



ENO Chair Candidate Pack



Saxton Bampfylde



ENO

Contents

- 3 Welcome
- 4 Our Story
- 5 Vision, Mission, Values
- 6 Our Work
- 7 Our Orchestra and Chorus
- 8 Our Audiences
- 9 ENO Engage
- 10 Talent Development
- 11 Awards
- 12 Equity, Diversity & Inclusion and Sustainability
- 13 Our Financial Model
- 15 The Role of the Music Director
- 17 Person Specification
- 18 Terms of Appointment
- 19 How to Apply



ENO

Our Story

English National Opera traces its roots back to 1931 when Lilian Baylis established the Sadler's Wells Opera Company at the newly reopened Sadler's Wells Theatre. Baylis had been presenting opera concerts and theatre in London since 1898 and was passionate about providing audiences with the best theatre and opera, sung in English and at affordable prices - a belief that remains at the heart of ENO today.

During the Second World War the Sadler's Wells Theatre was closed and the Company embarked on a regional tour, returning to its home in June 1945 for the premiere of Benjamin Britten's *Peter Grimes*, which proved to be the most important British opera since Purcell's time. Since then, international and UK premieres of challenging contemporary work of all kinds continue to be a core aspect of ENO's mission.

In 1968, Sadler's Wells Opera relocated from Sadler's Wells Theatre to the London Coliseum, a theatre designed by Frank Matcham in 1904 for the theatre impresario Oswald Stoll. Six years after the move to the London Coliseum, the Company was renamed English National Opera.

In more recent history, we have over a number of decades championed the works of Glass, Janáček, Britten, Handel and Gilbert & Sullivan whilst also focusing on daring productions of other core repertoire. We have worked with a huge array of leading artists from a cross-section of artistic disciplines from the worlds of opera, film, dance, theatre, visual arts, popular music and more.

ENO has been synonymous with supporting young artists and launching the international careers of many of the world's leading singers, directors, conductors and creatives.

The Company became a forerunner for establishing the international co-producing model, enjoying a particularly close relationship with the Metropolitan Opera in New York, as well as partnerships with San Francisco, LA, Toronto, Dutch National Opera, Teatro Real, Oslo, Basel, Rome and many more.

Together with our award-winning Chorus and Orchestra, world-class technical and production teams and exceptional staff from across the Company, we share an ambition to produce and present an outstanding body of work that continues to celebrate opera as a living, ever-evolving art form.

Since 2023, ENO has been in a period of rapid change as we respond to Arts Council England's requirement for ENO to establish a new main base out of London by 2029. Following a rigorous process, a decision was made to move to the Greater Manchester region, creating work with and for that area, whilst still retaining a significant annual opera season at the London Coliseum.

ENO

Vision, Mission, Values



Our Vision

Opera Without Limits

Our Mission

Creating extraordinary encounters with opera, on stage and beyond

Our Values

Creativity
Excellence
Togetherness
Trust



We exist to tell the big stories in life through the power of opera, for audiences of all ages and backgrounds.

Working across both London and Greater Manchester to create work at a range of scales – and for multiple contexts and audiences – we will continue to expand and diversify the possibilities for opera in contemporary society, creating a new model for how we create, present and experience opera today.

London

Our annual mainstage season is generous, eclectic and diverse – focusing on daring re-imaginings of core repertoire and championing underrepresented, contemporary works. We are committed to breathing new life into the existing canon, whilst celebrating new and unheard voices and stories through the power of opera.

Greater Manchester

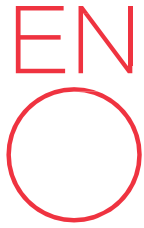
In November this year, we will launch our first wave of collaborative partnerships and projects across Greater Manchester. Co-production and partnership will define our presence here, working with a diverse range of venues, spaces and partners as we continue to discover the region, explore creative opportunities, and get to know our future audiences.

Engagement

Whilst sustaining our work in London, our ENO Engage and Talent Development programmes will expand across the Greater Manchester area from the start of the 2024/25 season onwards, creating new opportunities for communities and participants to discover and develop their skills, wellbeing and creativity through opera.

