



GLYNDEBOURNE

ANNUAL REPORT **2012**



PHOTO: SAM STEPHENSON

Glyndebourne re-energised



PHOTO: DAVID FERNANDES

In 2012 we undertook two major initiatives to re-energise the way we work.

It was the first year Glyndebourne was powered by renewable energy thanks to the installation of our wind turbine in December 2011. Our ambition was to cover 90% of our annual electricity requirements and I am delighted that despite slightly lower than average wind speed last year, we generated 89%. We remain committed to an energy-saving programme which reflects our long-term desire to ultimately become carbon neutral in our direct operations and to raise awareness of our environmental strategy among our employees, artists, audiences, suppliers, supporters and partners.

We also took time to reflect on the changes that we have undergone since the building of the new theatre in 1994. Whilst the essence of Glyndebourne remains true to my grandparents' and parents' vision – to enrich as many people's lives as possible through opera – we want to ensure we are also responding to the fast changing world. Respecting that traditions run deep, we worked to refresh the Glyndebourne brand and I am delighted with the outcome, which encapsulates all that Glyndebourne has been and, I hope, needs to be for the future.

Glyndebourne has been innovative since its inception, and we will continue this commitment, challenging ourselves in all that we do to protect the future of the organisation.

Gus Christie, Executive Chairman

Review of 2012

Festival 2012

It was a particularly ambitious Festival in which we presented three new productions. *The Cunning Little Vixen*, conducted by Vladimir Jurowski, saw Melly Still back as director (*Rusalka*, 2009) where she once again demonstrated her celebrated flair for bringing the imaginary world vividly to life. With *Le nozze di Figaro* director Michael Grandage (*Billy Budd*, 2010), teamed up with conductor Robin Ticciati to reinvent this Glyndebourne favourite with great aplomb, staging it in the late 1960s; and Laurent Pelly (*Hänsel und Gretel*, 2008) combined his quirky humour with a visual extravaganza in our Ravel double bill (*L'heure espagnole* and *L'enfant et les sortilèges*).

Our revivals all contributed to Glyndebourne's ambition to nurture and invest in new talent. For example *La Cenerentola* saw Elizabeth DeShong in the title role having made her Glyndebourne debut on the Tour (*Hänsel und Gretel*, 2008); as did Andrei Bondarenko who took on the role of Marcello in *La bohème* following his Tour debut as Dr Malatesta (*Don Pasquale*, 2011). All in all 21 singers made their Glyndebourne debuts during Festival 2012, including Vito Priante (Figaro) and Isabel Leonard (Cherubino) in *Le nozze di Figaro*; Khatouna Gadelia (Child) in *L'enfant et les sortilèges*; Ekaterina Scherbachenko (Mimi) in *La bohème* and Armando Noguera (Dandini) in *La Cenerentola*.



PHOTO: DAVID FERNANDES

David Pickard, General Director

celebrates 2012, a year when more people than ever before were able to enjoy Glyndebourne.

The Cunning Little Vixen

LEOŠ JANÁČEK



REVIEW OF 2012

PHOTO: BILL COOPER



‘Vixen – the super, vibrant Lucy Crowe – and her foxy “mate” Emma Bell ... are a vocally virile pairing.’

Edward Seckerson, The Independent, 21 May 2012

‘... this is, quite simply, one of the great operatic performances. It is dominated by DeShong, whose voice combines a contralto opulence with blazing top notes and some of the most staggering coloratura you will ever hear.’

Tim Ashley, The Guardian, 25 May 2012

La Cenerentola

GIOACHINO ROSSINI



La bohème

GIACOMO PUCCINI



REVIEW OF 2012

PHOTO: ROBERT WORKMAN

‘Ekaterina Scherbachenko gives a masterclass in technique here: her warmly rounded, immaculately contoured soprano finds a natural fit in Mimì’s passionate outpourings and she rides the orchestra with ease.’

