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*Our ambition is great ballet for everyone.*

### **Our Mission**

We bring world-class classical ballet to the widest possible audience – delighting them with the traditional and inspiring them with the new. We aspire to be the United Kingdom's most exciting and creative ballet company.

### **Our Vision**

Under the leadership of Artistic Director Tamara Rojo, English National Ballet stands for artistic excellence and creativity. We are a world-class organisation, flexible, collaborative, and engaging with our audiences. We honour the tradition of great classical ballet while embracing change, evolving the art form for future generations and encouraging audiences to deepen their engagement.

### **Our Objectives**

- To present productions of classical ballet of the highest quality within England and around the world;
- To offer access to the widest possible audience through affordable pricing and attractive repertoire in a variety of venues including theatres, schools, festivals and digital platforms;
- To inspire, enlighten and uplift the public through performances, events, interaction and experience;
- To develop the art form of ballet by commissioning new choreography, design, and musical composition as well as cherishing the classical repertoire;
- To maintain the highest artistic standards.

A message  
from our  
Artistic  
Director

'To be relevant to the audiences  
of today... we must be bold.'

Tamara Rojo



When I joined as Artistic Director five years ago, I knew that English National Ballet, a company steeped in tradition could also be the company to push and transform the art form forward. I truly believe that we must continue to be relevant to the audiences of today, and to achieve this we must be bold. Respecting and caring of our classical repertoire while questioning their meaning and traditions. Collaborating with the greatest artists of today to see them anew. It develops us as artists, it shows our audiences the multitude of ways to tell a story and it means that when we return to our beloved classics, we have renewed vigour and passion.

Looking back on this season, I see as it as a year that really brought this vision to life. Our two versions of *Giselle*, the powerful female voices of *She Said*, the grandeur of our *Nutcracker*, the raw emotion of Bausch's *Le Sacre du printemps*, the richness of *Swan Lake*. The classical and the new came together to create a season we can all be proud of, a season that reached more people than ever.

One of the things I find most rewarding about my job is seeing our dancers get to experience such variety and have access to some of today's brilliant works and choreographers. People like Akram Khan, Aszure Barton, Annabelle Lopez Ochoa and Yabin Wang. It makes them braver, more well rounded artists and this is something that makes English National Ballet truly special.

As a company, we are a family. We push each other but we also support each other because we know this is how to keep progressing. I would like to thank every single member of the ENB family for their hard work and unrelenting dedication. Our dancers, our musicians, everyone backstage and everyone in the office – a season like the one we've just had wouldn't have been possible without each of you. I hope we continue to keep pushing, taking risks and being brave, because this season shows it's working!

Tamara Rojo  
Artistic Director

# A message from our Chairman

*'our reputation for innovation and creativity has reached new heights'*

Justin Bickle



Alina Cojocaru and Isaac Hernandez in Akram Khan's *Giselle*  
© Laurent Liotardo



Over the past few years, I have watched with great pride as English National Ballet, under the directorship of Tamara Rojo has gone from strength to strength. As a company, we have always been held in high esteem but I think it is fair to say our reputation for innovation and creativity has reached new heights. This year, that was reflected in a brilliant season of new work, rejuvenated classics, critical acclaim and a very healthy box office. I take my hat off to every single person at English National Ballet who have worked so hard for our continued growth and success.

HRH The Duke of York with Chairman Justin Bickle.  
© Photography by ASH

As a growing company about to embark on an exciting new chapter in our new home at London City Island, I must pay tribute to all of the people who have helped get us here. I'd like to thank our Executive Director Patrick for a sterling first year's work, he has wholeheartedly embraced the challenges of the job and I am sure he will continue to be a valuable champion of English National Ballet. I would also like to thank my board, who remain so steadfastly committed to the vision and work of the company and who give up so much time and energy each year, and of course, Tamara herself. I never cease to be amazed by her work ethic or determination to push boundaries.

My time as Chairman has been hugely fulfilling but with English National Ballet now on such solid foundations for the future, I have taken the decision to step down as I move to Dublin for my own new business. It has been a great honour to serve as Chairman of ENB's board for five years, and to have been part of some of the most remarkable moments in its recent history, from *Lest We Forget*, *She Said* and Akram Khan's *Giselle* to securing the deal with EcoWorld Ballymore to create our new purpose built home. This investment will further cement English National Ballet as a real powerhouse in the dance world and I will look on with great interest and continued involvement in the years to come.

Justin Bickle  
Chairman of the Board

## A message from our Executive Director



After my first full year as Executive Director, I feel privileged and excited to be part of English National Ballet's journey. What we've done over the last year is astonishing but it's no fluke; ENB work harder than any company I've known. And that's why it's so gratifying to see it all paying off when we hear from audience members about the impact our work has had on them, and from critics recognising the deep well of talent within the company. One particular highlight from this last year was being there to collect the **Olivier Award for Outstanding Achievement in Dance** alongside Tamara Rojo. It was richly deserved and a very welcome endorsement of Tamara's tenure as Artistic Director and the whole company's skill and dedication to excellence.

Although I am new to the company I have been made to feel part of the family from day one and I would like to thank everyone who has made me feel so welcome. I am looking forward to helping steer ENB through our move to London City Island and if this past season is a taste of things to come, I can't wait to see the next few years unfold.

To my predecessor Caroline Thomson I would also like to extend my thanks for supporting me in my transition, and to Tamara for her inspiring vision and ceaseless energy.

I'd also like to recognise all of the people and organisations who have so generously supported us in recent years. Without their generosity in addition to the support we receive from Arts Council England and our box office revenue, we simply would not be able to be so ambitious. There are exciting times ahead so thank you to everyone who has supported us so far, and I hope we continue to do you proud.

Patrick Harrison  
Executive Director



### 2016/2017 Objectives

- Securing funding for a new home for English National Ballet and English National Ballet School
- Increase ENB's intellectual property through the commission of new works
- Secure permission to perform Pina Bausch's *Le Sacre du printemps*
- Increase ENB's Digital output and audience
- Deliver large scale Engagement offer for Akram Khan's *Giselle*

Tiffany Hedman  
and James Streeter  
in *In the Middle*,  
*Somewhat Elevated*  
© Laurent Liotardo

## Highlights

14.9m

views of ENB's digital videos

181

performances, including six internationally

771

local people attended a free preview of Akram Khan's *Giselle* in Manchester

296,000

paid attendance

1,148,897

visitors to our website, up 39.9% on the previous year

120

dancers in our production of *Swan Lake in the round*

230,264

views of original dance film *Curing Albrecht*

10,000

views of our live stream for *Emerging Dancer*

4

new commissions including three one act works (*She Said*) and one two act work (Akram Khan's *Giselle*)

116%

increase in Instagram followers

79,000

tickets sold for *Nutcracker* at the London Coliseum, a new record

2,500

enjoyed Big Dance activities at Westfield in London

'Three steps forward for women'

The Guardian



Tamara Rojo as Frida and  
Irek Mukhamedov as Diego  
in *Broken Wings*  
© Laurent Liotardo

Tamara Rojo and  
Grayson Perry in front  
of his front cloth for *She  
Said* © Laurent Liotardo  
See page 22

Our artistic programme is a diverse one, enriched by the classical repertoire, contemporary work and new commissions. The thread that runs through everything is our belief that ballet is for everyone, everywhere – and it should reflect the world we live in. So whether it's Akram Khan's *Giselle* or Mary Skeaping's, *She Said* or *Swan Lake*, this ever evolving art form speaks to our humanity and connects us with one another. The last 12 months have encapsulated this vision.

In the last year we gave 181 performances, including six internationally. And it all began in Spring 2016 with a return to the familiar main stage of Sadler's Wells, where we are proud to be an Associate Company. For this run, we premiered our new triple bill dedicated to female choreography, *She Said*. The production had long been an ambition of our artistic director Tamara Rojo, who called the three choreographers at the helm – Aszure Barton, Annabelle Lopez Ochoa and Yabin Wang '**some of the most creative voices working in dance today.**' Barton's piece was developed in close collaboration with our dancers, showing off the full possibility of the body, while Wang drew inspiration from the Greek tragedy *Medea*. And completing the bill, Lopez Ochoa's *Broken Wings* told the story of the iconic artist Frida Kahlo.



Laurette Summerscales in *M-Dao*  
© Laurent Liotardo

In an endorsement of our championing of female creativity The Guardian declared it '**three steps forward for women**' and '**a campaigning first**'. While our audience members were no less generous, with comments on social media ranging from '**stunning new ballets to savour**' and '**art at its finest**'. And, in an example of our enthusiasm for collaboration across art forms, *She Said* also gave us the opportunity to work with Turner Prize-winning artist Grayson Perry, who we specially commissioned to create a front cloth. As all three pieces were yet to be created, Perry was free to let his imagination take charge, and the resulting work is a vibrant depiction of 'She' having three ideas, reflecting the three new ballet works.





