



GLYNDEBOURNE

ANNUAL REPORT **2013**

2013: The year in brief

The 2013 Festival was one of Glydebourne's most ambitious, showcasing six highly diverse operas.

Ariadne auf Naxos was a choice prompted by Music Director Vladimir Jurowski, who, in his last season at Glydebourne, longed to tackle his first staged opera by Richard Strauss. Katharina Thoma directed, making her Glydebourne debut. Rameau's *Hippolyte et Aricie*, directed by Jonathan Kent, continued Glydebourne's exploration of Baroque operas less well-known in the UK – an interest shared by conductor William Christie. *Don Pasquale* by Donizetti was revived by Mariame Clément with a cast including Danielle de Niese and Alessandro Corbelli. For the Britten centenary, *Billy Budd* was an obvious selection. *Falstaff* and *Le nozze di Figaro* made welcome returns.

All perfectly suited Glydebourne's 1,200-seat auditorium. And, for the first time, every Festival production had a cinema screening during the season; three of which had live transmissions. These screenings, combined with online streaming, reached an estimated 100,000 people – doubling the audience (98,000) who were able to join us in person. This 'virtual Festival' prompted real-time social media acclaim from around the world, while demonstrating a significant commitment to accessibility. It also continued to fulfil John Christie's original ambition to achieve 'Not just the best we can do, but the best that can be done anywhere.'

Even in another dimension...

Journey into cyberspace

Months before the Festival itself, Glydebourne's auditorium was the venue for the world premiere of our latest community opera, *Imago**. Our education department commissioned the work, in partnership with Scottish Opera, from composer Orlando Gough and librettist Stephen Plaice. The two-act piece brought together over 75 local amateur singers (ranging in age from 15 to 73) working with professional soloists as well as 25 young musicians in the pit with members of Aurora Orchestra.

Likened to a 'La bohème for the digital age,' *Imago* tells how a wheelchair-bound woman of 80, confined to a care home, creates an 18 year old avatar through whom she can re-experience the joys – and uncertainties – of youth.

The first performance, on 6 March, was the culmination of two years' work. Development workshops had begun in 2011, with rehearsals starting in November 2012. Susannah Waters directed a spectacular production.

Imago, like previous community operas, combines Glydebourne's passion for new works (we commissioned our first new opera in 1970 – Nicholas Maw's *The Rising of the Moon*; our first community opera was *Hastings Spring* in 1990) with an enthusiastic commitment to promoting the widest possible participation in opera. That includes welcoming international artists as well as those living locally.



‘You get the impression that the directors are not treating you as amateurs. They’re treating you as equals. They’re treating you as the instruments, the tools to produce the substance that they’re looking for. And that’s been a tremendous honour really, to work with people like that.’

Member of the *Imago* elders chorus

In 2013, *Imago* played four performances to packed houses. Accessible seat prices encouraged attendance by the local community as well as a wider audience.

As composer Orlando Gough put it: ‘The difference between a wholly professional project and a community project is that the community project is more interesting, more frustrating, more engaging, more difficult to pull off, more exciting when it succeeds...’

Which, according to critics, participants, audiences and the community, *Imago* certainly did.

In 2014, Imago won the award for Learning and Participation at the Royal Philharmonic Society Awards.

Nurturing talent

In addition to 2013's six main productions, the Festival also featured, in our Jerwood Showcase, *Wakening Shadow*, a celebration of collaborative creativity across every theatrical discipline.

Produced in partnership with the Jerwood Charitable Foundation and staged in the Jerwood Studio, this chamber opera placed three Britten Canticles within a new framework by Luke Styles, Glyndebourne's Young Composer-in-Residence (a post supported by the New Generation Programme – NGP). Director Daisy Evans helped to bring out the best in the young artists who worked on the project, while Music Director Vladimir Jurowski, who led the London Philharmonic Orchestra, was instrumental in helping to shape the work's existential theme. Glyndebourne's Jerwood Young Artists and the Glyndebourne Chorus provided the singers.

The result: an extraordinary piece of theatre consistent with Glyndebourne's history of nurturing talent and experimentation.

On the road

The year's Tour featured operas for all ages with Humperdinck's *Hänsel und Gretel* and Donizetti's *L'elisir d'amore*. The Tour's third offering was a new production of *The Rape of Lucretia*, which had its world premiere at Glyndebourne in 1946. Directed by Fiona Shaw, it formed part of our our Britten centenary celebrations.

