judith@mcfalls.co.uk	www.mcfalls.co.uk	https://www.facebook.com/pages/Mr-McFalls-Chamber/291142979595?fref=ts	07976 531 117	Edinburgh	Music ensemble	Yes	Performs and commissions new music regularly

Music at Paxton	Helen Jamieson	info@musicatpaxton.co.uk	www.musicatpaxton.co.uk	https://www.facebook.com/pages/Music-at-Paxton/487900837938175?fref=ts	07752 570389	Paxton House, Berwick-upon-Tweed TD15 1SZ	Chamber music festival	Yes	Occasionally commissions contemporary classical music
Music in Peebles	John Fox	contact@musicinpeebles.org.uk	www.musicinpeebles.org.uk	@MusicInPeebles	01721 729984	Peebles, Scottish Borders	Promoter of chamber music concerts	Yes	Programming contemporary classical music
National Theatre of Scotland	Awaiting information								
New Media Scotland	Awaiting information								
NVA	Awaiting information								
NYCoS	Morag Campbell	morag.campbell@nycos.co.uk	www.nycos.co.uk	https://www.facebook.com/NYCoScotland?fref=ts	0141 287 2857	The Mitchell North Street Glasgow G3 7DN	Choir - performing and training	Yes	Performs, programmes and commissions contemporary classical music

NYOS	Awaiting information								
Oban Music Society	Jeremy Church	obanmusicsociety@gmail.com	http://www.obanmusicsociety.org/		01631 770633	Oban, Argyll	Concert venue	Yes - occasionally	Occasionally programmes and commissions contemporary classical music
One Ensemble	Alex South	theoneensemble@gmail.com	www.theoneensemble.co.uk	@TheOneEnsemble	07932 744536	Glasgow	Performing ensemble	Yes	Performs contemporary classical, experimental and improvised new music
Paisley Arts Centre	Awaiting information								
Peacock Visual Arts	Awaiting information								
Perth Concert Halls	Awaiting information								

Red Note Ensemble	John Harris	john@rednoteensemble.com	www.rednoteensemble.com	https://www.facebook.com/rednoteensemble?fref=ts		Summerhall, 1 Summerhall Place, Edinburgh EH9 1QH	Performing ensemble	Yes	Programmes and commissions contemporary classical / sound art / music theatre / multi-media performance
Remembered/Imagined	Judith Walsh	Judith@rememberedimagined.org	www.rememberedimagined.org		07976 531 117	Edinburgh	Producing organisation	Yes	Commissions, programmes and performs all types of new music except jazz
Richard Craig		kungflute@gmail.com	www.richardcraig.net	@cantainn	07950 289 643	Clydebank, West Dumbartonshire	Flautist and composer	Yes	Commissions, programmes and performs contemporary classical, electroacoustic, experimental and improvised music
Royal Conservatoire of Scotland	Nick Zekulin	n.zekulin@rsc.ac.uk	www.rcs.ac.uk		0141 3324101	100 Renfrew Street, Glasgow, G2 3DB	Education institution for performing arts	Yes	Primarily performance opportunities, for composers. relationship with red note means side by side experience for performers. dedicated new music ensemble 'music lab' a mix of performing student work and recent composed
RSNO	Nick Lander	nick.lander@rsno.org.uk	www.rsno.org.uk	www.facebook.com/royalscottishnationalorchestra@rsno	07711 803314	73, Claremont St. Glasgow G3 7JB	Performing ensemble	Yes	Commissioning, performing and programming contemporary classical and improvisation
SCO	Judith Colman	Judith@sco.org.uk	www.sco.org.uk	https://www.facebook.com/scottishchamberorchestra?fref=ts	0131 557 6800	4 Royal Terrace Edinburgh EH7 5AB	Performing ensemble	Yes	Commissions and performs contemporary classical music

Scottish Ballet	Cindy Sughrue	cindy.sughrue@scottishballet.co.uk	www.scottishballet.co.uk		0141 331 2931	Tramway 25 Albert Drive Glasgow G41 2PE	Ballet company	Yes	Programmes and sometimes commissions contemporary classical music
Scottish Clarinet Quartet	Alex South	alex@scq.org.uk	www.scq.org.uk	https://www.facebook.com/ScottishClarinetQuartet?fref=ts	07932 744536	Glasgow	Performing ensemble	Yes	Commissions and performs contemporary classical and experimental music
Scottish Dance Theatre	Awaiting information								
Scottish Ensemble	Fraser Anderson	office@scottishensemble.co.uk	www.scottishensemble.co.uk	https://www.facebook.com/scottishensemble?fref=ts	0141 332 4747	CCA 350 Sauchiehall Street Glasgow G2 3JD	Performing ensemble	Yes	Commissions and performs contemporary classical music
Scottish Jazz Federation	Awaiting information								
Scottish Music Centre	Awaiting information								

Scottish National Gallery	Awaiting information								
Scottish National Gallery of Modern Art	Awaiting information								
Scottish National Jazz Orchestras	Lindsay Robertson	lr@snjo.co.uk	www.snjo.co.uk	@snjo2	07827 966735	25 Dreghorn Loan, Edinburgh, EH13 0D	Performing orchestra	Yes	Commissioning, performing and programming jazz and improvisation, plus arrangements of other styles for jazz
Scottish Opera		information@scottishopera.org.uk	www.scottishopera.org.uk	https://www.facebook.com/pages/Scottish-Opera/125673660782760?fref=ts	0141 248 4567	39 Elmbank Crescent, Glasgow G2 4PT	Opera company	Yes	Commissions and performs contemporary classical music
Scottish Sculpture Workshop	Emily Wyndham Gray	emily@ssw.org.uk	www.ssw.org.uk		01464 861372	Lumsden, Aberdeenshire	Visual arts residency centre	Yes - occasionally	Occasionally commissions experimental music and sound art
Scottish Storytelling Centre	Daniel Abercrombie	daniel@scottishstorytellingcentre.com	www.scottishstorytellingcentre.co.uk	@ScotStoryCentre	0131 556 9579	Royal Mile, Edinburgh (43-45 High St, EH1 1SR)	Venue, workshops, and traditional arts events	No	Mainly involved in folk and traditional music.