Jennie Harrington  
in English National  
Ballet's *Swan Lake*  
*in-the-round*  
© Laurent Liotardo

The beginning of June saw us reconnect with arguably the most popular ballet ever created, *Swan Lake*. From 1 June to 12 June, we performed Derek Deane's take on the classic tale in-the-round at the Royal Albert Hall. Featuring more than 120 dancers, this production has already been seen by half a million people and in 2016 we added over 53,000 ballet goers to that tally. Principal casting included Tamara Rojo, Isaac Hernandez, Fernanda Oliveira, Alejandro Virelles, Erina Takahashi, Yonah Acosta, Alina Cojocar, Guest Osiel Gouneo and rising stars Cesar Corrales and Shiori Kase. As in previous years, we received warm praise from the critics, Luke Jennings of *The Observer* described seeing our Swans appear for the first time moving and breathing as one as **'profoundly touching'** and the *Financial Times* remarked on the **'roars of pleasure from the encircling public'** and applauded a **'true, honourable Swan'**. *Swan Lake* is a ballet that often attracts first time or novice ballet goers, and we were encouraged and heartened by those audience members' reaction on social media, **'tonight, I fell in love with ballet'** said @SimonBurbage, another called the new experience **'a wonderful evening'** while @booksinkbanbury described it as **'a magical night'**.

From the rich tradition of *Swan Lake*, we moved into entirely new territory in September with Akram Khan's fearless interpretation of the classic, *Giselle*. The world premiere took place on Tuesday 27th September at the Palace Theatre in Manchester before travelling to Bristol, Southampton and London. Khan's first full length ballet features set and costume design by Academy Award-winning designer Tim Yip and an adaptation of the original score by composer Vincenzo Lamagna.

While commissioning and creating completely new work is intrinsic to what we do, we remain determined to keep the classical repertoire relevant, and Akram Khan's *Giselle* lives and breathes that ethos. When it came to this production, our artistic director knew exactly who was needed at the helm, **'there was only one choreographer I believe had both the knowledge of tradition and creativity necessary'** adding **'I believe this will be a very important step for the whole art form.'** The bold decision to reimagine this classic was made possible by additional National Lottery funding through Arts Council England and through our partnership with Manchester International Festival and Sadlers Wells, London as co-producers. It's only with this kind of continued support that we are able to take the calculated risks that are necessary to push our artform forward.

As the work travelled across the UK, critics were unanimous in their admiration. *The Evening Standard* called it **'epic'** and **'a triumph'**, *The Times* highlighted **'the earthbound, visceral, feral and intense'** group dances **'moulded with a sculptural beauty'** and *The New York Times* called it a **'beautiful and intelligent remaking of the beloved classic'**. In 2017, Khan's production received yet another honour when it picked up the **Robert Robson Award for Dance** at the Manchester Theatre Awards and the **Sky Arts South Bank Award for Dance**.

*'moulded with a sculptural beauty'*

The Times



English National Ballet,  
Fernanda Oliveira and  
James Forbat in  
*Adagio Hammerklavier*  
© Laurent Liotardo

'Full of wonder, magic, Christmas  
cheer and an abundance of talent'

@LucyAEvans



Our audience's enthusiasm for *Giselle* was reflected in ticket sales of nearly 40,000.

As we headed towards Christmas, we delighted audiences with our much-loved production of *Nutcracker*, choreographed by Wayne Eagling. A show on a grand scale, our *Nutcracker* has a cast of more than 100 dancers and Tchaikovsky's score played live by our orchestra English National Ballet Philharmonic. 2015 was our most successful *Nutcracker* on record, with over 73,000 people attending performances at the London Coliseum over Christmas and New Year – so expectations were high in 2016. And we were delighted to surpass even that figure, with ticket sales totalling more than 79,000.

Knowing that many of our audience members are at a performance as a Christmas treat makes it all the more rewarding to see their positive reactions on social media. Among the many tweets were @LiisaClaire's, who described it as '**absolutely beautiful**' and the orchestra as '**fantastic**', and @LucyAEvans' who said it was '**Full of wonder, magic, Christmas cheer and an abundance of talent**'. As part of a national tour, *Nutcracker* was staged at Milton Keynes Theatre for four nights, at Liverpool Empire for five nights and at the London Coliseum from December 14 through to 7 January. In London, critical praise came from the Financial Times, who said the performance '**sparkled**' and Express Online who warned '**this is one Nutcracker not to be missed**'.

Alina Cojocaru and  
James Forbat in  
*Nutcracker*  
© Laurent Liotardo



Rina Kanehara in  
Mary Skeaping's *Giselle*  
© Laurent Liotardo

In January 2017, we gave London audiences the opportunity to enjoy Mary Skeaping's classic production of *Giselle*. Although a very different interpretation from Akram Khan's, Skeaping's *Giselle* is known for some of ballet's most dramatic scenes and haunting imagery, and gives audiences the chance to experience Adolphe Adam's score performed live by English National Ballet Philharmonic.

For these performances, we welcomed the international talents of Xander Parish, First Soloist with the Mariinsky Ballet, Elisa Badenes Principal with Stuttgart Ballet, as well as Michaela DePrince, Grand Sujet with Dutch National Ballet. The company is already home to talent from across the globe, but it is a reflection of the respect for the direction in which Tamara Rojo has taken the company that we are able to attract such acclaimed international stars. And as Tamara commented, it's an added bonus for our audience '**I am thrilled that our audiences will have the opportunity to see these remarkable dancers.**'

'tremendous choreography,  
tremendously realised by ENB's artists'

The Financial Times

Making their principal casting debuts were Lead Principal Alina Cojocaru, Principal Lauretta Summercales, Soloist Alison McWhinney and Junior Soloist Katja Khaniukova as Giselle. And taking on the role of Albrecht for the first time, Lead Principal Isaac Hernandez, Principals Yonah Acosta and Alejandro Virelles, First Soloist Cesar Corrales and Junior Soloist Ken Saruhashi.

For the critics, Skeaping's version had lost none of its power. The Observer confirmed it **'remains one of the jewels'** of our repertoire, The Guardian called it **'atmospheric and richly picturesque'**, and one Sunday Times reviewer remarked **'With acting and dancing of such finesse, it's no wonder I want to watch it over and over again.'** Again, audience members took to social media to share their reactions to the production, with feedback ranging from **'one of the most beautiful things I've ever seen'** to **'ethereal', 'spine tingling'** and **'other worldly'**. This traditional, enduring *Giselle* was also a box office success.

To draw a hugely exciting year full of firsts to a close, triumphant returns to the classical repertoire and successful debuts, we presented a triple bill at Sadler's Wells from Thursday 23 March to Saturday 1 April. The evening comprised of Pina Bausch's *Le Sacre du printemps*, William Forsythe's *In the Middle, Somewhat Elevated* and *Adagio Hammerklavier* by Hans van Manen. With these performances we became only the second ballet company in the world and the only UK company to perform Bausch's *Le Sacre du printemps*. As Tamara Rojo commented at the time: **'Pina Bausch was an incredible artist, and remains of the most influential people in modern culture today. Pina's *Le Sacre du printemps* is of great significance, and it gives me so much joy that English National Ballet have been entrusted to perform the work.'**

Also considered masterpieces in their own right, *In the Middle, Somewhat Elevated* and *Adagio Hammerklavier* completed a suite of brilliantly executed works. The critics called it a **'decidingly tantalising bill'** (The Telegraph) and commended **'tremendous choreography, tremendously realised by ENB's artists'** (The Financial Times on *Le Sacre du printemps*). Audience members also felt compelled to share their reactions on social media, with comments including **'triple bill? Triple jackpot!'** from @Elenovello, **'beyond brilliant'** from @riannamezzullo and **'Absolutely superb triple by @ENBallet tonight. So much energy, passion and talent - completely blown away'** from @daughterofashep.

Over the course of the season, we sought to measure how we were doing in a number of ways. For example, *She Said* was evaluated using the Culture Counts quality metrics survey, and received high marks from public and peers for concept, presentation, risk and captivation. While audience responses to Akram Khan's *Giselle* were overwhelmingly positive. In Manchester, audiences rewarded it with 4.6/5 stars, with 89% saying they were **'definitely glad they went'**. Bristol audiences gave 4.7 /5 stars and 87% and we received comments such as **'it was like a piece of art not a show'**. Mary Skeaping's *Giselle* was equally well received, with 4.6/5 stars and 4.8/5 saying they were **'definitely glad they went'**. Khan's *Giselle* attracted the most press coverage of the season, including 18 major features and broadcast items, 67 national previews, 77 local and online previews, and 77 reviews.

Critical success came in other forms too; we were awarded the **Stef Stefanou Award for Outstanding Company** at the 2016 Critics Circle National Dance Awards and the **Robert Robson Award** for Dance at the Manchester Theatre Awards, for Akram Khan's *Giselle* to crown a highly successful 2016/17 season.



