



2010



G L Y N D E B O U R N E

Annual Report 2010



Chairman Renewing our energy

The work we do at Glyndebourne is reaching more people than ever before. And by helping to develop the audiences and artists of tomorrow, we aim to ensure that opera remains a vivid and vital art form for future generations.



Last year we broke box office and revenue records. In a difficult economic climate, that is an amazing achievement. It reflects the loyalty of our audiences, the generosity of our supporters and the energy and commitment of everyone who works at Glyndebourne.

What unites us all is our passion for opera. And that passion drives us to invest in developing the artists and audiences of the future. Our New Generation Programme to spearhead this work has got off to a fantastic start – you can read more about it in this report.

With our eyes on the future, we also recognise our wider responsibilities. We want to make our operations carbon neutral, and this year our new wind turbine will begin turning on Mill Plain above the opera house. In a full year it will generate in the region of 90% of our electricity requirements.

I hope it will come to symbolise the way our creative energy is constantly renewed by our surroundings here at Glyndebourne.

Gus Christie

Executive Chairman

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General Director Perpetual renewal

With 76 annual Festivals under its belt, Glyndebourne could be described as an 'institution'. But that implies something rigid and unchanging. We haven't preserved our independence – artistic and financial – for all this time by living in the past. We're still here because we keep evolving and renewing.



Perhaps it helps that in opera you have to take the long view. The productions we presented last year were taking shape long before the financial crisis struck in 2008. Today we are planning the productions that audiences will see four or five years hence – when, hopefully, the recession will be long past. We simply have to take the ups and downs of the wider economy in our stride.

Thanks to our many supporters – predominantly private individuals these days, rather than corporates – we have weathered the recession well. In 2010 we met all our fund-raising targets and were busier than ever. The opera house was in continuous use from January, when we began rehearsals for *Knight Crew*, until the Tour left Glyndebourne at the end of October. The Festival and Tour sold a record 135,000 tickets between them. And our turnover for Glyndebourne Productions Ltd and Glyndebourne Arts Trust combined was our highest ever, exceeding £25m.

Throughout the year we continued to renew and evolve – with a new performance space, new artist training opportunities, a new contemporary opera, new marketing and audience development initiatives, a new web presence and even a new approach to funding future renewal: the New Generation Programme.

Festival

The Festival included two new productions. The other four were revivals, each renewing the original production in its own way.

For many, the standout of the season was Michael Grandage's production of *Billy Budd*. For all the sunshine and picnics, the Festival productions that stick in the mind are often the ones like this – or *Rusalka* in 2009 – that deliver a real emotional punch.

Billy Budd was one of the few Britten operas that we have never performed – a big show that would have been hard to stage in the old theatre. It played to the strengths of the new house, and of the fresh-voiced, continually-renewed Glyndebourne Chorus. It is very much an ensemble piece, and their young sound was uniquely suited for the ship's crew.

Michael Grandage joined a growing roll call of directors new to the art form who have made eye-opening opera debuts at Glyndebourne. It has been a long journey – we began discussing the idea





<< *Billy Budd*
< *Don Giovanni*

when I first met him in 2002 – but clearly a rewarding one. Glyndebourne has earned a reputation as a place where theatre directors can discover opera in a safe and supportive environment, and for Michael it has been something of a revelation. By the time he had finished *Billy Budd* he had committed to three more operas – including a return to Glyndebourne in 2012. *Billy Budd* was nominated for both the 2010 TMA and Southbank Sky Arts awards.

Jonathan Kent's production of *Don Giovanni* brought Gerald Finley back to Glyndebourne in the title role. Gerald began his career in the Glyndebourne Chorus and credits us with an important part in his success. He returns this year to make his role debut as Hans Sachs in *Die Meistersinger von Nürnberg*.

Is it possible to renew a piece as familiar as this? We included material that is rarely performed by using the version Mozart wrote for Vienna rather than the more usual Prague version. Jonathan's theatrical background brought crackle to the recitative, and the tremendous drive of Vladimir Jurowski's conducting suited the breathless hurtle towards the conclusion. While the production divided audiences and critics alike, the staging – based on an ever changing 'magic box' – provided startling evidence of our technical team's stagecraft.

Richard Jones's production of *Macbeth* was another piece that divided audiences when first staged here in 2007. In 2010 it found its supporters, attracting a younger crowd who knew what to expect and liked what they found. The under-30s night, offering £30 tickets for people under 30, was a particular success. The revival director was Geoffrey Dolton, who began his career in the Glyndebourne Chorus, and conductor Vasily Petrenko made a very exciting debut with his first opera in the UK.