The Rape of Lucretia went on to win the Best New Opera Production for 2013 in the What's On Stage opera poll.

Photo: Richard Hubert Smith





A fitting departure

The 2013 season marked the end of Vladimir Jurowski's 13-year tenure as Glyndebourne's Music Director, only the sixth person to hold this position.

During that time, he conducted 19 operas, working with the Orchestra of the Age of Enlightenment (of which he is Principal Artist) and the London Philharmonic Orchestra, which he also serves as Principal Conductor and Artistic Advisor. Those links are indicative of his degree of comfort with the full range of Glyndebourne's repertoire, which expanded during his time with us.

Also under his leadership, Glyndebourne's efforts to develop talent accelerated. Young directors, singers and fellow conductors particularly appreciated his easy accessibility as a mentor. As General Director David Pickard says, 'Vladimir's generosity of spirit, ferocious intellect and profound musicianship have been a constant inspiration and revelation for all of us at Glyndebourne.'

To mark his departure, a special concert under his direction was held on 23 August.

Fittingly, considering his enthusiasm for developing young talent, all funds raised were for Glyndebourne's New Generation Programme (NGP).

His choice of programme was also entirely appropriate: a Mozart symphony because the composer has come to be so closely associated with Glyndebourne and Mendelssohn's *A Midsummer Night's Dream* since 'that's exactly what my time at Glyndebourne has been,' he said.

New arrival

In 2013 we opened our new coach park.

To support Glyndebourne's ambitions to reduce its overall carbon footprint, we have for some time encouraged audience members to use rail and coach services to reach the opera house, providing a free coach service to and from Lewes train station. The new coach park, ideally situated next to the wild garden and lawns, facilitates this by accommodating more vehicles than previously.

'Everything fits superbly and the production captures the fragility of happiness and the undertow of melancholy better than any I can remember.'

Barry Millington,
London Evening Standard



Photo: Alastair Muir

Ariadne auf naxos

RICHARD STRAUSS

Falstaff

GIUSEPPE VERDI



Photo: Tristram Kenton

'There is no more life-enhancing night at the opera than a Falstaff as good as this.'

Richard Fairman,
Financial Times



Photo: Robert Workman

Le nozze di Figaro

WOLFGANG AMADEUS MOZART

‘The singing is excellent, the playing of the LPO is crisp and delightful, but above all, Michael Grandage’s production brings out the humour in the opera magnificently.’

William Hartston,
Daily Express

‘In this, the first-ever production of a Rameau opera at Glyndebourne, *Hippolyte et Aricie*, Jonathan Kent may have produced something as original and startling in its own way as was Rameau’s original conception for what was his first opera.’

Curtis Roger,
Classical Source

Hippolyte et Aricie

JEAN-PHILIPPE RAMEAU



Photo: Bill Cooper

'The simplicity and charm of this production make it a Glyndebourne classic.'

Andrew Clark,
Financial Times

Don Pasquale

GAETANO DONIZETTI



Photo: Clive Barada

Billy Budd

BENJAMIN BRITTEN



Photo: Richard Hubert Smith

'Glyndebourne's chorus is on unbeatable form, and the London Philharmonic conveys the sweep of the score under conductor Andrew Davis...'

George Hall, *The Guardian*

Hänsel und Gretel

ENGELBERT HUMPERDINCK



‘There are two outstanding performances in the title roles... Victoria Yarovaya’s warmly sung Hänsel and Andriana Chuchman’s glinting Gretel ... make a lively duo but find all the stillness for a touching Evening Prayer.’

John Allison, *Daily Telegraph*

‘Unmissable’

Hugh Canning,
The Sunday Times

L’elisir d’amore

GAETANO DONIZETTI



Photo: Sisi Burn

The Rape of Lucretia

BENJAMIN BRITTEN



Photo: Richard Huber Smith

‘Nicholas Collon’s crystalline conducting of one of Britten’s most original scores also puts the opera under a forensic light: all the music’s nervous shudder and electric shimmer register at the highest pitch. This is opera at its most nakedly powerful.’

Rupert Christiansen, *Daily Telegraph*

Financial Overview

Photo: David Fernandes



With a full complement of Festival and Tour performances – including three new productions, an additional community opera premiere, a bigger roster of principal singers and a larger chorus than ever before – 2013 was always going to be a costly year at Glyndebourne.

