Primary school children celebrating 10 years of ROH Thurrock with Alice (in Wonderland) Reimagined.
326 performances at the Royal Opera House;
On the main stage: 7 new operas, 3 new ballets

75% of income generated from ticket sales, fundraising and commercial activity;
£4+ generated through ticket sales, fundraising and commercial activity for every pound of grant received

29,800+ people took part in creative projects; 11,700+ young people experienced cultural activities as a result of ROH Bridge; 20,900+ attendances at low-priced, enhanced performances for families, schools and students; 20,800+ registered for the ROH Students’ ticket scheme; 13,600 registered on the ROH Graduates’ ticket scheme

2 productions on BBC television, 14 on BBC Radio 3, 11 on other television channels

50% of our theatre audience and 85% of our cinema audience live beyond Greater London

78.9 million+ minutes of footage are viewed over the Season on our YouTube channel

63,000+ attended ROH productions at other theatres

806,900+ attendances of ROH Cinema screenings worldwide in 41 countries; Live cinema screenings in the UK at 459 cinema screens; 727,000+ people viewed World Ballet Day live;

326,000 Facebook fans; 178,000+ Twitter followers;

234,000+ Instagram followers; 33,500 attended BP Big Screen free outdoor ballet and opera screenings

670,500 attendances at our Covent Garden theatre: 95% occupancy

63% of tickets at £30 or less
38% of tickets at £40 or less
47% of tickets at £50 or less

20,900+ attended a subsidized performance with low-cost tickets for families and schools

31% of tickets at £30 or less
38% of tickets at £40 or less
47% of tickets at £50 or less

20,900+ attendances at low-priced, enhanced performances for families, schools and students;

20,800+ registered for the ROH Students’ ticket scheme;

13,600 registered on the ROH Graduates’ ticket scheme

75% of income generated from ticket sales, fundraising and commercial activity;

£4+ generated through ticket sales, fundraising and commercial activity for every pound of grant received

29,800+ people took part in creative projects; 11,700+ young people experienced cultural activities as a result of ROH Bridge; 20,900+ attendances at low-priced, enhanced performances for families, schools and students; 20,800+ registered for the ROH Students’ ticket scheme; 13,600 registered on the ROH Graduates’ ticket scheme

2 productions on BBC television, 14 on BBC Radio 3, 11 on other television channels

50% of our theatre audience and 85% of our cinema audience live beyond Greater London

78.9 million+ minutes of footage are viewed over the Season on our YouTube channel

UK Theatre Awards 2016 for ‘Achievement in Opera’ for Contemporary opera and Royal Philharmonic Society Award for large-scale composition for 4.48 Psychosis; 2017 Critics’ Circle National Dance Awards for Principal of The Royal Ballet, Francesca Hayward, Fellow Principal Zenaida Yanowsky and Soloist of The Royal Ballet, Reece Clarke

LAST YEAR IN SUMMARY

INTRODUCTION
STRATEGIC REPORT
FINANCIAL SUMMARY
GOVERNANCE
ACKNOWLEDGEMENTS

TRUSTEES’ ANNUAL REPORT

TRUSTEES’ ANNUAL REPORT
### INCOME

- **Commercial and other income**
  - £28.1M, 20%
- **Fundraising**
  - £26.7M, 19%
- **Fundraising - Open Up**
  - £14.8M, 10%
- **Investment income**
  - £1.8M, 1%
- **Box office receipts**
  - £43.0M, 31%
- **ACE - NPO and Bridge**
  - £25.5M, 18%
- **ACE - capital and other**
  - £1.1M, 1%

**Total income £141.0M, including capital donations and funding of £15.9M**

### EXPENDITURE

- **Commercial**
  - £10.3M, 8%
- **Fundraising**
  - £4.9M, 4%
- **Management, administration and governance**
  - £6.2M, 4%
- **Marketing and publicity**
  - £6.6M, 5%
- **Premises and depreciation**
  - £19.3M, 15%
- **Front of House**
  - £1.5M, 1%
- **Performance, learning and outreach**
  - £91.5M, 63%

**Total expenditure £130.3M excluding capital expenditure**

### INCOME

- **Commercial and other income**
  - £32.0M, 23%
- **Fundraising**
  - £27.0M, 19%
- **Fundraising - Open Up**
  - £8.2M, 6%
- **Investment income**
  - £1.8M, 1%
- **Box office receipts**
  - £42.5M, 31%
- **ACE - NPO and Bridge**
  - £25.5M, 18%
- **ACE - capital and other**
  - £2.3M, 2%

**Total income £139.3M including capital donations and funding of £10.2M**

### EXPENDITURE

- **Commercial**
  - £11.4M, 9%
- **Fundraising**
  - £4.3M, 3%
- **Management, administration and governance**
  - £6.0M, 4%
- **Marketing and publicity**
  - £6.1M, 5%
- **Premises and depreciation**
  - £19.6M, 15%
- **Front of House**
  - £1.4M, 1%
- **Performance, learning and outreach**
  - £84.7M, 63%

**Total expenditure £133.6M excluding capital expenditure**

*Figures exclude gains on investment and taxation.*
Welcome to the Royal Opera House Covent Garden Foundation (Limited by Guarantee) 2016/17 Annual Report.

Change in an uncertain environment seems to be the overriding theme for this year, not only for the Royal Opera House but more widely in our country and beyond. However, it is often in times of uncertainty that arts and culture flourish more than ever. It seems fitting, therefore, that our Open Up project, literally to open up our building for daytime audiences as well as our evening theatre goers, with a world-class second theatre, is well on the way to completion. This significant work has been entirely privately funded and our thanks go to those individuals and Trusts and Foundations who are making this transformation possible. We do look forward to seeing all the work completed, and the spaces used and enjoyed by existing and new audiences.

The success that the Royal Opera House has achieved in this past year, the 18th year of break-even results in succession and the second most successful box office in the past ten years, is all the more incredible set against a backdrop of continued austerity, the impact of the falling pound and the uncertainty surrounding Brexit. However, with a reduction in investment from Arts Council England over the next three years, and further financial pressures, we are facing extremely challenging times. Nevertheless our artistic ambitions remain as resolute as ever, and I am indebted to our performing companies for their continued commitment to producing work on stage at the highest levels. My thanks also go to our audiences, for their continued support for our work and for their patience during the inevitable disruption caused by the building work.
Beyond the Covent Garden building, we continue to connect people across the nation and further afield with the very best opera and ballet in the world through our ROH Live Cinema, now reaching more people than ever, and through our increased national programme of learning and participation.

None of this would be possible without the tremendous passion, dedication, talent and constant striving for the highest standards by each and every member of our staff. I would like to thank them for their invaluable contribution.

It’s also with gratitude that I must, on behalf of the whole board, thank those individuals, Trusts, Foundations and corporate partners who care so much for us and our work. It is only with this support, together with investment from Arts Council England and DCMS which provides the bedrock for our creativity, that we are able to achieve all that we do.

