

Glyndebourne

Artistic Director Candidate Pack

OUR HISTORY

John Christie and his wife, the opera singer Audrey Mildmay, founded the Glyndebourne Festival in 1934.

It began with two Mozart operas, but today the repertoire has expanded to include works from the baroque to the contemporary. New works are regularly premiered at Glyndebourne; full-scale productions in the Festival and the Tour and both main stage and smaller scale productions through the education programme.

In 1958 George Christie succeeded his father as Chairman of Glyndebourne, a position he held for 41 years. He retired on 31 December 1999, and was succeeded by his second son, Gus, as Executive Chairman.

Crucially, Glyndebourne has remained financially independent since 1934. Although it receives valued Arts Council support for the Tour and education programme, the Festival receives no public subsidy. Glyndebourne is a registered charity, funded by Box Office income, its members and supporters.

Today Glyndebourne is a year-round operation. The Festival runs from May to August with a programme of six operas in a 1,200-seat, indoor opera house. The annual Tour takes place from October to December and a widely respected education programme is active year round, staging new work and delivering projects to enhance the understanding and enjoyment of opera.

Together the Festival and Tour present approximately 120 performances annually to an audience of at least 150,000 with many more people experiencing Glyndebourne's work through its yearly programme of cinema screenings and free online streamings. Glyndebourne has pioneered specialist recordings to share its work with a global audience through these channels and as part of this mission to reach new audiences, also offers reduced-price tickets to under-30s.

The Glyndebourne Tour began in 1968 to bring opera to new audiences. It creates performance opportunities for young singers in the Glyndebourne Chorus and for other emerging international singers and conductors. Glyndebourne has a strong commitment to developing new talent and the Chorus plays a central role in discovering and training young singers. Many singers start their careers at Glyndebourne before enjoying a major international career.

OUR STRATEGY

To realise our mission we focus on four key objectives:

- Create world-class transformative operatic experiences
- Remain financially independent
- Engage broad audiences
- Create a stimulating and inspirational environment for all

To achieve all of this we have to be out of the ordinary – to cut through the noise of everyday life, rise above our competitors and, for a few seconds, catch the attention of our prospective audience. Everything we do needs to be special and surprising. We reinvigorate the old and celebrate the new, transporting audiences out of the ordinary and into the extraordinary. We open the doors to another world; the world of opera.

All our activities, from the operas performed to the installation of our wind turbine, are planned within each of these four objectives and are clearly defined in our Strategic Plan.

WHAT WE VALUE

Our shared commitment to Glyndebourne is what creates our unique atmosphere, and our shared values are a guide to how we like to work with each other and with our partners.

Being rigorous

We strive for the highest standards of excellence in everything we do. We demand of each other not just the best, but the best that can be done anywhere.

Being pioneering

We've always been ahead of the game. We have the confidence and the imagination to take risks and constantly question what we do. Our sustainability depends on our pioneering spirit.

Being collaborative

We are a unique family company and we work as one team to connect our partners, our artists and our audiences through the very best opera experiences in the world.

Being nurturing

We're a listening, empowered organisation, generous with our time and talents. We share our passion for opera, realising our full potential by nurturing our artists, our audiences and each other.

OUR BRAND

Glyndebourne began in 1934 with a love story between John Christie, a maverick landowner, and Audrey Mildmay, a beautiful young soprano - the original **Creative Conspirators**.

They shared a conviction that opera was something life-enhancing, vibrant and relevant. Especially – crucially – when it was executed with flair and a breath-taking attention to detail. It was a vision that catapulted them far beyond the confines of East Sussex, onto the world stage.

This power-couple-with-a-passion won over the hearts and minds of the friends and family who witnessed those first performances. And they continue to inspire us today: Glyndebourne exists, over 80 years later, to open all hearts and minds to this extraordinary art form.

How to do justice to John and Audrey's legacy? We're as forward-thinking now as they were then. Not a museum or heritage organisation; our history bears witness to a continual commitment to push the boundaries. We tell stories in ways that are vital to audiences today, creating world-class

operatic experiences that have the potential to transform lives.