Our revival of the 2006 Festival production of *Così fan tutte* will be remembered for Sir Charles Mackerras's last performances. He died just a few days after handing over the baton to James Gaffigan, who conducted the second part of the run. Charles had wanted to end his career with Mozart, and when we asked him in 2007 to come and conduct *Così* I remember him saying how much he hoped to be able to do it. It was fitting that he was able to take his last bow here, in a place he loved, with the Orchestra of the Age of Enlightenment, which owes its existence to his pioneering work.

Hänsel und Gretel has continued to evolve since Laurent Pelly's original 2008 production, and the critics certainly warmed to this particular take. Not many operas appeal to such a wide age range, and this revival gave us the opportunity to offer an under-30s night, our first Family Day at the Festival and a children's workshop before the screening at Somerset House. It was good to welcome back Robin Ticciati as conductor; now an international star, Robin joined us as assistant conductor on the Tour in 2004, and conducted the Tour production of *Hänsel und Gretel* in 2008.

Hänsel und Gretel >
The Coronation of Poppea >>



Thirty-five years on from their original production, director John Cox, designer David Hockney and lighting designer Robert Bryan returned to revive *The Rake's Progress* one more time. This must be one of the most toured and hired productions in opera. It is now so iconic that it is virtually ageless: what brings John (and Glyndebourne audiences) back to it again and again is that it is renewed and refreshed each time you put a new cast into the framework. Since Glyndebourne is such a reassuring place to learn a new role, we cast all three principals in role debuts, giving John a complete set of open minds to work with. And as a Russian conducting Stravinsky, Vladimir Jurowski brought special nuance to the music.

Glyndebourne on Tour

With generous support from the Arts Council, the Tour continued to widen access to opera and increase opportunities for young singers. It was also Jakub Hrůša's first season as Music Director of the Tour, after taking over from Robin Ticciati.

We took three productions to our established circuit of five UK venues, following a three-week run at Glyndebourne. Despite the recession, box office receipts were our best ever, exceeding 82% capacity overall.

This success followed increased marketing engagement with the venues, including using digital trailers in the venues and on their websites – another benefit of filming so much of our work.

Our technical teams take great pride in adapting the sets of Festival productions to work in smaller venues, to give audiences an experience that's as close to Glyndebourne as possible. This was a particular feat for *Don Giovanni*, which involved completely rebuilding the sets. Productions are living things, which continue to evolve on the Tour – as will be evident when this production returns to the Festival in 2011.

Experience has taught us that our Tour audiences are no more insistent on 'safe' choices than our Festival-goers. We marketed *The Coronation of Poppea* as an opportunity to see a piece that is rarely seen outside London, and were rewarded with an overwhelmingly generous audience response. Audiences were also treated to a very exciting debut by Jonathan Cohen, continuing the Tour's run of exceptional young conductors.



<< Cinema screening at
Somerset House
< *Knight Crew*

New Generation Programme

An essential part of our own perpetual renewal is the work we do to develop the new artists and audiences that we shall need in the future. This has been a growing preoccupation for us over the past decade, and has led to some exciting initiatives. On the audience development side these include our Performances for Schools and under-30s nights, cinema screenings and big-screen relays of live performances, and film downloads on our website. Our artist development initiatives have included the Jerwood Chorus Development Scheme, financial support for understudies and the John Christie Award for promising young singers.

As these activities have become more important to us – an organic part of our work, rather than just a nice thing to do – we have looked for ways to secure and stabilise the funding they need. As I mentioned earlier, we have to be able to take the ups and downs of the wider economy in our stride. So in 2009 we launched the New Generation Programme, with the aim of building a fund that could enable us to invest more confidently in the future.

I am delighted to report that the response has been greater than we could have imagined. The fund has already raised £4m, encouraging us to look more ambitiously at our plans for the future.

Education

Our Education Department continues to win praise for its wide-ranging programme of work to develop new audiences for opera, enhance our audiences' appreciation of the art form and build strong links with local communities.

Our new community opera, *Knight Crew*, was the largest education project in 2010. Over 450 young people took part in workshops leading to the chorus auditions and recruitment of musicians for the orchestra. We also offered students work-related learning opportunities linked to the production as part of their Creative and Media Diploma studies.

The four performances delighted both critics and audiences. Box office income was well above target and we attracted over 4,500 people. Of these, 44% were new to Glyndebourne, 12% had never seen an opera before and 94% rated the experience as excellent or good. The whole production process was filmed by BBC TV for a series entitled *Gareth Malone Goes to Glyndebourne*, which was watched by over 2m people. You can read – and hear – more at www.knightcrewopera.com.

