

GLYNDEBOURNE



ANNUAL REPORT 2020

2020 at a glance



James Bellorini

Gus Christie, Executive Chairman

We welcomed a new decade in 2020 under the cloud of a growing pandemic, not sure where it was going to take us. Proceeding with caution we managed to hold the semi-final (4 March) and final (7 March) of our singing competition – The Glyndebourne Opera Cup – before the British government locked the country down to limit the spread of Covid-19 for the first time on 23 March.

The American baritone Edward Nelson won first prize in our second singing competition. The standard of the 20 semi-finalists, chosen from over 200 applicants from 39 different countries, was very high. Six singers were chosen to compete in the final for the top prize of £15,000 and the guarantee of a role within five years at one of the top international opera houses represented on the competition's jury. They were accompanied by the London Philharmonic Orchestra, conducted by Jordan de Souza. Other winners were Alexandra Lowe in second place and Eric Ferring in third place. The Audience Prize, voted on by the live audience at Glyndebourne, was awarded to Meigui Zhang and the Ginette Theano Prize for Most Promising Talent, was presented to Siphokazi Molteno. The Glyndebourne Youth Jury, made up of young singers aged 16-21 who have taken part in Glyndebourne talent development and youth opera programmes,

awarded their prize for the most engaging and communicative performance to Sungho Kim. The final was broadcast on Sky Arts.

Following the closure of the Glyndebourne site on 23 March, we announced the full cancellation of Festival 2020 on 5 May and launched our Covid-19 Emergency Appeal to help support our community of freelance artists, orchestras and seasonal staff, the results of which are detailed in later pages of this Annual Report. Glyndebourne is extremely grateful for all the support we have received over the past year which has, together with government support packages, helped to keep us afloat.

As many of us worked at and stayed at home during the summer of 2020 we felt it was important to share a little bit of Glyndebourne remotely. We began with a series of 'Peaceful Moments' – eight well-known singers who have appeared on the Glyndebourne stage sang folk or traditional songs from their homes, to offer a bit of respite during uncertain times. As we stood on our doorsteps to clap for the NHS and key workers, in recognition of all the work they were doing in fighting the pandemic, we decided it would be fitting to create a piece of work to celebrate those on the frontline. The composer Jonathan Dove, who has a long history of creating community operas with

us at Glyndebourne, wrote a short clapping piece entitled *Applause 2020* that featured 40 collaborators – conductors, directors, singers – filmed at home and edited into a 25-second celebration.

We then launched our first Glyndebourne Open House digital festival which saw us stream 15 operas, one every Sunday evening at 5.00pm via YouTube for free. Each opera featured a specially-filmed introduction from a conductor, director or singer featured in the opera. Launched on 24 May with *The Marriage of Figaro*, it was a huge

success garnering 850,000 views.

Running alongside this the government's Covid-19 restrictions were relaxed over the summer months, which allowed us to invite visitors back into the gardens, and then to stage outdoor performances. We hosted over 3,500 visitors to the gardens to picnic and enjoy the grounds, including a day devoted to the NHS and key workers as a token of thanks.

Thankfully the summer weather in 2020 was warm and dry as work began with our technical teams



Sam Stephenson

Cover: Socially-distanced picnics, summer 2020
Photo: James Bellorini

2020 at a glance



on building two outdoor stages in early July. For our series of outdoor performances we worked with our house orchestras the London Philharmonic Orchestra (LPO) and the Orchestra of the Age of Enlightenment (OAE), our Music Director, the conductor Robin Ticciati and Aidan Oliver, Glyndebourne's Chorus Director.

The summer season kicked off on 21 July with nine performances of the OAE Garden Concerts,

conducted by Aidan Oliver featuring works by Beethoven, Mozart and Jonathan Dove. These ran until 9 August and were repeated with six further concerts in early September. Entitled 'Reverberations in Nature' the LPO's Garden Concerts featured works by Gabrieli, Wagner, Ives, Mahler and Takemitsu, conducted by Robin Ticciati with soloist Karen Cargill. Launched on 12 August these concerts formed Part I of a two-part afternoon

that was followed by our outdoor operetta *In the Market for Love* – a new version by Stephen Plaice of Jacques Offenbach's *Mesdames de la Halle*, with a vocal setting by Marcia Bellamy and directed by Stephen Langridge. Glyndebourne staged ten sold-out performances of this double bill throughout August 2020.

As the summer drew to a close Glyndebourne was able to celebrate 27 outdoor performances when back in March this felt impossible. As we were getting used to adapting to ever-changing circumstances in adverse times we made a documentary – *No Ordinary Summer* – that captured the atmosphere of the extraordinary year, celebrating the commitment of Glyndebourne's staff in keeping live performance alive. It was broadcast on Sky Arts and watched by 67,000 viewers.

As indoor performances were still prohibited Glyndebourne cancelled its 2020 Tour but announced on 31 August, again when Covid-19 restrictions were eased, that it would stage a 'staycation' series of socially-distanced indoor performances, starting on 10 October 2020 with a programme of concerts and a small-scale opera in front of a reduced audience. The autumn season opened with a revival of *In the Market for Love* followed by performances of a

reduced, semi-staged version of Mozart's *The Magic Flute*, five festive Christmas Concerts and one orchestral concert from the OAE, conducted by Sir Mark Elder, with soloists Emma Bell, David Butt Philip and violinist Alina Ibragimova.

Elsewhere, during the lockdown furloughed staff made masks and scrubs or donated PPE to local hospices, while others volunteered to drive people to hospital, redistributed surplus food to frontline charities or made up care packages for key workers.