## SHE SAID

### Broken Wings

Choreography ANNABELLE LOPEZ OCHOA  
Music PETER SALEM\*

La Llorona sung by CHARVELA VARGAS

Scenography DIEUWEKE VAN REIJ

Lighting Design VINNY JONES

Dramaturg NANCY MECKLER

\*By kind permission of Cool Music Ltd

### M'Dao

Choreography YABIN WANG

Music JOCELYN POOK\*

Singer TANJA TZAROVSKA

Traditional Armenian song DLE YAMAN

Set and Costume Designer KIMIE NAKANO

Lighting Design FABIANA PICCIOLI

Video Design MATT DEELY

Dramaturg JORGE DE JUAN

\*By kind permission of Chester Novello Music

### Fantastic Beings

Choreography ASZURE BARTON

Assistant to the Choreographer

TOBIN DEL CUORE

Music Anthology of Fantastic Zoology –  
MASON BATES\*

Costume Design MICHELLE JANK

Stage and Lighting Design BURKE BROWN

Video TOBIN DEL CUORE

\*By kind permission of Aphra Music

### Performance Dates

**Sadler's Wells, London** 13–16 April 2016

**6 performances**

Supported by the Esmée Fairbairn Foundation, The Foyle Foundation, the *She Said* Production Syndicate, Cockayne – Grants for the Arts, The London Community Foundation and the PRS for Music Foundation

Generously Supported by the *She Said* Production Syndicate

### My First Ballet: Sleeping Beauty

Choreography GEORGE WILLIAMSON

after Marius Petipa

Concept and Direction GEORGE WILLIAMSON

Music PYOTR ILYICH TCHAIKOVSKY

Music Arrangement GAVIN SUTHERLAND

Design PETER FARMER and

NICHOLAS GEORGIADIS

Lighting Design HOWARD HUDSON

Dramaturg ADAM PECK

### Performance Dates

**Peacock Theatre, London** 1–2 April 2016

**5 performances (2016/17 FY performances)**

**Theatre Royal, Norwich** 8–9 April 2016

**5 performances**

**Orchard Theatre, Dartford** 16–17 April 2016

**5 performances**

**Palace Theatre, Manchester** 23–24 April 2016

**5 performances**

**New Theatre, Oxford** 30 April – 1 May 2016

**5 performances**

**White Rock Theatre Hastings**, 7–8 May 2016

**5 performances**

**The Bristol Hippodrome** 21–22 May 2016

**5 performances**

**New Victoria Theatre, Woking** 28–29 May 2016

**5 performances**

**Peacock Theatre, London** 6–10 July 2016

**11 performances**

### Swan Lake in-the-Round

Choreography DEREK DEANE

Music PYOTR ILYICH TCHAIKOVSKY

Design PETER FARMER

Lighting HOWARD HARRISON

### Performance Dates

**Royal Albert Hall, London** 1–12 June 2016

**14 performances**

### Akram Khan's Giselle

Direction and Choreography AKRAM KHAN

Music, after the original score of

Adolphe Adam VINCENZO LAMAGNA

Orchestration GAVIN SUTHERLAND

Visual Design and Costumes TIM YIP

Lighting Design MARK HENDERSON

Dramaturgy RUTH LITTLE

Assistant Choreographer ANDREJ PETROVIČ

Co-produced by Manchester International Festival and Sadler's Wells, London

### Performance Dates

**Palace Theatre, Manchester** 22–24 September 2016

**3 preview performances**

**Palace Theatre, Manchester**

27 September–1 October 2016

**7 performances**

**The Bristol Hippodrome** 18–22 October 2016

**7 performances**

**Mayflower Theatre, Southampton**

26–29 October 2016

**6 performances**

**Sadler's Wells, London** 15–19 November 2016

**7 performances**

## Nutcracker

Choreography WAYNE EAGLING

Based on concept by TOER VAN SCHAYK  
and WAYNE EAGLING

Music PYOTR ILYICH TCHAIKOVSKY

Design PETER FARMER

Lighting DAVID RICHARDSON

### Performance Dates

**Milton Keynes Theatre** 23–26 November 2016

**6 performances**

**Empire Theatre, Liverpool**

29 November – 3 December 2016

**7 performances**

**Coliseum, London**

14 December 2016 – 7 January 2017

**35 performances**

## Giselle

Production and Choreography

MARY SKEAPING

Music ADOLPHE ADAM

Original Choreography JEAN CORALLI and  
JULES PERROT revised by MARIUS PETIPA

Design DAVID WALKER

Recreated Lighting DAVID MOHR

### Performance Dates

**Coliseum, London** 11–22 January 2017

**15 performances**

## BAUSCH/FORSYTHE/VAN MANEN In The Middle, Somewhat Elevated

Choreography, Costume and Lighting Design

WILLIAM FORSYTHE

Staging AGNÈS NOLTENIUS

Music THOM WILLEMS in collaboration  
with LES STUCK

**World Premiere 30 May 1987, Ballet de l'Opéra  
National, Paris**

By arrangement with Boosey & Hawkes

## Adagio Hammerklavier

Choreography HANS VAN MANEN

Staging RACHEL BEAUJEAN

Music LUDWIG VAN BEETHOVEN

Set Design JEAN-PAUL VROOM

Costume Design HANS VAN MANEN

Lighting Design JAN HOFSTRA

## Le Sacre du printemps (The Rite of Spring)

Choreography PINA BAUSCH

Staging JO ANN ENDICOTT, BARBARA

KAUFMANN, DOMINIQUE MERCY, HANS POP,

JORGE PUERTA ARMENTA, KENJI TAKAGI

Music IGOR STRAVINSKY

Set and Costume Designs ROLF BORZIK

Collaboration HANS POP

### Performance Dates

**Sadler's Wells, London** 23–31 March 2017

**8 performances (2016/17 FY performances)**

A co-production between English National Ballet and Pina Bausch Foundation in collaboration with Tanztheater Wuppertal Pina Bausch

## INTERNATIONAL TOUR

### Le Corsaire

Staged by ANNA-MARIE HOLMES after  
MARIUS PETIPA and KONSTANTIN SERGEYEV

Music by ADOLPHE ADAM, CESARE PUGNI,

LEO DELIBES, RICCARDO DRIGO, PRINCE

PYOTR VAN OLDENBURG, LUDWIG MINKUS,

YULY GERBER, BARON BORIS FITINHOF-

SCHNELL, ALBERT ZABEL and J. ZIBIN

Edited by LARS PAYNE and

GAVIN SUTHERLAND

Libretto by JULES-HENRI DE SAINT-

GEORGES and JOSEPH MAZILIER in a version

by ANNA-MARIE HOLMES

Based on *The Corsair* (1814) by LORD BYRON

Sets and Costumes by BOB RINGWOOD

Lighting by NEIL AUSTIN

### Performance Dates

**Palais Garnier, Paris, France** 21–25 June 2016

**5 performances**

# Artistic Programme Awards

English National Ballet strives to consistently deliver artistic excellence and creativity

## In the 2016–2017 Season we received the following honours:

**2016 Lovie Award Winner for Best Internet Personality (Performances)**  
English National Ballet/*Bohemian Rhapsody*

**2016 Manchester Theatre Awards, Robert Robson Award for Dance**  
Akram Khan's *Giselle* Palace Theatre Manchester

**2016 Critics' Circle National Dance Awards**  
Stef Stefanou Award for Outstanding Company

**2016 Outstanding Male Performance (Classical)**  
Cesar Corrales as Ali in English National Ballet's *Le Corsaire*

**2017 Olivier Award for Outstanding Achievement in Dance**  
for expanding the variety of our repertoire with Akram Khan's *Giselle* and *She Said* at Sadler's Wells.

**2017 Sky South Bank Award Dance**  
Akram Khan's *Giselle*

**2017 Tanz Magazine Award for Production of the Year**  
Akram Khan's *Giselle*

**Best Dance Film at the New Renaissance Film Festival**  
**Best Director at the Portland Dance Film Festival**  
**Audience Award and Special Award Best Actor in an Experimental Film at the Choreoscope International Dance Film Festival**  
*Curing Albrecht*



# English National Ballet Dancers

2016-2017  
Current  
Company at time  
of printing and  
season Guest  
Artists

## Lead Principals



Joseph Caley



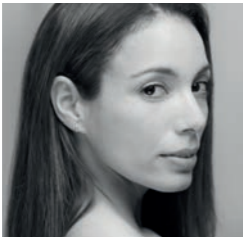
Alina Cojocaru



Jurgita Dronina



Isaac Hernández



Fernanda Oliveira



Aaron Robison



Tamara Rojo



Erina Takahashi

## Principals



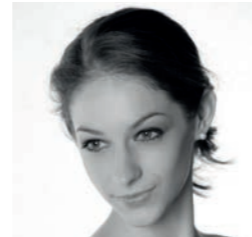
Begoña Cao



Cesar Corrales



Shiori Kase



Laurretta Summerscales

*'They articulate each part of the body, somehow rendering geometric lines human.'*