Glyndebourne Youth Opera grew over the year to 143 members working in three groups. Youth Opera 3 staged Britten's *Ceremony of Carols* in March at the Glyndebourne Festival Members Open Day, and over the summer took part in an exchange programme with a youth group from Aldeburgh Music.



For the Festival Project with the Orchestra of the Age of Enlightenment, based on *Don Giovanni*, we worked on composition and dance with schools from London, Brighton and Hove, and East Sussex. Our 18-month Sing Up Seahaven programme – involving over 2,000 pupils in local primary schools – ended with a sharing event at Newhaven Fort and a singing picnic in the Glyndebourne gardens. We also held a singing picnic for participants from the Raise Your Voice choir, people with dementia and their carers, who joined us later in the year for an opera project based on *L'elisir d'amore*.

During the year we launched a new interactive website – Opera Land (www.glyndebourne.com/operaland) – to help primary school children understand and enjoy opera. Linked to Glyndebourne on Tour's Performances for Schools and Family Performances in both the Festival and Tour programme, it began with two family-friendly operas, *Hänsel und Gretel* and *La Cenerentola*.

We ran a full programme of education activities for the Tour, including three Performances for Schools: two at Glyndebourne in October and one in Stoke-on-Trent in December.

Chorus development

The Glyndebourne Chorus has always been an important first step for singers working towards a solo career. It also provides opportunities to understudy parts in Festival and Tour productions – in the 2010 Festival, 28 roles were understudied by choristers.

Since 2004 the Jerwood Chorus Development Scheme, supported by the Jerwood Charitable Foundation, has provided additional training and performing opportunities. In 2010 we evolved the scheme to provide greater benefit to a more focused group. While it continued to provide coaching for all chorus members, we selected three particularly talented singers for individually tailored training as Jerwood Young Artists.

The 2010 scheme culminated in three performances of a double bill of Stravinsky's *Renard and Mavra* in the Jerwood Studio. This English-language production was directed by Frederic Wake-Walker and conducted by Leo McFall with the Britten Sinfonia.

Extending our reach

Last year we sold just over 92,000 tickets for the Festival and over 42,600 for the Tour. Both figures set new records. We also made good headway with our mission to make our work available to a much wider audience.



Our under-30s nights, intended to help build a new generation of opera lovers, are now gaining real momentum. We sold approximately 2,000 under-30s tickets, priced at £30, during the Festival, virtually doubling the previous year's total. We offered £10 under-30s tickets for Tour performances at Glyndebourne for the second year, and almost tripled attendance.

Our special Performances for Schools at Glyndebourne attracted parties from 57 schools, and our first Family Day was well attended – with 113 children's tickets sold and over 70 people taking part in the family workshop.

We are continuing to discover how many more people we can reach now that we are capturing most of our work on film.

We are building a new audience through cinema screenings during the Festival – in 2010, some 5,000 people watched filmed performances in 10 cinemas in the UK, together with screenings across the world. We have been wanting to return to Somerset House in London, where we held an open-air screening of *Carmen* in 2002; and last year we filled its central courtyard for three nights. Over 4,700 people watched digital recordings of *Billy Budd* and *Hänsel und Gretel* – and a live relay of *The Rake's Progress* direct from the Festival stage.

The Festival production of *Don Giovanni* was broadcast on BBC TV at Christmas and will be screened in cinemas this year. We are putting an increasing amount of filmed material on our website, where it can be watched by people all over the world. And closer to home we are also using film more effectively in our marketing: for example, the video clips we put on our website to promote the 2010 Tour were viewed over 16,000 times.

Our website has become absolutely central to our relationship with our audiences and the wider public. Last year it was visited by 342,546 people, who accessed over 3.2m page views and almost 64,000 viewings of video clips. As part of our perpetual renewal we revamped the entire site in 2010: if you haven't yet seen the result, I urge you to visit us at www.glyndebourne.com.

We are not neglecting more traditional media: our catalogue of CDs and DVDs continues to grow and to bring us a return on our investment in making these recordings. In 2010 we released DVDs of the 2009 Festival productions of *Falstaff*, *The Fairy Queen* and *L'elisir d'amore*. *The Fairy Queen* won the *Gramophone* DVD Award and a *BBC Music Magazine* Award. On CD we released recordings of *Rusalka* from 2009, *Peter Grimes* from 2000, *I Puritani* from 1960 and *Idomeneo* from 1964.

Looking forward

In 2010 we played to more people than ever before; and 2011 looks set to be an even bigger year. Early bookings for the Festival reached unprecedented levels – boosted by the buzz around *Die Meistersinger*. With a cast of 150 and over 300 costumes, this will be our most ambitious production yet.

