

2015 CONFERENCE SCHEDULE

WEDNESDAY 28 JANUARY

12:30	REGISTRATION OPENS <i>SAGE GATESHEAD CONCOURSE</i>
14:00	OPENING SESSION <i>HALL TWO</i> Welcome to delegates from Kathryn McDowell , Chair of the ABO, Anthony Sargent , General Director, Sage Gateshead and Sam Jackson , Managing Editor, Classic FM OFFICIAL OPENING by Ed Vaizey MP , Minister of State for Culture and the Digital Economy KEYNOTE SPEAKER: Helen Boaden , Director of Radio, BBC
15:30	NETWORKING BREAK – Sponsored by British Association of Concert Halls <i>HALL TWO BALCONY</i>
	
16:00-17:30	Video message from David Miliband , President and CEO, International Rescue Committee followed by PEOPLE POWER: LEADERSHIP AND CHANGE <i>HALL TWO</i> As British orchestras face perhaps the greatest challenge to their resilience in their history, it's time to have a close look at the role of leadership in effecting change. Are we giving our current leaders the space and skills to manage change, and nurturing the next generation of leaders? How have other industries and third sector organisations coped with the challenges of leadership? And how are our international colleagues coping with similar pressures on funding and the need to change? <ul style="list-style-type: none"> • David Baile, Chief Executive, ISPA • Paul Callaghan CBE, Chairman, The Leighton Group • Sue Hoyle, Director, Clore Leadership Foundation • Matthias Naske, Intendant, Wiener Konzerthaus • Anthony Sargent, General Director, Sage Gateshead
18:45	COACHES FROM HOTEL TO DISCOVERY MUSEUM
19:00	RECEPTION – Sponsored by Tessitura Network <i>NEWCASTLE DISCOVERY MUSEUM</i>
	
20:00	CONFERENCE DINNER <i>DISCOVERY MUSEUM</i> Followed by presentation of the 2014 ABO Award and ABO/Rhinegold Awards by Sara Mohr-Pietsch , presenter, BBC Radio 3
23:30	COACHES TO HOTEL

THURSDAY 29 JANUARY

08:30 **REGISTRATION OPENS**
SAGE GATESHEAD CONCOURSE

09:30 **LEARNING FROM SPORT: BUILDING THE AUDIENCE**
HALL TWO

The North East is a powerhouse for sport, so what better opportunity to hear how sports clubs approach some of the same issues we face. In our first session on learning from sport we look at how two contrasting clubs have tackled the challenge of building an audience in a competitive world for people's entertainment choices, in the case of cricket from the position of a 'sunset industry' taking steps to revive and broaden its audience through new formats, or in the case of basketball building a new audience in a new location.

- **Paul Blake**, Managing Director, Newcastle Eagles
- **Geoff Cook**, Director of Cricket, Durham County Cricket Club
- **David Harker**, Chief Executive, Durham County Cricket Club
- **Harry Pearson**, Writer and Journalist
- **Leonora Thomson**, Director of Audiences and Development, Barbican Centre

LEADERSHIP AND CHANGE: SUCCESSION PLANNING
MEC C9

Following our opening session we take an in-depth look at how well our sector deals with succession planning. What skillset are boards looking for when recruiting chief executives? Are they looking for a safe pair of hands, or prepared to take a risk? Are we nurturing the next generation, and providing our senior managers with the skills and overview of the business they need to reach the top? And what role should funding agencies play in developing the leaders of tomorrow?

- **Nicky Oppenheimer**, Odgers Berndtson
- **John Summers**, Chief Executive, The Hallé
- **Jane Tarr**, Director, Organisational Resilience, Environmental Sustainability and North, Arts Council England

PEOPLE POWER: THE SISTEMA EXPERIENCE
NORTHERN ROCK FOUNDATION HALL

Sistema Scotland established its Big Noise orchestra in the summer of 2008 in Raploch, Stirling. Later that year, In Harmony was founded in England with projects beginning in 2009. Funded as action research projects, what is the learning for the wider orchestral sector? What can be adapted and used by orchestras in their creative music-making and participatory programmes? How are the musicians' experiences of working in severely deprived communities changing their practice? What is the future for youth orchestral playing in the long term?

