



ABO

ASSOCIATION OF BRITISH ORCHESTRAS



REVIEW
OF THE
YEAR
2012/13

PREFACE

During 2012/13 the ABO board reviewed the ABO's vision and mission, and re-confirmed that its vision is of a society where orchestral music is valued as a core component of contemporary life and culture.



In many ways this vision is a reality. Audiences for orchestral concerts in the UK remain substantial. We are written about and reviewed on mainstream media. The digital revolution means that our recordings and broadcasts are now reaching global audiences in sometimes huge numbers. I doubt there has ever been a time when so many of our orchestras are working so profoundly with their local communities. We are valued locally by people around the country.

At the highest level of government, there is discussion, and, at least to some extent, recognition, about the orchestral sector and the extent to which we should be valued – for our economic impact, for our educational role, for our artistic quality, for our social engagement.

As a sector we are ambitious, resourceful and entrepreneurial. But at a time of such economic constraint, we need more than ever to be working together and supporting each other to ensure our continuing strength as individual organisations. We need to be credibly reinforcing the message of our importance to the country, and the necessity of public and private investment. And we need to be developing ourselves and improving our skills to build upon our success and grow the sector further.

The ABO is here to support these activities – to connect, to champion, and to develop the British orchestral sector. Over the last year we have undertaken this role in a wide variety of ways, as this Annual Review demonstrates. And we have thought about and worked on issues from developing new audiences, to maximising the potential of digital technology for our organisations, to professional development and performance management of our musicians, to attracting more philanthropic support, to addressing fundamental issues of tax and employment status for musicians.

It is a large agenda to address with limited resources. I am grateful to my colleagues on the Board, and to the small team led by Mark Pemberton for their energy and commitment in this endeavour. And we all value the contribution and collaborative spirit with which members have engaged in and supported the ABO over the last year.

A handwritten signature in black ink, which appears to read "Michael Eakin". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Michael Eakin
Chairman

INTRODUCTION

2012/13 saw the difficult financial climate for ABO members worsen during the year, either directly in terms of continued reductions in government, local authority and Arts Council funding for members and indirectly through further squeezes in income from promoters and private support. As ever, however, our members showed ingenuity in reducing costs while continuing to maintain artistic quality. It remains to be seen whether the in-year cuts to those orchestras funded by Arts Council England of 2% in 2013/14 and 3% in 2014/15, along with cuts in local authority support, and the further reductions in funding for DCMS, DCLG and the devolved administrations announced by the Treasury in the Spending Review for 2015/16, are the tipping point, threatening the very survival of our members.



For the ABO itself, this was the first year since 2000 that it was no longer a recipient of regular funding from Arts Council England. This loss of income was offset, however, by the steps taken during 2011/12 to prioritise and reduce costs, and by the good news that the ABO's application for funding from Arts Council England's Audience Focus Fund towards the development of a Family Friendly Arts campaign, as the lead body of a consortium of performing and visual arts associations, had been successful. This would see the ABO becoming the accountable body for £1.1 million of lottery funding from 1 April 2012 to 31 March 2015.

Much of the year was spent reviewing the ABO's mission and vision prior to the launch of a new Strategic Plan for 2012-2015 at the Annual General Meeting in November, which is outlined in the next section and which provides the framework for this year's Annual Review.

Time and effort also had to be spent assessing the impact of the threatened imposition of Class 1 National Insurance on freelance musicians and working with the HMRC and the MU on forging a solution. Further staff time and legal advice will be incurred in 2013/14 and we are grateful to the Full Members for approving at the Annual General Meeting a Special Levy to support additional expenditure on legal costs.

We once again held a lively and productive conference, with an increase in attendance, and thanks are due to Opera North for making this year's conference such a success. Our theme of 'What's Next?', ranging from digital developments to the emerging generation of musicians, from the classical music recording industry to emerging markets and business models, proved highly relevant. It is perhaps a sign of the times that our members are keener than ever to come together to network, share experiences and learn about new ways of working.

The conference also saw a series of sessions held in partnership with the Musicians' Union and Conservatoires UK, which built on the set of principles entitled 'Staying Happier For Longer' which was launched at the conference in 2012 to inform the future working relationship between manager and musician. We are hugely grateful to John Smith, General Secretary of the MU, and to John Wallace, Chairman of Conservatoires UK, for engaging so positively with the ABO and our particular thanks go to the MU for providing financial support towards attendance by musicians and conservatoire students.

