

09:30 REGISTRATION OPENS at THISTLE BRIGHTON
SEAFRONT ENTRANCE

11:00 OFFICIAL OPENING
RENAISSANCE SUITE

CLASSIC FM

- Welcome to delegates from **Timothy Walker AM** Chair, ABO; **Jackie Lythell OBE** Chair, Brighton Philharmonic Orchestra; and **Darren Henley** Managing Director, Classic FM
- Opening Address by **The Rt Hon Margaret Hodge MP** Minister for Culture, Creative Industries & Tourism
- Keynote Speech by **Nitin Sawhney**
- Q & A facilitated by **Charlotte Higgins** Arts Correspondent, The Guardian
- Presentation of Healthy Orchestra Charter Marks introduced by **Mark Pemberton** Director, ABO and **Rosanna Preston** Chief Executive, Musicians Benevolent Fund



13:00 OPENING OF TRADE EXHIBITION & BUFFET LUNCH (Cash bar available)
THISTLE ATRIUM

14:00 CHORUS MANAGERS MEETING (until 17:30)
WORDSWORTH ROOM
Led by **Joseph Cullen** Chorus Master, London Symphony Chorus

CHAIRS WORKSHOP (until 17:30)
COLERIDGE ROOM
Hosted by **Jackie Lythell OBE** Chair, Brighton Philharmonic Orchestra
Training provided by **Phyllida Shaw**, Governance Works

SESSION 2
THE BIG DEBATE: CULTURAL GLOBALISATION
RENAISSANCE SUITE

With a dozen new concert halls and opera houses currently in various stages of planning and construction in East Asia and the Middle East, and recent figures estimating that in China alone 50 million people are learning to play the piano, only the most cynical critic can describe Western classical music as a moribund artform. This session will investigate what these exciting developments abroad mean for orchestras at home. What can we learn from their examples? Does the emergence of classical music infrastructure in other parts of the world pose a threat or an opportunity to the British orchestral community? What interests audiences on such distant shores in Beethoven and Stravinsky?



Stephen Carpenter Chief Executive, Orchestra of the Age of Enlightenment
Antony Chan Programme Manager, Hong Kong Arts Festival
Cathy Graham Director of Music, British Council
Klaus Heymann Chairman, Naxos Group of Companies
Lin Hongming President, Shanghai Oriental Art Center
Michael Schindhelm Culture Director, Sama Dubai



THE HEALTHY ORCHESTRA: Noise at Work Regulations 2005 – The Road to Compliance
SHELLEY ROOM

You understand the background to the new Noise at Work Regulations, but are still unsure how to implement them in your organisation? Then this session is for you! Chris Clark will draw on his experience in orchestra pits and on the concert stage in Australia and the UK in this practical session on successful methods for managing noise exposure. The session will include real life examples, as well as discussion on the use of engineering methods for reducing noise in the workplace. It will aim to highlight measures suitable for different orchestra sizes and budgets

Chris Clark Orchestra Operations Manager, Royal Opera House
Terry Clark Centre for Performance Science, Royal College of Music



This session is sponsored by Amadeus Performance Equipment



DESIGNING FOR TRANSITION: MMM one year on
 TENNYSON ROOM

So you have decided to re-structure your organisation to achieve a closer match between vision, output and staffing, and to make your orchestra fit for the future? How can some of the ideas around money that MMM (Mission, Models, Money) has been advocating offer fresh perspectives for your financial modelling and your funder relationships? The session will include practical examples of how new approaches to financial modelling can be implemented, with perspectives from both fundee and funder.

Vernon Ellis *Chairman, English National Opera*
David Hall *Chief Executive, Foyle Foundation*

15:30 NETWORKING BREAK
 THISTLE ATRIUM

16:00 SESSION 3
LEADING BY EXAMPLE: Partnerships & Upsizing
 RENAISSANCE SUITE

Partnerships and Upsizing have been all the rage in the “overstretched and undercapitalised” arts sector for the past few years. However, with more and more applicants for the same funding pots, maybe there are new incentives for arts organisations to merge back offices and share facilities? An overview of ACE’s Organisational Development Strategies will be followed by three very different examples of successful practice: King’s Place, The New Organisation and the Barbican/Guildhall Campus.