*On In the Middle, Somewhat Elevated, The Telegraph*

## 2016-2017 Guest Artists



Elisa Bandenes



Oscar Chacon



Jeffrey Cirio



Micahela DePrince



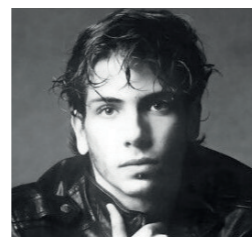
Osiel Gouneo



Brooklyn Mack



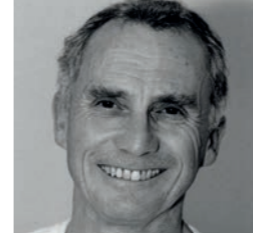
Xander Parish



Ciro Tamayo

*We continue our commitment to maintaining the highest artistic standards by investing in our dancers and attracting new talent to the Company.*

## Character Artists



Michael Coleman



Jane Haworth

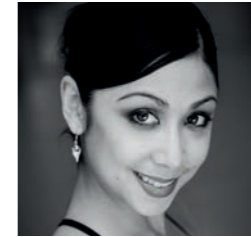
*'the company's dash and whole-hearted commitment to their chosen profession quite rightly brought the house down.'*

*On She Said, Sunday Express*

## First Soloists



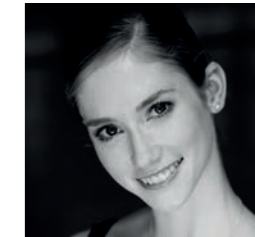
Fernando Bufala



Crystal Costa



James Forbat



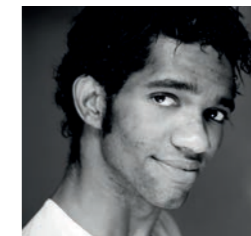
Alison McWhinney



Adela Ramirez



Fabian Reimair

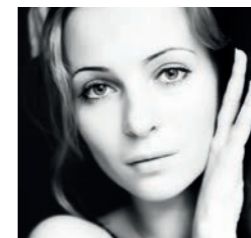


Junor Souza

## Soloists



Aitor Arrieta



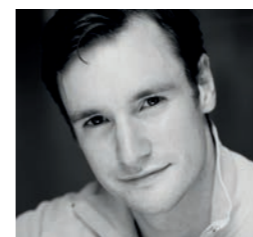
Katja Khaniukova



Skyler Martin



Ken Saruhashi



James Streeeter

# English National Ballet Dancers

## Junior Soloists



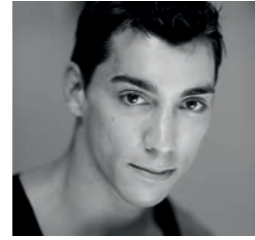
Tiffany Hedman



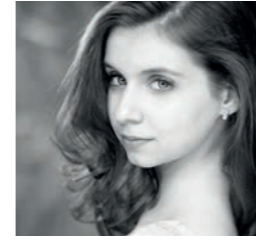
Rina Kanehara



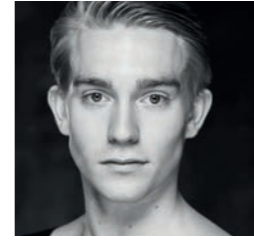
Senri Kou



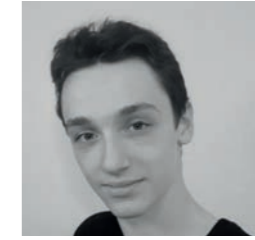
Daniel Kraus



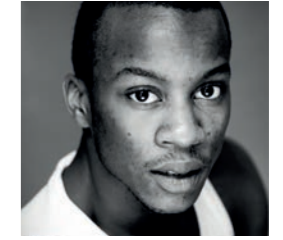
Julia Conway



Henry Dowden



Noam Durand

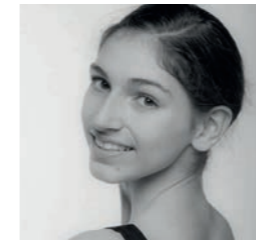


Shevelle Dynott



Guilherme Menezes

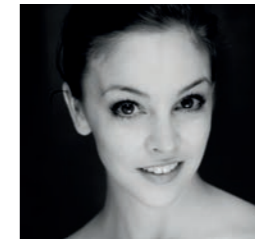
*'The dancers give committed, confident performances. with the corps in particularly good shape.'*



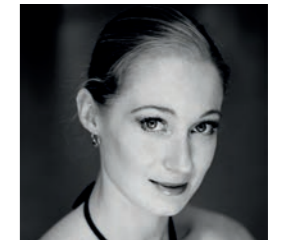
Eireen Evrad



Giorgio Garrett



Jennie Harrington

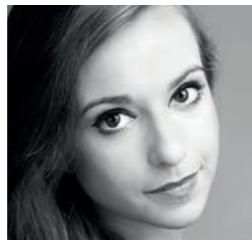


Amber Hunt

## First Artists



Precious Adams



Isabelle Brouwers



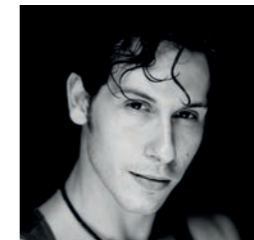
Jung ah Choi



Barry Drummond



Sarah Kundi



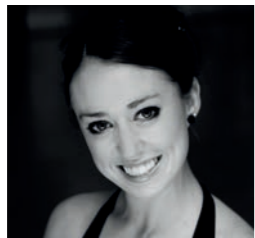
Pedro Lapetra



Laurent Liotardo



Adriana Lizardi



Anjuli Hudson



Van Le Ngoc



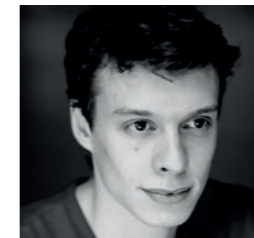
Stina Quagebeur



Francesca Velicu



Daniel McCormick



Joshua McSherry-Gray



Victor Prigent



Maria José Sales

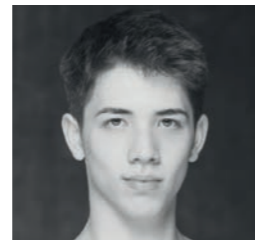
## Artists of the Company



Matthew Astley



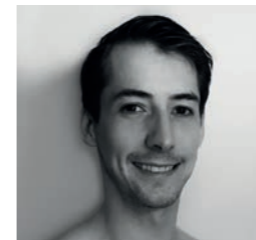
Claire Barrett



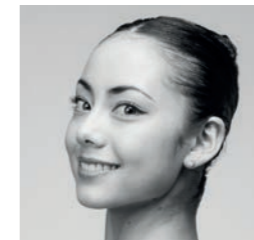
William Beagley



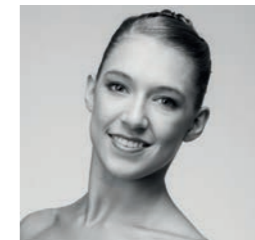
Alice Bellini



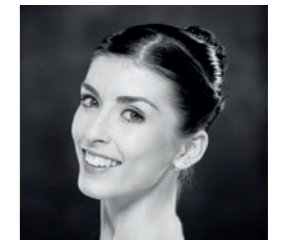
William Simmons



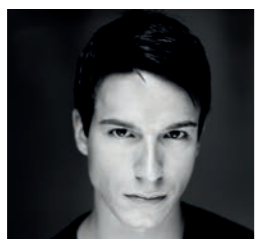
Emily Suzuki



Lucinda Strachan



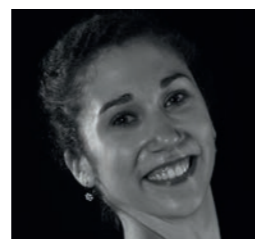
Connie Vowles



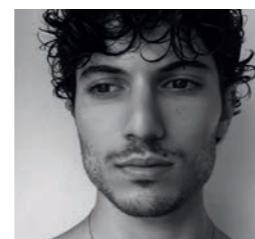
Francisco Bosch



Georgia Bould



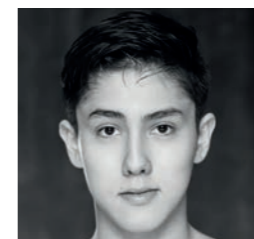
Emilia Cadorn



Fernando Carratalá Coloma



Angela Wood



Erik Woolhouse



Rhys Antonio Yeomans



Jia Zhang



# English National Ballet Philharmonic

We are committed to achieving the highest musical as well as dancing standards, and some of the country's top musicians form our orchestra.

Since Dame Alicia Markova and Anton Dolin founded the company in 1950, English National Ballet has always been committed to making live music a vital part in the Company's UK performances.

Led by Music Director, Gavin Sutherland, our critically acclaimed orchestra is one of the largest of its kind in Europe.

The 2016/2017 season was yet another where the orchestra shone bright, performing magnificent classic and thrilling contemporary scores throughout the season.