As usual, the conference saw a good attendance across the range of managerial positions within our membership, along with representatives from the wider music industry and from abroad. Our gratitude as ever goes to our main conference partner Classic FM, with whose help the conference achieves genuine cut-through to key decision makers and the industry at large.

Two special conferences took place during the year. In May 2012 the ABO co-presented a seminar with the Federation of Music Societies at the Bridgewater Hall, Manchester, 'Making The Change', bringing together music services and professional music organisations to look at how to maximise the role and impact of the professional musician within music education hubs. And in June, 'Classical Connections: building the audience for classical music across Wales' took place at Theatr Brycheiniog, funded by the Arts Council of Wales.

We are grateful to Rhinegold Publishing for their continued support of the annual awards for Orchestra Manager, Concert Hall Manager and Artist Manager of the Year, to the Royal Philharmonic Society for partnering with us on the annual Salomon Award for an orchestral musician who has been an inspiration to their colleagues, and to the Musicians Benevolent Fund for their continued support of the Healthy Orchestra Charter.

There were no significant changes to the Board during the year, with Michael Eakin of the Royal Liverpool Philharmonic Orchestra entering the second year of his term as Chairman and all current board members continuing to serve for a further year. The board remains fully representative of the wider membership, including the BBC, national, regional and London symphony orchestras, funded and unfunded chamber orchestras, and opera/ballet companies, along with concert halls, musicians and youth ensembles, across England, Scotland and Wales.

The ABO remains committed to delivering a high quality level of service to its members, and we look forward to delivering on our mission of connecting, championing and developing professional orchestras and youth ensembles across the UK. While the landscape ahead looks challenging, our plans for 2013/14 include gathering evidence of the public value of our sector and investing in a campaign to influence the Spending Review for 2016/17 and beyond.

A handwritten signature in black ink, reading "Mark Pemberton" with a long horizontal flourish extending to the right.

Mark Pemberton
Director

REVIEW OF THE YEAR 2012/13

To be presented at the Annual General Meeting of the Association of British Orchestras

VISION, MISSION AND OBJECTIVES

The ABO board agreed the following vision and revised mission statement on 3 July 2012.

Our vision is of a society where orchestral music is valued as a core component of contemporary life and culture.

The ABO's mission is to enable and support a vibrant, innovative, collaborative and sustainable orchestral sector. It exists to support and champion professional orchestras in the UK in their ambition to perform music to the highest artistic standards for the widest possible audience.

The key objectives of the Association cover three areas of activity:

- **Connecting**
- **Championing**
- **Developing**

Using the framework of the mission statement, our key aspirations for 2012-2015 will be to deliver on these key objectives through:

- **Connecting** members to other members and the wider industry through networking opportunities, keeping our members well-informed and up-to-date with best practice to help build resilience and financial sustainability.
- **Championing** British orchestras and the wider membership, raising their profile and influence with key stakeholders and the British public, through political engagement, the media, social media and stakeholder bulletins. We will track and influence the development of cultural policy from the European Union, UK government, local government and devolved administrations, and advocate the value of public and private investment in the orchestral sector.
- **Developing** the skills and knowledge of our members' staff, including providing and signposting to high quality professional development opportunities for all tiers of management and musicians.

We will apply the same key objectives to our youth ensemble membership:

- **Connecting** the youth ensemble membership with each other and with the professional sector, keeping them well-informed and up-to-date with best practice to help build resilience and sustainability.
- **Championing** youth ensembles, raising their profile and influence with key stakeholders and the British public, through political engagement, the media, social media and stakeholder bulletins. We will track and influence the development of cultural policy and advocate the value of support for youth ensembles through local music education bodies and private investment.
- **Developing** the skills and knowledge of those who work for or volunteer their time to support their local youth ensemble.

The board has also discussed what it means to be a member of the ABO, as a result of which it has developed a set of shared values across the full membership as follows:

- Our shared mission is to perform live music to the highest artistic standards for the widest possible audience.
- We believe in the need to innovate, explore new repertoire, extend our reach, and nurture new audiences.
- We believe that participation in music-making, music education and working in the community are intrinsic to our organisation.
- We put professionalism at the heart of our organisation, and ensure that our musicians receive a professional rate of pay.
- The investment in our organisation from public and private sources will be looked after responsibly, with integrity and transparency.
- We invest in the skills, health and well-being of our staff, including our musicians, and believe in the benefits of peer networking.
- We understand our responsibility to ensuring our work is sustainable and environmentally friendly.
- We believe in the need to invest in a collective voice and a strong association that works in all our best interests.