So it proved to be.

At the same time, as the world emerged from one of its longest economic crises, we experienced disappointing Tour box office sales, fewer production hires from overseas and considerable fundraising challenges.

These hurdles notwithstanding, overall budget was achieved.

We were able to do this because Glyndebourne operates under a cost-control imperative that is integral to our culture. In 2013, we focused in particular on improving communications about Glyndebourne finances. This was part of a larger effort to instil greater budget ownership among departments.

Increased understanding and enhanced financial responsibilities are having the desired effects. Meeting Glyndebourne's financial objectives has become a universal goal. This builds on our established discipline of preparing production budgets before issuing contracts; ensuring, as far as possible, that financial objectives are achievable.

However, it is the nature of what we do that a large proportion of the costs relating to a particular year are necessarily committed years in advance of the funds required to

support them. These funds come from ticket sales, donations and sponsorship. In order to attract the best people to work at Glyndebourne, we have no choice but to plan well ahead. Therefore, despite our cautious approach, Glyndebourne's operating deficit remains a problem.

Nevertheless, financial independence is still a core objective.

In order to resolve the perennial dilemma of delivering some of the world's most acclaimed opera productions in as cost-effective a manner as possible, we are constantly reviewing Glyndebourne's business model. What will not change is our mission, which is to engage the widest possible cross section of people with the best that opera can offer in a uniquely inspirational environment. That is what we did in 2013.

In conjunction with our continued aspiration to achieve carbon neutrality while improving audience facilities, Glyndebourne's main infrastructure investment in 2013 was the development of a new coach park. This enabled larger audience numbers than ever before to arrive by train, taking advantage of the free coach transfer to and from Lewes station. All of this is consistent with Glyndebourne's beginnings 80 years ago and our continuing ambition: opera of unrivalled quality in a sublime and sustainable environment.

Sarah Hopwood, Director of Finance & Resources

Revenue

Glyndebourne Productions Ltd (GPL) and Glyndebourne Arts Trust (GAT), the connected charity that manages membership and raises funds to support the charitable activities of GPL, had a combined 2013 turnover of £24.5m, compared to £25m in 2012.

As usual, the sale of tickets was the most significant contributor, accounting for 64% of turnover, with fundraising yielding a further 29%.

Box Office Glyndebourne's steady rise in income from ticket sales continued in 2013 to a total of £15.7m, up from the previous year's £15.5m. We achieved this through record Festival Box Office. Cashtake of 96.3%, in line with 2012, exceeded budget. However, this was partly offset by a drop in Tour sales, despite critical acclaim for all three productions.

The Tour represents a significant challenge, with increasing audience sensitivity to repertoire and ticket prices. Growth in cinema ticket sales continued, up by over 50%, a result of our continued policy of delivering a high quality experience through appropriate venues. Although cinema sales still represent a very small proportion of total turnover, it is an area that has great significance in the context of audience development.

Fundraising and membership Total fundraising income decreased slightly in 2013 to £7m, despite several fundraising successes. The number of Members increased during the year, largely as a result of the success of Associate Membership, launched five years ago to provide a waiting list for Glyndebourne Festival Society's life membership.

All six Festival productions, the new production for the Tour of *The Rape of Lucretia*, and the Tour itself were fully sponsored.

Our legacy campaign yielded income of over £200k. We did, however, experience a further fall in funds raised for the NGP. With no large donations received during the year, funding this important part of Glyndebourne's work for the future is proving to be increasingly challenging.

Other income In 2013 Glyndebourne's other income, generated from merchandise sales, catering, the programme book and other media sales, amounted to £1.8m, compared to £2.3m in 2012. Much of this decrease is attributable to the lack of co-production income, which had yielded £320k the year before. Such income fluctuates, depending on each year's repertoire and the funding available to potential partners, which tend to be international venues of similar stature to Glyndebourne.

A small portion of our income – just under 1% – came from the generation of electricity by Glyndebourne's wind turbine. In its second full year of operation, the turbine met just over 100% of our electricity demand. Energy sales and subsidies, combined with significant savings on electricity costs, are expected to yield a project payback of six years.

Operating costs

Glyndebourne's 2013 total operating costs of £25.5m were virtually unchanged from the previous year's. Production-related costs of £16.6m accounted for 65% of the total – as they did in 2012. This having been achieved despite mustering artists in greater numbers and mounting the additional new production, *Imago*.

