THE ANNUAL REPORT
2014/15
519 performances at the Royal Opera House, 7 brand new operas, 3 main stage new ballets and a vibrant programme of new choreography in the Linbury Studio Theatre.

Antonio Pappano honoured with the 100th Royal Philharmonic Society Gold Medal; Die Frau ohne Schatten won best Opera at The South Bank Sky Arts Awards; Critics’ Circle Dance Awards for Natalia Osipova, Francesca Hayward and Carlos Acosta with Christopher Wheeldon winning best Classical Choreography.

75% of income generated from ticket sales, fundraising and commercial activity; £3+ generated through ticket sales, fundraising and commercial activity for every pound of grant received.

33,000 took part in creative learning and participation projects or attended a subsidised performance for families, schools or students.

740,000+ attendances at our Covent Garden theatre: 96% occupancy.

29% of tickets at £30 or less
39% of tickets at £40 or less
44% of tickets at £50 or less.

64,000 attended ROH productions at other theatres.

37% of our theatre audience and 86% of our cinema audience lives beyond Greater London.

38.5 million minutes of footage are viewed over the Season on our YouTube channel.

370,000 attendances of ROH Cinema screenings worldwide;
200,000+ Facebook likes;
130,000+ Twitter followers;
51,000+ Instagram followers;
47,900 attended BP Big Screen free outdoor ballet and opera screenings.

730,000 attendances of ROH Cinema screenings worldwide;
200,000+ Facebook likes;
130,000+ Twitter followers;
51,000+ Instagram followers;
47,900 attended BP Big Screen free outdoor ballet and opera screenings.
The income and expenditure set out above includes unrestricted general funds, designated funds and restricted funds. This excludes income and expenditure from both the pension scheme and endowment funds, and also excludes donations received for the Open Up Project. For full details, please refer to the financial statements.
CHAIRMAN AND CHIEF EXECUTIVE
Welcome to the Royal Opera House Covent Garden Foundation (Limited by Guarantee) 2014/15 Annual Report.

I am pleased to report a successful artistic and financial twelve months. We achieved a break even financial out-turn for the 16th successive year, while bringing an increasingly wide range of work to the stages of both the historic auditorium and the Linbury Studio Theatre with a growing emphasis on new productions and new commissions. We managed further to extend our reach beyond the stage through our learning and participation activities and a range of digital and broadcast programmes that mirrors the breadth of our artistic offer.

We strive to demonstrate a commitment to artistic excellence combined with a passion for increasing reach and access, whether to audiences here in Covent Garden, to communities in our second home at Thurrock in the Thames Gateway, to audiences across the country through live cinema relays, BP Big Screens and digital content, and representing the best of UK creativity to audiences across the world on screen and on tour. We invest huge effort and commitment around the board table to support the Executive in this task and I would like to thank all my Board and Executive colleagues for their energy and dedication to this peerless organisation.

We live in a tough environment. Public investment, via Arts Council England (ACE), provides the foundation for excellence – the outstanding ballet company, orchestra and chorus on which our international reputation is built and which, in turn, enable us to attract the very best talent to the UK. It also plays a vital role in supporting our access and opportunity initiatives, from affordable ticket pricing
(39% at less than £40) to digital distribution and a wide range of learning and participation activities. Through detailed planning, rigorous examination of spending and procurement and an ambitious approach to developing other income streams, we have managed to steer a prudent course ahead despite significant reductions in public spending in recent years. The introduction of the new Theatre Tax Credit enabled us to sustain an increase in the amount of new work that we create, make important investments in our artistic programme and develop longer term plans for our stages with confidence despite the difficult economic climate.

Over recent years we have seen creative and cultural education rising up the agenda due in no small part to the findings of the Warwick Commission and more recently Arts Council England’s Cultural Education Challenge, which urges all those working in the arts and education industries to work together in offering a consistent cultural education for all children and young people. We are determined to play a full and growing role in expanding the opportunities for the next generation of audiences and artists to enjoy and contribute to our art forms.

The success of the Royal Opera House is built on the remarkable support it receives from so many varied sources. We never take their commitment for granted. Each year their contribution enables our work to continue to define excellence and to connect as widely as possible. None of our work is possible without ACE’s underpinning investment, still our largest single source, nor without the support from audiences, Friends, Patrons, individuals, trusts and foundations, and corporate supporters.

On behalf of the Board I want to thank all those that work with this remarkable family in Covent Garden, Thurrock and Aberdare for all they do to safeguard our reputation and heritage, to deliver such an exceptional programme of activity day in day out, and to expand our artistic horizons and those of the next generation.

