

# Sinfonia Cymru



Board Recruitment Pack

April 2022

“I had a wonderful time working with the players and was impressed by how aware and musically generous they are. It gives me hope that we will get a good wave of players into the older professional ensembles, and we can start to change the culture for the better.”

Rakhi Singh, guest co-director, *The Singh Sisters*, Sep 21

“The orchestra is unbelievably friendly and allows for so much creative input from the players. Programming always has an interesting angle and we are encouraged to come up with ideas for projects.”

Amy Roberts, Oboe, co-producer of *Players' Picks*, May 21

“The biggest thank you to you all for making last night happen and for giving us the freedom and opportunity to create it. It was quite a dream come true and really felt like we were a big family. I felt truly blessed! I also couldn't think of a better way to end my time as a player in the orchestra.”

Simmy Singh, co-director *The Singh Sisters*, Sep 21

“Thank you so much for inviting me to lead the Curate project. It has been an absolute highlight for me, and I really appreciate all of your help, support and trust in what was a new step for me as an artist . . . I hope to further develop these ideas, exploring other subject matters, as I really enjoyed the format and experience of curating.”

Delia Stevens, curator of *AlgoRhythms*, Dec 19

“One of my favourite things is how everyone is encouraged to contribute to the musical discussion. All opinions are valued in both chamber and orchestral settings which is really refreshing.”

Deni Teo, Cello

“I just wanted to say thank you for the great opportunity to curate my own music. The experience has opened up new paths and I definitely feel I would like to do this as an integral part of my music life.”

Abel Selaocoe, curator of *MotherTongue* – May 2019

“Without doubt my favourite thing about working with Sinfonia Cymru is that it feels like such a collaborative environment. There's not one voice we have to agree to and follow – it feels like every player is equally valued and respected. I also love how diverse it is, each project is unique and that makes it so rewarding for us as players, as well as regular audience members.”

Carys Evans, Horn

“There is an incredible culture at Sinfonia Cymru that exists across the players and the management; everyone has a can-do attitude and a generous spirit. This has a direct and quite special effect on the music-making.”

Caroline Pether, former Leader

## Introduction

This pack provides information about Sinfonia Cymru and its Board, for those who are considering putting themselves forward to be a Board Member / Trustee. For those who are appointed to the Board, further information will be provided as part of an induction process, including a full copy of the Governance Code / Board Handbook, some extracts from which are included in the following pages. You can find more information on our website [www.sinfonia.cymru](http://www.sinfonia.cymru) and watch a range of videos on our [YouTube](#) channel.

## About Sinfonia Cymru

Sinfonia Cymru occupies a unique space in the music sector. We are an ‘under 30s’ orchestra, dedicated to supporting the early careers of outstanding young professional musicians. Through this, we provide exceptional-quality musical experiences for people living in Wales and beyond.

We like to challenge the status quo. Sometimes we’re an orchestra in the traditional sense, ranging in scale from string ensemble to full symphony; at other times, we work with smaller groups of players to provide intimate performances in a variety of styles. This results in a range of work that includes chamber orchestral and string ensemble programmes, chamber music recitals, cutting-edge contemporary music, cross-genre projects, and projects with, and for, schools. For some events we experiment with concert formats and non-traditional venues.

We work openly and collaboratively with our musicians, giving them opportunities to explore their creativity, broaden their musical influences, and contribute their ideas. We know from feedback that this approach is valued by the players and is not something that are they are used to in orchestras that are managed more traditionally.

We are very grateful to receive support from our key stakeholder, the Arts Council of Wales on behalf of Welsh Government; without this we would not be able to operate. This public funding investment, alongside other valued support from private Trusts and individuals, enables us to play our role in ensuring a vibrant future for classical music in Wales.

## Vision, mission, values, and strategic objectives

### Vision – OUR LONG-TERM ASPIRATION FOR CLASSICAL MUSIC IN WALES

- Our vision is that everyone in Wales will have the opportunity to access classical music and that far more people, from a diversity of backgrounds, will participate in, be inspired by, and attend classical music.

### Mission – OUR PURPOSE, THE TWO DRIVERS FOR EVERYTHING WE DO

- We are dedicated to championing outstanding young professional musicians from across the UK and supporting them in the early stages of their careers to give them the very best start. Through this, we will provide exceptional musical experiences for audiences and participants across Wales.

### Values – THE VALUES THAT UNDERPIN OUR WORK

- We love making music together and we communicate this spirit to our audiences – that's why our performances are so special.
- We work together in an open, inclusive and collegiate way – we don't create barriers and we respect everyone's views.