Ian Taylor, Chair
20 February 2018
ALEX BEARD  *Chief Executive*

In 2016/17 we saw a commitment to artistic renewal bear fruit, achieved further growth in our national presence, and presented an unrivalled breadth of work, all while making strong progress on our Open Up project. I would like to extend a huge thanks to everyone - our staff and audience members alike - for coping so well with the temporary inconveniences of a major construction project as we presented a full programme of world-class opera and ballet. Over the next year we will build on this momentum, transforming the experience we offer throughout the entire building: a complete renewal of the Amphitheatre foyer, bar and restaurant, a new winter garden on the terraces overlooking Covent Garden and a major refurbishment of the Clore Studio. These new facilities complement the work already underway towards our new world-class Linbury Theatre, welcoming new entrances and ground floor foyers and an extended programme of daytime activity to match. We aim to complete this programme of work in time for the start of the 2018/19 season.

The Royal Ballet enjoyed a remarkably successful Season with new work and revivals delighting audiences throughout the year. We celebrated the tenth anniversary of Wayne McGregor’s appointment as Resident Choreographer of The Royal Ballet with dancers from the Alvin Ailey Dance Company joining ours to perform in his classic of contemporary ballet, *Chroma*, alongside revivals of *Multiverse* and *Carbon Life*. The award-winning *Woolf Works* returned to our stage in its first revival, firmly establishing its place at the heart of the Royal Ballet repertory.

Crystal Pite’s first piece for the company, *Flight Pattern*, took the refugee crisis as its inspiration, and held audiences in rapt attention with the compassion and elegiac beauty of its choreography set to Górecki’s hauntingly beautiful
3rd symphony. Artist in Residence Liam Scarlett’s new commission *Symphonic Dances* proved a gloriously affecting swansong for Royal Ballet principal dancer Zenaida Yanowsky as she took her final bows on the Covent Garden stage.

At the end of the Season, The Royal Ballet returned to Australia for the first time in 15 years with Christopher Wheeldon’s *The Winter’s Tale* and Wayne MacGregor’s *Woolf Works*. Both were presented in a three-week residency in Brisbane together with a gala performance in Cairns, accompanied by an extensive learning and participation programme. We were delighted to showcase the company’s commitment to new work and new audiences, alongside the artistry and athleticism of the dancers themselves. The whole experience set a new benchmark to which future international tours will aspire.

The Royal Opera’s 2016/17 season began and ended with two extraordinary role debuts in two brilliantly successful new productions under the baton of our acclaimed Music Director Antonio Pappano: Sonia Yoncheva as Norma in Alex Ollé’s new production of Bellini’s opera, and Jonas Kaufman as Verdi’s Otello in Keith Warner’s production. Both were landmark events internationally and clearly demonstrated the well-founded trust that Pappano enjoys from the world’s leading singers in taking on new roles.

Throughout the year we welcomed many of the opera world’s finest practitioners to our stage. Acclaimed Director Barrie Kosky made his debut with The Royal Opera with his wonderfully theatrical production of Shostakovich’s absurdist opera *The Nose*. Soprano Renée Fleming returned to Covent Garden in Robert Carsen’s compelling new production of *Der Rosenkavalier*. Kasper Holten and Pappano’s collaboration on *Die Meistersinger von Nürnberg* was a fitting finale to their close partnership here over the last six years. Finally, celebrated British composer Thomas Adès’s new opera *The Exterminating Angel* was an extraordinary achievement in both theatre craft and music making.

As the transformation of the Linbury Theatre continued, we forged new relationships with venues and audiences outside Covent Garden. Our co-production with the London Philharmonic Orchestra and Leicester’s Curve Theatre took Ravi Shankar’s *Sukanya* to Leicester, Birmingham Symphony Hall, The Lowry, Salford and London’s Royal Festival Hall. Meanwhile, The Royal Opera’s co-production with the Young Vic and the Isango Ensemble brought Jonny Steinberg’s book *A Man of Good Hope* to the stage of the Young Vic theatre.

Beyond the stage, our national learning programmes National Nutcracker, Create and Sing Carmen, Design Challenge and Fanfare blended live and digital learning to bring ballet, opera, theatre craft and composition to teachers and pupils across the country. More than 20,900 people enjoyed targeted programmes for schools, families and students. We continue to provide opportunities and experience to people of every age in numerous forms: through our Youth Opera Company, our many apprenticeships, and through ROH Bridge.

We also celebrated the tenth anniversary of our work in Thurrock. Over the decade, more than 60,000 people across Thurrock have participated in activities ranging from schools projects and teacher training, to work-based learning and fully-staged community operas. Our example has inspired further regeneration in the area, with plans in development to make Purfleet a cultural and artistic hub. As we roll out our Learning and Participation work to more and more locations across the country, Thurrock is a model of what we can achieve.

ROH Live Cinema beamed the best of opera and ballet around the world. In 2016/17, we broadcast to 459 cinema screens around the country, giving 430,000 people in the UK the opportunity to see a Royal Ballet or Royal Opera performance. Our international cinema relays played to another 41 countries, reaching a further 377,000 people. Two productions were shown on BBC television, 11 on other television channels and 14 on BBC Radio 3.
In addition to our broadcast achievements, social media engagement continues to grow and we now boast more than 326,000 Facebook fans, 178,000+ Twitter followers and a rapidly expanding following of 234,000+ on Instagram. We are the most subscribed to arts organisation in the world on Youtube, with 78.9+ million minutes of footage watched and we have also increased the streaming of our Insight programme of talks and masterclasses, with 727,000+ people viewing World Ballet Day Live.

The Royal Opera House is above all a remarkable group of people, committed to extending access to the very best of opera and ballet. I would like to pay tribute to all the staff and artists across the organisation for their continued dedication, professionalism and creative flair in this cause.

Alex Beard, Chief Executive
20 February 2018

Buttressed by many strongly defined supporting performances, this is a much-needed hit for Covent Garden, rapturously and deservedly acclaimed.

Der Rosenkavalier
Rupert Christiansen, The Daily Telegraph
WHO WE ARE AND WHAT WE DO
Who we are and what we do
Ballet and opera capture the deepest human emotions. We aim to share these unique artforms and their power to thrill, move and excite, with as many people as possible.

As The Royal Ballet, The Royal Opera and the Orchestra of the Royal Opera House, we bring together the world’s most extraordinary ballet and opera artists in more than 500 performances every year. Our theatre is in Covent Garden but our work is experienced across the UK and globally, with 1.5m+ attending a performance in a theatre or cinema each year, and many millions more enjoying our work on radio, TV and online.

We constantly question and discover, re-imagining the great masterpieces of the past, and investing in new works, exceptional talent and innovative ideas. Our Learning and Participation programme opens up opportunities to almost 30,000 people each year, reaches many more through digital insights and resources, and enables families, schools and communities to access affordable performances.