2012/13: THE YEAR IN HIGHLIGHTS

APRIL: Education and Digital Specialist Managers Meetings. Director attends IAMA conference in Budapest. Classical Music APPG meeting.

MAY: Finance, Concert & Orchestra, Marketing, Development and Chamber Orchestras Specialist Managers Meetings. Negotiations on ABO/MU Casual Concert/Freelance Orchestral Agreement concluded. Making the Change conference, in association with the Federation of Music Services, in Manchester. Alastair Tallon joins the ABO team as Family Arts Campaign Manager. Chancellor announces u-turn on the 'charity tax', following a concerted campaign by the ABO and the wider third sector.

JUNE: Introduction to Press & PR Brass Tacks course take place at 32 Rose Street. London 2012 Festival launches, featuring a host of ABO members. Director attends League of American Orchestras conference in Dallas.

JULY: Welsh Members Meeting. Introduction to Marketing Brass Tacks course at 32 Rose Street. Classical Connections: building the audience for classical music across Wales at Theatr Brycheiniog, funded by Arts Council of Wales. Inaugural ABO News sent to key stakeholders. First meeting of the Family Arts Campaign project board.

AUGUST: Nominations for ABO/RPS Salomon Award and ABO/Rhinegold Awards open. Director features on BBC Radio 4's In Business, discussing the business model of orchestras, and on BBC Radio 3's Proms Plus.

SEPTEMBER: Fringe event at Liberal Democrat Party conference in Brighton in association with the NCA and ISM. Live Performance Sector Social Dialogue Meeting in Brussels.

OCTOBER: Fringe event at Conservative Party Conference in Birmingham, in association with the CBSO and A&B, featuring the new Secretary of State for Culture, Media and Sport's first public statement on the arts. Finance, Development, Education, Chamber and Concert & Orchestra Specialist Managers Meetings. All Party Parliamentary Classical Music Group AGM. ABO/RPS Salomon award presented to Roy Benson of the RPO.

NOVEMBER: Marketing Specialist Managers Meeting. Annual General Meeting at 32 Rose Street, including launch of new Strategic Plan and Green Charter. Introduction to Marketing and Essentials of Fundraising Brass Tacks courses. Director attends Alliance of Asia-Pacific Region Orchestras conference in Macau and Pearle* conference in Brussels, and speaks at Association of Polish Philharmonic Orchestras Conference in Szczecin, Poland. Second edition of ABO News sent to key stakeholders

DECEMBER: Scottish members meeting. Live Performance Sector Social Dialogue Meeting in Brussels.

JANUARY: ABO conference in Leeds, hosted by Opera North. Presentation of ABO Award to the Royal Philharmonic Society and ABO/Rhinegold Awards for Orchestra Manager, Concert Hall Manager and Artist Manager of the Year.

FEBRUARY: Third edition of ABO News sent to key stakeholders. Classical Music APPG meeting to discuss Class 1 National Insurance.

MARCH: Director attends Live Performance Sector Social Dialogue Meeting in Brussels and orchestra committee of the Deutscher Buehnenverein in Hamburg.

Left to Right: Michael Eakin (RLPO), Kevin Appleby (Turner-Sims Concert Hall), Nicola Benedetti, Mark Owens (Rhinegold Publishing) and James Brown (Hazard Chase) at the presentation of the ABO/Rhinegold Awards.



CONNECTING

ABO Conference

This year's Conference, in association with our Principal Media Partner **Classic FM**, was hosted by Opera North and was held at the Howard Assembly Room and Doubletree by Hilton, Leeds, from 23-25 January 2013, with nearly 300 delegates attending, an increase on the previous year.

The Conference, the theme of which was **What's Next?**, was opened by the Shadow Minister for Culture, Dan Jarvis MP, followed by a keynote speech by Max Hole, Chairman and Chief Executive of Universal Music Group International entitled 'How I learnt to love classical music but fear for its future'.

The main topics explored during the conference included what's next for digital opportunities, the emerging generation of musicians, the classical music recording industry, emerging markets and audiences. Sessions were co-curated by the Musicians' Union, Conservatoires UK, Opera Now, British Council, Musicians Benevolent Fund and the Royal Philharmonic Society.

Speakers included Alex Ross, chief music critic of the New Yorker; James Jolly, editor-in-chief of Gramophone magazine; musician Nicola Benedetti MBE; John Smith, General Secretary of the Musicians' Union; John Wallace CBE, chair of Conservatoires UK; John Kieser, General Manager of San Francisco Symphony Orchestra; Matt Griffiths, Executive Director, Youth Music; Simon Mellor, Executive Director Arts, Arts Council England; Roger Wright, Controller of BBC Radio 3; Will Gompertz, Arts Editor, BBC; and Jude Kelly OBE and Gillian Moore MBE of the Southbank Centre.