### Strategic principles – THE GUIDING PRINCIPLES THAT HELP US DELIVER OUR MISSION

- We will maximise the number of **performance opportunities** that we provide for our players, ensuring a wide range of activity for them and for audiences.
- Some elements of the programme will be **player-led**, encouraging musicians to contribute programme ideas and giving them the chance to create innovative performance strands.
- We will also seek out opportunities to work with musicians from **other genres**, giving players the opportunity to work outside the standard classical framework.
- Aspects of our programming will **challenge the status quo** – while there will still be performances presented in a traditional classical / orchestral way, we will also experiment with formats that challenge the traditional classical music approach, finding new ways to make classical music meaningful to a broader and more diverse audience.
- We will take our music to rural as well as urban centres, working responsively with local advocates over the longer term so we become **embedded within the communities** to which we tour. During the life of this plan, we will achieve a significant increase in the amount of work delivered in rural locations.
- We will explore ways in which we can increase our **inclusivity**, including through artistic collaboration, recruitment of new players, innovative ways of working, and audience development.
- We will tackle perceptions of classical music as being 'not for people like me' and ensure our performances are **accessible**. We will keep our ticket prices low, and communicate in an open and engaging way, using non-specialist language. We will encourage artists to communicate with the audience during our performances.

## Executive Summary extract from the current Business Plan (2021–25)

Sinfonia Cymru is an agile organisation, able to respond to changing circumstances, to provide music at a wide range of scales and styles, and across different genres. This agility underpins an ambition expressed through this plan to deliver a transformative impact for communities that are currently underserved by classical music, particularly reaching into the hearts of rural communities across Wales.

- During the course of this plan, we will deliver 183 performances and 188 workshops sessions.
- In year 1, these performances and workshops will reach an estimated 7,750 people. In year 2, we aim to reach 7,000, increasing to 7,200 in year 3 and to 7,400 in the final year of this plan. (The year 1 figures are higher due to some postponed activity being carried forward from the previous year.)
- Our work for schools will reach 8,250 during the course of this plan.
- We also expect to reach around 800,000 people through broadcast and digital activity across the four years of the plan.
- We will provide opportunities for talented young professional musicians from across the UK, providing an estimated 2,350 days' work for freelance musicians across the period of this plan. Many of these performance opportunities will be designed to allow musicians to explore their creativity and expand their musical horizons. Alongside performance opportunities, we will continue to support them with on-line career development workshops.
- In 2022, we will provide 20 free concerts, reaching people who live in some of the most isolated rural communities across Wales, and who have limited or no access to high quality classical music performances.
- We will roll out three new community-based initiatives:
  - from 2022, an annual week of workshops / performances in schools and health care settings in and around Pontyberem, postponed from 2020, with only limited provision in 2021.
  - an extended relationship with Maindee Primary School, Newport, as our 'adopted school', reaching both pupils and parents.
  - from 2022, an annual residency at Gregynog Hall, with workshops for schools and in health care settings and concerts at Gregynog, as well as satellite venues across Powys. These satellite venues will be nurtured from the Powys leg of our *Mainly Village Halls* tour, building relationships with hosts to sustain annual provision.
- We will work with our new Welsh language-led marketing and communications company to support us in reconnecting with audiences post-pandemic, reach new audiences, and increase our profile across Wales.
- We will continue to explore how we can use digital projects as a means of reaching more people and as a bridge to live performances, taking advantage of the ACW/The Space digital mentoring programme.
- We continue to work on improving our diversity and the need for greater diversity in classical music, building on the assessment from the I'M IN programme, provided by Music Masters, also utilising our Creative Associate to support this.

- We will utilise the role of Creative Associate to ensure the development of the *Curate* and cross-genre strands of work.
- We will increase our income from fundraising across the plan from a projected £120,000 in 2021/22 building towards a target of £128,000 in year 4.
- If we achieve our fundraising and other income targets, our reliance on Arts Council of Wales funding will reduce to 53%, a reduction of 15% from the previous level.
- The strength of the company's reserves has helped us to maintain an even keel during the pandemic. During the first year of the plan, we will employ strategic use of reserves at a modest level to provide additional programmes and performances by rescheduling two projects postponed in 2020/21.
- We will implement a succession plan and recruitment process to safeguard the organisation during the changeover of Chief Executives, when the current post-holder steps down.
- We will ensure that the principles of the Welsh Government's Cultural Contract are enshrined in our workplace practices.