Management costs were reduced by 3.5% in 2013. The total of £5.7m, or 22% of total costs, reflected a lower average weekly headcount, the timing of IT expenditure and reduced professional fees.

Bottom line

Despite the stringent cost control, our operating deficit in 2013 was £1m – the largest for some years. This was largely due to the scale of our repertoire during the year and the timing of investment in NGP projects. This deficit was budgeted and is considered affordable on the basis of a three-year rolling target.

Cash

Glyndebourne's total cash and investments increased by £2.7m over the year to £27.2m despite an additional £1m discretionary contribution to the pension scheme. This was largely due to investment gains, higher Box Office sales pre-year-end for Festival 2014 and the fact that there were no significant capital projects during the year. Free cash at year-end amounted to £10.4m, an increase of £1m and slightly ahead of our 2013 target of £9.5m

Five Year Financial Highlights

Glyndebourne Productions Ltd and Glyndebourne Arts Trust

	2013		2012		2011		2010		2009	
	£'000		£'000		£'000		£'000		£'000	
TURNOVER	24,462		24,994		24,878		25,036		23,222	
Box Office	15,680	64%	15,466	62%	15,278	61%	14,023	56%	13,470	58%
Fundraising/ membership – core	6,962	29%	7,218	29%	6,599	27%	8,554	34%	7,516	32%
Fundraising/ membership – exceptional	0	0%	0	0%	587	2%	410	2%	0	0%
Other	1,820	7%	2,310	9%	2,414	10%	2,049	8%	2,236	10%
OPERATING COSTS	25,462		25,450		24,839		21,322		21,303	
Production-related	16,561	65%	16,529	65%	16,391	66%	13,703	65%	13,835	65%
Management/admin	5,696	22%	5,903	23%	5,526	22%	4,955	23%	4,779	22%
Premises/depreciation	2,761	11%	2,508	10%	2,385	10%	2,178	10%	2,130	10%
Other	444	2%	510	2%	537	2%	486	2%	559	3%
OPERATING SURPLUS/(DEFICIT)	(1,000)		(456)		39		3,714		1,919	
INVESTMENT INCOME & REALISED GAINS	1,064		638		421		1,063		(1,922)	
NET SURPLUS/(DEFICIT)	64		182		460		4,777		(3)	
TOTAL CASH & INVESTMENTS	27,174		24,510		21,802		23,936		22,530	
Of which unrestricted reserves	10,362		9,362		7,832		9,111		8,081	

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Looking ahead

In broad fiscal terms, Glyndebourne has two priorities: reducing an operating deficit that has been growing over the past three years and diversifying our income sources to avoid over-reliance on Box Office and investments.

In the short term, without an increase in NGP funding, we will need to curb expenditure in this area whilst we rebuild reserves.

The Tour presents another significant challenge in terms of both Box Office and fundraising. The results of our Arts Council England funding application for 2015-2017 will naturally have a bearing on our plans in terms of scale. Whatever happens, we will retain the high artistic standards that are the essence of every Glyndebourne production.

Sustainability will continue to be a core theme. 'Environmental Champions' are dedicated to finding new ways to reduce Glyndebourne's carbon footprint. In 2013 we reduced electricity consumption by 12% per performance and 3% overall. And Glyndebourne waste, instead of ending as landfill, is now going to an incinerator in Newhaven to be converted directly into electricity, where it helps to power thousands of local homes.

New Generation Programme (NGP)

As we celebrate Glyndebourne's 80th anniversary in 2014, our focus is on the future.

The NGP, founded in 2009, is primarily dedicated to the long-term funding of additional audience and artists' development initiatives, over and above the activity required to meet our core strategic objectives.

The NGP reserve at the year end, including investment income accrued to date, amounted to £3.5m. Thanks to the generosity of our donors, we raised a further £603k in 2013, bringing total funds raised to date to £7.2m. Of this total, just over £4m has been invested, the NGP Trustees having authorised a further investment of £1.2m during the year in the following key activities:

Developing future audiences

- Over 7,000 tickets were subsidised for Under 30s, family and schools performances, supported by special events and digital resource
- The doubling of audience numbers to 200,000 through continued investment in IP, enabling the screening of all six Festival productions into cinemas and free streaming through glyndebourne.com and www.guardian.com

Securing artistic excellence

- The continued support of young, emerging operatic talent in the Glyndebourne Chorus through the Jerwood Chorus Development Scheme

