

ABO

ASSOCIATION OF BRITISH ORCHESTRAS



REVIEW
OF THE
YEAR
2013/14

PREFACE

This Annual Review summarises the breadth and depth of work undertaken by the Association of British Orchestras over the 2013/14 year.



At this time last year we had recognised that getting across our importance as a sector to government was critical. As this Review makes clear, the membership responded in a way which allowed us to strongly describe our impact, and our efficiency as a sector that was reaching more people with fewer resources.

And as an illustration of how priorities can change and how our championing work has to be fleet of foot, it is interesting to note the new Secretary of State for Culture, Media and Sport's shift of emphasis in his first speech on arts and culture in June 2014 from its economic impact to access, diversity, and regional distribution. Our data gathering last year certainly supported the economic argument, but we have always remained clear that our purpose and importance is much wider than this. As the Review states we have a very strong story to tell in relation to our reach of young people. Our active support as an Association, and as members, of the Family Arts Campaign is just a further illustration of this commitment.

I believe we are as innovative a sector as any within the cultural field at reaching across communities, attracting new and diverse audiences, and at presenting exciting new work. It is important that we continue to articulate the extraordinary work the British orchestral sector is doing right now to ensure our artform is as vibrant and exciting as it has ever been. But we also have to

share, understand, support each other and be able to explain the pressures that the current financial position is putting on the sector. We have been remarkably resourceful at maintaining the quality and reach of our work, but as our data shows there has been damage, and there remains a serious risk of this being further exacerbated in the coming years.

Alongside this big picture, of course, stuff continues to happen and as an Association we need to be ready to respond as well as to anticipate. We had a significant job to do this year in relation to National Insurance, musical instruments on planes, Intellectual Property, and freelance musicians' contracts – all issues which are extremely important for our industry and which the Association was able to influence on behalf of its members.

We have a very small Executive team which delivers a remarkable amount of work on our behalf. My thanks go to Mark Pemberton and the team for their outstanding commitment and expertise. But even with such a strong Executive, the Association depends on the involvement and input of its members. Many people give generously of their time, skills and ideas and it is crucial to our success. As I come to the end of my three years as Chair, I would particularly like to thank all my fellow Board members over that period both for their time and input, and for making chairing the board such an enjoyable experience. I wish my successor well and look forward to another year of great work by the ABO.

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

2013/14 saw two momentous developments for the ABO, at what could be considered both the macro- and the micro-ends of our Championing objective.

In April 2013 the Secretary of State for Culture, Media and Sport gave a much-reported speech at the British Museum which laid down a challenge to the arts to provide better evidence of its economic value. The ABO board set aside some of its deliberations over the next few months to discuss how the orchestral sector should respond to this challenge, and as a first step agreed to commission DHA Communications to carry out a survey of its full members, to create a snapshot of the sector in 2012/13. The response from members was exemplary, with a 77% return rate, and we were able to publish a robust set of statistics for the sector in January 2014.



What *The State of Britain's Orchestras in 2013* revealed was the heartening statistic that audiences had grown by **16%** since 2009/10, to over **4.5 million**, with our members also reaching over **660,000** children, young people and others in the community in education and outreach sessions. But set against that were two less positive statistics: that there had been a **4%** reduction in the number of concerts and performances, and an **11%** real terms decrease in earned income.

Delving deeper into the reasons for the decline in income revealed that our sector had embraced the challenge of increasing and diversifying its audience by reducing ticket prices, doing more student offers, and free concerts. Paradoxically, the impact of these initiatives was that our members were simply running faster and faster to lose more money.

Allied to this worrying decline in earned income was the more obvious decline in public investment, a reduction of **14%** in real terms between 2009/10 and 2012/13. Of concern is that the decline in public investment is set to get even worse, with at least a further **16%** real terms cut in funding from Arts Council England scheduled between 2013/14 and 2015/16, added to which are cuts of similar magnitude in the other nations, and further cuts in local authority investment.

Quite clearly, there are immense challenges for our members in the years ahead, and the ABO's role in arguing the value of both public and private investment in our sector needs to remain at the forefront of its strategic delivery in the coming years. The ABO was able to use *The State of Britain's Orchestras in 2013* as an advocacy tool, and the end of March saw one of its most successful moments of political engagement, when a small but representative group of members sat down for dinner with the Secretary of State for Culture, Media and Sport. The conversation was wide-ranging and productive. It was a disappointment therefore that the Secretary of State resigned just 10 days later.

