

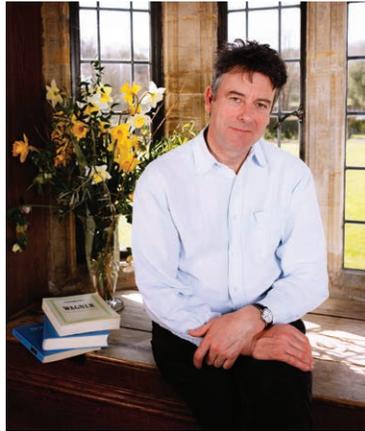
GLYNDEBOURNE



ANNUAL REPORT 2017



2017 – A year of change



James Bellorini

Gus Christie, Executive Chairman

It was a big year for change at Glyndebourne as we began the construction of our new Production Hub – our biggest capital project since the new theatre was built in 1993. The old props and wigs workshops were demolished and the new Nicholas Hare Architects-designed building began. The new ‘Hub’ will become home to Glyndebourne’s props, carpentry, costume, make-up and wig departments, as well as a state-of-the-art dance studio and much needed music practice rooms. The project has been generously supported by an exceptional grant from the Monument Trust as well as donations from Handel and Yvonne Evans, The Fidelity UK Foundation, Sir Siegmund Warburg’s Voluntary Settlement and The Sackler Trust. To date, with these donations and a substantial contribution from legacy gifts, we have raised over half of the total costs.

At the end of the year Sebastian F. Schwarz, our General Director, stepped down from his post. Having worked with us for two years, he made an indelible mark on the organisation launching the Glyndebourne Opera Cup singing competition (March 2018) and planned the Festival and Tour seasons up to and including 2020/21.

Festival 2017

On stage there was a lot of change too – we showcased three new productions including a brand new opera, *Hamlet*, commissioned by Glyndebourne.

Festival 2017 opened with Cavalli’s *Hipermestra*. Rarely performed, this early opera (1658) was given a contemporary twist in director Graham Vick’s war-torn retelling. Conducted by William Christie with a selection of musicians from the Orchestra of the Age of Enlightenment playing on stage throughout the performance, this production was bold and thought provoking. Astounding in the title role, Emóke Baráth made her Glyndebourne debut to great critical acclaim as the heroine torn between love for her husband and duty to her father, while Raffaele Pe debuted as a powerful and vengeful Linceo.

A new production of Mozart’s *La clemenza di Tito*, directed by Claus Guth and conducted by Robin Ticciati, was presented in July and August. Guth’s two-tier staging allowed us to see Tito’s modern, sterile world above Sesto’s in marshland exile, surrounded by reeds. He also used unique projections of the two men as boys that provided a strong backstory to their life-long friendship, and made their relationship on stage more compelling. Richard

Croft was a powerful and sensitive Tito alongside Anna Stéphany’s tortured Sesto.

Hamlet was the headline story for us in 2017. This brand new opera was written by Brett Dean with a libretto, after Shakespeare, by Matthew Jocelyn. We have always supported new opera and every new commission is a bold step into the unknown. We were incredibly lucky to have a magic team behind *Hamlet* who all worked so well together – as even though Brett had written the opera before he arrived for rehearsals, its creation was an organic process that changed and grew right up until opening night. Director Neil Armfield and conductor Vladimir Jurowski were

integral to this creative process and relished the spontaneity of creating a new opera, as did the London Philharmonic Orchestra who embraced Brett’s unique instrumentation. Allan Clayton was formidable in the title role – supported by some of the most talented singers in opera today: Sarah Connolly (Gertrude), Barbara Hannigan (Ophelia), John Tomlinson (Ghost of Old Hamlet), Rod Gilfry (Claudius), Kim Begley (Polonius), David Butt Philip (Laertes) and Jacques Imbrailo (Horatio). We are very proud of this new opera which went on to win ‘World Premiere of the Year’ at the International Opera Awards and was nominated for the South Bank Sky Arts Opera Award and four Royal



Richard Hubert Smith

Cover image: *Hamlet* world premiere with Barbara Hannigan (Ophelia) and Allan Clayton (Hamlet).

Photo: Richard Hubert Smith

2017 – A year of change



Philharmonic Society awards. It then transferred to the Adelaide Festival to similar critical acclaim.

Katharina Thoma's *Ariadne auf Naxos* was revived for the first time in Festival 2017. Conductor Cornelius Meister made his Glyndebourne debut as did the powerfully moving Lise Davidsen in the title role, Angela Brower as the intense Composer and Erin Morley as the spirited Zerbinetta. Thomas Allen returned as the Music Master.

