



ABO

ASSOCIATION OF BRITISH ORCHESTRAS

# ADVOCACY HANDBOOK



# 1. KEY MESSAGES

British orchestras are centres of artistic excellence. They are world leaders, whose roots are in their local communities, but whose excellence is exported internationally across the world. Their UK performances, education and community work engages millions of people every year. And they contribute more widely to the cultural, economic and social success of the communities in which they are based.

Demonstrating the impact and value of this work is key to making the case for public and private investment, at both a national and local level.

This handbook will help you construct the best arguments and make the strongest case to help sustain your orchestra. The 2011 ABO Annual Conference focused on the role of orchestras as integral to the 'big society' agenda, bringing the public sector and communities together for greater cultural, social and economic good. It also looked at the role of philanthropy in helping to boost orchestras' income. This handbook will help you articulate those themes, and help you demonstrate that you understand the wider context in which you operate, so that you can sustain your orchestra and the excellence it represents.

The following key messages articulate the broad value of orchestras. They are grouped under four main headings:

## ARTISTIC EXCELLENCE ECONOMIC IMPACT SOCIAL IMPACT REGENERATION

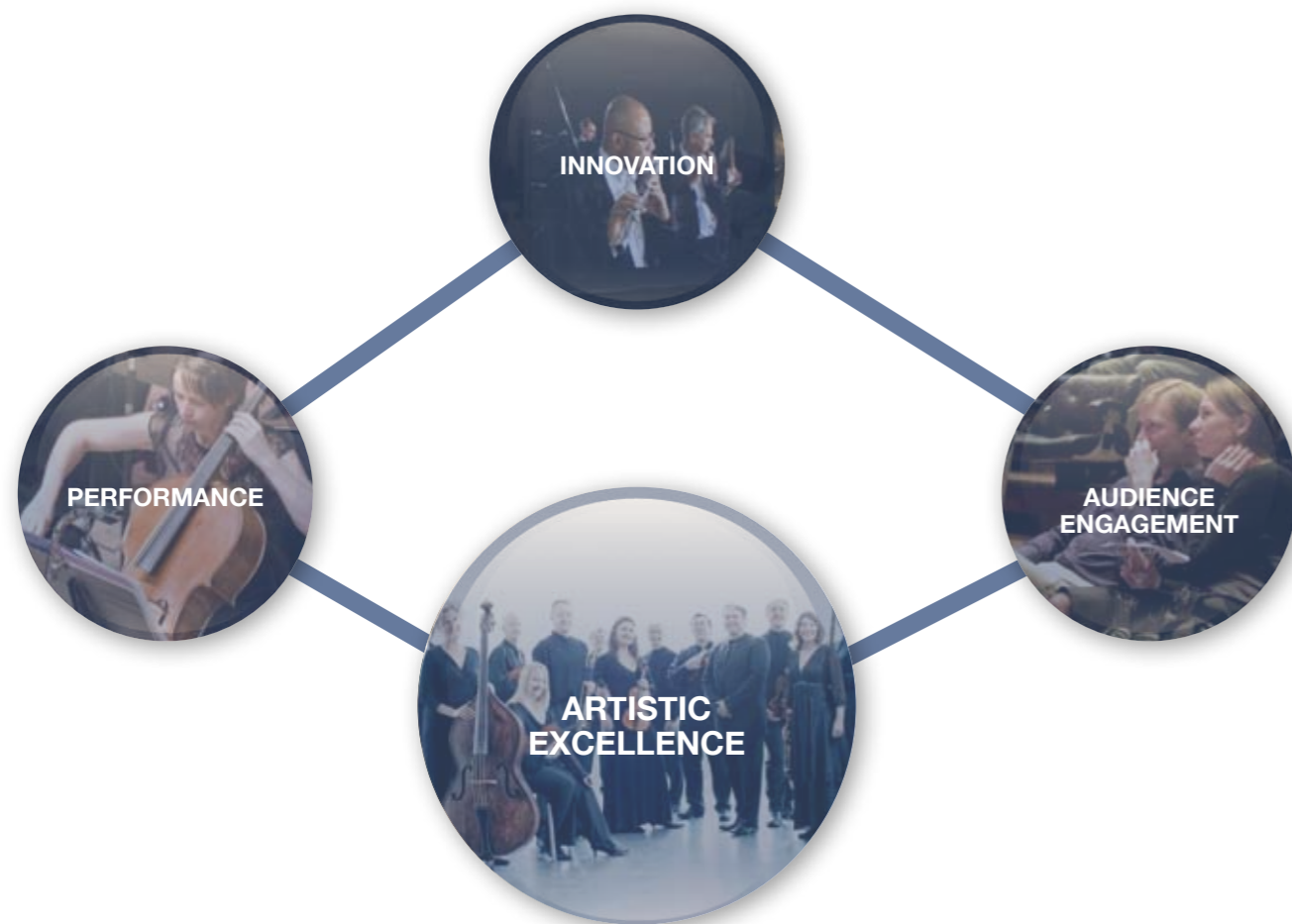
The messages are necessarily generic and about the orchestral sector as a whole. We've suggested where you might be able to use your own data and examples to help make your individual case more strongly, and specific to you.