Set against the gloomy prognosis for public investment was the good news that the ABO was able, in partnership with its colleagues at the Musicians' Union, to achieve the repeal of the Entertainer Regulations for Class I National Insurance. This genuine threat to the continued existence of our sector first reared its head in 2005, when the ABO was able to lobby successfully for the custom and practice associated with the engagement of freelance musicians to be recognised as exempt from the Entertainer Regulations, which required that 'actors, singers and musicians' be subject to Class I National Insurance. Following a judgement against ITV Services in 2011, this exemption ceased to apply, and the ABO and MU worked closely with HMRC throughout 2012 and 2013 to forge a solution. A consultation launched by HMRC in May 2013 saw an overwhelming response in favour of their preferred solution of repeal of the Entertainer Regulations, and the government duly announced that the repeal would be implemented from 6 April 2014.

We are grateful to our Full Members for agreeing to pay a Special Levy to support additional expenditure on legal costs, and are delighted that we were able to rebate a proportion of the Special Levy against the subscription for 2014/15.

And on the subject of subscriptions, the ABO board spent part of the year reviewing the historical banding of Full Membership subscriptions, and agreed to rationalise and implement a fairer spread between the subscription bands from 2014/15, while also establishing a minimum value for membership of the ABO. It was felt particularly important that the added benefits of Full membership be recognised in the subscription structure.

The year culminated in our biggest ever conference, boosted by its taking place in London, with delegates drawn from across the globe. We are hugely grateful to our hosts, the London Symphony Orchestra and the Barbican Centre, and our gratitude as ever goes to our principal media partner Classic FM, and to the many other sponsors and partners who helped make the conference such a success, in particular the British Council for supporting the costs for delegates from Brazil and Japan.

We continued to be the accountable body for the Family Arts Campaign, and were delighted that the first Family Arts Festival in October 2013 saw over 900 organisations taking part, against a target of 500, reaching over 380,000 family members. ABO members were well represented, with 37% of eligible members taking part in the Festival, the highest percentage of any of the artforms.

There were significant changes to the Board during the year, with Gavin Reid of the BBC Scottish Symphony Orchestra and Chi-chi Nwanoku MBE retiring at the AGM in November. Vacancies were also triggered by the resignations of Anna Rowe of the Academy of St Martin in the Fields and Simon Funnell of the London Mozart Players. We welcomed Andrew Connolly of the BBC Concert Orchestra and Sophie Lewis of Sinfonia Cymru to the board, along with Catherine Arlidge, Sub-Principal Second Violin of the CBSO. The board remains 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.

As ever, we remain committed to the highest quality level of service to our members, and we look forward to continuing to deliver on our mission of connecting, championing and developing professional orchestras and youth ensembles across the UK.



Mark Pemberton
Director



REVIEW OF THE YEAR 2013/14

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.

2013/14: THE YEAR IN HIGHLIGHTS

APRIL: Welsh Members and Concert & Orchestra Specialist Manager meetings. ABO Board meeting. Family Arts Campaign Project Board meeting. Family Arts Campaign Conference at Town Hall Birmingham. Director attends European Music Council conference in Glasgow and IAMA Conference in Vienna. Meeting with the Exchequer Secretary at the Treasury.

MAY: Education, Development, Marketing, Finance and Chamber Orchestras Specialist Manager Meetings. Negotiations on ABO/MU Casual Concert/Freelance Orchestral Agreement concluded. ABO and MU meet HMRC to discuss National Insurance Entertainer Regulations. ABO hosts Pearle conference in Edinburgh.

JUNE: Director attends ISPA conference in Wroclaw, Poland. Mari Hunter joins the ABO team as Family Arts Campaign Communications & Administration Officer. Essentials of Fundraising course at 32 Rose Street. ABO/ISM Safeguarding Seminar.

JULY: Introduction to Marketing course at 32 Rose Street. ABO News sent to key stakeholders. Inaugural meeting of Professional Partnerships steering group. Family Arts Campaign Project Board meeting. ABO Board meeting.

AUGUST: Scottish Members meeting. ABO and MU meeting to review the ABO/MU freelance agreement.

SEPTEMBER: Director attends MU History Project steering group. ABO Board meeting. Family Arts Campaign Project Board meeting. Family Arts Festival launch at The Globe.