Scottish Visual Arts	Awaiting information								
Scottish Voices	Graham Hair	graham@n-ism.org	www.scottishvoices.org.uk		0141 221 4933	45 St Vincent Crescent, Glasgow, G3 8NG	Performing ensemble	Yes	Performs contemporary classical music
Shiel Bridge Hall	Awaiting information								
Sistema Scotland	Awaiting information	admin@sistemascotland.org.uk	www.makeabignoise.org.uk	https://www.facebook.com/sistemascotland	01786 462923	Raploch Community Campus Drip Road Stirling FK8 1RD	Social music programme encouraging young people to take up instruments		
Sonic Bothy	Claire Docherty	claire@sonicbothy.co.uk	www.sonicbothy.co.uk	@sonicbothy	07792 372924	Glasgow	Performing ensemble	Yes	Commissions and performs all types of new music except jazz, with additional learning and development arm
sound	Fiona Roberts	fiona@sound-scotland.co.uk			01330 826526	AB31 5QA	New music festival and promotion throughout the year	Yes	Contemporary classical, electroacoustic, improvisation, experimental, contemporary jazz, sound art...

St Andrews New Music Ensemble	Bede Williams	bw23@st-andrews.ac.uk	www.st-andrews.ac.uk/music/performance/instrumental/newmusicensemble/		07906 637777	St Andrews, Fife	Performing ensemble	Yes	Contemporary classical through commissioning, performing and programming - more than 75% of programming is through living composers
St Magnus festival	Tanya McGill	info@stmagnusfestival.com	www.stmagnusfestival.com	https://www.facebook.com/stmagnusfestival?fref=ts	01856 871445	60 Victoria Street, Kirkwall, Orkney, KW15 1DN	Music Festival	Yes	Commissions and programmes contemporary classical music
Stellar Quines	Awaiting information								
Summerhall	Awaiting information								
Symposia	Oliver Searle	info@symposiamusic.co.uk		https://www.facebook.com/groups/79698590670/	0141 331 1812	Glasgow	Performing ensemble.	Yes	Performs, programmes and commissions contemporary classical, experiential, electroacoustic, improvisation and sound art.
Talbot Rice Gallery	James Clegg	james.clegg@ed.ac.uk	www.ed.ac.uk/about/museums-galleries/talbot-rice		0131 650 2210	University of Edinburgh, Old College, South Bridge, Edinburgh EH8 9YL	visual art gallery/cross disciplinary arts gallery	yes	Programmes and commissions sound art to complement exhibitions, in collaboration with university music department

Talla Mor	Awaiting information								
The Arches	Awaiting information								
The Glasgow New Music Expedition	Richard Greer composergreer@gmail.com				07763 113456	Glasgow City	Performing ensemble. We only perform work by living composers and artists.	Yes	Ensemble which performs contemporary classical music, commissions and collaborates.
The Hub	Awaiting information								
The Old Hairdresser's	Awaiting information								
The Power House at Prestongrange Museum	Awaiting information								

The Queen's Hall	Awaiting information								
Tolbooth, Stirling Council	Carolyn Paterson	patersonc3@stirling.gov.uk	www.stirling.gov.uk/tolbooth		01786 274000	Stirling	Venue - predominantly music	Yes	Contemporary classical, jazz. Commissioning and programming.
Tramway	Maggie		www.tramway.org/Pages/home.aspx			25 Albert Drive, Glasgow	Multi-arts venue	Yes	Programmes, commissions and co-commissions all forms of music.
Transmission Gallery									
Traverse Theatre	Ruth McEwan	ruth.mcewan@traverse.co.uk	www.traverse.co.uk	@traversetheatre	0131 228 3223	10 Cambridge Street, Edinburgh, Scotland, EH1 2ED	Theatre	Yes	Programmes, commissions and co-commissions all types of new music, often in collaboration with theatre.
Tron	Awaiting information								

Usher Hall	Awaiting information								
Vanishing Point	Awaiting information								
Whitely Hall	Awaiting information								
Wigtown Book Festival	Adrian Turpin	mail@wigtownbookfestival.co.uk	www.wigtownbookfestival.co.uk	https://www.facebook.com/WigtownBookFestival?ref=ts&fref=ts	01988 402036	County Buildings Wigtown Dumfries & Galloway DG8 9JH	Book festival	Yes	Occasionally programmes contemporary classical and jazz.
Woodend Barn	Susan Whyte	susan@woodendbarn.co.uk	www.woodendbarn.co.uk	@woodend_barn	01330 826520	Banchory, Aberdeenshire	Multi-arts venue	Yes	Programmes contemporary classical, jazz, electroacoustic and experimental. Also in collaboration with sound festival programmes and commissions contemporary classical, electroacoustic, experimental and improvisational music.