We are a National Portfolio Organisation, supported by the British public via Arts Council England, and a registered charity, receiving donations from those who share our ambition.

ROHThurrock10 was a fabulous event that all the pupils really enjoyed. It was a great opportunity for pupils to link their learning through ROH Trailblazer activities and workshops to the role of the ROH and the arts in the real world. It also enabled pupils to see the many wonderful opportunities that the arts provide as possible career choices.

Stephen Moon, Herringham Primary Academy
Our priorities
The Board and Executive team identified seven priorities for the period 2014/15 to 2016/17, devising action plans for each:

1. Repertory
2. Programme
3. Relationships
4. Involvement
5. Culture
6. People
7. Legacy
ACHIEVEMENTS AND FUTURE PLANS

The overall ROH Plan was approved by the Board and shared with staff and with our principal funder Arts Council England. Over the coming pages we will expand what was delivered against each priority during 2016/17 and provide an overview of our Plan for 2017/18 to 2021/22.
Renew the repertory of opera and ballet productions, working with the world’s greatest artists and craftspeople to create transformational new work and to offer new insights from the historic canon to audiences today. There will be a strong emphasis throughout on innovation and experiment, encouraging debate on the future development of the art forms.

- The Royal Ballet presented 12 programmes in the main auditorium. The Company’s identity remains rooted in great choreography, bringing together the grand traditions of 19th-century ballet with the Company’s singular 20th-century heritage and contemporary canon of compelling new work. We celebrated ten years of Wayne McGregor’s association with The Royal Ballet with the first revival of the Critics Circle and Olivier Award winning *Woolf Works*, the premiere of *Multiverse*, a studio programme of two works from two choreographers mentored by McGregor – Charlotte Edmonds and Robert Binet – and revivals of *Carbon Life* and, featuring dancers from Alvin Ailey Dance Company alongside Royal Ballet dancers, *Chroma*. Crystal Pite’s Royal Ballet debut *Flight Pattern*, set to the first movement of Henryk Górecki’s *Symphony of Sorrowful Songs*, was a deeply moving response to the refugee crisis. Liam Scarlett thrilled audiences with his choreography to Rachmaninov’s *Symphonic Dances*, a dramatic swansong for Principal dancer Zenaida Yanowsky. We also revived several works long absent from our stage, including Kenneth MacMillan’s *Anastasia* and William Forsythe’s *The Vertiginous Thrill of Exactitude*, while coaching from Viviana Durante and Leanne Benjamin and guest appearances from Alessandra Ferri and Mara Galeazzi provided a connection with the Company’s past. Javier De Frutos directed and choreographed Philip Glass’s setting of *Les Enfants Terribles* at the Barbican, while, at the Roundhouse, we revived our exuberant collaboration with hip-hop artists Zoonation *The Mad Hatter’s Tea Party*. 
The Royal Opera presented 19 operas in the main auditorium, including seven new productions. The much-awaited UK premiere of Thomas Adés *Exterminating Angel* was performed to great acclaim, while George Benjamin and Martin Crimp’s masterpiece *Written on Skin* received its first revival; both works were performed by an outstanding cast and conducted by the composer. The Season opened with Music Director Antonio Pappano conducting Àlex Ollé and Vallentina Carrasco’s new production of *Norma*, featuring a superb performance from Sonya Yoncheva in the title role. Other new productions brought together some of the world’s best-loved directors and performers: Renée Fleming in Robert Carsen’s thoughtful *Der Rosenkavalier*; Bryn Terfel in Kasper Holten’s last production as Director of The Royal Opera, *Die Meistersinger von Nürnberg*; and Jonas Kaufmann in Keith Warner’s dark and powerful staging of *Otello*. The Season also saw directorial debuts from Barrie Kosky, with a hugely inventive production of Shostakovich’s *The Nose*, and Jan Philipp Gloger who directed a youthful and engaging *Cosi fan tutte*. WNO presented Iain Bell’s moving response to World War One *In Parenthesis*. With the Linbury Studio Theatre closed, the Company collaborated with South Africa’s Isango Ensemble at the Young Vic, presented the Jette Parker Young Artists’ production of *Oreste* at Wilton’s Music Hall and worked with the London Philharmonic Orchestra to tour Ravi Shankar’s vibrant, colourful *Sukanya* to Leicester, Birmingham and Southbank Centre.

Francesca Hayward, Reece Clarke and Zenaida Yanowsky (Elizabeth) won Critics Circle National Dance Awards; Alexander Campbell, Tierney Heap, Laura Morera, Vadim Muntagirov and Will Tuckett (Elizabeth) were also nominated. 4.48 *Psychosis* won an RPS Award as well as a UK Theatre Award 2016 ‘Achievement in Opera’ for Contemporary opera. *Cosi fan tutte*, 4.48 *Psychosis* and Renée Fleming (*Der Rosenkavalier*) were nominated for Olivier Awards.

*William Forsythe’s ferociously elegant quintet The Vertiginous Thrill of Exactitude got the show off to an exhilarating start.*

Debra Craine, The Times, sees The Royal Ballet make an historic visit to the UK City of Culture, Hull.
Other remarkable performances included Yasmine Naghdi (who was promoted to Principal Dancer), Vittorio Grigolo and Joyce DiDonato (Werther), Andris Nelsons (Der Rosenkavalier) and the Royal Opera Chorus and the Orchestra of the Royal Opera House, whose work continues to underpin our programme.

- We continued to identify and support artists and craftspeople with exceptional potential in relation to our core principles of excellence, theatricality and curiosity. From first encounters through to performances on a world stage, we want the people shaping, creating and performing ballet and opera to represent the UK, with a greater balance of disability, ethnicity, gender and socio-economic status. This has been reflected in new partnerships and in the development of several initiatives.

With support from Oak Foundation, the Jette Parker Young Artists programme has been expanded to identify and nurture diversity among opera performers. We also took part in Tonic Theatre’s Advance programme, examining gender balance and, in particular, the barriers to progression among female conductors. The Aud Jebsen Young Dancers Programme and our relationship with Southbank Sinfonia and the Guildhall School of Music and Drama continue. Backstage, we welcomed our 50th apprentice. On the basis of this activity, Arts Council England increased our ‘Creative Case for Diversity’ rating from ‘met’ to ‘strong’.

- To sustain the quantity and quality of productions, we interrogated our planning processes, developing new metrics to inform conversations about capacity and artistic planning.
Present an inspiring public programme of performances, events and workshops, created for and distributed widely through cinema, broadcast and other digital media as well as on our stages in a manner that is engaging, participatory and that supports and inspires learning.

- Twelve productions were relayed to more than 459 cinemas around the UK, attracting 430,000 UK and 377,000 global attendances. Three productions were relayed to BP Big Screens in 19 locations, one of which, Turandot, was live streamed, attracting 110,000 views; The Nose was also live streamed. Thirteen productions were broadcast on television and 14 on BBC Radio 3. Royal Opera House artists performed at West End Live in Trafalgar Square, our own Out Loud choral festival in Covent Garden Piazza and at the turning on of the Covent Garden Christmas Lights.