Our Learning & Engagement (L&E) department [formerly Education department] also adapted and found ways to continue their work with people with dementia and their carers through the Raise Your Voice project by making videos and supporting material to ensure that this vulnerable group had musical continuity. They also launched an Arts Award at Home programme. Arts Award inspires young people to grow their arts and leadership talents and results in a national qualification. During 2020 many young people engaged in costume and prop making, art and music activities through Arts Award at Home and Primary School Backstage Tours with 189 Arts Award Discover & Explore certificates awarded through the year.

Our Production Hub was quiet and empty during lockdown 1, April 2020



Sam Stephenson

2020 at a glance



A group of young singers from Glyndebourne’s talent development programmes – Youth Opera, Junior Performers and Academy participants and alumni – joined forces during lockdown for a project called *Vocal Task Master*, a weekly video call during which the young singers performed to each other and provided feedback and support.

The Place Beyond Tomorrow, a collaborative project between Glyndebourne Youth Opera (GYO) and Project Opera in Minnesota also took place during lockdown. The connection started in February 2020 when Project Opera staged a new production in Minneapolis of

Lewis Murphy’s *Belongings*, a piece commissioned by Glyndebourne and premiered by GYO in 2017. Working together in mixed groups over Zoom on a collaborative project they created mandala images, poetry and film to convey their feelings of isolation, distance and turmoil.

Glyndebourne will never forget 2020, but we do hope that falling Covid cases and the roll out of the vaccine programme across the UK will ensure a return to normality soon. With socially-distanced, reduced houses Festival 2021 opened on 20 May and we look forward to growing our audiences again this year.



Composer Jonathan Dove wrote a short clapping piece entitled *Applause 2020* that featured 40 collaborators – conductors, directors, singers – to celebrate the work of the NHS and key workers during the Covid-19 pandemic.



Environmental, Social and Governance

Environmental, Social and Governance



James Bellorini

Sarah Hopwood, Managing Director

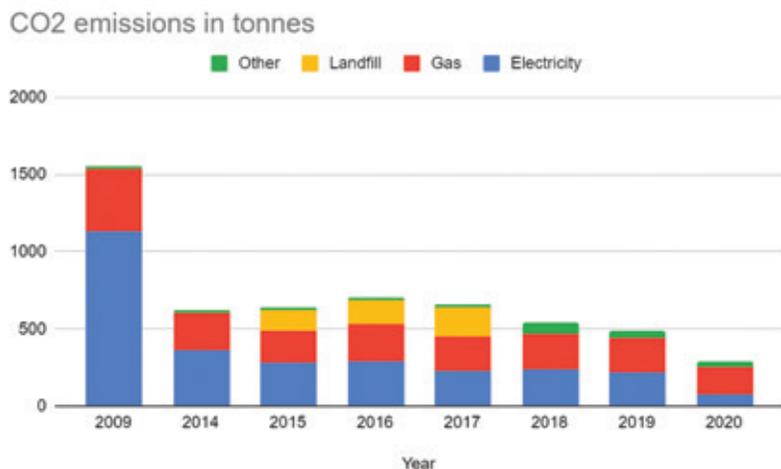
Environmental Sustainability

At Glyndebourne we are very concerned about the impact of climate change and the worldwide dependence on the dwindling supply of fossil fuels. We are committed to being industry leaders in minimising both our direct and indirect impact on the environment, and encouraging everyone we engage with to do the same. We aim to ensure that environmentally responsible management and operational procedures are fundamental to all that we do and that we encourage a culture where all staff feel a personal responsibility to help us to minimise the carbon impact of Glyndebourne on the planet.

Since 2009 when we started reporting our direct carbon emissions, these have been reduced by 83%. The most significant action we have taken to date was the installation of our own wind turbine in 2011. This has generated 105% of the electricity that we have used on site since then, with any excess being supplied directly to the National Grid, providing green electricity to power local homes. Whilst immediately halving our direct carbon emissions, the physical connection of the turbine to the opera house has also raised awareness of everyone's need to protect the planet – company members, audiences and the local community.

Since 2011 our Environmental Champions, a group of staff volunteers, representing all departments, have worked hard to drive initiatives to further reduce our carbon footprint. This has included waste management to ensure zero to landfill, widespread replacement of lighting with low-energy LED, the installation of free charging points for electric cars, transport to and from the local train station for staff and audiences to encourage greater use of the train, a BREEAM 'excellent' target in all building projects, and a commitment to report annually on our carbon emissions. Working with waste partners Paper Round, even our used PPE, necessary to ensure safe working during Covid-19, is recycled.

Graph – 10 year analysis of direct emissions



Glyndebourne is committed to continuing to improve its environmental performance and has signed up to the Spotlight Programme, which is being delivered by Julie's Bicycle on behalf of Arts Council England. Over the four years 2018-2022 the programme is working closely with 30 of the UK's largest arts organisations to achieve measurable reductions in energy use. We agreed challenging targets for this at the outset and are on track to meet those targets by the end of 2022.

Our focus over the past 12 months has included:

- Participation in a national project to think about how to make theatre more sustainable, working on blueprints to promote change through straightforward, practical advice on the first steps everyone should be taking. The goal is a 'Green Book' of guidance for sustainable theatre with the hope it can become a shared resource, widely disseminated, recognised, owned and understood across theatre. The first chapter, to make theatre production sustainable, is now being widely shared and we are talking to production teams for 2022 and beyond to ensure that this way of working is embraced from the start. We are now participating in focus groups to develop the next chapter, to make theatre buildings sustainable.

