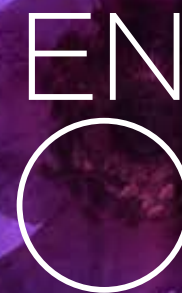


English National Opera Annual Review 2017/18

Annual review covers 12 month period
1 August 2017 to 31 July 2018



Contents

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Chairman's Introduction



ENO has continued to grow over these 12 months, presenting a wide range of work at its home, the London Coliseum, and further afield. Following our readmission to the ACE National Portfolio in June 2017, and our business plan being signed off in January 2018, ENO continues to strengthen its position. Two years of financial stability have allowed us to programme opera for the next three years, against a backdrop of an ever-improving box office and increased fundraising revenue.

Our daring and bold programming has introduced new and diverse audiences to opera. In particular, *La traviata*, Daniel Kramer's directorial debut as Artistic Director, brought in a younger crowd new to opera, and showcased the award-winning talents of the ENO Chorus and Orchestra to their full effect. Packed houses for Cal McCrystal's riotously entertaining new production of *Iolanthe* ensured ENO retained its status as the house of Gilbert and Sullivan. Designer Paul Brown very sadly passed away before he could see the production, but was honoured with an Olivier Award nomination.

It is heartening to see ENO collaborate with other theatres and venues, bringing opera to new audiences in more intimate spaces.

Our collaboration with the Gate Theatre on *Effigies of Wickedness: Songs Banned by the Nazis* demonstrated how opera is still an art form for making impactful social statements, while having ENO singers perform alongside cabaret stars displayed its crossover appeal. The huge success of our collaboration with Regent's Park Open Air Theatre on a new production of Britten's *The Turn of the Screw* has happily led to another collaboration on *Hansel and Gretel* in summer 2019.

Our public value continues to be at the core of the organisation and defines everything we do. ENO Baylis, our learning and participation programme, thousands of people this year, from 'Opera Squad' school takeovers to 'Baylis in the Balcony'. With the creative industries being the UK's fastest growing sector, ENO is committed to providing top quality arts jobs, and inspiring creativity throughout the company.

We change lives through opera; whether that's through attending a performance, participating in an education or community programme, or by working with us.

We were very pleased to welcome our new Chief Executive Stuart Murphy - former Director of Sky Entertainment Channels - to ENO. Stuart has only been with the company since April 2018, and is already making significant changes by opening up the London Coliseum and introducing a broader audience to ENO. His passion for engaging younger diverse audiences coupled with his financial intelligence will allow ENO to remain bold and adventurous through 2019, particularly vital as the UK faces Brexit in March.

We concluded this financial year reporting a surplus, with ACE transition funding in addition to our ongoing core grant helping to ensure the company retains free reserves as a contingency against operation risks all supported by a four-year funding agreement with ACE based on the company's business plan for that period.

Finally, a huge thank you goes to everyone who has contributed to ENO; from our Friends, supporters and sponsors to our loyal audiences and every member of staff who work tirelessly to ensure the organisation continues to go from strength to strength.

I also want to thank Daniel Kramer, Artistic Director, and Martyn Brabbins, Music Director, for both their expertise and creativity but also their contribution to the continued success and future of ENO.



Dr Harry Brunjes
Chairman, English National Opera
and the London Coliseum

Chief Executive's Introduction



Since joining ENO in April 2018, I have been blown away by the creativity, talent and dedication of everyone within the company. ENO continually inspires and surprises our audiences with brilliant, breathtaking work on stage and the highest musical standards from our principals, and from our award-winning Chorus and Orchestra.

Part of what makes us unique is our adaptability and our continuing plans to make ENO (and our home, the London Coliseum) even more accessible, unique, and attractive to as wide an audience as possible. We will continue to welcome visiting companies to the London Coliseum to help ensure our financial stability, while collaborating with a host of exciting theatres and venues on more intimate productions. Every penny we make from visiting companies goes straight back into making opera.

We will continue with this model, expanding on the work we welcome to the London Coliseum, and will be exploring a range of events including Coliseum Lates after main stage operas, and a greater variety of work on our main stage.

Being well-planned and financially stable means we are now able to look forward to what we can do to help shape the creative landscape of the UK. As a national opera company we have a responsibility to lead the way in making the art form accessible to absolutely everyone. Which is why, on 18 December 2018, we launched a scheme to give under 18s free balcony tickets on Saturdays, which we hope will bring in a whole new audience, and reinforce our mission to change lives through opera.

I am incredibly proud of the fact that we bring on the next generation of talent in performing, conducting and directing, and are committed to increasing ethnic diversity within opera, which is why 2019 will see us focusing on nurturing BAME talent and exploring avenues for imaginative partnerships.

I am particularly looking forward to our collaboration with Theatre Royal Stratford East on a new production of *Noye's Fludde* directed by Lyndsey Turner, featuring a cast of professional singers, actors and musicians, as well as local schoolchildren, the local community, and participants from ENO Baylis.

Our ENO Baylis work is about enriching lives in underserved communities using opera and performance and music. Every year ENO touches the lives of 15,000 young people but the Baylis relationships are the deepest and maybe the longest-lasting.

I love ENO and the work we do. As a planned and now financially solid organization, we are in a strong position to adapt to audiences' continually evolving tastes, to demonstrate our public value, to make thrilling artistic decisions and help ENO flourish into the pioneering opera company our founder intended it to be.

A handwritten signature in dark ink that reads "Stuart Murphy". The signature is written in a cursive, flowing style.

Stuart Murphy
CEO, English National Opera
and the London Coliseum

Who We Are



ENO: Lives Changed Through Opera

English National Opera exists for everyone, creating new experiences with opera that inspires, nurtures creativity and makes a difference.

We take a fresh inspiring approach to opera to reflect the diversity of our culture. At ENO, we believe that opera is a living art form able to connect to people from all parts of our society.