National and International

We continue to engage audiences nationally - through television broadcast, online digital content, and our nationwide ENO Engage programmes - and internationally, through our global network of partners for international hires and co-productions.



Our Orchestra & Chorus

ENO Orchestra

Our award-winning ENO Orchestra is internationally renowned for its stylistic versatility, performing repertoire spanning four centuries, providing musical excellence, drama and emotion for ENO productions.

Equally at home in the baroque world of Handel and Monteverdi, and the fun and sparkle of Gilbert and Sullivan as it is in Wagner's epic scores, the ENO orchestra also brings to life the complexities and colours of contemporary operas. These pieces include world and UK premieres by Glass, Birtwistle, Adams, Heggie, Tesori, Wigglesworth, van der Aa, Neuwirth, Muhly, Ruders and Tansy Davies, as well as musical theatre productions such as Sweeney Todd, Sunset Boulevard and My Fair Lady.

The ENO Orchestra is engaged seasonally on a permanent, 7-month contract, with work outside this period (whether in London, Greater Manchester or elsewhere) contracted additionally.

For more information about the ENO Orchestra, see [here](#).

ENO Chorus

Our award-winning ENO Chorus is one of the finest professional operatic ensembles in the UK today.

Tracing its roots to the founding of the Sadler's Wells Opera Company by Lilian Baylis in 1931, the ENO Chorus is committed to bringing opera sung in English to the widest possible audiences in thrilling and theatrically inventive productions.

The ENO Chorus performs repertoire from right across the canon as well as excelling in musicals and new works. Respected nationally and internationally for its dramatic and musical quality, it is critically acclaimed for its work.

The ENO Chorus is engaged seasonally on a permanent, 7-month contract, with work outside this period (whether in London, Greater Manchester or elsewhere) contracted additionally.

For more information about the ENO Chorus, see [here](#).



ENO Orchestra & Chorus, The Magic Flute 2024. Photography by Manuel Harlan.

At ENO, our audiences are at the heart of our work. Our founding mission, to deliver opera that is accessible to all, is still core to our audience engagement activities – last season over 116,000 people attended an ENO opera performance.

Growing Younger Audiences

We offer free tickets for under 21-year-olds and discounted tickets for under 35s. Last season 13% of our audience were young people who accessed tickets via our incentive schemes.

“As a young person, the price of the tickets on the Under 35 scheme is fantastic. Great value for a great quality show. I could not afford to go to the opera otherwise.”

- Under 35s Scheme Member

Attracting First Timers

59% of our audience were visiting ENO for the first time last season.

“I was mesmerised. I also loved the modern staging. I have to confess that I didn’t realise the opera would be sung in English - I was expecting German and for me it made the experience even better. So much more accessible for non-opera buffs.”

- First Time Visitor

Fostering A Loyal Following

“Apart from the world class performances, the Coliseum and ENO as a whole is a wonderfully welcoming, inclusive and relaxed place to be. No snobbery, it's like a home from home.”

- A regular ENO attendee

Broadening Access

Over 4,000 people attended our Relaxed Performances last season, specifically designed for people with additional needs and access requirements.

“There’s no equivalent alternative for opera of this standard in the price range or in an accessible format.”

- Relaxed Performance Audience Member



ENO's award-winning learning and participation programme, ENO Engage, takes opera out into the community, working with health trusts, schools, community organisations and partners across the country. Last year, 100,000 people experienced our Engage programmes, either in person or online.

Our three strands, Access & Participation, Learning & Skills and Creative Health create work that is at the beating heart of the organisation. Current flagship projects include:

Access & Participation

Our Community Membership scheme focuses on enhancing wellbeing and combating social isolation, including programmes co-created with and for refugees and asylum seekers who are newly arrived in the country.

Creative Health

Our award-winning breathing and wellbeing programme, ENO Breathe, works in partnership with 90 NHS Trusts across the country, providing vital support to patients in their post-Covid recovery.