- We were delighted to get planning permission and the very generous support of Charles Holloway to enable us to commence work on a new building created almost entirely from local recycled materials including Ash from the hundreds of trees we had to fell due to Ash Dieback, chalk from the Sussex Downs, corks and glass. The Holloway Croquet Pavilion, a valuable additional hospitality space for further audience development and L&E activity, will be ready for Festival 2022.

- Our 27-year-old gas boilers have been replaced with a significantly more energy-efficient system.

What next? In conjunction with the COP26 meeting in Scotland this autumn, we have joined Race to Zero, formally making the commitment to:

- Halve our greenhouse gas emissions before 2030
- Achieve net zero emissions before 2050
- Disclose our progress on a yearly basis

We will be aiming to do better than this.

Environmental, Social and Governance



Social

At Glyndebourne we strive to be an open and inclusive organisation embracing diversity and offering equality of opportunity in all areas of our work. We recognise that diversity is about recognising difference and acknowledging the potential benefits of different perspectives in decision-making. Inclusion is about valuing these differences, and enabling everyone to thrive at work; to create a sense of belonging, without the pressure to conform. We have a culture based on respect.

The shocking high-profile world events of the past year including the deaths of Breonna Taylor and George Floyd in the US, and the resultant rise of the Black Lives Matter movement have sharpened our focus to ensure that actions speak louder than words. Our former Equal Opportunities Group has reformed as the Diversity and Inclusion Steering Group, a non-hierarchical group of volunteers from across the organisation who meet regularly to ensure that we are listening and responding to all stakeholders, and that we are taking every opportunity to drive change. We remain totally committed in our support of the '10 principles to encourage safer and more supportive working practices in theatre'. We have established groups to focus specifically on diversity within our artistic planning, audience reach and development, and governance and workforce.

We recognise the impact that Covid-19 has had on our colleagues, whether furloughed, working from home or on site, with no-one having chosen the position they find themselves in. Our greatest priority has been the health and well being of everyone we engage with, our Company members, audiences and contractors. So whilst the support we have in place through our Guardians Network, a small team of our staff trained to offer a confidential outlet for colleagues to share concerns about behaviour or the culture at work, Mental health first aiders and third party support, the focus as we emerge from the pandemic will be to ensure that we thrive as a team and community.

Covid-19 has also had a detrimental impact on our economic impact on the local community over the past year, but we are proud of the ways in which our L&E team have used digital technology in new ways to continue to engage with participants from communities near and far.

Governance

The strength of our Board of Trustees has been felt more than ever in this past year of crisis, providing expert challenge and support in the very difficult decisions that have been made. We are delighted to have recently appointed two new trustees Sharmila Nebhrajani and Helen Ward [May 2021] bringing additional diverse skills and experience to the Board. Furthermore, we are very excited to be launching a new pilot initiative, our 'Creative Conspirators', a team of volunteers to work with the Board and executive management, bringing greater diversity to our strategic thinking. The focus in the first year will be on developing new audiences.

Our Governance structure continues to be supported by an annual programme of both internal and external independent audit and a dedicated individual responsible for Governance and Compliance.

The Place Beyond Tomorrow participants in the UK and the USA collaborated via Zoom, autumn 2020.





2020 in pictures

2020 in pictures: Glyndebourne Opera Cup



'I feel incredible. To get such a stamp of approval from Glyndebourne is the world.' *Edward Nelson*

'All of the finalists performed to an extremely high standard... but **Edward Nelson's** dramatic flair and vocal elegance set him apart on the night and made him our worthy winner.' *Stephen Langridge, Artistic Director*



Richard Hubert Smith

Top: Final of the Glyndebourne Opera Cup (L-R) Artistic director Stephen Langridge with Siphokazi Molteno, Alexandra Lowe, Edward Nelson, Dame Janet Baker, Eric Ferring, Meigui Zhang and Sungho Kim.

Bottom: Members of the Glyndebourne Youth Jury
Previous page: Stage crew build one of the outdoor stages for summer performances.

2020 in pictures



James Bellorini

Clockwise from top left: Socially-distanced seating for the outdoor concerts in July; socially-distanced audiences moved indoors and back into the auditorium for autumn and winter performances at Glyndebourne; temperature testing became a mainstay for staff and audiences alike throughout 2020.

2020 in pictures



Alastair Muir

James Bellorini

OPEN HOUSE

Top: The Glyndebourne Open House digital festival streamed 15 operas, one every Sunday evening at 5.00pm via YouTube for free.

Bottom: Open House launched on 24 May with *The Marriage of Figaro*

OPEN GARDENS

We hosted over 3,500 visitors to the gardens to picnic and enjoy the grounds, including a day devoted to the NHS and key workers as a token of thanks.

2020 in pictures: summer performances



ORCHESTRA OF THE AGE OF ENLIGHTENMENT

The OAE's Garden Concerts, conducted by Aidan Oliver and featuring works by Beethoven, Mozart and Jonathan Dove kicked off the summer season on 21 July.



LONDON PHILHARMONIC ORCHESTRA

Entitled 'Reverberations in Nature' the LPO's Garden Concerts featured works by Gabrieli, Wagner, Ives, Mahler and Takemitsu. Conducted by Robin Ticciati with soloist Karen Cargill, they formed Part 1 of a two-part afternoon in August, followed by *In the Market for Love*.

2020 in pictures: summer performances



Richard Hubert Smith

IN THE MARKET FOR LOVE

In the Market for Love – a new version by Stephen Plaice of Jacques Offenbach's *Mesdames de la Halle*, directed by Stephen Langridge and conducted by Robin Ticciati, was performed in the Glyndebourne gardens throughout August 2020.