The handbook draws on the policy development work that the ABO has been doing over the last 18 months as set out in the series of Policy Briefs which cover education, innovation, orchestras in the community and the mixed economy model of orchestras. Each of these documents will give you further information and ideas as you make your case.

## 1.1 ARTISTIC EXCELLENCE

British orchestras are amongst the best in the world. They commission new works, record and perform live to millions and broadcast to millions more. They bring internationally renowned conductors, soloists and orchestral musicians to concert halls in the UK.

Excellence means many different things. Clearly, performance and the power of the music are absolutely central to everything you do. But related to that, excellence also encompasses how you engage your audience, and how you innovate – in programming, technology and creativity.



### Performance excellence – at home and internationally

You will be confident that you deliver excellent performances which delight your audiences wherever you appear. So it's crucial that you ensure everybody else knows this too, both to support your marketing and to demonstrate your place at the heart of local and national culture. The ABO made a short [film about orchestral excellence](#) which may help add to your argument.

**Make it specific:** collate statistics on the number of commissions, premieres, residencies, broadcasts and live performances your orchestra has delivered - both in your home base and further afield in the UK - over the last season.

Many orchestras take their work to the global market – from continental Europe to America, Australia and the emerging markets of India and the Far East. They are a key British cultural export, showcasing British talent on the world stage.

**Make it specific:** collate statistics on the number of international concerts/people reached/countries visited. Consider also the international artists you bring to your local venues and communities and any residencies. Have you engaged in any co-production or co-commissioning with European or international partners?

In addition to, or instead of, international touring, your orchestra will almost certainly play concerts, residencies or make tours in parts of the UK beyond your home town or city. This is a great showcase, not only for you, but for the area you represent. Again, make sure you have numbers and information about where you've been and when, and any positive press reports or testimonials you can use to show the impact you've made.

The ABO's policy brief '[Beyond the Concert Hall](#)' presents some great examples of orchestras working in rural areas and in non-traditional settings to deliver excellent performances to people who might otherwise not get to hear them.

### Innovation

Orchestras are masters of innovation. Constantly performing new works, or reinterpreting existing music; always looking for ways to bring music to new audiences; and finding ways of using new technology or networks to have a bigger impact.

**Make it specific:** let people experience your innovation – use your website to give samples of new music or great performances. Tell people how you are reaching out to new audiences. Include information in your programmes and in funding bids on the new things you are doing to create and open access to inspired performance.

The ABO policy brief on Innovation, '[Orchestras into the Future](#)' has some great case studies of where orchestras have thought creatively and in radical new ways to enhance what they offer their audiences, supporters and stakeholders.

### Audience engagement

Orchestras pride themselves on how well their audiences engage with their music. It is important that you convey the excitement and energy that engaged audiences have to people who aren't as familiar or have not experienced it themselves.

