



Candidate Brief for the position of
Chief Executive
The English Concert

October 2018



Berwick Partners
an Odgers Berndtson company

Welcome letter from the Chair

Thank you for expressing your interest in the Chief Executive's post at The English Concert. It is an exciting time in the development of this chamber orchestra which has been at the forefront of Baroque and Classical music performance since 1972.

The English Concert (TEC) has a strong presence in the UK, with a range of performances in London and across the UK; it tours in Europe and especially in the USA where it has a partnership with Carnegie Hall and The English Concert in America supports the orchestra and strengthens its ties. In recent years its work has expanded, now spanning opera, classical and baroque performance, education and recordings. TEC has just signed a 5 year contract with Garsington Opera and it works in collaboration with the Bristol Old Vic and Buxton International Festival.

We are fortunate in having many of Europe's finest musicians in the orchestra and a strong and committed Artistic Director in Harry Bicket. The keyboard virtuoso Kristian Bezuidenhout has also recently been appointed our Principal Guest Director. Working from this strong foundation there is still much potential for growth and expansion nationally and internationally. The opportunities for a committed and creative Chief Executive with a passion for our music to continue to develop the orchestra and its work worldwide are great.

We look forward to receiving an application from those of you who would like to be considered for this important and exciting appointment.

George Burnett

Chair, Trustee Board

Background

The English Concert was founded in 1972 by Trevor Pinnock who led the organisation for 30 years. In 2003 Andrew Manze was appointed Artistic Director, to be succeeded by the current Artistic Director, Harry Bicket, who was appointed in 2007. The keyboard virtuoso Kristian Bezuidenhout has recently been appointed Principal Guest Conductor. Harry Bicket has led the orchestra on many tours across the world including to the Far East, the USA, the United Arab Emirates, Germany, Austria, Spain and France. He has been working with some of the finest singers of the age, including Joyce DiDonato, Sarah Connolly, Iestyn Davies, Ian Bostridge Alice Coote, Mary Bevan, Carolyn Sampson, Christiane Karg, Luca Pisaroni, Lucy Crowe and Elizabeth Watts. The English Concert also works with distinguished guest directors, including Christian Curnyn and Laurence Cummings who are both regular collaborators.

Performances

In recent years The English Concert (TEC) has become well-known for its opera performances. It presents an annual Handel opera at the Barbican Centre and performs at the Buxton International Festival as well as having an important partnership with Tom Morris and the Bristol Old Vic. On its 45th Anniversary TEC has just announced an additional and exciting new partnership with Garsington Opera. Beginning in 2020, TEC will perform in one or two operas each season for an initial term of 5 years. The partnership will be launched next year with a performance of Monteverdi's *Vespers of 1610* conducted by Laurence Cummings.

In London the orchestra presents an annual series at Wigmore Hall and performs regularly at the BBC Proms and London concert halls. It appears at concerts and festivals across the UK and tours abroad in Europe and beyond. Forthcoming engagements include a return to the Barbican Hall in London with Handel's *Semele* which is touring to France and then to the USA with performances in Carnegie Hall in New York and other concert halls on the East Coast and there is also an education programme at Princeton University.

The English Concert has been making regular visits to the USA for over 25 years. It now visits the USA at least once a year with performances at Carnegie Hall, which is part of an on-going partnership and at other concert halls. The orchestra is supported there by an enthusiastic and highly successful American charity, The English Concert in America, Inc. (TECA). This non-profit corporation has been created to strengthen ties between The English Concert and the United States, and Members of TECA have become closely involved with the life of The English Concert. Hand in hand with performances there is a highly successful Fellowship programme for outstanding young baroque musicians in association with the Juilliard School and ambitious education projects take place in New York and elsewhere.

