Your journey starts here...
An intro from our Chief Executive

I’m Stuart Murphy and welcome to English National Opera.

At ENO there are a few values we live by – we strive to be world class in everything we do – in what we perform on stage, how we treat our customers and how we treat one another inside the company.

The thing that connects us all is that we are here to make world-class opera for anyone.

We sing in English, and our home is the London Coliseum – the largest theatre in the West End of London, designed as a people’s palace of entertainment. We take our commitment to offer accessible pricing seriously, with tickets starting at just £10.

We have an extensive learning and participation programme at the heart of our company, and we offer training, coaching, mentoring and professional development not only to our performers and to the next generation of musical talent, but to all of our staff.

We are fair, honest, transparent and put a premium on excellence – so if you love creating, imagining, supporting brilliant musical and theatrical endeavour, there are few places in the world that offer the scope of what we offer here.

On behalf of all of us, I hope that once you have read this candidate information pack, you will consider applying for this position. We look forward to receiving your application.

Very best wishes,

Stuart Murphy
Chief Executive
“Inspiration is an awakening”

Giacomo Puccini
English National Opera exists for everyone, creating new experiences with opera that inspires, nurtures creativity and makes a difference. Our vision is for lives changed through opera.

We take a fresh inspiring approach to opera to reflect the diversity of our culture.

We believe that opera is a living art form able to connect to people from all parts of our society. We collaborate with a range of artists and art forms as part of our commitment to the future of the art form. We sing in English, as we believe it enhances the emotional connection between performers and audiences.

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

We are a world-class national company recognised internationally for the standard of our work. We nurture talent across the entire company including a platform for young singers to start and then develop global careers.

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

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

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

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

English National Opera is founded on the belief that opera of the highest quality should be accessible to anyone.
Head of Casting and Talent Development

This role is part of the senior artistic team, reporting to the Artistic Director and working closely with the Music Director. The primary objective of the job is to lead on the casting of singers, conductors, actors and other performing and relevant creative talent with the Artistic Director and Music Director. This will be for ENO productions inside and outside the Coliseum in London, and in ENO’s new Out of London base. The role will work closely with the Heads of Music, Music Staff, ENO Engage, and across departments with producers and relevant technical and production teams on all stage, broadcast, international and national touring and social media content.

An essential part of the role is to discover new talent, and therefore a thorough and detailed knowledge of the British and international vocal market, and experience of supporting talent development programmes is essential. At ENO this will include the Harewood Artists, Mackerras Fellows and all future ENO new young artists programmes, including those outside London. The candidate will need to demonstrate a high level of awareness of the national and international singers’ market in order to achieve ENO’s artistic aims within financial, strategic and operational frames. Expertise in contracting singers and covers and dealing with agents at an international level is essential. The Head of Casting and Talent Development will build close relationships with directors and conductors and maintain regular contact with them throughout the casting process. In the area of new work, they will support the Artistic Director in helping to identify talent and help manage processes leading to any new commissioned work from composers and creatives involved. The role also involves maintaining relationships with ENO Members and patrons, and those with trusts and foundations who support or who are likely to support ENO’s work.

Reports to:
Artistic Director

Contract Type
Full Time, Permanent

Location
Various

Salary
Competitive

Deadline: 12:00 noon Wednesday 13th September

First Round Interviews: 19th & 20th September

Second Round Interviews: 26th & 27th September

To Apply
Please send your CV with a covering letter detailing why you are interested in applying, why you feel your experience would be suited to the post and your salary expectations and send it to workwithus@eno.org
Please also submit our Equality and Diversity Monitoring Form
Head of Casting and Talent Development