We collaborate with a range of artists and art forms to deliver different aspects of the repertoire, from Baroque to contemporary, as well as commissioning new works as part of our commitment to the future of the art form.

We sing in English, as we believe it enhances the emotional connection between performers and audiences.

We encourage creativity throughout the company and our commitment to the future of opera provides a platform to develop outstanding careers.

We are a world-class national company recognised internationally for the standard of our work. We nurture talent across the entire company, whether onstage, backstage, or in the pit and proactively provide a platform for young singers to start and then develop global careers.

We connect to audiences through inspiring, accessible, world-class opera and stimulating, creative participation programmes.

We create our productions for the widest possible audiences and aim to introduce completely new audiences to the magic of opera whether at the London Coliseum, outside of our theatrical home or internationally.

We make our productions accessible by offering a large proportion of tickets at affordable prices, through our attendance schemes and our ENO Baylis learning and participation programmes.

We work with a wide range of visiting companies to generate essential revenue and welcome new audiences to share the experience of our theatre.



Year At A Glance

2017–2018

This period now reports on the full 2017/18 Season including all operas at the London Coliseum plus our second season of outside work at Open Air Theatre Regent's Park and The Gate Theatre Notting Hill. Comparators indicated in this report are for this period year on year.

In Numbers

12

Productions across
the 12 month period

9

Main stage productions
at the London Coliseum

3

New Opera Productions

1

World Premiere

5

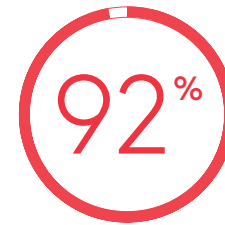
Opera Revivals

2

Productions outside the London
Coliseum in collaboration with
other companies across London

1

Studio Live production



of Singers and Conductors
British born/trained/resident

134

ENO Performances

43

Performances of our musical
theatre collaboration *Chess*

13

ENO co-productions or rentals
opened around the world

1

Musical Theatre collaboration

Productions

Autumn 2017



Aida

28 September–2 December
New Production

ENO began its 2017/18 Season with a brand new production of *Aida*. Director Phelim McDermott returned with his theatre company Improbable, whose ENO shows include much-loved productions of *Satyagraha* (2007) and *Akhnaten* (2016). Latonia Moore took the title role, and Tenor Gwyn Hughes Jones sang Radamès. ENO Chorister Robert Winslade Anderson sang Ramfis in several performances and Keri-Lynn Wilson returned to ENO to conduct.



The Barber of Seville

5–30 October
Revival

Jonathan Miller's classic production of *The Barber of Seville* celebrated its thirteenth revival, with the original Figaro, baritone Alan Opie, returning as his antagonist Dr Bartolo in his role debut. Australian baritone Morgan Pearse returned as Figaro, following his performances in the 2015 run, and Sarah Tynan made her role debut as Rosina. Hilary Griffiths conducted the ENO Orchestra, making his ENO debut.



Rodelinda

26 October–15 November
Revival

Olivier Award-winning director Richard Jones's ingenious production of Handel's *Rodelinda* returned to the London Coliseum. Among the returning faces were Rebecca Evans in the title role and Baroque specialist Christian Curnyn as conductor, along with ENO favourite Susan Bickley.



Marnie

18 November–3 December
World Premiere

The world premiere of Nico Muhly's *Marnie*, conducted by ENO Music Director Martyn Brabbins and directed by Michael Mayer, adapted Alfred Hitchcock's novel of the same name. Sasha Cooke created the title role of Marnie, and Daniel Okulitch created the role of Marnie's boss and later husband, Mark Rutland, in his company debut. The creative team 59 Productions, made a welcome return to the London Coliseum collaborating with Mayer and lead designer Julian Crouch.

Productions

Spring 2018



Satyagraha

1–27 February
Revival

This critically acclaimed production from award-winning director Phelim McDermott and Associate Director/Set Designer Julian Crouch (co-founders of Improbable) broke box office records for 20th century opera on its UK premiere in 2007, making it the most popular contemporary work to be performed by ENO. Philip Glass's operatic masterpiece returned to English National Opera, with Toby Spence leading the cast in his role debut.



Iolanthe

13 February–7 April
New production

Cal McCrystal made his ENO debut directing a joyful new production of Gilbert and Sullivan's hilarious satirical fantasy, *Iolanthe*. Nominated for Outstanding Achievement in Opera at the Olivier Awards 2018 for Paul Brown's stunning set and costume designs. The production starred ENO favourites Andrew Shore and Yvonne Howard, and ENO Harewood Artist Samantha Price took the title role.



A Midsummer Night's Dream

1–15 March
Revival

Robert Carsen's hugely popular production of Benjamin Britten's Shakespearean comedy featured an ensemble of some of British opera's most sparkling rising stars, including five ENO Harewood Artists. *A Midsummer Night's Dream* was the first of four works by Benjamin Britten to be performed in 2018, highlighting the historic role of the company in premiering and performing the composer's work.



La traviata

16 March–13 April

Daniel Kramer directed his first ENO production as Artistic Director of the company, with a sweepingly romantic new staging of *La traviata*. Tenor Lukhanyo Moyake made his UK debut as Alfredo, with Irish soprano Claudia Boyle singing the much-loved role of Violetta. Singing the role of Giorgio Germont was Alan Opie, who was celebrating his fiftieth year singing with ENO.

Productions

Spring 2018



The Marriage of Figaro

29 March–14 April

Fiona Shaw's acclaimed production of *The Marriage of Figaro* returned to ENO, with Lucy Crowe in her role debut as the Countess. Baritone Thomas Oliemans made his ENO debut as Figaro, British bass-baritone Ashley Riches made his role debut as the Count, and ENO Harewood Artist Rhian Lois, originally from Wales, made her role debut as the ever-resourceful Susanna. ENO regulars Keel Watson and Janis Kelly sang Dr Bartolo and Marcellina respectively.