Neil Fisher, The Times, 7 June 2012

‘Pure joy ... this is a Figaro of rare
grace, naturalness and charm.’

*Rupert Christiansen, Daily Telegraph, 29 June 2012 – 5*s*

Le nozze di Figaro

WOLFGANG AMADEUS MOZART



The Fairy Queen

HENRY PURCELL



REVIEW OF 2012



PHOTO: RICHARD HUBERT SMITH

‘Special mention must go to the Glyndebourne Chorus, who are well showcased here, but it is Cummings and the Orchestra of the Age of Enlightenment, performing Purcell’s score with warmth, precision and a thrilling vitality, who ultimately steal the show.’

Laura Battle, Financial Times, 23 July 2012

DOUBLE BILL: MAURICE RAVEL



PHOTO: SIMON ANNAND

L'heure espagnole

'Pelly's direction is straightforward, alert, musical, timed to perfection, just sufficiently overstated, intensely witty. It had the audience in stitches and, by the end, bubbling with pleasure.'

Stephen Walsh, The Artsdesk, 2 August 2012

‘This is Glyndebourne operating once again at world-class level, and is by some distance the most captivating staging of this magical opera I have seen. If there are tickets left for the remaining performances this week and next, grab them fast.’

Hugh Canning, Sunday Times, 12 August 2012



REVIEW OF 2012

L'enfant et les sortilèges

PHOTO: SIMON ANNAND



Tour 2012



PHOTO: TRISTRAMI KENTON

2012 marked the first year of a new three-year funding programme for the Tour and Glyndebourne's education work from Arts Council England's new National Portfolio Funding Programme. This critical funding, together with sponsorship from the Daily Mail and our Tour Supporters enabled us to present two main-stage productions (*Rusalka* and *Le nozze di Figaro*) and one smaller, chamber opera *The Yellow Sofa*.

It was a year of firsts for the Tour – it was the first time we had changed the Tour pattern in this way, taking the Jerwood Showcase production from the Festival on the road with all of the roles in *The Yellow Sofa* performed by members of the Glyndebourne Chorus. This allowed us to perform in new, smaller venues alongside the main theatres in many of the Tour venues and to engage different audiences.

We also took *The Yellow Sofa* to central London when we visited the Royal Opera House's Linbury Studio Theatre for the first time. More firsts included cinema screenings of David McVicar's production of Handel's *Giulio Cesare* in most Tour locations and adding The Marlowe Theatre in Canterbury as a new Tour venue.

Since 2006 we have offered dedicated Performances for Schools at Glyndebourne as part of our annual Tour and, in 2008, extended the offer to Stoke-on-Trent. Given the success of these performances and the opportunity they provide to engage significant numbers of young people with opera, often for the first time, we took the bold decision this year to add yet more Performances for Schools in other Tour locations. Students in Plymouth and Canterbury were the first to benefit and, in 2013, will be joined by those in Norwich and Milton Keynes. Heavily subsidised, but full length and fully staged, these performances play a crucial role in establishing our audiences of the future. Over 3,800 school children enjoyed our Performances for Schools in four venues in 2012.

Tour 2012 marked the culmination of Jakub Hrůša's three-year tenure as Music Director, during which time he inspired some wonderful performances from the Glyndebourne Tour Orchestra and from many young artists who form the back-bone of the company.



Supported using public funding by

ARTS COUNCIL ENGLAND

Daily Mail

‘Lighting, costumes and props all contribute to the many pleasures of a production with long legs that will travel well and delight many, especially opera newbies.’

Colin Anderson, *Classical Source*, 6 October 2012



REVIEW OF 2012

Le nozze di Figaro

WOLFGANG
AMADEUS
MOZART



PHOTO: BILL COOPER

Rusalka

ANTONÍN DVOŘÁK



PHOTO: TRISTRAM KENTON

‘... it’s conductor Jakub Hrůša, the company’s departing music director, who steals the show with an account that combines perfect balance with a faultless sense of the score’s trajectory.’