Duties and responsibilities

Casting
• Work closely with the Artistic Director (AD) and Music Director (MD) to develop and maintain a clear plan to engage a strong roster of singers, both British and international across the entirety of ENO work in London, out of London, further afield, broadcast and digital.
• Work closely with the AD, MD and HoM to book all conductors and assistant conductors as required.
• Work closely with HoM to ensure the booking of Language, Dialogue, Dialect and Diction coaches when required.
• Identify appropriate singers to recommend for casting, and to achieve the highest possible artistic standard within the financial constraints.
• Work closely on all aspects of casting with the AD and MD including collaborating directly with directors and conductors about casting of specific projects, concepts and roles, including for actors and other performers.
• Plan and oversee auditions for directors and conductors in relation to specific roles/productions.
• Consult with the AD, MD, Head of Music (HoM) and all relevant as necessary, to make casting decisions on covers and small roles.
• Receive and give information, which will sometimes be sensitive, to agents, singers, conductors and directors.
• Keep up to date with relevant external productions, concert performances and recitals in the UK and internationally as required by the AD, and provide the AD and MD with written reports.
• Develop an ongoing knowledge of emerging and established British singers and suggested repertoire they should tackle over a 3-5 year timeline, in an effort to populate ENO work with such singers.
• Ensure an efficient and transparent casting process with AD and MD.

Monitoring rehearsal and performance
• Attend rehearsal sessions and music calls on a regular basis to monitor how the singers, including covers are progressing, and keep the AD, MD and HoM informed.
• Attend and monitor music standards throughout the rehearsal process of productions leading up to stage rehearsals, the first night and throughout the performance period.
• Liaise with music staff and staff directors for updates on singers' progress.
• Attend cover rehearsals and cover runs as practical/needed.

Fee Negotiations and Artists contracts
• Liaise with agents and artists to negotiate fees, working expenses, pre-contractual N/As (which are to be approved by the AD); and other contractual matters. Prepare the necessary information to enable contracts for artists to be issued.
• Advise on casting foreign singers and oversee work permit applications as necessary.
• Oversee post-contractual N/As (which are to be approved by the AD).

ENO Harewood Artists, MacKerras and all ENO talent programmes
Oversee the management including:
• Selection together with AD and MD
• Plan and oversee coachings/masterclasses/group Q&As with guest tutors
• Liaise with coaches to monitor singers’ progress.
• Liaise with agents to discuss their development.
Head of Casting and Talent Development

Auditions
- Together with the HoM, attend general ENO auditions and chorus auditions for roles and covers.
- Attend auditions externally to hear artists on Young Artist programmes and at Music Colleges in this country and where appropriate, internationally (with the written approval of the AD).
- Attend auditions nationally and internationally where relevant for ENO’s needs

Emergency Casting
- Recommend what action to take when a member of the cast is indisposed, using either a cover or providing a list of suitable alternatives. Take these decisions as appropriate, in conjunction with the AD, Conductor and Director, to ensure that each performance can go ahead under all circumstances.

Talent Spotting
- Attend opera and concert performances each year and monitor music colleges, opera centres and other sources of young talent to identify potential new talent to be considered for casting
- Assess current status of singers known to ENO. Some travel overseas will be necessary. All business trips must be requested to and approved by AD.
- Inform AD of particular talent that might wish to perform particular rep at ENO. Keep detailed list of talent and titles for AD to refer to as part of the ongoing planning process.
- Be ENO’s main contact to the freelance singing and related opera sector able to attend and represent ENO at relevant events/platforms with clearance and in consultation with the AD/MD.

Budgets/Planning
- Input into the Company’s strategic, planning and budgetary process in relation to all Casting and Talent related aspects
- Work closely with AD and Producers to set budgets and estimate fees of current casting ideas- or on a role by role basis evaluate what level of singer we would require for each role to provide financial estimates for future artistic plans.
- Work closely with the Director of the Music Department in all budgeting for assistant conductors, freelance music staff as well as diction, dialogue, dialect and language coaches as necessary.
- Implement and monitor the Casting budget, reporting any associated exceptional financial consequences.

Management Presence
- To carry out management presence/show duties
- Support and attend performances to engage with patrons, audiences and monitor on-going vocal standards of a production.