OCTOBER: Development, Archivists, Concert & Orchestra, Digital, Chamber Orchestras and Finance Specialist Managers Meetings. Live Performance Sector Social Dialogue Meeting in Brussels. Family Arts Festival takes place over Autumn half term. Director speaks at conference of Conservatoires UK.

NOVEMBER: Education Specialist Managers Meeting. ABO/ISM Safeguarding Seminar. Annual General Meeting at 32 Rose Street. APPG Classical Music AGM at House of Lords. Essentials of Fundraising and Introduction to Marketing courses at 32 Rose Street. Director attends Pearle conference in Kosice, Slovakia.

DECEMBER: Director visits Brazil in preparation for launch of UK-Brazil Transform Orchestra Leadership programme. ABO News sent to key stakeholders. Family Arts Campaign Project Board meeting. Professional Partnerships steering group meeting.

JANUARY: ABO/RPS Salomon award presented to Catherine Arlidge of the CBSO. ABO conference in London, hosted by London Symphony Orchestra and the Barbican Centre. Presentation of ABO Award to Sir Vernon Ellis and ABO/Rhinegold Awards for Orchestra Manager, Concert Hall Manager and Artist Manager of the Year.

FEBRUARY: ABO Board meeting. Family Arts Campaign Project Board meeting. Director attends and speaks at FIM conference in Oslo.

MARCH: APPG Classical Music at House of Lords. Family Arts Festival learning event at The Albany. ABO News sent to key stakeholders. Meeting with Department of Transport. Welsh Members meeting. ABO dinner with Secretary of State for Culture, Media and Sport.

Luiz Coradazzi of British Council Brazil launches the UK-Brazil Transform Orchestra Leadership Programme at the ABO Conference





Minister for Culture Ed Vaizey MP at the ABO Conference

CONNECTING

ABO Conference

This year's Conference, in association with our Principal Media Partner **Classic FM**, was hosted by the **London Symphony Orchestra** in partnership with the **Barbican Centre**, and took place at LSO St Luke's and the Barbican Centre from 29-31 January 2014. A record breaking number of delegates attended, with 417 delegates over the three days.

The Conference, the theme of which was **New Directions**, was opened by the Minister for Culture, **Ed Vaizey MP**, followed by a keynote speech by music journalist and cultural commentator **Paul Morley**. Presented in association with Sinfini Music, his speech received a lot of coverage on the Sinfini website as well as responses and comments on social media channels, and continues to generate significant press coverage.

The main topics explored during the conference included music education, philanthropy, and audience development. Sessions were co-curated by the Arts Fundraising & Philanthropy programme, Conservatoires UK and the Royal Philharmonic Society.

Speakers included Roger Wright, Controller, BBC Radio 3; Anne Parsons, President & CEO, Detroit Symphony Orchestra; Jesse Rosen, President & CEO, League of American Orchestras; Munira Mirza, Deputy Mayor for Education and Culture in London; Althea Efunshile, Chief Operating Officer, Arts Council England; John Smith, General Secretary, Musicians' Union; Darren Henley, Managing Director, Classic FM; philanthropists Sir Vernon Ellis, Jonathan Moulds and Sir Thomas Hughes-Hallett; trumpeter Alison Balsom; cellist Steven Isserlis; violinist Jack Liebeck; Sara Mohr-Pietsch, BBC Radio 3; Dominic Dromgoole, Artistic Director, The Globe; Veronica Wadley; Chris Giles, Economics Editor, Financial Times; and Sir Peter Bazalgette, Chair, Arts Council England.

Our hosts the LSO presented a concert, conducted by Sir Antonio Pappano, which was broadcast live on BBC Radio 3. The programme included Walton Symphony No. 1 and the Brahms Violin Concerto with Janine Jansen, and the concert



Paul Morley at the ABO Conference

opened with Sir Peter Maxwell Davies's Fanfare: Her Majesty's Welcome, commissioned by the LSO and featuring over sixty 12-18 year olds from the LSO's On Track scheme.

Sponsors of the conference included Rhinegold Publishing, British Association of Concert Halls, Classical by Appointment, 2434.com and the ISM, and we are grateful to the Musicians' Union for providing financial support for attendance by musicians and to the British Council for supporting attendance by delegates from Japan and Brazil.