Simon Robey, Chair
09 February 2016
ALEX BEARD  Chief Executive

We strive to achieve a hugely challenging year-round balancing act. We aim to perform every night at the very highest level, investing in the future repertory by bringing new productions and commissions to the stage, playing an increasingly important part in developing the next generation of audiences and performers, all the while ensuring that we lay the foundations for longer term success.

Across the 2014/15 Season, The Royal Ballet presented main stage world premieres from three of today’s most celebrated choreographers. The Company worked for the first time with the much sought-after Israeli choreographer Hofesh Shechter with the staging of Untouchable. Artist in Residence Liam Scarlett, collaborating with the British painter and designer, John Macfarlane, created The Age of Anxiety and, at the end of the Season, Resident Choreographer Wayne McGregor made his first full-evening ballet for the Company, Woolf Works, inspired by the writing of Virginia Woolf. At its centre was a compelling performance by former Royal Ballet Principal, Alessandra Ferri. All three new works showed to great effect the extraordinary versatility and remarkable talents of The Royal Ballet.

The 2014/15 Royal Opera Season’s opening night was abuzz for the first revival of Mark-Anthony Turnage’s Anna Nicole with a house full of students in a very special performance. In addition to Anna Nicole Music Director Antonio Pappano conducted I due Foscari, Tristan und Isolde, Andrea Chénier,
Król Roger and Guillaume Tell. It was wonderful to see Tony’s immense contribution to the musical life of the UK recognised when he was honoured with the 100th Royal Philharmonic Society Gold Medal. The Season also included well received new productions from Opera Director Kasper Holten and Associate Director John Fulljames in Król Roger and Rise and Fall of the City of Mahagonny, both examples of The Royal Opera’s growing commitment to the early 20th century repertory. The ballet and opera studio programme in the Linbury Studio Theatre flourished. Productions included the world premiere of The Mad Hatter’s Tea Party by Katie Prince’s inspirational ZooNation, a wonderful hip hop complement to Christopher Wheeldon’s Alice’s Adventures in Wonderland on the main stage. The Linbury also presented new work from Ludovic Ondiviela (Cassandra), Søren Nils Eichberg (Glare) with return visits from Ballet Black, Phoenix Dance Theatre. Other Stories was a captivating collaboration between Royal Ballet Principal Edward Watson and New York City Ballet’s Wendy Whelan.

We further extended our collaborations beyond the stage, working with UK ballet companies to develop choreographic talent, and to reach a worldwide audience through World Ballet Day Live alongside the Australian Ballet, Bolshoi Ballet, National Ballet of Canada and San Francisco Ballet. The Opera Machine, a 17-camera view of the theatrical process behind staging a performance, won the Creative Communication award at The Royal Philharmonic Society Awards. At home audiences for live screenings in cinemas of performances continue to grow and The Royal Ballet made a highly successful US tour to Washington, Chicago and New York in the summer of 2015.

A vital aspect of our work is to inspire young people as the audiences and performers of the future. We secured funding for a new National Nutcracker initiative, currently being piloted in our second home in Thurrock, which ultimately aims to make ballet and dance making available to every primary school in the country. We worked with Thurrock Borough Council in 21 local schools with the Thurrock Trailblazer programme ensuring that school children have access to a high quality cultural education. Most pleasingly, our first Chance to Dance participant from Thurrock won a place to the Royal Ballet School.

In Thurrock we also opened the new Bob and Tamar Manoukian Costume Centre at High House Production Park, on time and on budget. It houses the historic costume collection, our production wardrobe alongside a new state of the art workshop, and is also home to the country’s first employer led costume construction degree, delivered in partnership with South Essex College. At Covent Garden we secured planning consent from Westminster City Council for the Open Up project, aiming vastly to improve the audience experience, open the Royal Opera House and our art forms to a new daytime public and to create a world class theatre for chamber opera and ballet within the shell of the current Linbury Studio Theatre. The project remains on track to commence in early 2016.

In a challenging economic climate, our mixed funding model has been vital in sustaining our operations. Excluding the generous donations to the Open Up project, we generated over £3.50 for every £1 of public investment. This year we were able to achieve sufficient growth in fundraising to realise our artistic ambitions and deliver a full learning and participation programme, with the new Theatre Tax Credit enabling us to sustain an increase the number of new productions, support innovation and plan ahead in confidence. Thus far, with careful management, we have been able to mitigate the impact of public spending cuts but, at 20% of total income, we remain mindful of the critical role of core ACE funding in underpinning all our achievements.

At the end of the Season we said farewells to Barry Wordsworth and Jeanetta Laurence but we look forward to welcoming Barry back as Principal Guest Conductor and welcome Koen Kessels to pick up the baton as the Royal Ballet Music Director. During the year The Royal Opera celebrated veteran director John Copley in the run up to the final performance of his much loved production of La bohème on 16 July 2015. Ultimately it is the people that make the Royal Opera House so special, on stage and back and front of house, and my deepest thanks go to all my colleagues for their inspiration, dedication and professionalism.

