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ROYAL
OPERA
HOUSE



The REVIEW

2010/11

ROYAL OPERA HOUSE ANNUAL REVIEW 2010/11



ARTS COUNCIL
ENGLAND
Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Roberta Marquez and Sergei Polunin *Giselle*



The REVIEW
2010/11

OVER THE LAST DECADE:

Attendances in the main auditorium increased by 3.4% and we played to 92% capacity

We have consistently welcomed over 640,000 audience members to Covent Garden each year

We have developed a global cinema programme that reached over 230,000 people last year

Participation in our Education programme has grown by 126%

ENABLED BY INCREASES IN:

Turnover 113%

Generosity from Friends, patrons, donors, trusts, foundations and sponsors 214%

Substantially increased new commercial income streams

CONSEQUENTLY:

Our reliance on ACE subsidy decreased by 35%

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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 per year. The role of the Board is to direct the Royal Opera House strategy to ensure that it is on the right course 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 Team, manages the day-to-day operations of the Royal Opera House.

Tony Hall, *Chief Executive*
Lord Hall of Birkenhead CBE

In many ways February 2011 defined last Season. We had two world premieres back to back on our main stage, The Royal Opera's *Anna Nicole* and The Royal Ballet's *Alice's Adventures in Wonderland*. Mark-Anthony Turnage and Richard Thomas collaborated with director Richard Jones and Royal Opera Music Director Antonio Pappano to bring the story of Anna Nicole Smith to the operatic stage. It was a risky project but the work was fresh, vibrant and brilliantly sung by Eva-Maria Westbroek, Alan Oke and Gerald Finley and the rest of the cast including our brilliant Chorus. *Alice's Adventures in Wonderland* was the first new full-length ballet with a newly commissioned score for nearly 20 years. Choreographer Christopher Wheeldon worked with composer Joby Talbot and designer Bob Crowley to create a truly magical piece enjoyed by people of all ages. Both productions sold out weeks in advance and were enthusiastically received by audiences and critics. It is vital that we continue to strive for the new and push the boundaries of our art forms and the whole organization was invigorated by the experience of creating these exciting new works.

In 2010/11 we had 11 new productions and 32 revivals on our main stage and eight new productions and two revivals in the Linbury Studio Theatre. Highlights of The Royal Opera Season included new productions of *Tannhäuser* by Tim Albery and the rarely performed *Niobe, Queen of Thebes* directed by Lukas Hemleb. In addition there were sell out revivals of *Madama Butterfly* and *Tosca*, the latter with Angela Gheorghiu, Bryn Terfel and Jonas Kaufmann. We are always particularly pleased to welcome back members of our Jette Parker Young Artists Programme which, thanks to the continued generosity of Oak Foundation, has nurtured some of the brightest operatic and musical talents over the years. This Season Rory Macdonald returned to conduct *Il barbiere di Siviglia* and Marina Poplavskaya, Jacques Imbrailo and Alfie Boe all took roles on our stage. The Royal Ballet had sold out revivals of *Swan Lake*, *Giselle* and *Manon* showing off the depth of talent in the Company. Kim Brandstrup choreographed a new ballet - *Invitus Invitam* - to expertly follow on from Frederick Ashton's *La Valse* creating an immediate and impulsive mood change to the Ashton. Our resident choreographer, Wayne McGregor, also created a new one-act ballet for the Company - *Live Fire Exercise*. Inspired by a US military exercise, McGregor collaborated with artist John Gerrard to introduce a virtual landscape to the stage in a taut and thrilling piece.

ROH2 opened the Season with the third *Deloitte Ignite*. This year the festival was curated by Joanna MacGregor who created fabulous installations and digital soundscapes around the building. The programme in the Linbury continued to inspire and excite with the world premiere of James MacMillan's

Clemency, a sixth sell out season from Ballet Black and the London premiere of Will Tuckett's *Pleasure's Progress*.

We want as many people as possible to experience the amazing productions we put on at the Royal Opera House. Across the year we achieved 92% occupancy with 50% of tickets on sale at £55 or less, 40% at £40 or less and 30% at £30 or less. Interestingly, it is often our revivals of the big classics that are most attractive to new audiences. In this Season 51.5% of bookings were new to our database; and we are always looking for ways to reach new audiences beyond Covent Garden. This year, The Royal Ballet did a three day residency at The O2, performing Kenneth MacMillan's *Romeo and Juliet* to 47,000 people, many of whom were seeing classical ballet for the first time. Digital technologies are key to enabling more people to see our work. Over the past 25 years 350,000 people have watched performances from the ROH on our BP Summer Big Screens; this year we expanded our cinema programme to reach 400 cinemas in 15 countries and released *Carmen in 3D* which went to 1,500 cinemas worldwide, the largest distribution of an event ever; and we also became the first arts organization to have our own iTunesU platform.

Education and community participation are central to our work and in December 2010 we opened our new production workshops in Thurrock in the Thames Gateway. To mark this occasion we staged *The Purfleet Opera: Ludd and Isis* which was based on stories from local history and involved hundreds of local people in everything from costume design, to writing the libretto and the music, staging the opera and performing. It was their show – and was inspiring.



To achieve all of this in the current economic climate has not been without its challenges but I'm pleased to say that we have, for the 12th year in succession, returned a small financial surplus. This has involved making some difficult decisions. We have scrutinised all of our expenditure, streamlining our procurement processes, checking that everything we do is really necessary and ensuring that we are as efficient as we can be. In parallel we have increased the opportunities for new revenue streams through ROH Enterprises and various commercial activities. We are also very grateful to our many generous supporters; Friends of Covent Garden, patrons, donors and corporate partners for their loyal commitment to us and their belief in all that we do. They help us make it happen.

We still have challenges ahead but we maintain our commitment to, and will not compromise on, artistic excellence on our stages. I think it is an extremely exciting time for the Royal Opera House with the eyes of the world upon us during the London 2012 Olympics and with our new artistic teams in place for 2012/13. Antonio Pappano, now Sir Antonio – and we are all so thrilled about that – is joined by Kasper Holten as Director of Opera. Kevin O'Hare becomes Director of The Royal Ballet in autumn 2012, with his new Associate Directors Christopher Wheeldon and Wayne McGregor joining Jeanetta Laurence and Barry Wordsworth. I would like to take this opportunity to thank Monica Mason and Elaine Padmore for their enormous contribution as first rate colleagues and also friends. They have been wonderful to work with and we will miss them greatly. And to all the staff and artists of the Royal Opera House my warmest thanks – the achievements are all yours.



Simon Russell Beale
Alice's Adventures in Wonderland



Simon Robey, *Chairman*

The Royal Opera House depends on the support and contributions of so many people and I want to say thank you to everyone who has helped to make this Season a success. I am so grateful to Arts Council England, our donors, our audiences and the public for their commitment to the work that we do.

I also want to thank the staff for their dedication and professionalism. A lot of people don't realize how many members of staff work behind the scenes at Covent Garden and beyond ensuring the smooth running of the organization and the high quality of the productions. Without them there would be no Royal Opera House.



We are at a time of transition with the retirement of Monica Mason, who has had an extraordinary 54 year career with The Royal Ballet, and Elaine Padmore who led The Royal Opera with such distinction. I want to thank both of them for all that they have achieved here. They hand over to two exceptionally talented people: Kasper Holten as our new Director of Opera and Kevin O'Hare who succeeds Monica as Director of The Royal Ballet at the end of the current Season. They both have great knowledge, experience and creative vision and it is very exciting to have them working here.

The success of The Royal Opera is due largely to Antonio Pappano's work as Music Director and we were all delighted that his contribution to the world of opera and music was recognized in the New Year's Honours list. His knighthood is richly deserved and a fitting way to mark the end of his first decade at the Royal Opera House.

The financial climate is tough and I would like to express my gratitude to all of our donors. Their generosity enables the Royal Opera House to fulfil its ambitions and to continue to produce some of the best opera and ballet in the world. I thank them both as a lover of the art forms and as Chairman.

As well as looking back over the last Season, this review celebrates a decade of success at the Royal Opera House. I would like to thank Tony Hall for leading the organization with such commitment and skill, and all the staff who every day impress me with their dedication and passion and make this the wonderful place that it is.



