



**English  
National  
Ballet**



**CANDIDATE PACK FOR  
TRUSTEES AND MEMBERS  
OF THE DEVELOPMENT COMMITTEE**



## A MESSAGE FROM THE CHAIR

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Welcome to English National Ballet (ENB).

ENB is proud to be one of the country's leading arts organisations. We are now celebrating our 75th anniversary and have a long history of bringing ballet and dance to audiences all over the country, as well as internationally. We are unique in the range of dance that we present from traditional ballet to pioneering new work. In everything we do, our aim is to make ballet accessible and welcoming, and the experience emotionally transporting.

We have a brilliant past and a loyal core audience. But our future is one of further transformation, new strategies, and attracting ever wider and younger audiences. Our vital work in engagement, education, health and outreach is growing every single year. Our aim throughout is to ensure that ballet and dance are properly recognised as the most accessible and life transforming art forms in the country.

With a fabulous state of the art new building on City Island, with an excellent company of dancers, musicians, technicians and craft specialists, with a very sound financial position, we are well placed for an exciting next chapter in our history.

We are now looking to appoint two new Trustees who will also join our Development Committee. Ensuring ENB continues to nurture and grow its supporters is key to our future success and we are looking for committed individuals who will bring the skills and experience to contribute to the future direction of ENB and who will also be comfortable playing an active role in the development of our philanthropic support and corporate partnerships, connecting with our current donor base and helping to introduce us to new networks.

Working with Trustee colleagues and our talented Executive Team, this is an opportunity to be an integral part of one of the world's leading ballet companies and one of the UK's most dynamic, ambitious, hard-working and forward thinking arts organisations as we embark on a new chapter.

I hope that you will be intrigued to find out more.

**Sir Rupert Gavin**



## BACKGROUND

English National Ballet was founded in 1950 by the great dancers Alicia Markova and Anton Dolin, with a pioneering ambition to take ballet beyond the opera houses and around the country. We strive for a world where ballet has no barriers and everyone can be moved by the power of dance, and our mission is to open up the possibilities of ballet, to move more people in more ways. Our significant and influential contribution to Britain's cultural sector is demonstrated by our strong and diverse audiences, regular recognition from key industry awards, and the elite talent that we attract.

We are based in London but are a touring company. We perform in London throughout the year with a six-week season at the London Coliseum and residencies at Sadler's Wells (twice-yearly) and the Royal Albert Hall (at least every other year). We tour the UK, visiting Bristol, Liverpool, Manchester and Southampton, as well as smaller venues as part of our My First Ballet productions for children and families, which are produced by ENB and delivered by students from English National Ballet School (a separate company, but one with which we have a historically close relationship). We also tour the world, sharing our in-demand productions with global audiences. Recent locations include Brooklyn Academy of Music, Chicago's Harris Theater, the Palais Garnier and Champs Elysée in Paris, the Bunka Kaikan in Japan and Teatro Real in Madrid.

We are a world-class company with dynamism and flair at our core and we strive to take an open-minded approach to evolving the artform. We have been nominated for and won multiple Olivier and National Dance Awards, including the award for Best Company Response to the Pandemic.

English National Ballet has introduced ground-breaking new works to the Company's repertoire, whilst continuing to celebrate the tradition of great classical ballet, gaining acclaim for artistic excellence, creativity, accessibility and evolution of the art form. Our work has been credited with catalysing a cultural shift through commissioning and promoting choreography by women.

In August 2023, after an international search was undertaken by the Board of Trustees, [Aaron S. Watkin](#) took up the post of Artistic Director, succeeding a 10-year tenure by Tamara Rojo.

We are also delighted to have appointed [Anu Giri](#) as our new Executive Director who will take up the position in January 2025, succeeding Patrick Harrison who has stepped down at the end of this year after eight years.