Learning & Skills

Our nationwide music making programme, Finish This..., supports primary, secondary and SEND schools across the country to deliver the music curriculum in new and exciting ways, reaching 15,000 pupils annually.

Our sector-leading talent development programmes offer a suite of opportunities to emerging and mid-career artists.

Harewood Artists

Our Harewood Artists programme enables exceptionally talented British and British-trained singers to perform with a major opera company while receiving bespoke specialist coaching, support and guidance for up to three years.

Harewood Artists receive dramatic & movement coaching, performance psychology, language coaching, vocal massage, nutrition advice, Alexander Technique training and breathwork as well as opportunities to learn from distinguished artists and leading figures from the operatic world.

Current and past Harewood Artists either sing or cover roles in nearly all of our productions and are also engaged in opportunities to perform as soloists with ENO at venues across London and further afield.

ENO Mackerras Fellowship

The ENO Mackerras Fellowship provides a unique opportunity for an exceptional emerging conductor to develop their skills through a structured two-year programme, with mentoring from members of the ENO Music Team and visiting conductors.

Throughout the programme, our Fellow works closely with our Music Team, acts as assistant conductor and off-stage conductor for selected ENO productions, as well as assisting and supporting our other talent training programmes, including ENO Harewood Artists.

ENO Evolve

ENO Evolve gives students from the Royal College of Music the opportunity to shadow the ENO Orchestra - from orchestra alone rehearsals, through Sitzproben to onstage rehearsals. Students are assigned a personal Player mentor, and wherever possible play in some of the stage and orchestra rehearsals.

They are also offered individual lessons and an audition masterclass.

Numerous alumni from the scheme are now regular extra members of the orchestra.

The ENO logo is positioned in the top left corner of the page. It consists of the letters 'E', 'N', and 'O' stacked vertically. The 'E' and 'N' are in a white, sans-serif font, while the 'O' is a white circle with a thin black outline.

Awards



2021



Royal Philharmonic Society Awards

- Winner: Impact Award - ENO Breathe



American Academy of Teachers of Singing

- Winner: Covid-19 Response - ENO Breathe

2022

The Stage Awards

- Nominated: Community Project of the Year - ENO Breathe

Olivier Awards

- Nominated: Best New Opera - The Cunning Little Vixen

2023

Royal Philharmonic Society Awards

- Nominated: Opera & Music Theatre Award - The Handmaid's Tale



Broadway World Awards

- Winner: Best Classical/Opera Production - The Handmaid's Tale



South Bank Sky Arts Awards

- Winner: Opera category - The Rhinegold

International Opera Awards

- Nominated: Sustainability Award

Comedy Awards

- Nominated: Best Radio Entertainment & Comedy of the Year - Horrible Histories - 'Orrible Opera (BBC Proms)

Black British Theatre Awards



- Nominated: Best Opera Production - Blue

- Winner: Best Opera Production or Performer - Nadine Benjamin for her performance in Blue

2024



Broadway World Awards

- Winner: Best Opera Production - It's a Wonderful Life

Olivier Awards

- Nominated: Best New Opera Production - Blue and The Rhinegold

The Sky Arts Awards

- Nominated: Opera category (Awards ceremony on 17 September)



E, D & I and Sustainability



ENO's The Cunning Little Vixen 2022. Photography by Clive Barda.

Equity, Diversity and Inclusion

We believe that we are made stronger by our diversity of background, experience and thought.

We are committed to increasing diversity onstage, in the pit and in our creative teams. We have pioneered equity of opportunity through a wide range of talent development initiatives to broaden access and representation.

Our EDI priorities are:

- Audiences: Develop our understanding, deepen engagement and facilitate co-creation opportunities among currently underrepresented audiences with a focus on age, ethnicity and disability.
- Programming and partnerships: Bring together audience insight, artistic and community partnerships and our creative expertise to deliver pioneering work that speaks to, attracts and employs a diverse range of people and perspectives.
- Workforce: Promote a culture of belonging and a workforce that is representative of the national population. Invest in the development of diverse talent on and off the stage, learning from our employee engagement and external best practice.

We continue to monitor and build on our progress, engaging external expertise to help us drive greater representation across protected characteristics.