**Make it specific:** use quotes and testimonials from your audiences, which say in their own words how powerful and important they found your performances. Offer local councillors and other decision makers the chance to come to your concerts. Give people a chance to see for themselves.

**Supporting statistics**

In 2008/09, British orchestras:

Played to over

**3.4 million**

people in the UK

Played concerts to

**305,000**

under 18s in schools in England

Performed over

**3,100**

times in the UK

## 1.2 ECONOMIC IMPACT

Orchestras drive business into concert halls and other venues – therefore contributing to a secondary spending on things like drinks, ice cream etc.

**Make it specific:** can venues you work with tell you how much spend is created by your audiences?

Orchestras are part of the wider leisure and tourism industry. Evening concerts often mean audiences spend money in nearby restaurants, bars and pubs and on transport.

**Make it specific:** if you have an economic impact assessment which looks at additional visitor spend, and/or have a clear idea of your audience catchment area, use these numbers to support your case.

Orchestras provide direct employment for musicians and other staff. Many of these employees will live, pay taxes and spend money in the local area.

**Make it specific:** how many jobs does your orchestra create? Can you put a 'full-time-equivalent' number forward, or estimate the number of days of employment which your orchestra produces?

Orchestras also play a vital role in promoting local areas, regions and the whole country. Local authorities, development agencies and trade bodies are desperate to find success stories from their town or region to attract investment and tourism. You can provide these stories.

**Make it specific:** if you are going on tour either across the UK or to a different country, make sure your local authority and other funders and agencies know about it. Send them the pictures, the press cuttings, the endorsements. You are helping to promote your city and country, and you should make sure people are aware of this.

## 1.3 SOCIAL IMPACT

Orchestras engage with communities and individuals in a wide range of ways; learning, outreach and participation work is now part and parcel of orchestral activity, and much of this work is embedded within communities, schools and through partnerships with other agencies and organisations. Demonstrating the impact which this work has on key funders' priorities is essential.

**Make it specific:** Look at what your Local Authorities' priorities are for children, adults, vulnerable people and others and the priorities of other key agencies and infrastructure partners. Think about the work you are doing – how are you helping to improve the lives of these people? Present your arguments in terms of 'beneficiaries' and 'outcomes'. It is important that you know not only how many people you are working with or performing to, but also something about them – as much demographic information as possible – as well as what effect your work is having. This will help you make the best possible case that by funding you, the funding partners will be serving the needs of their constituents and meeting their own objectives. Refer to the policy brief 'Beyond the Concert Hall' for examples of orchestras' work outside the traditional concert hall setting.

The education and community work that orchestras deliver often takes place outside the concert hall – in schools, hospitals, prisons, care homes – across the country. This work can achieve a range of positive impacts, such as boosting attainment in schools, introducing new skills and experiences, improving wellbeing and fostering community spirit.

**Make it specific:** use evaluations of work your orchestra has undertaken to give more specific evidence of impact. Be clear about what you expected the work to achieve, and what it has achieved. Where possible, connect those outcomes to specific areas of policy, particularly if your project has delivered outcomes sought by local or national government and agencies.

Orchestras have long been part of the 'Big Society' – they are run by voluntary boards and engage with volunteers and with local communities. They tap into the culture of charitable giving, are responsive to public need and free of government control.

**Make it specific:** consider how your orchestra engages volunteers, and what both you and they get from that engagement. Also, consider how you engage with local communities to make sure that the work which you undertake is relevant to them – are there ways in which they are involved in decision-making, or determining particular projects or areas of work?

Orchestras are working hard to widen access to live classical music. Many have excellent concessions on tickets for a range of people - including young people, the unemployed and senior citizens. Tickets for schools are often very cheap or free. Many orchestras programme specifically for family groups or schools audiences.

**Make it specific:** what discount/audience development ticket schemes does your orchestra have - and how many of these tickets did you sell last season? How is your programming targeted at specific groups?