George Hall, The Guardian, 10 October 2012

‘Not to be missed ... a delectable 80-minute miniature for past and present members of the Glyndebourne Chorus, now on the Glyndebourne Tour.’

Hilary Finch, *The Times*, 16 October 2012



REVIEW OF 2012

The Yellow Sofa

JULIAN PHILIPS

with a libretto by EDWARD KEMP



PHOTO: ROBERT WORKMAN

Education

During the year 17,000 people participated in Glyndebourne's rich and varied education programme. Activities and initiatives included youth and community work, subsidised performances and workshops for children and young people at Glyndebourne and on Tour, plus talks and study events during Festival 2012 which focused on *The Cunning Little Vixen* and the Ravel double bill.

Glyndebourne, in partnership with Carousel and Pallant House Gallery, led the creation of *Gold Run*. This creative response to the controversial history of learning-disabled athletes and the Paralympic Games in film, music and visual art, brought together learning-disabled and non-traditional artists in the creation of a bold, multi-genre performance. It was performed at Glyndebourne, Brighton Dome and Chichester Festival Theatre. Following the live performances the work was transformed into a digital installation which was exhibited throughout the Paralympics in Dilston Grove, Southwark Park and toured as part of Pallant House Gallery's *Outside In* initiative.

A new education project for young singers, the Glyndebourne Academy was piloted in August. It was designed to help young singers, with voices of operatic potential, who had encountered a barrier to following a traditional path toward music college. As part of the pilot eight students, aged 18-27, took part in a residential course for five days in August under the direction of vocal expert Mary King. Sessions covered vocal coaching, training in movement and drama, language coaching, work on notational literacy, discussion sessions about vocal types, career considerations, support networks and the range of skills

development needed for an operatic career. Students met again for two days in November for follow-up workshops and a working-recital at Glyndebourne on 17 November. Following this they have received on-going support on how to continue with their operatic development until they can receive formal training.

Glyndebourne's commitment to new music continued with *Lovers Walk*, a new one-act opera composed by our Young Composer in Residence Luke Styles, with a libretto by Stephen Plaice. It was an ensemble piece with several solo roles for young performers and a chorus, which imagined four couples from different stages in history as they faced the challenges and emotional struggles of pursuing the ones they love, their lives entwined by one common thread – *Lovers Walk* – a courting path near Preston Park in Brighton. *Lovers Walk* was performed in Glyndebourne's Jerwood Studio and at the Birley Centre, Eastbourne College in October.

Inspired by Glyndebourne's newly commissioned wind turbine, *Till the Summer Comes Again* was a main-stage production presented in December involving Glyndebourne Youth Opera and Youth Company – with the participation of over 150 young people – about the environment, environmental changes and growing up in an uncertain world.

Luke Styles also led a composition project in collaboration with the London Philharmonic Orchestra (LPO), working with students from schools in London and Sussex to compose new works for instrumentalists and singers. These were performed in a pre-performance event during Festival 2012.



Extending our reach

Glyndebourne's commitment to reaching as broad an audience as possible continued throughout 2012 with a range of initiatives that allowed us to engage with our greatest number of audiences to date.

Across the Festival and Tour we:

- Offered more Under 30s tickets than ever before
- Extended the number of Performances for Schools during the Tour
- Increased our Festival cinema screenings
- Introduced cinema screenings to the Tour
- More than doubled our audience for online streaming via glyndebourne.com and guardian.co.uk

Our digital programme is an integral part of our audience development ambitions and in 2012 audio-visual recordings were made of all three new Festival 2012 productions, all of which will be made available on DVD and Blu-ray in 2013. This brings our operatic catalogue of audio-visual recordings to 22, which we can make available through any media.

