

AT A GLANCE SCHEDULE

	ROOM 1	ROOM 2	ROOM 3
WEDNESDAY			
12.00 noon	Registration opens LSO ST LUKES		
14.00	OPENING SESSION AND KEYNOTE		
15.30	Tea/Coffee Networking Break		
16.00	NEW DIRECTIONS: URBAN CULTURE		
17.30	Session Ends		
17.45	Coaches to Mansion House		
18.00	Lord Mayor's Drinks Reception by invitation only		
19.45	Coaches to LSO ST LUKES		
20.00	Conference Dinner and Awards Presentation		
23.00	Carriages		
THURSDAY			
08.30	Registration Open - LEVEL 3 BARBICAN CENTRE		
09.30	NEW DIRECTIONS - MUSIC EDUCATION: NATIONAL PLAN & HUBS	NEW DIRECTIONS FOR ORCHESTRAS: APPRAISING THE MUSICIAN	NEW DIRECTIONS FOR PHILANTHROPY: FINE VIOLINS
11.00	Tea/Coffee Networking Break		
11.30	NEW DIRECTIONS FOR ORCHESTRAS: LEARNING FROM THEATRE	NEW DIRECTIONS - MUSIC EDUCATION: FREE SCHOOLS & ACADEMIES	NEW DIRECTIONS FOR PHILANTHROPY: GIVING IT LARGE
13.00	Lunch Break		
14.00	NEW DIRECTIONS - MUSIC EDUCATION: YOUTH ENSEMBLES	NEW DIRECTIONS FOR PHILANTHROPY: IMPROVING THE ASK	NEW DIRECTIONS FOR MUSICIANS: MUSICAL IMPACT
15.30	Tea/Coffee Networking Break		
16.00	NEW DIRECTIONS: LISTENING TO MUSICIANS - RPS SESSION	NEW DIRECTIONS FOR ORCHESTRAS: WORKING WITH THE FILM INDUSTRY	NEW DIRECTIONS - MUSIC EDUCATION: THE CONSERVATOIREWAY
17.30	Session Ends		
18.00	LSO Supper Reception (for Concert Attendees only)		
18.45	LSO Youth Choir Performance - Foyer Stage, Barbican Hall		
19.30	LSO CONCERT Barbican Hall		
21.30	DRINKS RECEPTION - Barbican Lounge		
FRIDAY			
08.30	Registration Open - LEVEL 3 BARBICAN CENTRE		
08.30	BREAKFAST WITH ROGER WRIGHT - CONSERVATORY LEVEL 3		
09.30	NEW DIRECTIONS FOR ORCHESTRAS: THE USA	NEW DIRECTIONS FOR AUDIENCES: BEYOND THE CONCERT HALL	NEW DIRECTIONS - MUSIC EDUCATION: DIGITAL PLATFORMS
11.00	Tea/Coffee Networking Break		
11.30	NEW DIRECTIONS FOR PHILANTHROPY: AN ENTERPRISE CULTURE?	NEW DIRECTIONS FOR ORCHESTRAS: EUROPE	NEW DIRECTIONS FOR AUDIENCES: URBAN CLASSIC
13.00	Lunch Break		
14.00	MEET THE EXPERT - 1 HOUR WORKSHOPS		
15.15	CLOSING SESSION		
16.15	Conference Ends		

2014 CONFERENCE SCHEDULE

WEDNESDAY 29 JANUARY

12:30 **REGISTRATION OPENS**
LSO ST LUKE'S – OLD STREET

14:00



Welcome to delegates from **Michael Eakin**, Chair of the ABO and Chief Executive, Liverpool Philharmonic, **Kathryn McDowell CBE**, Managing Director of the LSO and **Darren Henley OBE**, Managing Director, Classic FM

OFFICIAL OPENING by **Ed Vaizey MP** Minister for Culture, Communications and Creative Industries
KEYNOTE SPEAKER: Paul Morley

15:30 **NETWORKING BREAK**



16:00-17:30



NEW DIRECTIONS: URBAN CULTURE (in association with the British Council)

From the British Council's Creative Cities to the Mayor of London's World Cities Culture Report and Cultural Forum, there is no more opportune time to discuss the contribution that orchestras, concert halls and the wider classical music industry can make to a city's economic and social success. What is the role of the 21st Century city in investing in culture, and can that investment be sustained as the 'new norm' of austerity continues to bite? What can we learn from Derry-Londonderry's experience as the first UK City of Culture, to help other British cities thinking of bidding for future years?