Effigies of Wickedness (Songs banned by the Nazis)

3 May–9 June

ENO collaborated with the Gate Theatre on this riotously inventive and accessible cabaret-style show. Created by Peter Brathwaite, *Effigies of Wickedness* combined songs from the Weimar Republic's subversive underground scene, with musicians drawn from ENO's Orchestra. The cast featured a mix of opera and cabaret singers; Peter Brathwaite, Katie Bray, Le Gateau Chocolat and Lucy McCormick.



ENO Studio Live: *Acis and Galatea*

8 June–16 June

Presented for the first time as part of ENO's Studio Live series, *Acis and Galatea* performed to audiences in an intimate setting in Lilian Baylis House, ENO's primary rehearsal space. The production displayed the incredible talent at ENO, including the award-winning Chorus and Orchestra, and the ENO Harewood Artists.



The Turn of the Screw

22–30 June

ENO's first collaboration with Regent's Park Open Air Theatre was also the second Britten opera to be performed in the season, again cementing the company's reputation for fine productions of the composer's work. A cast of ENO Harewood Artists and ENO favourites including Elgan Llŷr Thomas, Janis Kelly and Rhian Lois performed alongside members of the ENO Orchestra, in a production directed by Open Air Theatre's Artistic Director Timothy Sheader.

Productions

Musical Theatre and Special Projects



Towards Another World

26 November

Towards Another World was a new work involving a large community chorus, commissioned by ENO Baylis. Created in response to Verdi's *Aida* and as a site specific performance for the V&A Museum, composer Hannah Conway and writer Peter Cant interwove extracts from the opera with new text and songs written in collaboration with over 100 individuals from across London. The production involved members of the ENO Youth Programme, ESOL adult English language learners from Tower Hamlets College and Bromley by Bow Community Centre, individuals from Streetwise Opera and the ENO Community Choir.

Chess

26 April–2 June

The first West End production of *Chess* since 1986, the production featured a star-studded cast, including Michael Ball, Alexandra Burke, Tim Howar, Cassidy Janson and Cedric Neal. Featuring English National Opera's award-winning Orchestra and Chorus, *Chess* was the fourth production in collaboration with ENO by Michael Linnit and Michael Grade after *Sunset Boulevard*, *Carousel* and *Sweeney Todd: The Demon Barber of Fleet Street*.

A Masked Ball and Romeo and Juliet

12 June–6 July

The ENO Chorus and Orchestra performed in two Grange Park Opera productions over the summer: *A Masked Ball* (conducted by Gianluca Marcianò) and *Romeo and Juliet* (conducted by Stephen Barlow). With Grange Park Opera now in its second year in Surrey, these two rarely performed pieces were a welcome addition to the country house opera scene.

Henley Festival

15 July

ENO were welcomed by Henley Festival to perform in their 2018 programme, alongside an exciting line up of artists such as Rita Ora, Grace Jones, Nile Rodgers & Chic and more. Soloists joined the full ENO Chorus and Orchestra under the baton of Music Director Martyn Brabbins, for a repertoire of performances taken from many of the world's best-known operas, including *Carmen*, *The Marriage of Figaro*, *Madam Butterfly*, *Turandot* and *La traviata*.

Productions

Musical Theatre and Special Projects

West End Live

16–17 June 2018

ENO had significant presence at West End Live, a free annual outdoor event in Trafalgar Square celebrating the capital's world-class theatre and performance.

Nadine Benjamin performed a rendition of 'Summertime' from *Porgy and Bess*, while the ENO marquee featured costumes, face painting, origami and jugglers, delighting families and many theatregoers new to opera.



Audiences



ENO Audiences

52%

of ENO audiences were first time bookers

Over

150,000

people came to an ENO opera performance (71% of capacity and an increase of 2% from 2016/17).

More than

84,000

people saw *Chess* featuring our award-winning Orchestra and Chorus

More than

33,000

watched an ENO collaboration, supported performance or special project not at the London Coliseum

An approximate audience of

139,000

listened to a performance of *Marnie* broadcast on BBC Radio 3

39,000

watched or downloaded Sky Arts broadcasts of ENO productions across the period

10%

of ENO audiences were non-white, a 6% increase of minority ethnic audiences against 2016/17

And

19%

of audiences were aged 44 or under, a 13% year on year increase.



International Audiences

ENO collaborates with opera companies all around the world. By co-producing we enable our productions to be shared with audiences across the globe, reduce the cost of the production to ENO and facilitate the sharing of skills between technical and production teams.

Wherever an ENO co-production appears, members of our technical and production teams work with the receiving opera company to present the opera to our world-class standard. At its most collaborative, the co-production process includes shared workshops, a journey towards a genuinely collective vision and the chance to share and develop skills for ENO and all other opera companies involved.

During this period:

5

International co-productions were staged at the London Coliseum

16

ENO co-productions or rentals opened around the world

75

performances of ENO co-productions or rentals took place around the world

115,600

More than 115,600 people saw an ENO co-production or rental outside of the UK

Seven co-productions performed by ENO in the UK

Aida: Co-production with Grand Théâtre de Genève and Houston Grand Opera

Rodelinda: Co-production with the Bolshoi Opera, Moscow

Marnie: Co-production with the Metropolitan Opera, New York


Satyagraha: Co-production the Metropolitan Opera, New York

La traviata: Co-production with Theater Basel, Switzerland

Effigies of Wickedness: World premiere presented as a co-production between ENO and Gate Theatre Notting Hill

The Turn of the Screw: Co-production with Regents Park Open Air Theatre





ENO Co-Productions and Rentals

Opening Night

<i>The Pearl Fishers</i>	LA Opera, Los Angeles	7 October 2017
<i>Madam Butterfly</i>	Metropolitan Opera, New York	2 November 2017
<i>Lucia di Lammermoor</i>	Norwegian National Opera	1 March 2018
<i>Sunken Garden</i>	Dallas Opera	9 March 2018
<i>Così fan tutte</i>	Metropolitan Opera, New York	15 March 2018
<i>Benvenuto Cellini</i>	Paris Opera	20 March 2018
<i>Don Giovanni</i>	Norwegian National Opera	16 May 2018
<i>Lucia di Lammermoor</i>	Teatro Real, Madrid	22 June 2018
<i>The Magic Flute</i>	Aix en Provence	6 July 2018

Affordable Opera

We continue to support accessible opera with affordable pricing and audience schemes.