Our hosts Opera North presented a performance of Otello in the Grand Theatre Leeds, conducted by their music director Richard Farnes.

Sponsors of the conference included Rhinegold Publishing, British Association of Concert Halls, Classical by Appointment, Symphony Services International and the ISM, and we are grateful to the Musicians' Union for providing financial support for attendance by musicians and conservatoire students and to the British Council for supporting attendance by delegates from Brazil.

Headline numbers for the conference are that in 3 days we:

- Put on 20 different sessions
- With 72 speakers / panellists
- To 289 total unique delegates
- A seated awards dinner for 160
- An opera performance to 123 delegates

Special Conferences

In May 2012 the ABO co-presented a seminar with the Federation of Music Societies at the Bridgewater Hall, Manchester, Making The Change, bringing together music services and professional music organisations to look at how to maximise the role and impact of the professional musician within music education hubs. In June, Classical Connections: building the audience for classical music across Wales took place at Theatr Brycheiniog, funded by the Arts Council of Wales, which brought together orchestras, performing groups and venues from across Wales to discuss better networking and collaboration.

Specialist Managers Meetings

Specialist Managers Meetings continued to form the backbone of the ABO's events programme. Meetings for Chamber Orchestras, Concert & Orchestra, Digital, Education, Development, Finance and Marketing Managers, along with Scottish and Welsh members took place during the year, with 466 attendees in total. We are hugely grateful to the chairs of the respective specialist manager groups for helping develop agendas and source external speakers.

The Specialist Managers Meetings provide opportunities for colleagues from different organisations to meet and discuss subjects of mutual interest and benefit from the latest developments in the field through talks and surgeries given by experts. Reports of the meetings are available to download from the members' area of the ABO website. During the year, members heard from a range of external speakers including Arts Council England, Orchestras Live, Peninsula Business Services, Musicians' Union, FTM Arts Law, BBC, DCMS, Arts & Business, The Rayne Foundation, Leap Confronting Conflict, National Funding Scheme, Wedidthis.org.uk, The Audience Agency, Arts Marketing Association, PRCo, Music Publishers Association, Culture.Info, HM National Inspector for Music, Weill Music Institute, Federation of Music Services, Bigga Fish, Charities Aid Foundation, JLT, La Playa, BLP, Properdischord.com and photographer Eric Richmond.

Website, Social Media and Update

The ABO's website continued to be an invaluable source of communication and information for members and the general public. During 2012/13 there were 117,047 visits (an increase of 5% from the previous year) from 37,317 unique visitors, with 220,798 page views. These figures are testament to the resources the ABO offers its members and an excellent measurement of how valuable its website has become in communicating its message to them and the wider world. The ABO has continued to "tweet" relevant news via Twitter to over 3,500 followers and the hashtag for the ABO Conference was much more widely used by delegates as well as observers away from the conference. The ABO has its own YouTube channel in addition to maintaining activity on its Facebook page with 894 "likes" achieved. The ABO continued to distribute its monthly e-bulletin to members.

CHAMPIONING

The ABO team met regularly during the year with representatives from the government and opposition parties, DCMS, the Mayor of London's office, Arts Council England, Creative Scotland and the Arts Council of Wales, and holds regular meeting with the UK's arts associations and entertainment unions to discuss arts policy and funding. ABO News was launched in July 2012 as an e-bulletin to provide key stakeholders with news and information on the activity of ABO members.

ABO/MU Casual Concert/Freelance Orchestral Agreement

Negotiations with the Musicians Union were concluded in May 2012 with a new agreement backdated to 1 April 2012. The ABO meets regularly with the MU through its working party comprised of Mark Pemberton, Director of the ABO, Timothy Walker of the London Philharmonic Orchestra, Elaine Baines-Robins of City of London Sinfonia, Hannah Donat of Britten Sinfonia, Marc Stevens of the London Symphony Orchestra and Peter Helps of sinfonia ViVA.

All-Party Parliamentary Classical Music Group

The Group's purpose is to bring together parliamentarians who have an interest in and wish to further the appreciation of classical music; to act as an interface between British orchestras' on and off-stage activities, the wider classical music industry, including broadcasters and the recording industry, and key decision makers and opinion formers; and to look at the potential for establishing parliamentary classical music awards and promoting and supporting young musicians. The ABO serves as the Group's secretariat, and advised parliamentarians during year on various issues.