"English National Ballet is firing on all cylinders these days. At every performance, the stages, from the backcloth to footlights, achieve an excellence of which its founders Alicia Markova and Anton Dolin would be hugely proud"

Jeffrey Taylor  
Sunday Express



## 2023/2024 – OUR RECENT SEASON

Aaron S. Watkin joined ENB after a 17-year tenure as Artistic Director of the Dresden Semperoper Ballett and following a dance career with classical companies including English National Ballet, National Ballet of Canada and Dutch National Ballet. He was invited by world renowned Choreographer William Forsythe to become a Principal Dancer with Ballet Frankfurt and was later a Choreographic Assistant, in charge of staging his ballets on dance companies throughout the world, including Kirov Ballet, Paris Opera, Dutch National Ballet among others. Prior to his appointment in Dresden, Watkin served as Associate Artistic Director at Victor Ullate Ballet in Madrid.

**2023/2024 season opener** The 2023/2024 season, Aaron S. Watkin's first season for English National Ballet, opened in September 2023 at Sadler's Wells with *Our Voices*, a triple bill showing the virtuosity of the Company through Balanchine's *Theme and Variations*, Andrea Miller's *Les Noces* and David Dawson's *Four Last Songs*.

### The 2023/2024 season included:

- Two world premieres, a UK premiere and a Company premiere
- New works from David Dawson, Andrea Miller and the UK premiere of Johan Inger's *Carmen*
- George Balanchine's *Theme and Variations* was performed by ENB for the first time
- Akram Khan's *Giselle* and Mary Skeaping's production were performed in the same season
- Derek Deane's *Swan Lake* returned to the Royal Albert Hall
- The return of *Emerging Dancer*, which showcased talent throughout the Company

## 2024/2025 – OUR 75TH SEASON

Running from September 2024 to June 2025, ENB will continue to celebrate tradition whilst forging innovation – an ethos that has shaped the Company's rich history and will inspire its future. The 2024/2025 season features two world premieres, a Company premiere and the return of audience favourites.

Having been seen by over 156,000 people in 10 countries and 16 cities around the world, **Akram Khan's *Giselle*** opened the Season with a return to London for the first time since 2019. In this acclaimed reimagining of the iconic ballet, Khan tells a story of love, betrayal, and redemption. The production featured an imposing set designed by Academy Award-winner Tim Yip and a powerful score by Vincenzo Lamagna.

Offering audiences the opportunity to see two versions of one of the great Romantic ballets in the same season, **Mary Skeaping's *Giselle*** will also be performed, touring to the Liverpool Empire and Manchester's Palace Theatre in the autumn, before returning to the London Coliseum in January 2025. With its beautiful classical language and thoughtful staging, this *Giselle* features some of ballet's most dramatic scenes and otherworldly images. Christmas 2024 will see the **world premiere of a new production of the classic festive ballet, *Nutcracker***, choreographed by English National Ballet's Artistic Director Aaron S. Watkin and Olivier Award-winning choreographer Arielle Smith. The production will take audiences on a fantastical adventure as they join Clara on her journey of discovery, from Edwardian London to the Land of Sweets & Delights. *Nutcracker* is brought to life by exquisite dancing, spectacular new costumes and sets by Dick Bird, and Tchaikovsky's instantly recognisable score played live by English National Ballet Philharmonic.

In spring 2024, ENB returned to Sadler's Wells with **The Forsythe Programme**, a triple bill showcasing highlights of master choreographer William Forsythe's broad catalogue of work. Combining ballet classicism and athleticism with the music of Barry White, Natalie Cole and Khalid to name just a few, audience favourite **Playlist (EP)** returned alongside a new acquisition for ENB, and the commission of a new work created on the Company.

December sees the broadcast of a Sky Arts documentary following the creation of the brand new *Nutcracker: Backstage with English National Ballet*, including a filmed performance, an appearance at the Royal Variety Performance, and of *Swan Lake in the Round*, filmed at the Royal Albert Hall and broadcast on BBC on Christmas Day.