45,000

Our pledge, made at the beginning of the 2015/16 Season, to provide 500 tickets for sale at £20 or less for every ENO opera performance at the London Coliseum has continued during this 12-month period.

More than 45,000 tickets were made available at £20 or less at the start of the season.

1,141

people attended an Opera Undressed event

Opera Undressed

Our Opera Undressed scheme is designed for first-time opera attendees and continues to engage audiences with an increase in membership of 276%. For £20, audience members can experience their first opera from a fantastic seat, enjoy a pre-performance talk and a post-show party with the cast. Opera Undressed attendees also receive a one year discount for future ENO performances.

In this period, 1,141 people attended an Opera Undressed event a year on year increase of 39%. More than 35% of Opera Undressed attendees have returned since first attending an event.

Our recent membership survey showed that 90% of Opera Undressed attendees 'Opera Undressed had made them think more positively about opera'.

90%

of Opera Undressed attendees 'Opera Undressed had made them think more positively about opera'.

1,900

Access All Arias tickets were sold

Access All Arias

AAA provides a free membership for those aged 16-29 or in full-time education, offering great seats at significantly reduced prices for all performances. Ticket prices for members are £30 in the Stalls, £20 in the Dress Circle and £10 in the Upper Circle. During this period over 1,900 Access All Arias tickets were sold, an increase of 98% year on year and membership of the scheme increased by 192% to 6,665.

4,000

Secret Seat tickets were sold

Secret Seats

An unallocated Secret Seat ticket costs £20 but audience members are guaranteed a seat worth £30 or more on the night. Secret Seats provide accessible pricing for productions for those that are happy to not know where they will be sitting until three days before the performance. More than 4,000 Secret Seat tickets were sold during this time.

3,052

tickets were issued through Baylis in the Balcony

Baylis in the Balcony

We continued our successful scheme offering 428 dress rehearsal tickets for every production in the ENO Season at no cost to individuals or groups. We continued to target secondary state school groups, youth groups and networks of looked after children, Further and Higher Education students, social housing groups, carers, local community groups, and homeless or vulnerably housed adults. In 2017/18 3,052 tickets were issued through the Baylis in the Balcony scheme.

Access Scheme

Our Access scheme provides those with a range of disabilities the opportunity to experience opera at the London Coliseum at reduced rates. With over 11% of our audience indicating a disability we provided five BSL performances at the London Coliseum.

London Coliseum Audiences

Our home, the London Coliseum, is the West End's largest theatre. Designed for Sir Oswald Stoll by Frank Matcham, the theatre was designed to be the largest and finest 'people's palace of entertainment' of the age. When we are not performing opera at the London Coliseum we welcome visiting companies and performances.

In August 2017, we concluded the run of the world premiere of Jim Steinman's *Bat Out of Hell*. The remaining section of our autumn season was filled with a diverse and eclectic selection of one-night events ranging from

the premiere of Roy Budd's score to the 1925 classic *Phantom of the Opera* to a concert celebrating the music of Bollywood in *Suron ki Mehfil*. We welcomed a host of the world's greatest dance talent with stellar performances from Svetlana Zakharova, Ivan Putrov and Sergei Polunin in November and December and ended the year with English National Ballet's annual Christmas and new year season.

BBC Friday Night is Music Night presented Gregory Porter and Friends at the beginning of the year which then concluded with our summer season featuring English National Ballet's classic version of *The Sleeping Beauty* followed by a residency from Opera North with *Kiss Me, Kate* and the return of a British legend of stage and screen, Tommy Steele, for a seven week run of *The Glenn Miller Story*.



170

There were 170 performances from visiting companies

210,517

More than 210,517 people came to a performance from a visiting company at the London Coliseum

Visiting Companies at the London Coliseum

Bat Out of Hell, (1–22 August)

BBC Radio 2: *A Night at the Opera*, (24 September)

Roy Budd's *Phantom of the Opera*, (8 October)

Suron ki Mehfil, (29 October)

Svetlana Zakharova: *Amore*, (20 – 25 November)

Men in Motion, (22 – 23 November)

Symphonic Beatles, (30 November)

Project Polunin, (5–10 December)

English National Ballet's *Nutcracker*, (12 December–6 January)

English National Ballet's *Song of the Earth/La Sylphide*, (9–14 January)

English National Ballet's *Le Jeune Homme et la Mort/La Sylphide*, (16–20 January)

BBC Radio 2: *Gregory Porter and Friends*, (28 January)

Russian Ballet Icons Gala, (25 February)

The International Opera Awards, (9 April)

English National Ballet's *The Sleeping Beauty*, (5–16 June)

English National Ballet's *Emerging Dancer*, (11 June)

Opera North's *Kiss Me, Kate*, (20–30 June)

The Glenn Miller Story, (6 July–18 August)

ENO Baylis Learning & Participation

The ENO Baylis programme offers a range of opportunities for people of all ages to engage with opera.

Young People: Schools Programme

We continued to expand our work with secondary schools, extending our reach to a wider network of schools across London and deepening our existing relationships. Members of ENO staff and professional artists went into schools to deliver masterclasses and creative workshops, and schools were encouraged to bring groups to ENO to glimpse our working practices, meet professionals working across the industry, and experience our productions.