Last year's relay of *The Rake's Progress* to Somerset House opened our eyes to the thrill of putting live performance on big screens, so we will be bringing *Die Meistersinger* and *The Turn of the Screw* live to cinemas throughout the country – together with screenings at the Science Museum cinema and live video streaming in partnership with *The Guardian*, to a potential new audience of millions.

We are delighted that Arts Council England has recognised the quality of our Tour and Education work by announcing its continued support for these crucial areas of our work despite drastic cuts in its funding. While we are proud to run a privately-funded Festival, other aspects of our operation can only exist with public support.

We have a newly-refurbished Ebert Room to use as a performance and education space in 2011 – you can read more on this in the New Generation Programme supplement.

And we have begun our search for a new Festival Music Director from 2013, when Vladimir Jurowski has decided to step down. We will be very sorry to lose him, but the process of change and renewal never ends...

David Pickard

General Director

Highlights of 2010



Billy Budd

“Michael Grandage’s handsome production of Britten’s brutal classic is as good as opera can get.” *Independent on Sunday*

Così fan tutte

"Beautifully staged... superbly crafted... a terrific cast, and their verve is matched by the Orchestra of the Age of Enlightenment under Sir Charles Mackerras." *The Times*



Don Giovanni

"All the nuance and subtlety... is present in Mr Kent's sublime staging, which should become a Glyndebourne classic."

Wall Street Journal



Hänsel und Gretel

“Laurent Pelly’s brilliantly imagined and thought-provoking production.”

The Times





La cenerentola (Tour)

“Peter Hall’s exquisite staging...
revived with a fine cast.”

Daily Telegraph

The New Generation Programme

The New Generation Programme (NGP) aims to ensure that Glyndebourne's future will be as inspiring as its past. It was established in 2009 to support and promote long-term audience and artistic development. The following pages provide a report on progress to date.



An ambitious investment in the future

In 2009, as we marked Glyndebourne's 75th anniversary, we felt it was important to be looking forward as well as back. We launched the New Generation Programme (NGP) to enable Glyndebourne to invest in developing the opera audiences and artists of the future.

Our funding objective is to raise sufficient to be able to invest £1m a year in five key areas:

- **Developing future audiences**, for example by expanding our under-30s and Performances for Schools programmes, creating opportunities for families to enjoy operas together and using digital media to reach a wider audience through cinema screenings, big screen relays, our website and emerging technologies.
- **Securing artistic excellence** by investing in the next generation: developing Glyndebourne Chorus members, training emerging conductors and directors, providing greater opportunities for young singers, commissioning more new work and supporting further Composers in Residence.
- **Education and community outreach**, building on our strong track record in education and community projects. Our plans include commissioning a new community opera every three years, expanding our Youth Groups, extending our work with schools and helping outstanding young singers to study music.
- **Developing our skills** through bespoke training, new apprenticeships for future stage technicians, and management placements and internships to develop future leaders in the arts.
- **Investing in our facilities** to ensure that we have the space, musical instruments and equipment to support our artistic plans and to meet the expectations of artists and audiences alike.

It's an ambitious programme, and we have been thrilled by the way it has captured people's imaginations. In straitened times, opera cannot look to public funding for what might be considered 'non-core' investments. If we believe they are important, we must be willing to fund them ourselves. And Glyndebourne's audience has made its position clear: by the end of 2010 we had already raised £4m, and we are hugely grateful to the many donors who made this possible.

The response has been greater than we could have imagined. This in itself gives us confidence in the future, and encourages us to look forward with boldness as well as enthusiasm.

Martin Smith

Chair, NGP Committee



Financial and governance review

In less than two years, the fund that underpins the NGP has raised £4m. The decision to dedicate Associate Membership joining fees to the fund gave it a good head start – £1.5m towards the total of £1.9m raised in 2009, and almost £0.5m in 2010. But the contribution from other donors, primarily individuals, has gathered momentum rapidly: £431,000 in 2009 and over £1.5m in 2010.

Given the scale of the response, the NGP has been able to start supporting some of its declared aims. During 2010 it invested £93,000 in:

- Expanding Performances for Schools – school pupils were able to attend performances of *La Cenerentola* and *Don Giovanni* at Glyndebourne and *La Cenerentola* in Stoke-on-Trent at ticket prices of £6 and £5 respectively, heavily subsidised by the NGP – including support material for teachers.
- Introducing subsidised Family Performances of *La Cenerentola* at Glyndebourne and Plymouth, with £10 tickets for accompanied under-18s and pre-performance family workshops.
- Launching our Technical Apprenticeship scheme, to ensure that our technical teams' knowledge and skills are passed on to future generations, and hiring our first apprentice in the Costume department.