Alex Beard, Chief Executive
09 February 2016
WHO WE ARE & WHAT WE DO
About us
The Royal Opera House aims to enrich people’s lives through opera and ballet. Home to two of the world’s great artistic companies – The Royal Opera and The Royal Ballet, performing with the Orchestra of the Royal Opera House – we seek to be always accessible and engaging, and to break new ground in the presentation of lyric theatre.

We are one of the busiest theatres in the world, presenting more than 500 performances and 1,000 learning and participation sessions each year. The Royal Opera House employs over 1,000 permanent staff and generated a total income of £142m last year. In turn this enabled 1.5m attendances across Covent Garden and in cinemas worldwide, further extended via broadcasting, digital activity and collaboration with touring companies. We also worked with more than 30,000 people of all ages through creative projects in London and South Essex.

Our Mission
We have identified seven key areas of focus that will enable the Royal Opera House to realise its future vision. There are detailed action plans for each one, approved by our Board and shared with our principal funder Arts Council England.

The broad issues they address are:

1. Repertory
2. Programme
3. Audiences
4. Involvement
5. Culture
6. People
7. Legacy

Over the coming pages we have set out how those plans were delivered in 2014/15 in response to the stated mission for each area. We have also indicated how we will deliver them over the coming year.
ACHIEVEMENTS AND FUTURE PLANS

In consultation with staff and the Board, Alex Beard set out a forward plan for the Royal Opera House, spanning the period to 2020, and identified seven priorities. Over the coming pages, we have set out what was achieved against these priorities during 2014/15 and some of our future objectives.
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 about the historic canon to contemporary audiences.

‘The Royal Ballet’s Woolf Works: McGregor not only finds a convincing connection with Woolf but with the support of his superb collaborators and cast (including a lavishly atmospheric score from Max Richter, astounding lighting design from Lucy Carter, and a piercingly affecting central performance from 52-year-old ballerina Alessandra Ferri) he seems to be choreographing in a richer, freer space than I’ve seen from him before.’

Judith Mackrell, The Guardian.

• The Royal Ballet presented three new main stage commissions. Wayne McGregor’s Woolf Works was a bold and ambitious reflection on the life and writing of Virginia Woolf, combining breathtaking choreography with inventive stage and lighting designs, a moving new score from Max Richter and a charismatic central performance from Guest Principal Alessandra Ferri. The Season also included Liam Scarlett’s elegiac response to Auden’s The Age of Anxiety, and Hofesh Shechter’s Company debut with the fresh, powerful and challenging ensemble dance piece Untouchable, as well as the London premiere of Kim Brandstrup’s Ceremony of Innocence.
The Royal Ballet Studio Programme offers a dynamic programme of work by the Company and visiting artists in the Linbury and a platform for emerging ballet choreographers. New Studio Programme commissions included Kate Prince and ZooNation’s energetic, hip-hop infused Christmas show *The Mad Hatter’s Tea Party*; Ludovic Ondiviela’s poignant *Cassandra*; and Shobana Jeyasingh’s well-received *Bayadère – Ninth Life*, which examined Petipa’s classical ballet and the cultural assumptions of the era in which it was created through a contemporary lens. A new twice-yearly mentoring, development and showcasing programme for choreographers was established in collaboration with the other UK ballet companies, leading to a performance in May with Rambert, Northern Ballet and Scottish Ballet. Charlotte Edmonds became the first participant in The Royal Ballet Young Choreographer Programme.

The Royal Opera’s Season included seven new main stage productions. David McVicar’s production of Giordano’s *Andrea Chénier* was superbly conducted by Antonio Pappano and spotlight the immense talent of Jonas Kaufmann and Eva-Maria Westbroek. Our celebrated Music Director returned to the pit to conduct Szymanowski’s sumptuous score for *Król Roger*, in a powerful production by Kasper Holten that attracted much critical acclaim. *Guillaume Tell* provided another musical highlight and sparked intense debate among audiences and the media regarding Damiano Michieletto’s staging. John Fulljames’s impressive *Rise and Fall of the City of Mahagonny* explored commercialisation, and was complemented by a wide-ranging programme of live and digital discussion.

The Royal Opera is one of the world’s leading commissioners of contemporary opera, and 2014/15 saw the premieres of new operas by Philip Glass, Søren Nils Eichberg, Matt Rogers, Elspeth Brooke and Harrison Birtwistle. Younger audiences were delighted by the inventiveness of Zonzo Compagnie’s *John Cage: Listen to the Silence* and by the rich storytelling and beautiful puppets of Opera North’s presentation of Jonathan Dove’s *Swanhunter*. Working with the Guildhall School of Music and Drama, the Company continued to support Doctoral Student in Residence Philip Venables. Students on the new MA in Opera Making observed rehearsals, received seminars and composed for the Youth Opera Company.

