

ABO

ASSOCIATION OF BRITISH ORCHESTRAS

Liverpool

Marriott Hotel

18–20 January 2012

IMPACT

Classical MUSIC

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Hosted by

LIVERPOOL
PHILHARMONIC

WELCOME

CHAIRMAN'S MESSAGE

Welcome to Liverpool, where we are delighted to be hosting the ABO conference for the first time since 2003.

A lot has changed since then, not least in Liverpool. The city has seen considerable investment and growth in the last decade, and an impressive regeneration, much of it built around its cultural offer. Certainly if you haven't been here since 2003, you will notice a lot of changes. For the Royal Liverpool Philharmonic, as indeed for many of the arts organisations in the city, it has been a time of real growth in terms of our artistic quality and ambition, our learning work, our audiences, and our financial stability. We have worked hard to achieve that, but it would have been impossible without the strong support of Arts Council England and Liverpool City Council, and the growth in public funding we have seen over that period.

And of course this is mirrored across the country. Our sector has grown substantially, and there is a strong argument to say that it is as exciting a time for us artistically as most of us have witnessed in our working lives. We are strongly positioned in national and local life; there is greater recognition of the importance and quality of what we do, and how it contributes to our society. Our main broadcasters, Classic FM, Liverpool Philharmonic's media partners for over 11 years, and the BBC, have also been crucial in growing awareness and generating public interest.

That said, we face now a massive challenge to maintain that momentum and position in a time of reduced public funding and a general squeeze on every one's finances. It will be crucial to ensure that we understand and can articulate the impact our work has. This is a key theme of this conference and I look forward to sharing experiences with colleagues on how we most effectively assess the success and impact of our work, and then how we communicate that to others.

It is my privilege to welcome you here to Liverpool not only as host, but also in my new role as Chair of the ABO. I am grateful to my predecessor Simon Taylor for all his work over the last year, and I look forward to building on it with the Executive team and the Board. The ABO has a crucial role in supporting the sector in times of both great success and challenge and we are determined to exercise this role to maximum benefit in the year ahead. The Impact of the ABO itself should also be a theme of any conference. It is always a key opportunity for the membership to get together and help shape the future work of the Association. Please do talk to us in and out of the formal sessions on how you think we can most effectively work in the coming year.

Finally, my thanks to the ABO's management team, my own staff, and the many supporters and sponsors who have contributed to this conference. I hope you enjoy your time in Liverpool, and that we have a successful and productive event.

Michael Eakin
Chair, Association of British Orchestras
Chief Executive, Liverpool Philharmonic



DIRECTOR'S MESSAGE

Last year's conference had one obsession: Money. Against the backdrop of impending cuts in Arts Council subsidy, and as we awaited news on Scottish government support, the dam of local authority investment suddenly broke, leading to one orchestra CEO leaving midway during the conference to lead the fight against a massive cut in city council funding.

One year on, it's time to give it a break. We know where we are with public funding, and in England the government has taken positive steps to encourage private giving. CEOs and Finance Directors have rolled up their sleeves and made the tough decisions as to where the spending squeeze will fall. So now's the time to turn our attention to the main protagonists in this drama: People.

Because it is the people who work in our organisations, both managers and musicians, on whom the pressure of funding cuts ultimately falls. As recruitment freezes and redundancies start to bite, we need to look at what doing "more for less" actually means for our workforce. And now, more than ever, we need to make sure the relationship between manager and musician stays positive and collaborative.

So our theme of Impact is well chosen. Not so much the impact of cuts, but the impact of our people in enabling us to navigate the choppy waters. And we are delighted to be working so closely with the Musicians Union in analysing what a new relationship might look like between manager and musician, from performance review and CPD through to retirement planning.

But Impact means so much more. From scrutiny of the government's agenda on measuring the value of culture, to an in-depth look at new approaches to evaluation and next steps for music education, Impact is what our staff in marketing, fundraising and education deal with each and every day.

And no orchestra perhaps personifies this more than the Royal Liverpool Philharmonic. From its impact on its city, to its impact on the In Harmony programme, it is an orchestra in the vanguard of what it means to be an orchestra in the 21st century.

We thank BBC Radio 3 for their live broadcast of the conference concert and Rhinegold Publishing for launching the new ABO/Rhinegold Awards at the conference dinner.