- **Francis Cummings**, Director of Music, Big Noise
- **Ed Milner**, Head of Music Learning, Sage Gateshead
- **Sara Mohr-Pietsch**, Presenter, BBC Radio 3
- **Beth Ponte**, Executive Director, Institute of Social Action through Music
- **Gavin Reid**, Director, BBC Scottish Symphony Orchestra

11:00 **NETWORKING BREAK**
HALL 2 BALCONY

11:30 **LEARNING FROM SPORT: DEVELOPING THE TALENT**
HALL TWO



In our second session on learning from sport, we look at the parallels between our members' work in music education, and at how and why leading cricket and football clubs engage with their community and nurture talent.

- **Deborah Annetts**, Chief Executive, ISM
- **Suzanne Hay**, Head of Partnerships and Learning, BBC National Orchestra of Wales
- **Ken Teears**, Development Director, Sunderland AFC Foundation
- **John Windows**, Academy Manager, Durham County Cricket Club



LEADERSHIP AND CHANGE: FUTURE OF WORK

MEC C9

Launched by Professor Lynda Gratton and the Hot Spots Movement in 2009, Future of Work provides a platform for recognising key trends and identifying ways in which businesses can remain dynamic, innovative and competitive. Its members, which include high-profile organisations such as Shell, the Coca-Cola Company and Tata Consultancy Services, come together to forecast what work will look like in the future and how corporations should adapt their work practices to attract and engage with the best global talent. What will the workplace of the future look like, and what changes do we need to make to build resilience and purpose into our organisation and our people?

- **Emma Birchall**, Head of Research, Future of Work
- **Anna Rowe**, Consultant



PEOPLE POWER: TOURING TO CHINA

NORTHERN ROCK FOUNDATION HALL

Following our previous British Council sessions on touring to Brazil and India, we turn our attention to the challenges and opportunities of touring to China, with a special focus on how we can tap into the interest in British orchestras in China's second and third tier cities.

- **Cathy Graham**, Director of Music, British Council
- **Vicky Shilling**, Senior Manager, Tours & Projects, Intermusica
- **Rudolph Tang**, Klassikom
- **Elizabeth Woollacott**, Director, Music Live

13:00

LUNCH

BARBOUR ROOM

14:00

LEADERSHIP AND CHANGE: TESTING THE MODEL

NORTHERN ROCK FOUNDATION HALL

We keep talking about change, but how do we change a business model which suffers so acutely from endemic 'cost disease'? How are our colleagues in Higher Education and the museums sector coping with the challenge of leadership and the need for change, at a time of rapidly contracting public investment?



- **Dr Eric Cross**, Dean of Cultural Affairs & Director, Newcastle Institute for Creative Arts Practice
- **Dr Christopher Lake**, Director, Syllogism
- **Iain Watson**, Director, Tyne & Wear Archives & Museums
- **Godfrey Worsdale**, Director, Baltic



PEOPLE POWER: CREATIVE SKILLS

MEC C9

Our sector can occasionally be guilty of not looking outside its bubble at the opportunities that already exist for training and diversifying our workforce. From the National Skills Academy to opportunities for paid apprenticeships and interns, Creative & Cultural Skills will give us an overview of how they can help.

- **Sara Whybrew**, Director Creative Employment Programme, Creative & Cultural Skills

PEOPLE POWER: THE NEXT GENERATION

HALL 2

The BBC's 'Ten Pieces' project aims to open up the world of classical music to children - and inspire them to develop their own creative responses to the pieces through music, dance or digital art. 'First Time Live - Youth' is an innovative touring programme to enable better access to high quality work for young people of secondary age, many of whom are not engaged in the arts and who live in culturally underserved areas. What impact can national and regional strategic initiatives have on local areas, schools and in particular the young people at whom they are aimed? What is the role for orchestras?

- **Stuart Bruce**, Partnership Manager, Orchestras Live
- **Katy Jones**, Executive Producer, Ten Pieces, BBC Music
- **Sara Mohr-Pietsch**, Presenter, BBC Radio 3
- **Ellara Wakely**, Senior Learning Manager, BBC Proms and London Performing Groups

15:30

NETWORKING BREAK – Sponsored by Sinfini Music

HALL 2 BALCONY



16:00

PEOPLE POWER: ARE THE PUNTERS IN CHARGE? In association with the **Royal Philharmonic Society**

HALL 2



At no other time has there been more cultural choice for the consumer. Yet, how far should audiences dictate the cultural agenda and how do we manage this power balance? When, for many, classical music is not a top priority, how do we attract new ticket buyers and what can we do to encourage existing supporters to engage more?