- Across cinemas and in Covent Garden, more than 130,000 enjoyed a performance of The Nutcracker last Christmas. The production was complemented by a BBC TWO documentary Dancing The Nutcracker – Inside The Royal Ballet, broadcast on Christmas Day, attracting 1m viewers. In its second year, the National Nutcracker programme blended live and digital learning to give primary school children in Lincolnshire, North Devon, Kent, Cambridgeshire, Yorkshire, County Durham, Northumberland and Middlesex opportunities to experience and learn about ballet, see the production in their local cinema, and create their own response.

- 29,800 people took part in Learning and Participation projects; numbers have doubled since 2014/15. In addition to the roll-out of the National Nutcracker project, a new national
dramatic singing programme, Create and Sing Carmen, was piloted. The Fanfare (composition) and Design Challenge programmes were also extended to enable greater national reach. We continued to support young people with exceptional potential, celebrating 25 years of Chance to Dance (currently in Lambeth, Southwark and Thurrock) and showcasing our Youth Opera Company in the online film Watcher in the Wings.

The hottest ticket this year is indubitably Jonas Kaufmann’s debut as Otello in Covent Garden’s new production by Keith Warner. Kaufmann traces Otello’s slow crucifixion and vertiginous descent into paranoia and suspicion with growing conviction, unleashing a darker deeper timbre. Almost too conflicted at the outset, his performance blooms gradually. As always, Pappano’s contribution in the pit is a thing of wonder, with no detail too trifling to be given full weight in his masterful sweep of the whole.

Cara Chanteau, The Independent
Strengthen relationships with audiences, while extending their range, with a particular focus on young people and diverse audiences new to opera and ballet, and providing an experience that is more welcoming and enjoyable.

*It has been life changing for me. It’s an amazing opportunity to learn and perform music to the best of your ability, through the work of first-class practitioners and musicians. The belief that is placed in us, and the pride we feel of being associated with the ROH has enabled us to achieve levels which I would not have thought possible. There’s a fantastic sense of belonging, family and community in the chorus and I’ve made strong friendships. We all support each other.*

Royal Opera House Thurrock Community Chorus member

- We attracted 670,500 attendances of 326 performances in our Covent Garden theatre, achieving 95% occupancy. In Covent Garden, 31% of main auditorium tickets were priced at £30 or less, 38% were priced at £40 or less and 47% at £50 or less. There were 430,000 attendances in 459 UK cinemas, with everyone in the UK able to access a screening within 30 miles. A further 377,000 people attended screenings in 41 overseas countries.

- A combined audience of 6,791 attended four whole-theatre and two amphitheatre performances for newcomers, complemented by demonstrations and workshops. We worked with health and community groups to broaden engagement including Depression Alliance, Kentish Town Health Centre, Mousetrap projects and Creative People and Places projects.
Of those who attended a ‘Welcome Performance’ of Giselle, 71% cited financial reasons for never having previously attended. ‘Welcome Back’ events were piloted to promote continued attendance and which enabled attendees to experience another art form. We also gave a ‘relaxed’ performance of The Mad Hatter’s Tea Party for people with autism and other sensory issues, and piloted a new strand of work with refugees.

- Six Schools Matinees attracted 10,431 pupils and teachers, with 19% of attendances coming from schools with above-average pupil premium levels, and 64% coming from outside the M25. As discussed above, national learning programmes were rolled out in different parts of the country. Alongside these, we provided continuing professional development for 1,718 teachers, equipping them with the skills and practical tools to inspire their students about ballet, opera and theatrecraft.

- The number of students registered with us grew to 20,920, with a further 13,600 graduates registered. In addition to amphitheatre evenings and offers, a dedicated performance of The Nose for students was supported through immersive and interactive performances, talks and workshops.

- We made significant progress with our plans to ‘Open Up’ our building. Alongside the ongoing construction work in front of house spaces and the Linbury Studio Theatre, we made significant steps in defining the visitor experience and public programme for the new spaces, and in developing financial, operating and communications plans to support these. We are grateful to the small group of committed supporters who have enabled the project to take place. Detailed planning and careful communication with staff and audiences enabled us to maintain a full programme of main stage performances and rehearsals.
Encourage a greater sense of ownership and involvement among audiences, friends and supporters, extending the opportunity to contribute and respond to all aspects of ROH’s work and employing digital technologies to the full.

So really to sum up the last two years I would say it has been a rollercoaster of emotions, tons of challenges and sometimes very steep learning curves, but also I’ve had the chance to work with some of the best in the business, on some of the newest and biggest shows and some of the oldest and most prestigious. I think the Royal Opera House is the perfect example of how apprenticeships can be good as, and even better than going to university.

Jack Eaton, graduating Technical Theatre Apprentice

- A wide range of Insight adult learning events were produced, with many streamed online. In conjunction with international partners and UK ballet companies we presented another World Ballet Day, this year delivered through Facebook Live, attracting more than 727,000 live views and 823,378 follow-up views during the subsequent six months. A new virtual reality experience brought performers into the heart of the Chorus during a rehearsal for Nabucco. A total of 79 million minutes of content were viewed on YouTube across the year.

- Social media activity grows year on year, increasing our ability to engage audiences, gather feedback and deepen relationships. Facebook ‘likes’ rose to 325,972, Twitter followers to 178,119 and Instagram followers to 234,616.
More than 24,000 Friends as well as 484 Patrons made membership contributions in support of the Royal Opera House. An Annual Fund and Young Philanthropists programme were also piloted.

Marketing, communications, film and digital teams were brought together in one Audiences and Media division, tasked with taking a holistic approach to understanding and growing all audiences, deepening engagement and, crucially, maximising revenue.
Advance the position of opera and ballet as an essential part of contemporary culture in the UK and beyond, through developing a national and international network of partners and collaborators, embracing projects beyond ROH, advocating for the importance of the arts in education and wider society to be fully recognised and supported, and representing UK creativity to the world.

• Partnership played an important role in enabling us to deliver our artistic programme and place our work in a broader cultural context. With the Linbury closed, we worked with the Roundhouse, Young Vic, Barbican, Southbank Centre and Leicester Curve, seizing the opportunity to connect with different audiences and learn from others’ ways of working. We took part in installations and events at the Wellcome Collection and the Roundhouse and made plans for our involvement in the exhibition Opera: Power, Passion and Politics at the V&A and for a landmark performance by The Royal Ballet, complemented by a major participatory project, as part of Hull City of Culture.