And this year's conference sees the 10th anniversary of Classic FM's support. The impact of the conference, and the ABO itself, would be severely diminished without them. Do make sure you listen to their excellent series of conference podcasts on the Classic FM website.

I hope you have a productive conference and do make a note in your diary to join us in Leeds from 23-25 January 2013.

Mark Pemberton
Director



WELCOME

Welcome to your 2012 ABO Conference, and as you can see we have a scintillating and coruscating programme for you as always on the conference floor and some excellent "entertainment" for you too. To keep you in the loop here are a few parish notices that we would commend to you:

HOTEL LAYOUT: The Merchant Suite is the First Floor Conference Suite and is next to the reception desk. The syndicate rooms, the Lever Room and the Hornby Room are on the ground floor and are off reception just to the right of the main revolving doors. If in doubt, please ask a member of the ABO staff who, for purposes of identification and security tagging will be wearing **Red Delegate Badges**.

WIFI: The hotel does have WiFi everywhere but it is pay as you go only I'm afraid. Launch a browser; type "ibahn" and then follow the on-screen instructions.

TWITTER: Please do contribute to the discussion both in the hall and with those who are following the conference remotely. The twitter stream can be found using hash tag #ABO12 and we will be showing some comments on screens around the conference.

TAXIS: Black cabs can be hailed on the street and there are black cab taxi ranks all around the city centre area. Other taxis numbers 0151 708 7080, 0151 733 3393, 0151 924 7373 or contact the porters at the front desk and they will organise one for you.

EMERGENCY NUMBERS: Should you need to get in touch with the ABO team and can't find us immediately, Keith can be contacted on 07818 038254. Jenny Lomas is a qualified First Aider and the hotel team also have First Aiders available but if in doubt please dial 999.

CONFERENCE RECEPTION DESK: This is always staffed between the hours of 08:30 and 17:30 and will be able to assist with any queries you may have. It is located on the first floor outside the main Merchant Suite.

TRADE STANDS AND EXHIBITORS: We are delighted to welcome some new stands and exhibitors this year as well as welcome back some familiar faces. They are located around the refreshment areas of the conference suite. Do stop by and talk to them, I assure you we vet them all before they come and they don't bite!

ENTERTAINMENT: The Philharmonic team have put in some serious research to bring you some invaluable information with regards to "off-campus" bars and restaurants if you need to find a corner away from the conference for 30 minutes. In 2011, Liverpool picked up a clutch of tourism industry awards, including 'Best UK City', 'UK's Friendliest City', 'Best Nightlife Destination'

DR DUNCAN'S (BY THE MARRIOTT HOTEL): Huge variety of guest ales, the name commemorates Dr Duncan, a relentless campaigner against poor living conditions in the Liverpool of the Victorian era, and the first Chief Medical Officer of Health to be appointed in the UK.

THE SHIP & MITRE (AROUND 10 MINUTES WALK FROM THE HOTEL): One of Liverpool's leading freehouses www.theshipandmitre.com

HANOVER STREET AREA LEADING TO LIVERPOOL ONE: a thriving, bustling area - great for bars, restaurants and shopping in the heart of Liverpool City Centre, including

HANOVER STREET SOCIAL: Bar and Brasserie hanoverstreetsocial.co.uk

SALT HOUSE BAR AND TAPAS: salthousetapas.co.uk

THE HUB ALEHOUSE AND KITCHEN: thehub-liverpool.com

PHILHARMONIC DINING ROOMS: Across the road from Liverpool Philharmonic Hall and named after it, famous for being one of the most ornate pubs in the country, offering a range of guest beers. Food served.

THE BELVEDERE ARMS: Interesting, tiny pub tucked away in Liverpool's Georgian quarter:

YE CRACKE: 19th-century public house, it also has historical connections with The Beatles (it was frequented by John Lennon and his girlfriend Cynthia when they were at art school).

THE FLY IN THE LOAF: Food served www.flyintheloaf.co.uk

HOST: Pan-Asian Restaurant, also offers extensive bar range of wines, cocktails and sake ho-st.co.uk

THE QUARTER: Restaurant and Deli Kitchen thequarteruk.com

Have a great conference!

