



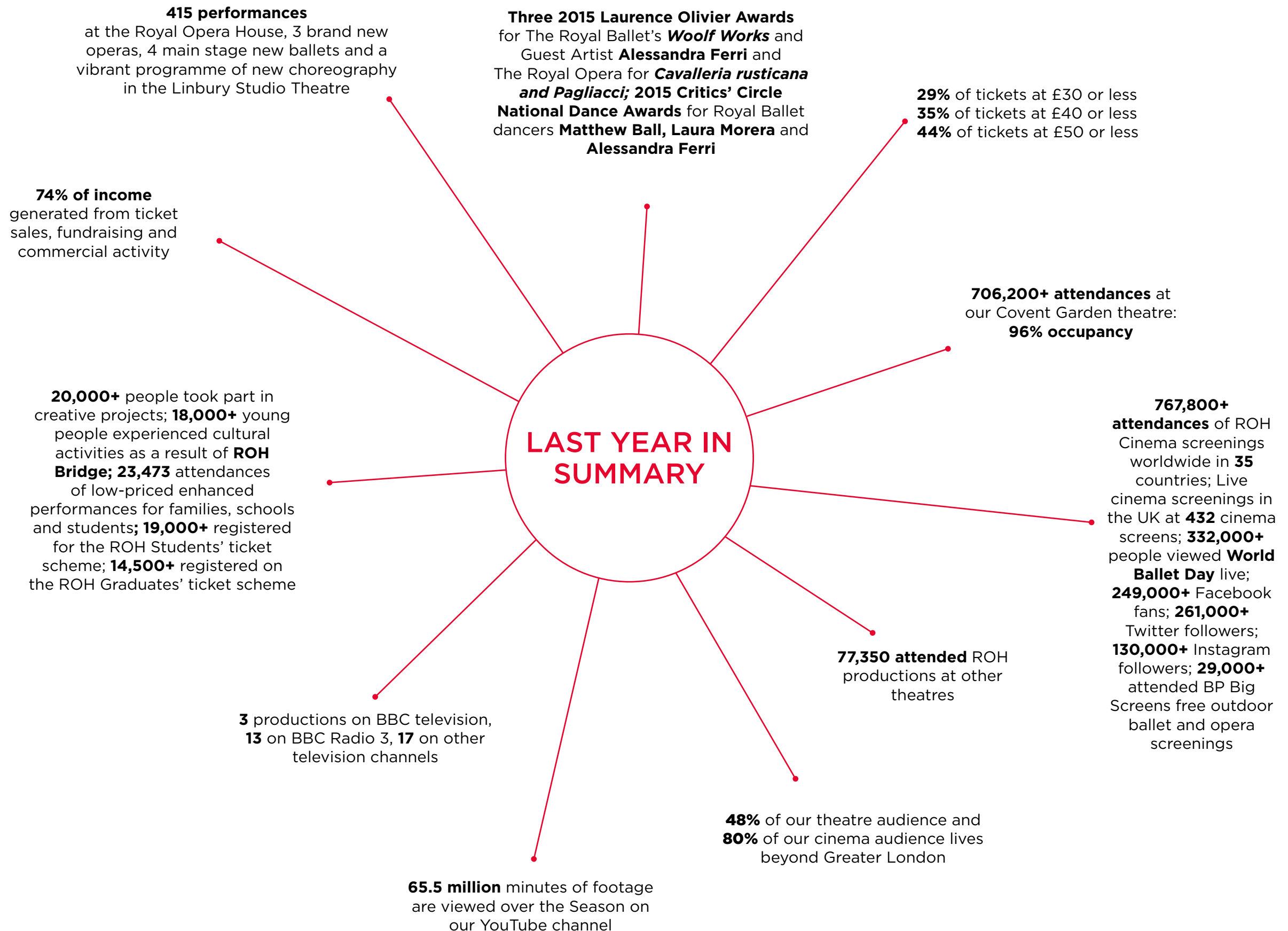
ROYAL
OPERA
HOUSE

THE ANNUAL

REPORT

2015/16

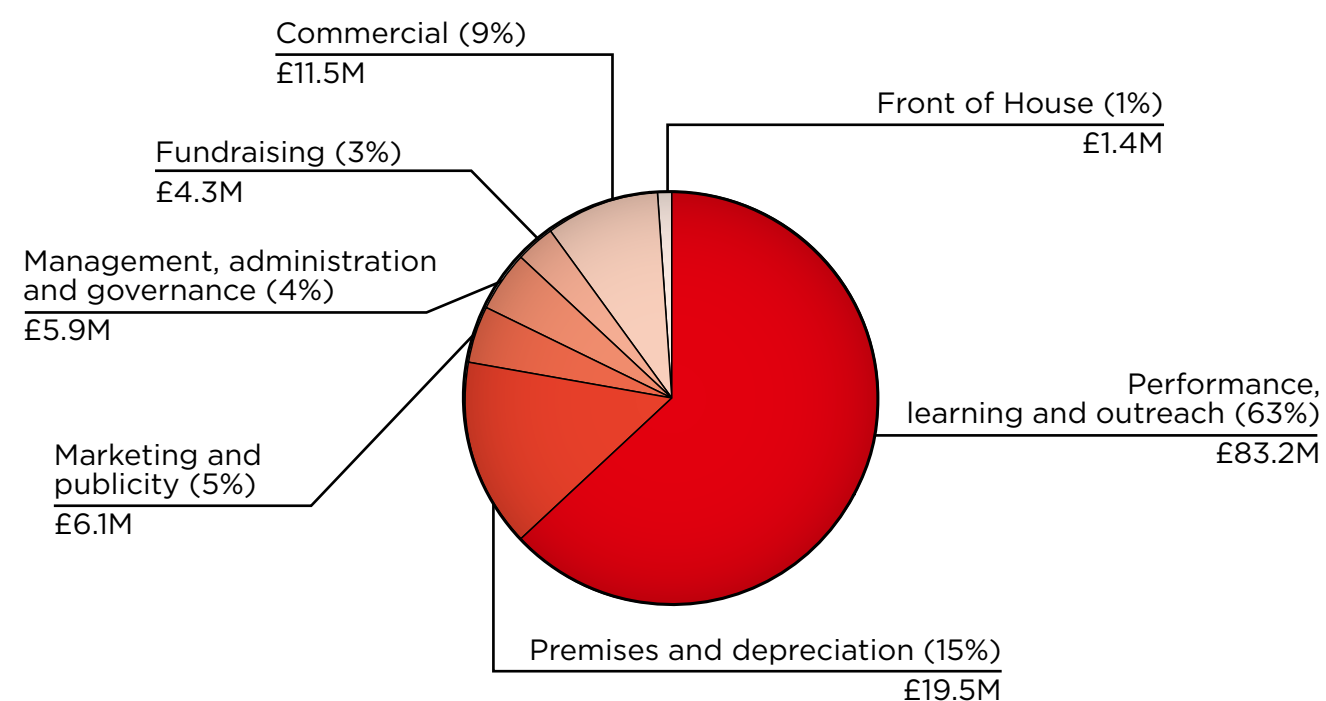