Distribution during 2012 continued to include worldwide television, DVD, cinema screening of three live performances and two recorded live from previous Festivals (*La Cenerentola* and *The Fairy Queen*), plus free web streaming via glyndebourne.com and the Guardian website, and an extra Christmas special of *Tristan und Isolde* streamed via the guardian website over the holiday period.

Short films and podcasts were also produced to support Festival and Tour productions. These short films were seen in cinemas and via our channels on Vimeo and YouTube, as well as embedded on our website. In 2012 we received 119,490 views on Vimeo and 52,269 on YouTube.

BBC Radio 3 broadcast *Le nozze di Figaro* live from the BBC Proms in August and the Glyndebourne CD label grew during the year with *Theodora*, *Hänsel und Gretel* and *Carmen* added to the catalogue of titles.

Off stage, 2012 was marked by the launch of our wind turbine and a brand refresh.

Wind turbine

Glyndebourne is the UK's only theatre to host an on-site wind turbine. Commissioned on 3 December 2011, with a meter installed on 7 February 2012 to calculate power imported and exported, the turbine's first year has met all expectations. During the planning period it was estimated that on average the wind turbine would supply 90% of Glyndebourne's annual electricity requirements. In the 12 months to 31 January 2013 the turbine generated 89% in a year of slightly below average wind speed. This equates to an annual yield of 1,395 megawatt-hours (MWh) in 7433 operating hours, with average annual wind speeds of 5.68 metres per second. This is the single largest financially-viable initiative that could have been undertaken to reduce Glyndebourne's own-generated carbon emissions, and we are pleased with the results so far.

We publish monthly statistics at glyndebourne.com and at the site of the turbine at Mill Plain. Throughout the year we have been delighted that many groups, including local school children, have visited the turbine site enabling us to share the details of the installation, the mechanics of generating power and the results so far. It has also proved invaluable in providing a constant reminder to all at Glyndebourne to think about how we can all contribute to reducing our carbon impact on the environment.

Refreshing brand Glyndebourne

2012 saw the implementation of a refreshed Glyndebourne brand following a major review of our internal and external communications throughout 2011. This piece of work gave everyone involved with Glyndebourne an opportunity to reflect on what makes Glyndebourne unique, what we believed we were doing well, and what we need to improve for the future. In 2012 the new brand was evidenced most prominently through the re-design of our key communication channels including our website and social media forums, programme book, sales literature and on-site signage. Internally we worked together to address areas that we felt we could improve, and the result has been very positive, helping us to work collaboratively with a clearly articulated shared vision.

Through the process it became clear that the traditions of Glyndebourne remain the same – to enrich as many people's lives as possible through opera – but to do this in the 21st century, we need to remain relevant and competitive.



Audience research

This year we enhanced our audience research remit across Festival and Tour audiences, instilling the same amount of rigour around assessing our artistic standards as we do the financial impact of our productions. Whilst it is more difficult to assess artistic impacts, we were encouraged that over 75% of our Festival audiences rated the quality of our performances positively, supported by a 70% positive reaction from the national press.

For Tour 2013 we surveyed our audiences across all our Touring venues and an overwhelming 89% of respondents rated the artistic quality of Tour 2012 as 'very good' or 'exceptional'. Audience feedback is vital to us and we will continue to develop this programme in 2013, publishing the results annually.



Gardens

As the focal point on arrival at the opera house, the gardens play a significant role in any visit to Glyndebourne and therefore a great deal of work is carried out every year to maintain their splendour and beauty. This year was no exception with the rebuilding of the boat house, supported by the Annual Fund, and the launch of our first rose, *Rosa Glyndebourne*. Bred exclusively by Harkness Roses, it is a modern shrub rose with flowers that resemble a traditional old-English variety. The bare root roses were sold on a pre-order basis from the shop, then supplied to customers in October when they were ready for planting. During its first season *Rosa Glyndebourne* sold out, 682 roses, such was the demand.