- **Shona McCarthy**, Chief Executive, Culture Company 2013
- **Munira Mirza**, Deputy Mayor for Education and Culture of London
- **Anne Parsons**, President & CEO, Detroit Symphony Orchestra
- **Graham Sheffield CBE**, Director of Arts, British Council (chair)
- **Claudia Toni**, Music Advisor, Centro Universitário Maria Antonia, Universidade de São Paulo

18:00 **LORD MAYOR'S RECEPTION (by invitation only)**
SALON AT MANSION HOUSE

20:00 **CONFERENCE DINNER**
LSO ST LUKE'S



Followed by presentation of 2013 ABO Award and ABO/Rhinegold Awards by **Alison Balsom**

19:30 **ALTERNATIVE OPTION: BBC SYMPHONY ORCHESTRA**
BARBICAN HALL (tickets available by booking directly at www.barbican.org.uk)
 Ravel's Bolero and Beethoven's Fourth

THURSDAY 30 JANUARY

08:30 **REGISTRATION OPENS**
BARBICAN CENTRE – LEVEL 3

09:30 **NEW DIRECTIONS FOR MUSIC EDUCATION: THE NATIONAL PLAN AND HUBS**
FROBISHER ROOMS 1+2, LEVEL 4

As the National Plan for Music Education begins to embed itself, and we reach the mid-point for the current funding of Music Education Hubs, it's time to take stock of where we have got to and what comes next. What can we learn from some of the new models for collaboration and partnerships? Will structures have to change even more radically, to ensure sustained public investment in music education?

- **Deborah Annetts**, Chief Executive, ISM
- **Carolyn Baxendale**, Head of Service, Greater Manchester Music Hub
- **Philip Castang**, Chief Executive, Newham Music Trust
- **Althea Efunshile**, Deputy Chief Executive, Arts Council England
- **Darren Henley OBE**, Managing Director, Classic FM (chair)



NEW DIRECTIONS FOR ORCHESTRAS: APPRAISING THE MUSICIAN
FROBISHER ROOM 3, LEVEL 4

As the ABO and MU's joint agenda, *Staying Happier For Longer*, continues to develop across our sector, what progress has been made in forging new models for 'appraising' orchestral musicians? And what can we learn from a working model from Australia?

- **Tania Hardy Smith**, President, SOMA and cellist, Orchestra Victoria
- **Peter Harrap**, Orchestra & Chorus Director, Welsh National Opera
- **John Smith**, General Secretary, Musicians' Union
- **John Summers**, Chief Executive, The Hallé (chair)

NEW DIRECTIONS FOR PHILANTHROPY: FINE VIOLINS
FROBISHER ROOMS 4+5, LEVEL 4

As the value of fine violins increases in the investment market, an increasing number of owners and consortia are loaning the instruments they have purchased to leading musicians and ensembles. Is the market sustainable, are there prospects for further growth, and what do the owners need from the beneficiaries to encourage further loans?

- **Giovanni Guzzo**, Leader, Manchester Camerata
- **Simon Morris**, Director, Beare's
- **Jonathan Moulds**, LSO Non-executive Board Member; Chairman of the LSO Advisory Council
- **Bob Riley**, Chief Executive, Manchester Camerata
- **Philip Spedding**, Director, Arts & Business (chair)

11:00 **NETWORKING BREAK**
GARDEN ROOM, LEVEL 3

11:30 **NEW DIRECTIONS FOR ORCHESTRAS: LEARNING FROM THEATRE**
FROBISHER ROOMS 1+2, LEVEL 4



We can't discuss new models for orchestras without looking at what we can learn from other areas of the performing arts. After last summer's successful production of *Gabriel* at The Globe, featuring Alison Balsom and The English Concert, we hear from some of the key players about how it went from inception to production, and what the musicians learnt from working alongside actors in rehearsal and performance.