### Supporting statistics

In 2008/09, British orchestras:

Made over

**80**

film/television recordings

Made

**152**

CDs

Gave almost

**500**

radio broadcasts

Played in

**39**

different countries

Commissioned

**113**

new works

Put on

**132**

first performances

## 1.4 REGENERATION

Orchestras have contributed significantly to the regeneration of areas around the UK, particularly as part of urban regeneration developments in major city regions. Such contributions might include:

- **Physical re-development** e.g. concert halls or rehearsal centres
- **Economic diversification and renewal** e.g. contributing to major city events such as Capital of Culture or the Commonwealth Games, or to emerging knowledge quarters and growth areas for the creative industries
- **Social regeneration** through targeted projects which support and empower communities to tackle significant social challenges
- **Image change** helping to re-position an area by contributing to 'city attractiveness' or the vibrancy of a specific area; and contributing to the external image of an area through touring and exporting, both inside and outside the UK.

**Make it specific:** in what ways does your orchestra contribute to the city or area in which it operates? Is its contribution recognised with local tourism strategies, or town/city planning? How do you work with other agencies and partners to improve things in your area?

# 2. KEY STAKEHOLDERS

## 2.1 LOCAL AUTHORITIES

Due to a variety of factors, including the government's emphasis on strengthening local decision-making in the delivery of services, and the challenge of funding all of those services sufficiently, local authorities are going to be critical stakeholders over the coming months and years. So, effective messaging and lines of communication are vital. But local authorities can be complex organisations with different departments playing different roles.

The key thing is to ensure that they are aware of you, and wherever possible have experienced your excellent performances or community and education work for themselves. There are many ways of doing this, so be creative. At a local level, you will be in the best position to judge where the most effective route into your local authority might be, but here are some of the key areas to consider:

### • Local Authority Music Services

**Who are they?** The key commissioners of music services for local schools and other providers.

**What are they looking for?** Like all parts of local authority delivery, they will have challenging budgets, and will be looking for partners and providers who can give good value, and support them in meeting their strategic objectives, and deliver on local and national government music education policy.

**What to do:** When you approach a local authority music service, familiarise yourself with their strategic objectives and requirements. Be clear about the offer or partnership which you are proposing, and how this supports or enhances those objectives.

### • Schools

**What are they looking for?** The new OFSTED criteria for music make it clear that partnerships with professional organisations are key to being judged 'good' or 'excellent.' Schools will be looking to form partnerships with organisations who can help meet and surpass curriculum targets.

**What to do:** Many orchestras are already doing work in schools, much of which is directly linked to the National Curriculum. Keep abreast of curriculum priorities where possible, and look at how your orchestra can deliver sessions that are specifically tailored to curriculum outcomes. These could be across a range of subjects; from geography and maths through to art and history. The ABO's education policy brief, '[Unlocking Potential](#)' provides some strong examples.

### • Councillors

**Who are they?** Different local authorities work in different ways, but many will have a councillor or councillors who are either lead/cabinet member for culture or leisure, and who may take a particular interest in music or music education in the borough. Other relevant lead or cabinet members may be those for health, education, neighbourhoods or regeneration – if you are undertaking work which is specifically relevant in these areas.

**What are they looking for?** As well as information on how many people your orchestras reaches

and its impact and value, local politicians will be particularly interested in the direct difference you're making to the people they represent, and the way in which you may be helping to deliver local government priorities.

**What to do:** Since the councillors are the ultimate decision-makers regarding council funding and strategy, it is important that they are aware of you and the great work you do. Most importantly, make sure you give them opportunities to experience your work for themselves – either at concerts, at school music events, or community engagements you may have. You might even produce a specific showcase which is relevant to their portfolio area, so that they can see the impact for themselves.

To do this, you obviously need to know who the key councillors are that might need to be made aware of your work, and be convinced of your value. Familiarise yourself with them, so that they become advocates for the work which your orchestra undertakes. Get familiar with your local authorities priorities and activities. Ensure they are informed about your activity, and how it fits into the area's challenges and ambitions.