Increasingly used as an exhibition space, in 2012 the gardens hosted sculptures from Lucy Unwin, Carol Peace and Deborah Bell, the South African painter and sculptor whose huge bronze 'Artemis' across the ha-ha was much photographed and praised by Festival and Tour visitors alike.

Performance database

The Glyndebourne Archive aims to provide a complete historical record of the Glyndebourne Festival and Tour. As an extension of this, in December 2012 we launched a fully comprehensive performance database on glyndebourne.com. Details on operas performed, including cast and creative teams, are now available for everyone to access.

‘The most stunning and beautiful sculpture that Glyndebourne has yet displayed. It is truly breathtaking ... When you come across her first, you cannot believe that her dogs are not real. Their movement and grace is astounding and her stance is powerful in the extreme.’

Visitor’s comment on glyndebourne.com

ARTEMIS BY DEBORAH BELL



Future plans

Last year provided us with the welcome confirmation from our audiences that they will continue to support us in times of economic constraint, for which we are extremely grateful. In return the expectation is that we will continue to break new ground and be bold in all that we produce on stage. We began 2013 with our new community opera *Imago* which engaged audiences with its compelling tale of life in a care home where bed-bound Elizabeth creates an imago, an 18-year old digital version of herself, which lets her experience things in a virtual world that she feels she is too old to do in real life. This new opera written by Orlando Gough with a libretto by Stephen Plaice was directed by Susannah Waters with a cross-generational cast aged from 15-73.

During Festival 2013 we will bid farewell to our Music Director, Vladimir Jurowski when he ends his 13-year tenure with his first Strauss opera at Glyndebourne, *Ariadne auf Naxos*. He will conduct the London Philharmonic Orchestra in this

new production by director Katharina Thoma, making her Glyndebourne debut. *Hippolyte et Aricie* will be Glyndebourne's first opera by Rameau, and is set to be full of unique invention as it reunites the team who created such dazzling entertainment with Purcell's *The Fairy Queen* – conductor William Christie, director Jonathan Kent and designer Paul Brown. Mariame Clément's production of *Don Pasquale*, a huge success on Tour 2011, will enter the Festival for the first time.

As part of the Britten centenary a new production of *The Rape of Lucretia* directed by Fiona Shaw will be launched as part of Tour 2013. This opera was given its first ever performance at Glyndebourne back in 1946.

To complement the celebrated artists who design the covers of our Festival Programme Book, we will for the first time launch a new art competition for young artists under 30 in 2013 when we will invite applicants to design the front cover of our Tour Programme.



Financial Overview

PHOTO: DAVID FERNANDES



Our challenge at the end of 2011 was to rebuild free cash reserves to the target level of £9m, having invested significantly during the year in both the wind turbine and in additional funding of the company pension deficit. The positive news is that as a result of tight cash control during 2012, reserves have been restored. In a year in which we engaged with record audience numbers (77 Festival performances, 53 Tour performances, Festival cinema screenings at 76 venues, digital streaming audiences doubled to 100,000, and more subsidised tickets for Performances for Schools and Under 30s) – tight cost control resulted in an increase in operating costs of only 2.5%. However, despite record turnover pre exceptional income, we suffered an operating deficit. The challenge remains to fulfil our core objectives – creating world-class transformative operatic experiences, engaging broad audiences and creating a stimulating and inspirational environment for all – whilst remaining financially independent in a very difficult economic climate.

Sarah Hopwood, Director of Finance & Resources

Revenue

Turnover for Glyndebourne Productions Ltd (GPL) and Glyndebourne Arts Trust (GAT), the connected charity that raises funds and administers membership for GPL, totalled £25.0m (2011: 24.3m pre exceptional income).

The relative contribution to turnover from the key sources of income remained consistent with ticket sales contributing 62% (2011: 61%) and fundraising a further 29% (2011: 27%).