## Governance model

Sinfonia Cymru's governance model is typical of most not-for-profit arts organisations; it is a limited company and a registered charity. Members of the Board are, therefore, both Board members in terms of company law and trustees in relation to the charitable status. In reality, in the process of carrying out Board / Trustee responsibilities, this duality is seamless.

## Responsibilities of the Board of Directors

Upon appointment, Board members are given a copy of the organisation's Governance Code / Board Handbook. The key elements are provided here:

- The Board of Directors have ultimate responsibility and legal accountability for directing the affairs of the company, ensuring its solvency, ensuring that it is well-run, and for delivering the objectives for which it has been set-up. It must act prudently to protect the company's assets and ensure that they are used to deliver the declared charitable objectives.
- The Directors are collectively responsible for the success of the organisation. The Board focuses on the strategic direction and should not involve itself in day-to-day operational issues which should remain the remit of the executive. However, the Board will operate effectively only if there is a relationship of trust, respect and openness between the non-executive Directors and the executive team.
- The Board agrees the vision as well as medium and long-term objectives, the delivery of which is delegated to the executive officers. It agrees a business plan and associated budget on a regular basis and monitors progress against the plan. Usually, these elements are shaped and drafted by the executive and are brought to the Board for its approval.
- The Board ensures that the company complies with its Memorandum and Articles of Association, with relevant laws, and the requirements of any regulatory bodies. It ensures there is a regular review of the company's systems and controls, regular performance monitoring, and reviews of relevant policies and procedures. The Board reviews the risks faced by the company and takes steps to mitigate such risks. It also ensures the company's compliance in matters of health and safety.

The Board is responsible for appointing its Chief Executive.

## Division of responsibility between the Board and Executive

<b>Board</b>	<b>Executive</b>
Overall responsibility for the strategic direction of the company	Runs the company on a day-to-day basis
Agrees the Mission and Strategic Aims	Creates the Mission and Strategic Aims for approval and ensures their delivery
Agrees and monitors the business plan	Creates the business plan, including detailed budgets, for approval and delivers against the objectives and targets within the plan

Delegates day to day running of the company to the company's management	Ensures the appropriate deployment of resources and implementation of effective processes to support delivery of the plan
Accountable to legislators, stakeholders and regulators	Accountable to the Board of Directors

## Responsibilities of individual Directors

Individual Directors are expected to contribute to the overall development and success of the company, supporting and helping the Board, the Chair and the Chief Executive. Whilst they should contribute to the overall affairs and decision-making of the Board, they will be expected also to apply a particular focus, according to their own skills and experience. Directors are expected to challenge actions and decisions in a constructive manner.

Directors are expected to be actively engaged with the Sinfonia Cymru programme including attending performances and other activities. They should also act as advocates for the company, seeking opportunities to promote the company's work, especially in public affairs and fundraising contexts. Ideally, Directors should actively contribute to fundraising according to their own individual means; they should also make available their own networks and contacts for follow-up by the executive team.

The Charity Commission has a good source of publications which give guidance on responsibilities and obligations of charity trustees.

## Sinfonia Cymru Board

The Sinfonia Cymru Board meets quarterly, with meetings timed to coincide with reporting requirements for the Arts Council of Wales. Meetings are usually in the third or fourth week of the month, in January, April, July and September and are usually early evening; sometimes, there is a further meeting in October. Most meetings last between 1hr 30 mins and 2 hrs, although occasionally they may be scheduled for longer so that the Board can have an extended discussion about a particular topic. The annual general meeting takes place in April, immediately after the Board meeting. During the last two years, the meetings have been via Zoom. It is likely that future meetings will be a combination of Zoom and in person. Board positions are unpaid, but expenses can be paid when necessary.

## Application process

Sinfonia Cymru welcomes applications from candidates from all backgrounds, and, in particular, those that are under-represented in the arts and culture sector. We recognise that strengthening the diversity of our Board is a vital element of embedding diversity across the organisation, through our programming, our players, our management team, and our audiences. A large print version of this recruitment pack is available; if you require another accessible format please contact us at [peter@sinfonia.cymru](mailto:peter@sinfonia.cymru)

If you have any questions about the role of Board member / Trustee, or would like an informal discussion, please contact Peter Bellingham, Chief Executive, initially by email on [peter@sinfonia.cymru](mailto:peter@sinfonia.cymru)

Applications should be sent by email to Sinfonia Cymru's Chair, [catrinslater@gmail.com](mailto:catrinslater@gmail.com). Please provide a CV, plus a written application of no more than two additional pages expressing your interest in the role and what you feel you can bring to Sinfonia Cymru. These should be provided in a single PDF file. The closing date for applications is **Friday, 20 May 2022**.