- **Alison Balsom**, musician
- **Dominic Dromgoole**, Artistic Director, The Globe
- **Gijs Elsen**, Chief Executive, The English Concert
- **Robert Howes**, musician, The English Concert
- **Sara Mohr-Pietsch**, BBC Radio 3 Presenter (chair)

NEW DIRECTIONS FOR MUSIC EDUCATION: FREE SCHOOLS & ACADEMIES

FROBISHER ROOM 3, LEVEL 4

With the National Plan for Music Education and Music Education Hubs, and a new National Curriculum that is only applicable to maintained schools, how are orchestras and other professional music organisations engaging with the growing number of free schools and academies? What compelling offer do we need to make to ensure they buy into what we have to offer?

- **Rachel Barnes**, Head of Music, Hackney New School
- **Steve Pickett**, Education Director, The Hallé
- **Veronica Wadley** (chair)
- **Bryan Welton**, Director of Music, Ark



NEW DIRECTIONS FOR PHILANTHROPY: GIVING IT LARGE (in association with Arts Fundraising & Philanthropy)

FROBISHER ROOMS 4+5, LEVEL 4

As the Arts Fundraising & Philanthropy programme gathers steam, and at the mid-point of the Catalyst Arts programme, are we making progress on achieving the step-change in giving to the arts and diversifying income that the government is aiming for? Is a 3 year window realistic, or does there need to be a Catalyst Mark 2? What can we learn from the decades of experience of fundraising in the USA, and from the long-running Endowment Incentives programme in Canada?

- **Katherine Carleton**, Executive Director, Orchestras Canada
- **Sir Vernon Ellis** (chair)
- **Simon Fairclough**, Director of Development, City of Birmingham Symphony Orchestra
- **Simon Woods**, Executive Director, Seattle Symphony Orchestra
- **Michelle Wright**, Chief Executive, Cause 4

13:00

LUNCH

GARDEN ROOM AND CONSERVATORY, LEVEL 3

14:00

NEW DIRECTIONS FOR MUSIC EDUCATION: YOUTH ENSEMBLES

FROBISHER ROOMS 1+2, LEVEL 4

Written into the script of Music Education Hubs is that every child has the opportunity to perform as part of an ensemble and to take their talent further. As our national youth orchestras aim to increase their intake from state schools, what steps need to be taken to create a level playing-field with private schools? And as the Sistema model rolls out across the UK, what other models exist for breaking down the barriers and providing a pathway into local and national ensembles for young people from disadvantaged communities?

- **Sarah Alexander**, Chief Executive, National Youth Orchestra of Great Britain
- **Dan Francis**, Assistant Headteacher, Twyford School
- **Carol Main**, Director, Live Music Now Scotland (chair)
- **Marshall Marcus**, Chair, Sistema Europe
- **Surya Turner**, Director, Kuumba Youth Music

NEW DIRECTIONS FOR PHILANTHROPY: IMPROVING THE ASK

FROBISHER ROOM 3, LEVEL 4

One of the accusations levelled by politicians at arts organisations is that we have to get “better at asking”. Using the template of the ‘Generic Chamber Orchestra’, this session aims to explore whether there is any truth in this, and what we can learn from the wider third sector. How can we diversify and increase our funding streams? How can we measure the Return On Investment and evaluate our impact? And how can we persuade potential donors, with a particular focus on legacies, to give to orchestras, when we are in competition with any number of charities, causes and emergencies?