We are especially grateful to the British Council for supporting the attendance of delegates from Brazil, as part of the UK-Brazil Transform Orchestra Leadership Programme. In December 2013 the Director visited Brazil in advance of the MultiOrchestra International Conference in Belo Horizonte in April 2014, where he met with a range of stakeholders including orchestra managers, music educators and musicians. The British Council has subsequently commissioned Fiona Harvey to deliver the Orchestra Leadership Programme on behalf of the ABO.

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

- Put on 25 different sessions
- With 101 speakers / panellists
- To 417 total unique delegates
- A seated awards dinner for 189
- A concert performance to 112 delegates

Specialist Managers Meetings

Specialist Managers Meetings continued to form the backbone of the ABO's events programme. Meetings for Archivists, Chamber Orchestras, Concert & Orchestra, Digital, Education, Development, Finance and Marketing Managers, along with Scottish and Welsh members took place during the year, with 456 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 their 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 Dr John White; All Arts Tax Advisors; Ebner Stolz Mönning & Bachem; Llantarnam High School; Independent Theatre Council; Peninsula Business Services; Orchestras Live; What Next; National Fundraising Scheme; Cause4; Arts Council England; Newspaper Licensing Agency; Music Publishers Association; National Archives; British Library; Cecilia Database; Elgar Birthplace Museum; Philip Stuart, University of Glasgow; HMRC; Smith & Williamson; Withers LLP; Morgensterns; Musicians' Union; Dr Chia-Jung Tsay; HootSuite; Royal Shakespeare Company; Associated Board of the Royal Schools of Music; Awards for Young Musicians; Jewish Care; The Audience Agency; and The Ticketing Institute.

We are hugely grateful to the following, who donated their time to chair their respective Specialist Managers group:

- Archivists – Eleanor Roberts, Archivist, Hallé Orchestra and Beresford King-Smith, Hon. Archivist, City of Birmingham Symphony Orchestra
- Chamber Orchestras – Michael Garvey, Chief Executive, Academy of Ancient Music
- Development – Will Harriss, Development Director, Britten Sinfonia and Simon Funnell, Managing Director, London Mozart Players
- Digital – Jo Johnson, Senior Marketing Manager, Digital, London Symphony Orchestra
- Education – Steve Pickett, Education Director, Hallé Orchestra and Peter Helps, Chief Executive, Sinfonia ViVA
- Finance – Michelle Johnson, Finance Director, Royal Philharmonic Orchestra and Rikesh Shah, Finance Director, London Symphony Orchestra
- Marketing – William Norris, Communications & Creative Programming Director, Orchestra of the Age of Enlightenment and Sarah Horner, Marketing Manager, BBC National Orchestra of Wales
- Scottish members – Gavin Reid, Director, BBC Scottish Symphony Orchestra
- Welsh members – Peter Harrap, Chorus & Orchestra Director, Welsh National Opera and Sophie Lewis, Chief Executive, Sinfonia Cymru



Sir Peter Balzagette, Chair, Arts Council England



Michael Eakin, Chair, ABO

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.

A new website was launched in September 2013 with enhanced functionality for booking on to events and integrated social media feeds. In the five months between April 2013 and the launch of the new site in September 2013 our analytics show that the website had 53,740 visits from 17,456 unique visitors generating 91,015 page views. Technical issues arising from the shift from one website to the other have meant an absence of analytics from the new site to the year-end but the figures are in line with a similar performance to 2012/13. 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 4000 followers and the hashtag for the ABO Conference was 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 over 1000 "likes" achieved.

The ABO continued to distribute its much-valued monthly e-bulletin to members.



ABO Conference Dinner at LSO St Luke's

CHAMPIONING

The ABO team met regularly during the year with representatives from the government and opposition, DCMS, Mayor of London, Arts Council England, Creative Scotland and the Arts Council of Wales, and holds regular meetings with the UK's arts associations and entertainment unions to discuss common strategy on arts policy and funding. Direct meetings were held during the year with the Secretary of State for Culture, Media and Sport, the Minister for Culture, Communications and the Creative Industries, the Exchequer Secretary and officials at HMRC and the Department of Transport.

During the year the ABO made submissions to HMRC's consultation on the repeal of the Entertainer Regulations for Class I National Insurance, to the Department for Transport on European regulations relating to musical instruments on planes, and to the Intellectual Property Office's consultation on copyright exceptions. The ABO is especially proud of its success in securing the repeal of the Entertainer Regulations, without which British orchestras would have been subject to a serious threat to their continued existence.

Our e-bulletin, *ABO News*, with news and information on the activity of ABO members, was sent to key stakeholders at regular points during the year.