The Royal Opera’s *Król Roger*: ‘Staging the work at Covent Garden for the first time in the company’s history, Kasper Holten and Antonio Pappano are to be congratulated wholeheartedly. Pappano surpasses himself in his detailed preparation of the score and minute command of the pacing so that the musico-dramatic tension, though often unbearably intense, never loses its thread nor becomes excessive.’

Guy Dammann, The Spectator.
The Royal Opera’s first co-production with the Roundhouse, *Orfeo*, provided a fresh context for Monteverdi’s opera and a showcase for emerging talent. In his operatic debut, Michael Boyd directed an accomplished cast that included several Jette Parker Young Artists, nine chorus members from the Guildhall School of Music and Drama and 20 young dancers recruited through East London Dance.

**LOOKING AHEAD:**

- The 2015/16 Season includes Liam Scarlett’s first full-length, main-stage ballet *Frankenstein*, Carlos Acosta’s new one-act ballet *Carmen* and new one-act ballets from Christopher Wheeldon and Wayne McGregor and the world premiere of Georg Friedrich Haas’s opera *Morgen und Abend*, plus seven other new main stage opera productions.

Following a busy Autumn and Winter, the Linbury Studio Theatre will close for transformation into a truly world class theatre for chamber opera and ballet, matching in quality and ambition the smaller scale programmes of The Royal Opera and The Royal Ballet. During the two year construction programme The Royal Ballet will focus on developing young choreographic talent, while The Royal Opera will present performances at the Lyric Hammersmith and the Barbican.

- We continue to identify practitioners – composers, directors, choreographers, conductors, librettists and designers – who have not worked at the Royal Opera House previously such as choreographer Charlotte Edmonds, conductor Alice Farnham and composer Unsuk Chin. We search for those with the potential to make transformative work that develops the presentation of opera and ballet, that inspires and stretches our audiences and that reflects the richness and diversity of the world around us.
Present an inspiring public programme encompassing performances, events and workshops made available across a wide range of platforms, including cinema, broadcast and other digital media, and delivered in engaging, participatory ways that support and inspire learning.

• We presented more than 550 performances in the Royal Opera House, with a further 105 performances (18 overseas) in other venues. In addition to the new work outlined above, both Companies presented a rich array of titles from their repertory including The Royal Ballet’s first revival of Acosta’s *Don Quixote* and a hugely popular Christmas revival of Wheeldon’s *Alice’s Adventures in Wonderland* which, in its first four years, has already been seen by more than 270,000 people in theatres and cinemas. The Royal Opera presented the final performances of John Copley’s production of Puccini’s *La bohème* (first seen in 1974) and an acclaimed revival of Wagner’s *Tristan und Isolde*.

• *Chance to Dance* continues to take The Royal Ballet into primary schools in south London and Thurrock, identifying and supporting (through community classes, performance opportunities and kit) 200 children with exceptional potential who might not ordinarily take up ballet; the programme was featured on CBBC’s *Blue Peter*. Jacob Tidmarsh, a Chance to Dance graduate, was accepted into The Royal Ballet School in September 2014 and several other Chance to Dance participants have become Junior Associates of The Royal Ballet School.

• Awards included a 100th Royal Philharmonic Society Gold Medal for Royal Opera Music Director Antonio Pappano and Critics’ Circle Dance Awards for Natalia Osipova, Francesca Hayward, Carlos Acosta and Christopher Wheeldon.
The Deloitte Ignite festival explored myth through performances and free events around the building and included new work from choreographers including Robert Binet, Kim Brandstrup, Charlotte Edmonds, Kristen McNally and Aakash Odedra.

Orfeo included students from the Guildhall School of Music and Drama and performers recruited through East London Dance. 52 nine to 12-year-olds rehearsed and performed throughout the year with the Youth Opera Company. The Orchestra of the Royal Opera House supported Southbank Sinfonia through training and performance opportunities. Working with schools with a special focus on Birmingham and Thurrock, the Fanfare competition, attracted 200 applications. Ten young composers participated in orchestration and recording sessions with the Orchestra and their fanfares are now being used to remind audiences to take their seats before and after intervals of performances.

In July, we welcomed a range of guest companies to our stage. Welsh National Opera in collaboration with The Royal Opera presented the London premiere of Richard Ayres’s Peter Pan, the second year of this special partnership between the two flagship national opera companies, followed by Carlos Acosta’s Cubanía and performances from the Buena Vista Social Club and singer songwriter Ben Folds.