- **Mark Astarita**, Director of Fundraising, British Red Cross
- **Stephen George**, Vice chair, Institute of Fundraising
- **Will Harriss**, Development Director, Britten Sinfonia
- **John Nickson**, Writer and Philanthropist
- **Clare Norburn**, Fundraising & Strategic Planning Consultant (Until December 2013: Director of Development at the Orchestra of the Age of Enlightenment)



NEW DIRECTIONS FOR MUSICIANS: MUSICAL IMPACT

FROBISHER ROOMS 4+5, LEVEL 4

As the ABO's Healthy Orchestra Charter shifts its focus from structures and standards to the health and well-being needs of the musicians themselves, it's an opportune moment to hear from the world's largest ever study into the health and wellbeing of performing musicians, developed by Conservatoires UK.

- **Prof. Jane Ginsborg**, Associate Dean of Research & Enterprise, RNCM
- **Dr. Emma Redding**, Head of Dance Science, Trinity Laban Conservatoire of Music and Dance
- **David Sulkin**, Executive Director, HelpMusicians UK (chair)
- **Prof. Aaron Williamon**, Professor of Performance Science, RCM
- **Diane Widdison**, National Organiser – Education and Training, Musicians' Union

15:30

NETWORKING BREAK

GARDEN ROOM, LEVEL 3

16:00



NEW DIRECTIONS: LISTENING TO MUSICIANS

FROBISHER ROOMS 1+2, LEVEL 4

For this year's ABO Conference debate, the Royal Philharmonic Society has invited leading musicians to put forward their particular perspectives on how the profession is developing and what new directions they would like to see followed in the coming years. Does management listen to performers enough? Is the tried and tested partnership between orchestras and artists being explored fully? What's next for collaboration? How will the profession continue to rejuvenate and compete with other artforms?

- **Claire Booth**, soprano
- **Tom Hutchinson**, Projects Co-Ordinator, Royal Philharmonic Society
- **Steven Isserlis**, cellist
- **Jack Liebeck**, violinist
- **Dénes Várjon**, pianist



NEW DIRECTIONS FOR ORCHESTRAS: WORKING WITH THE FILM INDUSTRY

FROBISHER ROOM 3, LEVEL 4

Orchestras have always been adept at earning their keep, no more so than through generating work from the film industry. As the film industry itself adapts to the challenge of illegal downloading and competition for people's entertainment time, what do they need to hear from us to keep British orchestras competitive in the marketplace for movie scores?

- **Terry Davies**, Conductor and Composer
- **Tommy Pearson** (chair)
- **Maggie Rodford**, Managing Director, Air-Edel Group
- **Marc Stevens**, Concerts & Recordings Manager, LSO



NEW DIRECTIONS: THE CONSERVATOIRE WAY

FROBISHER ROOMS 4+5, LEVEL 4

Following publication of Conservatoires UK's strategic plan for 2013-15, where do colleagues in the conservatoires and the professional sector see the sector in ten years' time? Is The Conservatoire Way a smooth or rocky one? How sustainable is the additional investment required from government for the specialist conservatoires, at a time of continued funding cuts and when western classical music is increasingly deemed elitist and irrelevant?

- **Jonathan Freeman-Attwood**, Principal, Royal Academy of Music
- **Claire Mera-Nelson**, Director of Music, Trinity Laban
- **Ian Ritchie**, Artistic Director, The Musical Brain (chair)
- **Dougie Scarfe**, Chief Executive, Bournemouth Symphony Orchestra

18:00

SUPPER RECEPTION

BARBICAN FOYER - FOUNTAIN ROOM

18:45

PRE-CONCERT – LSO Youth Choir conducted by Lucy Griffiths
BARBICAN FOYER

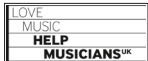
19:30

Concert – LSO
BARBICAN HALL



21.30

DRINKS RECEPTION (in association with HelpMusiciansUK)
BARBICAN LOUNGE



CONCERT

Sir Peter Maxwell Davies Fanfare: Her Majesty's Welcome
Brahms Violin Concerto
Walton Symphony No 1

Sir Antonio Pappano conductor
Janine Jansen violin
LSO On Track
London Symphony Orchestra

Master of the Queen's Music, Sir Peter Maxwell Davies, has an illustrious history of composing for young people. His Fanfare, Her Majesty's Welcome, was commissioned by the LSO and received its premiere in December 2012, at the Orchestra's Queen's Medal for Music Gala. Performed by over sixty 12-18 year-olds from the LSO's East London 'On Track' scheme, this January sees a fresh group of young wind and brass players from the programme take to the stage, alongside LSO musicians.