Mariame Clément's production of *Don Pasquale* has become a firm favourite with our audiences and they were thrilled with the mixture of comedy and pathos delivered on stage by Lisette Oropesa (Norina), Renato Girolami (Don Pasquale) and Andrey Zhilikhovsky (Dr Malatesta) – conducted beautifully by Giacomo Sagripanti - all making their Glyndebourne debuts.

Finally, and unusually for us, we presented Tom Cairns' *La*

traviata twice last year – at the beginning and end of the Festival with a double cast. Our May-June performances, conducted by Richard Farnes, were headed up by Kristina Mkhitryan as a very moving Violetta beside Zach Borichevsky's besotted Alfredo; then in August Stefan Soltész took over the baton to conduct Joyce El-Khoury as a powerfully vulnerable Violetta and Atalla Ayan as her anguished lover.

We continued to reach out to wider audiences during the Festival by showing live performances of *Hamlet* and *La clemenza di Tito* and a pre-recorded *La traviata* in cinemas across the UK. Plus, we renewed our partnership with the Telegraph Media Group and streamed these performances live on their website and on glyndebourne.com to thousands of people around the world.

Tour 2017

After its hugely successful three-week stint at Glyndebourne, the 2017 Tour travelled to Canterbury, Woking, Norwich, Milton Keynes and Plymouth.

Nicholas Hytner's production of *Così fan tutte* was revived by Bruno Ravella and conducted by Leo McFall. Annabel Arden's *Il barbiere di Siviglia* was revived by Sinéad O'Neill and conducted by Ben Gernon and Thomas Blunt. Brett Dean's *Hamlet*,

originally directed by Neil Armfield, was revived by Lloyd Wood and conducted by Duncan Ward.

In the true spirit of the Tour, which was launched in 1968 to showcase and develop emerging talent, David Butt Philip who covered *Hamlet* in the Festival (singing Laertes) took on the title role in the Tour and ten international artists made their debuts to great acclaim.

Debuting artists in leading roles included Kirsten MacKinnon (Fiordiligi), Ilya Kutuykhin (Guglielmo) and Bogdan Volkov (Ferrando) in *Così fan tutte*, with Rachel Kelly making up the quartet as Dorabella. In *Il barbiere di Siviglia* Laura Verrecchia (Rosina), Tobias Greenhalgh (Figaro), Jack Swanson (Count Almaviva) and Anatoli Sivko (Basilio) all made their debuts as did Jennifer France (Ophelia), Brian Bannatyne-Scott (Ghost of Old Hamlet) and Rupert Charlesworth (Laertes) in our first revival of *Hamlet*.

Education

Running alongside the Festival and Tour, our year-round education programme continues to support emerging talent and engage young people with opera.

We ran our third Glyndebourne Academy with nine singers making it through to enjoy a programme of tuition, language coaching and



Tristram Kenton

performance. During the Tour we continued our Performances for Schools programme with performances of *Così fan tutte* and offered student priced tickets for all Tour performances of *Hamlet*. Our Young Composer-in-Residence, Lewis Murphy, finished his three-year residency with his new work, *Belongings*, which was performed on the main stage in November and featured 65 singers from our youth opera groups; and was a fitting way to celebrate 20 years of Glyndebourne Youth Opera.

Art and gardens

In other areas we trialed a pop-up shop 'The BarBazaar' in the gardens in response to audience feedback asking for more space in the shop; while the 'Figaro Garden' was redesigned and replanted.

Rachel Kneebone was our 2017 White Cube artist and exhibited her porcelain sculptures, inspired by *Hipermestra* and *Hamlet*, in the White Cube gallery and on the cover of the Festival Programme Book. The work of another young sculptor, Nick Hornby, was exhibited in the gardens and the Organ Room. Katie Ponder won our 5th Tour Art Competition on the theme of 'deception' – her artwork graced the cover of the Tour programme and was sold during the exhibition at Glyndebourne in October.