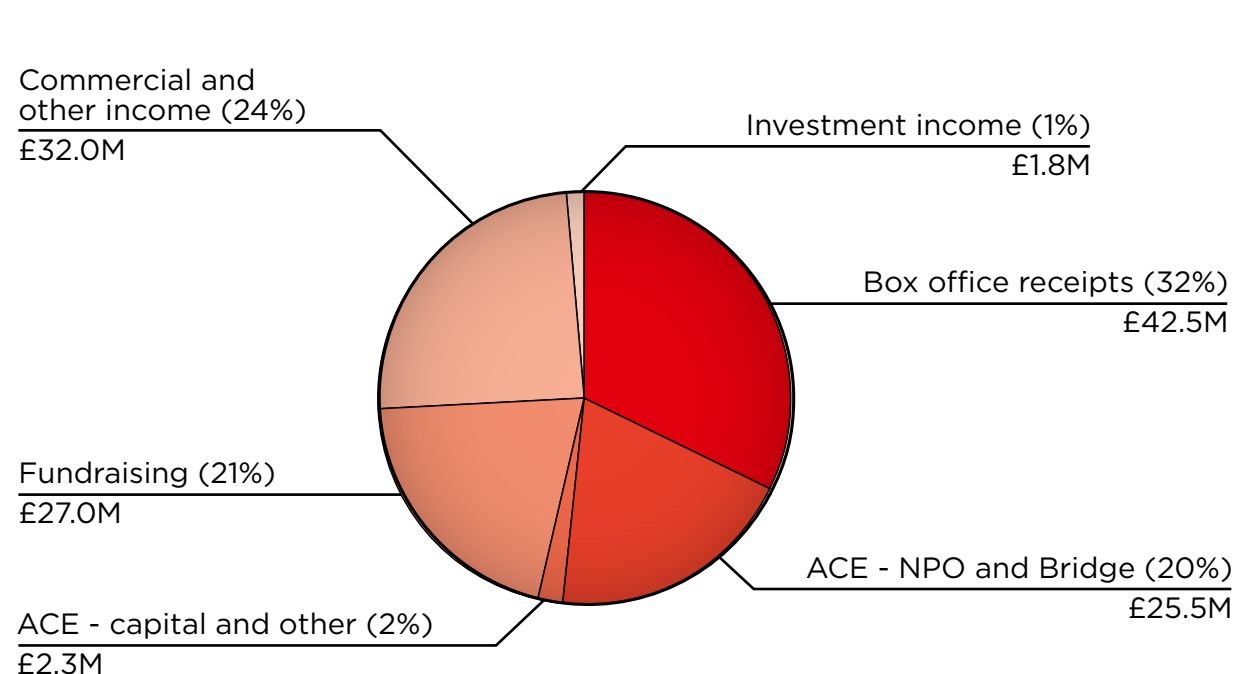




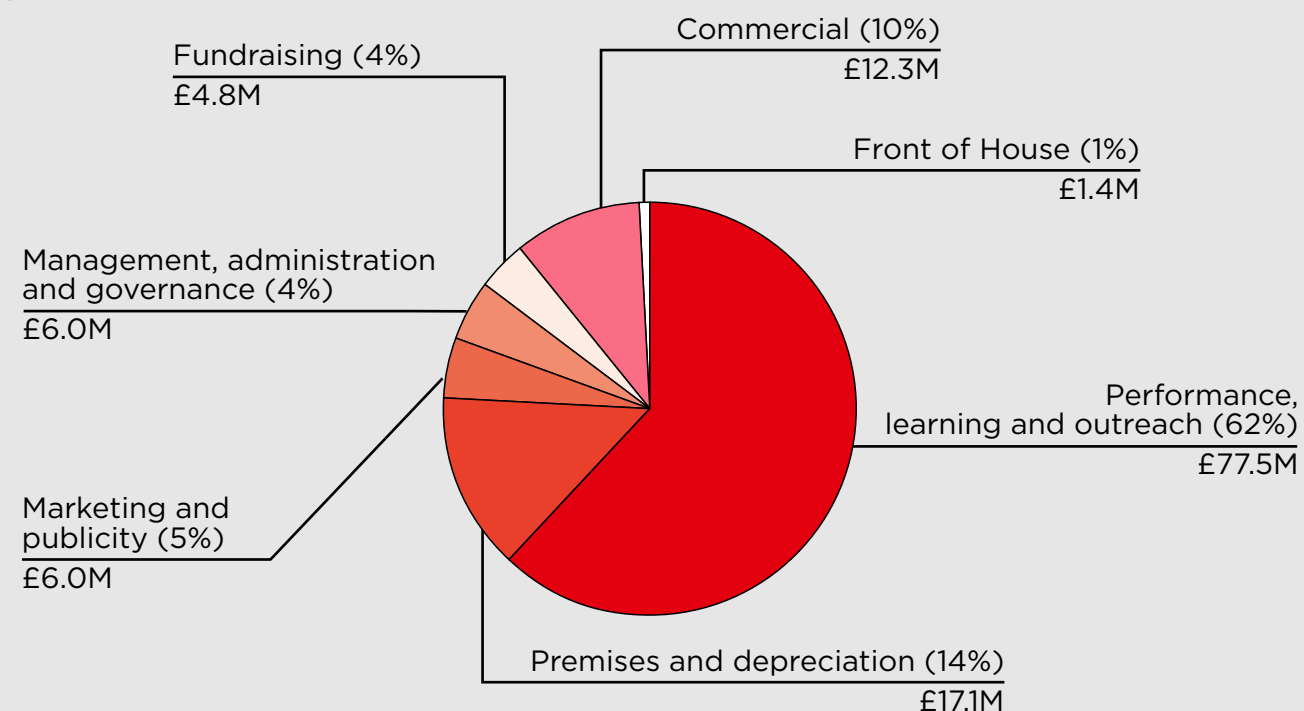
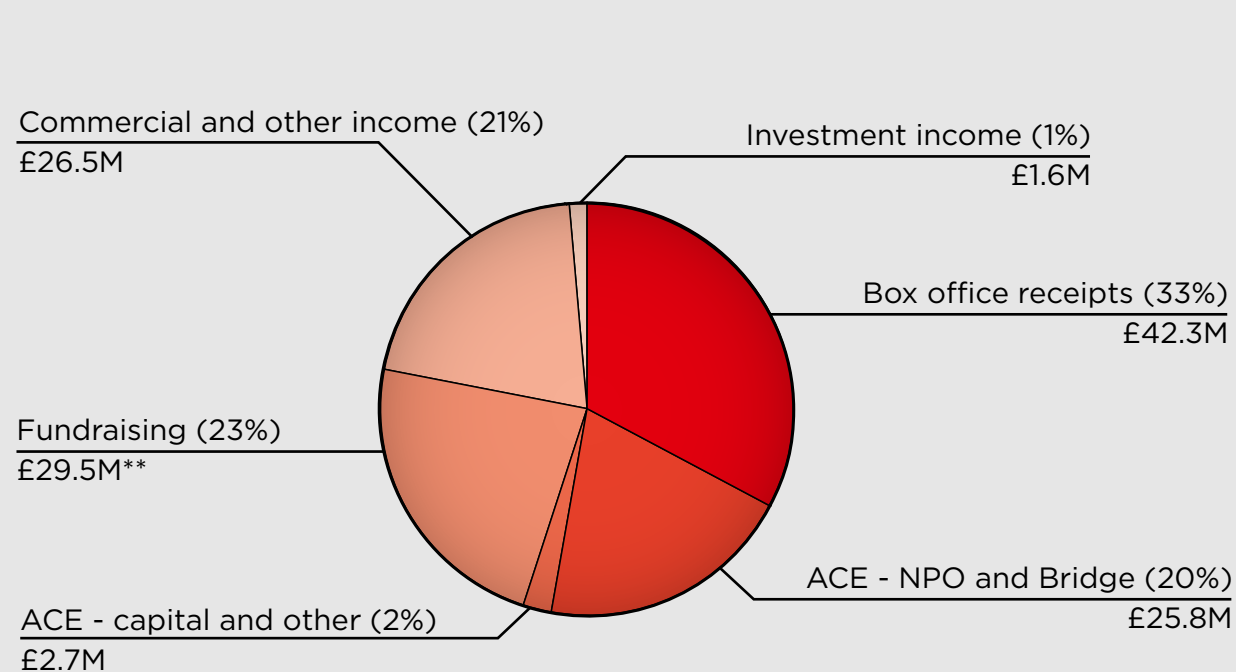
INCOME