ABO/MU Casual Concert/Freelance Orchestral Agreement

Negotiations with the Musicians' Union were concluded in March 2013 with a new agreement commencing 1 April 2013. 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 of City of London Sinfonia, Hannah Donat of Britten Sinfonia, Marc Stevens of the London Symphony Orchestra and Peter Helps of *sinfonia ViVA*. The working group was supplemented during the year by representatives from other members while the ABO and MU carried out a review of the agreement.

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.

The group took an active role in supporting the ABO's campaign to repeal the National Insurance Entertainer Regulations, and brokered a meeting with the Exchequer Secretary. Meetings took place in November 2013, looking at the state of Britain's youth orchestras, with speakers drawn from the ABO membership along with young musicians from the NYO; and in March 2014, when the group heard from Helen Boaden, Director of BBC Radio and Roger Wright, Controller, BBC Radio 3. In addition to the main meetings, the group hosted a special concert at St. John's Smith Square in support of Junior Trinity, Trinity Laban's training ground for young musicians. This featured musicians as young as 8 in the Fast Fiddlers to young professional musicians such as the Sacconi Quartet/Kerem Hassan in the Schubert Quintet. The concert was sponsored and broadcast in full by Classic FM.

Awards

The **ABO Award** was awarded during the ABO conference dinner to philanthropist and chair of the British Council, **Sir Vernon Ellis**, in recognition of his contribution to the work of British orchestras.

ABO/Rhinegold Awards were presented by **Alison Balsom** at the conference dinner to the Orchestra Manager of the Year (Gijs Elsen, The English Concert), Concert Hall Manager of the Year (Jude Kelly and Gillian Moore, Southbank Centre) and Artist Manager of the Year (Cornelia Schmid, Konzertdirektion Schmid).

The **ABO/RPS Salomon Award** was presented to Catherine Arlidge of the City of Birmingham Symphony Orchestra at the Warwick Arts Centre on 10 January. The presentation by the Director of the ABO and the Executive Director of the Royal Philharmonic Society took place during a live broadcast of the concert on BBC Radio 3.

Gillian Moore and Jude Kelly of the Southbank Centre, Carola Reul and Emma-Jane Wyatt of Konzertdirektion Schmid, Gijs Elsen of the English Concert, and Sir Vernon Ellis



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.

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 its Chairman in November 2013. Its activity during the year included roundtables with the What Next? Group, Helen Sprott of Arts Council England, and Helen Goodman MP, Shadow Culture Minister, and the presentation of the NMC Music Education Awards at the Music Mark conference in Manchester 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 and influence legislative and regulatory developments within the EU and which holds twice-yearly conferences of its members. The ABO hosted the conference in Edinburgh in May, with generous funding from Creative Scotland, and the Director attended the conference in Kosice, Slovakia in November. He also attended a meeting of the Live Performance Sector Social Dialogue Committee in October, which bring employers' associations and trade unions together from across the EU.

Visas for Visiting Artists

The ABO continues to advise its members on and monitor the implementation of the Points Based System for Migrant Workers. Following negotiations between the ABO, MU and the Migration Advisory Committee, the Home Office has implemented a specially extended term to the Resident Labour Market Test to facilitate the removal of Tutti musicians from the Shortage Occupation List.

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. During the year the ABO entered into an agreement with Smith & Williamson for the provision of tax advice.



Family Arts Campaign

Following a year of preparation and consultation with families and arts organisations, 2013/14 was the first active year of the Family Arts Campaign. Following Alastair Tallon's appointment as Campaign Manager in May 2012, Mari O'Neill joined the team as Administration & Communications Officer in June 2012, and latterly as Festival & Administration Manager.

The first Family Arts Festival took place over the autumn half-term in October 2013, involving over 900 organisations hosting almost 2,300 events, attended by around 650,000 family members from across the UK. The Family Arts Standards were developed with the Family & Childcare Trust, addressing a need for clear guidance on how best to welcome families to arts organisations. 17 Local Family Arts Networks were set up across England, involving 142 organisations and encouraging cross-artform learning with a focus on family arts engagement at a local level.

A conference introduced the sector to the Campaign in April 2013, while a learning event in March 2014 offered an opportunity for sharing learning to date. UK Theatre commissioned The Audience Agency to deliver family arts training in autumn 2013, and several resources were produced including a “Test Drive The Arts For Families” toolkit by Mousetrap Theatre Projects and The Audience Agency. Catherine Rose’s Office produced an interim evaluation report in April 2014, collating learning and recommendations for the remainder of the Campaign.