Robert Workman

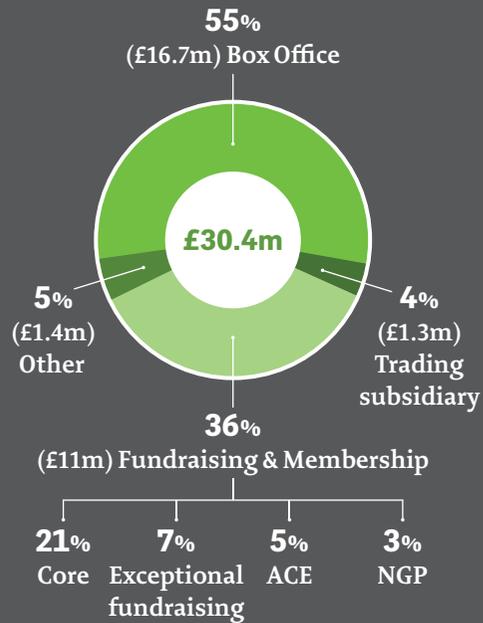
We had quite a year! I would like to thank all Glyndebourne staff for their continued dedication and devotion to the company – and to our audiences and Members for their support.

Gus Christie
Executive Chairman

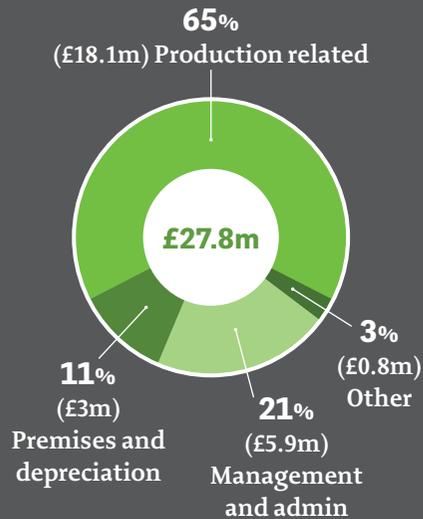
2017 in numbers



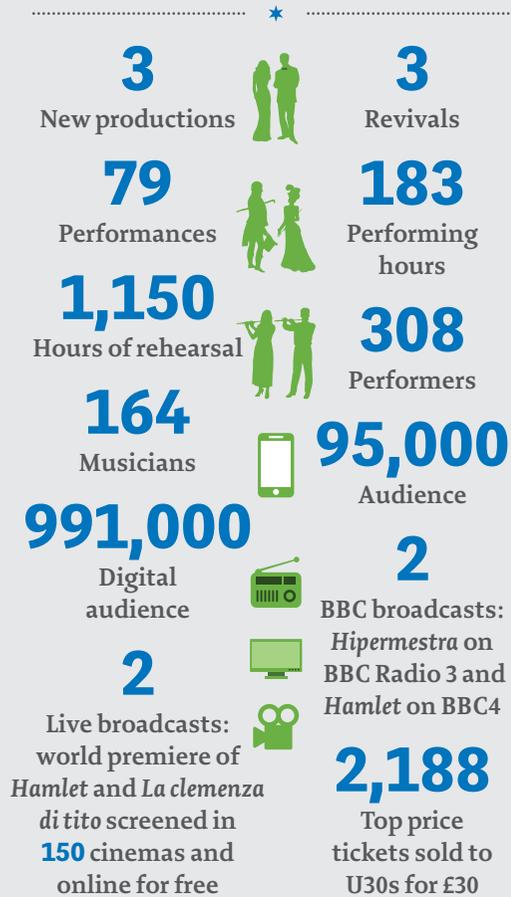
Income



Expenditure



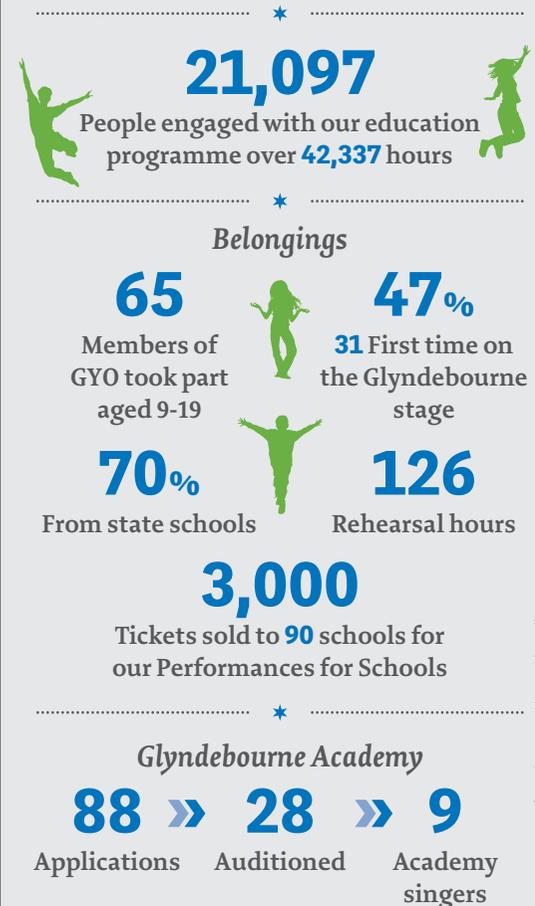
Festival



Tour



Education



Awards

- ★ *Hamlet* won World Premiere of the Year at the International Opera Awards, with Vladimir Jurowski taking the Conductor prize.
- ★ Allan Clayton awarded the Outstanding Achievement in an Opera Role for *Hamlet* at the Whats On Stage Opera Poll 2017-18.
- ★ Glyndebourne's production of *Saul* won four awards at the 2017 Helpmann Awards following its performance at the Adelaide Festival in Australia.

Box Office



Festival 2017

HIPERMESTRA

CAVALLI



Tristram Kenton

LA TRAVIATA

VERDI



Robbie Jack

HAMLET

BRETT DEAN



Richard Hubert Smith