Keith Motson

Membership & Communications Manager

AT A GLANCE SCHEDULE

	MERCHANT SUITE	LEVER ROOM	HORNBY ROOM
WEDNESDAY			
12.00 Noon		Registration opens	
2pm - 3.30	OPENING SESSION		
3.30pm		Tea/Coffee Networking Break	
4.00pm	Session 1 Measuring the Value of Culture		
5.30pm	Session Ends		
6.20pm	1st Time Delegates Coach to Maritime Museum		
6.30pm	First Time Delegates Reception		
6.45pm	Coaches to Maritime Museum		
7.00pm	Pre-Dinner Reception Maritime Museum		
7.45pm	Conference Dinner Maritime Museum		
11.00pm		<i>Coaches to Hotel</i>	
THURSDAY			
8.30am		Registration opens	
9.30am	PERSONAL IMPACT: PART 1 - PERFORMANCE REVIEW	MUSIC EDUCATION: Next Steps	EVALUATION SEMINAR PART 1
11am		Tea/Coffee Networking Break	
11.30am	PERSONAL IMPACT: PART 2 - PROFESSIONAL DEVELOPMENT	IMPACT ON ACCESS	EVALUATION SEMINAR PART 2
1pm		Lunch Break	
2pm	PERSONAL IMPACT: PART 3 - "WHEN I'M 64..."	IN HARMONY: IMPACT AND EVIDENCE	BENCHMARKING FOR SUCCESS
3.30pm		Tea/Coffee Networking Break	
4.00pm ends 5.30pm	WHAT ABOUT ME? MAKING AN IMPACT?		
6.50pm		Coaches to Philharmonic Hall	
7.30pm	RLPO CONCERT Philharmonic Hall		
9.45pm	Post Concert Supper Reception		
11.00pm		<i>Coaches to Hotel</i>	
FRIDAY			
8.30am		Registration opens	
9.30am		WORKING IN INDIA	
10.00am	IN CONVERSATION		INTRINSIC IMPACT
11am		Tea/Coffee Networking Break	
11.30am	CALLING THE TUNE	WHOSE AUDIENCE IS IT ANYWAY	PLANETARY IMPACT
1pm		Lunch Break	
2pm	CLOSING SESSION		
3.00pm		Conference Ends	

2012 CONFERENCE SCHEDULE

WEDNESDAY 18 JANUARY

12:30	REGISTRATION OPENS MERCHANT SUITE, MARRIOTT HOTEL
14:00	OPENING SESSION MERCHANT SUITE  Welcome to delegates from Michael Eakin , Chair of the ABO and Chief Executive, Liverpool Philharmonic and Darren Henley , Managing Director, Classic FM Welcome from Cllr Wendy Simon , Liverpool City Council Cabinet Member for Culture and Tourism OFFICIAL OPENING by Ed Vaizey MP , Minister for Culture, Communications and Creative Industries Q+A with Ed Vaizey , facilitated by Sarah Crompton , Arts Editor in Chief, Daily Telegraph MUSIC NATION: As we countdown to our London 2012 orchestral moment, Susannah Simons , Project Executive 2012, BBC, talks us through what's happening where
15:30	NETWORKING BREAK sponsored by British Association of Concert Halls MERCHANT BAR 
16:00-17:30	VALUE ADDED STATS: MEASURING THE VALUE OF CULTURE MERCHANT SUITE As the DCMS wrestles with how best the economic valuation techniques supported by the Treasury's Green Book should be used by the cultural sector when articulating its value to central government, and as trusts and foundations move towards measuring the impact of their investment, what is the best methodology for measuring the value of the orchestral sector? And how does this relate to Arts Council England's new approach to measuring KPIs? <ul style="list-style-type: none"> • Hasan Bakhshi, Director - Creative Industries, NESTA • Claire Donovan, Reader in Assessing Research Impact, Brunel University • Mick Elliott, Chief Executive, Royal Scottish National Orchestra • Richard Russell, Director of Strategic Partnerships, Arts Council England • Jane Steele, Head of Impact & Evaluation, Paul Hamlyn Foundation
18:15	COACH FOR FIRST TIME DELEGATES MARRIOTT HOTEL CAR PARK
18:30	FIRST TIME DELEGATES RECEPTION hosted by the ABO Board MARITIME MUSEUM, ALBERT DOCK
18:45	COACHES TO RECEPTION MARRIOTT HOTEL CAR PARK
19:00	RECEPTION sponsored by BDO MARITIME MUSEUM – SECOND FLOOR GALLERIES 
19:45	CONFERENCE DINNER MARITIME MUSEUM – DINING ROOMS, ALBERT DOCK Followed by presentation of the 2011 ABO Award and ABO/Rhinegold Awards by Suzi Digby (Lady Eatwell)
10:45	COACHES TO HOTEL