• We developed new relationships within communities around the UK, focusing on places with little existing ballet or opera provision. The Learning and Participation team worked with Bridges, Music Hubs and local organisations to deliver taster teaching training, embed national learning programmes and piloted community workshops and screenings. We celebrated a decade of the Royal Opera House in Thurrock with three days of workshops and events. The Trailblazer programme, supported by Thurrock Borough Council, continued to connect local schools with opportunities to take part in the arts, resulting in 75% of the borough’s schools taking part in the ArtsMark scheme. Through ROH Bridge we nurtured Local Cultural Education Partnerships in Medway, Thurrock, Colchester, Luton
and Bedford and supported the development of the cultural infrastructure for children and young people across Essex, North Kent, Hertfordshire and Bedfordshire.

- We partnered Alexander Whitley Dance Company, Fallen Angels Dance Theatre, Fuel and Oedipe, Revelation Ashford and Dance Woking through ROH Links, a bespoke programme that helps people and projects to thrive by drawing on the skills, expertise and perspectives of people working at the Royal Opera House, and by encouraging wider networking. The Links programme was extended to include a day of panel discussions about resilience, attended by 30 organisations. In addition, working with Opera North, we brought the opera sector together to explore the concept of creative diversity. ROH Bridge held a further, well-attended conference at Chatham Historic Dockyards.

- From the Opera Europa, Dance UK and Remix conferences, to specialist forums such as the Institute of Fundraising and Association of Chartered Physiotherapists in Sports Medicine, and on our Medium blog, staff shared a huge range of learnings. We also played an active role in What Next? and the Creative Industries Federation, advocating for public funding for arts and culture to be sustained and for the distinct needs of cultural organisations to be understood during Brexit negotiations. Royal Opera House staff sat on the Boards of 30 different cultural organisations.

- The Royal Ballet made a well-received visit to Australia, performing *The Winter’s Tale* and *Woolf Works*, complemented by a learning and participation programme and an exhibition. Overseas cinema attendances remained stable, attracting around 377,000 attendances in 41 countries and we entered into a new partnership with Picturehouse. In China, we were a lead partner in the Sino-UK Performing Arts Skills Exchange programme, supported by Arts Council England, the British Council, China’s Ministry of Culture and the China National Arts Fund to enrich cultural exchange and share skills to enable productive working relationships.
Nurture a supportive environment where the world’s most exceptional artists can thrive and in which all those working with and at ROH feel well satisfied, challenged and valued.

The opportunity to work in an environment which is practical and artistic, collaborating with a variety of people from different departments and working on a range of different productions is just a few points that have made my time working at the ROH a joy.

Romy Loughman, Scenic Artist Apprentice

- A training programme for all Royal Opera House managers was designed and rolled out across the organisation. We also continued to build staff engagement activity, conducting a full staff survey and agreeing action plans in response to the issues raised.

- We want the Royal Opera House to be a diverse and inclusive place to work and so, last year, we introduced anonymous shortlisting, recruited from a wider range of sources and updated the information available to potential employees. Working with the National Theatre and Southbank Centre, we piloted a new management training programme for BAME and disabled employees.
The need to embed appropriate safety culture and practices was heightened by the Construction (Design and Management) Guidelines 2015 (CDM) and by several high-profile legal cases in the creative industries. The build area was improved, hard hats were made mandatory during all activity involving working at height, and we explored how health and safety culture could be improved across the organisation. Noise was regularly monitored and reviewed, and a drugs and alcohol policy was implemented.

At The Royal Opera, Kasper Holten’s return to Copenhagen saw the appointment of Oliver Mears as Director of Opera. William Spaulding became Chorus Director and Richard Hetherington became Head of Music. Succession plans were devised for all Executive and Board roles.
Build a strong legacy for the future, through identifying and nurturing new talent, developing skills, sector-leading environmental stewardship and sound financial management, while caring for the Grade 1 listed theatre and realising the potential of the ROH estate more widely.

Kosky and his design team, however, come up with enough visual invention to keep you happy for a couple of outlandishly colourful hours. A ballet of 11 tap-dancing noses - even if not envisaged by the composer - proves an unforgettable image. But everybody has a ball in this fast and furious entertainment - and wisely sung in a clever English translation courtesy of David Pountney.

George Hall, The Stage

- We replaced back-of-house lighting with LEDs and made upgrades to heating, ventilation and air conditioning. These projects marked the conclusion of a programme of urgent upgrades to technical equipment and technology, funded by an Arts Council England Capital grant programme. With this funding at an end, and with various equipment reaching the end of its useful life (as evidenced by get-in lift and stage compensator failures), we are developing a future capital, technology and estates plan.

- Energy use dropped 4.2% and we were awarded a four-star Creative Green rating by Julie’s Bicycle.

- Acquisitions, management and public engagement policies were developed for the ROH Collections.
For the 18th successive year we achieved an overall balanced financial result on the unrestricted general funds, generating £4 for every pound invested by Arts Council England, excluding donations for the Open Up project. Revenue fundraising generated £26.3m and we achieved £43m at the Box Office. This was the third year in which we were able to claim Theatre Tax Credit; amid a backdrop of reduced public funding for arts and culture, this new revenue stream has played a crucial role in enabling us to realise our ambition to enrich the range of work we present, bring new creative voices to the fore, maintain accessible pricing, while extending reach, supporting emerging artists (with increased emphasis on combatting barriers to inclusion) and expanding digital leadership.
The Board and Executive team have refreshed the ROH Plan for 2017–22. The forward plan is rooted in our aim for many more people to enjoy and engage in exceptional ballet and opera, and in three core principles:

1. **Excellence:** We bring together the arts at their best – music, dance, theatre – to craft thrilling, moving, experiences that transport you to other worlds

2. **Theatricality:** The spirit of theatre runs deep in our veins, on stage, backstage, online, at workshops, events and performances

3. **Curiosity:** We question, we discover, we-reimagine, we perform; and we empower others to do the same

Over the course of the Plan we will:

**STRENGTHEN EXCELLENCE**

Consistently reflect today’s best people and ideas, attracting audiences more representative of the UK.

To achieve this, we plan to:

- Develop exciting, deliverable programming that reflects our artistic identity and balances audiences, capacity and financial imperatives;
- Reopen the Linbury Theatre with cohesive programming, grounded in quality, innovation and collaboration;
- Nurture astonishing, diverse artists, working with partners to make the talent pipeline more inclusive;
- Expand opportunity, by inspiring and equipping schools to get more young people creating, performing and critiquing.
OPEN UP
Welcome many more people into the heart of ballet and opera so they feel they belong and want to deepen their involvement.

To achieve this, we plan to:

• Enhance and animate front of house spaces with displays, performances, activities and improved visitor services;
• Expand cinema and digital participation around the UK, extending and deepening involvement and testing new technologies;
• Participate in high-impact national events placing ballet and opera at the heart of the nation’s cultural life;
• Refresh our brand identity and reflect it consistently through our performances, projects, buildings and content;
• Improve our understanding of audiences and use data and feedback to inform programming and services.