#### • Officers

**Who are they?** At a policy level, there will be a team within the authority which is responsible for cultural activity and strategy, arts or culture officers working to a Head of Culture, Leisure or similar. They may also be a director-level individual who may take a significant interest in this area of their department; this often depends in which department culture is placed within the local authority. These officers may be familiar to you already. In addition, there will be officers in education, tourism, regeneration, neighbourhood, social services and other areas who may be useful to you.

**What are they looking for?** Evidence of how your activities support their priorities – and, for the culture team, material that can help them make the case for culture.

**What to do:** Obviously, it is important that you ensure they are aware of your activities, your plans and forthcoming work, and that you are aware of their priorities and challenges. Information which you supply should be, where possible, specific and targeted. Whilst the local authority may – in many instances – be a partner to whom you look for funding, there are also other kinds of partnerships which may be of value, including joint delivery and commissioning.

## 2.2 NATIONAL GOVERNMENT

As the national voice for orchestras, the ABO performs an essential function, co-ordinating responses from the sector to national government, and working proactively to inform key civil servants and Ministers. Combined with the importance of local authorities to orchestras, this may mean that in the foreseeable future there is less pressure for orchestras to directly try to engage with parts of government. Nevertheless, national government is still going to be the leader of strategic direction around music and arts policy, and there will be times when some direct contact is important. The key parts of government you will need to be aware of are as follows:

**Who are they?** The Department for Culture, Media and Sport (DCMS) is the key department for setting policy on culture in England. Civil servants in the department set policy across all areas of the arts, and work closely with Arts Council England. Depending on the kinds of work your orchestra is or wishes to be involved in, there could be value in maintaining or developing links with other departments, particularly the Department for Education (DfE), where policy relating to the place of music in the curriculum sits, the Department for Business, Innovation and Skills (BIS), where policy relating to higher education sits, and the Department for Communities and Local Government (DCLG), where policy relating to local authorities sits. There may be policy initiatives – and occasional pots of money – available through Departments such as Health, Education, the Home Office or the Ministry of Justice where programmes offer the scope for organisations such as orchestras to become involved in delivering specific aspects of policy.

**What are they looking for?** Other than DCMS – which has direct overall responsibility for culture – departments will be interested in activity which meets their own policy objectives and which, in particular, is evidenced in a way which is suitable for the outcomes they are seeking. DCMS is increasingly interested in a number of key areas, such as: new economic assessments of value, including contingency valuation; economic and other measurements of wellbeing; collaborative approaches to delivery, including shared services; the relationship between the third sector and local authority cultural services; and philanthropic giving, and how to improve it.

**Members of Parliament:** Of course, as well as civil servants, MPs can be critical supporters for orchestras. Orchestras will almost certainly already have relationships with their local constituency MP. It is likely that there are other potential supporters though. There are many backbench and cross party groups of MPs keeping a watching interest on different policy issues, and different countries. There is an All Party Group on classical music and there are a variety of other culture related groups. These are potentially good contacts. But it is also important to think laterally. For example, if your orchestra is planning a tour overseas, it is worth checking to see if there is a backbench group with an interest in that country (there almost certainly will be) and then contacting them to let them know. They might have some useful insights or leads for you, and might be encouraged to endorse or comment on your work. As well as backbench groups, MPs can be useful as advocates – in parliament, through asking questions, laying down motions, etc which are simple ways of demonstrating recognition for what you are doing. And they can also take a more public advocacy role, speaking and writing on your behalf.

## 2.3 DEVOLVED ADMINISTRATIONS

In Scotland and Wales, in the short term at least, funding for the arts has been decided in different ways than in England. The devolved governments and associated arts councils take great pride in the quality and diversity of arts that are provided by their nations' institutions.

The Welsh Assembly and Scottish Parliament elections in May 2011 will set the new context for funding and discussion of the arts in the devolved administrations over the coming years. Orchestras have a hugely strong reputation and heritage as part of the cultural offerings of the devolved nations, and it is vitally important you continue to use and reflect this in how you promote your work to funders, audiences, opinion formers and politicians.