2016

EXPENDITURE



2015*



The income and expenditure set out above includes unrestricted general funds, designated funds and restricted funds and is before any fund transfers. 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.

*Restated under FRS102.

**Includes £2.2m of capital funding for the Bob and Tamar Manoukian Costume Centre.



CHAIRMAN AND CHIEF EXECUTIVE



IAN TAYLOR *Chair*

Welcome to the Royal Opera House Covent Garden Foundation (Limited by Guarantee) 2015/16 Annual Report.

It is a great pleasure to introduce this year's annual report as the new Chair of the Royal Opera House. I am deeply honoured to be taking up this position and delighted that Suzanne Heywood has agreed to be Deputy Chair. It is a privilege for us to play a part in this remarkable institution which strives to make great art, of a consistently high standard, widely accessible.

As we look back at the past year and look forward to the year ahead, we should be pleased in our achievements in what are increasingly challenging times. Near capacity audiences in our theatres and a growing public in cinemas across the country have continued to enjoy a high quality artistic programme. For the 17th successive year we have achieved better than break-even results financially, while the reach and impact of our learning and participation programmes has continued to grow.

We are working hard with colleagues in the arts sector and across Government to assess and address the impact of Brexit and a somewhat slowing global economy. We are enormously grateful for the vitally important grant that we receive from ACE. This is the bedrock of our creative work, and enables us to reach across the country and beyond to connect people with world-class opera and ballet.

The Open Up building project is now in full swing and we appreciate the forbearance of audiences as our home is transformed. The end result will energise our public spaces and transform the Linbury Studio Theatre, enriching the experience of everyone who comes here.

I would like to thank Sir Simon Robey for his outstanding contribution as Chair of the Royal Opera House over the past eight years. Simon did a truly remarkable job and we are enormously grateful to him for his efforts, and for his leadership. I very much look forward to contributing to the future of the Royal Opera House and watching it flourish.

Finally I would like to thank everyone who works so hard here, and to give particular thanks to all of our friends and supporters for their generosity, commitment and trust.

Ian Taylor, Chair
7 February 2017

Fifty years ago The Royal Ballet gave the first performance of Kenneth MacMillan's *Romeo and Juliet*, with Margot Fonteyn and Rudolf Nureyev as the supposedly teenaged lovers. We had to wait for the second performance, led by Lynn Seymour and Christopher Gable, young, radiant, truly to see the ballet MacMillan created on them, so unsuitable was the first night casting.

Half a century and 466 performances on, as The Royal Ballet's season opened on Saturday night, I still sensed the ardour, the luscious dynamics of those original artists – their bodes still live in the dance – cleaned of some tedious encrustations. I salute the staging in this present incarnation: well lit; danced by the company with admirable fervour; played by its principals with a grand enthusiasm and no little subtlety; rising splendidly to its heights in the Prokofiev score under Koen Kessel's baton.

Clement Crisp
Financial Times
Romeo and Juliet



Antonio Pappano in rehearsal



ALEX BEARD *Chief Executive*

During the 2015/16 Season building work began in earnest on our Open Up scheme. This will transform our Covent Garden home when complete, creating welcoming new entrances, presenting an extended programme of daytime activity in attractive new foyers, and opening a new world-class Linbury Theatre.

With the construction phase underway, we have tried our hardest to ensure that audiences are able to enjoy a full main stage programme of opera and ballet, despite the inevitable hoardings, new routes and occasional disruption. So I would like to extend a huge thanks to everyone – front of house staff and audience members alike – for coping so brilliantly with the temporary inconveniences that any major construction project presents.

It has been a memorable Season for ballet with new work and revivals delighting audiences. Royal Ballet Artist in Residence Liam Scarlett created *Frankenstein*, his first full-length ballet, collaborating again with designer John Macfarlane, with a new score by Lowell Liebermann. *Obsidian Tear*, Resident Choreographer Wayne McGregor's latest offering, was a stark, visceral work for male dancers, with music and conducting by Esa-Pekka Salonen. There was also a triple bill of Artistic Associate Christopher Wheeldon's work that featured *After the Rain* and *Within the Golden Hour* danced by The Royal Ballet for the first time, alongside the world premiere of *Strapless* with two former collaborators: composer Mark-Anthony Turnage, and designer Bob Crowley. The Royal Ballet's home team comprises three of the world's most exciting and acclaimed choreographers, with their work complementing the rich heritage of Ashton and MacMillan. Indeed, Ashton's *Two Pigeons* returned to the repertoire, after a 30-year absence, to remind us of his greatness.