Andrew Burke *Chief Executive, London Sinfonietta*
Stephen Carpenter *Chief Executive, Orchestra of the Age of Enlightenment*
David Francis *Senior Producer, Contemporary Music Network*
Matthew Greenall *Director, British Music Information Centre*
Sir Nicholas Kenyon *Managing Director, Barbican Centre*
Dawn Langley *Director, Organisational Development, Arts Council England*
Michael Schindhelm *Culture Director, Sama Dubai*

MUSICIANS BENEVOLENT FUND
THE HEALTHY ORCHESTRA: Alternative therapies – Could this work for me?
 SHELLEY ROOM

Many classical musicians and managers experience performance anxiety or heavy workloads. Ever wondered about finding ways to cope better with stress? In this session we will hear from three alternative practitioners about their different methods of helping musicians and their managers lead healthier lifestyles. The session will involve practical demonstrations and a chance to get involved for all delegates.

Dr Jennifer Lisle *Public Health Physician*
Rachel Lynne *Complementary Therapist, Hand-Reflexology and Massage*
Garet Newell *Educational Director, Feldenkrais International Training Centre*
Paz Perlman *Tai-chi for musicians*
Rosanna Preston *Chief Executive, Musicians Benevolent Fund*

LEADING BY EXAMPLE: Own Labels & Digital Distribution
 TENNYSON ROOM

Orchestras are now concerned more than ever with owning the rights to their performances and exploiting them in the most commercially viable ways. Can and should orchestras become directly involved in an industry in which they have few, if any skills? With many heralding the demise of the recording industry, is this the right climate for investment? Digital distribution has been promising to resurrect the record industry’s fortunes for the best part of decade yet still contributes less than 10% of global revenues. Will the traditional record-label see a revival of its fortunes in this environment? Or will the smaller newcomers prove the ultimate survivors?

Jonathan Gruber *Vice-President New Media, Universal Music Group International Classics & Jazz*
Klaus Heymann *Chairman, Naxos Group of Companies*
Chaz Jenkins *Head of LSO Live, London Symphony Orchestra*
Hans Petri *Managing Director, Opus Arte*

17:30 END



18:45 **BRIGHTON CORN EXCHANGE**
FIRST-TIME DELEGATES RECEPTION
Hosted by the ABO Board

19:15 **PRE-DINNER RECEPTION**
Dégustation Champagne will be served
Presentation of the 2007 ABO Award by **Timothy Walker AM** Chair, ABO

20:00 **CONFERENCE DINNER** (Cash bar available)
Speaker: **Gavin Henderson CBE**
The dinner closes with a performance by the **Brighton Youth Orchestra String Ensemble**

22:30 **ENDS**
Bar at Thistle Brighton open till late



08:00 **TAI-CHI TASTER SESSION with Paz Perlman**
RENAISSANCE FOYER

08:30 **REGISTRATION at THISTLE BRIGHTON**
SEAFRONT ENTRANCE

09:30 **SESSION 4**
SETTING THE AGENDA: OUR VISION FOR THE FUTURE
RENAISSANCE SUITE & BREAKOUT ROOMS

The traditional "crystal-ball gazing" session at the Conference takes on a different form this year, to reflect the ABO's strong belief in the visionaries already working in orchestral management today. We have asked three chief executives of the younger generation to deliver bold, imaginative and controversial visions of orchestral life in 20 years time, with which to challenge all delegates into engaging in a discussion about our common future. The topics covered will be:

- The virtual orchestra
- The orchestra as community resource
- The orchestra without public funding

Following the presentations, all delegates will be asked to share their views about the future and the visions in breakout groups. These groups will have rapporteurs attached, who will report back to the plenary at the Conference Closing Session.