2020 in pictures: autumn performances



Richard Hubert Smith

IN THE MARKET FOR LOVE

‘...an uproarious Offenbach farce that couldn’t be more topical – or more welcome’ *Daily Telegraph*, October 2020

‘a socially-distanced catfight accompanied by honks, crashes and swanee whistles was a brilliantly silly addition.’ *The Spectator*, October 2020



Bill Cooper

THE MAGIC FLUTE

‘The artists radiate joy at performing live for the first time in months’ *The Stage*, November 2020

‘With the Glyndebourne Tour Orchestra fleetly conducted by McFall, this *Flute* enhanced Glyndebourne’s reputation as a Mozart house’ *The Sunday Times*, November 2020

2020 in pictures: autumn performances



Robert Workman

CHRISTMAS CONCERTS

‘It was a joy to appreciate the precision of the Glyndebourne Chorus in their rendition of the classic Christmas countdown. No one skipped a beat.’

The Argus, December 2020



Richard Hubert Smith

OAE CONCERT

‘This concert hit a five-star stride within minutes of starting, then just got better. After months of listening via streamings and recordings... the joy of hearing a full orchestra burst gloriously forth in Beethoven’s *Fidelio* Overture was almost too much to bear.’

Bachtrack, December 2020

2020 in pictures



James Bellorini



James Bellorini

Clockwise from top left: In 2020 teaching artists Laura Andrews (image 1) and Polly Baker (image 2) created work inspired by our Open House digital festival; composers who work as part of our Balancing the Score programme have had their residency extended by a further year so that they can stage the rescheduled *Pay the Piper* in spring 2022, pictured above L-R Anna Appleby, Cecilia Livingston, Ninfea Cruttwell-Read and Ailie Robertson.; Jerwood Young Artists performed outdoors in August (L-R) Emma Kerr, Huw Montague Rendall, Madison Nonoa-Horsefield, Frederick Jones and pianist Matthew Fletcher; detail from a larger work by Polly Baker inspired by our audience watching *In the Market for Love*, summer 2020.

Financial Overview



Financial Overview



James Bellorini

Lisa Wong, Finance Director

The Covid-19 pandemic has fundamentally changed the financial environment for the arts and cultural sector. Glyndebourne has been no exception. The cancellations of our annual Festival and Tour have had a devastating impact on our finances for 2020, but we also know that the situation would have been far worse without the generous and loyal support of our Members, donors and supporters who between them contributed £4.6m to our Covid-19 Emergency Appeal and let us keep funds for projects they had supported that couldn't take place in 2020, including £1m of production sponsorships. We are ever grateful for this support and generosity. We also benefitted from government support in the form of the furlough scheme and a £5m short term loan under the Coronavirus Business Interruption Loan Scheme (CBILS).

Operating turnover totalled £15m, around half that of a normal year (2019: £28.6m). This included £6.3m of income received as a direct consequence of the pandemic – donations to our Covid-19 Emergency Appeal and grants received under the furlough scheme.

Box Office income contributed £0.8m (2019: £17.5m) from our outdoor summer programme of open gardens, garden concerts

and outdoor opera performances, followed by an autumn/winter programme of semi-staged short opera performances in our auditorium. The significantly reduced income levels were a direct consequence of fewer performances and smaller numbers in our audiences under social distancing restrictions as well as relevant pricing for what was a very different artistic offering in 2020.

Membership subscriptions contributed £2.8m (2019: £2.6m), reflecting the longstanding loyalty of our Members through a time of crisis.

Fundraising income – in addition to the Covid-19 donations and grants noted above, we received £1.7m of core support* (2019: £3.3m), much of this towards our artistic programme. Fundraising for the New Generation Programme totalled £620k (2019: £987k) providing valuable continued support for our non-core audience and artist development programmes*. This support will become ever more needed as we emerge from the pandemic and look to rebuild our audiences and livelihoods of artists. We are incredibly grateful for the continued support of Arts Council England, which provided an important contribution to our reimagined autumn/winter season and delivery of our L&E programme

in 2020, contributing to the longer term viability of these programmes.

Other income sources – retail, programme sales, catering, production hire, electricity generation from the Glyndebourne wind turbine, media development – contributed a further £1.1m (2019: £2.2m) with all such activities that are dependent on audiences suffering a decline in levels of income, with fewer performances and smaller and socially-distanced audiences.

Operating costs amounted to £16.8m (2019: £29.6m), including investment in the planned productions for 2020 prior to cancellations of the Festival and Tour, and goodwill payments made to all artists and seasonal staff whose contracts were cancelled. This lower level of spending also reflects the reduced scale of the summer and autumn/winter artistic programmes, all produced, rehearsed and delivered following government guidance around social distancing in force at the time. Other costs directly associated with delivering the Festival and Tour were also lower with reduced activity and smaller audiences.

This has resulted in a **net operating deficit** of £1.8m (2019: budgeted deficit of £1m). The contribution from investment income and

Theatre Tax Relief resulted in a net deficit of £0.9m (2019: surplus of £0.6m). Cash and investments at the year-end amounted to £41.8m (2019: £45.4m), net of the CBILS loan and including £2.5m of investment gains (2019: £4.2m). We suffered unprecedented levels of cash outflow during the course of 2020, over £10m alone from refunds to ticket holders for Festival 2020 performances. This loss of cash was partially offset by the generous donations to our Covid-19 fundraising appeal. Prior to the pandemic, cash and investment reserves had been deliberately built up over a number of years in preparation for entering a period of significant capital investment in our backstage systems and the audience experience. Our reserves will ensure our ability to survive the impact of Covid-19. However, all but the absolutely essential capital investment plans have had to be postponed as we redirect our reserves to rebuilding our business.

