Securing the future of a world-class orchestra

“This epic concert was lengthened by the launch of a donation campaign to help fill the CBSO’s 24% drop in public funding. I couldn’t imagine a worthier cause.”

The Times, September 2014
We plan to appoint a world-class music director to succeed Andris Nelsons, attract and nurture the finest possible orchestral players, develop further the excellence of our concert-giving and learning and participation programmes, and launch a major new digital recording initiative.

Yet our public funding – which has long sustained the international excellence of our work – has declined by 24% in real terms since 2010, and further reductions are expected.

To realise our plans we must increase annual fundraised income from £750,000 in 2013-14 to £1 million in 2014-15 and £1.35 million by 2017-18, while also raising an endowment of £2.75 million by that time.

London has five symphony orchestras, and the North West has three. In the Midlands we have only one. If you believe that our great city deserves a great orchestra, I would encourage you to support us as generously as you can.

Turn to page 18 to find out how you can help.

Bridget Blow
Chair, City of Birmingham Symphony Orchestra

“... one of the city’s greatest institutions.”
Birmingham Post, January 2014

“Supreme artistry... transcendent quality... superb playing as a given...”
The Daily Telegraph, April 2014
Introducing the City of Birmingham Symphony Orchestra

In the recent words of the Birmingham Mail, the City of Birmingham Symphony Orchestra is “one of the crown jewels of the city’s cultural scene, and a necessity for a city with global ambitions”.

Every year we perform for more than 200,000 concertgoers, provide around 80,000 engagement opportunities for young people through our learning and engagement programme, nurture the talents of 750 local residents with six choirs and a youth orchestra, and serve as a global ambassador for our region through recordings, broadcasts and tours.

At CBSO Centre we share outstanding facilities with resident partners, Birmingham Contemporary Music Group and Ex Cathedra, and around 70 other local arts organisations.

The orchestra was established in 1920 by future Prime Minister Neville Chamberlain, and Sir Edward Elgar conducted the inaugural concert – but our reputation as one of the world’s finest orchestras was truly established during Sir Simon Rattle’s 18-year tenure as music director.

Rattle’s successors Sakari Oramo and Andris Nelsons have developed our excellence still further. Our global pre-eminence was recently affirmed when a performance in Tokyo was selected as Japan’s best classical concert of 2013 by 44 of the country’s leading music critics, receiving more votes than performances by the Royal Concertgebouw Orchestra, the Berlin Philharmonic, the Vienna Philharmonic and the London Symphony Orchestra (Ongaku-no tomo, February 2014).

This booklet introduces the CBSO’s plans to build on our world-class traditions in the period to 2018, and sets out how you can help us to make them a reality.

“Quite the world-class orchestra.” The Guardian, May 2014
Four key priorities
Four key priorities:

1/ Artistic talent

We seek to attract, nurture and enable the world’s finest artistic talent.

The CBSO is made up of 90 exceptional musicians from four continents who have been attracted to Birmingham by the quality of the orchestra’s work.

It has a particular track record in incubating conducting talent, having launched the careers of Sir Simon Rattle, Sakari Oramo and Andris Nelsons and given Gustavo Dudamel and Yannick Nézet-Séguin their UK symphonic debuts.

Continuing to attract and nurture the world’s finest musicians is critical for the orchestra’s artistic future.

In the years ahead the CBSO plans to:

- recruit an outstanding successor to Andris Nelsons, who stands down in 2015 having been appointed music director of the Boston Symphony. An exhaustive global search is underway
- strengthen even further its roster of guest conductors and soloists by offering ‘residencies’ to distinguished guest artists and extending invitations to major international conductors
- attract orchestral players of the highest calibre to succeed those who are retiring
- invest in its players’ professional development by providing a study fund and other training
- recruit excellent local singers to the CBSO Chorus
- formalise its commitment to the development of conducting talent by creating an Assistant Conductorship and by launching a ‘debut conductors’ programme which will enable at least three young conductors to work with the orchestra for the first time each season.

You can support the CBSO’s world-class conductors, soloists and players through the Artistic Talent Fund. Turn to page 18 to find out more.
Four key priorities:

2/ Concerts

We seek to reach the widest possible audience with excellent concerts.

The CBSO presents a diverse programme of around 180 concerts per year in Birmingham and worldwide. Its ticket income is the highest of any UK symphony orchestra.

In the years ahead it will continue to present an internationally-significant classical season of evening and matinee concerts at Symphony Hall. The programme will be built around several over-arching strands:

- CBSO:2020, a ten-year project exploring music composed in the tumultuous decade 1910-1920
- A multi-year commemoration of the World War I centenary
- A Shakespeare anniversary season
- Opera performances including Parsifal and The Ice Break
- A new music programme, with commissions from the likes of Eriks Ešenvalds, James MacMillan, Einojuhani Rautavaara and Mark-Anthony Turnage.