We are committed to broadening the pool of talent in the industry, ensuring all areas of our workforce at all levels, and our audiences, represent the diverse makeup of the country in which we live.

Sustainability

We understand the importance of embedding environmental best practice across every part of the Company.

This includes in the design and delivery of our productions, through front of house operations for our audiences, in our office spaces and through continuous organisation-wide learning.

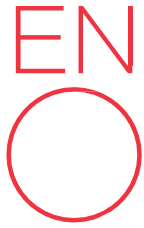
We are focused on three key areas:

- Place (greening buildings and community impact)
- Productions (sustainable set design and performance)
- People (engaging staff and audiences)

ENO was recently awarded certification from the London Mayor's Office for participation in the Mayor's Business Climate Challenge.

We have also received investment from Westminster City Council as part of their environmental funding portfolio for refurbishment of the London Coliseum Theatre.

More information on our commitment to sustainable practices can be found here: [ENO Sustainability Mission Statement & Policy](#)



Our Financial Model

English National Opera has a budgeted turnover in the current year (FY24/25) of £31.1m. This includes funding from Arts Council England (ACE) of £12m, Opera box office of £4.4m, contributed income of £3m, Theatre Tax Relief of £1.3m and revenue from the commercial use of the London Coliseum of £10.1m.

In line with our fiscal plans, ENO currently holds total reserves of £17m, £10m of which are held as expendable endowments and £6m are unrestricted.

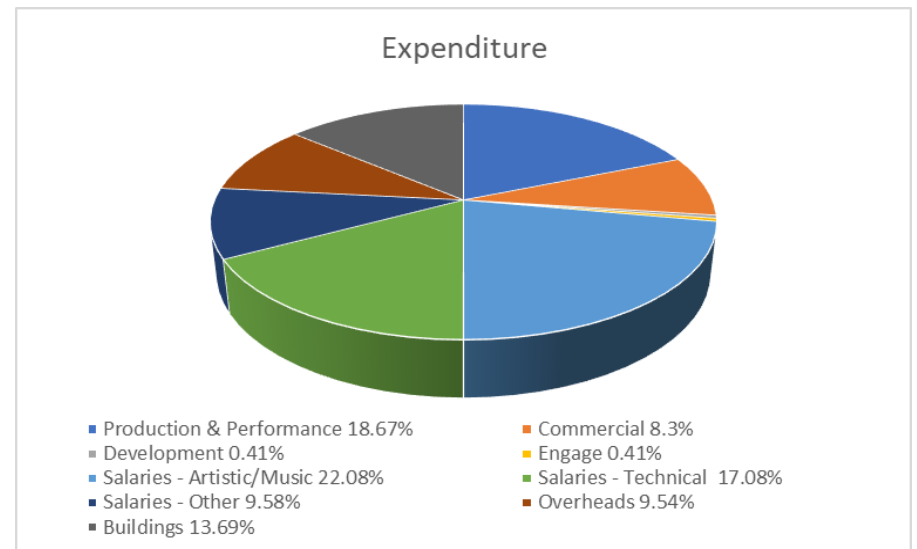
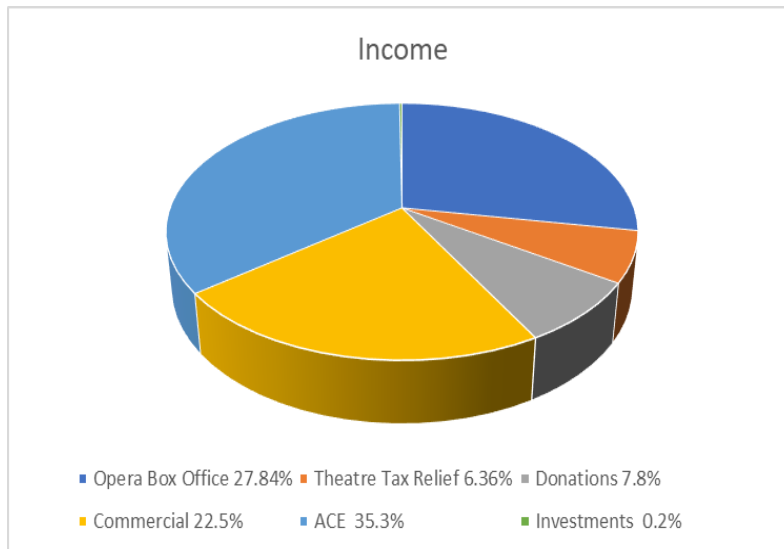
The Accounts and Trustees' Report for the last financial year (FY23/24) can be found [here](#).