Professional Development

In 2012/13 the ABO forged a partnership with the UK Theatre Association to combine courses into a single offer to their respective memberships. There were 96 attendees (up from 59 in 2012/13) for our range of training courses, with attendees very positive about the content and insight gained. Courses were provided during the year in Finance, Fundraising and Marketing, while ABO members also attended a range of UKTA 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. An update on progress so far took place at the ABO Conference.

Healthy Orchestra Charter

The Healthy Orchestra Charter was a joint initiative by the ABO and Help Musicians UK (formerly the Musicians Benevolent Fund). Launched at the 2006 ABO Conference in Newcastle/Gateshead, the Charter aimed to set an industry-wide standard of care and award charter marks to orchestras that display good practice towards the physical, mental and emotional health of employees - both orchestral musicians and their management. The ABO and Help Musicians UK continued to review the aims and operation of the Charter during the year. The ABO is delighted to be a partner in Conservatoires UK’s Musical Impact project, which over four years will work to enhance the health and wellbeing of musicians studying and working in Britain.

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 in November 2012, and continues to be promoted to the membership.

Education

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 a collective response to the consultation on the National Curriculum in England, responding to the Department for Education’s revised draft proposals. Fiona Harvey, ABO Education and Youth Ensembles Consultant contributed an article for the magazine of Music Mark: the UK Association for Music Education, focusing on the ABO’s collective response to the National Curriculum review.

In June and November 2013 the ABO co-presented seminars with the Incorporated Society of Musicians (ISM) at the Forge, Camden in London to explore all the issues surrounding safeguarding, including new rules and definitions around DBS checks introduced by the Disclosure and Barring Service (DBS). The November seminar included an orchestral-focused briefing from the ISM’s Head of Legal, a representative from the Disclosure and Barring service, and a Local Authority Designated Officer (LADO), and orchestral representatives.

The ABO’s Annual Conference in January 2014 included sessions entitled ‘New Directions for Music Education’. The first session addressed the National Plan for Music Education, at the mid-point of funding for Music Education Hubs. It looked at what had happened to date, and what could be learnt from the new models for collaboration and partnership to help secure sustained public investment in music education. The second session focused on

collaboration between orchestras/music organisations and free schools and academies. Youth ensembles were the focus of the third session of the day, looking at existing models for breaking down barriers and providing a pathway into local and national ensembles for young people from disadvantaged communities. The final session of the day was ‘New Directions: The Conservatoire Way’ exploring the next ten years, in light of continued funding cuts, and how conservatoires could teach further employability to enable their graduates to achieve successful portfolio careers.

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 2013/14 we focused on inclusive concerts designed to be appropriate for deaf, deafened and hard of hearing adults and children, featuring a presentation by BBC NOW and the Hearing Impaired Unit, Llantarnam High School, Cymbran; and work in music with people living with dementia, which featured presentations by the Wigmore Hall and Jewish Care. The meetings also heard presentations from the ABRSM on Certified Music Educator and the RSNO on its professional development programme. Regular agenda items include Music Services/Music Education Hubs, the Family Arts Festival, and safeguarding issues.

YOUTH ENSEMBLES

The ABO’s offer to its youth ensemble membership includes opportunities to meet during the Annual Conference and a tailored E-Bulletin. During the summer of 2013 the ABO’s new youth ensembles project ‘Professional Partnerships’ began with a survey of youth ensembles in England. The report was launched in February 2014 and the ABO has since been successful in raising funds from Creative Scotland to survey youth ensembles in Scotland during 2014.

As part of the ‘Professional Partnerships’ project, regional meetings were held by the Hallé, Sinfonia Viva, Bournemouth Symphony Orchestra, and City of Birmingham Symphony Orchestra. These enabled those who manage youth orchestras to meet with professional orchestras, to share and discuss issues, and to explore opportunities to develop professional partnerships.

In November 2013, the All Party Parliamentary Group (APPG) for Classical Music’s discussion topic was Youth Ensembles. The group heard from the National Youth Orchestra of Great Britain along with 3 of their musicians, Bournemouth Symphony Orchestra as well as the ABO.