THURSDAY 19 JANUARY

08:30 REGISTRATION OPENS

09:30



PERSONAL IMPACT: PART I – PERFORMANCE REVIEW in association with the Musicians' Union

MERCHANT SUITE

Orchestras across the world talk of the positive benefits that would follow from implementing regular performance review of musicians. So why do we find it so difficult? With a view to agreeing between the ABO and the MU best practice on performance review, professional development and retirement planning for musicians, in the first of three sessions we take a look at appraisal systems in other professions and other countries, analyse what shape performance review of musicians might take, and look at the ways to overcome obstacles and barriers from the perspective of manager and musician.

- **Michael Fine**, Senior Advisor, Artistic Planning, Rotterdam Philharmonic Orchestra and Senior Artistic Advisor, Seoul Philharmonic
- **Paul Hughes**, General Manager, BBC Symphony Orchestra
- **Alex Gascoine**, Violin, BBC Scottish Symphony Orchestra
- **Mark Owen**, Solicitor, Peninsula Business Services
- **Malcolm Warne Holland**
- **Jenny Wingfield**, Head of Human Resources, Bournemouth Symphony Orchestra

MUSIC EDUCATION: THE NEXT STEPS

LEVER ROOM – GROUND FLOOR

Following publication of the National Plan for Music Education and the Curriculum Review, what's next for music education? What will effective music hubs look like, what new partnerships will need to be developed, and what does this mean for conservatoires and professional orchestras?

- **Richard Hallam MBE**, National Music Participation Director; Department for Education
- **Virginia Haworth-Galt**, Chief Executive, Federation of Music Services
- **Darren Henley**, Managing Director, Classic FM
- **Jonty Stockdale**, Principal; Royal Northern College of Music
- **John Summers**, Chief Executive, The Hallé Orchestra

TOOLBOX: CONCEPTUALISING IMPACT FOR EVALUATION – how to transform the intangible into the measurable

HORNBY ROOM – GROUND FLOOR

Missing out the conceptualisation stage in evaluation is one the most common weaknesses in evaluation and a stumbling block in seeking to measure impact. Conceptualising impact helps arts organisations to take account of intangibles and capture what is unique about their work. Leading expert **Annabel Jackson** will explain the importance and nature of conceptualisation, show how to conceptualise outcomes and their causes through a logic model, and give an example of how to conceptualise social impact using her theory of the social impact of the arts based on Basic Psychological Needs theory. Attendees will be given a practical tool so that they can use logic models when they go back into their organisation.

11:00

NETWORKING BREAK

MERCHANT BAR

11:30



PERSONAL IMPACT: PART II – PROFESSIONAL DEVELOPMENT in association with the Musicians' Union

MERCHANT SUITE

So let's assume we've created a workable performance review system. We've talked to our musicians and, just as we would with our administrative staff, we've determined there is a need for continuing professional development. We especially need to offer people management skills for our section leaders to help them participate in the review process. So what happens now and who do we turn to? Are there CPD models in our industry we can learn from? Is there a role for the conservatoires in ensuring musicians have these skills from the outset of their careers? Are other countries thinking what we're thinking?

- **Rolf Bolwin**, Director, Deutscher Bühnenverein
- **Claire Mera-Nelson**, Director of Music, Trinity Laban
- **Jamie Pullman**, Viola, Bournemouth Symphony Orchestra
- **Ellen Thomson**, Director of Education and Community Partnerships, RSNO
- **Simon Webb**, Director of Orchestral Management, City of Birmingham Symphony Orchestra
- **Diane Widdison**, National Organiser – Live Performance and Teaching, Musicians' Union

IMPACT ON ACCESS

LEVER ROOM

Arts Council England's National Portfolio announcement included news of investment in ten new Bridge Organisations with the aim of making a step change in improving the delivery of arts opportunities for children and young people, acting as a bridge between the arts and education sectors. This session provides a first look at how these organisations will deliver on this ambition and ensure consistency of access, and the impact this will have on orchestras' education and artistic programmes.