Whilst 22/23 and 23/24 were periods of turbulence and uncertainty for the Company, the business exceeded its box office targets in both years and has returned to ticket sales in excess of those experienced pre-pandemic.

At the same time, the commercial business has been growing in strength with the summers of 2023 and 2024 seeing commercial rentals that exceeded budget in both financial capacity and ancillary sales such as catering and merchandising.

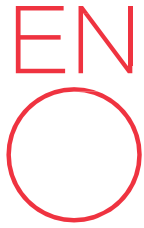
The 2023-26 business plan currently in implementation (ending 31 March 2026) has been explicitly designed by our Executive Team to ensure a shift to a more sustainable operating model for the Company. We are working to a balanced budget (currently tracking ahead of target for FY24/25), in which we aim to rebuild our reserves position from FY26/27 onwards.

From FY24/25 ENO has split the commercial operation of the London Coliseum into a trading subsidiary, with the intention to utilise the building increasingly to generate funds for the work of ENO. At the same time, an extensive programme of capital works is commencing on the building, continuing to secure the future of the Coliseum as a leading West End venue, and a London base for ENO.



ENO





Chair of Trustees, English National Opera

Having served as a highly respected and effective Chair since 2015, Dr Harry Brünjes will step down from the Chair role of ENO in the next year. The Trustees are now therefore seeking candidates to oversee the next stage of ENO's development. ENO's next Chair will join the organisation at an incredibly exciting and pivotal time as the company looks ahead to its centenary in 2031, to the evolution of a new strategy and as it starts to put down roots in Greater Manchester. As ENO considers how best to mark its centenary, this is also a pivotal period to consider what the future of the art form will look like, about what kind of company ENO will be and what kind of stories it will tell. This will also be a period of change at the London Coliseum which will go through a period of capital development in the coming years to ensure it is fit for purpose for the next generation.

It is in this context that this search for ENO's next Chair is taking place, and the Board are seeking to engage those with who can help support and steer the organisation as it embarks on this significant next chapter in its history. As well as effectively chairing the Board of Trustees and supporting and encouraging the Chief Executive, it is expected that ENO's Chair will be a strong advocate, storyteller and ambassador for the organisation, developing and maintaining a range of stakeholder relationships and playing a key role in fundraising. More details around the key responsibilities of the role and what skills and experiences are sought are below.

The Role



Key Responsibilities

Leadership

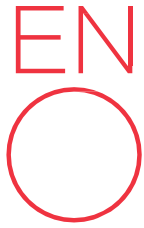
- Lead the ENO Board to ensure it maximises its impact for beneficiaries, stays aligned with its charitable objectives, and follows a clear strategic direction;
- Ensure that Trustees effectively carry out their responsibilities for the governance of ENO, while maintaining the charity's financial stability and sustainability and ensuring systems are in place for financial accountability;
- Ensure that the Board regularly reviews key risks and associated opportunities, and confirms that systems are in place to take advantage of opportunities while effectively managing and mitigating risks;
- Ensure that the Board maintains a collaborative, good relationship with ENO's staff, performers and musicians;
- Act as a visible, collaborative, and approachable leader, remaining accessible to ENO staff, users, and stakeholders.

External Relations

- The Chair will serve as a key ambassador and advocate for ENO, promoting the organisation to external contacts and bodies whenever possible;
- They will focus on building and maintaining positive relationships with key stakeholders, both internally and externally;
- Support the Chief Executive and management team in fostering and developing stakeholder relationships;
- Attend operas, learning events and fundraising events, both nationally and internationally, and help introduce others to the organisation through these engagements;
- Actively assist the team in fundraising efforts by seeking and advocating for philanthropic and commercial support from current and potential funders;
- Always act in the best interests of ENO.