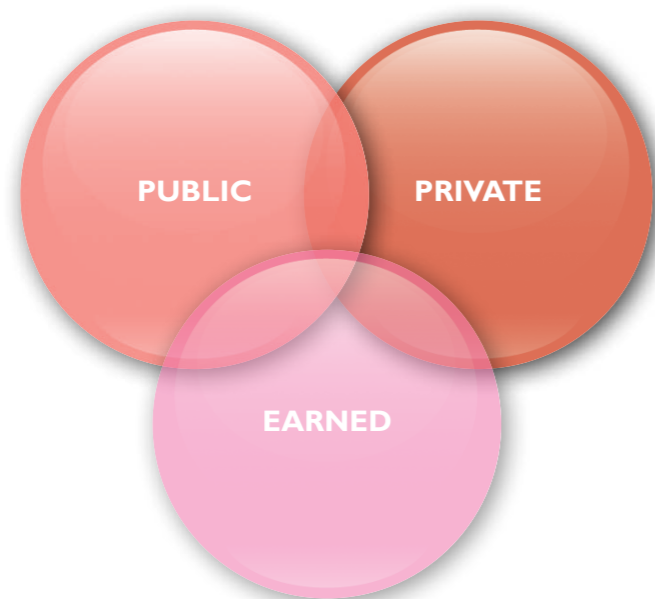
Orchestras in Scotland and Wales respectively will also want to take note of the fact that Creative Scotland has just published its Corporate Plan and Arts Council of Wales published its Investment Review in December 2010.

**What to do:** Orchestras who operate either fully or partly in Wales, Scotland or Northern Ireland should ensure that they are in touch with the key departments and teams within those administrations, and keep them regularly informed of the work they are doing.

National media within the nations can be an excellent ally as can politicians and public figures as endorsers for the importance of maintaining the cultural heritage of all parts of the British Isles.

## 2.4 FUNDERS

Orchestras have been successful in bringing in funding from new sources – and manage collectively to sustain a funding model which is delicately balanced between public investment, earned income and private giving.



As competition for scarce public resources increases, there will be even more need for orchestras to diversify their funding base, so effective communications to key potential supporters is key. The ABO mixed economy policy brief: '[A Sound Investment](#)', provides some great examples of strong, sustained partnerships which many orchestras are developing with businesses, charitable trusts, individual givers and the lottery. Some of the learning from these examples can be used to inform how you communicate with these potential partners:

### PUBLIC

**Arts Council England** has already announced the levels of funding its regularly funded organisations (RFO) – which includes a number of orchestras – will receive in 2011-2012. From 2012 onwards, organisations who have successfully bid to be part of the new National Portfolio will have a 1, 2 or 3-year funding agreement; they will also no longer be able to access the Grants for the Arts programme. Those who are unsuccessful, or did not apply, will still have access to apply for the Grants for the Arts programme. The Arts Council is also still to announce the details of any strategic funding programmes for the future.

In addition, the details of the new £80million match funding scheme are becoming clearer. A three-tier model is being proposed, which aims to provide a greater return for smaller, regional organisations, or those with little fundraising experience, and a lesser return for those with more experience, raising greater sums, and those with an established fundraising strategy seeking to make a step change in generating endowments. About £5 million is expected to be available through a pilot match funding scheme in the first year.

In addition, the lottery will soon receive more funding as it reverts to its original funding principles. The process for applications will emerge over the coming months, and could present an additional income source for some orchestras. The principle of additionality is likely to be preserved, which requires lottery funding to be investment in new or additional activity; thus, it may not be a suitable replacement for lost revenue funding. The Lottery money is likely to supplement the sums allocated through the Grants for the Arts programme (above).

The Arts Council is in the process of announcing details of any strategic funding programmes for the future and as more information becomes clear, the ABO will keep its members updated with the latest information.

At local level local authority funding for the arts is being significantly reduced in many areas. It also seems likely that future funding may be much more strongly linked to local priorities around education, health, inclusion, cohesion or other concerns.