During the year Fiona Harvey attended one of the Musical Progressions Roundtable (MPR) meetings, hosted by Awards for Young Musicians. Focussing on young musicians’ individual journeys, the MPR aims to develop some practical and useful tools and materials for all the stakeholder groups (e.g. children and young people, parents, schools, teachers, arts and music organisations, Hub lead organisations etc), which will help them to support progression more effectively. She also met with Youth Music, British Council, National Youth Orchestra of Great Britain, National Children’s Orchestras, National Youth Orchestras of Scotland, Sound Connections, Music for Youth, and Music Publishers Association. She continued to represent the ABO on Sound Connections Advisory Group.

FINANCE

The surplus for the year ended 31 March 2014 was £2,677. This resulted in the reserves increasing to £172,033.

The ABO Trust was a beneficiary of a legacy from the estate of Mrs Elizabeth Ashton Edwards in 2010. The trustees have agreed to make a grant to the ABO to offset the costs of its education and youth ensembles programme.

The ABO is the accountable body for a consortium of visual and performing arts associations, and is the recipient of £1.1 million of lottery funding from Arts Council England’s Audience Focus Fund for the Family Arts Campaign from 1 April 2012 to 31 March 2015.

MEMBERSHIP

This year saw a number of new members: British Philharmonic Concert Orchestra and National Symphony Orchestra as Full Members; Royal Welsh College of Music and Drama as Associate Members; Live Music Now (Scotland) as Affiliate Members; and Bell Percussion and Smith & Williamson as Corporate Members. A full membership list is included in this Annual Review.

Conference delegates at the reception at the Mansion House



GOVERNANCE

The Board met five times during the year, ensuring scrutiny of the Association's activities and finances. There were various changes to the board during the year. Gavin Reid of the BBC Scottish Symphony Orchestra and Chi-chi Nwanoku MBE retired at the AGM in November. Vacancies were also triggered by the resignations of Anna Rowe of the Academy of St Martin in the Fields and Simon Funnell of the London Mozart Players. Andrew Connolly of the BBC Concert Orchestra and Sophie Lewis of Sinfonia Cymru were elected to the board at the AGM in November 2013, and Catherine Arlidge, Sub-Principal Second Violin of the CBSO was appointed to the board in February 2014.

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, Jenny Lomas as Finance & Events Officer, Alastair Tallon as Family Arts Campaign Manager, and Mari O'Neill as Family Arts Festival & Administration Manager. The staff were supported by Fiona Harvey, Education & Youth Ensembles Consultant and Branislav Lazarov, Finance Manager at SOLT/UKTA.

The ABO is committed to providing meaningful internships for those seeking work experience at the start of their careers. Helena Gavrielides joined the intern programme from 8 April to 12 July and has since gone on to work at the Academy of Ancient Music. Frances Carbines joined as the ABO's first paid intern in September 2013 and left in February 2014 to take up employment at the British Council. Jack Haynes commenced a six month paid internship in March 2014.

In July 2013 the ABO received a grant from the Creative Employment programme towards the cost of implementing a paid internship programme from September 2013 to March 2015.

ABO MEMBERSHIP 2013/14

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
 British Philharmonic Concert Orchestra
 Britten Sinfonia
 City of Birmingham Symphony Orchestra
 City of London Sinfonia
 Classical Opera
 English Baroque Soloists
 English Philharmonic Orchestra
 Ensemble Cymru
 Gabrieli Consort & Players
 The Hallé
 London Handel Orchestra
 London Mozart Players
 London Musical Arts Orchestra
 London Philharmonic Orchestra
 London Sinfonietta
 London Symphony Orchestra
 Manchester Camerata
 Mid Wales Chamber Orchestra
 Monteverdi Choir and Orchestra
 National Symphony 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
 Sage Gateshead (Royal Northern Sinfonia)
 The Sixteen
 Ulster Orchestra
 Welsh Sinfonia

Opera/Ballet Orchestras

Orchestra of English National Ballet
 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

ASSOCIATE MEMBERS

Aldeburgh Music (Britten-Pears Orchestra)
 Birmingham Conservatoire
 Chamber Orchestra of Europe
 European Union Baroque Orchestra
 European Union Youth Orchestra
 Guildhall School of Music and Drama
 Making Music
 Melbourne Symphony Orchestra
 National Children's Orchestra of Great Britain
 National Youth Orchestra of Great Britain
 National Youth Orchestra of Wales
 National Youth Orchestras of Scotland
 Royal Academy of Music
 Royal College of Music
 Royal Conservatoire of Scotland
 Royal Northern College of Music
 Royal Welsh College of Music and Drama
 RTÉ Symphony Orchestra
 Trinity Laban Conservatoire of Music and Dance