* Core support includes production sponsorships and donations to our Annual Fund. Non-core audience and artistic development programmes sit under our New Generation Programme (NGP) – for more information on our NGP activity see the 'Funding Impact' section which starts on page 21.

Financial Overview



Outlook

We gained some very positive learnings from the forced restrictions on our artistic and digital programmes in 2020, positioning Glyndebourne to deliver the highest quality opera even more efficiently when we are permitted to get back to full strength. We are exploring alternative income generating opportunities, including the use of our digital content following the success of our 2020 Open House screenings, and broadening the scope of our e-commerce merchandising following the growth of online sales throughout 2020. We are also developing a new model of touring that will have a symbiotic relationship with our L&E programme and feature a 'residencies' presence in and around the local communities of the locations to which we tour, recognising the need for a more financially viable way to share our work with broader audiences.



Sam Stephenson

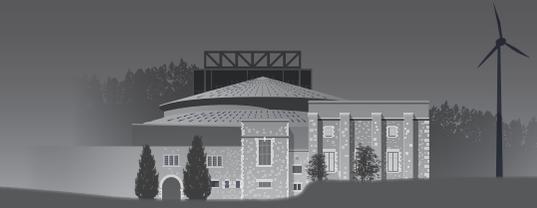
Five Year Financial Highlights

Glyndebourne Productions Limited

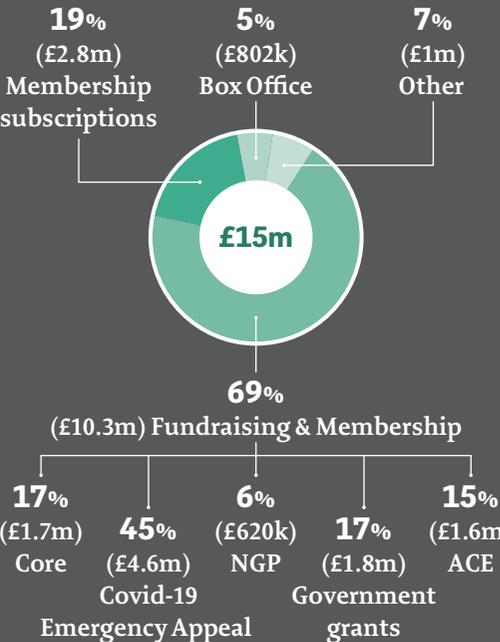
	2020		2019		2018		2017		2016	
	£'000		£'000		£'000		£'000		£'000	
TURNOVER	15,052		28,571		28,081		30,028		27,995	
Box Office	802	5%	17,517	61%	16,756	60%	16,671	56%	17,372	62%
Membership	2,799	19%	2,576	9%	2,449	9%	2,674	9%	2,749	10%
Fundraising	10,387	69%	6,325	22%	6,880	25%	8,361	28%	5,603	20%
- Core	1,677		3,251		3,401		3,530		3,088	
- ACE	1,659		1,629		1,629		1,629		1,628	
- NGP	620		987		982		977		887	
- Capital	75		458		868		2,225		-	
- COVID	4,561		-		-		-		-	
- Government grants	1,795		-		-		-		-	
Other	1,065	7%	2,153	8%	1,996	7%	2,322	8%	2,272	8%
OPERATING COSTS	16,824		29,572		28,361		27,478		27,981	
Production-related	8,821	52%	20,111	68%	18,390	65%	18,061	66%	17,824	64%
Management/admin	5,002	30%	5,395	18%	5,936	21%	5,564	20%	6,861	25%
Premises/depreciation	2,372	14%	3,170	11%	3,105	11%	3,056	11%	2,676	10%
Other	629	4%	896	3%	929	3%	797	3%	620	2%
OPERATING SURPLUS/(DEFICIT)	-1,771		-1,000		-279		2,550		14	
INVESTMENT INCOME	213		177		158		365		326	
THEATRE TAX RELIEF	675		1,409		1,424		1,799		1,413	
NET SURPLUS/(DEFICIT)	-884		585		1,303		4,714		1,752	
TOTAL CASH & INVESTMENTS	41,785		45,438		40,735		41,653		35,732	
Cash and investments	46,785		45,438		40,735		41,653		35,732	
Borrowings	-5,000		0		0		0		0	
Of which unrestricted reserves	20,553		19,978		15,992		13,425		16,668	

GLYNDEBOURNE

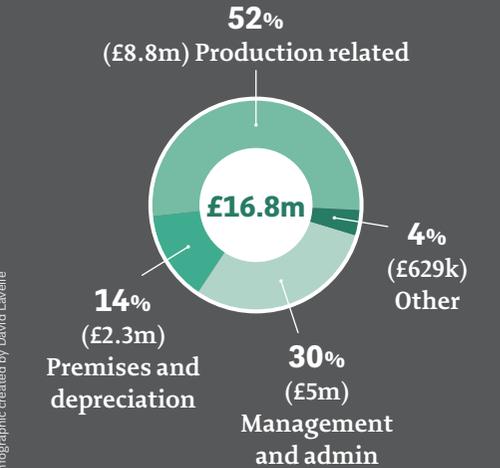
2020 in numbers



Income



Expenditure



Covid-19 pandemic

£4.6m

Raised by the Covid-19 Emergency Appeal

£5m

Borrowed from the Government's Business Interruption Loan scheme

£1.6m

Support from the Government's furlough scheme



474

Artists, seasonal staff and freelancers received Covid-19 goodwill payments alongside the LPO and OAE (our resident orchestras)