ENSURE FINANCIAL RESILIENCE
Improve how we use our resources and grow income to ensure a healthy organisation through very challenging times.

To achieve this, we plan to:

• Grow earned income by better understanding our customers and seizing commercial opportunities;
• Lay foundations for future philanthropy by growing our Endowment and nurturing future philanthropists;
• Make permanent cost savings through efficiency reviews and automation;
• Futureproof our theatre by investing in a phased programme of building and machinery/equipment upgrades;
• Optimise our use of technology to reduce cost and increase capacity and generate revenues.

BE A GREAT PLACE TO WORK
Make working here safe, inclusive and productive.

To achieve this, we plan to:

• Improve safety, updating our culture, processes and behaviours to ensure staff health and well-being;
• Embed ROH values and behaviours setting clear standards so that the ROH is inclusive, fair and safe for all staff and visitors;
• Review and update whistleblowing policy and further strengthen safeguarding procedures;
• Streamline how we plan and produce so that the pathway from ‘great idea’ to curtain up’ is more efficient;
• Support staff to learn, develop and share, including by equipping managers to manage well;
• Develop a resource plan for the future to ensure that we will have skilled, diverse people working within a manageable capacity.
### INCOME

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box office receipts</td>
<td>£43.0</td>
<td>£42.5</td>
</tr>
<tr>
<td>ACE - NPO and Bridge</td>
<td>£25.5</td>
<td>£25.5</td>
</tr>
<tr>
<td>ACE - capital and other income</td>
<td>£1.1</td>
<td>£2.3</td>
</tr>
<tr>
<td>Fundraising</td>
<td>£26.7</td>
<td>£27.0</td>
</tr>
<tr>
<td>Fundraising - Open Up</td>
<td>£14.8</td>
<td>£8.2</td>
</tr>
<tr>
<td>Commercial and other income</td>
<td>£28.1</td>
<td>£32.0</td>
</tr>
<tr>
<td>Investment income</td>
<td>£1.8</td>
<td>£1.8</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£141.0</strong></td>
<td><strong>£139.3</strong></td>
</tr>
</tbody>
</table>

### EXPENDITURE

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance, learning and outreach</td>
<td>£81.5</td>
<td>£84.7</td>
</tr>
<tr>
<td>Premises and depreciation</td>
<td>£19.3</td>
<td>£19.6</td>
</tr>
<tr>
<td>Marketing and publicity</td>
<td>£6.6</td>
<td>£6.1</td>
</tr>
<tr>
<td>Management, administration and governance</td>
<td>£6.2</td>
<td>£6.0</td>
</tr>
<tr>
<td>Fundraising</td>
<td>£4.9</td>
<td>£4.3</td>
</tr>
<tr>
<td>Commercial</td>
<td>£10.3</td>
<td>£11.5</td>
</tr>
<tr>
<td>Front of House</td>
<td>£1.5</td>
<td>£1.4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£130.3</strong></td>
<td><strong>£133.6</strong></td>
</tr>
</tbody>
</table>

### TRANSFERS FROM/(TO) FUNDS

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open Up Project Fund</td>
<td>(£14.8)</td>
<td>(£8.2)</td>
</tr>
<tr>
<td>Fixed Asset and Heritage Asset Funds</td>
<td>£4.4</td>
<td>£1.9</td>
</tr>
<tr>
<td>Other transfers</td>
<td>(£0.1)</td>
<td>(£0.8)</td>
</tr>
<tr>
<td><strong>NET SURPLUS ON UNRESTRICTED GENERAL FUNDS</strong></td>
<td><strong>£0.2</strong></td>
<td><strong>£0.2</strong></td>
</tr>
</tbody>
</table>

For full details, please refer to the statutory accounts available from Companies House. This summary excludes gains on investments and taxation. Income includes capital donations and funding (2017: £15.9m, 2016 £10.2m), but expenditure does not include capital expenditure.
Directors and Trustees
The directors of the charitable company (‘The Royal Opera House’ or ‘the charity’) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees. The Trustees who held office during the period and since period end were as follows:

<table>
<thead>
<tr>
<th>Audit and Risk Committee</th>
<th>Development Committee</th>
<th>Ethics Committee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julian Metherell (Chairman)</td>
<td>Ian Taylor (Chairman)</td>
<td>Ian Taylor (Chair)</td>
</tr>
<tr>
<td>Lady Heywood</td>
<td>Ian Andrews</td>
<td>John Singer</td>
</tr>
<tr>
<td>Sir Nicholas Hysnner</td>
<td>Roger Barron</td>
<td>The Earl of Snowdon</td>
</tr>
<tr>
<td>Sir John Kingman</td>
<td>Sue Butcher</td>
<td>Natasha Tsukanova</td>
</tr>
<tr>
<td>Ian Taylor</td>
<td>The Countess of Chichester</td>
<td>Danny Wyler</td>
</tr>
<tr>
<td>Laura Wade-Gery</td>
<td>Meyrick Cox</td>
<td>Lady Young of Graffham</td>
</tr>
<tr>
<td>Danny Wyler</td>
<td>Dr Genevieve Davies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lloyd Dorfman cbe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dame Vivien Duffield</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hamish Forsyth (appointed 3 October 2017)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sue Hoyle obe (appointed 28 August 2017)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sir Nicholas Hynster</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ian Taylor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Laura Wade-Gery</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Danny Wyler</td>
<td></td>
</tr>
</tbody>
</table>

Chief Executive
Alex Beard cbe

<table>
<thead>
<tr>
<th>Finance and Operations Committee</th>
<th>People and Organisation Committee</th>
<th>Company Secretary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lady Heywood (Chairman)</td>
<td>Ian Taylor (Chairman)</td>
<td>Fiona Le Roy</td>
</tr>
<tr>
<td>Lloyd Dorfman</td>
<td>Dame Vivien Duffield</td>
<td></td>
</tr>
<tr>
<td>Sir Nicholas Hysnner</td>
<td>Jane Ellison</td>
<td></td>
</tr>
<tr>
<td>Sir John Kingman</td>
<td>David Hall</td>
<td></td>
</tr>
<tr>
<td>Julian Metherell</td>
<td>Ian Taylor</td>
<td></td>
</tr>
<tr>
<td>Ian Taylor</td>
<td>Robert Kalff</td>
<td>Dame Vivien Duffield</td>
</tr>
<tr>
<td>Laura Wade-Gery</td>
<td>Sophie Lecoq</td>
<td>Julian Metherell</td>
</tr>
<tr>
<td>Danny Wyler</td>
<td>Viscount Linley</td>
<td>Munira Mirza</td>
</tr>
<tr>
<td></td>
<td>Thomas Lynch</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bernard and Genevieve Mensah</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Julian Metherell</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sir Simon Robertson</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sir Simon Robey</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kristina Rogge</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