The incomparable Carlos Acosta bade farewell to the Royal Opera House main stage with his production of *Carmen*, and also to the Linbury Studio Theatre in Will Tuckett's *Elizabeth* – the final work before its transformation by the Open Up development. Carlos has set our stages alight for almost two decades and we are profoundly grateful for his inspiring presence in The Royal Ballet and his countless memorable performances.

Beyond our shores The Royal Ballet went on an historic tour to Japan playing in five cities with four dancers promoted to Principal on the eve of the tour, including Ryoichi Hirano and Akane Takada. Dancers Edward Watson and Olivia Crowley, and singer Michel de Souza and pianist Geoffrey Paterson performed at the British House in Rio during the 2016 Olympic Games as part of a delegation of creative artists from the UK.

The Royal Opera has had a strong year with its breadth and variety of productions, opening the 2016 Season with four consecutive nights offering four productions in London and Tokyo. *Orphée et Eurydice* conducted by John Eliot Gardiner, co-directed by John Fulljames with choreography by Hofesh Shechter, was followed by a further run of David McVicar's *Le nozze di Figaro*. In Japan, Music Director Antonio Pappano led the Chorus and Orchestra in performances of *Don Giovanni* and *Macbeth*. Ramin Gray's striking production of Gerald Barry's *The Importance of Being Earnest* for The Royal Opera also enjoyed sell-out performances at the Barbican and in New York.

Other operatic highlights included the world premiere of *Morgen und Abend* by Georg Friedrich Haas directed by Graham Vick. The Olivier Award-winning *Cavalleria rusticana/Pagliacci* was conducted by Antonio Pappano and directed by Damiano Michieletto. There was also a successful revival of *Il tritico* and an enjoyable French rarity in the form of *L'Étoile* directed by Mariame Clément and conducted by Mark Elder. *Boris Godunov* was performed for the Proms with Bryn Terfel in the title role conducted by Antonio Pappano following its successful run at Covent Garden. *Lucia di Lammermoor* provoked much discussion in a bold production by Katie Mitchell, and Alex Ollé delivered a breath-taking production of *Oedipe* by George Enescu.

Open Up is providing us with the opportunity to deepen relationships with venues and audiences beyond Covent Garden. Keith Warner directed a sell-out *Orpheus* at the Sam Wanamaker Playhouse. Two new operas were co-commissioned and produced, and played at the Lyric Hammersmith: Mark Simpson's *Pleasure*, and Sarah Kane's *4.48 Psychosis*. The latter was adapted by Philip Venables, The Royal Opera's first Composer in Residence through a joint programme with the Guildhall School of Music and Drama, and won the UK Theatre 2016 Best Opera Production award.

We are determined to ensure that as many people as possible have the opportunity to experience our work and to engage with our artforms. In 2015/16 we introduced a new learning programme, National Nutcracker. This is an innovative, interactive programme for primary schools that introduces children to dance through *The Nutcracker*. In its first roll-out year it will run in more than fifty schools across the UK with the objective being to take it nationwide in the coming years. It will be complemented by two other national learning programmes for singing and theatrical design. In Thurrock, 31 schools are currently engaged with our Trailblazer project that aims to boost creative learning in schools, in an innovative partnership with the local council. We continue to provide opportunities and experiences to people of every age in numerous forms: from Chance to Dance to Youth Opera Company, via our apprenticeships, through ROH Bridge, and with our ongoing commitment to Thurrock.

Our broadcast and cinema activity goes from strength to strength delivering 12 operas and ballets to audiences in more than 400 cinemas across the UK to an enthusiastic and growing audience. Our international cinema relays played to another 35 countries, 3 productions were broadcast on BBC TV, and our BBC Radio 3 partnership featured 13 broadcasts during this period, with 17 productions being shown on other TV channels.

Social media engagement continues to grow with follower numbers currently at 250,000 Facebook, 261,000 Twitter, 130,000 Instagram. 65.5 million minutes of footage were watched on YouTube. We have also increased the streaming of our Insight programme of talks and masterclasses, with 332,000 people viewing World Ballet Day Live.

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 fundraising to realise our artistic ambitions and deliver an expanding learning and participation programme, with the Theatre Tax Credit enabling us to sustain 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.

During the year we said farewell to Stefano Pace on his appointment as Intendant at the opera house in Trieste, but were delighted to welcome Mark Dakin from the National Theatre to succeed him as Technical Director. We also welcomed to our senior team Lucy Sinclair as Director of Audiences and Media, Jane Crowther as Director of Human Resources and Heather Walker as Project Director – Visitor Experience. It was wonderful to see Mal Barton awarded an MBE ahead of her retirement as Head of Costume Workrooms, and Christopher Wheeldon's achievements with The Royal Ballet recognised with an OBE. 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
7 February 2017

@AlexWRWilson #ROHBoris, is beautiful. Unfolds at its own, deeply Russian pace. Striking imagery & towering yet fragile central perf from @BrynTerfel



WHO WE ARE & WHAT WE DO



Werther
Joyce DiDonato and Vittorio Grigolo

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, delivering over 400 performances and 1,350 learning and participation sessions last year, even with the Linbury closed mid-year for refurbishment. There were more than 700,000 attendances in Covent Garden and more than 765,000 in cinemas worldwide, further extended via broadcasting, digital activity and collaboration with touring companies and other theatres. Creative projects involved more than 20,000 participants, in

addition to which we connected tens of thousands more young people with arts and culture at our second home in Thurrock and as a 'Bridge' organisation in the East of England. Our Digital learning resources received 3.4m views. All this was enabled by more than 1,000 permanent staff and a turnover of £139m.

Both our cultural champion and deputy have found Trailblazer has provided an opening for a strong career in arts and cultural teaching and training. Confidence in training other teachers how to deliver high quality arts provision has been achieved.

Headteacher

Little Thurrock Primary School

*Orphée et Eurydice*

Our Mission

In order to realise our vision for the future we have identified seven priorities and devised an action plan for each; the overall ROH Plan is approved by our Board and shared with staff and with our principal funder Arts Council England.

Our priorities are:

- | | |
|------------------|------------|
| 1. Repertory | 5. Culture |
| 2. Programme | 6. People |
| 3. Relationships | 7. Legacy |
| 4. Involvement | |

Over the following pages we have expanded on each priority, outlining what was delivered in 2015/16 and our plans for 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 following pages, we have set out what was achieved against these priorities during 2015/16 and some of our future objectives.



