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## **WEDNESDAY 18 JANUARY**

12:30 REGISTRATION OPENS - *CONFERENCE SUITE, MARRIOTT HOTEL*

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14:00 Welcome to delegates from **Michael Eakin**, *Chair of the ABO and Chief Executive*, Liverpool Philharmonic and **Darren Henley**, *Managing Director*, Classic FM

Welcome from **Wendy Simon**, Liverpool City Council Cabinet Member for Culture and Tourism

**OFFICIAL OPENING** by **Ed Vaizey MP**, Minister for Culture, Communications and Creative Industries followed by **Q&A** with **Sarah Crompton**, Arts Editor in Chief, Daily Telegraph

**MUSIC NATION** : As we countdown to our London 2012 orchestral moment, **Susannah Simons**, Project Executive 2012, BBC, talks us through what's happening where

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15:30 **NETWORKING BREAK**

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16:00- **VALUE ADDED STATS: MEASURING THE VALUE OF CULTURE**

17:30 As the DCMS wrestles with how best the economic valuation techniques supported by the Treasury's Green Book should be used by the cultural sector when articulating its value to central government, and as trusts and foundations move towards measuring the impact of their investment, what is the best methodology for measuring the value of the orchestral sector? And how does this relate to Arts Council England's new approach to measuring KPIs? Speakers: **Hasan Bakhshi**, NESTA; **Claire Donovan**, Brunel University; **Mick Elliott**, Chief Executive, RSNO; **Richard Russell**, Director, Strategic Partnerships, ACE; **Jane Steele**, Head of Impact & Evaluation, Paul Hamlyn Foundation

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18:30 **FIRST TIME DELEGATES RECEPTION** – hosted by the ABO Board  
*MARITIME MUSEUM*

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19:00 **RECEPTION**  
*MARITIME MUSEUM*

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19:45 **CONFERENCE DINNER**  
*MARITIME MUSEUM*

Followed by presentation of the 2011 ABO Award and ABO/Rhinegold Awards by **Suzi Digby**

## THURSDAY 19 JANUARY

08:30 REGISTRATION OPENS

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09:30 **PERSONAL IMPACT: PART I – PERFORMANCE REVIEW in association with the Musicians' Union**

Orchestras across the world talk of the positive benefits that would follow from implementing regular performance review of musicians. So why do we find it so difficult? With a view to agreeing between the ABO and the MU best practice on performance review, professional development and retirement planning for musicians, in the first of three sessions we take a look at appraisal systems in other professions and other countries, analyse what shape performance review of musicians might take, and look at the ways to overcome obstacles and barriers from the perspective of manager and musician. Speakers: **Michael Fine**, Senior Advisor, Artistic Planning, Rotterdam Philharmonic Orchestra and Senior Artistic Advisor, Seoul Philharmonic; **Alex Gascoine**, Violin, BBCSSO; **Paul Hughes**, BBC Symphony Orchestra; **Mark Owen**, Peninsula; **Malcolm Warne Holland**; **Jenny Wingfield**, Bournemouth Symphony Orchestra.

### **MUSIC EDUCATION: THE NEXT STEPS**

Following publication of the National Plan for Music Education and the Curriculum Review, what's next for music education? What will effective music hubs look like, what new partnerships will need to be developed, and what does this mean for conservatoires and professional orchestras? Speakers: **Richard Hallam MBE**, National Music Participation Director; **Virginia Haworth-Galt**, Chief Executive, Federation of Music Services; **Darren Henley**, Managing Director, Classic FM; **Jonty Stockdale**, RNCM; **John Summers**, The Hallé.

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

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

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11:00 **NETWORKING BREAK**

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11:30 **PERSONAL IMPACT: PART II – PROFESSIONAL DEVELOPMENT in association with the Musicians' Union**

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

countries thinking what we're thinking? Speakers: **Rolf Bolwin**, Deutscher Bühnenverein; **Claire Mera-Nelson**, Trinity Laban; **Jamie Pullman**, Viola, Bournemouth Symphony Orchestra; **Ellen Thomson**, RSNO; **Simon Webb**, CBSO; **Diane Widdison**, Musicians Union.

### **IMPACT ON ACCESS**

Arts Council England's National Portfolio announcement included news of investment in ten new Bridge Organisations with the aim of making a step change in improving the delivery of arts opportunities for children and young people, acting as a bridge between the arts and education sectors. This session provides a first look at how these organisations will deliver on this ambition and ensure consistency of access, and the impact this will have on orchestras' education and artistic programmes. Speakers: **Laura Gander-Howe**, Director, Learning & Skills Strategy, Arts Council England; **Chris Finn**, Curious Minds; **Paul Reeve**, Director of Education, Royal Opera House; **Katherine Zeserson**, Director of Learning and Participation, The Sage Gateshead.