- **Svend Brown**, Director, Glasgow UNESCO City of Music
- **Ruth Mackenzie CBE**, Interim CEO and Creative Director, The Space
- **Abigail Pogson**, Chief Executive, Spitalfields Music
- **Jo Taylor**, Senior Consultant, Morris Hargreaves McIntyre
- **Claire Whitaker**, Director, Serious



PEOPLE POWER: THE MUSIC BUSINESS

MEC C9

Following our look at Creative & Cultural Skills, we turn to our colleagues in UK Music to find out more about the opportunities they can bring to orchestras and conservatoires to engage with their training offer in music business skills. What can classical music learn from rock & pop, and how we can get more enterprising at a time of declining public subsidy?

- **Lorna Finlayson**, Head of Skills and Training, UK Music
- **Helen Gammons**, Programme Director, MBA for Music & Creative Industries, Henley Business School
- **Cathy Koester**, Music Academic Partnership Research Envoy, UK Music
- **Claire Mera-Nelson**, Director of Music, Trinity Laban Conservatoire of Music and Dance

PEOPLE POWER: THE INCLUSIVE ORCHESTRA

NORTHERN ROCK FOUNDATION HALL

Technology has enabled the invention of new instruments and assisted technology to facilitate the participation of musicians with disabilities. How are orchestras changing their practice to be more inclusive and what are the possibilities for composers creating music for these new instruments and soundscapes?

- **Clarence Adoo MBE**, Orchestra Animateur, Sage Gateshead
- **Prof. Helena Gaunt**, Vice Principal and Director of Academic Affairs, Guildhall School of Music and Drama
- **Ian Ritchie**, Artistic Director, Setúbal Music Festival and Youth Ensemble
- **Thursa Sanderson**, Chief Executive, Drake Music Scotland

18:30

CIVIC RECEPTION

BARBOUR ROOM

19:30

CONCERT – Royal Northern Sinfonia

HALL ONE



21.30

POST-CONCERT RECEPTION in association with BBC Radio 3 and Royal Northern Sinfonia, including an address from **Alan Davey**, Controller, BBC Radio 3

HALL TWO BALCONY

FRIDAY 30 JANUARY

09:00

REGISTRATION OPENS

SAGE GATESHEAD CONCOURSE

09:30



CLASSIC FM DEBATE: DO ALL ORCHESTRAS SOUND THE SAME?

HALL TWO

As orchestral music finds a new audience in emerging markets, with new concert halls and orchestras appearing at rapid pace, and as British orchestras operate in an increasingly global marketplace for musicians, are we in danger of homogenising our soundworld? Do British orchestras actually sound British anymore?

- **Anne-Marie Minhall**, Presenter, Classic FM
- **Richard Morrison**, Chief Music Critic, The Times
- **Costa Pilavachi**, Senior Vice-President, Classical A+R, Universal Music Group International
- **John Summers**, Chief Executive, The Hallé

LEADERSHIP AND CHANGE: THE NORTH EAST EXPERIENCE

MEC C9

How are our colleagues in the North East adapting to the challenge of reduced public investment and competition for people's entertainment spend? Are there lessons we can learn from their positive examples of collaboration and enterprise?

- **Jim Beirne**, Chief Executive, Live Theatre
- **Mark Dobson**, Chief Executive, Tyneside Cinema
- **Dominic Parker**, Director of Communications & Development, Sage Gateshead



PEOPLE POWER: NEW MUSIC AND THE CHAMBER ORCHESTRA

NORTHERN ROCK FOUNDATION HALL

Chamber orchestras are not alone in finding programming contemporary repertoire a box office challenge when it comes to conservative audiences, but that challenge can be even greater at venues without a regular concert series. What role should orchestras, promoters and our colleagues in Orchestras Live play in supporting composers and sharing the risk?