Opera Squad

We focused on four new school relationships through our Opera Squad programme, delivering a year-round residency in each school designed to enhance the arts curriculum, support cross-disciplinary thinking and nourish creativity. In-school activity was tailored to needs identified by each school, supported by free tickets to ENO dress rehearsals, industry and rehearsal visits, teacher events and work experience opportunities. Opera Squad 2017/18 schools were: Pimlico Academy (Westminster), Queens Park Community School (Brent), Riverside School (Barking and Dagenham) and St Paul's Academy (Greenwich).

We work in close dialogue with an additional 22 secondary schools across London, all with above average numbers of BAME and SEN students, and eligibility for free school meals. We continued to support these other schools with curriculum-linked activity at Key Stages 3-5, delivering music, drama and composition workshops as well as critical writing masterclasses to support young people to articulate their experience and opinions of opera.

We also began a new strand of work with schools in this period, introducing young people to dramatic singing and supporting healthy vocal technique and musicianship. This was in response to specific requests from schools to support in school singing at secondary level, and as part of our long-term commitment to addressing the lack of ethnic and socioeconomic diversity in the industry and the need to support young people at an age when they are starting to make choices about their future.

In the 2017/2018 academic year:

5,092

young people were exposed to opera performed live in their school

1,217

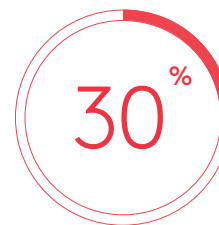
young people took part in interactive workshops led by professional artists from ENO in their school

We continued to create opportunities for school groups to come to the London Coliseum to experience ENO productions, meet professionals working in the industry and learn about what goes on behind the scenes.

1,578

young people from 74 school classes experienced ENO productions across the season

Approx



of participants in each of our youth projects come from our Opera Squad schools and we actively encourage the schools we work closely with to promote this opportunity to their pupils

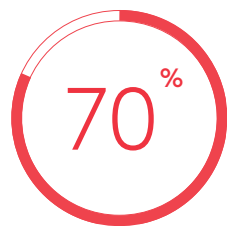


Young People: Youth Programme

We continued to develop our work with young people aged 13-18 interested in developing their music, drama, creative writing and design skills outside of school. We supported those who had previously engaged with our programmes to continue to develop their skills and relationship with ENO, whilst encouraging an influx of young people who had not taken part in our activities nor been exposed to opera before.

284

young people from 59 different schools across 29 London boroughs took part in our Youth Programme across the year, all of whom were given the opportunity to attend at least one ENO production for free



of participants in each youth project were new to ENO Baylis, drawn from our schools network, young people's own peer networks and our growing youth network.

4,988

people experienced new work created and performed by members of our youth programme (audience at sharings and exhibitions)

Creative Projects

We delivered creative projects in the school holidays, bringing young people from across London to work together with professional artists to explore and create new work in response to the operas on our stage. In February 2018, *Satyagraha* provided the stimulus, with young people choosing to create a piece about injustice and social change. In the summer holidays, *Effigies of Wickedness: Songs Banned by the Nazis* provided the springboard for a new piece of work about censorship and freedom of expression.

Unplugged

We supported young people to develop their understanding of the industry through after school Unplugged events during term time, making visible aspects of our working practice, connecting young people to

professionals working across the artistic, technical and production areas, supporting Arts Awards and revealing the variety of careers in the performing arts.

We also collaborated with the Saturday Club Trust to extend our reach to young people who are interested in design and making but had not been exposed to opera before, supporting them to develop their skills in set, prop and costume design, and to find out about design and making careers in theatre/opera.

ENO Youth Company

We piloted a new year-long programme in this period, supporting young people aged 14-18 who are committed to exploring their own creative voice and developing their skills across performance, music, creative writing and design. 12 young people aged 14-18 were selected to be the ENO Youth Company and were invited to explore the art form and create new work in collaboration with a range of professional artists across the year.

Work Experience

We continued to provide work experience opportunities for young people across the company. Priority was given to young people from our schools and youth programmes. We also collaborated with the NSPCC and with Wisteria Ward (St George's NHS Trust) to develop best practice around working with young people suffering anxiety and mental ill health.



Young People: 18-25 year olds

Higher Education and Further Education Students

We continued to work with a broad range of Higher Education colleges to support learning across a range of disciplines, connecting students with professionals working in the industry and developing their understanding of the art form and career possibilities.

Students were supported with bespoke backstage and rehearsal visits, access to our productions through free dress rehearsal tickets and student ticket discounts, as well as student placement opportunities.

We continued our successful series of free Salon Discussions, opening up creative practice in opera. These targeted students and emerging artists from a range of disciplines including singers, composers, writers, directors, designers and producers, enhancing their learning and enabling them to discuss practice with experienced professionals.

We continued to collaborate on course modules with University College London and University of the Arts, London, exposing students of other disciplines to opera and supporting their studies, including projects in semiotics, animation and digital marketing. 15 individual student placements took place across the company during this period.



Adults: Community Programme

We continued to provide access and learning opportunities for adults, with a particular focus on supporting vulnerable and isolated individuals and those who might not otherwise engage with opera or the arts. We continued to use ENO productions as a springboard for bringing diverse communities together, recognising our civic role and supporting social inclusion.

137

adults supported from diverse communities to develop skills in diction, comprehension and self-expression.

476

adults attended the nine pre-performance talks across the season

4,203

listeners played back the podcast recordings of the talks through the ENO Soundcloud playlist on the ENO website.

We celebrated our commitment to singing in English at ENO by developing a series of singing and songwriting projects across the year in collaboration with English for Speakers of Other Languages (ESOL) groups at three Further Education and community centres across London. We supported 137 adults from diverse communities to develop skills in diction, comprehension and self-expression, exposing them to opera for the first time and using stories from our stage as provocation for discussion and songwriting.