Box Office income was at a record level at £15.5m (2011: £15.3m), reflecting an additional Festival performance and a 3% increase in the average Festival ticket price. Cash-take for Festival tickets remained very strong, exceeding 96%, although not achieving the record 99% of 2011. Ticket sales for the Tour were slightly lower, despite an additional venue, with continued price sensitivity being experienced, but income from the sale of cinema tickets, whilst still small, more than doubled over the year.

Fundraising and membership income contributed a further £7.2m (2011: £6.6m pre exceptional), benefiting from an increase in Arts Council funding for the Tour and education at £1.7m in the first of the new three-year funding agreement and the trend in virtually all areas of activity being positive. Other specific areas of growth included legacy income, reflecting

the strong relationship that has been built up with our Members and donors over the years, an increase in subscription income, reflecting higher member numbers and an increase in funding designated for our Media Development work. Whilst total funds raised for the New Generation Programme (NGP) suffered a decline, amounting to £825,000 (2011: £1.1m), the decrease being largely due to the decision that Associate Membership (ASM) joining fees should no longer be used to fund NGP projects, it was still considered financially viable to invest £1.1m in NGP projects during the year, with a reserve of £3.9m being retained at the year end.

Other income amounting to £2.3m (2011: £2.4m) comprises merchandising, production hire, co-production income, catering and income generated for the first time this year by Glyndebourne's wind turbine through the feed-in tariff and export of surplus electricity to the national grid. With this income amounting to £203,000, and taking into account the direct savings resulting from using our own power, the return on investment is estimated at less than six years. The decrease in other income was largely due to fewer production hires.

Operating costs

Total operating costs for the year amounted to £25.4m (2011: £24.8m). Despite significant additional activity during the year, an additional Festival performance, an extra week of performances on the Tour and more cinema and digital streamings than ever before, tight cost control resulted in production-related costs, accounting for two-thirds of total operating costs, increasing by less than 1%.

The 7% increase in management and administration costs, despite a slight reduction in the average weekly number of employees, from 317 to 310, was due to a basic pay increase of 3% and increased pension contributions following the triennial valuation of the defined benefit section of the company pension scheme.

Bottom line

Whilst a net surplus of £182,000 (2011: £460,000) was generated for the year after investment income, despite record turnover pre exceptionals and continued tight cost control, at the operating level turnover was not sufficient to cover costs, resulting in an operating deficit of £456,000 (2011: £548,000 pre exceptional income).

Cash

Total cash and investments increased by £2.7m to £24.5m (2011: £21.8m). This reflects low capital expenditure in 2012 at £305,000 (2011: £2.2m), 2011 including investment in the wind turbine and completion of the Ebert Room refurbishment, an additional contribution to the pension scheme in 2011 of £1m, and higher deferred income at the year end due to greater Box Office income for the forthcoming Festival having been received in advance.

'Free' cash constitutes reserves that are readily realisable, excluding funds whose uses are restricted or designated for particular purposes. The free cash target has been set at a level that should ensure the ability to continue to operate in the case of a worst-case uninsurable event occurring, and increases annually by inflation, giving rise to a target at the year end of £9.3m. This target was slightly exceeded at £9.4m (2011: 7.8m).

Five Year Financial Highlights

Glyndebourne Productions Ltd and Glyndebourne Arts Trust

	2012		2011		2010		2009		2008	
	£'000		£'000		£'000		£'000		£'000	
TURNOVER	24,994		24,878		25,036		23,222		20,501	
Box Office	15,466	62%	15,278	61%	14,023	56%	13,470	58%	12,824	63%
Fundraising/ membership – core	7,218	29%	6,599	27%	8,554	34%	7,516	32%	5,692	28%
Fundraising/ membership – exceptional	0		587	2%	410	2%	0		0	
Other	2,310	9%	2,414	10%	2,049	8%	2,236	10%	1,985	9%
OPERATING COSTS	25,450		24,839		21,322		21,303		20,903	
Production-related	16,529	65%	16,391	66%	13,703	65%	13,835	65%	13,657	65%
Management/admin	5,903	23%	5,526	22%	4,955	23%	4,779	22%	4,771	23%
Premises/depreciation	2,508	10%	2,385	10%	2,178	10%	2,130	10%	2,033	10%
Other	510	2%	537	2%	486	2%	559	3%	442	2%
OPERATING SURPLUS/(DEFICIT)	(456)		39		3,714		1,919		(402)	
INVESTMENT INCOME	638		421		1,063		(1,922)		685	
NET SURPLUS/(DEFICIT)	182		460		4,777		(3)		283	
TOTAL CASH & INVESTMENTS	24,510		21,802		23,936		22,530		14,301	
Of which unrestricted reserves	9,362		7,832		9,111		8,081		7,045	