182

Staff furloughed

117

Cancelled performances

£10m

Refunded in ticket returns

Summer

850,000

Views for Glyndebourne Open House

8

Peaceful Moments

40

Applause 2020 participants

3,670

Visitors to Glyndebourne's Open Gardens

1

New outdoor opera

2

New outdoor concerts

27

Performances

27

Performers

48

Musicians

5,941

Live audience

67,000

Viewers watched No Ordinary Summer

Autumn

1

Indoor opera

26

Performances

5

Christmas concerts

1

Semi-staged opera

51

Performers

1

Orchestral concert

89

Musicians

7,267

Live audience

Learning & Engagement

88

Sessions (47 online)

189

Arts Award Discover & Explore awarded (+ 2 Bronze level)

22

Members of Minnesota's Project Opera group collaborated with GYO

1,109

Views of The Place Beyond Tomorrow film

4

Podcasts shared with Raise Your Voice participants

240

Primary school children attended Backstage Tours

1,572

Participations by 470 participants across 193 hours of activity

Glyndebourne Opera Cup

200 Entrants from 39 countries
20 Semi finalists
10 Finalists
65 Musicians

10 Judges plus our first Youth Jury of 6 Young singers
4 Audition heats
1 Live broadcast on Sky Arts
2011 Live audience



Visual Art

12 Artists exhibited in the Art at Glyndebourne 2020 online show
2 Teaching artists created work in response to 2020 summer performances
22 Sussex-based artists took part in the winter online show Fair Ground

Funding impact 2020



Funding Impact 2020



The pandemic has had a devastating impact on so many people. It has hit our industry hard. However, the generosity shown from our supporters in donating to our Covid-19 Emergency Appeal has been wonderful. It has meant that freelance artists and staff have been financially supported during this difficult time. The incredible backing from our donors, Members and supporters in 2020 has also allowed us to move forward and to be flexible, innovative and ambitious despite the circumstances.

In 2020 donations contributed to our L&E work, digital initiatives, talent development programmes, critical capital investment and, not least of all, support for our artists and staff through the Covid-19 Emergency Appeal. The key areas of impact and investment during 2020 were:

Covid-19 Emergency Appeal

In response to the pandemic, and sadly having to cancel Festival 2020, we launched an appeal to help raise funds for artists, staff and seasonal employees who would have otherwise faced a devastating financial impact. The overwhelming support and generosity shown by our supporters has meant we have been able to financially support every seasonal staff member and freelance artist contracted to work during Festival 2020.

The Covid-19 emergency appeal has raised £4.6m and we were able to borrow £5m under the Government Coronavirus Business Interruption Loan Scheme, a valuable contribution to short term cash flow. Around £1.7m has also been generated from the Government Job Retention Scheme. It is all of these sources of funding, in conjunction with reserves, which we have been building for many

years, that have enabled us to make significant payments to seasonal staff and freelance artists, over two thirds of our workforce, whose livelihoods have been devastated as a result of the pandemic.

'When individuals donate the price of their cancelled tickets to Glyndebourne, or give a separate donation, they aren't just supporting the building, but also supporting the people who work within it, and their families, and, critically, their futures and the future of the company itself. So if you are a donor, on behalf of us all, thank you.'

Developing future audiences

Glyndebourne Open House – following the closure of our theatre due to the pandemic, we launched Glyndebourne Open House: an online festival that featured free online streaming of a full Glyndebourne opera every Sunday at 5.00pm on YouTube throughout the summer. Each opera was available to watch for one week.

Open House launched on Sunday 24 May, what would have been the first weekend of Festival 2020, with Glyndebourne's most performed opera *Le nozze di Figaro* (*The Marriage of Figaro*). *Figaro* opened our first Festival in 1934 and was the first to be performed in the new opera house in 1994. We streamed 15 productions by the end of August. All of our online streaming is made possible thanks to investment in

filming, generously supported by donors, over the last two decades.

'My late husband (who had been going to Glyndebourne since 1956) and I saw this [Le nozze di Figaro] in 2012. It is wonderful and has already brought a tear to my eye. Thank you so much.'

Open House reached more people than we imagined. In the first three weeks more people watched online than would come to our summer Festival. We usually average around 10,000 views per stream whereas Open House ranged from 25,000 to 81,000, averaging 41,000 per stream.

Investment in filmed content – in addition to Open House we also reached audiences through our streaming and broadcast partners.

In March we worked with Sky Arts again to broadcast the 2020 singing competition The Glyndebourne Opera Cup. We also created a new behind-the-scenes documentary *Glyndebourne: No Ordinary Summer*. The documentary was shown on Sunday 20 December on Sky Arts and was available to watch for free on the Glyndebourne YouTube channel from Sunday 27 December until Monday 4 January 2021. This documentary revealed the spirit and determination that ensured the show could go on, resulting in Glyndebourne becoming the first UK opera house to perform full-length opera to a live audience since the start of the Covid-19 pandemic.



Sam Stephenson

Learning and Engagement (L&E)

2020 was an extraordinary year, and as a result the L&E programme responded, adapted and evolved to meet the changing circumstances and needs of participants. The year began with a range of planned activities: youth opera workshops to support the development of a new commission *Pay the Piper* which was to be performed in November 2020 and will now take place in February 2022; Glyndebourne Junior Performers (12 talented young singers from the local area) taking part in an intensive weekend of workshops led by Mary King in January; local primary schools taking part in the Primary School Backstage Tours programme, carefully chosen with our partners in the University of

Sussex Widening Participation team to make sure those attending would be from schools that would benefit most from the initiative. In March we also recruited and facilitated the first ever Youth Jury who adjudicated and awarded their own prize to Sungho Kim as part of The Glyndebourne Opera Cup.