Our popular unauditioned community choir continued with weekly rehearsals during the autumn and spring terms. Over 120 people took part each term, with a mix of returning regulars and new members, all with a range of singing abilities. We continued to support the musical development of the choir with leadership from Murray Hipkin of the ENO Music Staff.

Our artistic partnership with Streetwise Opera continued, with ENO productions providing the stimulus for Streetwise Opera's main workshop programme at The Passage day centre. Individuals accessing these workshops were supported with free tickets to dress rehearsals across the year,

and regular pop-up performances by ENO singers in the day centre. Individuals from the Streetwise Opera London Explore group continued to be supported to take part in other aspects of the ENO Community Programme, as a progression opportunity.

We continued to deliver our programme of Pre-Performance Talks for every production in the season. These were hosted by broadcaster Christopher Cook, with guest speakers and members of the company providing audiences with insights into the opera and the choices made on the ENO production. 476 adults attended the nine talks across the season; 4,203 listeners played back the podcast recordings of the talks through the ENO Soundcloud playlist on the ENO website.



Talent Development



ENO Harewood Artists

12

ENO Harewood Artists
in 2017/2018

19

principal roles were
performed by ENO
Harewood Artists
during this period.

At ENO we are committed to nurturing new operatic talent. The ENO Harewood Artists programme provides exceptional training and support for the best British or British-trained singers at the beginning of their professional careers. The programme costs over £200,000 a year to deliver and is funded entirely through donations.

Each Harewood Artist undertakes a programme of vocal and language training, is coached by experts in their repertoire and is fully supported through auditions for career-building performance opportunities with ENO, around the UK and abroad. The programme is led by members of the ENO Casting and Music teams who oversee the programme and ensure that its members receive a variety of training, including coaching sessions with ENO's Head of Vocal Coaching & Development Jane Robinson, consultant coach Michael Pollock and ENO music staff.

In addition, Harewood Artists receive dramatic, movement, performance psychology and language coaching, as well as opportunities to learn from distinguished artists and leading figures from the operatic world, including Ann Murray DBE, Brindley Sherratt.

ENO Harewood Artists (2017/18)

Katie Coventry (Mezzo-Soprano)
Eleanor Dennis (Soprano)
Matthew Durkan (Baritone)
David Ireland (Bass-Baritone)
Rhian Lois (Soprano)
Soraya Mafi (Soprano)
Samantha Price (Mezzo-Soprano)
Andri Björn Róbertsson (Bass)
Božidar Smiljanić (Bass-Baritone)
Katie Stevenson (Mezzo-Soprano)
Elgan Llŷr Thomas (Tenor)
David Webb (Tenor)



ENO Mackerras Conducting Fellowship

The ENO Mackerras Conducting Fellowship, supported by the Philip Loubser Foundation, offers exceptionally talented young conductors the opportunity to work and develop at ENO for two seasons. For the first time, in 2016, we appointed two Mackerras Conducting Fellows: Toby Purser and Matthew Kofi Waldren.

During the period 1 August 2017 to 31 July 2018 Matthew Kofi Waldren conducted a performance of *The Marriage of Figaro* at the London Coliseum and Toby Purser conducted a performance of *La traviata* at the London Coliseum, and all ENO's performances of Britten's *The Turn of the Screw* at Regent's Park Open Air Theatre.

Matthew Kofi Waldren has said of the programme: 'The ENO Mackerras Fellowship has afforded me the opportunity of working at the heart of ENO alongside extraordinary colleagues from every department. It's been a wonderful experience and I hope the relationships formed continue to grow and develop into the future.'

We're delighted that Matthew Kofi Waldren also conducted ENO's Studio Live production of *Paul Bunyan* at Wilton's Music Hall.



ENO Evolve

ENO Evolve gives third and fourth year undergraduates from the Royal College of Music the opportunity to work with the ENO Orchestra, providing experience and a supportive environment for students to learn and help them prepare for life as professional musicians.

The scheme is the only programme in the UK to offer students the chance to work alongside a dedicated full-time opera orchestra.

During the 2018/19 Season, 15 students joined the orchestra for selected productions. During this time the students shadowed the orchestra through all offstage rehearsals, from the Sitzprobe – the first rehearsal at which the singers join the orchestra – through to onstage rehearsals at the London Coliseum, where students are invited to attend and observe final preparations leading to the dress rehearsal.

In the 2018/19 Season, students will be working on *War Requiem*, *The Magic Flute* and the world - premiere of *Jack The Ripper: The Women of Whitechapel*. A number of alumni from the scheme have been invited back to work with the orchestra on particular projects or productions and many are now regular extra members of the orchestra. Everyone who takes part in the scheme is also offered individual lessons and an audition masterclass, as well as being assigned a personal player mentor.

ENO Evolve is generously supported by The Lord and Lady Lurgan Trust, EMI Music and Sound Foundation, The Andor Charitable Trust, Humphrey Richardson Taylor Charitable Trust and The Barbara Whatmore Charitable Trust.



Finance



English National Opera Summary Income and Expenditure Account: Year Ended 31 July 2018

	Unrestricted Funds £'000	Designated Funds £'000	Restricted Funds £'000	Endowment Funds £'000	Total Funds 2018 £'000
Income					
Box Office Receipts	6,775	-	-	-	6,775
Commercial Trading and Other Income	12,499	-	-	-	12,499
Sponsorship and Donations	2,305	-	678	-	2,983
Investment Income	19	-	-	206	225
ACE Grant	12,380	-	1,233	-	13,613
Total Income	33,978	-	1,911	206	36,095
Expenditure					
Costs of Productions, Sales and Operations and performance	31,383	27	2,694	-	34,104
Raising funds	1,090	-	-	-	1,090
Costs of generating Investment Income	-	-	-	30	30
Total expenditure	32,473	27	2694	30	35,224
Transfers	(1,983)	2,206	400	(623)	-
Gain on Investments	-	-	-	76	76
Net Movement in Funds	(478)	2,179	(383)	(371)	947
Reserves					
Reserves brought forward	2,702	1,619	4,185	14,270	22,776
Reserves carried forward	2,224	3,798	3,802	13,899	23,723

Note: No prior year comparison figures are included as the 2017 accounts are for a sixteen month period.