Highlights included performing Tchaikovsky's magnificent score for *Swan Lake* to audiences of over 50,000 at Royal Albert Hall, performances of newly commissioned

scores for *She Said* by Jocelyn Pook and Peter Salem; exhilarating performances of Stravinsky's score for *Le Scare du printemps*; cherished performance of *Nutcracker* on tour and at the Coliseum; and performances of two different scores for *Giselle* – Adolphe Adam's beautiful classical score and Vincenzo Lamagna's new score, after the original, for Akram Khan's *Giselle*.

English National Ballet Philharmonic members also performed at smaller appearances for events throughout the year including our annual Gala and at Dance Journeys 2017, where a new score was created by Thomas Hewitt Jones and played by six members of the ENBP and 25 young musicians from Royal College of Music Juniors Department.

## ENGLISH NATIONAL BALLET PHILHARMONIC

### MUSIC DIRECTOR

Gavin Sutherland

### GUEST CONDUCTORS

Gerry Cornelius  
Misato Tomita

### Violin 1

Matthew Scrivener (Leader)  
Rachel Allen (Co-Leader)  
Emil Chakalov  
Anne Martin  
Ruth Knell  
Linda McLaren  
Fiona Chesterman  
Edward Brenton

### Violin 2

Alain Petitclerc\*  
Susan Croot  
Charlotte Howes  
Catherine Smart  
Stephen Dinwoodie

### Viola

Alexandros Koustas\*  
David Danford  
Linda Kidwell  
Elizabeth Sharpe

### Cello

Garry Stevens\*  
Martin Thomas  
Naomi Elliott  
Lars Payne

### Double Bass

Jeremy Gordon\*  
Dominic Black  
Catherine Ricketts

### Flute II/Piccolo

Helen Keen

### Oboe

Gareth Hulse\*  
Jennifer Brittlebank

### Clarinet

Derek Hannigan\*  
Paul Allen

### Bassoon

John McDougall\*  
Howard Legge

### French Horn

Mark Johnson\*  
Alexandra Carr  
Richard Dille  
Duncan Fuller

### Trumpet

Andrew Mitchell\*  
Patricia Reid

### Trombone

Andrew Connington\*  
Michael Crowther

### Bass Trombone

Leslie Storey\*

### Tuba

Martin Knowles\*

### Harp

Isobel Frayling-Cork\*

### Timpani

Kate Eyre\*

### Percussion

Austin Beattie\*  
Kevin Nutty

### Piano/Celeste/Organ

Julia Richter  
Chris Swithinbank

\*Section Principal



English National  
Ballet Philharmonic  
Music Director,  
Gavin Sutherland  
© Photography by ASH

## Nurturing Talent

We believe in rewarding hard work and nurturing talent: it makes us stronger as a company and motivates our dancers to reach their full potential. We give our dancers opportunities to learn from mentors, create new work, and work alongside some of the world's finest guest artists and teachers.



We believe that hard work brings great reward. But for talent to really reach its full potential, it needs nurturing. And for people to give something their all, they need to be looked after physically and emotionally. At ENB, we have a number of initiatives designed to nurture young artists and make sure the talent within our company is protected.

Our Emerging Dancer competition is now an annual fixture on our schedule. In its seventh consecutive year, we see it as vital to developing talent from within the company and giving confidence to dancers in the early years of their careers. It is an opportunity to get feedback and praise from the likes of Sir Matthew Bourne and Russell Maliphant, as well as perform in the world famous London Palladium. In 2016, we also introduced the Corps de Ballet award, to recognise an exceptional artist of the company that has gone above and beyond for ENB. And as in previous years, the People's Choice Award was voted on by members of the public.

We hope this year's winners, Cesar Corrales (Emerging Dancer and the People's Choice Award) and Jennie Harrington (Corps de Ballet Award) will also find their involvement in Emerging Dancer to be a stepping stone towards greater success.

New this year, Emerging Dancer was live streamed from the London Palladium, Working in partnership with ArtStreamingTV, this gave people across the globe the opportunity to not only watch every performance, but have backstage access, enjoy behind-the-scenes footage and see interviews with some of the artists involved. We were very pleased that the Live Stream received more than 10,000 views.

Emerging Dancer  
Finalists  
© Laurent Liotardo

New commissions are another platform for us to develop the skills of our dancers in contemporary choreography and to give them a greater understanding of how new work is created. In the last 12 months, workshop sessions were delivered by the *She Said* choreographers and our dancers were involved in the research and development period for Akram Khan's *Giselle*. And, to give our dancers the ability to adapt and expand their skill set, contemporary classes were taught by Patricia Okenwa, Kerry Nicholls and Mavin Khoo.



Cesar Corrales and Jennie Harrington -  
Emerging Dancer 2016 © Laurent Liotardo

We appreciate that being part of any professional dance company is a demanding job, and we want to make sure our dancers bodies and minds are well cared for. So in 2017, we undertook a comprehensive review of our medical, rehabilitation and wellbeing provision. What we learn will help us offer the best support possible, as we prepare for our move to our new home at London City Island which will have significantly improved medical, fitness and rehabilitation facilities.

## Reaching Audiences

*'What I have enjoyed most is dancing for a film and having the opportunity to create site-specific movement'*

Participant in *Curing Albrecht*

We believe ballet has no barriers – everyone should be able to experience ballet. And that means we have a responsibility to reach as many people as we possibly can, regardless of whether we're in a theatre or not. This is why we are committed to expanding our touring activities, keeping our ticket prices accessible, reaching out to young people and investing in digital innovation.

Ticket sales are just one indicator of how well we are connecting with audiences and in 2016/17 we gave 175 performances to a paid attendance in the UK of just under 285,000, a figure that included more than 30,000 tickets sold at £14. This was an improvement on just under 190,000 in 2015/16.

As a company, we relish opportunities to visit venues around the UK and over the last 12 months, we performed in Bristol, Southampton, Manchester, Liverpool and Milton Keynes, while our popular First Ballet series, a collaboration with English National Ballet School, delighted young audiences (and future ballet lovers) in Norwich, Dartford, Manchester, Oxford, Hastings, Bristol, Woking and London.

Internationally, we continue to make connections in a variety of ways. We were joined by a number of dancers from around the world and worked with international choreographers Aszure Barton, William Forsythe, Hans van Manen, Annabelle Lopez Ochoa and Yabin Wang. Akram Khan's *Giselle*'s impact on the international dance scene was evidenced by a number of requests and visits from overseas promoters, venue managers and artistic directors eager to see or programme the work. And in June 2016, we performed at the Palais Garnier, a highly prestigious and rare opportunity that introduced ENB to Parisien ballet fans. Online, 80% of views for our *Curing Albrecht* film came from abroad, as did 57% of Emerging Dancer live stream views. And a quarter of visits to our website were international.

\*C2 = Skilled manual occupations, D & E = semi-skilled and unskilled manual occupations, unemployed and lowest grade occupations.



*Curing Albrecht*  
© Thomas Stoppel

We strive to be a leader in broadening the demographic of ballet audiences. So in 2016/17 we set about forming new partnerships to help us do just that. We worked closely with Manchester International Festival and Greater Manchester local authorities to identify which schools should be prioritised for our *Giselle Explored* engagement project. Out of 27 schools, 9 of them were in the top 20% of deprived neighbourhoods in the country. And we focused on the ones that were least engaged with the arts and especially dance. We were also pleased to welcome 771 local people new to ballet to a free preview of Akram Khan's *Giselle* during our Manchester residency, showcasing how the classical repertoire can be powerfully reimagined and made relevant for the 21st century.

We also reached out to groups that we know from research are less engaged with dance and ballet in particular. In Manchester, Southampton and Bristol this meant targeting our marketing campaign for Akram Khan's *Giselle* at specific postcodes with a higher proportion of Asian households and C2, D and E mosaic profiles\*. Through direct print and social media, we sought to connect with students and young people, as well as older audiences (aged 60 and over), community groups and people with a hearing impairment. As a measure of our success, Manchester reported 55% first time visitors, while Bristol recorded 48% and Southampton, 42%. And although there is still a way to go, around 8–10% of people who responded to our survey in each venue described themselves as an ethnic minority, which is higher than in previous years.

If we are to reach a wider range of people, we must reflect this intention in the way we programme work too. *She Said*, celebrating the talents of female choreographers was a case in point, as was Akram Khan's *Giselle*. And their commercial and critical successes prove there is an appetite for work that speaks to diversity and a spectrum of influences.

## Reaching Audiences

Digital communication is an area in which we continue to make strides forward. 2016/17 was no exception. In 2017, our website was redesigned and relaunched and our investment paid off almost immediately. Bounce rates went down by 74% and average pages per session and session time across the website went up by 53% and 8% respectively.



On the set of  
*Giselle* VR filming  
© Laurent Liotardo

Akram Khan's *Giselle* provided us with a wealth of opportunities to connect digitally with a wider audience. With support from an Arts Council England Exceptional Grant, we created a more enhanced digital campaign. This included a bespoke microsite which launched in May 2016. The microsite gave visitors access not only to information about the upcoming production but also rehearsal images and insightful short films chronicling the creative process. The site has had over 406,000 page views and the films have clocked up more than 6.5 million views.