Meetings of the All-Party Parliamentary Classical Music Group took place in April and October 2012 and February 2013. The April meeting looked at the classical music recording industry with Chaz Jenkins of LSO Live and Paul Moseley from Decca; the October meeting discussed copyright with Fran Nevrlka of PPL, Sarah Rodgers of BASCA and Chris Butler of Music Sales Group; and the February meeting discussed the issue of Class 1 National Insurance for freelance musicians with Mark Pemberton of the ABO and Ben Jones of the MU. In addition to the main meetings the group visited the studios of Classic FM and Trinity Laban Conservatoire of Music & Dance.

Awards

The **ABO Award** was awarded during the conference dinner to the **Royal Philharmonic Society**, in recognition of its contribution to the work of British orchestras over its 100 year history.

ABO/Rhinegold Awards were presented by **Nicola Benedetti MBE** at the conference dinner to the Orchestra Manager of the Year (David Butcher, Britten Sinfonia), Concert Hall Manager of the Year (Kevin Appleby, Turner Sims) and Artist Manager of the Year (James Brown, Hazard Chase).

The **ABO/RPS Salomon Award** was presented to Roy Benson of the Royal Philharmonic Orchestra at Cadogan Hall in October.



Left to Right: Michael Eakin, Rosemary Johnson (RPS), John Gilhooly (RPS) and Nicola Benedetti MBE at the presentation of the ABO Award to the Royal Philharmonic Society.

Creative Coalition

The ABO is a member of the Creative Coalition, to support the campaign for implementation of the Digital Economy Act. Various meetings and lobbying activity took place during the year. Various meetings and events took place during the year with parliamentarians and the Intellectual Property Office.

Fringe Events

The ABO held fringe events at the Liberal Democrat party conference in Brighton, in association with the NCA and ISM, and at the Conservative Party conference, in association with the CBSO and A&B, chaired by Sarah Crompton, Arts Editor in Chief of the Daily Telegraph, which saw the new Secretary of State for Culture, Media and Sport's first public statement on the arts.

International Conferences

The Director attended the League of American Orchestras conference in Dallas in June, where he attended various sessions including 'How Labor and Management came together at the Ford Motor Company', 'Driving Innovation: a roadmap for practical implementation', 'A Discussion with Robert Flanagan' (author of *The Perilous Life of Symphony Orchestras*), 'Proving Our Case: Public Value Essentials' and 'Orchestras Ascending', a presentation from three orchestras on surviving crisis.

The Director also attended and addressed delegates at the conferences of the Alliance of Asia-Pacific Region Orchestras in Macau and Association of Polish Philharmonic Orchestras Conference in Szczecin in Poland in November. In March he joined a meeting of the orchestra committee of the Deutscher Buehnenverein in Hamburg to discuss common issues between British and German orchestras.



Mark Pemberton with Madam Guo Shan and speakers at the AAPRO conference in Macau.

National Music Council

The ABO is a member of the National Music Council, which exists to promote the interests of the music industry. The Director was re-elected as Chairman in November 2012. Its activity during the year included a roundtable on intellectual property with UK Music, BASCA and PRS for Music, a meeting with Ian Smith of Creative Scotland, and the presentation of the NMC Music Education Awards at the Royal Festival Hall in November 2013.

Pearle*

The ABO and its members benefit hugely from membership of Pearle* (Live Performance Europe), the European league of performing arts associations, which helps the ABO keep track of legislative and regulatory developments within the EU and which holds twice-yearly conferences of its members. The Director attended the Pearle* conference in Brussels in November 2012, and members of the ABO team attended meetings of the Live Performance Sector Social Dialogue Committee in Brussels in September and December 2012, which bring employers' associations and trade unions together from across the EU. The ABO is grateful to board member Simon Funnell of the London Mozart Players for representing the ABO at the presentation of the first live performance sector federation awards in Brussels in November, at which the ABO's work on the Green Charter was recognised.

Visas for Visiting Artists

The ABO continues to advise its members on and monitor the implementation of the Points Based System for Migrant Workers. The UK Border Agency has disbanded the Arts and Entertainment Task Force so the ABO now has limited direct interaction with border officials. However, we have continued to liaise with the Migration Advisory Committee and submitted evidence for their full review of the Shortage Occupation List at the end of 2012. The committee, as expected, recommended that Tutti musicians should come off the Shortage Occupation List, but the Government has yet to formally adopt these recommendations. The ABO has negotiated an extended term to the Resident Labour Market Test to facilitate the removal of Tutti musicians from the Shortage Occupation List.