Recordings

Among the most recorded of chamber orchestras, The English Concert has more than 100 recordings for Deutsche Grammophon to its credit and a series of critically acclaimed CDs for Harmonia Mundi USA directed by violinist Andrew Manze. Their early CDs with Harry Bicket – Bach arias with David Daniels and Handel Duets with Rosemary Joshua and Sarah Connolly, have been followed by many others including Ian Bostridge's first recording with the orchestra and Lucy Crowe's debut recital album Handel in Italy. A new recording of some of the orchestra's principal players conducted by Harry Bicket has just been released on its 45th Anniversary.

Education

The English Concert comprises many of Europe's finest baroque musicians, who together and individually have worked with leading directors for over 30 years. This unique heritage of experience and expertise is being passed on to the new generation.

Excellence and inspiration, two ideas that we have held dear since our foundation in 1973 are important themes of our educational work. We expect to inspire the audiences of the future and to help aspiring young performers achieve their potential. The orchestra has a continuing UK educational programme Crazy Composers alongside its programmes in the USA. We also have Director Masterclasses for young directors and the Fellowship programme in America.

Organisation

TEC is a company limited by guarantee and a registered charity. It currently has an office at Somerset House. The management is overseen by a Board of Trustees, chaired by George Burnett. The present permanent team of staff is as follows:

- Orchestra Manager
- Production Coordinator
- Accountant (part-time)
- Development Manager (part-time)
- Outside media consultants are engaged to help with publicity, press and PR, and there is also a fundraising consultant for trusts and foundations.

The Board is keen to develop collaborative working partnerships and to work in a more modern and flexible way.

The Role

The Chief Executive is required to lead and drive the business of the orchestra.

Sales

The orchestra has a good international profile, but there is still a need for continued growth and expansion. TEC has a sound base of existing contacts and agents. We work across the world and have been very successful in the USA and the Far East which has been the result of hard work; the development of new partnerships (such as Garsington), relationships and ideas will be a critical part of the Chief Executive's role.

Fundraising

TEC has a sound base of individual donors and a solid record of fundraising from charitable trusts. There is also a small number of loyal corporate sponsors. All sources of individual fundraised income need to be intensively developed.

Artistic

Artistic issues are the responsibility of the Artistic Director.

TEC has developed from its original founder/director model (under Trevor Pinnock) to a new position in which the Artistic Director leads 70% of the work, with guest directors and soloists for the balance of the year. The CEO will oversee the implementation and development of the artistic programme.

The aims can be summarised as follows:

- To build on the ensemble's current position as a market leading orchestra and to increase the breadth and volume of its work with a clear mission and positioning.
- To develop every possible contact, directly or through agents, to increase performance opportunities.
- To explore very actively new markets and those where there is room for growth.
- To explore and develop partnerships, relationships, new ways of working and ideas which will bring TEC into fresh areas, helping it to grow in new directions.
- To work with the Artistic Director and the Board to develop a clear 5-year artistic strategy that will identify its unique strengths and set The English Concert apart from its competitors

The principal tasks of the Chief Executive will therefore be to maximise engagement income by selling The English Concert to promoters, agents and festivals in the UK, USA, Europe and beyond and to work creatively with new partners and others to expand the breadth and volume of its

performances. He or she will also work with the Board, Artistic Director and others to maximise fundraised income from non-concert sources. He or she will be required to represent the organisation publicly, engage with a wide range of stakeholders and ensure that TEC is well marketed.

Administrative

The Chief Executive oversees all aspects of the administrative, HR and staffing affairs of the organisation. These include (but are not limited to):

1. Producing full set of quarterly reports and accounts for the Board and annual audited accounts
2. The introduction of new legislation, which affects the orchestra sector at large, such as the recent introduction of Orchestra Tax relief.
3. Representing the orchestra at the ABO (Association of British Orchestras).
4. Recruitment and all dealings with the Pensions Regulator on compliance with mandatory staff pensions.
5. Liaison with our landlords Somerset House on issues of tenancy.

