

12:30 REGISTRATION OPENS – LEVEL THREE FOYER, GLASGOW ROYAL CONCERT HALL

14:00 **OFFICIAL OPENING**
STRATHCLYDE SUITE

- Welcome to delegates from **Timothy Walker AM**, *Chair, ABO*; **Simon Woods**, *Chief Executive, Royal Scottish National Orchestra*
 - Opening Speech by **Fiona Hyslop MSP**, *Culture Minister, Scottish Government*
 - Address by **Rt. Hon Margaret Hodge MP**, *Minister for Culture, Department of Culture, Media and Sport*
 - Keynote Speech by **Richard Reeves**, *Director, DEMOS*
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15:30 **NETWORKING BREAK – Sponsored by British Association of Concert Halls**
CLYDE FOYER

16:00 - 17:30 **OUT OF VISION: FROM PLATFORM TO PLASMA SCREEN**
STRATHCLYDE SUITE



The ABO, in partnership with the Royal Philharmonic Society, presents a lively debate discussing the status of classical music within contemporary culture and its place in broadcasting media. Leading figures from the arts and broadcasting will be presenting their views, answering your questions and offering suggestions about how those working in the classical music profession can attract arts editors and commissioners in an ever-increasingly diverse artistic world.

Dr. Tiffany Jenkins, *Director of the Arts and Society Programme at the Institute of Ideas*
Anthony Lilley, *CEO and Chief Creative Officer, Magic Lantern*
Gillian Moore MBE, *Head of Contemporary Culture, Southbank Centre*
Louise de Winter, *Director of National Campaign for the Arts*
Jan Younghusband, *BBC Commissioning Editor for Music + Events*

18:45 **FIRST TIME DELEGATES RECEPTION** - Hosted by the ABO Board
OLD FRUITMARKET, CITY HALLS

19:15 **PRE-DINNER RECEPTION** – Hosted by Musicians Benevolent Fund
Presentation of the Healthy Orchestra Charter Awards by **David Sulkin**, *Chief Executive, Musicians Benevolent Fund*



20:00 **CONFERENCE DINNER** – Old Fruit Market, City Halls
Announcement of 2009 ABO Award by Timothy Walker AM

22:00 **CONFERENCE CEILIDH** – Old Fruit Market, City Halls
Music by *Kilter*

00:45 COACHES FROM CITY HALLS TO GLASGOW THISTLE

08:30 REGISTRATION OPENS – LEVEL THREE FOYER – GLASGOW ROYAL CONCERT HALL

09:30

CREATIVE CITIES
STRATHCLYDE SUITE



Louise Mitchell, director of Glasgow UNESCO City of Music, chairs a panel looking at the role orchestras can and do play in helping a city assert its cultural identity.

Charles Bell, *Arts Manager*, Culture and Sport Glasgow
Frank Pauwels *Programmer* Music Centre de Bijloke
Katrien Laporte *Cultural Advisor*, Stad Gent
Louise Mitchell, *Director*, Glasgow UNESCO City of Music
Michael Eakin, *Chief Executive*, Royal Liverpool Philharmonic Orchestra
Michael Elliott, *Director*, Culture, Department for Culture, Media and Sport

MARKETING SEMINAR: BRANDING – BEYOND THE HYPE PART I
BUCHANAN SUITE

Almost everyone thinks they have one, need one, or need to improve one, but many aren't quite sure what a brand actually is, or how to effectively develop one. This session will help you to understand how brand-building can support different and necessary income streams--sales, marketing, development, and sponsorship--and encourage constituents think and act in one's favor.

Together, we will outline a process for defining and communicating your brand. Theory will be paired with examples from work with the Boston Symphony Orchestra, Tanglewood, San Francisco Symphony, Atlanta Symphony Orchestra, WGBH, Boston Ballet, and the League of American Orchestras. And through hands-on break-out sessions, participants will engage in developing their own brand foundation, messaging structure, and the beginnings of visual expression.

Participants will leave with an understanding of different branding strategies, new ways of thinking about how to move people "closer" to an organization, how to advance a dialogue, and what kind of results to expect. You'll learn how every communication--print, digital, environmental, and interpersonal--can work hard to build your brand.