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

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

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13:00 **LUNCH**

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14:00 **PERSONAL IMPACT: PART III – “WHEN I’M 64...” in association with the Musicians’ Union**

As our musicians reach the end of their career, how best do we ensure that we can deal with capability issues and help our musicians plan for their retirement with dignity? How do we avoid employment tribunals and charges of age discrimination? What does the law actually say in relation to employees and freelancers, and is there an argument for an ‘objective justification’ for maintaining a default retirement age for orchestral musicians? Speakers: **Bill Kerr**, Musicians Union; **Daniel Meyer**, Violin, BBCSO; **David Sulkin**, Musicians Benevolent Fund; **Sarah Jane Turcan**, Charles Russell.

### **IN HARMONY SISTEMA ENGLAND: IMPACT AND EVIDENCE**

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

### **TOOLBOX: BENCHMARKING FOR SUCCESS**

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

15:30 **NETWORKING BREAK**

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16:00- **WHAT ABOUT ME? MAKING AN IMPACT**

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

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19:30 **CONCERT** – Royal Liverpool Philharmonic Orchestra  
*PHILHARMONIC HALL*

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

**Vasily Petrenko** *conductor*

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21.30 **POST-CONCERT RECEPTION** hosted by **Royal Liverpool Philharmonic Orchestra**

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## **FRIDAY 20 JANUARY**

09:00 REGISTRATION OPENS

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

One of the four “BRIC” countries, India’s economy is one of the fastest expanding in the world, with a rapidly growing consumer class. Not surprisingly, there is increasing interest from orchestras, musicians and conservatoires in the West in what is perceived as a new market. But what is the reality on the ground? How is the infrastructure? What are the opportunities and challenges in a country where the culture and philosophy behind the arts are so different from ours? And what could the future hold? With guests from India and the UK with experience of working and touring in India, the session aims to open a dialogue around these issues and throw light on a new and largely unknown territory for the sector. Convened and supported by the **British Council**. With **Cathy Graham**, Director of Music, British Council; **Owen Mortimer**, Partner, C Sharp LLP; **Helen Roden**, Manager, Projects and Creative Development, Intermusica; **Anil Srinivasan**, Managing Director, MusicUniv; **Arjun Sankalia**, Director: International Repertoire & Special Products, Sony Music Entertainment- India

10:00 **IN CONVERSATION** with **Vasily Petrenko** and **Richard Morrison**, moderated by **Darren Henley**: how do the conductor and the critic measure the success of the orchestra and the concert?

10:00 **INTRINSIC IMPACT**

How are people transformed by their experience of attending an arts event? Attendance figures and box office receipts cannot tell the whole story of the transformative impact of the arts. The Liverpool Arts Regeneration Consortium outlines the findings of its ground-breaking research into Intrinsic Impact, using tools developed by Wolf Brown. With **Richard Nutter**, Programme Director, Liverpool Arts Regeneration Consortium (LARC), **Millicent Jones**, Executive Director - Marketing, Communications and Fundraising, Royal Liverpool Philharmonic Orchestra, **Jemima Pyne**, Head of Communications, Tate Liverpool.

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11:00 **NETWORKING BREAK**

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

Creating concerts that pack an artistic punch and pull in audiences isn't easy, especially at a time when artistic choices are driven by the need to balance creative vision with the bottom line. How can ensembles, programmers and promoters break the mould of old favourites and create programming that is both adventurous and appealing, and who should call the tune: artists, audiences or funders? Should we always strive for the 'new' and 'different' and how might the right creative choices help to attract new investment? Chaired by **Sir John Tusa**, with **Maria Bota**, Festival Director, Salisbury International Arts Festival, **David Butcher**, Chief Executive, Britten Sinfonia, **Marcus Davey MBE**, Chief Executive, The Roundhouse.

**WHOSE AUDIENCE IS IT ANYWAY?**

We may long for the knowledge and intelligence afforded by decent data gathering and benchmarking, but how can we even begin if we don't know who's in the audience? Following an initial discussion of the issues at a Marketing Managers meeting in 2009, this session aims to find a way through the vexed problem of data sharing. What can we learn from existing models of positive co-operation and can we forge a code of good practice with our colleagues in the concert halls? Speakers: **David Brownlee**, General Manager, Theatrical Management Association and Head of Membership & Research, Society of London Theatre; **Robin Bynoe**, Charles Russell; **Jane Donald**, Director of Marketing & Communications, Royal Scottish National Orchestra; **Sir Vernon Ellis**; **Ivan Wadeson**, All About Audiences.

**PLANETARY IMPACT**

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

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13:00 **LUNCH**

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14:00 **CLOSING SESSION: FROM IMPACT TO OUTCOME**

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

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15:00 **CONFERENCE ENDS**