YOUTH ENSEMBLES

Chetham's School of Music
City of Birmingham Music Service
Congleton Youth Orchestra
Denstone College
Devon Music Service
East Dunbartonshire Music Service
Hallé Youth Orchestra
Irish Association of Youth Orchestras
Kingston Upon Hull Music Service
Lydian Orchestra
National Youth Orchestra of Ireland

National Youth Strings Academy
Nottingham Youth Orchestra
Stoneleigh Youth Orchestra
Sutton Youth Symphony Orchestra
Thames Youth Orchestra
The Szilvay Foundation & Colourstrings
Trinity College Junior Dept Symphony Orchestra
Vacation Chamber Orchestras
Wells Cathedral School
Wessex Youth Orchestra
Worcestershire Youth Music

AFFILIATE MEMBERS

Arts Council England, and nine regional offices
Associated Board of the Royal Schools of Music
Barbican Centre
BBC Proms
BBC Radio 3
Bristol Music Trust
British Council
Cadogan Hall
Cheltenham Music Festival
Classic FM
Horsecross Arts Ltd
Incorporated Society of Musicians
Live Music Now Scotland
Musicians Benevolent Fund (Help Musicians UK)

Music Mark
Opera & Music Theatre Forum
Orchestras Live
Royal Albert Hall
Royal Concert Hall, Nottingham
Royal Over-Seas League
Serious
Southbank Centre
Spitalfields Festival
Three Choirs Festival
Town Hall & Symphony Hall, Birmingham
Trinity Guildhall
Wigmore Hall

CORPORATE MEMBERS

Alec Finch & Co Ltd
Amadeus Performing Equipment
AOR Management
Art Axis Music Ltd
Arts Marketing Association
Askonas Holt Ltd
BASCA
Bell Percussion
China Symphony Development Foundation
Harrison Parrott
IMG Artists
Intermusica Artists' Management Ltd
International Artist Managers' Association
International Classical Artists
La Playa

Latitude 45 Arts Promotions Inc.
League of American Orchestras
Maestro Tour Management
Morgensterns
Orchestras Canada
Rayburn Tours
Schiedmayer Celesta GmbH
Smith & Williamson
Sound Sense
Sound Space Design
Specialised Travel Ltd
Symphony Services International
Ulysses Arts Ltd
Young Concert Artists Trust
2434.com

INDIVIDUAL MEMBERS BY INVITATION OF THE ABO BOARD

Andrew Bennett
Simon Crookall
Trevor Ford
Sir Clive Gillinson
Michael Henson

Antony Lewis-Crosby
Edward Smith
Malcolm Warne Holland
Laurie Watt

ABO BOARD 2013/14

Catherine Arlidge <i>(appointed Feb 2014)</i>	Musician	City of Birmingham Symphony Orchestra
Andrew Connolly <i>(appointed Nov 2013)</i>	General Manager	BBC Concert Orchestra
Michael Eakin <i>Chair</i>	Chief Executive	Royal Liverpool Philharmonic
Michael Elliott	Chief Executive	Royal Scottish National Orchestra
Simon Funnell <i>(resigned Feb 2014)</i>	Managing Director	London Mozart Players
Peter Harrap	Chorus & Orchestra Director	Welsh National Opera
Peter Helps	Chief Executive	sinfonia ViVA
Andrew Jowett	Director	Town Hall Symphony Hall, Birmingham
Sophie Lewis <i>(appointed Nov 2013)</i>	Chief Executive	Sinfonia Cymru
Carol Main	Director	Live Music Now Scotland
Kathryn McDowell CBE	Managing Director	London Symphony Orchestra
Chi-chi Nwanoku MBE <i>(resigned Nov 2013)</i>	Musician	
Gavin Reid <i>(retired Nov 2013)</i>	Director	BBC Scottish Symphony Orchestra
Leonora Thomson	Director of Audiences & Development	Barbican Centre

ABO STAFF

Mark Pemberton	Director
Keith Motson	Membership & Communications Manager
Jenny Lomas	Finance & Events Officer
Fiona Harvey	Education & Youth Ensembles Consultant
Alastair Tallon	Family Arts Campaign Manager
Mari O'Neill	Family Arts Campaign Administration and Communications Officer



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