For younger audiences, English National Ballet and English National Ballet School revive **My First Ballet: *Swan Lake*** at the Peacock Theatre, London in April 2025. The perfect introduction to the artform, this specially adapted version of the world's most iconic ballet sees a narrator guide the audience, making the production accessible to audiences as young as three. The run will also include a relaxed performance as part of the My First Inclusive Ballet outreach programme as well as a series of on-stage family workshops.

In summer 2025, ENB continues its commitment to talent development with the launch of **Choreo Labs**, a supportive and inspiring environment for Company dancers to develop their skills and explore ideas for new choreography. Open to dancers across the Company, the series will culminate with an in-house sharing session. Choreo Labs and ENB's existing Emerging Dancer event will run on rotation, providing a range of opportunity for artistic growth both on stage and off.

To mark ENB's 75th Season, a free digital celebration will be presented in June 2025. Showcasing ENB's past, present and future, **ENB@75** will feature performance excerpts filmed especially in the Company's in-house Holloway Production Studio as well as interviews, archive footage and exclusive behind-the-scenes insight. Recognising the important role digital content plays in engaging and inspiring new audiences, ENB offers this as a free to view event. This will be an inclusive opportunity for online audiences around the world to celebrate with the Company at this significant moment in its history.

With its extensive **Engagement** programme for 2024/2025, ENB continues to be a leader in creative health and learning and participation practice. The Shared Ground Space Scheme and co-curated Ideas Incubation Labs provide valuable platforms for artist development and support. Alongside this, ENB's Dance for Parkinson's, an evidence-based programme delivered nationally via six hub partners, and Dance for Dementia, offer creative health interventions that contribute to better health and well-being through artistry, creativity and community. Insights into the creative industries continue to be offered through our schools programme, Ballet Explored, and there will be a celebration of co-created dance from our youth and community performance groups through Re-Play, an annual sharing platform at ENB's studios. The company's newly launched Ballet Club for children, young people and families resident in Newham, east London, also returns for the 2024/2025 season.

'Of all the UK's classical companies, English National Ballet looks most like a 21st-century outfit... that pushes the artform and connects with audiences. It's a gift.'

David Jays

The Sunday Times

## A DECADE OF EXCELLENCE AND INNOVATION IN PERFORMANCE

### 2013/14

- Lest We Forget (programme to mark centenary of First World War: Akram Khan's Dust, Russell Maliphant's Second Breath and Liam Scarlett's No Man's Land) at the Barbican
- UK tour: premiere of Anna Marie Holmes' Le Corsaire, Derek Deane's Romeo & Juliet in-the-round at the Royal Albert Hall and Coppélia
- Tours to Madrid, Granada and Peralada

### 2014/15

- Modern Masters (dedicated to icons of 20th century choreography: William Forsythe's In The Middle Somewhat Elevated, John Neumeier's Spring & Fall and Jiří Kylián's Petite Mort)
- My First Ballet tour
- UK tour: Swan Lake and Coppélia

### 2015/16

- She Said (dedicated to female choreographers: premieres of Annabelle Lopez Ochoa's Broken Wings, Aszure Barton's Fantastic Beings and Yabin Wang's M-Dao)
- UK tour: return of Lest We Forget and Le Corsaire, together with Swan Lake, Rudolf Nureyev's Romeo & Juliet and Swan Lake in-the-round at the Royal Albert Hall
- My First Ballet tour
- Emerging Dancer 2016
- First UK company in 60 years to perform at Palais Garnier in Paris, plus tour to Oman

## A DECADE OF EXCELLENCE AND INNOVATION IN PERFORMANCE CONT'D

### 2016/17

- First UK company to perform Pina Bausch's *The Rite of Spring* (in a programme with William Forsythe's *In The Middle*, *Somewhat Elevated* and Hans van Manen's *Adagio Hammerklavier*)
- Premiere of Akram Khan's re-imagining of *Giselle*
- UK tour: Mary Skeaping's classical *Giselle* and return of *Romeo & Juliet* at the Royal Festival Hall
- My First Ballet tour
- Emerging Dancer 2017
- Tours to Japan and Poland