Education & community outreach

- The performance of *Imago*, a new work for the digital age, providing the opportunity, both on stage and in the pit, for a large scale collaboration between professionals and over 100 members of the community of all ages
- The commissioning of the smaller scale *Captain Blood's Revenge* aimed at younger schools audiences on Tour
- Continued support of the Glyndebourne youth groups, providing young people with opera skills development opportunities and the chance to perform on the main stage

Developing our skills

- Over 400 development opportunities provided for staff across the year
- Support for six participants in Routes into Glyndebourne – paid internships, study posts and traineeships across IT, Box Office, Development, Communications and the Gardening departments

Summary Accounts

New Generation Programme	2013	2012	2011	2010	2009	Total
Income	£'000	£'000	£'000	£'000	£'000	£'000
Associate Membership joining fee	0	43	190	463	1,497	2,193
Donations	603	782	924	1,854	863	5,026
	603	825	1,114	2,317	2,360	7,219
Grants to GPL						
Developing future audiences						
U30 ticket subsidy	146	111	50			
Family Performances	30	49	30	20		
Performances for Schools	100	90	75	45		
Dramaturg	10					
Filming	181	325	218			
Web Content	35	50	50			
Audio recording	15	15				
Securing artistic excellence						
Chorus Development Scheme	118	111	132			
Composer-in-residence	23	21	5			
Studio commissions	2	100				
Young conductor	5					
Education & community outreach						
Opera Experience	79	34	30			
Youth groups	48	54	67			
Glyndebourne Academy		30				
Artists' training			5			
New work	292	30	13			
Developing our skills						
Routes into Glyndebourne	38	15	28	28		
Learning and development	50	50				
Investing in our facilities						
Ebert Room		4	586	410		
	1,172	1,089	1,289	503	-	4,053
Net cash inflow/(outflow)	(569)	(264)	(175)	1,814	2,360	3,166
Net investment gains/(losses)	174	98	(122)	150	-	300
Fund balance at year end	3,466	3,861	4,027	4,324	2,360	3,466

Governance

The NGP is one of the key activities of Glyndebourne Arts Trust (GAT), a limited company and registered charity, whose objective it is to manage membership and fundraising in support of the charitable objectives of the connected charity, Glyndebourne Productions Ltd.

John Botts, a fellow Trustee, and I represent the committee with responsibility for the governance of NGP. We meet at least three times a year with members of Glyndebourne's executive management, our collective aim being to monitor the use of resources, portfolio investment performance and fundraising strategy.

Together, we help scope, budget and approve all projects to receive NGP funding, ensuring that they meet NGP objectives and are considered sustainable without increasing Glyndebourne's core operating cost base.

The NGP investment portfolio is managed on a discretionary basis by NM Rothschild in a segregated account, for which regular reports are received. The accounts for NGP are reviewed by external auditors annually.

Challenging times make the generosity of NGP supporters more important than ever. I would like to take this opportunity to thank them – and to encourage others to become involved in work that will help to safeguard the long term future of Glyndebourne.

Sir Martin Smith, Chair, NGP Committee

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 Freshfields Bruckhaus
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Glyndebourne

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David Pickard General Director

Sarah Hopwood Director of Finance & Resources

Steven Naylor Director of Artistic Administration

Dave Locker Technical Director

George Bruell Director of Communications

Andrew Higgins Director of Development

Lucy Lowe Head of Education

Julia Murray Logue Head of Human Resources

Glyndebourne Productions Ltd

Registered Charity No 243877

Trustees: John Botts CBE, Lord Davies of Abersoch CBE, Hamish Forsyth, Louise Flind, André Hoffmann, Lord Stevenson of Coddendam CBE

Glyndebourne Enterprises Ltd

Wholly owned subsidiary of Glyndebourne Productions Ltd

Directors: John Botts CBE, Lord Davies of Abersoch CBE, Matthew Searle, Gus Christie, David Pickard

Glyndebourne Arts Trust

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Trustees: John Botts CBE (Chairman), Paul Collins, Claire Enders, Peter Loescher, Michael Lynch, Lord Rothermere, Sir Martin Smith, Lady Helen Taylor, Henry Wyndham

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Trustees: Michael Lynch (Chairman), John Botts CBE, Gus Christie, Robert Conway, Harry Lee, Helen Little

Glyndebourne Productions Limited
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