Looking ahead

The ongoing over-riding challenge remains to generate sufficient income annually to cover the operating costs incurred in meeting our charitable objectives and business aspirations, whilst building a reserve sufficient to ensure the financial viability of Glyndebourne for the future.

We are committed to another very busy year, and whilst recognising our heavy reliance on our loyal members and donors to buy tickets, pay membership subscriptions and to give donations, we will strive to continue to provide an exceptional experience both on and off the stage.

Specific challenges for 2013 include preparing for the risks associated with the potential loss of income from Corporate Founder members as these 20 year memberships, issued in connection with funds raised for the building of the new opera house, come to an end; and the uncertainty facing the Tour from 2015 when the current three year funding agreement comes to an end.

Following the success of the wind turbine in its first year of operation, having generated sufficient electricity to cover nearly 90% of our requirements in addition to contributing a net financial benefit of £264,000, and reducing our energy use carbon emissions by over 60%, we are now working hard to identify further financially viable ways to become carbon neutral in the medium term. In 2013 we will be replacing the auditorium lights with LED, introducing more recycling opportunities for both staff and audiences and further investigating the use of biomass boilers.

New Generation Programme (NGP)

Since its launch in 2009, the NGP has been able to unite a number of Glyndebourne's important aspirations together under one umbrella, to produce a far-sighted funding programme with clear objectives and effective governance.

The NGP continues to support its five core strands:

- **Developing future audiences**
- **Securing artistic excellence**
- **Education and community outreach**
- **Investing in our facilities**
- **Developing our skills**

By the end of 2012, a total of £6.6m was raised in support of NGP, of which £2.9m has been invested to date in specific NGP projects.

Reserves at the year end amount to £3.9m, including investment income accrued over the period, very much in line with the target that has been set for reserves to ensure that we are able to fulfil the objective of investing approximately £1m a year in NGP projects.

Total funds raised in 2012 amounted to £825,000 (2011: £1.1m), almost half the decrease being due to the decision that Associate Membership joining fees, accounting for one third of total funds raised to date, should no longer be used to support NGP.

However, the number of donors to NGP continues to increase annually having exceeded 40 in 2012. Furthermore, fund-raising will vary depending on the different NGP projects available for investment each year. In 2011, we were raising funds to complete the £1m refurbishment of the Ebert Room and raised £283,000 designated to this specific NGP project.

In 2012 funds designated for the development of future audiences nearly doubled to £260,000 (2011: £137,000) with a particular interest in the support of filming of productions. Funds designated for education and community outreach also increased to £194,000 (2011: £112,000) largely reflecting the impact of the campaign to raise funds for the new community opera, *Imago*, performed at Glyndebourne in March 2013.