We are the new **Creative Conspirators. Inventive** (even in the smallest of details); **Original** (we don't follow others) and **Collaborative** (we're a unique family-owned company working as one team).

What drives and unifies us are the same three words that have always been at the heart of Glyndebourne: **NO ORDINARY OPERA**

OUR REPERTOIRE

Every year we present three new opera productions as part of the Festival and Tour, and a mix of popular revivals. Recent seasons provide a flavour of this:

FESTIVAL 2017

Hipermestra*

La traviata

Hamlet**

Ariadne auf Naxos

Don Pasquale

La clemenza di Tito*

TOUR 2017

Così fan tutte

Il barbiere di Siviglia

Hamlet

FESTIVAL 2018

Madama Butterfly

Der Rosenkavalier

Giulio Cesare

Pelléas et Mélisande*

Saul

Vanessa*

TOUR 2018

Cendrillon*

La traviata

La traviata: Behind the Curtain

* New production

** New production and new commission

+ New work that explores how an opera is put together

EDUCATION

Glyndebourne's world-renowned education programme is packed with formal and informal learning and participatory events and projects to engage and inspire schools, young people, adults and communities.

Glyndebourne's schools programme encourages young people from around the country to attend live, full-length opera through an extensive schedule of Performances for Schools supported by online digital resources. We also work in partnership with music education hubs local to Glyndebourne and our Tour venues with a focus on leading the development and delivery of singing strategies. These strategies live through partnership projects including workshops in secondary schools, an annual summer choral singing school, support of East Sussex Music's *Big Sing* project, and a teacher training programme, *Songs to Share*. In addition, we work in partnership with five universities in our Tour venues to deliver workshops with PGCE music, drama, visual arts and modern foreign languages students, raising awareness and experience of opera with the next generation of teachers. All our work supports the creative curriculum and is tailored to the age and skills range of groups involved.

Talent development is a core part of the education programme, focused on supporting singers and composers. Offering local young people the chance to take part in opera workshops and performance projects, Glyndebourne Youth Opera (GYO) is the bedrock of Glyndebourne's efforts to nurture local talent, providing participants with the skills and experience needed to pursue professional training should they wish to, extended in 2018 with the newly established Glyndebourne Junior Artists programme starting in September. Members of GYO are also given the opportunity to audition for Festival and Tour productions. In previous years they have also sung alongside *The Sixteen*, and in 2018 will perform with the Glyndebourne Chorus.

Glyndebourne Academy led by Mary King (Glyndebourne's Vocal Talent Consultant), is a national programme for singers who aren't currently able to consider a standard path towards music college or a career as a professional singer. This could be for reasons including personal circumstances, lack of career guidance, lack of skills development, financial barriers or other factors.

Glyndebourne supports its local community in a variety of ways, including in 2018 celebrating the tenth year of *Raise Your Voice*, an opera project for local people living with dementia and their carers. Glyndebourne also delivers large-scale participatory projects with our resident orchestras, community-focused arts and youth organisations, schools and local youth ensembles. When Glyndebourne undertook its first full-scale community opera *Hastings Spring* in 1990, community opera was still in its infancy, making the project one of the most ambitious undertaken by any opera company in the country to date. *Hastings Spring* was the first in a long line of ambitious and exciting participatory opera projects that includes *Zoë* (2000), *Knight Crew* (2010), *Imago* (2013), *Nothing* (2016), *Push* (2016) and, in February 2019 *Agreed* by Howard Moody. Internationally the Head of Education has recently been Chair of RESEO (European Network for Opera, Music and Dance Education) and the team regularly presents at international conferences and events.

AWARDS & NOMINATIONS

Every year Glyndebourne is fortunate to receive or be nominated for many awards. A review of our recent success captures this:

2015

Winner – Achievement in Opera, 2015 UK Theatre Awards for ‘an outstandingly well planned and performed season’.

Winner – Outstanding Contribution to the UK Opera Scene, WhatsOnStage opera poll for an ‘exceptionally strong Festival 2015’

Winner - Opera category, 2015 BBC Music Magazine Awards for the Glyndebourne label recording of *Die Meistersinger von Nürnberg*

2016

Winner - Opera and Music Theatre, 2016 RPS Music Awards for Glyndebourne’s 2015 production of *Saul* – both in the Festival and on Tour.