INTRODUCTION     STRATEGIC REPORT    FINANCIAL SUMMARY    GOVERNANCE    ACKNOWLEDGEMENTS
Executive Management Team
Caroline Bailey, Director of Marketing (left 16 December 2016)
Jillian Barker, Director of Learning and Participation
Heather Baxter, Administrative Director, The Royal Ballet
Alex Beard, Chief Executive
Melanie Crompton, Orchestra Administrative Director (started 4 December 2017)
Jane Crowther, Director of Human Resources
Mark Dakin, Technical Director
John Fulljames, Associate Director of Opera (left 1 September 2017)
Lindsey Glen, Head of Policy and Strategy
Kasper Holten, Director of Opera (left 11 March 2017)
Peter Katona, Director of Casting
Mindy Kilby, Director of Finance
Joe McFadden, Chief Technology Officer

Oliver Mears, Director of Opera (started 30 January 2017)
Christopher Millard, Director of Press and Communications (left 16 December 2016)
Sally Mitchell, Orchestra Administrative Director (left 31 January 2018)
Kevin O’Hare, Director, The Royal Ballet
Sally O’Neill, Chief Operating Officer (left 12 December 2017)
Antonio Pappano, Music Director
Hazel Province, Director of Planning
Amanda Saunders, Director of Development and Enterprises
Cormac Simms, Administrative Director, The Royal Opera
Lucy Sinclair, Director of Audiences and Media
Heather Walker, Project Director – Visitor Experience
Sarah Younger, Open Up Project Director
Governance and Management

The direction and control of the Royal Opera House is determined by the Board of Trustees, which meets at least six times a year. The role of the Board is to direct the Royal Opera House Strategy and to ensure that the Royal Opera House is on the approved strategic course (including artistic strategy) and that it is properly and effectively managed. The Trustees are also responsible for the appointment of the Chief Executive, as well as the most senior management positions. The Chief Executive, with the assistance of the Executive Management Team, manages the day-to-day operation of the Royal Opera House.

We would also like to thank the following for support, advice and encouragement throughout the year:

Ambassadors
The Countess of Chichester
Dame Gail Ronson DBE

The Board of the Royal Opera House Endowment Fund
Dame Vivien Duffield Chair, Sir David Lees, Sir Stuart Lipton, Julian Metherell, Sir Simon Robertson, Sir Simon Robey (from 20 October 2016), Baroness Shackleton of Belgravia, Peter Troughton CBE

Board of Honorary Directors
Ian Taylor Chair
The Countess of Chichester Honorary Vice Chair
Dame Gail Ronson Honorary Vice Chair
Gregory and Regina Annenberg Weingarten
Lady Ashcroft
Mr and Mrs Baha Bassatne
Celia Blakney
BP International – Peter Mather
Tim and Sarah Bunting
Coutts & Co. – Michael Morley
Dr Peter and Fiona Cruddas

Dr Genevieve Davies
Deloitte – David Sproul
Lloyd Dorfman CBE
Dame Vivien Duffield
Aline Foriel-Destezet
Hamish and Sophie Forsyth
Kenneth and Susan Green
Jane Hamlynn
David Hancock
Linda and Philip Harley
Dr Catherine Høgel
Aud Jebsen
Anna and Moshe Kantor
Alfiya and Timur Kuanyshhev
Lord and Lady Laidlaw
Bertrand and Elisabeth Meunier
Marit Mohn
Mrs Susan A Olde CBE
Stefan Sten Olsson
Jette and Alan Parker
Natalie Parker
Mrs Clarissa Pierburg
Hans and Julia Rausing
Yvonne and Bjarne Rieber
Sir Simon and Lady Robertson
Sir Simon and Lady Robey
Rolex – Arnaud Boetsch
Dame Theresa Sackler
Mrs Lily Safra
Lord and Lady Sainsbury of Preston Candover
Ian and Tina Taylor
Lindsay and Sarah Tomlinson
Tsukanov Family
Van Cleef & Arpels – Geoffroy Medinger
Dr and Mrs Michael West
ACKNOWLEDGEMENTS
Royal Opera House gratefully acknowledges the generosity of all those who have provided support this period, including:

**INDIVIDUALS**

Ian and Helen Andrews  
Lady Ashcroft  
Mr and Mrs Edward Atkin CBE  
Richard and Delia Baker  
David Ballance and Amanda Evans  
Mr and Mrs Baha Bassatne  
Geoff and Judith Batchelar  
Mrs Arlene Beare  
Celia Blakey  
Michael Blank  
Mr & Mrs Michel Bolloré  
Sally and Simon Borrows  
Lady Rosemary Buchanan  
Anthony and Elizabeth Bunker  
The Bunting Family  
John and Susan Burns  
Sue Butcher  
Mrs Carolyn Calcutt  
David Campain  
Sir Roger and Lady Carr  
Professor Paul Cartledge and Judith Portrait OBE  
The Earl and Countess of Chichester  
Jasper Conran OBE  
Ricki Gail and Robert Conway  
Maggie Copus  
Liz Cratchley OBE and Anthony JM Robinson  
Hadyn and Joanna Cunningham  
Dr Genevieve Davies  
Sarah and Lloyd Dorfman  
Peter and Fiona Espenhahn  
Ailsa and Jonathan Feroze  
Graham S Fletcher  
Louise Fluker  
Hamish and Sophie Forsyth  
Annie Frankel  
Francesca Fremantle  
Virginia Gabbertas  
Gonzalo and Maria Garcia  
Michael and Judith Grayer  
Kenneth and Susan Green  
Geoffrey Griffiths  
Nigel Grimshaw  
Stephen and Peg Hale  
Linda and Philip Harley  
Rick and Janeen Haythornthwaite  
Pauline Heerema  
Mr and Mrs Steven Heinz  
Sir Michael and Lady Heller  
Katrin and Christoph Henkel  
Malcolm Herring  
Simon and Tracey Holden  
Martin and Jane Houston  
Gareth Hughes  
Sarah Ingham  
David de Jager  
Aud Jebsen  
Mr and Mrs Christopher W.T. Johnston  
Mrs Philip Kan  
Anna and Moshe Kantor  
Colm and Ella Kelleher  
David and Clare Kershaw  
Doug and Ceri King  
Tessa and Charles King-Farlow  
Frances Kirsh  
Mr and Mrs Aboudi Kosta  
Alfiya and Timur Kuanyshev  
Fawzi Kyriakos-Saad and Sophie Lecoq  
Lord and Lady Laidlaw  
Rena and Sandro Lavery  
Ida Levine  
Gwen Lewis  
Peter Lloyd  
Mr and Mrs Peter Luerssen  
Thomas and Deirdre Lynch
Chantelle and David MacKay  
Mr and Mrs Leonid Makharinsky  
Mr Michael Mallinson  
The Margulies Family  
Lord and Lady Marks of Henley-on-Thames  
John McGinn and Cary Davis  
Mr and Mrs Hardy McLain  
Isabelle and Adrian Mee  
Bernard and Genevieve Mensah  
The Metherell family  
David and Jane Metter  
Bertrand and Elisabeth Meunier  
Marit Mohn  
Margaret Mountford  
Paul and Liz O’Hanlon  
Mrs Susan A. Olde OBE  
Mr Stefan Sten Olsson  
Sir Antonio and Lady Pappano  
Hamish Parker  
Marian and Gordon Pell  
Hélène and Jean Peters  
Nicholas and Suzanne Peters  
Mrs Clarissa Pierburg  
Lady Pitman  
Basil and Maria Postan  
Janine Rensch  
Yvonne and Bjarne Rieber  
Sir John Ritblat and Lady Ritblat OBE  
Sir Simon and Lady Robertson  
Sir Simon and Lady Robey  
B.P. Robinson  
Kristina Rogge  
Ms Viviana Ronco  
Georgia Rosengarten  
Kim Samuel  
Bryan and Sirkka Sanderson  
Benoit and Catherine Savoret  
Julian and Victoria Schild  
Christian and Béatrice Schlumberger  
Nick and Barbara Scholes  
Carolina and Martin Schwab  
Kevin and Olga Senior  
John and Tita Shakeshaft