Mark Pemberton, Roy Benson and Rosemary Johnson (RPS) at the presentation of the ABO/RPS Salomon Award.

DEVELOPING

The ABO continues to provide access to a range of briefing sheets on topics of relevance and concern to the membership, and provides up-to-date information on events and information via its monthly email Update for members. The ABO continued to offer advice for the benefit of its members, and we are hugely grateful for the pro-bono advice on contracts and VAT provided by Trevor Ford and Graham Elliott of withersworldwide respectively.

Family Arts Campaign



The ABO was delighted at the announcement in February 2012 that its application for funding from Arts Council England's Audience Focus Fund towards development of a Family Friendly Arts Campaign, as the lead body of a consortium of performing and visual arts associations, had been successful. This would see the ABO becoming the accountable body for £1.1 million of lottery funding from 1 April 2012 to 31 March 2015.

David Brownlee of SOLT/TMA was seconded to take overall responsibility for delivery of the campaign as Family Arts Campaign Director, and Alastair Tallon joined the staff of the ABO as Campaign Manager in May.

During the year a project board was formed, chaired by ABO board member Kathryn McDowell of the London Symphony Orchestra, and consultations were carried out with arts organisations and families to determine priorities and objectives for the campaign. Various delivery partners were commissioned including Cog Design for branding, Cause4 as sponsorship consultants, Catherine Rose's Office for the evaluation, the Independent Theatre Council for management of the Family Arts Conference in April 2013, and Festival & Events International for delivery of the Family Arts Festival in October/ November 2013 and 2014.

Professional Development

During the year the ABO forged a partnership with the TMA to combine courses into a single offer to their respective memberships. There were 59 attendees for our range of Brass Tacks courses, with attendees very positive about the content and insight gained through these one-day training courses. Courses were provided during the year in Press & PR, Finance, Fundraising and Marketing, while ABO members also attended a range of TMA courses.

Staying Happier For Longer

The ABO continued to work with the MU on developing the set of principles entitled Staying Happier For Longer, launched at the conference in 2012 which aims to inform the future working relationship between manager and musician. We are grateful to John Summers of The Hallé and Richard Wigley of the BBC Philharmonic Orchestra for leading the ABO's working group with the MU.

Healthy Orchestra Charter

The Healthy Orchestra Charter is a joint initiative by the ABO and the Musicians Benevolent Fund. Launched at the 2006 ABO Conference in Newcastle/Gateshead, the Charter aims to set an industry-wide standard of care and award charter marks to orchestras that are displaying good practice towards the physical, mental and emotional health of employees - both orchestral musicians and their management. Following the re-launch of the charter in November 2011 the adjudicators commenced a series of meetings and phone calls to revalidate the Bronze awards. These were all successfully re-awarded during the year.

Green Charter

The ABO continued to work with industry body Julie's Bicycle on building environmentally friendly working practice across the sector. A Green Charter, developed in association with Orchestras Live with financial support from the British Council, was launched at the Annual General Meeting in November. We are grateful to Kathryn McDowell of the London Symphony Orchestra for helping the ABO to champion the Charter to the membership.

Education

Music education has been an intrinsic part of the ABO's activity since its ground-breaking national education project The Turn of the Tide in 1993. Over the year the ABO worked hard to ensure that orchestras were kept up to date on developments in music education, including Music Education Hubs, the Certified Music Educator qualification, safeguarding, and Government consultations. The ABO submitted collective responses to the Education Selection Committee on the proposed new English Baccalaureate Certificate and to the Department for Education on the National Curriculum (England) review.

In May 2012 the ABO co-presented a seminar with the Federation of Music Societies at the Bridgewater Hall, Manchester bringing together music services and professional music organisations to look at how to maximise the role and impact of the professional musician within music education hubs. Speakers included Carolyn Baxendale (Bolton Music Service), John Summers (The Hallé), Susanna Eastburn (Arts Council England), Nigel Taylor (Staffordshire Music Service), and Ken Parr (Devon Music Service).

The ABO's Annual Conference in January 2013 included sessions entitled 'The Next Generation', developed in partnership with Conservatoires UK. The sessions covered conservatoire training, continuing professional development and youth ensembles. Supported by the Musicians' Union, several students were able to participate in the conference. The first session explored a range of 'Side by Side' rehearsal and performance schemes allowing delegates to discuss different approaches and perspectives. The second session gave the students the opportunity to express their views and to participate in lively discussions with representatives of the orchestral profession, focusing on careers and progression. Youth ensembles were the focus of the third session of the day, looking at young people's motivation for participation in youth orchestras, the current funding situation, and sustainability.

