“Scanning our entrepreneurial experiences”

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And composer.

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Quick caveat

• Must be careful to remember that “being entrepreneurial” is not the aim.
• “Being entrepreneurial” is how we make our aims happen.
• One has to start with the objective, not the desire to be entrepreneurial.
“Red Note exists to create equality of opportunity for all to engage with innovative and experimental new music-making at the highest levels of excellence both within Scotland and beyond its borders, by commissioning, developing and performing new music to uncompromisingly high standards, and by creating and developing ways to reach new and underserved audiences.”
To fulfil this, Red Note undertakes two complementary strands of work

1. A **Performance Programme**, which focuses upon the development, commissioning and performance of new music to the very highest standards, and;

2. An **Access, Engagement and Participation (AEP) Programme** which focuses upon reaching and developing new and underserved audiences for contemporary music.

We undertake both strands of work with a flexible freelance ensemble of up to 20 players.
There are significant cultural, educational and geographical challenges to the development of access to, and participation in, contemporary music in Scotland.

As a consequence Red Note has followed a creative and flexible approach to the commissioning, production and presentation of new music that addresses the challenges and opportunities of building new audiences in Scotland, and enables us to respond to demand and new ideas quickly and effectively.
This includes site-specific and multi-media performances, collaborations with companies and practitioners from other artforms, collaborations with musicians from diverse backgrounds, presentations in theatrical or visual arts spaces, and a significant amount of work in areas with underserved populations.

We also develop new formats for our AEP programme such as Noisy Nights, Framed against the Sky and Carnival of the DNAnimals.

It also means a lot of research: we commission significant amounts of qualitative and quantitative research from respected academic and audience research companies into both our potential and existing audiences. This informs the development of our ideas and practices, building a greater understanding of what role new music is playing – and can grow to play – in the lives of people in Scotland.
Nearly everything Red Note does is undertaken in partnership.

>> Over the past 5 years we have developed a series of key partnership relations with particular festivals, venues, promoters, funding bodies, education institutions, researchers, co-producers and government agencies within Scotland, the UK and in Europe.

>> These partnerships are not simply passive or receptive; they are collaborative, and involve the co-development of new projects, new ideas and new initiatives for Performance and AEP programmes which we can undertake together.

>> Our primary funders are Creative Scotland, trust funds including the Esmée Fairbairn Foundation, and the PRS Foundation. About 35% of our income is from engagement fees.
Red Note has experienced **rapid growth** since start-up

- **Turnover** in 2013/14 was 10x turnover in 2009/10 - Red Note is classifiable as a “high growth” company
- **Audiences** in 2013/14 were 6 times what they were in 2009/10
- **Largest audience** for a single event: 1,400 (out-of-doors)
- **Largest number** of participants for a single AEP project: 1,900
Some things that happened recently that we’re proud of:

- Our 3-concert residency at Huddersfield Contemporary Music Festival, 2013
- Our first European co-production (with LOD Muziektheater, Ghent), 2013
- Performances at the Southbank in London, at the City of London Festival, on Radio 3, at the Bath International Festival, and on BBC2 TV.
- Our first CD (*Reels to Ragas*) being included on the KLM Long-Haul in-Flight playlist (!)
Some things coming up that we’re excited about:

• Our first European tour (with LOD Muziektheater), including performances at Rotterdam Opera Festival and in Orleans, Clermont-Ferrand, Ghent, Bruges, Dresden and others (2014-15)

• Our second European co-production (with L’Orchestre d’Auvergne) in Aberdeen (Scotland) and Clermont-Ferrand (2014)

• A series of 3 CD recordings with the Scottish Delphian Record Label *Gramophone* Label of the Year 2014) (2014 and 2015)