Eleven productions were screened live on more than 2000 cinema screens across 48 countries. ‘Encore’ (repeat Sunday afternoon) performances were successfully introduced. La bohème and Don Giovanni were relayed live, free of charge, to 22 BP Big Screens in parks and public spaces around the country. Romeo and Juliet followed in September.

Orfeo, Sampling the Myth, The Mad Hatter’s Tea Party and, through the new Opera Europa streaming platform, Król Roger, were streamed free of charge, as were various Insight events.

Two productions were screened on BBC Four, 16 on SkyArts2, and 15 were broadcast by BBC Radio 3.

We continue to contribute to other research projects, including supporting a PhD student examining opera and cinema at King’s College London.

The Royal Opera House Thurrock Community Chorus joined forces with Brighton Festival Chorus, the Orchestre de Picardie and the Orchestre Symphonique de Bretagne to perform an exhilarating performance of Verdi’s Requiem Mass along with soloists from the Jette Parker Young Artists programme at the Backstage Centre Purfleet in July 2015.
LOOKING AHEAD:

- In Christmas 2015, a new National Nutcracker pilot inspires schoolchildren to develop their own creative response to one of the most famous productions, supported by classroom resources and a showing of the Nutcracker itself in their local cinema. Our ambition is to extend the project across the country to attract participation among a broad range of schools. The aim is to reverse the current trend of lack of participation in ballet, especially among low-income families, and to influence the quality of dance teaching in schools.

- We are also extending the reach of our Design Challenge programme and exploring new opportunities to develop dramatic singing in schools.

- The Open Up capital project will create new opportunities for discovery and participation within our Covent Garden building.
Strengthen and grow relationships with audiences of today and tomorrow, with a particular focus on diversity and young people and those new to opera and ballet.

‘None of these children had ever been to a ballet before. They were in awe of the building and amazed at the performance. There is no doubt they will remember this visit – possibly for the rest of their lives. They were introduced to a new art form which they showed open minds to. These children will encourage others to go the ballet, they have talked to their friends and families about this trip. I believe cultural barriers will be broken down.’

V. E. Northall, Tudor Court Primary School, Essex.

• 1.5 million people experienced a live performance.
  Attendances at performances in our home theatre averaged 96% of capacity across the Season: 741,129 attendances, with a further 64,000 outside Covent Garden. UK cinema attendance increased 8% to 373,700 (86% outside London) and a further 356,300 attendances took place overseas. 47,900 enjoyed a BP Big Screen relay.

• 44% of main stage tickets were priced at £50 or less and 17,628 low-cost tickets were provided through targeted schemes for families, schools (including special schools), students and isolated older people.

• The opening night of the Season saw the theatre filled with 16–25-year-olds who paid £1–£25 per ticket to see Mark-Anthony Turnage’s opera *Anna Nicole*. Glitter balls, flags and balloons decorated the foyers, with selfie opportunities, live jazz, a red carpet and diner-themed food. A second student
‘Walking through the doors of the Royal Opera House with ZooNation to open a hip hop dance production is one of the proudest and unbelievable moments of my life. The incredible facilities and support we received from every department was equal to the warmth of the welcome we were given’
Kate Prince ZooNation.

night around the opera King Size in the Linbury Studio Theatre was also well received and the popular student amphitheatre evenings continued. A ‘two for £10’ student scheme was introduced at cinemas.

- Family programming included The Mad Hatter’s Tea Party, the West End revival of The Wind in the Willows, John Cage: Listen to the Silence and Swanhunter. There were seven Schools’ Matinees and two performances for new family audiences. Around 600 children and carers attended each monthly Family Sunday event. The Royal Opera House’s Learning and Participation team and ROH Bridge were instrumental in bringing the Pop Up children’s festival and Big Draw to High House Production Park.

LOOKING AHEAD:

- The Deloitte Ignite festival in September 2015 was the biggest yet, filling Covent Garden Piazza and our building with a vibrant array of free performances, workshops and craft activities, complemented by a selection of ticketed contemporary performances in the Linbury Studio Theatre.

- We are increasing our cinema screenings to 12 every Season, six opera and six ballet as well as as reviewing our rights framework to reflect changing digital priorities.
Encourage a greater sense of ownership and involvement among audiences, participants, friends and supporters, extending the opportunity to contribute and respond to all aspects of the Royal Opera House’s work, while employing digital technologies to the full.

‘The arts keep you off the streets, it’s something to do in your free time instead of staying at home and playing video games. It will help me in the future too because this can go on my CV, and people will see that I was involved in theatre and that I was in a professional production.’

Young performer in the Roundhouse Orfeo project.