Birmingham is the youngest major city in Europe, and almost 50% of its residents are from black and minority ethnic communities. The West Midlands is also home to a significant number of people from rural areas where arts provision is low. The CBSO will reflect these distinctive characteristics by presenting:

- Around 35 Key Stage 1, 2 and 3 schools concerts, family concerts and toddlers’ concerts per year
- Around 12 non-classical concerts per year, including South Asian music
- A new rural performance programme combining live chamber music with film screenings of the full orchestra.

The orchestra will maintain its extensive national and international touring activities.

You can support the CBSO’s most ambitious concerts and new music commissions through the Keynote Programming Fund. Turn to page 18 to find out more.
Four key priorities:

3/ Learning, engagement & talent development

We seek to offer excellent learning, engagement and talent development opportunities for the widest possible audience.

Under Sir Simon Rattle’s music directorship the CBSO was the first UK orchestra to establish its own education programme. Learning, engagement and talent development have been ever more important aspects of the orchestra’s work since that time.

Between 2014 and 2018, young people of all abilities will benefit from:

- schools and family concerts
- a schools programme which takes CBSO musicians into classrooms around the region.

Those seeking more significant musical opportunities will have the opportunity to:

- perform in Project Remix – a free, un auditioned choral and orchestral community programme
- develop their skills through Sparks masterclasses for young instrumental players of Grade 6 standard and above.

The most gifted young musicians will benefit from:

- the CBSO Youth Orchestra, which enables exceptional young instrumentalists to perform major works with leading conductors and soloists (recent alumni include Ben Gernon, Dudamel Fellow of the Los Angeles Philharmonic, Jamie Phillips, Assistant Conductor of the Hallé, and the BRIT Award-nominated soul singer-songwriter Laura Mvula)
- the CBSO Youth and Children’s Choruses, enabling 130 auditioned singers aged 9 to 18 to perform major choral works with the CBSO

You can support the CBSO’s educational, talent development and community work through the Learning and Engagement Fund. Turn to page 18 to find out more.
Four key priorities:

4/ Recording and digital

We seek to enable a broad, global audience to experience the excellence of our musicianship digitally.

Almost 200 CBSO recordings with Sir Simon Rattle, Andris Nelsons and other great artists have enabled audiences worldwide to experience the excellence of the orchestra’s musicianship.

Releasing recorded content remains crucial if the CBSO is to continue to reach the widest possible audience, to be recognised among the world’s leading orchestras, and to secure international touring engagements and the associated revenue.

However in recent years internet technology and resulting changes in the record industry have transformed the manner in which recordings are made and consumed.

As a result of lower sales volumes, record labels are no longer able to fund recordings as they could in the past; nor, as a result of advances in technology, do audiences expect to hear recorded content through CDs alone.

In recent years the CBSO has recorded with Orfeo – a label with which Andris Nelsons is closely associated. This arrangement is unlikely to result in further recordings beyond 2015.

The orchestra therefore plans to take control of its own recording future by capturing concerts in audio and high definition video and harnessing this content across a range of distribution channels, including traditional CD, online platforms, film screenings and radio broadcasts.

You can support the CBSO’s recording projects through the Digital Fund. Turn to page 18 to find out more.
To enable orchestral musicians of the highest calibre to make their careers in Birmingham, where freelance performing opportunities are limited, the CBSO employs its players on permanent contracts.

The first 60% of its budget is spent on its 90 world-class professional players, its management and the running costs of CBSO Centre.

The final 40% – the activity budget – enables the CBSO to harness the full potential of its outstanding resources. It funds the orchestra’s artistic leadership, its guest conductors and soloists, its educational, choral and youth orchestra programmes, its new music programme and its recording and media work. In short, it transforms what would otherwise be a ‘good’ orchestra into a ‘great’ one.
Even a modest reduction in revenue would have a significant impact on the activity budget, and on the scale and ambition of the orchestra’s work and its ability to retain its position among the great orchestras of the world.

The CBSO has the highest ticket income of any UK orchestra, and earns around 50% of its income through ticket sales, performance fees and other earned income.

Historically, the other 50% came from public funders – Arts Council England and Birmingham City Council.

But public funding has declined by 24% in real terms since 2010, and this reduction is likely to reach 34% by 2017-18.
The orchestra is investing significantly in its marketing capacity in order to boost income from Birmingham concerts, and UK and international touring.

But if it is to continue to attract and develop the world’s leading artists, present a concert programme of the highest international quality, nurture the next generation, bring musical excellence to a global audience through digital work, and maintain investment in CBSO Centre, it must also increase income generated by annual fundraising and endowment interest from £700,000 in 2013-14 to £1 million in 2014-15, and £1.5 million by 2017-18.