‘Vick’s wittily inventive stagecraft is matchless and Stuart Nunn’s scenery magnificent.’

Daily Telegraph

‘The star on Sunday was undoubtedly the Russian soprano Kristina Mkhitarian who may well be the most complete Violetta I have ever seen.’

*Express ******

‘...a richly imaginative composer at the top of his game.’

*The Times ******



‘Lise Davidsen surpasses all expectations amid a splendid cast.’

The Telegraph

‘Oropesa... performed with a vivid sense of character and made hay with the coloratura.’

The Telegraph

‘One glorious number following another, Guth’s thoughtful production poignantly juxtaposes a vision of compassion with the realpolitik of Tito’s guard Publio.’

Evening Standard

Tour 2017

COSÌ FAN TUTTE

MOZART



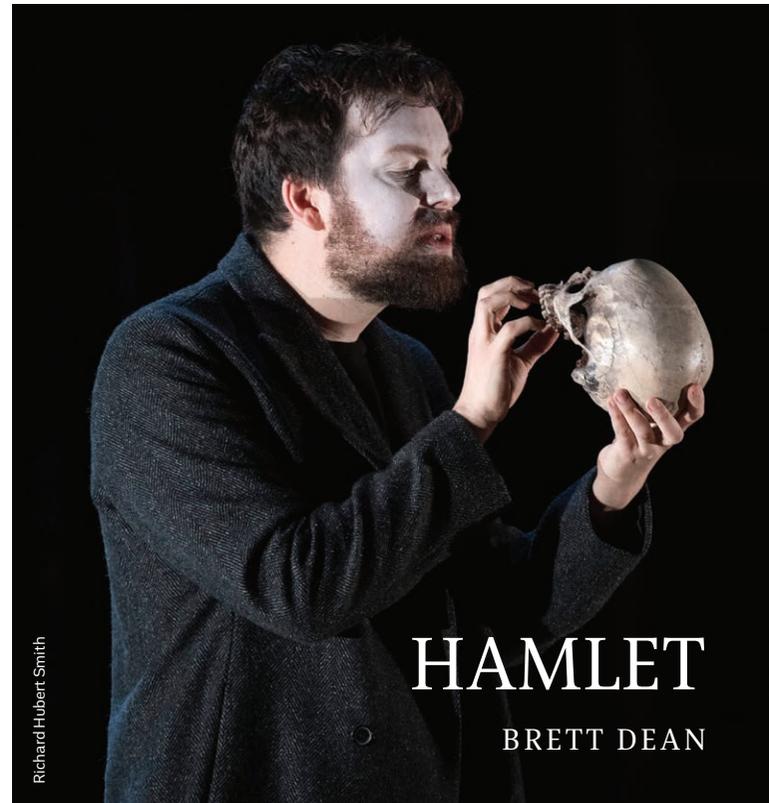
IL BARBIERE DI SIVIGLIA

ROSSINI



HAMLET

BRETT DEAN



‘A multinational cast look sexy, sing well and act beautifully.’

The Times

‘Ben Gernon conducts a likeable ensemble cast with plenty of Rossinian elan.’

Sunday Times

‘David Butt Philip is a revelation as Shakespeare’s tortured prince.’