EXCEPTIONAL PHILANTHROPY



The Chief Executive, Chairman and Trustees of the Royal Opera House would like to extend their particular thanks to the following whose contributions have made such an extraordinary difference to the 2010/11 Season:

Lady Ashcroft	Aud Jebsen
Bank of America Merrill Lynch	Alfiya and Timur Kuanyshev
The John Beckwith Charitable Trust	Lord and Lady Laidlaw of Rothiemay
BP	Thomas and Deirdre Lynch
The Peter Cruddas Foundation	Medicor Foundation
Deloitte	The Monument Trust
Sarah and Lloyd Dorfman	Oak Foundation
Mrs Aline Foriel-Destezet	Yvonne and Bjarne Rieber
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The Helen Hamlyn Trust	Rolex
Marina Hobson MBE and The Hobson	The Taylor Family Foundation
Charity	Tsukanov Family
Investec	Van Cleef & Arpels
Jean Sainsbury Royal Opera House Fund	Two anonymous donors





OUR YEAR

PRODUCTIONS

398

performances at the Royal Opera House

20

Royal Opera productions including:

A new commission, *Anna Nicole* by Mark-Anthony Turnage
5 other new productions – *Tannhäuser* (Wagner), *The Tsar's Bride* (Rimsky Korsakov), *Adriana Lecouvreur* (Cilea), *Niobe*, *Queen of Thebes* (Steffani) and *Cendrillon* (Massenet)

12

Royal Ballet programmes including:

One new full-length work, *Alice's Adventures in Wonderland* (Christopher Wheeldon, with a new score by Joby Talbot)
Two new one-act ballets, *Invitus Invitam* (Kim Brandstrup) and *Live Fire Exercise* (Wayne McGregor)

An eclectic ROH2 Season including:

The *Deloitte Ignite* festival, curated by Joanna MacGregor going on to win the Hollis Arts Sponsorship Award
The premiere of James MacMillan's opera *Clemency*
Collaborations with partners including Music Theatre Wales, Ballet Black, London International Mime Festival and The Opera Group



OUR YEAR

EVENTS

Hosted the two biggest UK awards ceremonies for film and theatre - BAFTAs and the Oliviers

Began the 2011/12 ROH Cinema Season, launched by Angela Gheorghiu

Established an Environmental Policy Group to encourage sustainability with the backing of the Executive and Board

As part of the Cultural Quarter Programme, held a special exhibition in London's Seven Dials by 34 unemployed young people

Opened the Bob and Tamar Manoukian Production Workshop at High House Production Park, Thurrock, now firmly established as state of the art facilities for scenic carpentry, scenic painting and metal work

Staged the community performance *The Purfleet Opera: Ludd and Isis* at High House Production Park, Thurrock, Essex, involving local people

Founded the ROH Thurrock Community Chorus, building on the success of *Ludd and Isis*, now 100 strong

Founded the ROH Youth Opera Company for young people aged 9 to 13, now 50 strong

FUNDING

Received confirmation of a 15% cut in our Arts Council England grant





Ballet Black - Jade Hale-Christofi *Orpheus*



EXCELLENCE

We are here to offer our audiences
the greatest artists in the world.

We are here to extend the
boundaries of our art forms.

We are here to discover
and reveal unique talent.

We are here to provide a platform
for extraordinary performances.



Rolando Villazón *Werther*



Dmitri Hvorostovsky *Rigoletto*



Sarah Lamb and Rupert Pennefather *Manon*



Carlos Acosta *Winter Dreams*



Marianela Nuñez and Sergei Polunin *Ballo della regina*



Orlando Coppelstone and Ben Heppner *Peter Grimes*



Eva-Maria Westbrook Anna Nicole



Alice Coote Cendrillon



26 main stage productions given 4 or 5 star reviews in UK broadsheet newspapers

Olivier Awards:

Outstanding Achievement in Opera -
Christian Gerhaher for *Tannhäuser*

Nominations:

Best New Opera Production – *Adriana Lecouvreur*

RPS Music Awards:

Opera - *Tannhäuser*

Creative Communication – *Opera Italia*,
presented by Antonio Pappano

Singer – Susan Bickley
for roles in *The Gambler* and
Into the Little Hill

Nominations:

RPS Music Awards:

Audience Development –
The Purfleet Opera: Ludd and Isis

Classical Brits:

Male Artist – Antonio Pappano

Nominations:

Critics Award – Antonio Pappano

National Dance Awards:

Best Classical Choreography –

Liam Scarlett for *Asphodel Meadows*

Best Male Dancer – Steven McRae

Nominations:

Best Male Dancer – Sergei Polunin

Best Classical Choreography – Kim Brandstrup for

Goldberg: the Brandstrup-Rojo Project

Outstanding Female Performance (Classical) -

Akane Takada

Outstanding Male Performance (Classical) –

Thomas Whitehead

Grammy Award:

The Royal Opera's *Lulu*

South Bank Sky Arts Award:

Times Breakthrough Award - Pumeza Matshikiza,

Jette Parker Young Artist 2007/9



Sarah Lamb *Alice's Adventures in Wonderland*



Alexander Lee *Tambäuser*

Sarah Lamb and Federico Bonelli
DGV Danse à grande vitesse





A new production of Richard Wagner's *Tannhäuser* opened at the Royal Opera House in December directed by Tim Albery, which went on to win the RPS Music Award for opera. South African tenor Johan Botha played the title role opposite celebrated Dutch soprano Eva-Maria Westbroek as Elisabeth. It was complemented by an *Insight Evening* led by Royal Opera Director of Opera, Elaine Padmore. Eva-Maria Westbroek also spent an evening *In Conversation* in the Clore Studio Upstairs discussing her work. *Tannhäuser* was made possible by generous philanthropic support, notably from Sir Simon and Lady Robertson.

Phyllida Lloyd's production of Verdi's *Macbeth* returned for its second revival since its debut in 2002. The Royal Opera's Music Director Antonio Pappano conducted the production for the first time at Covent Garden. The title role was sung by British baritone Simon Keenlyside. Joining him was Ukrainian soprano Liudmyla Monastyrskya, having previously made a sensational Royal Opera debut as a late substitute for the title role of *Aida*, who took the role of Lady Macbeth. Jette Parker Young Artists, British soprano Elisabeth Meister and Polish bass Lukas Jakobski, both had parts in the production. An *Insight Afternoon* accompanied the performance supported by the Paul Hamlyn Education Fund.

The outstanding artistic success and popularity of *Alice's Adventures in Wonderland* may well establish it as a modern classic, reflecting an incredible return on investment of vision, energy, talent and finance, and leading to revivals for years to come. The triumphant world premiere presented a new, full-length narrative classical ballet to provide a bridge



to the work of The Royal Ballet, particularly for younger audiences. With kind support from The Monument Trust the fresh commission, the first with a newly composed score for over 20 years, teamed respected choreographer Christopher Wheeldon with contemporary orchestral and film composer Joby Talbot and award-winning designer Bob Crowley. Their retelling of Lewis Carroll's classic novel was brought to life by Lauren Cuthbertson in the title role of Alice, joined by Steven McRae as the Mad Hatter, Edward Watson as the White Rabbit/Lewis Carroll and Sergei Polunin as the Knave of Hearts/Jack. Renowned actor Simon Russell Beale gave a hilarious guest performance as the Duchess. The six initial performances and Schools Matinee proved enormously popular. Alice was taken to an even wider audience via a BBC2 broadcast on Easter Saturday, supported by a documentary on the making of the production. A group of young people from Peckham also worked with the Ballet Boyz to create their own filmed dance response to the ballet. *Alice* was revived with a longer run of performances in March and April 2012, including a special performance for families who have not previously attended the Royal Opera House, supported by subsidised tickets and themed foyer activities. The production was the first to be built at the Bob and Tamar Manoukian Production Workshop in Thurrock in the Thames Gateway.