In another first for ENB, we created a virtual reality experience. Working with Sky and Factory 42, we created the *Giselle* Virtual Reality experience, available on Sky App. The project was nominated for the **Broadcast Digital Award** and selected for the **Art of VR Conference** at Sotheby's New York.

Film and television offer us the chance to extend our reach beyond the walls of the theatre and in 2016 we created an original dance film, *Curing Albrecht*, involving young dancers from Greater Manchester who worked with choreographers and directors, Morgann Runacre-Temple and Jessica Wright on location at Manchester's Victoria Baths. It was shown before select performances, and then released in January 2016 to coincide with Mary Skeaping's *Giselle* and was viewed 228,000 times on Facebook. We were also involved in the production of two documentaries. Broadcast on the BBC, *Giselle Belle of the Ballet* was directed by Dominic Best and hosted by our artistic director Tamara Rojo and featured excerpts from our classic and new production of *Giselle*. We also joined forces with the Michael Nunn & William Trevitt to create a documentary about our historic trip to the Palais Garnier, ENB in Paris. And we celebrated the 40th anniversary of Queen's mega-bit *Bohemian Rhapsody* by specially choreographing and filming a piece set to the song. The resulting video amassed over 5.5 million views and won the 2016 **Lovie Award for Best Internet Personality / Performance**.

We also use digital channels to encourage debate and discussion around ballet and widen our impact. In the last year, this included our Reimagining the Classics panel discussion, which was led by Tamara and live streamed, receiving 7,000 views. Live streaming is a brilliant way to open up our art form and in the last 12 months we live streamed Emerging Dancer for the first time and a company class for World Ballet Day. Emerging Dancer had over 10,000 views and the company class had more than 165,000 views over the course of 24 hours.

Overall, it was a successful year for our digital reach: we had 1,148,897 visitors to our website, up 39.9% on the previous year, and 66.4% were new visitors. We had a 116% increase in Instagram followers, a 26.8% increase in Twitter followers and a 60.1% increase in Facebook followers.

We made further progress against our equality action plan goals. This included the creation of a Dance for Parkinson's volunteering framework, which will be rolled out to our wider volunteer network so that we can attract a more diverse applicant base for each role involved in this project. Our music director Gavin Sutherland, contributed to the Association of British Orchestras Conference in Feb 2016 to promote the importance of delivering diversity in orchestras and he is playing an active role in ensuring ENB leads the way within the industry.



*My First Ballet -  
Sleeping Beauty*  
Anna Cirano Cerdá  
as Princess Aurora.  
© Photography by ASH

## Engagement

*'The ballet did make me urgently want to move more, and move better and hinted at how this might be possible*

Participant, Dance for Parkinson's London



English National Ballet's Dance for Parkinson's class programme  
© Laurent Liotardo

Our Engagement programme is all about getting people closer to our work and demystifying the art form through inspirational experiences - encouraging emotional connection through dance. We believe the benefits of dance go far beyond enjoyment in a theatre; dance also has enormous physical, mental and spiritual benefits as demonstrated by so many of our Engagement activities over the last year.

One of the areas of our Engagement work we are most proud of is our Dance for Parkinson's programme. Over the last 12 months, we continued to work with people with Parkinson's through a range of dance and cultural activities, delivering regular high quality dance classes annually in five hub locations. Our leadership role in dance for Parkinson's is recognised by People Dancing, the Dance for Parkinson's Partnership UK and through our affiliation with Parkinson's UK. To further the artistic ambition of this programme we invited Jorge Puerto from the Pina Bausch Foundation as a guest artist to lead a ChoreoSpace exploratory workshop with our Parkinson's dancers.



Integral to ENB's programme is enabling our participants in the programme to see the company perform with provision of subsidised tickets for our matinee performances. And judging by the take up rate of 86%, this is a very popular offer. In addition, our participants were invited to attend our first Dance Journeys Matinee Takeover at Sadler's Wells in March 2017, giving them a unique insight into another area of our Engagement programme.

Akram Khan's *Giselle* was an inspiring launch pad for our Engagement team over the last 12 months and we delivered seven strands of arts activity in Manchester. The aim was to engage local communities, young people, and emerging artists in the production process. The programme, *Dialogues with Giselle*, took in fashion and design, film, choreography, animation and digital, live drawing, music and poetry all of which provided more opportunities for the local community to connect with professional artists. We also took advantage of local venues as a way of engaging new audiences. For example, Akram Khan's *Giselle* Takeover at the Whitworth Gallery in Manchester which included family workshops, a Chat with Creatives, all day screenings of *Curing Albrecht*, a pop up design exhibition curated by Tim Yip, performances and a ChoreoSpace choreographic workshop for emerging artists. This drew an audience of over 1250, most of whom were new to ballet.

Simona Marsibilio  
in *Les Orientales*  
© Laurent Liotardo

ENB YouthCo, founded in 2012, is a key strand of our Engagement work and is already one of the UK's leading companies in the youth dance sector. This is thanks in no small part to its unique focus on both ballet and contemporary, which reflects the diverse styles audiences see in of the work our main company. It offers the chance to train with a world class company, and work with world class artists. In the last year, ENB YouthCo worked with Antonio Borellio of Phoenix, Louis McMiller of Studio Wayne McGregor, New Movement Collective, Jordan James Bridge of Tavaziva and Michael Clark Company, Liane McRae, Desiree Ballantyne and Hubert Essakow, Kenji Takagi and Josephine Ann Endicott from Pina Bausch Foundation. All of these artists provide a well of inspiration for our young, aspiring dancers. In 2017, graduates of the company went on to vocational training at a number of prestigious companies including Rambert, Laban, Northern Ballet School and the London Studio Centre.

Dance Journeys is a large scale performance project that brings together ENB YouthCo with other young people, schools and cultural organisations. In April 2016, around 100 young people between the ages of 12 and 18 joined forces with leading creative professionals to create a new choreography performed in a mixed bill with ENBYouthCo, ENBS and ENB at the Britten Theatre, Royal College of Music. The new work *Unsilenced*, inspired by Malala Yousafzai was performed as a curtain raiser for our *She Said* triple bill at Sadler's Wells on 16 April. This was following the success of Dance Journey's curtain raiser in 2015, which was the first of its kind for ENB, showing how the project has grown in stature as a core part of our ambitious Engagement programme. The Britten Theatre performances also involved young musicians for the Royal College's Juniors department, who accompanied the dance piece live. Promoting the whole project, were another group of seven students from Hammersmith Academy who worked with us to come up with a digital and print marketing campaign. Throughout the process, they learnt to film dance footage, design and write marketing materials, and get everything done on time and within budget.

*'Dance Journeys to me is learning new skills, improving, and making new friends'*

Dance Journeys Participant

Other highlights of our Engagement programme over the last 12 months were our activities as the West London hub for *Big Dance*, which included a performance at Westfield shopping centre in London to an audience of over 2,500. We collaborated with the Poetry Society for our Akram Khan's *Giselle* Challenge, a competition that had 58 entries from 14 countries and more than 2,500 views. We partnered with Wigit (who specialise in producing materials for people who have difficulty in understanding and using text) to produce resources using symbols to support literacy and communication for those with special educational needs.

We also continued to work closely with the bridge organisation, A New Direction to maximise the cultural offer for children and young people in London, the outer London boroughs and specifically in East London, with a focus on developing new relationships with schools and academies that have least access to the arts. We trialled an Arts Award one day project with Milton Keynes Theatre, which aimed to help 30 key stage three students achieve their Bronze Arts Award. The project included a *Nutcracker* creative dance workshop, a Q&A with our company dancers and the chance to watch company class on stage. and we will be progressing this offer to further venues and schools going forward.





We continue to rely on the support of individuals, trusts and companies, whose commitment and generosity provides vital funding which supports a wide range of work. Having significantly increased our fundraising income in the last few years, we maintained this growth in 2016/17, raising close to £2 million again.

Our regular giving schemes (Patrons, Friends and Ballet Buddies) continue to be a popular way to get more closely involved and support our work, and fundraising from individuals was once again strong. We recruited 36 new Patrons, growing the revenue from regular giving schemes by 20% including upgrades and new recruits across both Friends and Patrons schemes. Additionally, we ran a very successful appeal to support the production of Akram Khan's *Giselle*, a syndicate for Pina Bausch's *Rite of Spring* and established a fund to support the English National Ballet Philharmonic.

Trusts and Foundations also made a vital contribution to our success, including a new multi-year grant from John Lyon's Charity to support our Dance Journeys programme, and a one-off grant from Fidelity UK to enable the acquisition of a new CRM system, Tessitura, which will be used across a number of departments and will transform the way we work and are able to use data intelligently.



© Joshua Halvatzis & Helena Curtis

We welcomed two new brand partners – Kate Spade New York, which focused on activity around the premiere of Akram Khan's *Giselle* and their new flagship store opening on Regent's Street, and Omorovicza, the luxury skincare brand that focused on working with our dancers and company masseur to create a ballet-inspired massage which was launched at Equinox. We also welcomed law firm Reed Smith as a new corporate member.