- **Laura Gander-Howe**, Director, Learning & Skills Strategy, Arts Council England
- **Chris Finn**, Acting Chief Executive, Curious Minds
- **Paul Reeve**, Director of Education, Royal Opera House
- **Katherine Zeserson**, Director of Learning and Participation, The Sage Gateshead

TOOLBOX: THE ORGANISATIONAL CONTEXT FOR EVALUATION – making evaluation more useful and time effective

HORNBY ROOM

In the second of our workshops from **Annabel Jackson**, we look at how evaluation can be integrated into the day-to-day operations of your organisation. With integration increasing the quality and cost-effectiveness of evaluation, what does it look like in practice and how can you adapt it to focus and strengthen your evaluation? She will explain how evaluation can be of practical value rather than purely of benefit to funders, through using evaluation to learn lessons for an evolving partnership. Attendees will be given a practical tool to check their own organisational context for evaluation and make simple but powerful improvements.

13:00

LUNCH

OLIVERS RESTAURANT AND MERCHANT BAR

14:00



PERSONAL IMPACT: PART III – “WHEN I’M 64...”

MERCHANT SUITE

As our musicians reach the end of their career, how best do we ensure that we can deal with capability issues and help our musicians plan for their retirement with dignity? How do we avoid employment tribunals and charges of age discrimination? What does the law actually say in relation to employees and freelancers, and is there an argument for an 'objective justification' for maintaining a default retirement age for orchestral musicians?

- **Bill Kerr**, National Organiser – Orchestras, Musicians' Union
- **Daniel Meyer**, Violin, BBC Symphony Orchestra
- **David Sulkin**, Chief Executive, Musicians Benevolent Fund
- **Sarah Jane Turcan**, Solicitor, Charles Russell

IN HARMONY SISTEMA ENGLAND: IMPACT AND EVIDENCE

LEVER ROOM

Julian Lloyd Webber, Richard Hallam MBE, and Peter Garden, Executive Director of Learning at the Liverpool Philharmonic, present the lessons learnt from In Harmony Sistema England and the evidence gathered on the impact on young people's lives, along with their plans for maintaining the legacy, with a special focus on In Harmony Liverpool.

TOOLBOX: BENCHMARKING FOR SUCCESS

HORNBY ROOM

Benchmarking and evidence tools remain under-used in the orchestral sector. This toolbox with **Kate Sanderson**, Partner, Indigo Ltd. looks at how to use benchmarking so it has value for your organisation, and outlines recent developments across the arts industry.

15:30

NETWORKING BREAK

MERCHANT BAR

16:00-17:30

WHAT ABOUT ME? MAKING AN IMPACT

MERCHANT SUITE

It's all very well talking about how we measure our impact on audiences, young people, society and the economy, but what about the impact each and every one of us makes within our own organisation? Are we sure we are adding value and working effectively as a team? Do we feel our voices, and the needs of our staff, are being heard? As fundraising and ticket sales targets rise in response to cuts in public investment, how do we as leaders and managers ensure the individuals we have responsibility for remain effective and motivated under increasing pressure? How do we do more for less? This round table session will bring delegates together to challenge preconceptions and help build the productivity and cohesiveness of our teams. Facilitated by **Roger Neill**, Director, Centre for Creativity in Professional Practice, City University London.

19:00

COACHES TO PHILHARMONIC HALL

MARRIOTT HOTEL CAR PARK

19:30

CONCERT – Royal Liverpool Philharmonic Orchestra

PHILHARMONIC HALL



Adams *The Chairman Dances*
Qigang Chen *Enchantments Oubliés* UK premiere
Shostakovich *Symphony No. 7 'Leningrad'*

Vasily Petrenko *conductor*

21.30

POST-CONCERT RECEPTION hosted by Royal Liverpool Philharmonic Orchestra

GRAND FOYER BAR, PHILHARMONIC HALL



This reception is sponsored by Alec Finch with the grateful thanks of the Liverpool Philharmonic and the Association of British Orchestras

23:00

COACHES TO HOTEL

FRIDAY 20 JANUARY

09:00 REGISTRATION OPENS

09:30 **WORKING IN INDIA – IS THIS THE NEW MARKET?**



LEVER ROOM

One of the four “BRIC” countries, India’s economy is one of the fastest expanding in the world, with a rapidly growing consumer class. Not surprisingly, there is increasing interest from orchestras, musicians and conservatoires in the West in what is perceived as a new market. But what is the reality on the ground? How is the infrastructure? What are the opportunities and challenges in a country where the culture and philosophy behind the arts are so different from ours? And what could the future hold? With guests from India and the UK with experience of working and touring in India, the session aims to open a dialogue around these issues and throw light on a new and largely unknown territory for the sector. Convened and supported by the **British Council**.