There are certain productions that demonstrate the power of creative collaboration, the hunger for work that has resonance, and the need to take creative risks so that audiences may consider opera in fresh ways. *Anna Nicole* is one of those landmarks delivering a thrilling world premiere and



achieving both popular and critical acclaim. Composed by Mark-Anthony Turnage, his first opera since *The Silver Tassie*, it evolved within a three-year collaborative relationship with the Royal Opera House. It resulted in an accomplished, highly engaging musical satire that made the world sit up and take notice. Created in partnership with the writer, comedian and composer Richard Thomas (*Jerry Springer The Opera*), with strong input from director Richard Jones and The Royal Opera, including workshop sessions, it was quite simply a *tour de force*. The opera charted the rise and fall of the model, actress and celebrity Anna Nicole Smith and her death, aged 37, from an overdose, following in the long tradition of operatic tales of ‘fallen’ women. Its topicality and the documentation of such a contemporary story generated a worldwide buzz and drew extremely diverse audiences. An online trailer was produced and the performance was widely featured on the front pages of national newspapers. The subject matter necessitated careful legal handling, most notably when a central character was suddenly acquitted in the month before the premiere. Co-producers and possible funders were unwilling to share the funding risk, against a background of global recession, but the Royal Opera House was convinced of the value of the project and committed to underwriting it. Eva-Maria Westbroek gave an outstanding performance in the title role, matched by Alan Oke as Anna Nicole’s 89-year-old husband Howard Marshall II, with Gerald Finley performing lawyer Howard Stern. The incredible skill and talent of the Royal Opera Chorus was also illuminated by the production. The score combined rich and profound moments with more satirical, approachable material brought to life by the Orchestra of the Royal Opera



House. The orchestral parts included an on- and off-stage jazz group, memorably performed by jazz musicians John Paricelli and Peter Erskine and Led Zeppelin’s John Paul Jones. The production even spread into the foyer with exhibition items and statues ‘re-imagined’ as the pervasive Anna Nicole. Each of the six performances sold out and 500 students were welcomed to one of the final rehearsals. The performance was also relayed via BBC4 and BBC Radio 3. Its tremendous success means that *Anna Nicole* will be revived in 2014/15 heralding another creative asset for the Royal Opera House.

Alongside two world-class Companies the Royal Opera House has a world-class orchestra and chorus. We have cemented the position of the Orchestra of the Royal Opera House at the heart of our artistic life. This means that we will continue to be able to attract the world’s leading conductors and singers who delight in working with such talented and experienced musicians. Our audiences gain so much from having a resident ensemble of the calibre of the Orchestra of the Royal Opera House. The daily contribution that our musicians make cannot be underestimated and this is why it has been vital to secure their future. The demands of playing for opera and ballet are unique. They necessitate particular skills and sensibilities from highly skilled musicians. Artistically and financially our orchestral performances could not be matched by visiting orchestras or freelance players. The Orchestra is an award-winning specialist ensemble, with a uniquely refined sound and is widely recognized as one of the finest in the world. It has skills specific to opera and ballet, and the stamina to undertake the demanding and lengthy repertory typical in our art forms.



Its knowledge of Royal Opera and Royal Ballet productions optimizes our efficiency by limiting the rehearsal time required for revivals, as well as providing the maximum flexibility for scheduling. Our players are fully occupied playing for performances 6-7 days per week for a 47-week Season, a marathon which they are uniquely equipped to complete. We are delighted that the contribution of the Orchestra of the Royal Opera House has been fully recognized and supported accordingly.

The Royal Opera Chorus goes from strength to strength led by Chorus Director Renato Balsadonna, whose artistic collaboration with Royal Opera Music Director Antonio Pappano scales new heights. Together they mine every detail from composers' scores and encourage the highest standards of musical excellence from the choristers. A superb, flexible group of artists, Balsadonna and the Royal Opera Chorus work with the finest conductors and directors from around the world. It is a tribute to the quality of the Chorus that in the 2012/13 Royal Opera Season Antonio Pappano will conduct no new productions but work with Renato Balsadonna on reinvigorating revivals. In the 2010/11 Season the Chorus sang operas in Italian, French, German, English and Russian, adding Czech in the 2011/12 Season, demonstrating its versatility, professionalism and talent. The Greek Chorus-like role it played in *Anna Nicole*, offering an ongoing perspective on the action, was crucial to the plot and production and showcased the ability of the Chorus at its finest.

Antonio Pappano and Richard Jones in rehearsal





ROH2 had a remarkable season. Following acclaimed performances of *Faeries* in 2008, Will Tuckett's spell-binding family show for children and adults returned to the Royal Opera House during December for the festive season. Restaged for the Linbury Studio Theatre, *Faeries* used a combination of puppetry, dance and old-fashioned storytelling to propel its audience into a world of mystery, magic, imps and fairies. The show was enhanced by acclaimed puppet company Blind Summit Theatre. In addition, there was outstanding work from director Katie Mitchell and composer James MacMillan. The world premiere of *Clemency*, a one act opera, took place in the Linbury Studio Theatre during May. Mitchell's psychological acuity and innovative staging brought to vivid life MacMillan's taut score. It combined with the text of librettist Michael Symmons Roberts to create a production of spiritual intensity and reflection. In March 2012 *Clemency* was nominated as Best New Opera Production at the Olivier Awards. *Cocteau Voices*, a double bill directed by Tom Cairns, paired *Duet for One Voice* with music by Scott Walker with Poulenc's *La Voix humaine*. These two Cocteau monologues provided the inspiration for a marvellous evening of opera and dance.



HyeKyoung Kim
Cocteau Voices/Duet for One Voice



NURTURE

We discover and develop
the brightest talent.

We inspire all ages by direct
involvement with our work.

We enrich our art forms by
revealing new perspectives.

We make new connections
that energize opera and ballet.





2010/11:



70,169

people participated in ROH Education projects

7

apprenticeships created

69

unemployed young people given paid work

9,583

pupils and teachers attended Taylor Family Schools Matinees

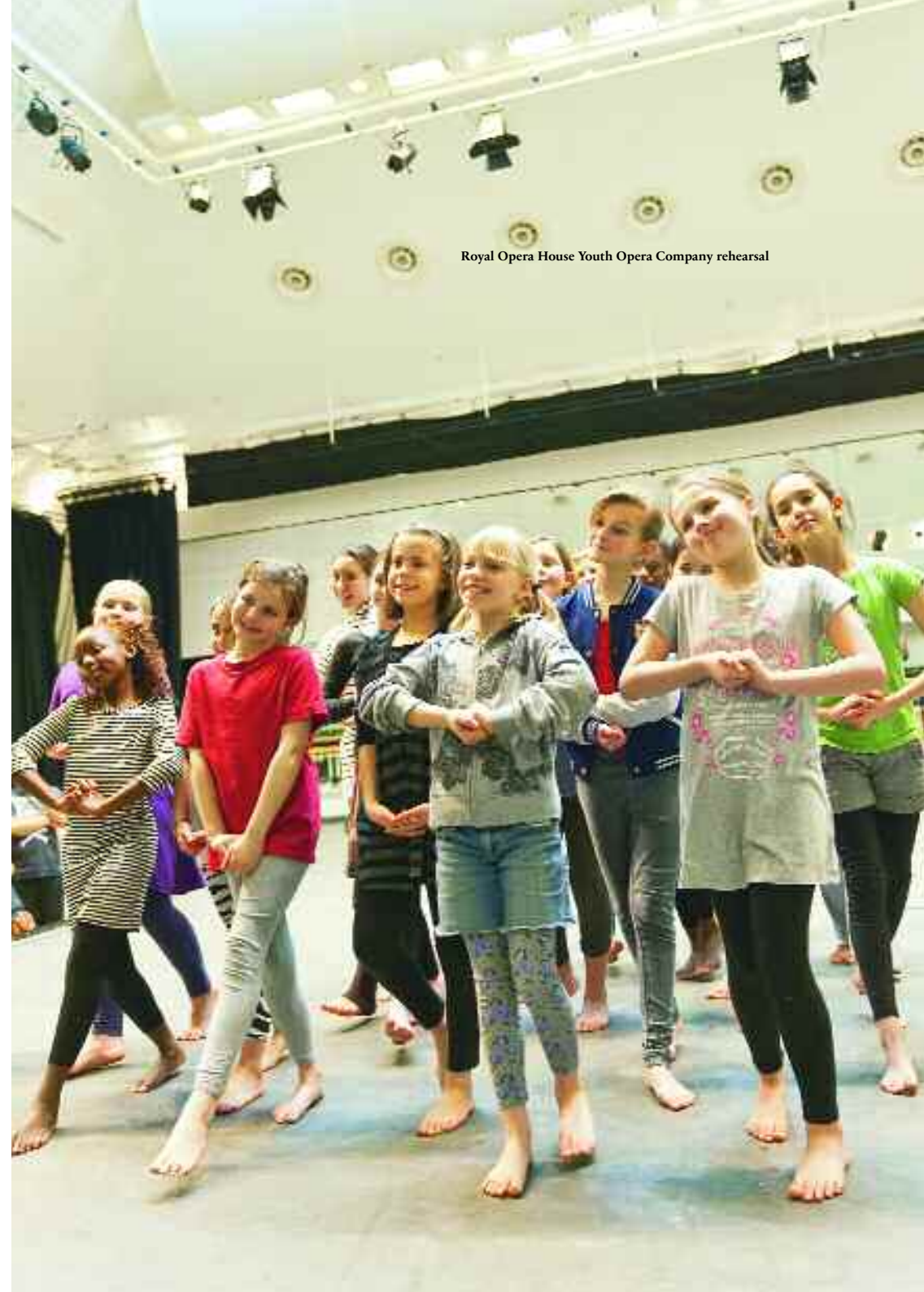
3

new works by under-19 choreographers created in *Dance Futures*

550

young people attended an open day in support of their
Further Education courses in creative subjects

The ROH Youth Opera Company was formed



Royal Opera House Youth Opera Company rehearsal

Ekaterina Gubanova *The Tsar's Bride*



It is imperative that we facilitate artistic experimentation and bring dynamic new perspectives to opera. *OperaShots* is part of an ongoing programme of opera development work across the Royal Opera House which ranges from full-scale commissions to development workshops, courses and observer programmes. In April it premiered innovative short operas by Anne Dudley and Terry Jones, and Stewart Copeland, all established artists in their own fields experimenting with our art form for the first time, commissioned and produced by ROH2. The Linbury Studio Theatre hosted *The Doctor's Tale* by Oscar-winning composer Anne Dudley (*The Full Monty* and a founder member of Art of Noise) and librettist Terry Jones (of Monty Python fame). Directed by Jones, it told the story of a popular doctor forced to stop practising because he is a dog. Stewart Copeland, formerly of The Police, brought to the stage Edgar Allan Poe's Gothic fiction *The Tell-Tale Heart*, revealing the protagonist's madness as he is consumed by the guilt of murder. Copeland was both composer and librettist in the piece directed by Jonathan Moore.

Chance to Dance works with 20 primary schools in Lambeth and Southwark to introduce ballet to children in Year 3 through Royal Ballet demonstrations and practical workshops. This long-established and successful programme has built strong relationships between schools and the Royal Opera House, with gratifying results, encouraging creativity, confidence and self-discipline benefitting both pupils and their teachers. Children with enthusiasm and aptitude are then invited to join our *Chance to Dance* Company for up to four years. This provides weekly classes in their local venue, special family days at the Royal Opera House and an annual

performance alongside dancers from The Royal Ballet. Teachers in each partnership school receive training in delivering their own school-based creative dance projects, and have the opportunity to share their work with other schools and watch a Royal Ballet dress rehearsal.

Encouraging children to discover opera through performing is an innovative way of exciting them about its possibilities. Nothing is more powerful than positive personal experience. The Royal Opera House's Youth Opera Company is open to schoolchildren aged 9-12. Drawn from across London and the South East, the children explore singing techniques, acting and the operatic repertory through a series of workshops and in-school activities. The workshops climaxed in a fully staged performance by the Youth Opera Company of two operas especially written for them – *Beginners* and *Drowning in Imagination* – in the Linbury Studio Theatre. In a pioneering and exciting development members of the Youth Opera Company will, for the first time, also take children's chorus roles in productions by The Royal Opera. The Youth Opera Company is generously supported by Yvonne and Bjarne Rieber.

We feed opera around the world and assure its future by empowering and supporting the artistic development of the best young professional singers, conductors, directors and répétiteurs through the Jette Parker Young Artists Programme. In addition, thanks to the guidance and enthusiasm of Royal Ballet Music Director, Barry Wordsworth, more opportunities are evolving for Young Artists to work and train with professional ballet-related disciplines. The Young Artists work at the Royal Opera House full time, over a two-year period as salaried Company members. Led by their dedicated Programme Director, David Gowland, they receive individually-tailored coaching in all opera disciplines, appropriate to their rate of development and guidance in related issues and career progression. A wide range of freelance coaches work for the Programme on a regular basis, teaching movement, stage fighting and stagecraft as well as music and languages.

Joyce DiDonato *Cendrillon*

Pleasure's Progress





Die Zauberflöte



Workshops and individual tuition from leading international singers, conductors, directors, composers and other opera professionals are organized on a regular basis. Every Young Artist works on Royal Opera productions: the singers take small roles and cover larger ones in Royal Opera productions; the répétiteurs accompany singers in rehearsals and assist conductors; and the directors assist the directors of Royal Opera productions. The singers also give recitals in the Linbury Studio Theatre and Crush Room, and at selected venues beyond the Royal Opera House. All Young Artists work on the annual *Meet the Young Artists Week* performances and on the *Jette Parker Summer Performance* at the end of each Season. The Royal Opera House is extremely grateful to Oak Foundation for its generous support of the Jette Parker Young Artists Programme.

Exposure:Dance showcases distinctive work created by inspiring young and developing choreographers. This year it included two new ROH2 commissions: Mayuri Boonham's *Tiger-Bharatanatyam* which exposed the psychological conflict of being forced against one's true nature, and Alesandra Seutin's *Taal* that explored rhythm in African, contemporary and tap dance. There were also pieces from ROH2 Choreographic Associate, Sarah Dowling, who delved into the rituals of the Irish Wake, and Marc Brew, who fused elements of classical and contemporary dance. Ex-Rambert dancer Cameron McMillan's *If Nobody Speaks...* examined the world of the unsaid, and was followed by *Arranged Marriage* by Devaraj Thimmaiah. Finally Stephanie Schober made a welcome return with extracts from her intensely physical *Traffic*.



Dance Futures was the first time that a Royal Opera House Education dance project has taken place on the main stage. Created in partnership with Youth Dance England and East London Dance it highlighted young people's talent and passion for dance as performers and choreographers. It featured both classical and contemporary work with new pieces created by three young people involved in *Young Creatives*, Youth Dance England's national programme that develops young choreographers aged 14-19. One of them was choreographer Freya Thomas who, as a progression from her work in *Young Creatives*, was selected to create a new commission for the main stage. Freya was mentored by ROH's Resident Choreographer Wayne McGregor and her work featured Royal Ballet dancers Ryoichi Hirano and Nathalie Harrison. There was also a specially commissioned piece by McGregor performed by 25 young dancers from East London brought together through a collaborative project with East London Dance. In the second half of the programme more than 80 children aged 9-11, participants in our *Chance to Dance* programme, danced *The Firebird* with Royal Ballet members accompanied by an orchestra comprising members of the Orchestra of the Royal Opera House and the Southbank Sinfonia. *Dance Futures* is generously supported by The Taylor Family Foundation and The Eva Vida Living Trust.