Facilitated by **Tommy Pearson**

11:00 **NETWORKING BREAK**
THISTLE ATRIUM

11:30 **SESSION 5**
THE BIG DEBATE: NEW TECHNOLOGIES
RENAISSANCE SUITE

2007 has seen the proliferation of orchestra podcasts and vodcasts, live relays of full opera productions to cinemas nationwide and the first virtual performance by a professional orchestra using avatars in a virtual concert hall. Are these new technologies an alternative delivery mechanism or just a sophisticated marketing tool? Do they challenge the very notion of live performance? For an industry as cash- and personnel-starved as the orchestral sector, how will we afford to keep up with the invariably costly leaps in technology? Rather than getting caught up, and potentially being left behind in the digitised world, should orchestras position themselves as the alternative to flat-screen virtuality and emphasise the thrilling reality of live performance?

supported by



Andrew Dickson Arts Editor, Guardian Unlimited

Chaz Jenkins Head of LSO Live, London Symphony Orchestra

Millicent Jones Executive Director (Marketing and Communications), Royal Liverpool Philharmonic Orchestra

Anthony Lilley Chief Executive, Magic Lantern

Mark Sandler Director of the Centre for Digital Music, Queen Mary, University of London

Edward Seckerson Writer & Broadcaster; Chief Music Critic, The Independent

TOOLBOX: Wealth Screening

WORDSWORTH ROOM

Do you think you are not using your database enough? Have you heard of the successes other organisations have made by identifying potential major donors from their mailing lists? Are you worried about the cost implications and return on money invested? Then this session is for you! The Factory team will explain how wealth screening works, and managers who have gone through the process will share their experiences.

Mair Bosworth Senior Research Consultant, Factory

Jenny Honeychurch Database Screening Manager, Factory

Jorj Jarvie Director of External Relations, City of Birmingham Symphony Orchestra

theguardian



LEADING BY EXAMPLE: Marketing to the community**TENNYSON ROOM**

Marketing to local residents can be a significant challenge for orchestras wanting to reach audiences beyond their traditional constituencies. Two different strategies have been used by the LSO in Islington and the London Mozart Players in rural Lincolnshire to engage locals with the work of the orchestra. Led by community marketing expert Mel Larsen, and drawing on the two in-depth case studies, the session aims to identify best practice and common pitfalls in these developing areas of marketing.

Ambreen Ahmad *Community Marketing Co-ordinator, London Symphony Orchestra*

Philip King *Community Ambassador, London Symphony Orchestra*

Mel Larsen *Arts Marketing Consultant & Author of A Practical Guide to working with Arts Ambassadors*

Jo Towler *Deputy Managing Director, London Mozart Players*

LEADING BY EXAMPLE: Venezuela's Sistema in Scotland**SHELLEY ROOM**

The success-story of Venezuela's Sistema has been much publicised over the last few years. Now three Scottish partner organisations, Scottish Arts Council, BBC Scotland and Stirling Council, have joined forces to re-create the transforming experience on a housing estate in Stirling as the Scottish Venezuela Project. How are they envisaging the sistema to transplant from sunny South America to bonny Scotland? What adjustments will need to be made? Following the announcement of pilot projects in England, how can the scheme be replicated in other areas of the UK?

Richard Holloway *Chairman, Joint Board of Scottish Arts Council & Scottish Scene and Chair, Scottish Venezuela Project*

Gavin Reid *Director, BBC Scottish Symphony Orchestra*

Marc Jaffrey *Campaign Director, MusicManifesto*

13.00**BUFFET LUNCH** (Cash bar available)**THISTLE ATRIUM****14:00****SESSION 6****THE BIG DEBATE: COMMUNITY ENGAGEMENT****RENAISSANCE SUITE**

Using recent examples from the UK and abroad, this session will investigate the impact of a managerial and artistic approach that moves the community to the heart of the organisation on both orchestral music as an artform and orchestras' organisational structures. Is there a difference between core artistic product and community work? If the community gets moved to the heart of the organisation, how much will this change the artistic product? How far can participation be taken in the context of classical music? How do you combine artistic leadership and community engagement?