Orpheus
at the Sam Wanamaker Playhouse, Shakespeare's Globe

THE REPERTORY

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 gave the premiere of Liam Scarlett's first full-length ballet, *Frankenstein*, as well as three one-act ballets: Wayne McGregor's much-praised *Obsidian Tear*, Christopher Wheeldon's *Strapless*, with a newly commissioned score by Mark-Anthony Turnage, and Carlos Acosta's *Carmen*, celebrating his extraordinary career with The Royal Ballet. The Linbury Theatre closed triumphantly with Will Tuckett's *Elizabeth*, featuring Acosta and Zenaida Yanowsky. In the run-up to its refurbishment it also featured choreography by Hélène Blackburn, Itzik Galili, Sharon Watson, Caroline Finn, Javier De Frutos, Neil Ieremia, Andrew Simmons and Andonis Foniadakis.

- The Royal Opera is one of the world's most important commissioners of contemporary opera. On the main stage, Georg Frederich Haas's *Morgen und Abend* was an extraordinary achievement that brought the composer's work to greater prominence in the UK. The Linbury Theatre programme included recent operas by Donnacha Dennehy, Luke Styles, Will Todd and David Bruce, while two impressive Royal Opera commissions were staged at the Lyric Hammersmith: Mark Simpson's *Pleasure* and Philip Venables's *4.48 Psychosis*, the culmination of his tenure as Postdoctoral Composer in Residence in conjunction with the Guildhall School of Music and Drama, which was won a UK Theatre Award. Gerald Barry's riotous *The Importance of Being Earnest* received its first revival at the Barbican. The main stage opera Season concluded with WNO's London premiere of Iain Bell's *In Parenthesis*, part of the 14-18 NOW commemorations for the centenary of World War I.

Superb casting and choruses create a triumphant evening supported by superb work by adult and junior choruses, and by orchestral playing under Antonio Pappano which faithfully reflects the brilliant colouring of these verismo classics.

Michael Church
The Independent
Cavalleria rusticana/Pagliacci

- Seven other new main stage opera productions included Damiano Michieletto's Olivier Award-winning production of *Cavalleria rusticana/Pagliacci*, Katie Mitchell's thoughtful and much-debated interpretation of *Lucia di Lammermoor*, Richard Jones's powerful *Boris Godunov*, featuring Bryn Terfel in the title role. Four directors made their Royal Opera House debut, among them Mariame Clément, with Chabrier's sparkling *L'Étoile*, and David Bösch with *Il trovatore*. Hofesh Shechter's directorial debut, co-directed by John Fulljames, was a beautiful *Orphée et Eurydice* that featured the Monteverdi Choir, English Baroque Soloists and his own dance company during the London-wide #HOFEST celebration. The Royal Opera also demonstrated its commitment to early twentieth century repertory presenting a little-known opera by Romanian composer Enescu, *Oedipe*, in a revelatory production from Alex Ollé. Across the river at Shakespeare's Globe, Keith Warner staged Rossi's *Orpheus* at the candlelit Sam Wanamaker Theatre.
- We continued to support the opera makers of the future, collaborating with the Guildhall School of Music on their MA in Opera Making and holding a New Writers Night for future librettists. Ten directors participated in a workshop for emerging directors in partnership with the Young Vic. Our commitment to choreographic development is evident in our programming across all stages and platforms, in our collaborations with UK and international companies and training establishments, and in our funding agreement with Arts Council England. This year's DraftWorks new works showcase was choreographed and danced by The Royal Ballet, Company Wayne McGregor, The Royal Ballet School and Northern Ballet and included a panel discussion and lighting workshop. Charlotte Edmonds completed her first year as Royal Ballet Young Choreographer. We also worked with ten of Youth Dance England's Young Creatives and supported the children in our Chance to Dance classes to devise a new work inspired by *The Winter's Tale*.



Designer John Macfarlane painting a cloth for *Frankenstein*

FUTURE PLANS:

- The Linbury Theatre is currently being redeveloped to create 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.
- On the main stage, The Royal Opera will present the UK premiere of Thomas Adés's *The Exterminating Angel*, much anticipated and highly praised at its Salzburg Festival premiere last summer, along with new productions of *Norma* (directed by Alex Ollé), *Così fan tutte* (Jan Philipp Gloger's Royal Opera directorial debut), *The Nose* (Barrie Kosky's Royal Opera directorial debut), *Der Rosenkavalier* (Robert Carsen), *Die Meistersinger von Nürnberg* (Kasper Holten) and *Otello* (Keith Warner). WNO will bring André Tchaikowsky's

The Merchant of Venice. The Company also continues to work towards major premieres by Unsuk Chin, George Benjamin, Kaija Saariaho, Luca Francesconi and Mark-Anthony Turnage between now and 2022.

- The Royal Ballet will celebrate Wayne McGregor's decade as Resident Choreographer with its first revival of the Olivier and Critics Dance Circle Award-winning *Wolf Works*, as well as a triple bill placing a new one-act ballet, with a new score from Steve Reich with designs from Rashid Rana, alongside *Chroma* and McGregor's 2012 collaboration with Mark Ronson and Gareth Pugh, *Carbon Life*. Crystal Pite, one of the world's most sought-after choreographers, will make her first ballet for the Company and there will also be a new one-act ballet from Artist in Residence Liam Scarlett.



Ariadne auf Naxos

- We will present more new and recent work outside Covent Garden than ever before while the Linbury is under construction: working with the London Philharmonic Orchestra to premiere and tour Ravi Shankar's opera *Sukanya*; collaborating on Isango Ensemble's production of *A Man of Good Hope*, Jonny Steinberg's story of a refugee's quest across Africa, at the Young Vic; reviving *The Mad Hatter's Tea Party* with ZooNation Dance Company at the Roundhouse; presenting Philip Glass's Cocteau-inspired *Les Enfants Terribles* at the Barbican, directed and choreographed by Javier De Frutos; and presenting the Jette Parker Young Artists in a new production of Handel's *Oreste* at Wilton's Music Hall.
- Na'ama Zisser will take up the post of Doctoral Composer-in-Residence (2016/17 to 2019/20), Charlotte Edmonds will continue as Royal Ballet Young Choreographer and we will continue to seek out new choreographic talent.
- We will examine our technical/production processes to ensure we can effectively support the amount of new work now being presented and realise our ambitions for the Linbury Theatre.



Pagliacci

THE PROGRAMME

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.