The Guardian

Education at Glyndebourne



Photos Sam Stephenson, Robert Workman

Financial Overview



James Bellorini

Sarah Hopwood, Managing Director

Record turnover in 2017, exceeding £30m for the first time, combined with continued control over operating costs resulted in an operating surplus of £2.5m. The resultant record cash position puts us in a strong position to move forward with investment plans to maintain our competitive edge from an artistic, audience and staff perspective. This is an imperative in continuing to strive for ‘not the best we can do but the best that can be done anywhere.’

Our objective remains to bring the highest quality opera to ever-wider audiences at accessible prices, with the following activities undertaken during the year:

- Six Festival productions, including new productions of Mozart’s *La clemenza di Tito*; Cavalli’s *Hipermestra*; and a new work commissioned by Glyndebourne, Brett Dean’s *Hamlet*, performed to an audience of 95,000 across 79 performances with over 2,000 top price tickets sold to those aged 30 and under for £30 as part of our Under 30s audience development programme, tickets being subsidised by the New Generation Programme (NGP). The Festival showcased

Glyndebourne doing what it does best, balancing well-known repertoire with less familiar works, both old and new. Although considered highly successful from an artistic perspective, the mix of repertoire was undoubtedly more challenging from a sales perspective with a final cash take of 92.3%, nearly 3% below target, a shortfall from budget income of nearly £500,000.

- Three Tour productions comprising *Hamlet* straight from the Festival alongside revivals of *Il barbiere di Siviglia* and *Così fan tutte*, performed to more than 40,000 people over 41 performances across six venues. In contrast to the Festival, Box Office income for the Tour surpassed targets, achieving record levels with the cash take at Glyndebourne reaching 98% and the final cash take across all six touring venues at 86%.
- 21,097 people engaged with our year round education programme comprising youth and community programmes, funded in such a way as to ensure that participants, regardless of wealth, are able to participate; talks and events for

audiences; and the development of new work. *Belongings*, a new work composed by Young Composer-in Residence, Lewis Murphy, was performed on the main stage by 65 members of Glyndebourne Youth Opera (GYO) alongside three professional singers and six musicians from the LPO’s Foyle Future Firsts Development Programme.

- Two of the new productions, *Hamlet* and *Clemenza di Tito*, were filmed and screened live at 150 cinemas during the summer alongside a pre-recorded broadcast of *La traviata*, reaching an audience of approximately 15,000. The recordings were also streamed online for free on telegraph.co.uk and our website, with two of the 2017 productions being broadcast by the BBC during the autumn: *Hipermestra* on Radio 3 and *Hamlet* on BBC4 as part of the BBC’s opera season.

The trading subsidiary, Glyndebourne Enterprises Limited (GEL), continues to support the Charity, raising additional revenue through merchandising, both in-store and online, the sale and hire of Glyndebourne productions

to other international opera houses – *Hamlet* was shipped straight to Adelaide after the autumn tour and was performed there in March to great critical acclaim – and the management of Glyndebourne’s wind turbine. We are delighted that as at the end of 2017, the initial investment in the wind turbine, which was commissioned in December 2011, has been recovered and continues to contribute more than 100% of our annual electricity requirements. Online shop and gallery sales showed considerable growth at 45% in 2017 and an investment was made in the customer experience with the introduction of the tipi (‘The BarBazaar’) offering additional shop space. Furthermore, Theatre Tax Relief (TTR), introduced by the Government in 2014 with the objective of boosting employment in the Arts, continues to generate a welcome additional source of income.

Turnover (total income before investment income and TTR) reached record levels both pre and post exceptional income of £2.2m at £28.1m and £30.4m respectively, the increase in fundraising more than offsetting a reduction in Box Office income.

Financial Overview (cont.)



Box Office income contributed £16.7m, a reduction of 4% year on year. Despite additional Festival performances, Box Office income was lower as a result of a reduction in average ticket prices – 2016 included an exceptional top price for *Meistersinger* and a conscious decision was made to maintain average prices at 2015 levels for 2017 – and lower Festival cash take at 92.3%, although this was considered a success in light of the challenging repertoire. This was partially offset by a record cash take across the Tour of 86%. Festival ticket prices are set at a level to fund annual operating costs, enabling the provision of a wide range of activity including support for the Tour, education programme and filming activity, ensuring that Glyndebourne’s work is available to all at very affordable prices or indeed for free. We budget on the basis of achieving 95% cash take within the Festival and 2017 proved that achieving this target cannot be taken for granted.