The importance of fundraising

The orchestra is investing significantly in its marketing capacity in order to boost income from Birmingham concerts, and UK and international touring.

But if it is to continue to attract and develop the world’s leading artists, present a concert programme of the highest international quality, nurture the next generation, bring musical excellence to a global audience through digital work, and maintain investment in CBSO Centre, it must also increase income generated by annual fundraising and endowment interest from £700,000 in 2013-14 to £1 million in 2014-15, and £1.5 million by 2017-18.
The role of the endowment

To secure the long-term future of the orchestra, we are developing a private endowment fund. Income from capital gifts to this fund will provide predictable, regular funding for at least the next 20 years.

Since its establishment in 2012 the endowment has already grown to more than £1 million. Every member of the CBSO board and the CBSO development trust has contributed, as have Music Director Andris Nelsons, Chief Executive Stephen Maddock and a number of other close CBSO supporters.

Governance

The endowment is managed under the stewardship of the CBSO Development Trust (an independent charitable trust – registered charity no.1042296) which governs the investment of funds and contributes interest and up to 5% of the fund’s capital value to the orchestra’s fundraised income targets on an annual basis.

The projected split between revenue fundraising and endowment interest is as follows:

Projected split between annual fundraising and endowment interest 2014-18
The need for speed
To kick-start the growth of the endowment, every pound donated before July 2015 will be matched by Arts Council England up to a maximum of £1 million. *Major gifts are urgently invited towards this target.*

Fund growth plan

```
<table>
<thead>
<tr>
<th></th>
<th>2014-15</th>
<th>2015-16</th>
<th>2016-17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private endowment fund value at year end</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£500,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£1,000,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£1,500,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£2,000,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£2,500,000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>£3,000,000</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

“I’ve loved music all my life, and supporting a fine orchestra like the CBSO gets me involved, broadens my understanding, and enhances my enjoyment. It also means I’m contributing to something very worthwhile and valuable.”

*Colin Soden (CBSO supporter)*
We need your help if we are to maintain the CBSO among the world’s greatest orchestras. There are a number of ways in which you can get involved.

**Become a member**

The CBSO's members are at the heart of the orchestra’s family. Members’ annual gifts provide the orchestra with a stable income stream, enabling it to plan for the future with confidence – and they enjoy an ongoing involvement with the CBSO’s work.

Membership ranges from £50 to £10,000+ per annum. For more information, please visit cbso.co.uk/support or contact Claire Watts, Individual Giving and Events Officer, on cwatts@cbso.co.uk or 0121 616 6500.

**Support a priority project**

You can help transform the CBSO’s ambitions into reality by supporting one of our four special funds:

- **Our Artistic Talent Fund** enables us to attract and nurture world-class conductors, soloists and players
- **Our Keynote Programming Fund** supports our most ambitious concerts as well as new music commissions
- **Our Learning and Engagement Fund** supports our educational, talent development and community work
- **Our Digital Fund** supports recording projects.

For up-to-date information about priority projects within each fund, please contact Simon Fairclough, Director of Development, on sfairclough@cbso.co.uk or 0121 616 6502.
Contribute to the endowment

The CBSO’s endowment funds are raised and managed by the CBSO Development Trust (an independent charitable trust – registered charity no. 1042296). The Trust makes an annual contribution of interest and up to 5% of its capital funds to the orchestra.

Every pound donated to the endowment before July 2015 will be matched by Arts Council England, up to a maximum of £1 million.

The endowment is managed professionally by Barclays with oversight from the Development Trust’s trustees, who have significant investment expertise.

For more information, please contact Simon Fairclough, Director of Development, on sfairclough@cbso.co.uk or 0121 616 6502.

Become a Bequest Patron

Remembering the CBSO in your Will is one of the most meaningful ways to help secure the orchestra’s long-term future.

For more information, please contact Simon Fairclough, Director of Development, on sfairclough@cbso.co.uk or 0121 616 6502.

A note on tax-efficient giving

Because the CBSO is a charity, donations can be made under the Gift Aid scheme, meaning that the cost of making a gift could be as little as 55% of its eventual value to us. For supporters able to make a gift of shares showing a capital gain, the cost could be lower still. For more information, please visit cbso.co.uk/support.

“The CBSO is my equivalent of a football team and by being a member, I’ve had the opportunity to join them on trips and support them both home and away.” Christopher Carrier (CBSO supporter)
“As well as our player support, which draws us closer to the CBSO on a regular basis, we believe it’s vital to help establish the private endowment fund as a secure, long-term source of income to give the orchestra some certainty in its planning. Thanks to the Arts Council our contributions have been doubled.”

The Justham Trust (Endowment supporter)