- **Kevin Appleby**, Concert Hall Manager, Turner Sims Concert Hall
- **Gabriel van Aalst**, Chief Executive, Academy of St Martin in the Fields
- **Jan Ford**, Partnerships Manager, Orchestras Live
- **James Morgan**, Composer and Conductor

11:00

NETWORKING BREAK

HALL TWO BALCONY

11:30



CLASSIC FM DEBATE: GAME ON!

HALL TWO

Video games are becoming an increasingly lucrative marketplace for orchestras, whether it be putting on concerts of games music or being booked to record the soundtrack. How can we maximise these opportunities, and what does the games industry need from us to make sure we beat off the competition?

- **James Hannigan**, Composer
- **Sam Jackson**, Managing Editor, Classic FM
- **Alastair Lindsay**, Music Production Manager, Sony Computer Entertainment Europe
- **James Williams**, Director, Residencies and Regional Programme, Philharmonia Orchestra



PEOPLE POWER: NURTURING THE COMPOSER

MEC C9

The second (or third) performance conundrum is nothing new, and previous schemes do not appear to have made a significant difference to orchestral programming. What are the barriers to getting repeat performances of new repertoire? Are we trapped in an obsession with premieres? How can we tap into the wealth of existing scores, many of which our members have commissioned, and crucially, how can we help composers earn a living?

- **Tansy Davies**, Composer
- **Richard Hawley**, Head of Artistic Programming, THSH Birmingham
- **Sarah Osborn**, Chief Executive, Music Publishers Association
- **Vanessa Reed**, Executive Director, PRS for Music Foundation
- **Dougie Scarfe**, Chief Executive, Bournemouth Symphony Orchestra



PEOPLE POWER: MUSICIANS AS LEADERS

NORTHERN ROCK FOUNDATION HALL

What is the perspective of the orchestral musician when it comes to learning and participation work, especially those who lead projects? Given that the funding climate is changing, how might we use this work to make the best possible case for investment, both private and public? Can this work inform the artform itself, for example how musicians perform on the platform, and what role should Learning departments play in generating new audiences?

- **Cath Arlidge**, Co-Principal Second Violin, City of Birmingham Symphony Orchestra
- **Bill Chandler**, Associate Leader, Royal Scottish National Orchestra
- **Tom Redmond**, Horn Player, The Hallé
- **Sarah Willis**, Horn Player, Berlin Philharmonic (by video link)

13:00

LUNCH

BARBOUR ROOM

14:00 -
15:00



CLASSIC FM DEBATE: DOES CLASSICAL MUSIC NEED A RE-BOOT?

HALL TWO

Following Max Hole's provocative speech at the ABO Conference in 2013, the clamour for a re-invention of the classical concert experience is getting ever louder. Is it really true that "people are bored of being bored in concert halls"? If classical music doesn't reinvent itself for the digital age, will it genuinely wither and die?

- **Stephen Maddock**, Chief Executive, City of Birmingham Symphony Orchestra
- **Tom Morris**, Artistic Director, Bristol Old Vic
- **John Suchet**, Presenter, Classic FM

PEOPLE POWER: THE MISSING RUNGS

MEC C9

One of the most fondly remembered programmes from the ABO's past was The Missing Rungs, which provided training and mentoring opportunities for aspiring leaders. Offering a confidential space for delegates to talk about their career aspirations and training needs, this session will help the ABO work out what steps it may need to take to help develop the next generation of leaders.

- **Richard Wigley**, Wigley Arts
- **Peter Helps**, Chief Executive, sinfonia VIVA



PEOPLE POWER: WHAT THE POLLS SAY

NORTHERN ROCK FOUNDATION HALL

As the General Election approaches, what are the polls predicting, what flavour of government might we end up with, and what will this mean for funding for the arts across the nations?

- **Rosie Luff**, Account Director, Hanover
- **Keith Motson**, Membership & Communications Manager, ABO

15:15

CLOSING SPEAKER: Sir Peter Bazalgette, Chair, Arts Council England

HALL TWO

15:45



CLOSING SESSION

HALL TWO

The closing session reports on the conference and draws 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, **Luiz Coradazzi** of British Council Brazil will give an update on the Transform Orchestras Leadership Programme, and we look ahead to the 2016 conference in Birmingham, hosted by the CBSO.