In March we were delighted to return to The Dorchester Park Lane for our Spring Gala, surpassing previous years by raising over £300,000. Guests were treated to two performances by Artists of the Company and our Appeal focused on raising funds that enable us to reach new audiences and give more people access to ballet for the first time through initiatives such as low price tickets.

# English National Ballet Supporters

We are grateful to all the individuals, companies and charitable trusts and foundations who support English National Ballet. Thank you for your generosity, passion and commitment to our work.

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Anonymous  
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*Sponsor of the 2016/17  
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Programme*  
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Mr & Mrs L Al Swaidi  
Ian & Judy Barlow  
Ken Batty & Amene Mir  
Peter Blackmore  
Sarah Blomfield  
Susan Boster &  
Anthony Simpson  
Lulu Bott  
Susan Burns  
Peter & Sally Cadbury  
Alejandra Caro  
Glenn Carroll  
James Carroll  
Susan & Brian Carter

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Nick Claydon  
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Mandat Grancey  
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Diana, Lady Farnham, DCVO  
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Mrs Felicia Foreman  
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Wanda Gase Goody  
Ann-Marie Goodbody  
Val Gooding  
Olivia Ha Grandchamps  
des Raux  
Paul & Jacqueie Gulbenkian  
Michael Harrison  
Diana Harvey  
Gillian Holgate  
Dr Paul Horsnell  
John B. Jones  
Ms Natasha Kaplinsky &  
Mr Justin Bower  
Sherry Kernan  
Dr A W King &  
Miss F A Delaney  
Michael &  
Micheline Kingston  
Richard Luck-Hille  
The Simon Marks  
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David Morgan-Hewitt  
Simon & Midge Palley  
Mark Payne  
Eric Peel & Jacky Cowdrey  
Kristina & Olaf Rogge  
David Saleh  
Michael Smith &  
Nicholas Bartlett  
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Mr & Mrs Julian Stanford  
Mr & Mrs Brian Steer  
James & Paula Stirling  
Tim & Joanne Stone  
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Caroline Thomson  
Peter & Karen Ventress  
Monica. B. Voldstad  
Stephen Warren  
Adrienne Waterfield  
Paddy Wells  
Simeon Williams  
Jennifer Wills  
Ken Yang & Ted Lakey  
Meng Zhou

## ARTIST PATRONS

Anonymous  
Peter Alderson  
David M Bain  
Sarah Blomfield  
Julie M Bradshaw  
Peter Buckley  
Deborah Buffini  
Faith Carthy  
Raffaella Cuccia  
Emma Danks  
Nicholas Eldred  
Val Gooding  
Peter Goodwin  
Roger Handley  
Pamela, Lady Harlech  
Roger Helmer MEP  
Nick Johnson  
Joan Jones  
Nicky Jones  
Samantha Kang  
Latifa Kosta  
Edite Ligere  
Helen Magowan  
John Mathers  
Lauren McAughtry  
Heather McCubbin  
Rosie Miller  
Dian Nielsen  
Maria Jose Pascual  
Simon & Maureen Pegg  
Janet Rogers  
Antony Russell  
Dr Sreeram Ramagopalan  
Janet Rogers  
Pablo & Sara Rojo  
Sir Norman Rosenthal  
Jill Samuels  
June Scully  
Claire Soulal  
Margaret Stewart  
Susan Tribe  
Hazel Ward

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## TRUSTS AND EMBASSIES

Anonymous  
Andor Charitable Trust  
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Foundation  
Cockayne - Grants for  
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The Victor Philip Dahdelah  
Foundation  
The D'Oyly Carte  
Charitable Trust  
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Charitable Settlement  
The Vandervell Foundation





2016/17 illustrates how English National Ballet can use the boldness of its programming and artistic collaboration to achieve long term financial sustainability; investing in valuable intellectual property and achieving strong box office returns.



Jia Zhang in Tokyo  
© Laurent Liotardo

For the financial year 2016/2017 the English National Ballet group of companies reported a surplus of £110,000 for the year after investing in new repertoire, including the *She Said* triple bill, Akram Khan's *Giselle*, and the Bausch/Forsythe/Van Manen triple bill.

Unrestricted funds at 31 March 2017 total £3,234,000 of which General Reserves stand at £2,271,000, and two Designated Funds at 31 March 2017 totalling £963,000. Restricted Funds total £1,120,000 of which £495,000 is restricted to the development of London City Island.

The long-term financial stability of English National Ballet relies on the National Portfolio Organisation (NPO) grant funding that the Company receives from Arts Council England (ACE) in the form of a revenue grant. The current funding cycle runs for three years from April 2015 to March 2018 with an annual award of £6,214,000. 2016/17 is the second year of the current NPO funding round. On 28 June 2017, Arts Council England confirmed that it will continue to fund ENB for the four-year period from April 2018 to March 2022 at the same level of £6,214,000 per annum.

Box office and performance fee income for the year was £7.4m (2016: £6.3m) and the company had particularly successful seasons with some of its new programming in the year. As always, the challenge for ENB is to balance its need for strong box office revenues with artistic programming which provides quality, variety and challenge for the Company's artists and audiences, while knowing that new or less well-known works will not sell as easily as the popular classics, particularly in venues where ballet programming is infrequent. 2016/17 provided strong evidence of how ENB can be bold in its programming and artistic collaboration and yet still achieve its financial objectives in terms of investing in valuable intellectual property and achieving strong box office returns.

Income from donations during the year rose to £1,581,000 (2016: £973,000) of which £445,000 is restricted to the London City Island project. This is a positive result in a year in which ENB must meet revenue fundraising targets while building its capacity to deliver a strong capital fundraising campaign to raise c£12m towards the London City Island project.

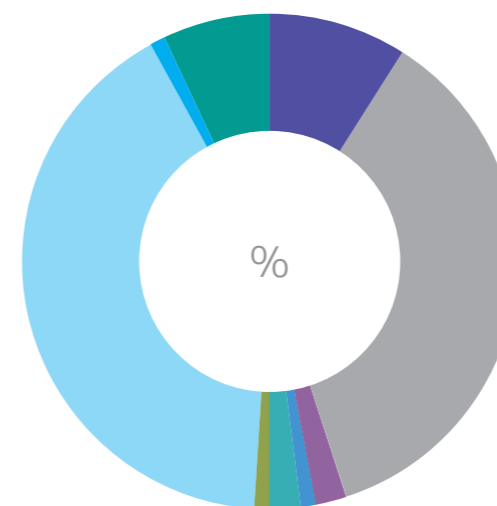
Other forms of contributed income including corporate sponsorships, hire income, and investment income remained relatively stable, and comparable to 2016 at £882,000 (2016: £873,000). Of this income, £376,000 was contributed via the company's trading subsidiary.

Production and performance costs for the year increased to £16,596,000 (2016: £13,694,000) which reflects both an increase in origination costs for three new productions but also the additional costs related to an increase in the number of performances (175 in England compared to 147 in 2016) and variable costs related to box office returns (eg venue rental charges which are very often charged as a percentage of box office income).

Support costs during the year were well controlled and at £1,837,000 remained at a similar level to 2016 (£1,874,000). For a full set of the annual statutory accounts please contact [finance@ballet.org](mailto:finance@ballet.org) or they can be downloaded from our website at [www.ballet.org.uk](http://www.ballet.org.uk).

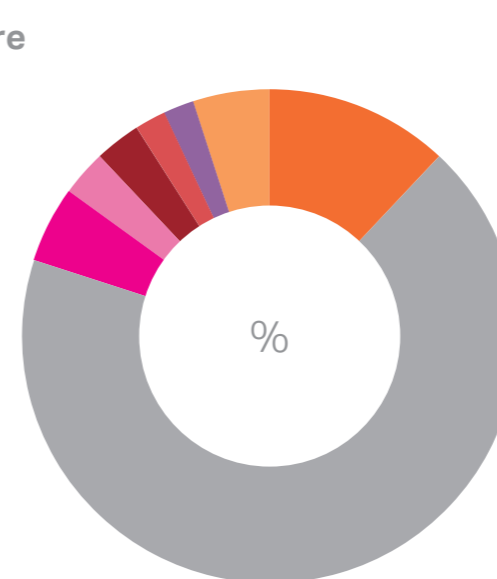
## Income

Where our money comes from



## Expenditure

What we spend our money on



*'I have no doubt that ENB's relocation to City Island will further cement the city's status as a global hub for dance and the performing arts.'*

Mayor of London, Sadiq Khan PC

Our future plans continue to be focused on our large scale capital project to develop a new home at London City Island in Canning Town but we also have a number of other key projects in development that will shape coming months. In a first for us, we will be bringing Akram Khan's acclaimed *Giselle* to the big screen, making it available in cinemas and bringing it to an even bigger audience. We started the 2017-2018 season by celebrating the 40th anniversary of one of the most treasured works in our repertoire, Nureyev's *Romeo and Juliet* with performances across the UK. We took Kenneth Macmillan's masterpiece, *Song of the Earth*, to our touring cities across England so audiences outside of London can experience its powerful exploration of mortality. And, in a show of great trust from some of the 20th century's most respected choreographers, we will perform a new William Forsythe work, an honour that hasn't been bestowed on a UK company for many years. We will also return to the Coliseum for a summer season with our production of MacMillan's *Sleeping Beauty*.