The NGP is not a substitute for existing funding channels such as the Annual Fund or production support. But it can be an enabler, providing invaluable underwriting to get important projects off the ground. The funds for the refurbishment of the Ebert Room were raised in full from other sources; but it was underwriting from the NGP that enabled us to begin the year's most important capital project in time to have the room ready for rehearsals of *Die Meistersinger* – a massive production that has stretched our facilities to their limits.

This refurbishment is key to the delivery of a number of our NGP objectives, providing a second small-scale performing space equipped for pre-performance talks and study events, performances of specially commissioned new works, additional performance opportunities for our developing artists and screenings of our filmed productions.

The NGP was also an enabler in 2010 when an opportunity arose to present a three-day event of screenings of Glyndebourne productions and related workshops to some 5,000 people in the courtyard at Somerset House in London. The NGP enabled us to commit to this project, by underwriting our investment in filming *Billy Budd* and *The Rake's Progress* at the 2010 Festival before we had funding partners in place.



< Underwriting from the NGP enabled us to go ahead with the £1m refurbishment of the Ebert Room before all funding was in place. It was completed, on schedule and on budget, in time for the 2011 Festival rehearsals.

Governance

The existence of NGP funding enables us to have a more can-do approach in key areas of our work. But its purpose is tightly defined. It cannot be used as a substitute for a prudent reserves policy.

The NGP has been established by Glyndebourne Arts Trust (GAT), the limited company and registered charity responsible for raising money through membership, sponsorship and other fund-raising activity to support Glyndebourne Productions Ltd.

A committee of GAT Trustees, comprising Martin Smith (Chair) and John Botts, has ultimate responsibility for the NGP. It monitors fund-raising strategy and performance, asset management and use of resources. NGP funds are held in separate accounts, managed predominantly by a third-party fund manager who reports regularly to the committee. Use of the funds is subject to specific approval by the committee, which must be satisfied that any request meets the written NGP criteria. The fund is reviewed annually by external auditors.

A full report on funds raised during the year, income earned and projects undertaken will be provided in Glyndebourne's annual report, issued each Spring. This is the first of these reports, and all NGP supporters will receive a copy. Additional information will be communicated more widely through the Glyndebourne Festival and Tour programmes and the Glyndebourne website.

Sarah Hopwood

Director of Finance and Resources

SUMMARY ACCOUNTS	2010	2009
	£'000	£'000
Income		
Membership joining fees	463	1497
Donations	1542	431
Net investment income	150	–
Total	2155	1928
Grants to Glyndebourne Productions		
Family Performances	20	–
Performances for Schools	45	–
Apprenticeship	28	–
Total	93	–
Net cash inflow	2062	1928
Fund balance at year end	3990	1928

How to support the NGP

We welcome donations of any size. They can be designated as unrestricted or dedicated to a specific current or aspirational NGP programme. Legacies can also be designated for the NGP.

Supporters of the NGP will be recognised in the Glyndebourne Festival and Tour programme books, the Glyndebourne website and the annual report to NGP supporters.

Thank you

We would like to recognise and thank the following for their generous support of funds dedicated to Glyndebourne's long-term audience and artistic development.

(Gifts received between 1 January and 31 December 2010)

New Generation Fund

British American Tobacco
C H Dixon Trust
Mr Rupert Christiansen
Dunard Fund
Mr Mike Edwards
Claire Enders
The Hon Mrs Julian Fane
Dr Jürgen Grossmann, Hamburg
Miss Helen Latham
Mr C H McCall
Ruth Nussbaum and Pedro Moura Costa
Sir David and Lady Plastow
Dr Lisbet Rausing and Prof Peter Baldwin
Martin and Elise Smith
Mr Nikolas Tarling
The Underwood Trust
Emma Whitaker
George and Patti White
Two anonymous donors

The Jerwood Chorus Development Scheme

Jerwood Charitable Foundation

Chorus Scheme

Mrs Jean Coward
Mr Norman W Davies
Mrs D E Field
Professor Andrew Glass and Linda Craft
The Godinton Charitable Trust
Mr Peter T Gray
Mr Martin Lee-Browne
Mr G A Lythe
Miss Sheila McCormack
The Mercers' Company
Mrs Rosalind Osmer
John C Pearson
N H Porter Esq
David and Lorna Secker Walker
Mr W T C Shelford
Miss Marjorie Steed
Swire Charitable Trust
Sir Adrian Swire
Jeffrey and Fenella Young
One anonymous donor