Despite the fall in funds raised over 2012, our trustees were confident in authorising an investment of £1.1m (2011: £1.3m) in NGP projects during the year, comprising the following:

Developing future audiences

- NGP continued to subsidise tickets for our Under 30s programme, enabling us to make almost 2,000 top-price tickets available for just £30 to performances of *The Cunning Little Vixen*, *La Cenerentola* and the Ravel double bill (*L'heure espagnole* and *L'enfant et les sortilèges*).
- NGP was used to underwrite a series of family performances during the Festival and Tour, including free family pre-performance workshops for the first time, enabling families to experience opera together at affordable prices.
- We were able to extend our Performances for Schools programme to include two additional venues – Plymouth and Canterbury.
- NGP funding enabled us to extend our investment in our intellectual property through the filming of all three new Festival productions, further audio releases and more short form content for glyndebourne.com

Securing artistic excellence

- Continued investment in our Chorus Development Scheme, in conjunction with the Jerwood Charitable Foundation.
- NGP investment enabled Glyndebourne to take the chamber opera, *The Yellow Sofa*, commissioned in 2009, on the road as part of Tour 2012, showcasing talent from the Glyndebourne Chorus in principal roles.
- NGP provided continued support for the young composer in residence programme. *Lovers Walk* a new work by the current post holder, Luke Styles, was written and performed during Tour 2012 and he started work on two new pieces *Vanity* and *Wakening Shadow* for Festival 2013.

Education and community outreach

- Glyndebourne Academy – with NGP investment, Glyndebourne was able to pilot a new development project, designed to help young singers with voices of operatic potential who had experienced a barrier to following a traditional path to music college.
- 2012 saw the culmination of Glyndebourne Young Voices, a two-year vocal performance project which provided singing opportunities outside of a traditional choir format for young people aged 12 and above in five local secondary schools.

- NGP investment allowed Glyndebourne to secure the planning and to start rehearsals for its community opera, *Imago*.
- Support for 150 young people to take part in Glyndebourne Youth Opera.

Developing our skills

- Glyndebourne launched its first comprehensive learning and development programme during the year, including specialist training for our wig teams, Italian and German lessons for our Music librarians, sculpture and welding skills for members of our props department.
- In preparation for its January 2013 launch, research and planning into *Routes into Glyndebourne* took place in 2012, a new scheme that will support people entering our industry for the first time. Supported by the NGP, it will provide unique paid internships, study posts and traineeships in a variety of departments.



PHOTO: CHARLOTTE BOULTON

Summary Accounts

New Generation Programme	2012	2011	2010	2009
Income	£'000	£'000	£'000	£'000
Associate Membership joining fee	43	190	463	1,497
Donations	782	924	1,854	863
	825	1,114	2,317	2,360
Grants to GPL				
Developing future audiences				
U30 ticket subsidy	111	50		
Family performances	49	30	20	
Performances for Schools	90	75	45	
Filming performances	325	218		
Web Content	50	50		
CD recording	15	-		
Securing artistic excellence				
Chorus Development Scheme	111	132		
Composer in residence	21	5		
Studio commissions - <i>The Yellow Sofa</i>	100	-		
Education & community outreach				
Opera Experience	34	30		
Youth Groups	54	67		
Glyndebourne Academy	30			
Artists' training	-	5		
New Work	30	13		
Developing our skills				
Routes into Glyndebourne	15	28	28	
Learning and development	50			
Investing in our facilities				
Ebert Room	4	586	410	
	1,089	1,289	503	-
Net cash inflow/outflow	-264	-175	1,814	2,360
Net investment gains/losses	98	-122	150	-
Fund balance at year end	3,861	4,027	4,324	2,360

Total investment in NGP projects 2010-2012:

Developing Future audiences	1,128
Securing Artistic Excellence	369
Education & Community Outreach	263
Developing our Skills	121
Investing in our Facilities	1,000
	2,881

Governance

The NGP is now one of the core activities of Glyndebourne Arts Trust, the limited company and registered charity whose objective is to manage membership and fundraising to meet the charitable objectives of its connected charity, Glyndebourne Productions Ltd.

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 includes ensuring that projects comply with the Fund's clear objectives and are sustainable without raising Glyndebourne's fixed cost base. NGP will not 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 approximately £4m to ensure that we can sustain existing projects even if there is a fundraising short fall 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.

Sir Martin Smith, Chair, NGP Committee



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