Roger Sametz, *President*, Sametz Blackstone Associates

CREATIVE PEOPLE

THE GREEN ROOM

Orchestras spend a lot of time discussing diversity on the concert platform. But what about the managers themselves? What do the managers of the future look like? How do we nurture them? Are internships an opportunity or a barrier to social mobility? Will Creative Apprenticeships help us develop a more diverse workforce?

Donald-Iain Brown, *Head of Talent and Operations*, BBC Scotland
Caroline Parkinson, *Director*, Creative and Cultural Skills Scotland
Wendy Smith, *Head of Practitioner Development Programme*, The Sage Gateshead
Judith Walsh, *Development Officer*, Live Music Now! Scotland

11:00

NETWORKING BREAK
CLYDE FOYER



11:30

BRITAIN'S GOT TALENT? PART I

STRATHCLYDE SUITE

A two part debate looking at the identity of the orchestral musician of the future. From sustaining investment in music education to the need to recruit and retain the very best musicians, how do we nurture home-grown talent and provide a focus for aspiration while ensuring our world class status in a competitive global marketplace is maintained? Part I debates the arc from school to youth orchestra to conservatoire. How deep is the well of British and European talent? Is increased investment in music education making a difference? Is the increasing number of foreign students driven by the pursuit of excellence, or the pursuit of tuition fees?

Gretchen Amussen, *Deputy Director of External Affairs and Communications*, Conservatoire de Paris

Julian Clayton, *Chief Executive*, The National Youth Orchestras of Scotland

Christina Coker OBE, *Chief Executive*, Youth Music

Michael McGeary, *Chair*, Heads of the Instrumental Services Scotland

Claire Mera-Nelson, *Dean of Quality Enhancement*, Trinity Laban

John Wallace OBE, *Principal*, Royal Scottish Academy of Music and Drama

IDENTITY PAPERS

LOMOND FOYER

With the print media defining "music" ever more very narrowly, and classical music seemingly subservient to the cultural hegemony of rock and pop, what is the future for reporting and publicising what orchestras do? A panel drawn from the national and Scottish press, specialist titles and Communications debate the steps we need to take to tell our story and promote our identity in the face of a media driven by the demands of popular culture.

Keith Bruce, *Arts Editor*, The Herald

Andrew Clark, *Chief Music Critic*, Financial Times

Claire Jackson, *Editor*, MUSO Magazine

Stephen Maddock, *Chief Executive*, City of Birmingham Symphony Orchestra

Edward Seckerson, *Arts Correspondent*, The Independent

Leonora Thompson, *Head of Communications*, Barbican Centre

MARKETING SEMINAR: BRANDING – BEYOND THE HYPE PART II

BUCHANAN SUITE

Roger Sametz, *President*, Sametz Blackstone Associates

OPAS USER GROUP MEETING

THE GREEN ROOM

An absolutely vital session for the orchestral managers that use OPAS. Adam Pepper and Hubert Wöllbitsch leads the Artifax team as they tackle your issues and help you shape the software that you use everyday.



Tim Leighton, Artifax Software

Adam Pepper, Artifax Software

Hubert Wöllbitsch, Wöllbitsch and Partners

13:00 **LUNCH**
CLYDE FOYER

13:15 **LUNCHTIME PERFORMANCE**
MAIN AUDITORIUM
RSAMD Symphony Orchestra, conducted by Buldur Bronnimann.
Penderecki: *Prelude for Peace for Brass and Percussion* (British Premiere)
Shostakovich: *Symphony No 4, Finale*.

RSAMD

14:00 **HE WHO PAYS THE PIPER**
STRATHCLYDE SUITE
As we debate an orchestra's identity, are festivals thinking what we're thinking? From large to small, general to niche, classical to rock, what role will orchestras play in developing the festival of the future?

Tania Harrison, *Arts and Special Events Promoter*, Festival Republic
Johannes Neubert, *Executive Director*, Grafenegg Festival
Ian Ritchie, *Chief Executive*, City of London Festival
John Summers, *Chief Executive*, The Hallé Orchestra
Roger Wright, *Controller*, BBC Radio 3 & Director, BBC Proms

BRITAIN'S GOT TALENT – PART II

BUCHANAN SUITE
Our debate on emerging talent turns the focus on orchestral recruitment. Where are we finding the players we need today? In a global marketplace, do we need a global workforce? What can we learn from professional sport?