Music Preparation

Ronald and Gabrielle Jeffries
in memory of Walter and Lottie Jeffries
In memory of Helmut and
Annema Rothenberg
Eve Rothenberg
David and Ruth Rothenberg
John and Jackie Rothenberg
Bob and Pippa Rothenberg
Judy and John Knox

Understudies

The Donald Albert Anderson
Charitable Trust
Richard Lewis/Jean Shanks Trust
Brian Mitchell Charitable Settlement
One anonymous donor

Glyndebourne Youth Opera

The Bernard Sunley Charitable Trust
MariaMarina Foundation
Dr and Mrs John & Jo Padfield
Charles Peel Charitable Trust
Tufton Charitable Trust
Youth Music

Performances for Schools

The Clore Duffield Foundation
The National Lottery through
Arts Council England

Opera Experience

The John Jarrold Trust
The Peter Moores Foundation

Debut Artists

One anonymous donor

If you would like to support artistic and audience development through the NGP, please contact Andrew Higgins, Head of Membership and Development – email andrew.higgins@glyndebourne.com or phone +44(0)1273 815415.



Knight Crew

“Exhilarating,
and not a little
humbling.”

The Guardian

The Coronation of Poppea (Tour)

“A great evening... menace, eroticism, humour and sublime cynicism had room to breathe – quite an achievement.”

Opera



The Rake's Progress

"The classic version of the opera against which all others will inevitably be measured."

Daily Telegraph



Finance Director Renewed strength

Our pursuit of artistic excellence is underpinned by sound management. As a business, we compete in a crowded leisure marketplace and employ up to 800 people at peak times. We need to be commercially astute, responsibly managed and financially prudent.

In tough economic times we are particularly conscious that opera tickets are a discretionary purchase. We recognise that we have to work harder for our revenues and ensure that we are keeping a tight rein on our costs. We were therefore particularly pleased to deliver our best financial result for some years in 2010.

Box office sales, fund-raising and total turnover all reached record levels, with the Festival box office selling 96% of available capacity.

Tight cost control was maintained in all areas and – helped by having two new productions in the Festival compared with three in 2009 – we succeeded in holding total operating costs at the previous year's level. As a result, for the first time in three years we achieved an operating surplus, even before the additional income raised through NGP.

Financial results

REVENUE

Turnover for Glyndebourne Productions Ltd (GPL) and Glyndebourne Arts Trust (GAT), the connected charity that raises funds and administrates membership for GPL, amounted to £25m (2009: £23.2m).

This reflects record box office income of £14m (2009: £13.5m), contributing 56% of total turnover. Fund-raising was also particularly strong. As in 2009, it was boosted by the remarkable response to the launch of the New Generation Programme (NGP) – which attracted another £2m of funds earmarked for specific audience and artist development projects outside the normal scope of activity.

Core fund-raising, including membership income, also grew strongly – up 24% to £6.9m. Commercial activity – retail, media activity, and sale and hire of productions – contributed the balance.

COSTS

Total operating costs for the year were virtually unchanged at £21.3m, with over 60% production-related.

BOTTOM LINE

Record revenues and continued tight cost control resulted in an operating surplus pre-NGP income of £1.7m (2009: £13,000 deficit) for GPL and GAT combined.

CASH

Total cash and investments in GPL and GAT increased by £1.4m over the year to £23.9m. This was due to the additional £2m raised for the NGP, partly offset by a reduction in deferred income (box office income for the 2011 Festival received before the year-end) as the box office opened a month later than in 2009.

After adjustment to reflect advance ticket sales, NGP and other restricted donations, and a charge over investment assets for the company's pension scheme liability, 'free' cash at the year-end amounted to £9m (2009: £8m). For the first time in many years this puts us slightly ahead of our free cash target of £8.5m. This target was set to ensure we can meet our financial commitments and continue in business after a worst-case scenario uninsurable event, taking account of the fact that the Festival receives no public subsidy and is wholly reliant on box office income and other fund-raising.

Fund-raising

The past year's surplus is due to several factors, including an attractive programme, effective marketing and good investment performance. But above all it is due to the generosity of our loyal supporters. We are grateful for this, and never take it for granted: it would be imprudent to act as if we could count on it every year.

In less than two years, the NGP has raised an astonishing £4m – you can read more about this in the NGP supplement at the centre of this report. The fund's success is enabling us to fulfil a growing number of our aspirations in the areas of artist and audience development. But it is important to stress that these activities are supplementary to our core activity of presenting world-class opera to today's audiences. The NGP is not a substitute for the core funding we derive from sources such as the Annual Fund and production syndicates. Nor can it be a substitute for prudent cash reserves, which we will continue to build and maintain.

