



GLYNDEBOURNE

New Generation Programme
Annual Review 2011

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The New Generation Programme (NGP) has clearly captured our supporters' collective imagination. In 2011 the number of contributors to the programme doubled.

What they see is that we have been able to bring together a number of Glyndebourne's important aspirations under a single banner, to produce a far-sighted funding programme with clear objectives and effective governance.

From a single source we can now fund existing initiatives, grow them and ensure that they are sustainable; we can launch new initiatives (like our community opera for 2013, *Imago*) on a scale that would be unsustainable without NGP support; and we can underwrite major undertakings like the Ebert Room refurbishment

so that work can begin quickly without waiting until all the necessary funding is raised.

The NGP is about securing Glyndebourne's long-term future. It is about developing the audiences, artists, skills and resources to ensure we can go on doing 'not just the best we can do, but the best that can be done anywhere'.

Fundraising

Since its launch in 2009, the NGP has raised some £6.5m.

In 2011, donations totalled £924,000. This compared with £1.8m in 2010, when the total was swelled by a particularly generous one-off donation of £1m. Income from membership joining fees was £190,000 (2010: £463,000). This represented 380 new Associate Members joining in 2011 compared with 926 in 2010 when Associate Membership was newly launched.

The combined income of £1.1m from donations and joining fees comfortably exceeded our £1m annual target.

What we supported

- Total investment in NGP projects during the year amounted to £1.3m (2010: £503,000)

The increase in investment was partly due to key existing audience and artistic development projects such as Performances for Schools, Opera Experience and the Chorus Development Scheme being channelled for the first time through the NGP. Additional investment included:

- The balance of £586,000 paid to complete funding of the £1m Ebert Room refurbishment.

Work was completed in time for Festival rehearsals – when *Die Meistersinger* made the additional space crucially important. All funds raised for the Ebert Room¹ project have now been channelled through the NGP and in our accounts the 2010 figures have been reinstated accordingly.

- Filming of three Festival productions:

Die Meistersinger, *Rinaldo* and *The Turn of the Screw*. Filming, which costs around £250,000 per production², is a critical component of our audience development strategy, online streaming and cinema screenings for example, enabling us to reach a much larger audience.

NGP support enables us to plan ahead with confidence, providing the lead-time to commit to media partners and a range of distributors.

- Expansion of our established and increasingly popular Festival and Tour audience development initiatives.

In 2011 we offered over 1,000 £30 Festival tickets for under-30s, subsidised Tour schools performances at Glyndebourne and in Stoke-on-Trent, and a subsidised Family Ticket package including a workshop in the Ebert Room for a Tour performance of *La bohème* at Glyndebourne.

Continued...

- ¹ In 2011 the Ebert Room was used for study days, preview and Education events, and recitals by our Jerwood Artists. It was also one of the venues for the site-specific opera *Followers* in our Fringe Festival.
- ² Over £100,000 of funding came from the 'Meistersinger Circle' established specifically to help us broaden public access to this new production. Thanks to their support, some 30,000 more people saw one sold-out performance live through cinemas across the UK (including the new IMAX Cinema at the Science Museum in London) Germany and Spain and online through a free streaming service in partnership with *The Guardian*.

- The appointment of a Glyndebourne Young Composer in Residence

Luke Styles will work on developing new pieces for the Ebert Room, our Education programme (including a newly commissioned piece called *Lovers Walk*) and potentially the Jerwood Chorus Development Scheme. Programme costs are £5,000 in 2011 and £20,000 a year from 2012 onwards.

- Special Study Awards to two Glyndebourne Choristers

David Butt Philip (tenor) and Alexander Robin Baker (baritone) for advanced training at the National Opera Studio.

- Continuation of the apprenticeship programme to enhance technical, managerial and production skills across Glyndebourne

Over the past two years we have invested £ 1.8m towards meeting the NGP's five goals:

	£000
Investing in our facilities	996
Developing future audiences	488
Securing artistic excellence	137
Education and community outreach	115
Developing our skills	56

We are currently aiming to maintain reserves of at least £4m to ensure that we can sustain existing projects even if there is a fundraising shortfall in any year, and this was achieved in 2011.



Photo: David Illman

Jerwood Studio Production
La Descente d'Orphée aux Enfers

Governance

The NGP is managed by Glyndebourne Arts Trust, the limited company and registered charity that raises money in support of Glyndebourne's charitable activities.