Phil Cave *Director, Participation Strategy, Arts Council England*

Shân Maclennan *Creative Director, Learning and Participation, Southbank Centre*

Kerry Michael *Artistic Director, Theatre Royal Stratford East*

Robin Simpson *Chief Executive, Voluntary Arts Network*

Lawrence Tamburri *President, Pittsburgh Symphony Orchestra*

LEADING BY EXAMPLE: Legacy Fundraising**TENNYSON ROOM**

While many arts managers are worried about ageing audiences, there is a little light at the end of the tunnel from the perspective of the Development Department, as many a passionate supporter of the arts can be persuaded/convinced to remember their favourite company in their will. Managers from two different art forms explain how.

Ivan Rockey *General Manager, Brighton Philharmonic Orchestra*

Morag Small *Individual Giving Manager, Tate*



LEADING BY EXAMPLE: Engaging audiences through new technologies*SHELLEY ROOM*

Starting out from three different approaches within the sector, this session will investigate how new technologies can assist meaningful learning and engagement with technology-savvy audiences. As an emerging discipline within orchestral management, the digital managers will discuss how their work bridges education and marketing, as well as sharing their top 10 tips for setting out on the digital road.

Alison Atkinson *Digital Projects Manager, London Philharmonic Orchestra*

Rachael Castell *Interactive Producer, English National Opera*

Chris Rogers *Digital Projects Manager, LSO Discovery*

Becky Wootton *Senior Marketing Officer, National Theatre*

INTERNATIONAL TOURING: a round table discussion*WORDSWORTH ROOM*

The session will commence with an overview of the possibilities for support the British Council, the DCMS, and ACE are able to offer, and then aims for a constructive discussion to emerge about the needs of the orchestral sector.

Katie Childs *Arts Division, Department for Culture, Media and Sport*

Cathy Graham *Director of Music, British Council*

Henry Little *Interim Director, Music Strategy, Arts Council England*

15:30**NETWORKING BREAK***THISTLE ATRIUM*

16:00**SESSION 7****THE BIG DEBATE: INDIVIDUAL GIVING – Do engaged donors give more?***RENAISSANCE SUITE*

In an environment where public funding is perceived to be under threat, and corporate social responsibility strategies are growing ever more prescriptive, the individual donor is becoming the focus of many fundraising departments. In this session we want to investigate what entices donors to give to orchestral music, and what orchestras can do to unlock the gates to those potential donors who are not giving already. The panel will examine the different ways of engaging donors, and how community engagement strategies and successful fundraising from individuals can be linked. Is a culture change necessary within organisations to facilitate engagement with and appreciation of individual donors?

Michael Berman *Chairman, Southbank Sinfonia*

Theresa Lloyd *Fundraising Consultant & Author of Cultural Giving*

Victoria Sharp *Chairman, London Music Masters*

Simon Woods *Chief Executive, Royal Scottish National Orchestra*

LEADING BY EXAMPLE: Education on the go*SHELLEY ROOM*

Education projects for tours and residencies are often added as an afterthought, if they are included at all in the ever tighter touring-timetables. Is it possible to engage meaningfully with communities you visit only once, or only once a year? How do you relate to audiences in a different language and with a very different cultural background? Starting with a successful local example in Brighton, this session aims to share best practice and find the common ingredients of successful education projects on the road.

Lizzie Ball *Violinist, Britten Sinfonia*

Stuart Bruce *Partnership Manager, Orchestras Live*

Clare Lovett *Education Director, Spitalfields Festival*

Gavin Reid *Director, BBC Scottish Symphony Orchestra*

Fiona Ross *Head of Connect, Sadler's Wells*

Pippa Smith *Head of Education, Brighton Dome & Festival*