### 2017/18

- My First Ballet tour
- Emerging Dancer 2019
- *Voices of America* (dedicated to American neo-classical ballet: premiere of *Playlist*, William Forsythe's first creation for a UK ballet company in 20 years, together with his *Approximate Sonata 2016*, Jerome Robbins' *The Cage* and return of *Fantastic Beings*)
- My First Ballet tour
- Emerging Dancer 2018
- Return of Akram Khan's *Giselle*
- UK tour: Kenneth MacMillan's *Song of the Earth*, Frank Andersen's restaging of *La Sylphide*, Kenneth MacMillan's *The Sleeping Beauty*, Rudolf Nureyev's *Romeo and Juliet* and Roland Petit's *Le Jeune Homme et la Mort*
- Tours to New Zealand, Dublin and Hong Kong

### 2018/19

- Premiere of Christopher Wheeldon's *Cinderella in-the-round* at the Royal Albert Hall
- *She Persisted* (premiere of Stina Quagebeur's *Nora*, and return of *The Rite of Spring* and *Broken Wings*)
- *Lest We Forget* returns
- UK tour: Kenneth MacMillan's *Manon* and *Swan Lake*
- Tours to Chicago (first performance in US in 30 years), Luxembourg and Moscow (Chekhov International Festival on the new stage of Bolshoi Theatre)

### 2019/20

- Celebration of ENB's 70th Anniversary in 2020 with Gala at the London Coliseum
- UK Tour: Christopher Wheeldon's *Cinderella* and *Le Corsaire* plus return of Akram Khan's *Giselle*
- Tour to Madrid
- Start of lockdown

### 2020/21

- Launch of ENB at Home
- Emerging Dancer 2020
- *Reunion* (season of made-for-digital short works by Russell Maliphant, Sidi Larbi Cherkaoui, Yuri Possokhov, Arielle Smith and Stina Quagebeur)
- Return to live performance with *Reunion*, adapted for the stage
- *Solstice* at Royal Festival Hall (mixed bill of extracts from ENB's diverse repertoire)
- ENB has delighted Christmas audiences with performances of *Nutcracker* in every year of its history.

## 2021/22

- Premiere of Akram Khan's Creature
- Premiere of Tamara Rojo's reinterpretation of Raymonda
- Emerging Dancer: A Celebration
- The Forsythe Evening (honouring William Forsythe with a double bill of Blake Works and the extended version of Playlist)
- Tours to Chicago, Barcelona and New York

## 2022/23

- A return to national touring with Derek Deane's Swan Lake and Tamara Rojo's Raymonda
- Triple Bill at Sadler's Wells comprising the premieres of Mats Ek's Rite of Spring, Stina Quagebeur's extended Take Five Blues, and the return of William Forsythe's Blake Works • Wayne Eagling's Nutcracker and Derek Deane's Swan Lake at the London Coliseum
- Return of Akram Khan's Creature
- Touring Akram Khan's Giselle to the Theatre de Champs Elysées, Paris; and the Festspielhaus in St. Polten, Austria
- Touring Rojo's Raymonda to the Teatro Real in Madrid

## ENGAGEMENT, PIPELINE AND DIGITAL

ENB was the first British ballet company to establish an 'Education Unit' in 1980 and our creative learning and engagement programmes are very much at the heart of our mission today, working with people who lack opportunities to access dance or who are marginalised in some way. As a sector leader in creative learning and outreach delivered across the UK, we connect thousands of participants from a wide demographic, delivering physical, mental and societal benefits through dance. Programme strands cover Health and Wellbeing, Children and Young People, Placemaking and Industry Skills.

Our 11-year flagship project, Dance for Parkinson's, which was the first of its kind in the UK, has five national hubs, and is the focus of a King's College London/UCL academic study, supported by the Wellcome Trust, researching the scalability of arts projects for social-prescribing. We engage with schools and local communities wherever we perform and our ENBYouthCo and ENBEldersCo programmes provide opportunities for young people and those aged 55+ years to develop their dance practice.