British conductor Antonio Pappano takes the helm with William Walton's Symphony No 1, a piece at times reminiscent of Sibelius with its turbulent, high-voltage approach (the second movement is subtitled *con malizia* – with malice). Such was the anticipation surrounding Walton's first symphony that the first three movements were premiered while Walton continued to compose the finale – in 1934 by the London Symphony Orchestra, no less.

A Germanic slice of the canon nestles inside this British focus, with violinist Janine Jansen performing Brahms' Violin Concerto.

FRIDAY 31 JANUARY

08:30 **REGISTRATION OPENS**
BARBICAN CENTRE – LEVEL 3

08:30 **BREAKFAST WITH ROGER**
CONSERVATORY – LEVEL 3



Join **Roger Wright**, Controller BBC Radio 3 and Director, BBC Proms for an informal breakfast and to hear about BBC plans for 2014.

09:30 **NEW DIRECTIONS FOR ORCHESTRAS: THE USA – WHAT'S GOING ON?**
FROBISHER ROOMS 1+2, LEVEL 4

As we read the reports of pay cuts, strikes and lock-outs, what is the true story behind the crisis in American orchestras? Is Baumol's Disease terminal or curable? What lessons can we learn from the USA to ensure that the good relationship we have with our colleagues in the MU is maintained through these challenging times?

- **Kathryn McDowell CBE**, Managing Director, London Symphony Orchestra (chair)
- **Anne Parsons**, President & CEO, Detroit Symphony Orchestra
- **Jesse Rosen**, President & CEO, League of American Orchestras
- **Simon Woods**, Executive Director, Seattle Symphony Orchestra

NEW DIRECTIONS FOR AUDIENCES: BEYOND THE CONCERT HALL
FROBISHER ROOM 3, LEVEL 4

Following Max Hole's challenge to our sector in last year's keynote speech, and as an increasing number of initiatives take classical music into new and unexpected venues, from night clubs to pubs, does this offer a genuine new business model or just hang off the coat-tails (or tail-coats) of the old model? Does it generate a new audience for the traditional concert, or just a new audience for a new concert format?

- **Sophie Lewis**, General Manager, Sinfonia Cymru
- **Andrew Mellor**, Journalist (chair)
- **William Norris**, Communications & Creative Programming Director, Orchestra of the Age of Enlightenment
- **Ingrid Sutej**, CEO, ULive

NEW DIRECTIONS FOR MUSIC EDUCATION: DIGITAL PLATFORMS
FROBISHER ROOMS 4+5, LEVEL 4

Music education is increasingly delivered not just in traditional settings, but is opening up to a whole new audience through the use of apps and other digital platforms. What can we learn from recent initiatives in theatre and music?

- **Gill Graham**, Music Sales and the **Philharmonia Orchestra**
- **Daniel Jackson**, AVCO Productions and **Phillipa Reive**, Head of Education, Aldeburgh Music
- **Fiona Lindsay**, Creative Producer, and **Robert Delamere**, Co-founder/CEO, Digital Theatre Plus
- **Susannah Simons** (chair)

11:00 **NETWORKING BREAK**
GARDEN ROOM, LEVEL 3

11:30 **NEW DIRECTIONS FOR ORCHESTRAS: AN ENTERPRISE CULTURE?**
FROBISHER ROOMS 1+2, LEVEL 4



The Arts Fundraising & Philanthropy programme aims to develop an 'enterprising culture' at the heart of an arts organisation's business model. We all seem to be obsessed by the potential for a new business model for the arts, but the old models keep on going. What can we learn from recent thinking as to the genuine potential for an entrepreneurial culture and new business model that works?