Fundraising income reached a record level of £11m, comprising Membership subscriptions, sponsorship, donations and legacies, and Arts Council England funding for the Tour and education. Exceptional donations of £2.2m towards the new Production Hub contributed to the increase, but core fundraising also reached record levels, including legacy income amounting to just under £1m in 2017. Fundraising in respect of NGP increased by 10% providing valuable continued support for our non core audience and artist development programmes. We are delighted that our application for continued funding from Arts Council England for the 2018-22 period was granted in June 2017 with an annual grant of £1,629,055 committed for the next four years. Whilst this is an important contribution to ensuring the ongoing viability of our Tour and education programmes, this grant has not increased for ten years and covers around 30% of the projected annual costs of the Tour and related education activity, with the balance being raised through ticket sales, the support of Members, donors and sponsors, and continued subsidy from the Festival.

Other income of £2.7m was achieved through merchandising, media development, catering, production hire and the sale of surplus electricity generated by the turbine.

Operating costs remained relatively constant at £27.8m, reflecting continued tight cost control and the scale of our repertoire.

The operating surplus of £2.5m, largely reflecting the exceptional level of fundraising during the year, has been supplemented with investment income of £365k and TTR of £1.8m to generate a surplus for the year after taxation of £4.7m. This net surplus has contributed to a record level of cash and investments at £41.7m, of which £13.1m is deemed to be ‘free’ cash, not restricted for any other purpose. Whilst this is ahead of the target level of £10.7m, the amount deemed necessary to continue in business in a worst-case uninsurable event scenario, the Charity has consciously been building cash reserves in preparation for entering a period of capital investment necessary to maintain the theatre, now 24

years old, upgrade technology and facilities, and to improve the customer experience.

During the year capital expenditure amounted to £1.3m, the main investments being additional shop space within the tipi (The BarBazaar), refurbished washrooms, both in the chorus dressing rooms and stalls cloakrooms, and costs incurred on construction of the Production Hub. This represents the largest capital investment since the rebuilding of the opera house in 1993, the objective being to create a state-of-the-art facility for our making departments, to bring them together under one roof to enhance the creative process, as well as providing much needed additional rehearsal space and music practice rooms, and providing an enhanced visitor experience with greater potential for running tours of backstage departments. Total projected costs for the Production Hub are £6.5m with £645k incurred in 2017.

Financial Overview (cont.)



Outlook

We are proud to be operating from a position of strength, having built reserves over time to enable us to plan ahead with confidence – our repertoire plans are committed to the end of 2021 and the Production Hub is well underway. However, we are not complacent and recognise how quickly this position could change with capital spend in excess of £6m planned for 2018 alone. We recognise that further investment is required to maintain our competitive edge, with the focus currently on the customer experience – the need for more undercover picnic space, and enhanced cloakroom and changing facilities upon arrival as a minimum.

We are acutely aware of our potential over reliance on both our loyal members and generous supporters, to whom we are especially grateful for their passion and desire to support Glyndebourne's future.

With the commitment to keep ticket prices flat in 2018 our focus over the coming year is on maximising efficiency and exploring opportunities for additional revenue generation in order that we may continue to meet our core strategic objective to remain financially independent and remain well placed to invest in maintaining our competitive edge.

As the contractors push forward with the construction of the Production Hub and the artists start arriving on site ready for rehearsals we continue to strive to provide the best possible experience for all who engage with Glyndebourne, recognising that there is further work to be done.

Five Year Financial Highlights

Glyndebourne Productions Ltd (including Glyndebourne Arts Trust)

	2017		2016		2015		2014		2013	
	£'000		£'000		£'000		£'000		£'000	
TURNOVER	30,372		27,995		26,355		26,946		24,462	
Box Office	16,671	55%	17,372	62%	16,601	63%	16,573	62%	15,680	64%
Fundraising/Membership	11,035	36%	8,352	30%	7,640	29%	7,788	29%	6,962	28%
- Core	6,204		5,837		4,983		5,343			
- ACE	1,629		1,628		1,618		1,613			
- NGP	977		887		1,040		832			
- Exceptional	2,225									
Other	2,666	9%	2,272	8%	2,114	8%	2,585	10%	1,820	7%
OPERATING COSTS	27,822		27,981		25,793		24,792		25,462	
Production-related	18,061	65%	17,824	64%	16,663	65%	16,327	66%	16,561	65%
Management/admin	5,909	21%	6,861	25%	6,223	24%	5,681	23%	5,696	22%
Premises/depreciation	3,055	11%	2,676	10%	2,380	9%	2,284	9%	2,761	11%
Other	797	3%	620	2%	527	2%	500	2%	444	2%
OPERATING SURPLUS/(DEFICIT)	2,550		14		562		2,154		2,154	
INVESTMENT INCOME	365		326		297		266		317	
THEATRE TAX RELIEF	1,799		1,413		1,275					
NET SURPLUS/(DEFICIT)	4,714		1,752		2,134		2,420		(683)	
TOTAL CASH & INVESTMENTS	41,653		35,732		31,108		30,140		27,174	
Of which unrestricted reserves	13,121		14,836		12,662		12,283		8,964	