Vocal Task Master – when lockdown hit the programme switched to online provision. Following consultation with young people engaged in our programme, a new project called *Vocal Task Master* was created. A highly committed group of young singers met regularly on Zoom to share live solo performance, critical feedback and peer support. The format proved very successful and despite

the technical and technological challenges involved the group were able to deliver an excellent recital via Zoom to an invited audience in July.

Arts Award at Home – another response to the pandemic was to create our Arts Awards at Home scheme as a way of providing opportunities for young people aged 11-25 to keep learning and engaging with opera and the arts while school and extracurricular activities were suspended. The scheme provides a structure for self-directed learning as well as remote support, group opportunities and a range of resources based on Glyndebourne productions. After completing a portfolio of work participants receive a nationally-recognised qualification through Trinity Arts Awards.

Raise Your Voice – in early 2020 regular sessions for our year-round project for people living with dementia and their carers took place in Cooksbridge, East Sussex. Supporting our most vulnerable participants during lockdown was a priority and through *Raise Your Voice* we stayed in touch via email, post and telephone. Volunteers called to check in and we emailed links to projects participants could do at home, including a warm-up video, and participants from our Youth Opera group filmed themselves saying hello and singing a song. A

series of podcasts were produced, which were sent on CD via post along with word sheets, as well as being shared on the website. In the autumn we were able to make socially-distanced visits to participants' homes to sing to and with them from their front gardens and we captured footage for a participant-led film inspired by *L'elisir d'amore* that was created in collaboration with the Royal Academy of Music's Open Academy.

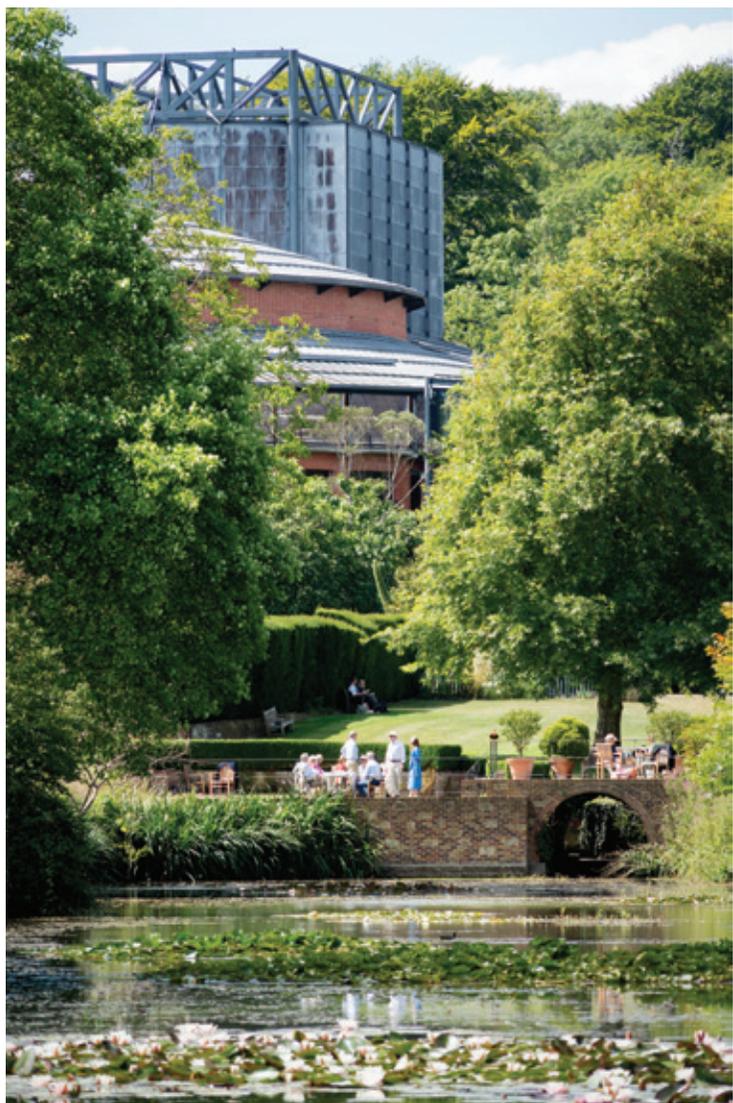
The Place Beyond Tomorrow – following on from Minnesota Opera's production of our youth opera *Belongings*, we worked with the learning team in Minneapolis on a ground-breaking collaboration to bring young people from both youth opera groups together virtually. The collaboration started in February 2020 when Project Opera staged a new production in Minneapolis of Lewis Murphy's opera *Belongings*, a piece which was commissioned by Glyndebourne and premiered by Glyndebourne Youth Opera in 2017. The themes of kindness, hope and understanding against a background of dislocation and conflict were as relevant in Minneapolis in 2020 as they were in 2017 in the UK. This new piece of work was given greater impetus by the killing of George Floyd and the urgency felt by both companies in responding to the growing social justice agenda.

The young people taking part were given the mission to articulate collectively their vision for *The Place Beyond Tomorrow* (a line from Laura Attridge's libretto for *Belongings*) with a facilitated dialogue at its core between participants about how the work we do can help to build the future we want. Young people from both sides of the Atlantic joined together to revisit the themes of the opera and create new work inspired by the world of 2020.