Ballet Futures is our talent pipeline project, initiated in 2022 in partnership with five ballet schools across England; a high quality, multiyear ballet training programme which provides resources and opportunities for 35 dancers aged 8–12 from backgrounds currently underrepresented in ballet.

Our award-winning ENB At Home online platform hosts our Ballet on Demand series of filmed ballets and our pioneering Digital Season of five short films choreographed for camera. It also hosts BalletActive, our balletfitness subscription service offering world class ballet training to enjoy on demand. Since launch in November 2020, over 75,000 classes have been taken on the platform.

Our online engagement and social media reach has grown to over 206m impressions and 10m video views with 730,000 followers across social media platforms. A film of Akram Khan's Giselle has been broadcast in cinemas and on television across the world and been seen by nearly 300,000 people. ENB profiles and values its engagement work as much as its mainstage world-class performances.

## THE MULRYAN CENTRE FOR DANCE

In July 2019, English National Ballet moved into its purpose-built new premises. The Mulryan Centre for Dance is based in a new east London neighbourhood, London City Island, in Canning Town. This puts us at the heart of an increasingly thriving cultural community in East London.

At 93,000 square feet, our new home is four times larger than our previous premises in Kensington, which allows a renewed commitment to, and freedom for, creativity, ambition, and connection to more people than ever before.

The building has seven state-of-the-art dance studios plus the five-storey fly-towered Holloway Production Studio which provides a unique full-size theatre space for technical rehearsals and previews. The facilities also include public and exhibition spaces as well as dedicated education and engagement studios.

The greater space capacity and industry-leading specification has also enabled a thriving commercial hires and events business, which is a key contributor to our earned income, attracting hires from world-class companies in the commercial theatre, opera and film sectors.

As we have emerged from the COVID-19 pandemic, looking to the future, we have the opportunity to fully embrace the range of opportunities our new building affords us.

“English National Ballet’s move to east London will transform the future of ballet, both in the capital and nationwide”

Sadiq Khan

Mayor of London

## THE COMPANY

Our organisation comprises around 220 staff, including 65 dancers and our own orchestra, the English National Ballet Philharmonic. As a touring company, we swell in size when we are performing, and shrink back to core numbers at other times. We also engage hundreds of freelance teachers, dancers and makers across the year.

English National Ballet and our trading subsidiary English National Ballet Enterprises Ltd have an annual turnover of circa £22m. As an Arts Council England National Portfolio Organisation, we currently receive an annual grant from Arts Council England of £6m and we also raise funds from individuals, corporates, and trusts and foundations to supplement the income we receive from box office, as well as other revenue streams such as commercial hires of spaces within our building.

This is an exciting period for English National Ballet as we begin a new chapter with energy and enthusiasm with a new Artistic Director and refreshed Board; which sits alongside a new brand strategy and strategic plan.

English National Ballet is an equal opportunity organisation, committed to creating an inclusive culture where equality is promoted, and diversity is celebrated.





# THE ROLE

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ENB has a diverse, multi-talented **Board**.

Trustees have responsibility for:

- Strategy and direction
- Governance
- People and culture

The Board's key role is to guide the strategy of ENB, to stimulate its contribution to the wider community and to be responsible for its governance. In order to provide effective oversight and to enable particular focus on key areas of the day-to-day operations, several Board committees support the work of the Board and typically meet prior to Board meetings.

The Committees are appointed by and generally made up of members of the Board. These are: the Development Committee, the Finance and General Purposes Committee; the Governance and Remuneration Committee; the Engagement Committee, and the Commercial Enterprises Committee.

The successful candidates for these two appointments will join the Development Committee which meets at least four times per year and focuses specifically on the ENB's fundraising plans and donor relations, working closely with Executive Team and Development Team.