• The Royal Ballet took part in World Ballet Day with other international ballet companies, attracting 307,000 live views, reaching two million within six months of transmission, and 159 million Twitter impressions. The Opera Machine – an extraordinary multi-angled view of the intricate theatrical process behind the scenes during a performance – received an RPS Award for Creative Communication.

• Social media activity grows year on year, increasing our ability to engage audiences, listening to their feedback and deepening our relationships. Facebook ‘likes’ rose above 200,000, Twitter followers above 130,000, YouTube subscribers above 133,000 and Instagram followers above 51,000.
• 24,519 people support the Royal Opera House as Friends of Covent Garden, including Patrons and Young Friends. We are enormously grateful for their support and continue to develop new ways to make their association with us special with bespoke events and unique digital content.

• The total number of people who have given a donation to the Royal Opera House has doubled.

• We held a public exhibition about the Open Up project, inviting members of the public to share their thoughts in advance of the planning decision.

LOOKING AHEAD:

• A further *World Ballet Day* took place in October 2015, including for the first time English National Ballet, Birmingham Royal Ballet and Northern Ballet and together we plan to work with these other UK ballet companies to present a day dedicated to British ballet.

• We are investigating ways in which we might extend our membership, philanthropy and legacy programmes to involve the growing number of people experiencing our work via cinema, digital media and broadcasting.
Advance the position of opera and ballet as an essential part of the culture of the UK and beyond through a national and international network of partners and collaborators, advocating for the importance of the arts in education and wider society to be fully supported, and representing UK creativity to the world.

- In advance of the General Election, in association with the Creative Industries Federation, we hosted a streamed debate featuring all five culture spokespeople from the Conservative Party, Labour, Liberal Democrats, the Green Party and UKIP.

- We partner around 44 UK cultural organisations, more than 30 international theatres and companies, and numerous schools and colleges. Organisations that we partnered for the first time included Rambert, ZooNation, Ballet de Lorraine, the Roundhouse, Zonzo Compagnie, Polka Theatre, Mimbre, Creative Barking and Dagenham, Lambeth Children’s University and Dream Arts.

- We co-hosted a conference with the British Council promoting the mid-scale UK arts sector, introducing organisations to potential European co-producers and partners.

- The Royal Ballet undertook a hugely successful tour to Washington, New York and Chicago (this first visit for over 30 years). Reception in each city was nothing short of ecstatic, with audiences keen for a swift return. We reviewed our international strategy and agreed target territories for the coming years.
• We were commissioned by Thurrock Council to launch a year-long pilot project, Thurrock Trailblazer, to ensure high quality access to cultural learning for 23 Thurrock schools. Ten cultural organisations were involved in the pilot, including Historic Royal Palaces, the BBC Symphony Orchestra, Boxclever Theatre and Discover.

• We continued in our role as Bridge organisation for Arts Council England, connecting children and young people with arts and culture across Essex, Hertfordshire, North Kent and Bedfordshire. ROH Bridge’s work with Anglia Ruskin University and Billericay Teaching Schools Alliance received an award from the British Education Research Association. A busy Ahead for Culture symposium featured renowned speakers such as Munira Mirza, Nii Sackey and Sir Anthony Seldon.

• Skills and expertise were shared with Mid-Wales Opera, Pavilion South West Dance, StopGap Dance, Dance Woking and Revelation St Mary’s through the Royal Opera House Links scheme. The Culture Change programme for small and medium-sized cultural organisations in the East of England reached its conclusion, promoting sustainable business practice across its participants.

• We hosted an event facilitated by Devoted and Disgruntled which involved more than 200 artists, organisations and interested parties exploring the future of opera.

LOOKING AHEAD:

• The Royal Opera toured Japan in September 2015; this will be followed by a Royal Ballet tour to Japan in Summer 2016, cementing our reputation and relationship with audiences in that country.

• The Royal Ballet is undertaking an increased number of co-productions with partners including San Francisco Ballet and the Bolshoi Ballet.

• Following an independent evaluation, Thurrock Trailblazer is being rolled out more widely across the local authority over the coming three years. Twenty eight schools are now enrolled in the programme.

• With the support of government we look forward to developing our training and theatre craft mentoring programme in China.

‘The Continued Professional Development (CPD) empowers teachers and that enables teachers to empower children to lead the learning and that takes it who knows where?’

Sam Otto, Head of School and Senior Leadership Scheme, Herringham Primary School (a Trailblazer school.)
Nurture a supportive environment in which the world’s most exceptional artists can thrive and in which all those working at, and with, the Royal Opera House feel valued, challenged and satisfied.