- **Cathy Graham**, Director of Music, British Council
- **Owen Mortimer**
- **Helen Roden**, Manager, Projects and Creative Development, Intermusica
- **Arjun Sankalia**, VP and Head of International A&R and Classical Music, Sony Music India
- **Anil Srinivasan**, Managing Director, MusicUniv

10:00 **IN CONVERSATION**

MERCHANT SUITE

Vasily Petrenko and **Richard Morrison**, moderated by **Darren Henley**: how do the conductor and the critic measure the success of the orchestra and the concert?

10:00 **INTRINSIC IMPACT**



HORNBY ROOM

How are people transformed by their experience of attending an arts event? Attendance figures and box office receipts cannot tell the whole story of the transformative impact of the arts. The Liverpool Arts Regeneration Consortium outlines the findings of its ground-breaking research into Intrinsic Impact, using tools developed by Wolf Brown.

- **Millicent Jones**, Executive Director - Marketing, Communications and Fundraising, Royal Liverpool Philharmonic Orchestra
- **Richard Nutter**, Programme Director, Liverpool Arts Regeneration Consortium (LARC)
- **Jemima Pyne**, Head of Communications, Tate Liverpool

11:00 **NETWORKING BREAK**

MERCHANT BAR

11:30 **CALLING THE TUNE? A Royal Philharmonic Society Debate**



MERCHANT SUITE

Creating concerts that pack an artistic punch and pull in audiences isn’t easy, especially at a time when artistic choices are driven by the need to balance creative vision with the bottom line. How can ensembles, programmers and promoters break the mould of old favourites and create programming that is both adventurous and appealing, and who should call the tune: artists, audiences or funders? Should we always strive for the ‘new’ and ‘different’ and how might the right creative choices help to attract new investment?

- **Maria Bota**, Festival Director, Salisbury International Arts Festival
- **David Butcher**, Chief Executive, Britten Sinfonia
- **Marcus Davey MBE**, Chief Executive, Roundhouse
- **Sir John Tusa**, Chair, The Clore Leadership Programme

WHOSE AUDIENCE IS IT ANYWAY?

LEVER ROOM

We may long for the knowledge and intelligence afforded by decent data gathering and benchmarking, but how can we even begin if we don't know who's in the audience? Following an initial discussion of the issues at a Marketing Managers meeting in 2009, this session aims to find a way through the vexed problem of data sharing. What can we learn from existing models of positive co-operation and can we forge a code of good practice with our colleagues in the concert halls?

- **David Brownlee**, General Manager, Theatrical Management Association and Head of Membership & Research, Society of London Theatre
- **Robin Bynoe**, Consultant, Charles Russell
- **Jane Donald**, Director of Marketing and Communications, Royal Scottish National Orchestra
- **Sir Vernon Ellis**
- **Ivan Wadeson**, Chief Executive, All About Audiences



PLANETARY IMPACT

HORNBY ROOM

It's all very well talking about the impact our organisation has on our staff and audiences, but we mustn't ignore the bigger picture of our impact on the planet. Following on from our conference theme of Sustain in 2009, and publication of the Green Orchestras Guide and Moving Arts: Managing the Carbon Impacts of our Touring in 2010, we take a look at our proposals for a Sustainable Orchestras Charter. The discussion will be led by members of the steering group chaired by **Kathryn McDowell**, Managing Director, London Symphony Orchestra and **Alison Tickell**, Director, Julie's Bicycle.

13:00

LUNCH

OLIVERS RESTAURANT AND MERCHANT BAR

14:00

CLOSING SESSION: FROM IMPACT TO OUTCOME

MERCHANT SUITE

A closing panel, chaired by **Sarah Maxfield**, Regional Director, Arts Council England North West, will report on the conference and draw the threads together. **Mark Pemberton**, Director of the ABO, will outline the legacy of the conference and the issues raised that the ABO will take forward, and we look ahead to the 2013 conference, to be hosted by Opera North in Leeds.

15:00

CONFERENCE ENDS