Governance

- Lead the Board's relationship with the CEO, Artistic Director and Music Director, fostering a strong partnership and providing support to ensure high performance across all areas, aligned with the organisation's core values;
- Collaborate with the CEO to monitor the charity's performance against key objectives and ensure long-term financial sustainability;
- Work closely with the CEO and Board members to establish a governance framework and workplan that enables the Board to receive clear, timely, and accurate information on the charity's performance, challenges, issues, and opportunities, supporting informed decision-making.



Person Specification

The successful candidate will ideally bring all or most of the following qualities:

- **Strong Communication skills:** The Chair will be a highly engaging individual with outstanding communication skills. They will exhibit enthusiasm for opera and for ENO's mission to evolve the art form. It is essential that they are visible and available, regularly spending time within the organisation and engaging with staff, artists, donors, and other stakeholders.
- **Philanthropy Expertise:** The successful candidate will have a proven track record in securing philanthropic support, both from institutional funders like Arts Council England and private donors. They will lead by example in fostering and nurturing relationships that drive funding, ensuring the financial sustainability of ENO and engage the board and executive team to drive funding. They will have knowledge and experience of charity governance, ideally in the cultural sector.
- **Political Acumen and Relationship Management:** Exceptional relationship-building abilities are key, for example, within the UK arts sector and international companies (including the US). The Chair must have the political insight to navigate the arts sector, with the ability to build strong relationships with politicians, civil servants, and other stakeholders at both national and local levels.
- **Adaptability combined with Business Acumen:** A forward-thinking mindset is crucial. The Chair will be open to new ideas, demonstrating flexibility and a willingness to embrace change, while combining this with robust business and commercial skills to steer the organisation through both opportunities and challenges.
- **Resilience and Supportive Leadership:** The role requires a strong, resilient leader who can support and challenge the executive team constructively and engage and get full participation from the board.
- **Relationship Focus:** Close attention to building and maintaining individual relationships both within the boardroom and externally is a must. The Chair will ensure cohesion and effective governance while representing ENO externally in a way that enhances its reputation and influence.



Terms of appointment

The Chair serves a four-year term and is eligible for reappointment for a further four-year term. Alternatively, the Chair may serve for three three-year terms.

There are six board meeting per year and the chair would be expected to sit in on the finance/audit meetings which are a further six.

EQUITY, DIVERSITY AND INCLUSION

English National Opera is an Equal Opportunities employer, and we strive to create an inclusive working environment that reflects the diverse communities we serve.

As we work to address underrepresentation in our workforce, English National Opera particularly encourages potential candidates from underrepresented groups and communities to apply, including those from global majority backgrounds and/or with protected characteristics, including race, disability, sexual orientation, gender reassignment and religion and belief.

We will provide appropriate support for candidates with access requirements if they identify as disabled. This includes during the application process and through candidate assessment stages.



How to apply

Saxton Bampfylde Ltd is acting as an employment agency advisor to ENO on this appointment.

Candidates should apply for this role through our website at www.saxbam.com/appointments using code EEOAB.

Click on the 'apply' button and follow the instructions to upload a CV and cover letter and complete the online equal opportunities monitoring* form.

The closing date for applications is noon on Thursday 24 October 2024.

* The equal opportunities monitoring online form will not be shared with anyone involved in assessing your application. Please complete as part of the application process.

GDPR personal data notice

According to GDPR guidelines, we are only able to process your Sensitive Personal Data (racial or ethnic origin, political opinions, religious or philosophical beliefs, trade union membership, genetic data, biometric data, health, sex life, or sexual orientation) with your express consent. You will be asked to complete a consent form when you apply and please do not include any Sensitive Personal Data within your CV (although this can be included in your covering letter if you wish to do so), remembering also not to include contact details for referees without their prior agreement.

ENO



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**ARTS COUNCIL
ENGLAND**



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