Bringing the rare to wider audiences and breathing new life into neglected works to enrich our art forms is a valuable aspect of the work of the Royal Opera House. So many excellent works from every era would go unseen, undiscovered and unloved without our commitment to



FIRSTS Collectif and then *Instants*



offering our audiences a broad spectrum of performances to introduce them to a variety of stimulating experiences. The Royal Opera staged a new production of Nikolai Rimsky-Korsakov's *The Tsar's Bride*, first performed in 1899 in Moscow, now rarely seen beyond Russia. In its Royal Opera House premiere director Paul Curran underlined the dark, political edge and relevance of the piece which he updated to a contemporary Moscow setting. The cast was led by Marina Poplavskaya, a former Jette Parker Young Artist, as Marfa and Johan Reuter as Gryaznoy. A number of Russian singers also took key roles. ROH Education held an Insight Evening hosted by conductor Mark Elder and speakers from the production. Insight Evenings are supported by the Paul Hamlyn Education Fund. It was also broadcast on BBC Radio 3. A true rarity from the 17th century, *Niobe, Queen of Thebes* by Steffani, was seen in a truly magical production from Schwetzingen Festival and proved a perfect vehicle for conductor/editor Thomas Hengelbrock, the Balthasar Neumann Ensemble and the extraordinary male soprano Jacek Laszczakowski. David McVicar's hugely popular *Adriana Lecouvreur* realized the theatrical nature of Cilea's opera with an 'ingenious stage within a stage' and Angela Gheorghiu, as the diva of the title, and Jonas Kaufmann gave characteristically charismatic performances. Laurent Pelly's witty and engaging production of Massenet's *Cendrillon* (Cinderella) provided an entertaining end to the Season and was very much enjoyed at its BP Summer Big Screen.



Our creation and management of the Culture Quarter Programme (CQP) allowed the Royal Opera House to play a part in addressing the burning issue of youth unemployment. This was facilitated by the backing of the Future Jobs Fund, a government initiative established to support the creation of temporary, paid jobs for long term unemployed young people aged 18 to 24. The CQP enabled us to work alongside other leading creative and cultural organizations to create an innovative, unique and highly successful programme. This gave a group of young people an opportunity to experience the creative industries, a sector which is sometimes regarded as being difficult to break into. The results were gratifying. We achieved a 73% success rate progressing participants to the next stage of their career. Of the 69 young people who took part in the first two cohorts, 63% went into further employment beyond the CQP and 10% went into higher education or further training. As the government funding which made this scheme possible concluded in September 2011, the Royal Opera House has been working on a successor programme. We are determined to continue to provide much needed opportunities in our sector to young people.



ROH Education *Fanfare* competition



LEADERSHIP

We offer support and guidance to organizations and individuals.

We set best practice benchmarks in the cultural sector.

We learn and develop through collaboration.

We equip people with the skills to lead others.





The Royal Opera House aims to help people down the paths that lead to employment within the culture sector. This is why we run a range of initiatives to capture the imagination of individuals and provide experiences that may serve as a gateway to future jobs. *First Stage* gives people coming to the end of their academic education, or in the early stages of their careers, the opportunity to gain practical experience working at the Royal Opera House. Under this umbrella we offer approximately 180 short term work placements per year across 20 departments including the Model Room, Costume Production, Scenic Production, Lighting, Sound and Broadcast, Stage Management and Press (Opera, Ballet and ROH2). Work placements have been either in Covent Garden, at the Bob and Tamar Manoukian Production Workshop in Thurrock or in our storage facilities in Aberdare. *Design Challenge*, in partnership with the National Skills Academy for Creative and Cultural, invited students from Academy feeder colleges to produce set, costume, poster or online educational content designs related to a production by The Royal Opera or The Royal Ballet. In 2011 the work selected was Verdi's *Aida*. Submissions were exhibited during a performance at the Royal Opera House and the winning entrants were invited to spend a day with us. We believe that *Design Challenge* is an invaluable learning experience for students looking for apprenticeships or design-related jobs in the arts.

We aim to enable generations of teachers to effect positive change in the lives of generations of children, by equipping them with key skills as arts education practitioners. This year we worked with 95 teachers, an increase of 9% on 2009/10



across three different projects. Empowering teachers to inspire young people about opera, ballet and dance is a major component of our Education Programme - from our long-running *Write An Opera* programme, which gives teachers the skills, confidence and practical tools to deliver arts learning in the classroom for the duration of their career - to our *Course in Ballet Education Practice*. This course is delivered in partnership with The Royal Ballet School and it trains professional dancers and dance practitioners to develop their skills to lead creative ballet activities in a variety of education and community settings. Our partnership with Essex County Council permitted us to extend our *Voices of the Future* programme to bring singing alive in schools throughout Thurrock and the Thames Gateway. The Royal Opera House has also developed its work with PGCE students at the Graduate School of Education at the University of Exeter with a view to rolling out a wider programme of initial teacher training. Cumulatively we believe that these activities will sustain a tangible positive impact in the cultural lives of our school and their pupils.

Cross-cultural collaboration and innovation was the impetus for London's first *Culture Hack*, a two-day programme conceived, organized and led by the Royal Opera House. It brought together 12 cultural organizations, one software company, three media groups, two funding bodies, eight inspiring speakers and 69 software developers. *Culture Hack* is inspired by the hacker ethos of doing things in the simplest way possible with the maximum effect. It aims to enable the technology, creative and cultural sectors to



exchange ideas, methodologies, and insights and to debate and experiment with new ways of doing things in the digital age through a process of cross fertilization. The objective was to discover what lessons the cultural sector could learn from the fast, iterative world of software development, while also investigating the hidden potential of cultural datasets. 'As digital technology is asked to deliver ever more to arts and culture – new audiences, new revenue streams, new opportunities – innovation has never been more important. By learning lessons from the culture of hacking, we can start to hack culture – and create genuinely new ways of bringing great art into peoples' everyday lives,' commented Rachel Coldicutt the ROH lead at the event.

There is currently scant provision of training for young, aspiring operatic composers and librettists. This is primarily because it is not currently a focus for conservatory composition or theatrical direction courses. The tradition of learning on the job for promising operatic composers or librettists is now threatened due to so many theatres and companies being less able to take a risk on unknowns as a result of funding considerations. Through our strong networks of contacts, both internal and external, we have attempted to provide both experience and guidance to developing writers and composers to enable them to hone their skills and make them a more viable option for other companies to commission. Our courses have been aimed at promising individuals generally within the first ten years of their professional career who are relatively new to opera. For each group a specialized course has combined formal learning with the opportunity to develop practice in the studio without the pressure of commissioning deadlines.







Edward Watson *Invitus Invitam* in rehearsal



For composers, intensive training weeks were led by Dominic Muldowney, an established composer with a strong background in theatre, with input from innovative opera composer Helen Porter and dramaturgical support from the Royal Opera House's John Lloyd Davies. Covering all aspects of writing for the human voice, the courses allowed participants to write new material of their own and to test it using performers. For writers, John Lloyd Davies led modules that addressed the challenges of writing a libretto, encompassing music, structural and technical considerations, and developing a working relationship with a composer. Throughout the year emerging composers and writing talent have also been given the opportunity to observe rehearsals at the Royal Opera House and meet both production and technical teams.

In the current climate of a decrease in government funding for the arts, we must lead by example. We began by conducting a thorough inspection of our spending and took some tough decisions to reduce costs. Over the last two years we have successfully implemented a coordinated strategy to meet the difficulties of the present while assuring the future. This has manifested in even more rigorous management of our finances: implementing a variety of cost saving measures in parallel with working even more vigorously on our fundraising and commercial efforts. We reduced our total cost base by £2million in 2009/10 and made further savings of £1million in 2010/11. This has been achieved in a number of ways: for example, tightening production costs wherever this can be achieved without detriment to the work. In addition our procurement policy has been reviewed and

*Faeries*



major contracts have been retendered for everything from facilities management to energy supply. We also began a long-term commitment to manage our energy consumption more efficiently to reduce both our carbon footprint and cost base. Accordingly we have installed sub-meters in order to measure the energy efficiency of different aspects of our operation. In administration savings were made on overheads by reducing support staff, not filling vacancies where feasible and, regrettably, by some redundancies. The quality of our productions, our ability to continue high levels of engagement with communities and young people and our provision of training and opportunities, has been enabled by the £23million raised in philanthropy, grants, sponsorship and memberships. Corporate membership continues to prove challenging in today's environment but the Development Department has successfully diversified its activity and is involved in a variety of income generating programmes. We believe that our common sense strategy and the multiple initiatives that we are engaged in will permit the Royal Opera House to weather current and future global financial turbulence. This will help to ensure that the vagaries of the economy will not detrimentally affect what we deliver to our audiences or our leadership role in the development of opera and ballet.