- **Prof Helena Gaunt**, Assistant Principal (Research and Academic Development), Guildhall School of Music & Drama
- **Sir Thomas Hughes-Hallett** (chair)
- **Moira Sinclair**, Executive Director for London and South East, Arts Council England
- **Brendan Walsh**, Brending

NEW DIRECTIONS FOR ORCHESTRAS: EUROPE – WHAT'S GOING ON?

FROBISHER ROOM 3, LEVEL 4

It isn't just in the USA that we hear about orchestras in crisis. Following the grim news of cuts in public funding to orchestras and other arts organisations in The Netherlands and Spain, how have these countries adapted to reduced public investment, and how much of a role has political ideology played in cuts to the arts? What impact will this have on future touring opportunities for our orchestras?

- **Simon Fletcher**, General Manager, Chamber Orchestra of Europe
- **Ana Mateo**, President, Asociación Española de Orquestas Sinfónicas
- **Cristina Ward**, Co-ordinator, Asociación Española de Orquestas Sinfónicas
- **George Wiegel**, General Director, Het Gelders Orkest
- **Trudy Wright**, Arts Consultant (chair)

NEW DIRECTIONS FOR AUDIENCES: URBAN CLASSIC

FROBISHER ROOMS 4+5, LEVEL 4

It isn't just new concert formats that can be the tool for attracting new audiences, but also working across musical genres. What can we learn from the BBC's recent experience of working with urban acts both at the Barbican and in the BBC Proms, and from the BBC 6 Music Prom? How does this help the BBC's goal of extending its "share of ear"?

- **Andrew Burke**, Chief Executive, London Sinfonietta
- **Hilary Carty** (chair)
- **Paul Hughes**, General Manager, BBC Symphony Orchestra
- **Claire Whitaker**, Director, Serious
- **Roger Wright**, Controller, BBC Radio 3 and Director, BBC Proms

13:00

LUNCH

GARDEN ROOM, LEVEL 3

14:00

THE ECONOMY AND SPENDING CUTS: THE NEW NORM?

FROBISHER ROOM 2

Just what are the economic prospects for the UK and the rest of the world, and what is likely to emerge in the spending plans that follow the General Election in May 2015? **Chris Giles**, Economics Editor, Financial Times, moderated by **Leonora Thomson**, Director of Audiences and Development, Barbican Centre

EMPLOYMENT LAW AND THE SELF-EMPLOYED MUSICIAN

FROBISHER ROOM 3

What does the case law tell us about the actual legal position of orchestras and the self-employed musicians they engage? **Laurie Watt**, Senior Counsel, Charles Russell moderated by **Simon Funnell**, Managing Director, London Mozart Players

NEW DIRECTIONS: ORCHESTRAL ARTISTRY

FROBISHER ROOM 4

Following the session on the future of the conservatoire, does the LSO/Guildhall Orchestral Artistry masters provide a model?

Jonathan Vaughan, Director of Music, Guildhall School of Music & Drama, **Eleanor Gussman**, Head of LSO Discovery and **Jane Williams**, Head of Orchestral Artistry, LSO

FAMILY ARTS CAMPAIGN

FROBISHER ROOM 5

Find out more about how the Campaign can support you in continuing to develop your family audiences over the next year and beyond. With **Alastair Tallon**, Campaign Manager and **Mari Hunter**, Festival and Administration Manager

15:15

CLOSING SESSION



Following the closing speech by **Sir Peter Bazalgette**, Chair, Arts Council England, **Sir Nicholas Kenyon** chairs a closing panel to draw the threads together. **Mark Pemberton**, Director of the ABO, will outline the legacy of the conference, including the launch of the UK-Brazil Orchestra Leadership Programme, funded by the British Council and Arts Council England, and we look ahead to the 2015 conference, to be hosted by Sage Gateshead.

16:15

CONFERENCE ENDS