The bi-annual meetings of education managers continue to enable members to share their work, including guest speakers who represent participants in orchestral education projects, or those who work with the participants such as teachers. In 2012/13 we focused in April on LSO's 'Take a Bow' project with presentations from Eleanor Gussman, Head of LSO Discovery, Peter Hayward, Head of Music Service, Lewisham Council and Maxine Kwok-Adams, 1st violin, LSO. In October, Nancy Evans, Learning Manager, BCMG and Judith Robinson, Creative Project Manager, Sound and Music, presented 'Listen, Imagine, Compose' – an action research project on composition in schools at secondary level jointly delivered by BCMG and Sound and Music with Higher Education partners. They were joined by Nick Heppel, Head of Music, King Edwards VI School, Birmingham and Professor Martin Fautley, Birmingham City University. The meetings also heard presentations from Virginia Haworth Galt, Federation of Music Services; Mark Phillip, OFSTED; Nii Sackey, Bigga Fish; and Caroline Thomson, Royal Scottish National Orchestra on the orchestra's professional development programme. Regular agenda items include Music Education Hubs, the Family Arts Festival, and safeguarding.

YOUTH ENSEMBLES

The ABO's offer to its youth ensemble membership includes opportunities to meet during the Annual Conference and a tailored E-Bulletin. In March 2013 the ABO was successful in raising funds from Youth Music to support a network to strengthen the sector of youth orchestras in England. The project 'Professional Partnerships' has three key elements, the first of which is a survey of all youth ensembles in England which will be carried out during the summer of 2013. The other two elements are regional networking meetings and the development of partnerships between youth ensembles and professional orchestras.

During the year Fiona Harvey attended a Music Education Council (MEC) seminar in November 2012 and Music Expo in March 2013. She had meetings with Youth Music, the Association of Norwegian Youth Orchestras, National Youth Orchestra of Great Britain, National Children's Orchestra, Sound Connections, Music for Youth, and the Music Publishers Association. She also gave a presentation to an Association of French Orchestras seminar on the evaluation of education projects, and continued to represent the ABO on the Mayor of London's Music Education Strategy steering group and the Sound Connections Advisory Group.

FINANCE

The surplus for the year ended 31 March 2013 was £18,022. This resulted in the reserves increasing to £169,356.

The ABO Trust, the charitable arm of the Association, had reserves of £22,025. However during the year it became the beneficiary of a legacy from the estate of Mrs Elizabeth Ashton Edwards which has yielded an endowment to the value of £500,000 during 2013/14.

The ABO ceased to be a regularly funded client of Arts Council England but as accountable body for a consortium of visual and performing arts associations became the recipient of £1.1 million of lottery funding from Arts Council England's Audience Focus Fund for the Family Arts Campaign.

MEMBERSHIP

This year saw a number of new members join the ABO: Classical Opera, Mid Wales Chamber Orchestra and London Musical Arts Orchestra as Full Members, AOR Management Inc, ArtAxis Music Ltd, Maestro Tour Management and White Label Productions as Corporate Members and the National Youth Orchestra of Iraq as a Youth Ensemble Member. A full membership list is included in this Annual Review.

GOVERNANCE

The Board met five times during the year, ensuring scrutiny of the Association's activities and finances. There were no changes to the board during the year.

The ABO is very grateful to Laurie Watt, Senior Partner at Charles Russell, for his support as the Association's Honorary Solicitor, particularly for the use of meeting space.

STAFF

Mark Pemberton continued to serve as Director, Keith Motson as Membership & Communications Manager, and Jenny Lomas as Finance & Events Officer. Alastair Tallon joined the team as Family Arts Campaign Manager in May. The staff were supported by Fiona Harvey, Education & Youth Ensembles Consultant.

The ABO is committed to providing meaningful internships for those seeking work experience at the start of their careers. Naomi Lewis joined the intern programme from 2 April to 19 July, Imogen Llewellyn from 10 September to 16 November before leaving to take up employment at Welsh National Opera, and Johanna Saunders from 3 December to 15 February.