New Generation Programme (NGP)



The New Generation Programme (NGP) was launched in 2009 with the objective of raising additional funds to support artist and audience development initiatives over and above our core operating activity.

In 2017, donors generously committed £977k, taking total funds raised since the programme was launched to just over £11m, of which nearly £8m has been invested in NGP projects to date. The NGP reserve at the year end, including investment income accrued to date, amounted to £4.7m.

The level of investment authorised by the NGP Trustees in 2017 amounted to £823k, with the surplus undesignated funds raised during the year adding to reserves, which have been deliberately built up allowing us to proceed and commit to the range of programmes with confidence, being mindful that a number of the programmes are long-term initiatives and that we cannot take the continued support of our donors for granted. The key areas of investment during the year were as follows:

Developing future audiences

- Under 30s – 2,188 top price tickets were sold at the heavily subsidised price of £30 for our Under 30s members. The development of new audiences is critical both to sales generation and the development

of potential future members. The number of Under 30s registered is just shy of 7,000, purchasing 3,770 tickets, over 40% at full price, for the Festival. Of the 2,025 Under 30s graduates from the scheme, 144 (of which 53% are Members) purchased a further 643 full price tickets during the Festival. In 2017 12 Under 30s became Associate Members.

- Performances for Schools – over 3,000 tickets were sold to more than 90 schools at a subsidised price of between £7 and £9 for five performances of *Così fan tutte* across five of the six touring venues with an additional Performance for Schools at Glyndebourne of *Belongings* – the new commission performed by Glyndebourne Youth Opera (GYO).
- Investment in Media & Content – audio-visual recordings were made of two of the Festival productions, *La clemenza di Tito* and *Hamlet* and distributed through a range of media, including TV, cinema and free online broadcasts. The recording of *Hamlet* was also broadcast on BBC4 television as part of the BBC's opera season.

Securing Artistic Excellence

- Chorus Development – in addition to the continued support of young, emerging

New Generation Programme	2017	2016	2015	2014	2009 to 2013	Total
Income	£'000	£'000	£'000	£'000	£'000	£'000
Associate Membership joining fee	-	-	-	-	2,182	2,182
Donations	977	887	1,090	937	5,039	8,930
Unrestricted legacies from GPL	-	200	-	-	-	200
	977	1,087	1,090	937	7,221	11,312
Grants to GPL						
Developing future audiences						
U30 ticket subsidy	152	169	156	134	307	918
Family performances	-	-	-	10	129	139
Performances for Schools	150	50	158	130	310	798
Dramaturg	-	-	-	-	10	10
Filming/audio recording	136	147	346	344	754	1,727
Web content	-	-	-	-	135	135
Behind the Curtain	-	123	-	-	-	123
Securing artistic excellence						
Chorus Development Scheme including Jerwood Young Artist Programme	92	101	82	73	361	709
Composer-in-Residence	22	23	20	16	49	130
Studio commissions	-	-	75	-	102	177
Debut artists	40	40	38	51	-	169
Other	12	25	11	10	5	63
Education & community outreach						
Opera Experience	-	-	-	23	143	166
Youth groups	19	61	73	90	169	412
Local partnerships	16	9	-	-	-	25
Glyndebourne Academy	43	9	36	6	30	124
New work	72	245	4	-	340	661
Research & development	20	-	-	-	-	20
Developing our skills						
Routes into Glyndebourne	49	85	29	35	109	307
Learning and development	-	-	-	-	100	100
Investing in our facilities						
Ebert Room	-	-	-	-	1,000	1,000
	823	1,087	1,028	922	4,053	7,913
Net cash inflow/(outflow)	154	-	62	15	3,168	3,399
Net investment gains/(losses)	300	391	52	252	297	1,292
Fund balance at year end	4,691	4,237	3,846	3,732	3,465	4,691

NGP (cont.)

talent through the Debut Artists Scheme, three choristers were selected to receive a full programme of training and performance opportunities through the Jerwood Young Artist Programme and two were funded to join the National Opera Studio for additional training.