Winner – Best Festival at the 2016 International Opera Awards

Seven Glyndebourne productions appear in Diapson magazine’s top 100 opera DVDs - Ravel double bill (2012), *Die Meistersinger von Nurnburg* (2011), *The Rake’s Progress* (2010), *The Turn of the Screw* (2006), *Giulio Cesare* (2005), *Theodora* (1996) and *Porgy and Bess* (1992)

Joachim Klein winner of the Theatre category of the 2016 Knight of Illumination Awards for his work on *Saul*

Glyndebourne DVD release of *Poliuto* awarded a Choc de Classica

2017

Glyndebourne production of *Saul* wins four awards at the 2017 Helpmann Awards following its performance at the Adelaide Festival.

- Best Opera - *Saul* (winner)
- Best Direction of an Opera - Barrie Kosky (winner)
- Best Male Performer in an Opera - Christopher Purves (winner)
- Best Male Performer in a Supporting Role in an Opera - Kanen Breen (winner)

WhatsOnStage Opera Poll 2017/18 (awarded Jan 2018) - Outstanding Achievement in an Opera Role - Allan Clayton, *Hamlet*

2018

Brett Dean’s *Hamlet* wins World Premiere of the Year at 2018 International Opera Awards. Vladimir Jurowski takes the Conductor prize.

JOB DESCRIPTION

ARTISTIC DIRECTOR

REPORTING TO: Executive Chairman

The Artistic Director is a joint leadership position with the Managing Director, both reporting directly to the Executive Chairman

DIRECT REPORTS:

Technical Director

Director of Artistic Administration

Music Director

Head of Education

JOB PURPOSE

With shared accountability with the Managing Director for Glyndebourne's strategy, the Artistic Director will provide artistic vision and inspirational leadership to further develop Glyndebourne's commitment to innovation and excellence, inspired by the words of founder John Christie's commitment to do "not the best we can do, but the best that can be done anywhere".

This will primarily involve:

- Holding ultimate responsibility for all of Glyndebourne's creative output;
- Working closely with the Executive Chairman and Managing Director to lead a strong, empowered and effective management team, promoting best practice, equality of opportunity and the nurturing and development of talent in order to optimise performance.

KEY TASKS/RESPONSIBILITIES:

'Create world class transformative operatic experiences'

- Devise, plan and implement programmes for the Festival, Tour and Education Department that delight audiences, peers and other key stakeholders.
- Ensure that Glyndebourne attracts and engages diverse and talented creative teams and individuals who are committed to delivering Glyndebourne's high musical and artistic standards in all productions.
- Lead the search to identify new conductors, directors, designers and soloists in consultation with the Music Director, Director of Artistic Administration and Technical Director.
- Take responsibility for ensuring that the relationships with resident orchestras (London Philharmonic, Orchestra of the Age of Enlightenment and the Tour Orchestra) are well-managed.
- Encourage exploration and incorporation of new and leading edge technologies.
- Lead the creative teams on all aspects of productions.

‘Create a stimulating and inspirational environment for all’

- Sustain a safe, respectful and responsible organisation.
- Ensure that expectations of professional behaviour are clear to all members of the Company and visiting artists, and that these expectations are met.
- Lead, inspire and empower the artistic and technical teams promoting best practice, equality of opportunity and nurturing and developing talent.
- Provide clear leadership and vision so that artistic, technical and administrative departments have a sense of ownership of Glyndebourne’s core values and strategic objectives.

‘Remaining financially independent’

- Work closely with the Managing Director and Executive Chairman and the rest of the senior leadership team to align the artistic vision with Glyndebourne’s financial situation.
- Ensure Glyndebourne complies with all legal obligations.
- Support Glyndebourne’s fundraising objectives through appropriate involvement with supporters.
- Maintain effective relationships with Arts Council England.