Deborah Annetts, *Chief Executive*, Incorporated Society of Musicians
Peter Harrap, *Chorus and Orchestra Director*, Welsh National Opera
Gordon Smith, *Chief Executive*, Scottish Football Association
John Smith, *General Secretary*, Musicians Union
John Wallace OBE, *Principal*, Royal Scottish Academy of Music and Drama
Timothy Walker AM, *Chief Executive & Artistic Director*, London Philharmonic Orchestra

IS MY AUDIENCE YOUR AUDIENCE? LOOKING AT THE BIGGER PICTURE

LOMOND FOYER
A panel discussion describing two projects that are exploring classical or orchestral music audiences across organisations and the extent to which there are shared marketplaces, with a view to maximising on marketing efforts. The discussion will include representatives from two marketing consortia – London Orchestral Promoters and the Edinburgh Classical Music Cluster Project.

Bethan Sheppard, *Marketing Manager*, Barbican Centre
Bryony Duncan, *Research Manager*, Audiences London
Clair Gilchrist, *The Audience Business*
Karen Cardy, *Marketing and St Luke's Centre Director*, London Symphony Orchestra
David Stark *Director of Marketing and Communications*, Royal Scottish National Orchestra

15:30 **NETWORKING BREAK**
CLYDE FOYER

16:00 - 17:00

MASTERCLASS 1 – POLLING AND THE POLITICAL SCENE

STRATHCLYDE SUITE



The team from DHA Communications take us through some intriguing scenarios for the political landscape of the next 12 months - and what that means for the orchestral sector.

Daniel Harris, Director, DHA Communications

MASTERCLASS 2 – SUSTAINABLE TOURING RESEARCH

BUCHANAN SUITE



An important follow up from last year's conference as the research team from Julie's Bicycle give us an update on our attempts to map the emissions associated with orchestral touring - and we identify some top tips to help cut down energy waste and boost your green credentials as we launch the orchestral green guide.

Catherine Langabeer, Operations Manager, Julie's Bicycle

Henry Little, Chief Executive, Orchestras Live

Kathryn McDowell, Managing Director, London Symphony Orchestra

MASTERCLASS 3 – OPAS TRAINING

LOMOND FOYER



So your orchestral management team and library use OPAS, but what could it do for the rest of the organisation? The team take non-users from education and finance as well as marketing through the package to explore its potential benefits.

Adam Pepper, Artifax Software

MASTERCLASS 4 – HEALTHY ORCHESTRA EVALUATION

LOMOND FOYER



As we get to the end of the first three years of our Healthy Orchestra Charter, what have we learned, what do we still need to do and most importantly, are we healthier?

Annabel Jackson, Evaluator, Annabel Jackson Associates

18:00

CITY RECEPTION

Hosted by **Baillie Liz Cameron** Chair Culture and Sport Glasgow

CITY CHAMBERS



19:30

Royal Scottish National Orchestra CONCERT

MAIN AUDITORIUM



Berlioz Roman Carnival Overture

Beethoven Piano Concerto No3

Connession A Glimmer in the Age of Darkness

Respighi Pines of Rome



Piano Nikolai Lugansky

Conductor Stéphane Denève

The Concert will be broadcast on Monday 1 March at 7pm in Performance on 3

21:45

POST-SHOW RECEPTION AND BUFFET – hosted by RSNO

STRATHCLYDE SUITE

Music by RSNO Kings of Swing



08:30 REGISTRATION OPENS – LEVEL THREE FOYER

09:30 **IN CONVERSATION – AN INTERNATIONAL IDENTITY**

STRATHCLYDE SUITE

Moderated by **Tommy Pearson**, Red Ted Films

Jesse Rosen of the League of American Orchestras gives us an update on the current state of American orchestras, how they are dealing with issues of identity, the need for new business models and the League's alarming research into audience demographics. A panel drawn from other parts of the globe will then join him to discuss the identity of British orchestras from an international perspective.