For our new home at London City Island, work will continue on the construction of the building by developers EcoWorld-Ballymore, who have gifted us the shell and core to fit out and create industry-leading new rehearsal facilities. Fundraising is ongoing, led by the Capital Campaign Board and ENB's own fundraising team. Fundraising for English National Ballet and English National Ballet's move is ongoing. English National Ballet plans to start taking occupancy from the end of 2018 with the full Company moving in early 2019. English National Ballet School plans to move following the end of the school term in summer 2019.



# English National Ballet Board and Advisors

for the 2016–2017 Financial Year

## PRESIDENT

Dame Beryl Grey, DBE

## ARTISTIC DIRECTOR

Tamara Rojo CBE

## EXECUTIVE DIRECTOR

Patrick Harrison

## CHIEF OPERATING OFFICER

Grace Chan

## BOARD OF TRUSTEES

### CHAIRMAN

Justin Bickle

### VICE CHAIRS

Susan Boster (Re-appointed 28 June 2017)  
 Grenville Turner (Re-appointed 28 June 2017)  
 Lord Andrew Adonis  
 Kirsty Cooper (Resigned 14 September 2016)  
 Valerie Gooding (Re-appointed 6 February 17)  
 Natasha Kaplinsky (Term of appointment ended 31 March 2017)

Zachary Lewy  
 Tanya Rose  
 Sir Norman Rosenthal  
 Steve Sacks  
 Christopher Saul  
 Caroline Thomson (Appointed 8 June 17)  
 Sian Westerman (Re-appointed 6 February 2017)

### PATRON

HRH The Duke of York, KG

### INTERNATIONAL AMBASSADORS

The Baroness de Mandat Grancey  
 Farooq Chaudhry  
 David Morgan-Hewitt

### MARKOVA HOUSE TRUSTEE

Sir Anish Kapoor

### ASSESSOR FOR ARTS COUNCIL ENGLAND (LONDON)

Pam Johnson

## COMPANY SECRETARY

Grace Chan

## FINANCE AND GENERAL PURPOSES COMMITTEE

Justin Bickle (Chair)  
 Valerie Gooding  
 Zachary Lewy  
 Chris Marks  
 Sir David Scott

## LONDON CITY ISLAND PROJECT STEERING BOARD

Grenville Turner (Chair)  
 Justin Bickle  
 Zachary Lewy  
 Sir David Scott

## GOVERNANCE, NOMINATIONS AND REMUNERATION COMMITTEE

Christopher Saul (Chair)  
 Justin Bickle  
 Steve Sacks  
 Grenville Turner

## DEVELOPMENT BOARD

Sian Westerman (Chair)  
 Sarah Blomfield (appointed 1 February 2017)  
 Nick Claydon (appointed 1 February 2017)  
 Valerie Gooding  
 Alejandro Caro  
 Ann-Marie Goodbody  
 Baroness Rosario de Mandat Grancey  
 Michael Kingston  
 Isabella MacPherson (appointed 1 September 2017)  
 Susan McDonald  
 Sue Sloan (appointed 1 September 2017)  
 Martin Turner (appointed 1 September 2017)

English National Ballet is a company limited by guarantee with no share capital and is a registered Charity governed by its Memorandum and Articles of Association. The Directors of English National Ballet are its Trustees for the purpose of charity law.





## English National Ballet Staff

Current staff at time of printing

### ARTISTIC

**Associate Artistic Director**  
Loipa Araújo  
**Guest Principal Ballet Master**  
Irek Mukhamedov  
**Ballet Mistress**  
Hua Fang Zhang  
**Ballet Master and Repetiteur**  
Antonio Castilla  
**Repetiteur**  
Yohei Sasaki  
**Artistic Co-ordinator**  
Jane Haworth  
**Artistic Assistant**  
Lia Buddle

### MUSIC

**Music Director**  
Gavin Sutherland  
**Music Administration Manager**  
Paul Allen  
**Company Pianists**  
Julia Richter  
Chris Swithinbank  
**Music Librarian**  
Lars Payne

### OPERATIONS

**Executive Producer**  
Louise Shand-Brown  
**Executive Producer Assistant**  
Caroline Gane  
**Executive Assistant**  
Nina Woods  
**Project Manager**  
Laura Oliver  
**Company and Operations Manager**  
Sarah Griffiths  
**Assistant Company Manager**  
Marta Luna  
**Company Masseur**  
Dominic Hickie  
**Physiotherapist**  
Sarah Lindsey  
**Company Doctor**  
Dr. Chris James MB, ChB, FRCGP  
**Honorary Orthopaedic Surgeon**  
Prof. WJ Ribbans, PhD, FRCS Orth FFSEM  
**APPI Sports Scientists**  
Frank Appel  
Patrick Rump  
Christoph Thormann  
**Additional Masseur/Masseuse**  
Graham Stones  
Helen Wellington

### ADMINISTRATION

**Director of Human Resources and Organisational Development**  
Claire Hawk  
**HR Manager**  
Grace Nugent  
**HR Assistant**  
Aminat Shode  
**Archive Consultant**  
Jane Pritchard MBE  
**Archives Assistant/Cataloguer**  
Michael Reed

### FINANCE

**Head of Finance**  
Kim Lassemillante  
**Management Accountant**  
James Steel  
**Assistant Accountant**  
Stephanie O'Reilly  
**Payroll Manager**  
Miles Hardy  
**Finance Assistant**  
Chiara Acanfora

### MARKETING & COMMUNICATIONS

**Director of Marketing and Communications**  
Heather Clark Charrington  
**Marketing Manager**  
Benjamin Lalague  
**Head of Digital**  
Daniel Alicandro  
**Digital Content Producer**  
Sofie Roberts  
**CRM Project Manager**  
Alison Atkinson  
**Head of Communications**  
Robert James  
**Senior Press Officer**  
Alice Gibson  
**Senior Marketing Officer**  
Allison Gold  
**Marketing Officer**  
Adam Lawford  
**Staff Photographer/Filmmaker**  
Laurent Liotardo

### DEVELOPMENT

**Development Director**  
Gaby Sumner (Maternity Leave)  
**Head of Business Development**  
Alyssa Bonic  
**Head of Corporate Partnerships**  
Debbie Stevens  
**Head of Individual Giving**  
Silvia Melchior  
**Individual Giving Manager**  
Carrie Anne Duff  
**Trusts and Research Manager**  
Laura Howes  
**Events Manager**  
Imogen Curtis  
**Capital Campaign Executive**  
Emma Sheard  
**Philanthropy Manager**  
Louisa Wood  
**Development Officer**  
Alayna Bennink  
**Events Officer**  
Stephanie Capps  
**Individual Giving Coordinator**  
Rosie Hewitson

### ENGAGEMENT

**Engagement Director**  
Fleur Derbyshire-Fox  
**Head of Creative Programmes**  
Laura Harvey  
**Participation and Events Officer**  
Charlotte Newman  
**Creative Programmes Officer**  
Drew Potter  
**Engagement Administrator**  
Charlotte Kelly  
**Engagement Assistant**  
Sarah Moore

### COSTUME

**Costume Department Manager (Production)**  
Geraldine Tiernan  
**Dyer/Painter**  
Symone Frost  
**Costumier/Cutter**  
Serena Fusai  
**Touring Wardrobe Manager**  
Lola Stott  
**Senior Wardrobe Assistant**  
Anna Evripidou  
**Touring Wardrobe Assistants**  
Sam Gilsenan  
James Kelly  
**Shoe Supervisor**  
Julie Heggie  
**Wig Supervisor**  
Amelia Carrington-Lee

### TECHNICAL

**Technical Director**  
George Thomson  
**Deputy Technical Director**  
Todd Baxter  
**Stage Manager**  
Fiona Findlater  
**Deputy Stage Manager**  
Emma Frith  
**Chief Electrician**  
David Richardson  
**Chief Mechanic**  
David Baxter  
**Deputy Chief Mechanic**  
Andy Morrison  
**Technical Operations Manager**  
Rachel Ryan  
**Touring Mechanists**  
Steve Chesworth  
Marc Dussert  
Paul Dwyer  
Edward Kittle  
Simon Read  
Lance Weaver  
**Store/Workshop Supervisors**  
Colin Hucker  
Eric Hucker

### FACILITIES

**Facilities Manager**  
Adrian Wyer  
**Facilities Officers**  
Anton Green  
Karl Holder  
Alan Vass  
**Receptionists**  
Suzanne Omer  
Laura Wilkins

Serena Fusai,  
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