‘Engaging broad audiences’

- Actively develop Glyndebourne’s influence as a key leader within arts and culture nationally and internationally.
- Work with the Head of Education to devise an appropriate Learning and Participation strategy for Glyndebourne.
- Represent Glyndebourne and promote its work by building positive and effective relationships with the media, touring venues and other key stakeholders.

PERSON SPECIFICATION

The ideal candidate for the Artistic Director position will be an experienced and inspirational artistic leader with a track record of success and credibility in the opera world and excellent communication and interpersonal skills. The willingness to act as the company’s artistic spokesperson and engage and inspire external stakeholders, creative partners, audiences, sponsors and donors, and the media, amongst others, is essential to succeed in this role.

WE SEEK:

A leader who is exceptionally comfortable working collaboratively, sharing ideas and sharing credit for success;

A leader with strong ideas, who is confident enough both to let others test them and to adjust them where needed;

A leader who sees Glyndebourne’s special place in the opera world and can describe a vision that artistically pushes boundaries and takes the audience and company with them.

The successful candidate will demonstrate evidence of the following experience, skills, knowledge and qualities:

Experience

Essential

- A proven track record of setting strategy and planning a balanced programme of opera;
- Experience of managing and controlling budgets and resources;
- Experience of building relationships with a wide and diverse range of internal and external stakeholders;
- Experience of working effectively and collaboratively, with the ability to establish professional credibility quickly with colleagues.

Desirable

- Experience of managing a large team and substantial budgets;
- Experience of initiating and leading through change;
- Experience of touring;
- Experience of working with the media.

Skills

- Exceptional leadership skills, with a style that will inspire the trust and commitment of others;
- The ability to create a holistic artistic vision for all areas of Glyndebourne's activities;
- The ability to shape and sustain a multi-year strategy and keep an overview of multiple productions and projects over several years of planning;
- The ability to innovate, take risk and push boundaries to ensure that Glyndebourne continues to play a leading role at the forefront of opera development;
- Proven strong communication, negotiating and influencing skills;
- The sensitivity to question and challenge orthodoxies without alienating people;
- A willingness to support the fundraising effort and interact with sponsors and donors when required.

Knowledge

- Knowledge of all aspects of opera as an international art form – the repertoire, creative teams, singers, differing cultural traditions, audiences, digital developments, film, commissioning, etc;
- Practical knowledge of how productions are planned, developed and produced, both artistically and technically;
- An understanding of marketing, fundraising, education and all aspects involved in the delivery of an opera festival and touring season;
- An extensive network within the opera and music industry and the willingness to travel to continue to build those contacts and partners.

Qualities

- A collaborative team player who will share thinking, exchange ideas, listen to and consult with colleagues;
- Prepared to take tough decisions to ensure best practice and professional behaviour are observed throughout the organisation;
- Committed to talent development and to furthering opera as a 21st century art form;
- Committed to the use of new technologies for the benefit the Company;
- A demonstrable commitment to the principles of diversity and inclusion and their practical application and integration in the work environment;
- Tenacious and resilient;
- Visible - prepared to be the face of the organisation.

SUMMARY OF TERMS

A permanent open-ended contract is offered.

The salary is commensurate with a position of this importance.

There will be a six-month probationary period and a six-month notice period on either side to terminate the contract.

The Artistic Director will be expected to live within commuting distance of Glyndebourne. Relocation expenses will be negotiable.

HOW TO APPLY

To apply, please submit a comprehensive curriculum vitae, with a covering letter setting out how you meet the requirements for the role. All information will be treated as strictly confidential.

The deadline for applications is **Friday, 8 June**.

Applications should be submitted electronically to Heather Newill, Director, AEM International Ltd, at hnewill@aeminternational.co.uk (preferable) or in hard copy to 10 Church Street, Framlingham, Suffolk IP13 9BH. For further information please visit glyndebourne.com/jobs

Longlisted candidates will be invited to meet with the Executive Chairman, Gus Christie, and key members of the management team in late June, following which the Selection Panel will agree a shortlist for interview. Shortlisted candidates will be invited to a panel interview with members of the Glyndebourne Board in early July.

The Artistic Director position is open to candidates with a wide range of experience, not limited to existing opera directors and producers.