We have long believed that the Festival's financial independence is the key to our artistic independence. However, we also feel it is important to develop young artists and to give new audiences – especially young people – an opportunity to discover the art form. That is why

Glyndebourne on Tour was launched in the 1960s and our Education Department was formalised in the 1980s. Both these highly regarded enterprises are core to the business, but they are costly to run.

We have been delighted to receive financial support specifically for the Tour and Education from Arts Council England (ACE) for many years, and were thrilled in April 2011 when ACE announced its intention to maintain its support at £1.7m for each of the three years from 2012. This broadly maintains the real-terms value of the ACE funding we have been receiving in recent years. At a time when ACE faces major funding constraints, its decision is a real tribute to the quality and value of our work. We recognise that this is a great privilege at a time when many arts organisations are suffering significant cuts in public funding, and look forward to working with ACE to help achieve our shared objectives of artistic excellence, maximising audiences and offering children and young people the highest-quality access to opera.

Looking ahead

Healthy finances are not just an insurance policy against adverse events. They also enable us to invest in extending our capabilities, enhancing audience facilities and increasing our efficiency. This year we will begin generating power from our own wind turbine. We expect it to meet the equivalent of 90% of Glyndebourne's electricity needs and see it as a sound investment with an attractive payback period, as well as an important step towards meeting our environmental responsibilities.

Much as we believe Glyndebourne is in a class of its own, we are mindful that we compete for our audience's disposable income with many other leisure opportunities. During 2010 we undertook extensive audience research to guide our future development, investment and communication, so that we can continue to provide audiences with exceptional experiences that exceed their expectations.

Sarah Hopwood

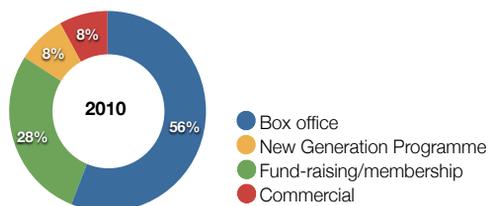
Director of Finance & Resources

FIVE-YEAR FINANCIAL HIGHLIGHTS

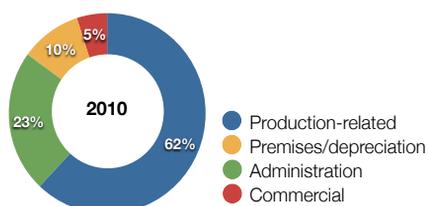
Glyndebourne Productions Ltd and Glyndebourne Arts Trust

	2010	2009	2008	2007	2006
	£'000	£'000	£'000	£'000	£'000
TURNOVER	25,036	23,222	20,501	20,494	19,172
Box office	14,037 56%	13,470 58%	12,824 62%	12,749 62%	12,788 67%
Fund-raising/membership	6,945 28%	5,584 24%	5,692 28%	5,974 29%	4,543 24%
New Generation Programme	2,005 8%	1,932 8%	0	0	0
Commercial	2,049 8%	2,236 10%	1,985 10%	1,771 9%	1,841 9%
OPERATING COSTS	21,322	21,303	20,903	19,355	19,486
Production-related	13,178 62%	13,347 63%	13,177 63%	11,760 61%	12,362 63%
Administration	4,970 23%	4,780 22%	4,771 23%	4,806 25%	4,510 23%
Premises/depreciation	2,178 10%	2,130 10%	2,033 10%	2,074 11%	2,043 11%
Commercial	996 5%	1,046 5%	922 4%	715 3%	571 3%
OPERATING SURPLUS/ (DEFICIT)	3,714	1,919	-402	1,139	-314
INVESTMENT INCOME	403	332	564	710	612
NET SURPLUS/(DEFICIT)	4,117	2,251	162	1,849	298
TOTAL CASH & INVESTMENTS	23,936	22,530	14,301	16,869	14,551
Of which unrestricted working capital	9,075	8,081	7,045	10,901	5,379

WHERE THE MONEY CAME FROM



WHERE THE MONEY WAS SPENT





The refurbished Ebert Room

Supporting Glyndebourne Funding renewal

At Glyndebourne, artistic excellence and financial independence go hand in hand. The Festival receives no public funding, and ticket sales cover only two-thirds of its costs. We are free to set our own standards because thousands of supporters choose to give us that freedom.