Sensorium

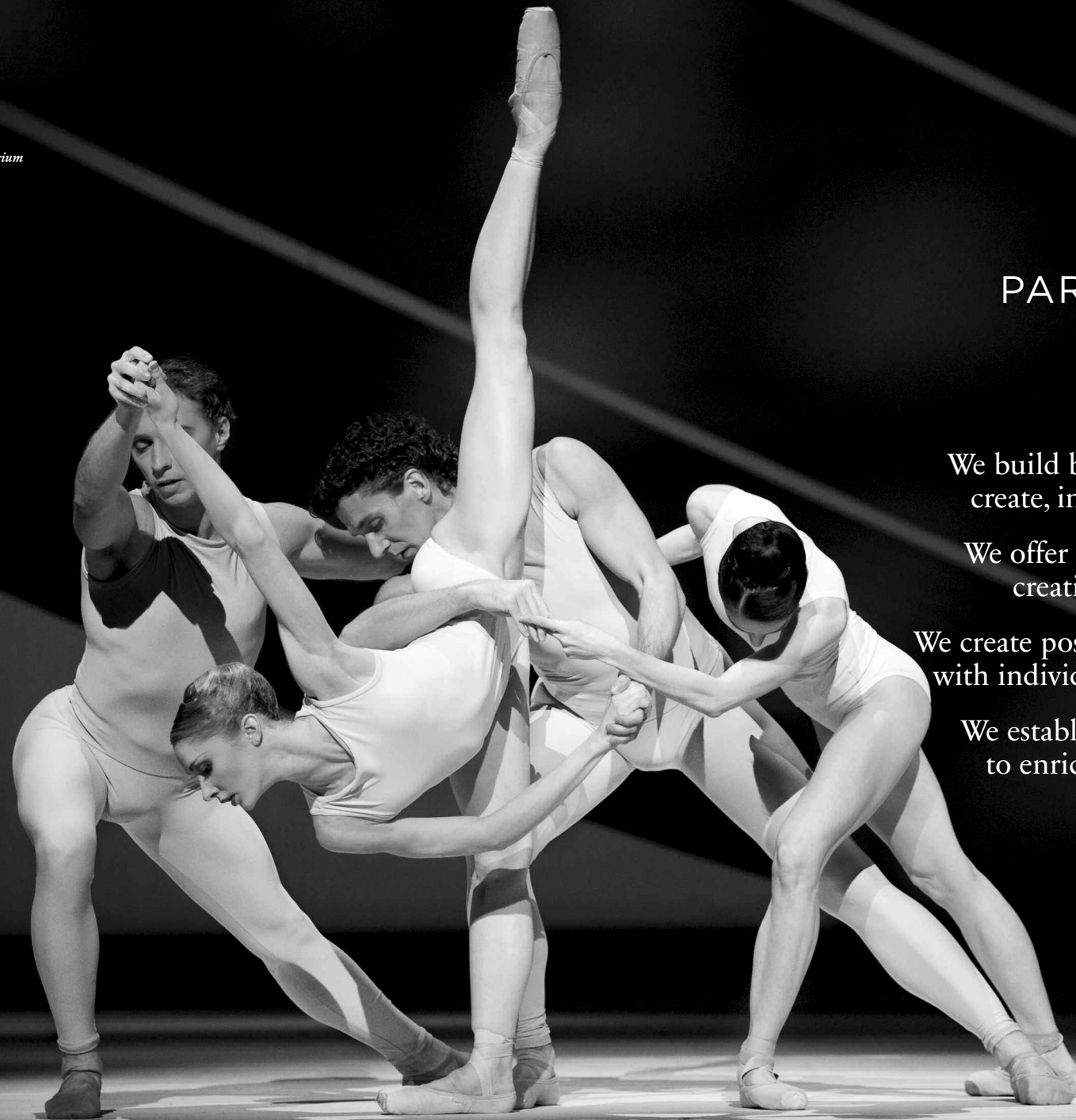
PARTNERSHIP

We build bridges to the world to create, innovate and support.

We offer our strength to other creative organizations.

We create positive legacies by working with individuals and communities.

We establish creative dialogues to enrich opera and ballet.





350,000+

people reached by BP Summer
Big Screens live relays from 1987-2011

1,900

came to see *Cinderella* via our
Paul Hamlyn First Night in association with *The Sun*

37,392

people attended the *Invitation to the Ballet*
exhibition at The Lowry, Salford

3

Associate Companies of the Royal Opera House

3

new works by under-19 choreographers created in *Dance Futures*

13

international co-productions



Niobe, regina di Tebe



ROH2 has supported Ballet Black and its productions for a number of years through mentoring and by providing studio and rehearsal space, leading to it becoming an Associate Company of the Royal Opera House. Ballet Black's sixth season at the Linbury Studio Theatre once again sold out in advance for its performance of Will Tuckett's narrative one-act ballet, *Orpheus*. Cassa Pancho's award-winning company of black and Asian ballet dancers told the story of the journey of Orpheus into the Underworld to rescue Eurydice to a score by Stravinsky. The programme also included highlights of the past decade to celebrate Ballet Black's tenth anniversary, including performances of *Pendulum* (2009) by Martin Lawrance and a specially choreographed excerpt of the critically acclaimed *Da Gamba* (2010) by Henri Oguike. The production was taken on a UK tour after its success at the Royal Opera House. Cassa Pancho, Artistic Director, Ballet Black comments: *'over the past six years, Ballet Black has flourished with the support of ROH2. We have enjoyed sell-out seasons in the Linbury Studio Theatre, a thriving Associate education programme for our students and are proud to be an Associate Company of the Royal Opera House.'*

The Linbury Studio Theatre provided a home for two operas with music by British composers based on texts by great British playwrights, performed by English Touring Opera. *Promised End* was an opera version of Shakespeare's *King Lear* set to music by leading British composer Alexander Goehr, working with Frank Kermode, in a world premiere production. *The Duenna* is the only opera of playwright Richard Brinsley Sheridan, a comedy set to music by Thomas Linley and his father. Using newly discovered manuscripts, it was the first performance of almost a third of the music for over two centuries.



Bern Ballett, the ballet company of the Stadttheater Bern, returned to London with two UK premieres at the Linbury Studio Theatre. New dance works were presented by Artistic Director and choreographer Cathy Marston and Andrea Miller. The young, 15-strong company danced *Clara*, Marston's vision of the tangled relationship of Clara and Robert Schumann with Johannes Brahms, who idolized the latter and fell in love with the former. The piece was set to music by the three protagonists, performed live. *Howl* by Andrea Miller, set against the background of American involvement in the conflict in Afghanistan and Iraq, explored the themes of group pressure, the loss of individuality and the concept of inevitability against a score including music by Orchestra Barzizza, Black Dice, Allen Ginsberg and Joanna Newsom.

The Orchestra of the Royal Opera House makes a considerable contribution to the futures of young professional musicians in this country, offering both extensive individual mentoring and opportunities to play and rehearse with the ensemble. Its ongoing partnership with Southbank Sinfonia (SbS), which runs Britain's leading professional orchestral development programme that provides talented musicians with a performing and training year to springboard into the profession, continues in a richly productive vein. Members of the Orchestra of the Royal Opera House and Royal Opera House staff worked closely with SbS participants across a range of performance and learning activities, providing insights into opera and ballet repertoires. Access to production rehearsals, orchestral and sectional coaching with members of the Orchestra, and mock auditions offering



guidance and feedback, were all provided to help strengthen the skills and empower the futures of SbS members. For younger musicians, *Stage Players* gives members of the Hallé Youth Orchestra a chance to explore opera and ballet, widening their experience beyond the symphonic repertory as participants work directly with musicians from the Orchestra of the Royal Opera House and leading young singers and dancers. Events have included a day working on sections of *The Tsar's Bride* and a two-day course on Britten's *Peter Grimes*. In 2012 Hallé Youth Orchestra players will be involved in a main stage performance at the Royal Opera House, putting into practice all that they have learned and experienced throughout the project.