### PRIVATE

#### • Local, national and international business

**What are they looking for?** Increasingly businesses are looking to present sponsorship of your orchestra as a (social) investment opportunity for the company – not simply as a marketing tool. Key facts and figures about your reach, impact and contribution to the local community will all be of interest to businesses keen to show their own credentials in these areas, and fulfil their corporate social responsibility. And demonstrating how you are promoting excellence and innovation, in helping people access music and education, will also be important messages. Other businesses may be more interested in the profile a relationship with your orchestra might give their business or in the business-to-business networking opportunities which may be engendered.

# 3. IDEAS FOR USING MATERIALS

## • Charitable Trusts

**What are they looking for?** Again, outcomes are key. While every Trust has different criteria, all require bespoke approaches, and the majority will be interested in your impact 'beyond the concert hall.' In many instances, they will be interested only in funding new or additional activity.

## • Individual supporters

**What are they looking for?** Individuals provide the bedrock of support for many orchestras, and most orchestras have developed highly personalized and sophisticated ways of keeping them informed. Friends' schemes are often popular and give opportunities for your existing supporters to interact with each other and recruit new members. Payroll Giving is another way of encouraging tax-free donations from individuals. It's a flexible scheme which allows anyone who pays UK income tax to give regularly and on a tax free basis to the charities and good causes of their choice.

Facts and figures may be less important to individual donors than simply being able to continue to provide excellent performances and varied programmes. Increasingly, individuals may wish to understand precisely where their investment goes, and to have an opportunity to make a choice. Many orchestras already make their offer to individuals tangible, through enabling them to sponsor musicians, a particular concert or concert series, or to give specifically to the education or engagement work of the orchestra.

## • Changes in Tax Regulations

In the March 2011 budget the Chancellor announced a number of proposed changes to tax regulations and processes relating to charitable giving:

1. From April next year, people who donate 10% of their legacy to charitable causes will be eligible for a 10% reduction in inheritance tax bills (i.e. the rate will drop from 40% to 36%).
2. It will become easier for charities to claim gift aid under proposals to introduce an online filing system to reduce the paperwork required to make a claim.
3. Each charity will have a £5,000 allowance that they can claim without the need to have declarations from donors.
4. The limit that organisations can spend thanking donors will be increased from a maximum of £500 to £2,500.
5. The government will consult on extending the acceptance in lieu scheme on works of art from inheritance tax to other lifetime taxes.

## 2.5 COMMUNITY

There are groups within the community who are important – as potential partners, allies, leads to new resources, and obviously as potential audience members and participants.

Your website and other social media can be used to build a profile and encourage local people and groups to participate, share views and have their questions about you answered. Traditional local media and working with voluntary sector partners are also good ways to get to groups who may not usually get involved in orchestral music.

## 3.1 ABO 'SHORTS'

The ABO short films are designed to deliver specific messages to potential funders – and highlight the value of orchestras' work in the fields of education and community work and artistic excellence. They are targeted at specific audiences – including individual donors, corporates and local authorities.

- Promote them on your social networks – e.g. Facebook, Twitter etc – and encourage your followers/'friends' to comment and feedback.
- Host them on your website - so that visitors to your site see them and can pass them on.
- Use them when presenting to potential sponsors/funders (choose relevant ones for each audience).
- Use them as background (they present the sector-wide case for investment). They should be coupled with your own orchestra-specific information on your orchestra and its impact.

## 3.2 POLICY BRIEFS

The policy briefs provide information from across the sector – coupled with examples drawn from the ABO's member orchestras. They could be used:

- When pitching to potential sponsors/funders to demonstrate your orchestra's place within the breadth and depth of orchestras' work and the collective impact of the sector. The 'Sound Investment' policy brief might be particularly useful for showing the importance of the balanced funding model of UK orchestras.
- As information sources for journalists - should they want background on the orchestral sector and its impact.