Everything we create here is made possible by people whose support ranges from a pound or two to many thousands. Their support not only makes the Festival happen, it also has a wider impact through our other work, including touring productions, developing young artists and teaching young people about opera. These are the principal channels through which we receive support:

New Generation Programme (NGP)

The NGP enables Glyndebourne to invest in the long-term development of new artists, composers, technical staff and audiences for Glyndebourne and for opera in general. *To find out more, please see the NGP supplement in the centre of this report.*

Annual Fund

The Annual Fund has a direct impact on what audiences see on stage. It supports the dedication and skill of our technical and artistic departments by equipping them to maintain our world-class standards. Annual Fund donations – large and small – have already helped to replace the dimmer system for the auditorium lighting, buy new cutting and moulding machinery and extend our props workshops. Annual Fund assisted projects in 2011 include the installation of a new telephone system to enhance our customer service and a planned improvement of the keyboards available to artists at Glyndebourne.

Legacies

A legacy can create a lasting memorial to a personal involvement with Glyndebourne and bring inspiration to future generations. Individuals also make donations to celebrate a special occasion or in memory of a loved one.

The Old Green Room Society

Supporters who donate £10,000 a year or more are invited to join the Old Green Room Society. Its members enjoy a close personal relationship with Glyndebourne and have opportunities to be directly involved in our activities.

Funding Members

Glyndebourne is grateful to the 100 individual Funding Members who have committed to five or ten years' sustained support.

Production support

One of the most personal ways of supporting Glyndebourne is to become an exclusive production sponsor or to join a group of supporters in a production syndicate. Production supporters have a continuing relationship with their opera as it develops, including opportunities to create a long-term legacy by supporting a digital recording.

Glyndebourne Education

Our pioneering Education Department – widely recognised as a model of its kind – has inspired personal and community engagement for 25 years and attracts direct donations from supporters. Regular projects include our Youth Opera Groups, Performances for Schools and work with young offenders, as well as talks, study events and new commissions. We recently commissioned the follow-up to our 2010 participatory opera, *Knight Crew*: premiering at Glyndebourne in March 2013, *Imago* will involve up to 70 people aged 9-90 from our local community.

Corporate support

Corporate Members receive priority access to tickets in return for supporting Glyndebourne. In 2010 we also received generous continued production support from Balli, and Associated Newspapers was the media sponsor of our Big Screen weekend at Somerset House in London.

Public support

We thank Arts Council England for its continuing support of Glyndebourne on Tour and our education programme.

To find out more about supporting Glyndebourne, please contact Andrew Higgins, Head of Membership and Development: email andrew.higgins@glyndebourne.com, phone +44(0)1273 815415 or visit www.glyndebourne.com/supporting.



Our 2010 supporters

Glyndebourne would like to thank all the individuals, companies, trusts, foundations and other organisations who provided generous support in 2010.

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We would particularly like to thank the following individuals, whose gifts exceeded £1,000.

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Governance

Glyndebourne's strategic management team

Gus Christie *Executive Chairman*

David Pickard *General Director*

Sarah Hopwood *Director of Finance & Resources/Company Secretary*

Steven Naylor *Director of Artistic Administration*

Dave Locker *Technical Director*

Andrew Higgins *Head of Membership & Development*

George Bruell *Head of Commercial Development*

Gillian Brierley *Head of Communications*

Katie Tearle *Head of Education*

Julia Murray-Logue *Head of Human Resources*

Glyndebourne Productions Ltd

Incorporated in 1939. Objective: the promotion of aesthetic education and the cultivation and improvement of public taste in music opera or the other arts and the doing of all such things as are incidental to the attainment of the above objects.

Directors: Alex Beard, John Botts CBE, Lord Stevenson of Coddenham CBE, Louise Flind, André Hoffmann. Company limited by guarantee (company registration no 358266) and registered as a charity (charity registration no 243877).

Glyndebourne Enterprises Ltd

Wholly owned trading subsidiary of Glyndebourne Productions Ltd.

Principal activity: Merchandising, production hire and media activity.

Directors: John Botts CBE, Matthew Searle, Gus Christie, David Pickard.

Glyndebourne Arts Trust

Established in 1954. Objective: the promotion of aesthetic education and the cultivation and improvement of public taste in music opera or the other arts and the doing of all such things as are incidental to the attainment of the above objects, including specifically the support of any charitable associations in any way connected with the purposes of the Trust.

Principal activity: To raise funds through membership, sponsorship and other forms of giving to finance opera produced by Glyndebourne Productions Ltd.

Trustees: John Botts CBE *Chairman*, Paul Collins, Peter Loescher, Michael Lynch, Martin Lutyens,

Paul Myners CBE, Lord Rothermere, Martin Smith, Lady Helen Taylor, Randle White, Henry Wyndham.

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2010

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