Susan and John Singer  
John and Mariavittoria Slamecka  
Lady Slyn of Hadley  
Mary Stasinopulos  
Donald and Rachael Stearns  
Stuart and Jill Steele  
Susie and Stelio Stefanou  
Malcolm Strong  
Robert and Patricia Swannell  
Mrs Trevor Swete  
Allen Thomas and Jane Simpson  
Catherine Thomas  
Lindsay and Sarah Tomlinson  
Sheri and Janet Tullah  
Mr and Mrs Graham Turner  
Stephanie Tyrer  
Bundy Walker  
Sam and Leanne Walsh  
Mr Bruno Wang  
Adrienne Waterfield  
Derek and Sheila Watson  
Penna and William Wells  
Dr and Mrs Michael West  
Nick and Juliet Wilkinson  
Peter Harrison and Fiona Willis  
Dr Yvonne Winkler  
Danny and Lillian Wyler

Anonymous 48

TRUSTS AND FOUNDATIONS

The Annenberg Foundation  
The Anson Charitable Trust  
The Bagri Foundation  
The Blavatnik Family Foundation  
The Boltini Trust  
The Carne Trust  
The Leslie Mary Carter Charitable Trust  
The Clore Duffield Foundation  
The John S Cohen Foundation  
Ricki Gail and Robert Conway  
The Peter Cruddas Foundation  
The Danish Research Foundation  
Dunard Fund  
The Foxley Trust  
The Robert Gavron Charitable Trust  
J. Paul Getty Jr Charitable Trust  
Gisela Graham Foundation  
The Helen Hamlyn Trust  
The Headley Trust  
Marina Hobson OBE and The Hobson Charity  
The J P Jacobs Charitable Trust  
The Kiri Te Kanawa Foundation  
The Linbury Trust  
MaríaMarina Foundation  
The Monument Trust  
Stavros Niarchos Foundation  
Orinoco Foundation  
The Quercus Trust  
The Joseph and Lena Randall Charitable Trust  
The Julia and Hans Rausing Trust  
The Gerald Ronson Family Foundation  
The Sackler Trust  
The Sargent Charitable Trust  
The Archie Sherman Charitable Trust  
The Dorothy Slate Trust  
The Bernard Sunley Charitable Foundation  
Ian and Tina Taylor and The Taylor Family Foundation  
The Constance Travis Charitable Trust  
The Tsukhanov Family Foundation  
Garfield Weston Foundation  
The Lord Leonard and Lady Estelle Wolfson Foundation  
KT Wong Foundation

Anonymous 1

CORPORATE

American Express Services Europe Ltd  
AT&T  
BB Energy Holdings NV  
Boodles  
Chapel Down  
Clear Partners Ltd  
Couts & Co  
Criterion Ices  
Deloitte  
Fidelis  
Goldman Sachs  
Harrods  
Hildon  
Konica Minolta Marketing Services  
KPMG  
Lombard Odier  
Penfolds wines  
Prudential  
Remy Cointreau  
Rolex  
The Romanian Cultural Institute  
Ruina  
Slaughter and May  
Sotheby’s  
Van Cleef & Arpels

SEASON PATRONS

The Bank of Tokyo-Mitsubishi UFJ Ltd  
Canary Wharf Group PLC  
The Clore Duffield Foundation  
Finsbury  
Mrs Aline Foriel-Destezet  
Lord and Lady Gavron  
Alfiya and Timur Kuanyshev  
Jamie McAlpine  
Mitsui & Co Europe PLC  
Morgan Stanley  
Mrs Susan A. Olde OBE  
Janine Rensch  
Rolex SA  
Rothschild & Co  
Mrs Lily Safra  
Sir Brian Williamson CBE and Mrs Caroline Hoare  
Lord and Lady Young of Graffham
FIRST NIGHT PATRONS

DMGT plc
Dr Genevieve and Mr Peter Davies
Barbara and Mick Davis
Huntswood
Kier Group
Prudential plc
Dame Theresa Sackler

SUPPORTING ORGANIZATIONS

AMERICAN FRIENDS OF COVENT GARDEN BOARD

Mercedes T. Bass, Chairman
Alex Beard CBE
Susan S. Braddock
G. Scott Clemens, Treasurer
Peggy Czyzak Dannenbaum
Misook Doolittle
HRH Princess Firyal of Jordan
Beth W. Glynn
Joan Granlund
Frederick Iseman
Dame Judith Mayhew Jonas
Bruce Kovner
Beth Madison
John McGinn
Sir Simon Robey
John G. Turner
David A Shelvin, Legal Counsel
Elizabeth Gray Kogen, Secretary and Executive Director

AMERICAN FRIENDS OF COVENT GARDEN SUPPORTERS

Spindrift Al Swaidi
Mercedes T. Bass
Peggy Czyzak Dannenbaum
Misook Doolittle
Mr and Mrs Jeffrey Eldredge
Mrs Aline Foriel-Destezet
Beth and Gary Glynn
Joan Granlund
Michael Guthrie
Charles and Kaaren Hale
Jay Franke and David Herro
Lady Jarvis
Mary Ellen Johnson and Richard Karl Goeltz
Dr Ian Jones and Ms Virginia Crum-Jones
Molly Lowell and David Borthwick
Beth Madison
Bob and Tamar Manoukian
Mr and Mrs Mark Shanker
John G. Turner & Jerry G. Fischer

PHILANTHROPY AND BEQUESTS TO THE ROYAL OPERA HOUSE ENDOWMENT FUND

Philanthropy
Paul Hamlyn Foundation
The Jean Sainsbury Royal Opera House Fund

Bequests
Stella Fredman
Dr Angela Mary Grape
HW Stern
Mr Arthur Wise

Anonymous 6