Trustees are responsible for:

- Overseeing and contributing to the setting and shaping of the ENB's direction, financial management and governance.
- Ensuring that ENB is well governed, that effective governance structures are in place and are regularly reviewed and followed.
- Ensuring that ENB works within its charitable objectives and is compliant with charity and company law within the jurisdictions within which it is registered and operates.
- Ensuring financial sustainability and robust financial management of ENB.
- Championing the ENB's work by supporting its activities, fostering networks within wider communities and promoting what we do.
- Acting as ambassadors for ENB broadening its reach and impact.
- Furthering the charitable objectives of the organisation.



# PERSON SPECIFICATION

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We are looking for people who are highly respected in their field, who also demonstrate a range of business and charitable / not-for-profit interests and will make a tangible contribution to ENB.

Philanthropy plays a significant role in ENB's funding model and in these appointments, we are looking for Trustees who will understand this and be willing and able to harness their networks to support our endeavours and who will work with our Development team to actively engage with our existing donors and help us explore new opportunities.

Previous board experience would be welcome, but the Board is also open to hearing from those with no previous exposure to non-executive roles or the charity sector.

You may already have a keen interest in ballet and the wider performing arts or be completely new to it but motivated by the importance of art and culture in society and ensuring it is accessible to everyone.

In both our new Trustees, we are looking for professional rigour, and the ability to enhance the Board's and the Development Committee's networks and decisions. Ideally you will already have an understanding of philanthropy and the opportunities to be gained for ENB through this and strategic corporate partnerships with a natural ability to connect. You will be a strong communicator, used to working collaboratively and able to appropriately challenge and bring a fresh perspective, with the emotional intelligence to leverage the best out of lean staff operating teams and resources and be an active champion for our work.

## **IN ADDITION, THE SUCCESSFUL CANDIDATES WILL BE ABLE TO DEMONSTRATE THE FOLLOWING QUALITIES:**

### **Essential requirements**

- Commitment to the charity's objectives, aims, and values, and a willingness to devote time to attend meetings and carry out the responsibilities of the role.
- Understand and accept the legal duties, responsibilities and liabilities of Trusteeship.
- Have integrity and an ability to exercise sound, independent judgment, and to think imaginatively and strategically, contribute to effective decision-making as well as the ability to work positively with fellow Trustees and ENB's Executive Team.
- Have a clear commitment to the arts and culture and an understanding of the importance of the arts and culture to society.
- A commitment to championing diversity and ensuring that the benefits of arts and culture are available to the widest range of people.



# TERMS OF APPOINTMENT

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The role is unremunerated. However, reasonable travel expenses will be refunded. Trustees will serve an initial term of up to four years with a possibility of a further four-year term.

## TIME COMMITMENT

Individuals will commit on average 1 day per month to the role, attending a minimum of four Board meetings and four Development Committee's meetings, and ad hoc Board planning meetings.

Importantly, Trustees are expected to make an active and positive contribution to the organisation whether it be their time, skills, networks and / or through financial gifts, to attend ENB performances and events, particularly on opening nights and Patrons' evenings, and be able to engage and work with the ENB team.

## LOCATION

Board meetings are currently held in person in Canning Town. Candidates will therefore be UK-based, within easy travel distance of London.

## DIVERSITY

ENB strongly welcomes applicants from everyone regardless of age, gender, ethnicity, sexual orientation, belief or disability. All appointments will be made on merit, following a fair and transparent process.



# HOW TO EXPRESS AN INTEREST

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If you have questions about the appointment and would find it helpful to have an exploratory and confidential conversation about the role, please contact Katy Giddens at [katy.giddens@starfishsearch.com](mailto:katy.giddens@starfishsearch.com). To express formal interest, please go to <https://starfishsearch.com/jobs/enb-tru-mem-dev-boa> and click on the apply now button, with the following prepared:

- An outline biography / CV
- A letter that sets out your motivation and the experiences you believe you can bring to ENB that make you suitable.

We would also be grateful if you would complete the Equality and Diversity monitoring form on the online application process. This form is for monitoring purposes only and is not treated as part of your application.

## APPOINTMENT TIMETABLE

**Closing date:** Monday 24th February 2025

**Meetings with ENB:** To be confirmed but likely to be late February early March 2025