Job Specification

Reporting to the Chair and the Board of Trustees, and working closely with the Artistic Director, the Chief Executive will:

- Be responsible for developing and delivering the overall strategy for the orchestra and the annual business plan and budget.
- Manage the commercial development of TEC in conjunction with the Board.
- Explore and develop fundraising activity and the development of non-commercial avenues of funding, with direct responsibility for major donors and corporate sponsors.
- Provide vision, leadership and direction to the orchestra in non-artistic matters.
- Work with the Artistic Director on programming and delivery of engagements.
- Manage a small team of professional staff and other resources.
- Lead the development of TEC's presence in the UK and internationally in concerts, broadcasts and recordings, and to seek new avenues for work and revenue streams.
- Develop and maintain a network of contacts with key stakeholders, retaining respect and credibility with a wide range of stakeholders and in the marketplace generally.
- Supervise and oversee all aspects of the administration of The English Concert.

Person Specification

Experience and Knowledge

The successful candidate must be able to demonstrate the following knowledge/experience

- Proven ability as a salesperson, prepared to enter whole-heartedly into the selling and management of a performing arts organisation.
- Proven ability in fundraising.
- A broad knowledge of classical music and the classical music market.
- Experience of working with a non-executive board (or similar) who set strategic goals and actively monitor the organisation's performance.
- Experience of marketing and building the public profile of an organisation, representing it externally to a variety of audiences.
- Experience of developing strategy allied to a track record of managing an organisation and delivering its vision.

Skills/Competence

The successful candidate must be able to demonstrate the following skills/personal qualities

- Well-developed strategic skills and the ability to quickly grasp the nuances of complex information and situations.
- Good financial skills, used to dealing with financial planning and control.
- Highly developed communication, interpersonal and team building skills.
- The standing and skills to build good relationships and credibility in the classical music world in the UK and abroad.
- Organisational and project management skills.
- Highly motivated and dynamic, creative, entrepreneurial and committed.

It would be helpful, if he/she could also demonstrate:

- A good knowledge of repertoire from 1600-1800.
- Fluency in or at least a working knowledge of one other European language.

Timetable

Activity	Date
Advertise	w/c 22nd October
Closing date	26 th November
Shortlist meeting	Late November
Candidates informal meetings	Early December
Final panel interviews	Early December

Terms & Conditions

This is a permanent, full-time appointment. The salary is commensurate with experience.

How to Apply

Application is by CV and a supporting statement outlining the reasons for your interest in the post and why you believe yourself to be suitable. Please include your full contact details including daytime and evening telephone numbers.

Applications should be made by:

- **A full CV** detailing your qualifications, employment, skills and experience.
- **A covering letter** summarising the most significant contribution or impact that you have made at board level and what you feel you could bring to The English Concert.
- Providing **names and contact details of 2 referees** who are in a position to comment on your professionally, with a brief indication of how long and in what capacity they have known you (referees will not be contacted before preliminary conversations);
- Including your **full contact details** including daytime and evening telephone numbers.

The preferred method of application is online at www.berwickpartners.co.uk/69821

If you are unable to apply online please email your application to response.manager@berwickpartners.co.uk

All applications will receive an automated response.

All candidates are also requested to complete an online Equal Opportunities Monitoring Form which will be found at the end of the application process.

Please note closing date for applications is **midnight - Monday 26th November 2018**.

Further information and queries

If you would like to discuss the appointment or the process, please do not hesitate to contact us: by e-mail to nicky.oppenheimer@odgersberndtson.com or telephone (07802 456751).

For detailed information on how we process your personal data, please review our privacy policy on our website <https://www.berwickpartners.co.uk/privacy-policy/>

In line with GDPR, we ask that you do NOT send us any information that can identify children or any of your Sensitive Personal Data (racial or ethnic origin, political opinions, religious or philosophical beliefs, trade union membership, data concerning health or sex life and sexual orientation, genetic and / or biometric data) in your CV and application documentation. Following this notice, any inclusion of your Sensitive Personal Data in your CV/application documentation will be understood by us as your express consent to process this information going forward. Please also remember to not mention anyone's information or details (e.g. referees) who have not previously agreed to their inclusion.