• The quality of dancing at every level of The Royal Ballet, and across both revivals and new work, was evident in its critical response and audience enthusiasm. The new Aud Jebsen Young Dancers Programme is enabling the Company to support five recently graduated dancers through a year’s contract working with the corps de ballet, mentoring and coaching.

• Notable debuts included Anna Tsygankova (dancer), Hofesh Shechter (choreographer/composer), Kate Prince (choreographer/dancer), Serena Malfi (mezzo-soprano), Maria Agresta (soprano), Marc Minkowski (conductor) Thaddeus Strassberger (director), Damiano Michieletto (director), Michael Boyd (director), Søren Nils Eichberg (composer) and Matt Rogers (composer).

• Royal Opera casting throughout the Season included singers Jonas Kaufmann (the title role of Andrea Chénier), Nina Stemme (Isolde in Tristan and Isolde), Bryn Terfel (Dulcamara in L'elisir d'amore and the title role of Der fliegende Holländer) and Kristine Opolais (the title role of Madama Butterfly).

At the heart of the Company’s work was a series of superb performances from the Orchestra of the Royal Opera House and the Royal Opera Chorus. The Orchestra, under Music Director Antonio Pappano, also gave a concert from the stage, featuring early 20th-century works that complemented The Royal Opera’s production of Król Roger.
• The Royal Ballet implemented Smartabase, a tailor-made database which keeps up to date information on the health and fitness of the dancers, assisting the support staff and the dancers themselves with every aspect of their physical well-being.

• We said a fond farewell to Jeanetta Laurence, Associate Director of The Royal Ballet, on her retirement on the final night of The Royal Ballet’s tour of America. Jeanetta joined The Royal Ballet Touring Company on her graduation from The Royal Ballet School in 1969. Other members of staff who left during the year included Rob Greig, Chief Technology Officer, Elizabeth Bridges, Director of Personnel and Stefano Pace, Technical Director. They all leave a strong legacy for their successors.

• We established a project, Join the Conversation, to improve information shared across all staff and artists groups, and provide greater access to information, scheduling processes and general news about the organisation. Results from this initiative will assist in the formation of a renewed programme of training and personal development, led by the Human Resources team.

• In a remarkable partnership between the ROH, South Essex College and the University of the Arts London, the first industry-led degree in Costume Construction will be taught from the Bob and Tamar Manoukian Costume Centre.

There are currently 12 students on the course who began studying at the beginning of September 2015.

• The Royal Opera House recognises its responsibilities under the Control of Noise at Work Regulations (2005) and continues to work with its orchestral players, performing companies, composers, conductors, the Musician Union, the enforcing authorities and relevant suppliers in order to meet those legal obligations. A cross-House Noise Working Group has been formed to assist the management to develop a collective approach to the many facets of managing noise issues across the building and fulfil necessary legal responsibilities. The aim is both to:
  • Develop a long term approach to the management of noise and the reduction of noise exposure which will be adopted as part of the overall artistic strategy, and
  • Ensure all parties are clear about, and are complying with, their responsibilities, to ensure we are working together in the most effective way on this issue.
LOOKING AHEAD:

• We are recruiting a Diversity Recruitment Project Manager who will establish and deliver a 12-month action plan to review and influence recruitment practice and help embed diversity considerations more fully across Royal Opera House recruitment activities.

• Appointed to the Executive team, we welcomed Heather Walker to the new position of Director of Visitor Experience, Mark Dakin as Technical Director, Joe McFadden as Chief Technology Officer and Jane Crowther as Director of Human Resources.

• We are reviewing our staff learning and development and are introducing an expanded induction programme and additional management training.
Build a strong legacy for the future by identifying and nurturing new talent, developing skills, sector-leading environmental stewardship and sound financial management, while caring for our Grade 1 listed theatre and realising the potential of the ROH estate more widely.

“You have inspired Blaize and set her on a path for a life of singing. She now aspires to becoming an opera singer and her learning and experience with the Youth Opera Company has given her a discipline and focus to achieve her ambition.’

Parent of Youth Opera Company graduate 2015

- The Bob and Tamar Manoukian Costume Centre was completed on time and on budget in June 2015. The building was designed and built to the highest environmental standards, achieving a BREEAM Excellent award. It will house over 20,000 costumes currently in the Royal Opera House repertory, as well as over 6,000 costume items from the historic Royal Opera House Collection.

- The Open Up project was granted Planning Permission in March 2015. Open Up will transform the experience of coming to the Royal Opera House, creating new opportunities to inspire visitors with our art forms and bringing the building alive throughout the day. The building programme will create new entrances from Bow Street and Covent Garden Piazza, enlarge and bring natural light to the foyers and completely re-make the Linbury Studio Theatre as a truly world class theatre for chamber opera and ballet.
• We continued to support emerging operatic talent. Five singers with potential to forge international careers joined the two-year Jette Parker Young Artists Programme.