A committee of GAT Trustees, comprising myself and John Botts, has been delegated responsibility for the NGP. The Committee meets at least three times a year with members of Glyndebourne's executive management to monitor fundraising strategy and performance, asset management and use of resources. The Committee is responsible for approving all projects, scope and budget, to be funded by NGP. This will include ensuring that projects comply with the Fund's clear objectives and are sustainable without raising Glyndebourne's fixed cost base. NGP cannot be used to fund core operating costs.

NGP funds are held in separate accounts, managed predominantly by a third-party fund manager who reports regularly to the committee. External auditors review the accounts annually.

NGP funds are there to be used, not hoarded. However, we are currently aiming to maintain reserves of at least £4m to ensure that we can sustain existing projects even if there is a fundraising shortfall in any year.

On behalf of the NGP Committee and all at Glyndebourne I would like to thank all NGP supporters for making it possible for us to invest in so many valuable projects. Our Development team will be delighted to meet with you should you wish to discuss any of our projects in more detail.

Martin Smith, *Chair of NGP Committee*

Summary accounts

The 2010 comparative figures have been adjusted from the 2010 Annual Report to include funds raised for and invested in the £1m refurbishment of the Ebert Room. This was a critical investment in our facilities to secure space for realising other NGP aspirations.

	2011	2010
	£000	£000
Income		
Membership joining fees	190	463
Donations	924	1854
	1114	2317
Grants to GPL		
Developing future audiences		
Under 30 festival ticket subsidy	50	
Family performances	30	20
Performances for Schools	75	45
Filming performances	218	-
Web content	50	-
Securing artistic excellence		
Chorus Development Scheme	132	-
Composer in residence	5	-
Education and community outreach		
Opera Experience	30	-
Youth Groups	67	-
Artists' training	5	-
New work	13	-
Developing our skills		
Apprenticeships	28	28
Investing in our facilities		
Ebert Room	586	410
	1289	503
Net cash inflow/(outflow)	-175	1814
Net unrealised gains/(losses) on Investment portfolio	-122	150
Fund balance at year end	4027	4324

Supporters

Glyndebourne would like to thank all the individuals, companies, trusts, foundations and other organisations who provided generous support in 2011

New Generation Programme (NGP)

We would particularly like to thank the following supporters for their generous gifts of £100 or more.

New Generation Fund

Unrestricted support for NGP projects and initiatives

The Donald Albert Anderson Charitable Trust
 Mr and Mrs Alex Beard
 British American Tobacco
 Anthony and Clare Bruce
 Mr and Mrs M J Cooper
 Howard and Veronika Covington
 C H Dixon Trust
 Mr and Mrs Christopher G Duff
 Mrs David Dugdale
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 Dr Lisbet Rausing and Prof Peter Baldwin
 Mr and Mrs M J Seaton
 Mrs Simone Sekers
 Ms Daniela Sieff

Martin and Elise Smith
 The VEC ACORN Charitable Trust
 Emma Whitaker
 Mark and Rosamund Williams
 And three anonymous supporters

Developing future audiences

Performances for Schools
 Clore Duffield Foundation

Opera Experience
 Peter Moores Foundation

Digital
Theodora on Glyndebourne CD label supported by Matthew and Sally Ferrey
Die Meistersinger von Nürnberg DVD supported by The Meistersinger Circle

Securing artistic excellence

The Jerwood Chorus Development Scheme
 Jerwood Charitable Foundation

Debut Artists
 One anonymous supporter



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Education and Community Outreach

John S Cohen Foundation
The Michael Tippett
Musical Foundation

Glyndebourne Youth Opera

Ms Linda Christmas
Mr and Mrs John Murphy
Charles Peel Charitable Trust

Glyndebourne Young Voices

MariaMarina Foundation
The Bernard Sunley
Charitable Foundation
Tufton Charitable Trust
Youth Music

Glyndebourne Academy

The Sidney E Frank Foundation
Dr and Mrs John and Jo Padfield

Festival Project

Tufton Charitable Trust
Newby Trust Limited

Investing in our facilities – Ebert Room

Gillian and Graham Arr-Jones
Mr John D Bean
Biffaward
Mrs Gabriella Ezra
Mrs Myfanwy Wallace
Ivan and Jennie Yates
The Linbury Trust
MariaMarina Foundation
Sir Siegmund Warburg's
Voluntary Settlement
The Wolfson Foundation

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