- In Covent Garden we gave 286 main stage performances, 219 performances in our other spaces and 32 smaller-scale performances beyond the Royal Opera House. In addition to the new work outlined above, we revived many of our most successful productions including *Tannhauser*, *Il tritico*, *The Winter's Tale* and Frederick Ashton's *The Two Pigeons* (unseen since 1985) and, of course, *The Nutcracker* which was enjoyed by approximately 250,000 people in Covent Garden and in cinemas. 12 productions were relayed to cinemas including, for the first time, two Royal Ballet mixed bills. Three were presented at BP Big Screens and funding was secured for

the future of the programme. Three productions were live streamed, 17 were broadcast on television (three on the BBC) and 13 were relayed on BBC Radio 3.

- Our programme featured many of the world's leading opera and ballet performers: Carlos Acosta, Semyon Bychkov, Plácido Domingo, Gerald Finley, Juan Diego Flórez, Francesca Hayward, Simon Keenlyside, Karita Mattila, Anna Netrebko, Marianela Nuñez, Natalia Osipova, Antonio Pappano, Edward Watson, Eva-Maria Westbroek and Christopher Wheeldon, as well as the unsurpassed Orchestra of the Royal Opera House, Royal Opera Chorus and Royal Ballet Company. Royal Ballet dancers Matthew Ball and Laura Morera were recognised at the Critics Circle Dance Awards, as was Guest Artist Alessandra Ferri. Ermonela Jaho, who had recently reprised her role in *Suor Angelica*, received an Opera Award.

- The final Deloitte Ignite festival spilled out onto Covent Garden Piazza with performances ranging from C-12 Dance Theatre's supermarket trolley ballet to Acrojou's inventive *The Wheel House* to clown and provocateur Katinka of the Bolshy Ballet to the UK Centre for Carnival Arts, and many more besides. The free festival, which attracted 80,000 attendances, also featured Royal Ballet and Royal Opera presentations, workshops, discussions, sing-alongs and spectacular projections. Prior to commencing the Open Up construction project, we continued to welcome around 600 children and family members to each of our monthly family Sundays. Both of these initiatives will inform our approach to the new public spaces that we are currently developing through Open Up.
- We completed the pilot and evaluation phase of National Nutcracker in Thurrock and Lincolnshire. The first of our new national learning programmes, National Nutcracker blends live and digital learning, encompassing high-quality teacher training, digital classroom resources, pupil responses and a visit to a local cinema to see the production. The programme has been designed to inspire imaginative thinking, build skills and enrich pupils' and teachers' experience of the art form.
- We contributed to the Wellcome Collection's exhibition and surrounding programme 'This is a Voice', including gathering sounds for a new installation by Matthew Herbert.
- We held a series of internal discussions and workshops to explore how we can reflect diversity within our programme and among the artists with whom we create it, developing a detailed action plan. 15 people took part in a Women Conductors workshop, delivered with Julia Jones in partnership with Morley College and we took part in the second phase of Tonic Theatres Advance Programme, examining the barriers to progression for female conductors and other artists.

Beg, borrow or kill (but preferably not your dad) for a ticket.

Richard Morrison
The Times on *Oedipe*



4.48 *Psychosis*
at the Lyric Hammersmith

FUTURE PLANS:

- In addition to the new works outlined above, our 2016/17 Season includes the first revival of George Benjamin's internationally acclaimed *Written on Skin*, Wayne McGregor's highly original *Wolf Works* and the return of Kenneth MacMillan's *Anastasia* to the repertory. Twelve productions will be screened in cinemas and three as BP Big Screens. We will work with Kings College London to present the results of PhD student Joe Attard's research on 'Opera Cinema: a New Cultural Experience'.
- We are in the process of developing an engaging range of activity to fill our front of house spaces beyond the Open Up project.
- The National Nutcracker national learning programme will be extended to five target regions across the UK and we will pilot Create and Sing Carmen, a new national dramatic singing programme.



RELATIONSHIPS

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.

I find that I'm much more outgoing than I used to be. I'm much more sociable. Because one tends to be at my age, you know, quiet. You like to be quiet, you like to read, watch tv, but this has been a great revelation that you can actually enjoy life to a greater volume. It's been fantastic and makes you realise that you have talents that you suppressed all your life because you've never had the opportunity.

Member of the ROH All Together Opera

- We attracted 706,235 attendances in Covent Garden (where we achieved 96% occupancy) and 767,846 in cinemas, achieving a 14% increase in UK cinema audiences. 29,815 people attended a free BP Big Screens at 20 sites across the UK and the Royal Opera Chorus performed as part of the free West End Live event in Trafalgar Square.
- In Covent Garden, 44% of tickets were priced £50 or under, 35% £40 or under and 29% £30 or under. More than 5,000 people attended low-price Welcome Performances, complemented by demonstrations and workshops. Thanks to increased targeting via social intervention schemes, Creative People and Places programmes, health groups and other organisations, the number of non-white British attendees at these performances increased to 32% and the number of attendees not in full-time employment increased to 23.73%.

More than half the schools attending our six Schools' Matinees visited from outside London and more than a third had above average levels of pupil premium (a measure of disadvantage).

- 19,000 students are currently registered for our free student scheme. This year they have been able to access dedicated amphitheatre evenings, low-price standbys, two-for-£10 cinema tickets, £10 orchestra pit standing places for *Orphée*, a *Firework Maker's Daughter* siblings' event and a full-house celebration of Liam Scarlett's *Frankenstein* which included immersive foyer performances and activities. A further 14,500 are members of our Graduates list.
- We delivered a six-week singing programme for 122 over-65s in Westminster/Camden community centres and worked with approximately 48 participants to develop a 25-minute piece, based on *The Magic Flute*, that will tour three community centres and Covent Garden. We also continued our weekly dance classes for partially-sighted adults.

FUTURE PLANS:

- We are working with partners to attract new audiences to performances away from our home theatre. Ravi Shankar's *Sukanya* with the London Philharmonic Orchestra will tour to Leicester, Salford, Birmingham and London's Southbank Centre. Our collaboration with ZooNation, *The Mad Hatter's Tea Party*, which will be revived at the Roundhouse in Camden over Christmas 2016/17 and the Jette Parker Young Artists production of Handel's *Oreste* has already been performed during this Season at Wilton's Music Hall in Tower Hamlets.

- In Covent Garden we will pilot 'Welcome Back' opportunities for people who have attended a performance for the first time through our programme of Welcome Performances.
- We are developing a visitor experience vision and operating model for our post-Open Up building, including working with our Access Action Group to champion the needs of audiences and visitors who have disabilities.
- We will work collaboratively with other arts organisations to understand and develop audiences for theatre-based and screened opera and ballet around the UK.