Participants worked together with a team of professionals via online sessions. Professionals involved in the work included Darren Abrahams, Kao Kalia Yang and Nardus Williams. Darren works internationally as a facilitator and project leader in the fields of cultural, personal and community development. Kao Kalia Yang is a Hmong-American writer, teacher and public speaker and Nardus is a British soprano and former Jerwood Young Artist at Glyndebourne. The results were moving and profound for all involved, demonstrating that despite, or maybe because of isolation, distance and turmoil it is possible to find new ways of coming closer together. A short film of the project and the groups singing one of the choruses from *Belongings* was shown as part of Glyndebourne's Christmas Concerts in December 2020.



Pippa Slaytor



Securing artistic excellence

The Glyndebourne Opera Cup - the Opera Cup returned in early 2020 – an international singing competition launched in 2018 – to search for the next big opera star. The competition, which was made possible thanks to a generous legacy gift from the estate of Arthur Wise as well as donations from other individual supporters, attracted over 200 entrants from 39 different countries. Following preliminary heats, 20 singers aged 22-31 were invited to take part in the semi-final at Glyndebourne. The competition offered a top prize of £15,000 and a guaranteed role at a leading international opera house. The final was broadcast live on Sky Arts in March. Edward Nelson, 31, from the USA was crowned overall winner. Alexandra Lowe, 28, from the UK took the second place prize and Eric Ferring, 27, from the USA third place prize. The Audience prize went to soprano Meigui Zhang from China and the Dr Ginette Theano Prize for Most Promising Talent went to South African mezzo-soprano Siphokazi Molteno. Our first ever Youth Jury awarded a prize for the most engaging performance, which went to South Korean tenor Sungho Kim.

Jerwood Young Artists – 2020 marked ten years of the Jerwood Young Artists programme and we celebrated with two garden concerts in August with wonderful performances from former Jerwood singers Emma Kerr, Frederick Jones and Huw Montague Rendall as

well as Madison Nonoa-Horsefield who will join the 2021 programme.

Balancing the Score – we decided to extend the *Balancing the Score* scheme for the current cohort of female composers for a further calendar year in order for their residency to include and culminate with performances of their piece *Pay the Piper* in early 2022. We worked with our four composers to identify interesting small-scale projects for them to undertake in response to the pandemic. For example, Anna Appleby worked with countertenor James Hall on a new composition entitled *Bird*.

Debut and cover artists – despite the cancellation of Festival 2020, the mini-festival of outdoor performances over the summer provided the opportunity for ten cover roles in the programme as well as solo opportunities for the Chorus.

Visual arts – Glyndebourne’s Gallery 94 launched its first winter online exhibition, Fair Ground, on Saturday 30 October to Glyndebourne Members. This exhibition showcased new work by 22 Sussex-based artists, exhibiting recent graduates and emerging artists alongside established names, also available via our online shop.

Each Festival we invite two PGCE Art and Design students from the University of Brighton to apply for the chance to discover opera at

Glyndebourne through a summer residency. In 2020 Polly Baker and Laura Andrews created work inspired by our Open House festival, and provided creative prompts for young people engaged in our Arts Award at Home programme. Their work was shared on social media throughout the summer and was part of our winter online exhibition.

Investing in our facilities

Our essential backstage project has been on hold since we sadly had to cancel the 2020 Festival. To stay at the forefront of theatre technology, we need to invest in the upgrade of our backstage systems. Recent technology has generated a wealth of new opportunities to improve the technical processes on our stage. Donations to our Annual Fund will help Glyndebourne to carry out the essential transition from a manual backstage system, that derived in the 19th Century, to a modern, automated fly system. This will allow for greater creative possibilities, faster scenery changes and even more daring operatic experiences – that we can’t wait to showcase. As we begin recovery from a multi-million-pound loss caused by the pandemic, we are determined to not only survive but to thrive. Glyndebourne’s major capital campaign to upgrade and fully automate our backstage systems remains a top priority despite some inevitable delay.

Funding Impact – summary of investment



	2020	2019	2018	2017	2016	Total
	£'000	£'000	£'000	£'000	£'000	£'000
Total Fundraising	10,387	6,325	6,775	8,361	5,603	37,451
- Core (including legacies)	1,750	3,251	3,296	3,530	3,088	14,915
- ACE	1,659	1,629	1,629	1,629	1,628	8,174
- NGP	620	987	982	977	887	4,453
- COVID (including government grants)	6,283	-	-	-	-	6,283
- Exceptional*	75	458	868	2,225	-	3,626

* Exceptional fundraising includes income raised for Backstage Automation in 2019 and 2020, the Production Hub in 2017 and 2018 as well as the Tour 50th celebrations in 2018.

Total investment	10,221	6,130	10,943	5,600	5,371	38,265
- Core*	1,652	2,940	5,894	2,571	2,656	15,713
- ACE	1,659	1,629	1,629	1,629	1,628	8,174
- NGP total investment - split as follows:	270	1,386	904	823	1,087	4,470
- Developing future audiences	77	601	447	438	489	2,052
- Securing artistic excellence	136	237	294	166	189	1,022
- Learning & Engagement	28	529	131	170	324	1,182
- Developing our skills	29	19	32	49	85	214
- COVID	6,283	-	-	-	-	6,283
- Exceptional	357	175	2,516	577	-	3,625

* Unrestricted legacies received over the 12 year period 2006-2018, and which are deliberately not considered to be part of operating income and used to pay the wages but ring fenced for strategic use at the discretion of the Board, were used to meet the shortfall in fundraising for the construction of the Production Hub resulting in an investment in 2018 in excess of the funds raised.

Image overleaf: Autumn performances of *In the Market for Love* moved indoors and were performed to socially-distanced audiences in Glyndebourne's auditorium

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