ABO MEMBERSHIP 2012/13

FULL MEMBERS

Academy of Ancient Music
 Academy of St Martin in the Fields
 Aurora Orchestra
 Bath Philharmonia
 BBC Concert Orchestra
 BBC National Orchestra of Wales
 BBC Philharmonic Orchestra
 BBC Scottish Symphony Orchestra
 BBC Symphony Orchestra
 Birmingham Contemporary Music Group
 Bournemouth Symphony Orchestra
 Brighton Philharmonic Orchestra
 Britten Sinfonia
 City of Birmingham Symphony Orchestra
 City of London Sinfonia
 Classical Opera
 English Baroque Soloists
 English Philharmonic Orchestra
 English Sinfonia
 Ensemble Cymru
 Gabrieli Consort & Players
 Guildford Philharmonic Orchestra
 The Hallé
 Lancashire Sinfonietta
 London Handel Orchestra
 London Mozart Players
 London Musical Arts Orchestra
 London Philharmonic Orchestra
 London Sinfonietta
 London Symphony Orchestra
 Manchester Camerata
 Mid Wales Chamber Orchestra
 Milton Keynes City Orchestra
 Monteverdi Choir and Orchestra

Orchestra da Camera
 Orchestra of the Age of Enlightenment
 Orchestra of the Swan
 Orchestre Révolutionnaire et Romantique
 Oxford Philomusica
 Philharmonia Orchestra
 Royal Liverpool Philharmonic
 Royal Philharmonic Concert Orchestra
 Royal Philharmonic Orchestra
 Royal Scottish National Orchestra
 Scottish Chamber Orchestra
 Scottish Ensemble
 Sinfonia Cymru
 Sinfonia Verdi
 sinfonia ViVA
 Southbank Sinfonia
 The English Concert
 The Sage Gateshead (Northern Sinfonia)
 The Sixteen
 Ulster Orchestra
 Welsh Sinfonia

Opera/Ballet Orchestras

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 Orchestra of English National Opera
 Glyndebourne on Tour Orchestra
 Northern Ballet Theatre Orchestra
 Orchestra of Opera North
 Royal Ballet Sinfonia (Birmingham Royal Ballet)
 Orchestra of the Royal Opera House
 Orchestra of Scottish Ballet
 Orchestra of Scottish Opera
 Orchestra of the Welsh National Opera

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 European Union Youth Orchestra
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National Youth Orchestra of Great Britain
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 Royal College of Music
 Royal Conservatoire of Scotland
 Royal Northern College of Music
 RTÉ Symphony Orchestra
 Trinity Laban Conservatoire of Music and Dance

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City of Birmingham Music Service
Congleton Youth Orchestra
Denstone College
Devon Music Service
East Dunbartonshire Music Service
East Midlands Youth String Orchestra
Hallé Youth Orchestra
Irish Association of Youth Orchestras
Jersey Instrumental Music Service
Kingston Upon Hull Music Service
Lydian Orchestra
National Youth Orchestra of Ireland
National Youth Orchestra of Iraq
National Youth Strings Academy

Nottingham Youth Orchestra
Shropshire Music Service
St Mary's Music School
Stoneleigh Youth Orchestra
Sutton Youth Symphony Orchestra
Thames Youth Orchestra
The Szilvay Foundation & Colourstrings
Trinity College Junior Dept Symphony Orchestra
Ulster Youth Orchestra
Vacation Chamber Orchestras
Wells Cathedral School
Wessex Youth Orchestra
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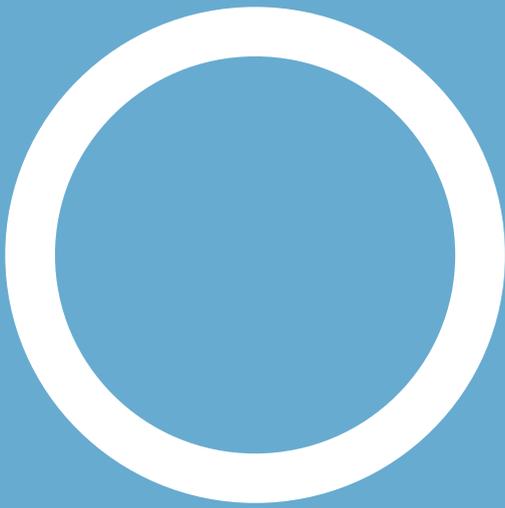
Antony Lewis-Crosby
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ABO STAFF

Mark Pemberton	Director	mark@abo.org.uk
Keith Motson	Membership & Communications Manager	keith@abo.org.uk
Jenny Lomas	Finance & Events Officer	jenny@abo.org.uk
Fiona Harvey	Education & Youth Ensembles Consultant	fiona@abo.org.uk
Alastair Tallon	Family Arts Campaign Manager	alastair@soltma.co.uk



Association of British Orchestras

32 Rose Street

LONDON

WC2E 9ET

020 7557 6770 / info@abo.org.uk / www.abo.org.uk

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