ENO People



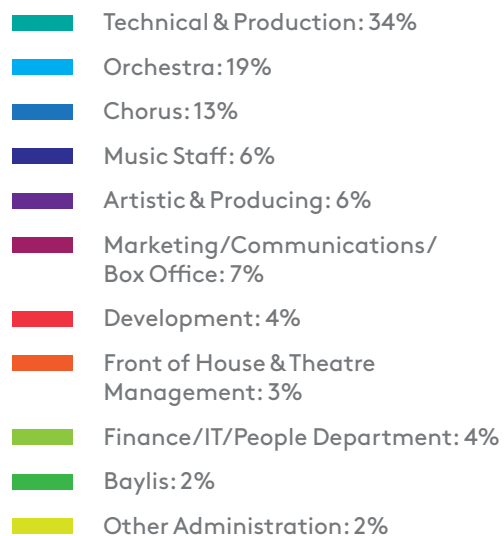
ENO People

1,289

people were engaged by
ENO during this period

314

people were employed as permanent staff



975

were engaged on a contractual, freelance,
commissioned or temporary basis.
This included:

334

orchestral players

134

members of our Front
of House team

31

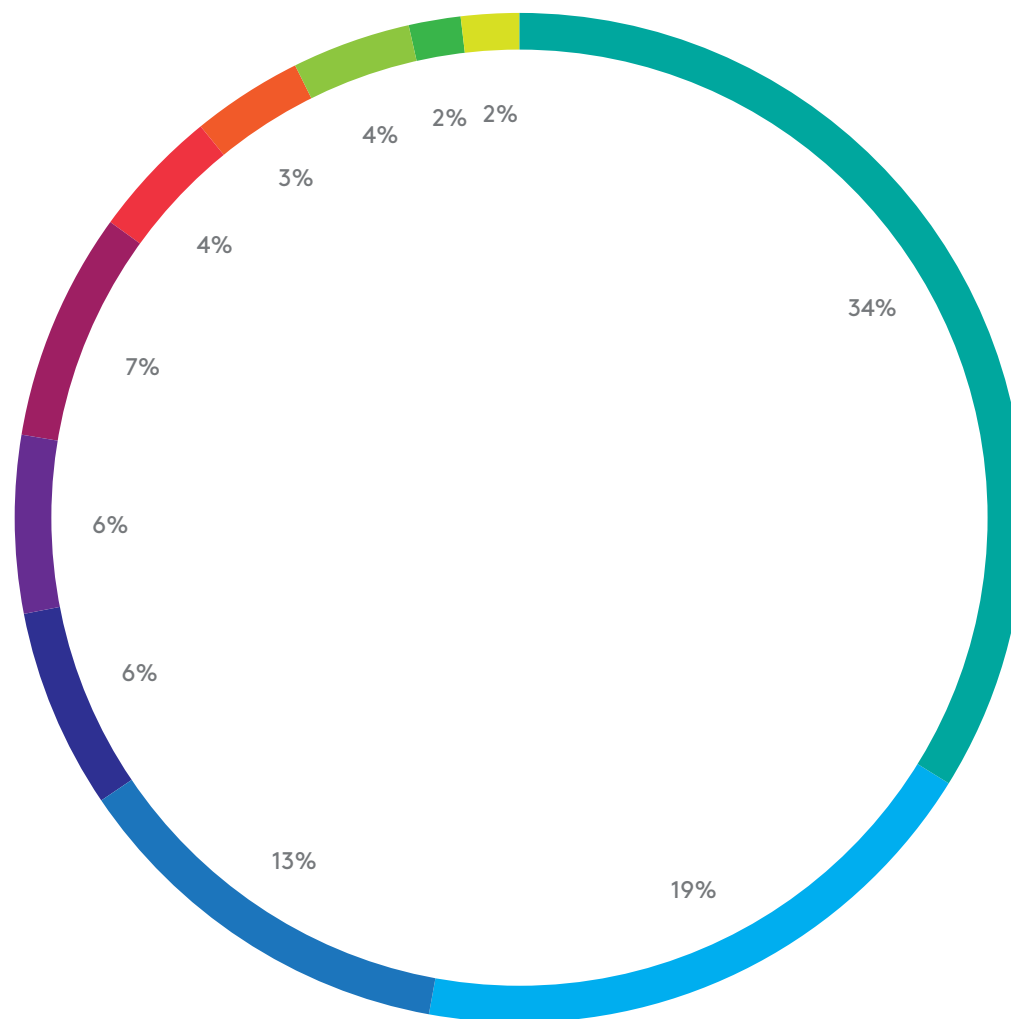
people in the Box Office

195

singers

227

technicians



Supporting ENO

Supporters

There has never been a better time than now to support English National Opera.

Throughout the 2017/18 financial year the importance of fundraising was placed centre stage. We set stretching, long-term targets for fundraising so that ENO is able to plan for the future with confidence and deliver work that would otherwise not be possible. English National Opera's donors and sponsors are at the heart of everything that we do and this last year has been spent ensuring that every single one of them receives a unique insight and involvement into the work that they are supporting.

In 2017/18, we recruited 3,214 ENO Friends and 165 Opera Circle Patrons and mounted another highly successful 'match campaign' for the Harewood Artists, raising over £250,000.