General
- Carry out related administration tasks
- Ensure effective communication of Casting related information across the Company in a timely fashion
- Participate actively in and support ENO’s Development activities and fund-raising events as requested.
- Carry out other duties as required.
Head of Casting and Talent Development

Person Specification

Essential
• Experience of central artistic role with a company of scale or in-depth knowledge of the sector for example, as an agent.
• Detailed knowledge of the operatic repertoire and voices
• Knowledge of the singers’ market, both national and international
• Experience of managing a budget within an artistic organisation.
• Excellent interpersonal and communication skills, with the ability to handle relationships and difficult situations sensitively and diplomatically
• Excellent organisation skills
• Strong negotiating skills
• Ability to work under pressure
• Ability to work evenings and weekends and also travel when required
• Tenacity
• Stamina
• Computer literacy

Desirable
• Experience in a similar role
• Knowledge of other languages
• Music degree
Why work at ENO?

When you join us at ENO, we'll provide you with an in-depth induction that will introduce you to your role, your department and give you the opportunity to explore all areas of the company.

“My most enjoyable thing about working at ENO is working with a supportive, fun and energetic team”

“The variety of what we do is amazing, from drinks receptions and garden parties, to opportunities to see performances from Stage Prompt or the Flys - every day is different and exciting!”

“The most enjoyable thing about working in the Development team at ENO is being able to collaborate with everyone in the organisation - Marketing & Comms and Baylis, as well as the teams at the Coliseum so there is a great sense of community within the company”

From our third annual staff survey in May 2021, we found that:

- 92% of people at ENO feel pride in the work they do and the results achieved.
- 81% of people plan to be working at ENO in three years from now.
- 90% of people know how their work contributes to ENO’s future.

Whole Company Staff Benefits

At ENO, we believe our staff are our strongest asset, and we offer support beyond your salary. We will also invest not only in your professional development, but also in your wellbeing.

Our current staff benefits include:

Professional Development
- Annual Professional Development Review to support your personal and career ambitions and achievements.

ENO and London Coliseum Performances
- Access to complimentary tickets for ENO and selected London Coliseum performances.
- Access to a staff rate for ENO performances.
- Complimentary tickets to talks, recitals and behind-the-scenes events.

Staff Well-Being Activities
- Generous annual leave entitlement.
- Access to subsidised activities such as massage and yoga.
- Access to an employee assistance programme.

Financial Support
- Employer pension contribution of 3%, with employee contribution of 5%.
- Digital payslips accessible through mobile apps.
- Staff canteen at the London Coliseum.
- Star of The Month Scheme.
- Employee discount programme through Perks at Work.
- Interest-free travel season ticket loans.
- Cycle-to-work scheme.
- Eye care vouchers.
Imagination creates reality

Richard Wagner
Confidentiality
Confidentiality is so important in this role and our policy is strict. All information concerning staff, patrons and other ENO business, the disclosure of which could be detrimental to the company, must be held in the strictest confidence and may not be divulged to any unauthorised person at any time.

Data Protection
Data Protection and adherence to GDPR is equally important. We therefore require that computer information should only be accessed if this has been authorised and is necessary as part of the postholder’s work. You will need to be aware of the GDPR 8 key principals, and the Computer Misuse Act 1990.

Equal Opportunities
Equal Opportunities is a given. We will expect the postholder to abide by ENO’s policies on Equal Opportunities and Dignity at Work.

Code of Conduct
Code of Conduct is sometimes assumed, but at ENO we will require the postholder to act in accordance with ENO’s Code of Conduct whereby everyone shall be treated in a professional and courteous manner with full regard to the avoidance of discrimination, consistent with current equal opportunities employment legislation.

Health and Safety
Health and Safety is so important at ENO and we would expect that the postholder will be happy to undertake personal responsibility for safety as will be outlined in the ENO safety policy and the Health and Safety at Work Act 1974.
English National Opera is a charitable company limited by guarantee incorporated in England and Wales (Company number 00426792). Charity Registered Number 257210.