Stéphane Denève, *Music Director*, Royal Scottish National Orchestra

Jesse Rosen, *President and CEO*, League of American Orchestras

Claudia Toni, *Music Advisor to the Secretariat of Culture*, São Paulo Government, Brazil

PERFECT HARMONY: IMPROVING INTERACTION BETWEEN MUSICIAN AND MANAGER

BUCHANAN SUITE

A workshop introducing techniques for analysing interaction and communication (both successful and less successful) between different groups of people within organisations, with a view to improving the interaction between manager and musician. Some common problems will be discussed and the roles of emotion and assumptions will be explored. Examples will be used to illustrate what can be done to improve communication, and participants will have an opportunity to consider interactions in their own organisation.

Prof. Nic Beech, *Professor of Management*, University of St Andrews

Simon Webb, *Director of Orchestral Management*, City of Birmingham Symphony Orchestra

SELLING OUR IDENTITY

LOMOND FOYER

[This session will start at 10:00am to enable delegates to attend Jesse Rosen's Address]

Should we sell our souls? Brands create loyalty and engender trust for products and services from dentists to toothpaste. But how do you sell an intangible experience? How do you capture the magic and sell it to donors and customers alike? Taking inspiration from brands drawn from other art forms, we'll look at how to capture the soul of an organisation and use it to engage audiences. We'll identify the conditions required to excel, and the role that partnership working has had in their success.

Sarah Gee, *Managing Partner*, Indigo Ltd.

Neil Murray, *Executive Producer*, National Theatre of Scotland

Will Norris, *Marketing Manager*, Orchestra of the Age of Enlightenment

11:00 **NETWORKING BREAK**
CLYDE FOYER

11:30

FROM IP TO ID – the future of the recording industry

STRATHCLYDE SUITE

Will the identity of classical and contemporary music within the recording industry survive the shift to downloads and streaming? Is illegal file-sharing an unstoppable force? Will major labels keep the faith? Or is our identity stronger through specialist and own labels?

- Jonathan Gruber**, *Consultant*, Ulysses Arts
- James Inverne**, *Editor*, Gramophone Magazine
- Chaz Jenkins**, *Head of LSO Live*, London Symphony Orchestra
- Paul Moseley**, *General Manager*, DECCA
- Steve Purdham**, *Chief Executive*, We7.com

FROM STRINGS TO RINGS

BUCHANAN SUITE

What role will orchestras play in placing music at the heart of the London 2012 Olympic Games and Glasgow 2014 Commonwealth Games? And what can we learn from Sydney 2000?

- Craig Hassall**, *Chief Executive*, English National Ballet
- Jill Miller**, *Director of Cultural Services*, Culture and Sport Glasgow
- Susannah Simons**, *London 2012 Project Executive*, BBC

LEARNING BY EXAMPLE: WHAT'S GOING ON?

THE GREEN ROOM

Following on from the Talent debate, we look at what's going on in Scotland to embed music education at the heart of the nation, from the Big Noise project in Raploch to the Scottish Arts Council's Youth Music Initiative.

- Elizabeth Andrews**, *Chief Executive*, Scottish Ensemble
- Dr Richard Holloway**, *Chair*, Sistema Scotland
- Nicola Killean**, *Director*, Sistema Scotland
- Gavin Reid**, *Chief Executive*, BBC Scottish Symphony Orchestra
- Ian Smith**, *Head of Music*, Scottish Arts Council

13:00

LUNCH

CLYDE FOYER

13:15

LUNCHTIME PERFORMANCE

FOYER

RSAMD Brass Ensemble, *Pure Brass*



14:00

CLOSING SESSION: FROM GLASGOW TO DERBY

STRATHCLYDE SUITE

A closing panel will draw the threads of the conference together, followed by the launch of the ABO's Five-Year Vision for British Orchestras, a manifesto for orchestras in the run-up to the General Election. **Peter Helps**, Chief Executive of Sinfonia ViVA and **Peter Ireson**, Director of Derby LIVE, talk about their plans for the 2011 ABO Conference and what Derby will offer delegates, at what is likely to be a crucial time for our industry.



15:00

CONFERENCE ENDS

Listen out for *In Tune from Glasgow* this evening at 5pm, followed by a whole week of Scottish programming on BBC Radio 3