A number of new members of the Directors Circle were secured and gifts of particular note were secured in support of 'Baylis in the Balcony', Opera Squad and for the Learning and Talent Development programmes in general.

In addition, the corporate partnerships programme had a particularly strong year with a number of new sponsors, corporate memberships and corporate hospitality clients. Overall, in excess of £2.9m was raised.

We also saw increased revenues from opening Dress Rehearsals to ENO Friends and we made great progress in securing support for work outside of the London Coliseum.

In addition, we re-launched our Membership Schemes, mounted a Patrons tour to New York and produced a highly successful fundraising gala at Gibson Hall in the City of London raising in excess of £200,000.



Thank you

We wish to acknowledge the following individuals, businesses and grant-making organisations whose generosity makes each ENO Season possible. Donors listed contribute gifts from £1,000 and are recognised by their overall generosity to ENO.

The Andrew W. Mellon Foundation
English National Opera Trust
George & Patti White
Peter & Fiona Espenhahn
Kate Olver & Jeremy Young
PRG UK
David Zwirner
Liz Cratchley OBE
Mark Tousey
Mr R Bridge
Mark Burch
Geoffrey Collens
Judith & Adrian Dunn
Dr Paul Gilluley & Mr Tim Hardy
Stephen & Leila Hodge
Warner Mandel
J. S. Murdoch
Hugh & Eleanor Paget
The RVW Trust
Sue Sheridan OBE
Helen Thornton
and two anonymous donors
Linda Christmas

The Michael Bishop Foundation
and one anonymous donor
Hamish & Sophie Forsyth
Ann Orton
Andy Rogers
Barbara Bannister
Michael J Dyer JP
The Aaron Copland Fund for Music
Elisabeth Bristow
Margaret Clare Burton
Brian Colvin & Kathryn Colvin CVO
Martin Edmunds
Mrs Rutka Griffiths
M Kennedy
Harriet & Michael Maunsell
Patricia Orwell
Ron & Lyn Peet
Michael & Giustina Ryan
Romar Investments Limited
Sir Brian & Lady Unwin
Cockayne–Grants for the Arts
MR PORTER
The Boltini Trust

Galerie Buchholz, Berlin/Cologne/
New York
Maureen Paley
Michael Shipley & Philip Rudge
Stephen & Margaret Bickford-
Smith
Marian & Gordon Pell
Sir John & Lady Baker
Bullough Tompson Charitable
Settlement
Sir Anthony & Lady Cleaver
Michael & Felicia Crystal
Elizabeth Fuller
Jenny Helfrecht
Stanley Lowy
Adrian Mumford & Nicholas
Wright
Paula Packman
Felix Pole
Adam & Oona Scott
Frances Tait

*denotes American Friends of ENO



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P1 From left to right

1. *Marnie* Sasha Cooke © Richard Hubert Smith
2. *Aida* Musa Ngqungwana and Latonia Moore © Tristram Kenton
3. *La traviata* Claudia Boyle © Catherine Ashmore
4. London Coliseum at twilight

P2 Harry Brunjes

P3 Stuart Murphy

P4 *A Midsummer Night's Dream* Christopher Ainslie, Soraya Mafi and Trinity Boys Choir 3 © Robert Workman

P5 Clockwise from top left ©s: Cat Vinton, Robbie Jack, Sarah Ainslie & Genevieve Girling

P6 *Aida* Michelle DeYoung © Tristram Kenton

P8 From left to right 1. *Aida* Musa Ngqungwana, Latonia Moore and members of the ENO Chorus © Tristram Kenton

2. *The Barber of Seville* Alan Opie, Eleazar Rodriguez, Sarah Tynan, Morgan Pearse and Alastair Miles © Robbie Jack

3. *Rodelinda* - Juan Sancho, Rebecca Evans, Tim Mead and Neal Davies © Jane Hobson

4. *Marnie* Sasha Cooke and dancers © Richard Hubert Smith

P9 From left to right

1. *Satyagraha* Toby Spence and ENO Chorus © Donald Cooper
2. *Iolanthe* Samantha Price and Andrew Shore © Clive Barda
3. *A Midsummer Night's Dream* Andri Björn Róbertsson, Emma Carrington, Matthew Durkan, Eleanor Dennis, David Webb and Clare Presland © Robert Workman
4. *La traviata* Heather Shipp, Lukhanyo Moyake, Aled Halland Claudia Boyle © Catherine Ashmore

P10 From left to right

1. *The Marriage of Figaro* Lucy Crowe © Alastair Muir
2. *Effigies of Wickedness* La Gateau Chocolat © Helen Murray

3. *Acis and Galatea* ENO Chorus © Dani Harvey

4. *The Turn of the Screw* Janis Kelly © Johan Persson

P11 From left to right

1. *Towards Another World*
2. *Chess* Tim Howar and Michael Ball © Brinkhoff Mögenburg
3. *Romeo et Juliette* © Robert Workman
4. Henley Festival © Victor Frankowski

P13 London Coliseum auditorium

P14 © Magnus Arrevad

P15 Theater Basel, *La traviata* Anastasia Bickel Corinne Winters © Sandra Then

P18 London Coliseum auditorium

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P20 Top and bottom by Cat Vinton

P21 ENO Baylis Satyagraha Workshop © Sarah Ainslie

P22 UAL Animation Shadow Play directed by Zuzanna Odolczyk

P23 Top and Bottom by © Sarah Ainslie

P24 *Iolanthe*, Samantha Price, © Clive Barda

P25 Clockwise from top left:

1. *The Turn of the Screw* Elgan Llŷr Thomas © Johan Persson
2. *A Midsummer Night's Dream* David Webb, Clare Presland © Robert Workman
3. *Aida* Eleanor Dennis, Robert Winslade Anderson © Tristram Kenton

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P33 © Magnus Arrevad

P35 *The Marriage of Figaro*, © Alastair Muir