INVOLVEMENT

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.

Personally I never knew how much I would enjoy performing and cannot wait for the next one! I love the whole process even though it is tiring because there is always a brilliant end result. The whole experience has given me confidence in myself and does wonders for my stress levels.

ROH Thurrock Community Chorus member

- In conjunction with international partners and UK ballet companies we presented World Ballet Day, 23 hours of rehearsal footage, insights and performances. The Royal Ballet's segment attracted 100,000 live views, with a further 91,000 in during the 30 day catch-up window. Our YouTube channel now includes over 900 films designed to support and contextualize productions, with 686,756 average unique views of online content per annum per calendar month.
- Social media activity grows year on year, increasing our ability to engage audiences, gather feedback and deepen relationships. Facebook 'likes' rose to 249,701, Twitter followers to 157,049 and YouTube subscribers to 193,731.

- We undertook detailed planning, kept audiences well informed and solicited regular feedback in order to successfully manage the impacts of the Open Up construction work. A new shop and ticket sales counter are now operational on the corner of Russell Street and we have become the first UK cultural venue to introduce show-on-your-device e-ticketing and e-catering.
- We reviewed our Friends scheme, interviewing and surveying current, former and non-members, and introducing an attractive new welcome pack.

FUTURE PLANS:

- We are developing a digital learning platform to enable teachers and learners to easily navigate the wealth of resources now available online.
- We will implement further work to guarantee the reliability, capacity and responsiveness of our website into the future.
- We will develop the retail offer for our new front of house spaces and online.



*Lucia di Lammermoor*

CULTURE

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.

- We welcomed Cas Public; Hofesh Shechter Dance Company, English Baroque Soloists and the Monteverdi Choir; Glyndebourne Touring Opera; Investec Opera Holland Park; Landmark Productions and Wide Open Opera; Little Bulb Theatre and Battersea Arts Centre; Opera North and Aldeburgh Music; Phoenix Dance Theatre; The Tiger Lillies; Welsh National Opera; and a further 18 street performance and carnival companies during the Deloitte Ignite festival. In doing so we supported and collaborated on tours that reached 22 venues outside London and a further 19 internationally.
- We partnered The Garage (Norwich), StopGap Dance (Guildford/touring), Mid-Wales Opera (touring), Dance Woking and Revelation St Mary's (Ashford) 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.
- We piloted a new community engagement approach in Boston and Grantham in Lincolnshire, developing partnerships with Bridges, Music Hubs and local cultural organisations, taking our new national learning programmes into local schools and promoting opportunities to experience live and screened opera and ballet locally. Through ROH Bridge we nurtured Local Cultural Education Partnerships in Medway, Thurrock, Colchester, Luton and Bedford.

- Thurrock Trailblazer connected 28 Thurrock schools with outstanding cultural opportunities involving the National Theatre, Victoria and Albert Museum, Tate, Mercury Theatre, Theatre Royal Stratford East and many others. The programme, commissioned by Thurrock Borough Council, aims to provide all children within the borough with a rich cultural education. Around 800 young people completed an Arts Award through Thurrock Trailblazer last year.
- We explored the potential of new digital technologies to extend reach and bring audiences into the heart of the creative process, sharing learnings through meetings, conferences and events in line with the 'digital leadership role' articulated in our funding agreement with Arts Council England. This included extending our use of GoPro with a 360 degree *Nutcracker* and new interactive orchestra feature.
- We continued to work with What Next?, the Creative Industries Federation, Arts Council England and other colleagues to highlight the tremendous intrinsic, societal, educational, reputational and economic contribution made by the UK's creative industries.
- Performances were screened in 35 countries. The Royal Opera visited Japan, performing *Macbeth*, *Don Giovanni* and Mozart's *Requiem* in Tokyo and Osaka, and The Royal Ballet gave well-received performances of *Don Quixote*, *The Dream*, *Song of the Earth*, *Infra*, *Age of Anxiety*, *Aeternum* and *Divertissements* across New York, Washington and Chicago. Royal Ballet dancers Edward Watson and Olivia Crowley and former Jette Parker Young Artists Michel de Souza and Geoffrey Paterson performed at the British House at the Rio 2016 Olympics, showcasing Great Britain's contribution to global culture and the creative industries.

- As part of the 7th China-UK Economic and Financial Dialogue, the government awarded £0.5m for industry professional development and skills exchange. The partnership, which has so far included a summer symposium in Beijing, is being coordinated by Royal Opera House with the British Council, the Guildhall School of Music and Drama and other cultural partners.

FUTURE PLANS:

- We will further deepen relationships in Thurrock and Boston and Grantham and develop new relationships in Swale and Medway, Scunthorpe and North Devon. The Royal Ballet will take part in the Hull City of Culture celebrations, with surrounding activity including local participation in the National Nutcracker project.
- A major exhibition produced by the V&A and in collaboration with The Royal Opera will chart the history of opera through the major theatres and iconic productions of European cities, complemented by debates and events at the museum, at other venues and across broadcast and digital media.
- We are examining the potential of virtual and augmented reality for the Royal Opera House and for the wider sector.
- We will commence new ROH Links partnerships with companies working with music and dance and deliver a networking event including panel discussions on income generation, digital activity and business planning. A new blog will share our learning about digital and other practice. We have also committed to increasing the number of ROH staff sitting on the Boards of cultural and education organisations.



National Nutcracker, Learning and Participation

PEOPLE

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 apprenticeship has definitely surpassed my expectations, and as time goes on I enjoy it more and more. I thrive on being a part of all the different productions and love working the shows. There is a great energy, and it is so enjoyable that it rarely feels like work.

ROH Costume Apprentice

- In July the Board approved a new People Strategy, setting out the action we need to take to ensure sufficiently skilled, motivated and diverse workforce to realise our future ambitions. Steps already taken over the past year include focus groups with staff, a new development programme for managers, exploring new ways of identifying talent among under-represented groups and introducing a revised Equal Opportunities and Social Mobility questionnaire, and we have already seen an increase in recruitment among under-represented groups.
- We increased our focus on health and safety at the Royal Opera House, introducing new policies and procedures to ensure safety for all staff, artists, audiences and visitors. Our work on noise exposure was extended to cover a wider range of affected departments.



Giselle
Marianela Nuñez

- We continue to review business processes to ensure they are fit for purpose, enabling staff to do the best job possible. In the last year we have started to realise the full benefits of some of the information management systems implemented during the 'technology refresh' funded by our ACE capital grant. We also evaluated and upgraded our scheduling system.

FUTURE PLANS:

- Implement our people strategy, ensuring appropriate resourcing into the future.
- Explore the potential for staff and artists to act as ambassadors for opera and ballet in their home towns.
- Ensure full implementation of Construction and Design Management Regulations backstage.