## 3.3 KEY FACTS

The 2008/09 Key Facts includes data from a survey of all ABO members conducted in 2010. Although not all orchestras responded, the Key Facts represent the best set of data from the sector on a range of factors from education work to audience numbers and number of concerts.

A Key Facts Survey for 2009/10 has been sent out to members and the results will be published later this year.

The Key Facts can be used to support your advocacy work in a number of ways:

- To provide sector-wide statistics to relevant parties (e.g. journalists, MPs, potential donors/funders).
- To add to and complement your local statistics.

The ABO is collecting key facts again for 2010-11, and it is really important for member orchestras to complete the survey so that we have the most accurate figures for the period where we were at the peak of public investment in orchestras, opera and ballet companies, and concert halls.

# 4. HELPFUL LINKS

Orchestras will already be aware of many of the sources of support, information and guidance nationally and locally, particularly in the arts and culture sector. Therefore this section gives a few pointers to other organisations that are providers of information or services, or as facilitators of networks, which may be of use or interest to orchestras.

## 4.1 LOCAL GOVERNMENT

**Local Government Improvement and Development:** the local government improvement agency. The organisation hosts a variety of Knowledge Bases and online networks. The culture and sport knowledge base can be found here: <http://www.idea.gov.uk/idk/core/page.do?pageld=8722516>

**Nalgao:** The national association for local government arts officers (shortly to be renamed Arts Development UK). Some of the content is for members only (i.e. local authority officers), but it is a useful source of information on priorities and practice across local authorities. It publishes a useful weekly newsletter: <http://www.nalgao.org/news.php>.

## 4.2 VOLUNTARY SECTOR INFORMATION AND SERVICE PROVIDERS

**NCVO:** National Council for Voluntary Organisations. Provides services, advice, information and networking for charities and non-profit organisations. It has a sustainable funding programme which is aimed at helping organisations become financially self sustaining. [www.ncvo-vol.org.uk](http://www.ncvo-vol.org.uk)

**ACEVO:** Association of Chief Executives of Voluntary Organisations. The representative body for third sector chief executives, ACEVO also provides a range of services for charities. It hosts the Sustainable Business Forum which seeks to support the development of strategic partnerships between non-profit organisations and businesses. [www.acevo.org.uk](http://www.acevo.org.uk)

**Know how non profit:** guidance and information for non-profit organisations aimed at helping build skills and expertise. Established by the City University 'Cass Centre for Charity Effectiveness' know-how provides numerous free online resources as well as running seminars and online information sessions. [www.knowhownonprofit.org](http://www.knowhownonprofit.org)

**Business in the Community:** a charity aimed at the business sector encouraging corporate social responsibility and engagement with third sector, non profit and community ventures. [www.bitc.org.uk](http://www.bitc.org.uk)

**Federation of Music Services:** the national voice of music services representing the interests of 0.5 million music students and 10,000 music teachers in England, Wales, Northern Ireland and the Channel Isles. <http://www.thefms.org>

# ABOUT THE ABO

The ABO is the national body representing the collective interests of professional orchestras throughout the UK. We currently have 66 member orchestras and work alongside a variety of organisations that work within and support the orchestral sector. The ABO exists to support, promote and advance the interests and activities of professional orchestras in the UK in order to fulfil our vision for a society where orchestral music is valued as a core component of contemporary culture.

**For more information, or to join our mailing list, please contact:**

Keith Motson: [keith@abo.org.uk](mailto:keith@abo.org.uk)

020 7287 0333

Melissa Milner: [melissa@dhacommunications.co.uk](mailto:melissa@dhacommunications.co.uk)

020 7793 4035

Written and produced by: DHA Communications

For further information on the ABO and its members visit [www.abo.org.uk](http://www.abo.org.uk)





# ABO

**For more information**, or to join our mailing list, please contact:

Keith Motson: [keith@abo.org.uk](mailto:keith@abo.org.uk)

020 7287 0333

Melissa Milner: [melissa@dhacommunications.co.uk](mailto:melissa@dhacommunications.co.uk)

020 7793 4035