• We hosted 152 work experience placements and increased the number of formal apprenticeships to a total of 17. Many students from colleges associated with the National Skills Academy entered the Royal Opera House’s Design Challenge.

• Supported by Arts Council England’s Capital Fund, we refreshed all of the technology within the Royal Opera House (including telephone systems, office applications, digital asset management and disaster recovery). This first phase created a modern and stable IT platform for the organisation.

• Reductions in public funding and increased inflation and costs were covered by further efficiencies and vigorous fundraising efforts, with notable growth in donations from individuals and in public appeals.

• We signed National Portfolio and Bridge funding agreements with Arts Council England for the period April 2015 to March 2018.

LOOKING AHEAD:

• The profile of legacies has been raised across all platforms including the website and cinema, and a new leaflet has been produced to highlight the work of the Royal Opera House Endowment Fund.

• A Procurement Manager has been appointed to ensure that we maximise value for money, and we are working with sector colleagues on joint procurement.

• We will conclude the procurement process for the Open Up project and commence the construction phase.

• We will focus on supporting staff to get the best out of our new technology infrastructure.
FINANCIAL SUMMARY

The Mad Hatter's Tea Party
Rowen Hawkins and Ross Sands as Tweedle Dum and Tweedle Dee
The summary statement of income and expenditure set out below includes unrestricted general funds, designated funds and restricted funds. This excludes income and expenditure from both the pension scheme and endowment funds, and also excludes donations received for the Open Up Project. For full details, please refer to the statutory accounts available from Companies House.

### INCOME

<table>
<thead>
<tr>
<th>Source</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box office receipts</td>
<td>£42.3</td>
<td>£44.1</td>
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<tr>
<td>ACE - NPO &amp; Bridge</td>
<td>£25.8</td>
<td>£26.0</td>
</tr>
<tr>
<td>ACE - capital grant</td>
<td>£2.7</td>
<td>£3.0</td>
</tr>
<tr>
<td>Fundraising</td>
<td>£29.3</td>
<td>£26.0</td>
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<tr>
<td>Commercial and other income</td>
<td>£26.5</td>
<td>£24.6</td>
</tr>
<tr>
<td>Investment income</td>
<td>£1.6</td>
<td>£1.4</td>
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<tr>
<td><strong>Total income</strong></td>
<td><strong>£128.2</strong></td>
<td><strong>£125.2</strong></td>
</tr>
</tbody>
</table>

### EXPENDITURE

<table>
<thead>
<tr>
<th>Category</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance, learning and outreach</td>
<td>£77.5</td>
<td>£77.9</td>
</tr>
<tr>
<td>Premises and depreciation</td>
<td>£17.0</td>
<td>£16.6</td>
</tr>
<tr>
<td>Marketing and publicity</td>
<td>£6.0</td>
<td>£5.8</td>
</tr>
<tr>
<td>Management, administration and governance</td>
<td>£5.3</td>
<td>£5.1</td>
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<tr>
<td>Technology change project</td>
<td>£0.7</td>
<td>-</td>
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<tr>
<td>Fundraising</td>
<td>£4.8</td>
<td>£4.5</td>
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<tr>
<td>Commercial</td>
<td>£12.3</td>
<td>£13.3</td>
</tr>
<tr>
<td>House management</td>
<td>£1.4</td>
<td>£1.2</td>
</tr>
<tr>
<td>Interest Payable</td>
<td>£0.1</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total expenditure</strong></td>
<td><strong>£125.1</strong></td>
<td><strong>£124.4</strong></td>
</tr>
</tbody>
</table>

### TRANSFERS FROM/(TO) FUNDS

<table>
<thead>
<tr>
<th>Category</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed Asset and Heritage Asset Funds</td>
<td>£2.6</td>
<td>£2.6</td>
</tr>
<tr>
<td>Other Designated Funds</td>
<td>(2.9)</td>
<td>(2.7)</td>
</tr>
<tr>
<td>Other transfers</td>
<td>(3.6)</td>
<td>(0.6)</td>
</tr>
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</table>

### NET SURPLUS ON UNRESTRICTED GENERAL FUNDS

<table>
<thead>
<tr>
<th>Year</th>
<th>Surplus</th>
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</thead>
<tbody>
<tr>
<td>2015</td>
<td>£0.4</td>
</tr>
<tr>
<td>2014</td>
<td>£0.1</td>
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</tbody>
</table>
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Hazel Province, Director of Planning
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Amanda Saunders, Director of Development

Cormac Simms, Administrative Director, The Royal Opera
Heather Walker, Director of Visitor Experience (started 7 September 2015)
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

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