Orphée et Eurydice
Juan Diego Flórez and Lucy Crowe

LEGACY

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.

It's a unique and totally magical experience from the building to the ballet. The youngest in our group was just five years old and the oldest turned eighty several years ago, and it was just as good for both of them, as well as those of us in between. We all came out with eyes sparkling brighter than our carefully made accessories, and hands with pins and needles from clapping so hard.

Audience member at the Paul Hamlyn Christmas Treat

- We secured funding for and commenced Open Up, a capital programme within our front of house spaces and the Linbury Theatre which will enhance the experience of coming to the Royal Opera House for audiences, artists and guest companies. Detailed planning has enabled us to implement the project while operating a full programme of main stage performances. Alongside the construction programme, we introduced e-ticketing and increased security measures in response to international events.
- The Bob and Tamar Manoukian Costume Centre was officially opened by Greg Clark MP, Secretary of State for Communities and Local Government. The Centre includes facilities for Royal Opera House costume construction, storage for thousands of archival items and learning facilities for South Essex College, with whom we launched a BA Hons in Costume Construction.

- We continued to invest in future talent. Our work with composers, librettists, directors and choreographers is detailed earlier. The Jette Parker Young Artists provided full-time training for ten singers, a director, a répétiteur and conductor/répétiteur, and a ballet pianist, representing nine countries and all with the potential to forge major international careers; we also continued our financial and practical support for the National Opera Studio. All of last year's Aud Jebsen Young Dancers were awarded contracts with professional ballet companies and we welcomed another five dancers to the programme, as well as continuing to provide coaching and performance opportunities for students at the Royal Ballet School. Chance to Dance celebrated its 25th anniversary, reaching 1,372 primary school children and providing free weekly Chance to Dance classes for 195 with exceptional potential. We worked with Southbank Sinfonia to provide shadowing and performances for recently graduated orchestral musicians and with Music Hubs to deliver the Take Five summer school for 132 young musicians. Seventeen people undertook held formal apprenticeships backstage and in Thurrock.
- Continual improvement in environmental performance included achieving zero-to-landfill recycling and reducing water consumption in our Covent Garden building by more than 25%. Our capital grant from Arts Council England enabled measures such as the installation of electricity sub-meters and LED lights and the virtualization of IT servers.
- In consultation with colleagues across the Royal Opera House and the Board, The Royal Opera and Royal Ballet undertook comprehensive strategy reviews, ensuring that future plans are understood, aligned and appropriately resourced.
- For the 17th successive year we achieved an overall balanced financial result on the unrestricted general funds, generating over £3.50 for every pound invested by Arts Council England, excluding donations for the Open Up project. Revenue fundraising generated £27m and we achieved £42.5m at the Box office. This was the second 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. To achieve this has required additional investment in developing technical and production capacity to support new productions; and in business affairs so that a growing audience can experience this work through cinema, live streaming and co-production.

@seneca 2008 #ROHoedipe @TheRoyalOpera I have waited 25 years to see this opera. Magnificent production and wonderful performance. Overwhelmed again!

FUTURE PLANS:

- This year we will refresh our business plan, including the seven priorities outlined in this report. We will also develop a capital and estates plan to address the need to replace essential technical equipment, technology and other items over the coming years and develop backstage accommodation. In order to realise our ambitions for public engagement with our work, we will also need to develop our media strategy and rights framework.
- Between now and 2018 we will complete the Open Up project, reopening our public spaces and the Linbury Theatre to the public with a vibrant programme of activities and performances.
- Oak Foundation have generously extended their funding of the Jette Parker Young Artists programme until 2026/27. We will develop new elements to the programme in order to identify and nurture talent among BAME and female opera artists.
- We will develop acquisitions, management and public engagement policies for the Royal Opera House Collections.

A large, stylized hand with a black and white striped sleeve points from the left towards the 'FINANCIAL SUMMARY' text. The background is a collage of Persian miniature paintings depicting various scenes of daily life and courtly activities.

FINANCIAL SUMMARY

	2016 £m		2015* £m	
INCOME				
Box office receipts	42.5	32%	42.3	33%
ACE- NPO and Bridge	25.5	20%	25.8	20%
ACE- capital and other income	2.3	2%	2.7	2%
Fundraising	27.0	21%	29.5	23%
Commercial and other income	32.0	24%	26.5	21%
Investment income	1.8	1%	1.6	1%
	131.1	100%	128.4	100%
EXPENDITURE				
Performance, learning and outreach	83.2	63%	77.5	62%
Premises and depreciation	19.5	15%	17.1	14%
Marketing and publicity	6.1	5%	6.0	5%
Management, administration and governance	5.9	4%	6.0	4%
Fundraising	4.3	3%	4.8	4%
Commercial	11.5	9%	12.3	10%
Front of House	1.4	1%	1.4	1%
	131.9	100%	125.1	100%
TRANSFERS FROM/(TO) FUNDS				
Fixed Asset and Heritage Asset Funds	5.4		3.7	
Other Designated Funds	(3.6)		(3.6)	
Other Transfers	(0.8)		(2.5)	
Effect of restatements	-		(0.5)	
NET SURPLUS ON UNRESTRICTED GENERAL FUNDS	0.2		0.4	

For full details, please refer to the statutory accounts available from Companies House. This summary excludes income and expenditure from the pension scheme and the restricted and capital endowment funds. Fundraising income does not include any donations received for the Open Up Project in either year, but does include £2.2m of capital funding for the Bob and Tamar Manoukian Costume Centre in 2015.

*Restated.

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The Royal Opera Chorus in rehearsal for *Cavalleria rusticana*

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 Cormac Simms, Administrative Director, The Royal Opera
 Lucy Sinclair, Director of Audiences and Media (*started 6 June 2016*)
 Heather Walker, Project Director - Visitor Experience (*started 7 September 2015*)
 Sarah Younger, Open Up Project Director

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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 to thank the following for support, advice and encouragement throughout the year:

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The Invitation
Francesca Hayward

A woman with red curly hair, wearing a yellow historical dress with a corset and a necklace, stands on the left. A man with dark curly hair, wearing a grey historical jacket and blue breeches, is in a dynamic pose on the right, looking up and gesturing with his hands. The background is a dark, textured wall.

THANK YOU



Gianni Schicchi

The Royal Opera House gratefully acknowledges the generosity of all those who have provided support this period, including:

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Cover image: Carlos Acosta saluting the audience (with his daughter) following his final performance as a dancer with The Royal Ballet. The last performance of his production of *Carmen* November 2015.