- Young Composer-in-Residence – Lewis Murphy’s youth opera *Belongings* had its premiere on the main stage during November and a choral work, *Light Echoes*, was performed by members of the chorus in two Festival Extra events in August 2017.

Education and Community Work

- Youth Groups – GYO workshops were carried out in a variety of settings with partners throughout the region, with one workshop culminating in a performance at The Children in Care Awards. Furthermore, an intensive week of training was provided for eight talented young singers, through the GYO Solo programme, led by Mary King.
- Local Partnerships – work with both East Sussex Music and SoundCity in Brighton and Hove developed greatly in 2017 – the Brighton Schools Singing Project concluded with a sold out concert at All Saints, Hove with choirs from five secondary schools performing alongside Brighton

Youth Orchestra in the Brighton Festival; the East Sussex Choral Summer School returned in July for local 14-19 year olds to work with GYO Music Director Lee Reynolds, Director Susannah Waters and countertenor James Hall, delivering a semi-staged performance in Lewes Town Hall; and support was provided to East Sussex Music with their redesign of their flagship project Big Sing with over 60 schools and 2,000 pupils involved in the project.

- Glyndebourne Academy – the Academy is designed to target young singers who have faced barriers to traditional routes into singing and who would not otherwise have had the opportunity. The Academy involved an application process, followed by a residential week in which nine young talented singers were given the opportunity to work with Mary King and a team of opera professionals including language and movement coaches. The Academy concluded with an opportunity for participants to perform on the Glyndebourne stage.
- New work – the GYO performance project for 2017 was Lewis Murphy’s youth opera *Belongings*, performed by 65 members of GYO aged 9-19 alongside three professional singers and six musicians from the LPO’s Foyle

Future First Development Programme. There were two main stage performances during November, one for the public and the other sold out as a Performance for Schools.

- Research & Development – the year round education programme requires a significant investment of time and resources necessary to build new partnerships and develop and deliver the programme of events, facilitating engagement with, and providing innovative opportunities for, the next generation. During the year a partnership was developed with Opera Circus, and The Complete Freedom of Truth (an international youth-led community of artists, activists, students and professional facilitators) to deliver a GYO performance project in 2018, and work began on our 2019 community opera commission *Agreed* by Howard Moody.

Developing our skills

- Routes into Glyndebourne – the funding allowed Glyndebourne to hire seven individuals on paid internships for the following departments: wigs, gardens, archive, make-up, education, communications and Box Office. The posts were approximately six months long, providing access to development opportunities for talented people entering our industry for the first time.

Governance

The NGP continues to be one of the core fundraising strategies for Glyndebourne. John Botts, Chair of GPL Trustees, and I continue to represent the committee with responsibility for the governance of NGP.

During 2017 we met formally twice with Glyndebourne’s executive management team, with the focus being on the use of resources, portfolio investment performance and fundraising strategy. Together we review the proposed investment by NGP in new and ongoing projects to ensure that they meet the objectives of NGP and are capable of being funded without impacting on Glyndebourne’s core operating costs.

The NGP investment portfolio was managed during 2017 by Rothschild in a segregated account, for which regular reports were received, and the Audit and Finance Committee of the GPL Board met with the investment managers from Rothschild at least twice during the year. The investment portfolio has been transferred to Capital Group Limited post year end following a competitive tender process. The accounts for NGP are reviewed by external auditors annually.

We are incredibly grateful for the generosity of all those who have donated to the NGP and would like to encourage others to get involved. Your donations allow us to engage with broader audiences and to open doors for young talented artists through a range of initiatives, work which is critical to the long-term future success of Glyndebourne and to making opera accessible for all.

Martin Smith, NGP Chairman

Unrestricted support for NGP projects and initiatives

Alan and Karen Grieve
Charitable Trust
Mr Nicolas Amor
David and Molly Borthwick
Mr B Bozic and Mrs V Mandic-Bozic
Brian Mitchell Charitable Settlement
Charlie and Arabella Bridge
C H Dixon Trust
Mr Rupert Christiansen
John and Nicola Coldman
Mr A M Dunworth
Mike and Mo Edwards
Sir Michael and Lady Hintze
Mr and Mrs D G Lewis
Mr Stanley Lowy
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