Music Theatre Wales, an Associate Company of the Royal Opera House, gave the UK premiere of Philip Glass's chamber opera *In the Penal Colony* at the Linbury Studio Theatre in September. This was followed by an extensive British tour. Based on Franz Kafka's short story the piece exposed human cruelty, manifested in an execution machine, and its place in the lives of the protagonists. Tense and unsettling, the challenging work was directed by Michael McCarthy with Omar Ebrahim as the Officer, Michael Bennett as the Visitor and actor Gerald Tyler as the Condemned Man. The Royal Opera House was proud to be able to present this premiere from one of the world's foremost contemporary composers.

We are a national cultural institution and by partnering with regional organizations we work to be an artistic and educational presence in people's lives beyond our London home.



Steven McRae *The Rite of Spring*

Alice's Adventures in Wonderland





Invitation to the Ballet: Ninette de Valois and The Royal Ballet was the largest exhibition about the Company ever seen outside London. It grew from the Royal Opera House's *On the Road* partnership with the Lowry Centre in Salford. The exhibition ran for over six months from 2010 into 2011, drawing on the extensive holdings of ROH Collections to tell the story of Ninette de Valois and her journey to establish a national ballet company, which began in the 1920s. It charted the history of The Royal Ballet from its early days at the Old Vic and Sadler's Wells Theatres to the present day, with De Valois' legacy reflected in the work and continuing development of the contemporary Company. A wealth of material from De Valois' own ballets, including *Checkmate*, *The Rake's Progress*, *Job* and *Don Quixote*, was featured. There were also a large number of previously unseen photographs of The Royal Ballet taken over its 80-year history including rehearsal and backstage images. Over 40 items of historic costumes were displayed including those worn by some of the greatest Royal Ballet dancers from the past and present. A variety of set and costume designs were also exhibited by designers and artists such as Pablo Picasso, Edward Burra, William Chappell, Rex Whistler, Oliver Messel and Yolanda Sonnabend, alongside numerous letters, press cuttings, music manuscripts, dance notation scores, posters and other memorabilia. A series of specially commissioned films were created alongside interactive exhibits for younger visitors accompanied by education events. Following its residency at the Lowry, part of the exhibition was seen at the Royal Opera House to mark the tenth anniversary of the death of Ninette de Valois and the 80th anniversary of her founding of The Royal Ballet. The remainder travelled to Ipswich with Royal Opera House *On the Road* and was also seen in several other locations, as part of a Suffolk-wide Frederick Ashton trail.



Music Theatre Wales -
Gerald Tyler, Omar Ebrahim
and Michael Bennett
Into the Penal Colony



Tamara Rojo and
Rupert Pennefather
Giselle

INTERNATIONAL CO-PRODUCTIONS

The Royal Opera - with the Grand Théâtre de Luxembourg; the Théâtre du Capitole, Toulouse; the Opéra-Comique, Paris; Vienna State Opera; San Francisco Opera; the Grand Teatre del Liceu, Barcelona; the Opéra Bastille, Paris; Den Norske Opera, Oslo; Palau de les Arts Reina Sofia, Valencia; Théâtre Royal la Monnaie, Brussels; Opéra de Lille;

The Royal Ballet worked with The National Ballet of Canada

UK CO-PRODUCTIONS

ROH2 worked with Scottish Opera; Britten Sinfonia; The Opera Group; Birmingham Contemporary Music Group and Tramway Glasgow; Boston Lyric Opera





REACH

We take our work into the lives of audiences locally, nationally and globally.

We create opportunities for people of every background to experience what we do.

We offer our audiences an incredible range of productions and experiences.

We aim to engage with people to reveal, surprise and excite.





OVER THE PAST DECADE WE HAVE INCREASED:



Total attendances by

3.4%

Grown our Facebook fans to

68,000

Grown our Twitter followers to

40,000

Grown our Google+ followers to

21,000



2010/11 THE EXTENT OF OUR REACH:



92%

main house occupancy through the Season

51.5%

of bookers were new to our database

17

locations for BP Summer Big Screen relays of three productions

400

screens, in 15 countries: cinema broadcasts

8,000

participants in free *Deloitte Ignite* events

47,000

attendees of The Royal Ballet's *Romeo and Juliet* at The O2 Arena

2,900

audience for *The Purfleet Opera: Ludd and Isis* in Thurrock

7,230

enjoyed The Royal Ballet tour of Taiwan

40%

increase in website traffic



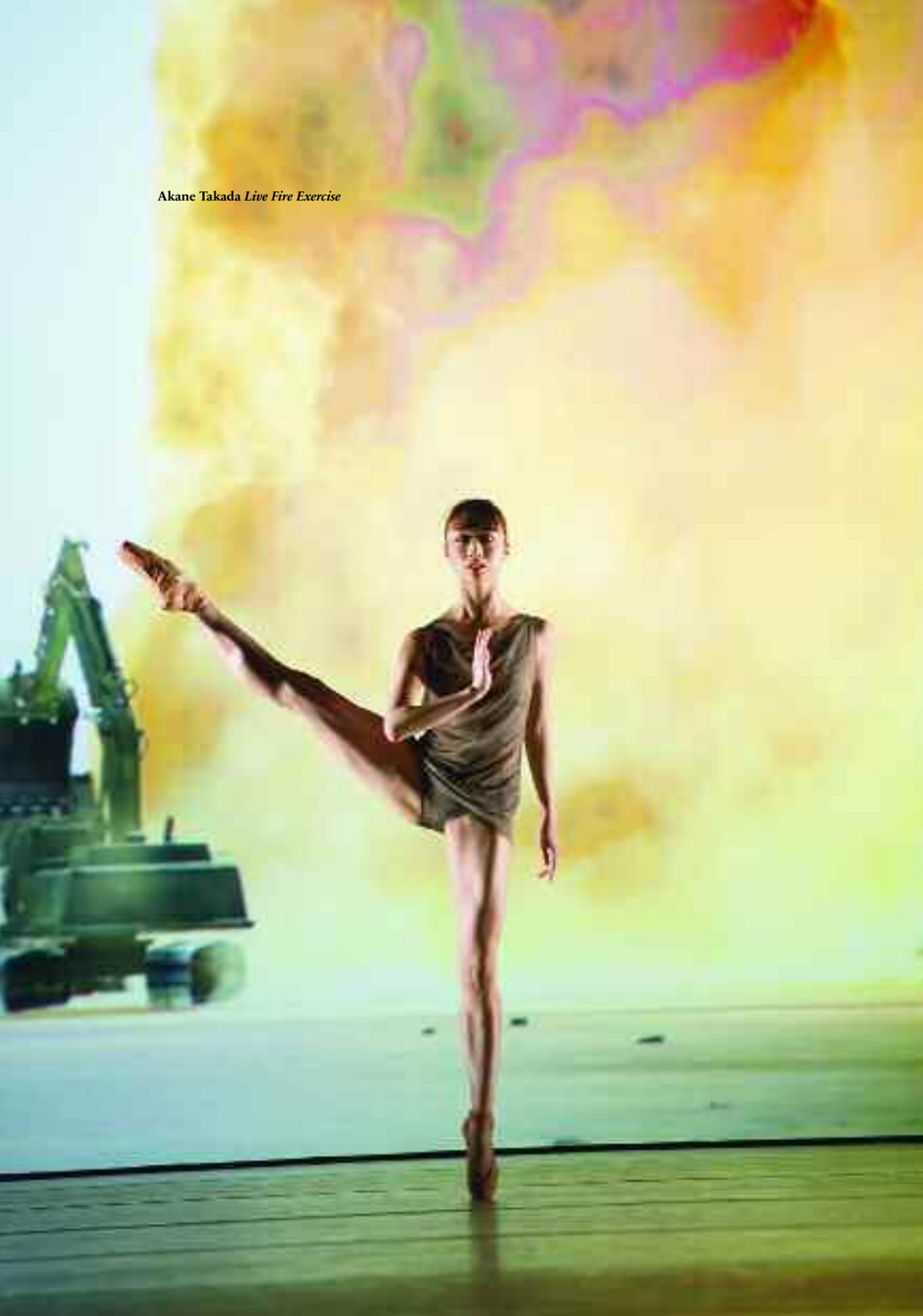


Sharing our work with new audiences - encouraging a first taste of what we do - will always be a priority for the Royal Opera House. In June The Royal Ballet danced a specially staged version of Kenneth MacMillan's signature work *Romeo and Juliet* for three nights at The O2 Arena. Attracting 47,000 people, this was the first time that ballet has been offered to so many people at one sitting in the UK and proved a genuinely unforgettable experience. The production was broadly marketed across a wide range of media, including social networking, video trailers and an extensive range of press interviews with principal cast members, to encourage and engage with as broad an audience demographic as possible. The Company was conscious of the unique scale of The O2 Arena and took every effort to ensure that the performances were perfectly tailored to the demands of the venue. *Romeo and Juliet* was performed to captivated audiences by over 60 dancers and actors, accompanied by a live orchestra and filmed sequences. The cast was led by an array of world-class artists including Carlos Acosta, Tamara Rojo, Alina Cojocaru, Johan Kobborg, Edward Watson and Lauren Cuthbertson. Prokofiev's stirring score was performed by the Royal Philharmonic Orchestra, raised above the stage, conducted by Royal Ballet Music Director, Barry Wordsworth. The viewing experience was augmented by outsized screens that televised the action offering a close-up perspective of central characters with accompanying narration provided to enhance the clarity of the storytelling. A Schools Matinee was also staged. The production proved a colossal hit with audiences, school children and critics alike and demonstrated that the right ballet can be adapted to a 21st century context and have mass appeal with excellent results.

Simon Keenlyside *Macbeth*

The Purfleet Opera: Ludd and Isis



Akane Takada *Live Fire Exercise*

273 schools' groups attended the six Taylor Family Foundation Schools' Matinees during 2010/11 to experience performances of *Don Pasquale*, *Sylvia*, *Aida*, *Alice's Adventures in Wonderland*, *Scènes de ballet* triple bill and *Peter Grimes*. They came from cities across the UK including Birmingham, Liverpool, Manchester, Newcastle and Glasgow, and every English county, bar five. This is the widest coverage ever for one Season's matinees and 93 travel grants ranging from £50 to £1,500 were provided by The Taylor Family Foundation and awarded to 86 schools. Feedback was universally positive as in the sample below. *'Just a quick note to let you know just how much we enjoyed Alice. Our children were mesmerized - and none of them had had any experience of watching ballet before despite their identified talents in dance and drama. The staff were in awe of the production too! It has to rank as one of the best arts experiences I have ever had and I would like to thank you for making it possible.'*

Kingsley School, Croydon

Following the incredible success of the Paul Hamlyn First Nights in September 2008 and October 2009, which offered *The Sun* readers the chance to see performances at the Royal Opera House for a discounted price, the two British institutions and The Helen Hamlyn Trust came together again to offer a Christmas family treat for December 2010. The Paul Hamlyn Christmas Treat, named in memory of the late Paul Hamlyn, was a matinee performance of The Royal Ballet's *Cinderella*. It also offered a morning of free activities for all the family prior to the performance. *Sun* readers were given an endorsement of ballet from a particularly unusual source with the headline: *'I thought ballet was mincing on stage but I was wrong. The blokes are built like soldiers and are amazing athletes'*, says former SAS hard man Andy McNab.



Our building was filled with people from all walks of life who had never been to the Royal Opera House before and were able to see The Royal Ballet perform *Cinderella* from just £5 per person, with a top price of only £19.50. Audience members travelled from all over the country making the most of special hotel deals organized as part of the package and the responses from everyone who attended have been overwhelmingly positive.

An array of hugely successful live broadcasts and screenings took the excitement of our work to the world during the 2010/11 Season. Live relays of *Madama Butterfly*, *Manon* and *Cendrillon* were enjoyed, free of charge, by 41,000 people at BP Summer Big Screen relays in 17 locations. Thanks to the support of Bank of America Merrill Lynch, *Così fan tutte* opened in September, and was broadcast live to over 200 cinemas across the UK, USA, Europe and Russia. Christmas 2010 saw Peter Wright's production of *The Nutcracker* shown in cinemas in six continents and sold over 17,000 tickets. *Carmen in 3D* was filmed in partnership with RealD, with 50,000 people attending the screenings. *Giselle* starring Marianela Nuñez and Rupert Pennefather screened live in 12 countries in January 2011 and finally *Macbeth* starring Simon Keenlyside and Liudmyla Monastyrskya was shown live in almost 600 cinemas around the world, bringing the Season to a climactic conclusion.

Bringing our work directly into as many homes as we can is a prospect made more possible by Opus Arte, the Royal Opera House-owned DVD label and distribution company. It celebrated its tenth anniversary in May 2011, with the



release of the world's first full-length classical 3D Blu-ray disc, *Carmen in 3D*. Opus Arte also presented two highly anticipated recordings of the world premiere performances of *Anna Nicole*, and *Alice's Adventures in Wonderland*. *Anna Nicole* was released on DVD and Blu-ray and sold over 5,000 copies in its opening month alone. It was the first full-length opera to be made available for download from iTunes, and won a prestigious Diapason d'or in France (a critic's choice award in the leading French classical music magazine).

Utilizing appropriate digital strategies enables us to connect people to our work in ever greater numbers. The Royal Opera House has made available nearly 1,000 items of free multimedia content on opera, music, ballet and dance, in addition to downloadable educational material, on iTunesU, a dedicated area on iTunes.com. We are the first performing arts organization in Europe to launch our own iTunesU site where content includes 'In Rehearsal', a commissioned series of films for dance students. The first of these, *Romeo and Juliet in Rehearsal*, features Leanne Cope, a member of The Royal Ballet, learning Juliet for the first time under the guidance of Royal Ballet répétiteur Lesley Collier. Other films in the series explore key works from the Company's repertory such as *The Nutcracker*, *Giselle* and *Mayerling*. Additional material includes opera and ballet recordings for download, film, audio and written resources relating to Royal Opera and Royal Ballet productions, insights, masterclasses, interviews with artists and staff, and six specially commissioned films exploring the process of performing opera.



The Royal Ballet Summer Tour 2011, generously supported by Aud Jebsen, saw the Company performing four ballets on five dates at the National Theatre in Taipei. The programme was designed to showcase the breadth and depth of The Royal Ballet's repertory and introduce its culture of dance to Taiwanese audiences. The first two performances were a Mixed Programme comprising Wayne McGregor's *Chroma*, Frederick Ashton's *Rhapsody* and Christopher Wheeldon's *DGV: Danse à grande vitesse*. They were followed by three performances of the Company's iconic *Giselle*. The performances were seen by over 7,000 people but the tour was also intended to leave a legacy beyond performance. Royal Ballet dancers who had completed the ROH professional development course in using ballet in education and community settings, delivered a series of workshops in Taiwan to over 2,450 people sharing best practice technique. There was also a series of workshops run by the Royal Opera House's Education department, to encourage Taiwanese teachers to involve their pupils in dance, as well as community workshops for local families and young people.

The Royal Ballet, the recorded music of Kanye West, and customers who happened to be in Covent Garden's Apple Store, collided in an exhilarating event in spring 2011 that shook up perceptions of ballet and directly involved the audience in the creation of a contemporary piece. Royal Ballet Soloist and choreographer Kristen McNally invited Apple Store customers to collaborate on choreographing four Royal Ballet dancers to excerpts from Kanye West's album, *My Beautiful Dark Twisted Fantasy* in *The Royal Ballet Creates...* event. In three 30-minute sessions, short, pre-



choreographed performances were followed by interaction with audience members to create an exciting new dance to extracts from West's album. Over 600 people participated and 100 audience members were also given free tickets to The Royal Ballet's *Draft Works* at the Linbury Studio Theatre to encourage their continued exploration of ballet.

The award-winning *Deloitte Ignite* returned for its third year with more than 8,000 people attending a range of free daytime events, performances and installations that ran throughout our spaces in our annual, contemporary arts festival partnership that presents daring, innovative new work to widen our audiences. The 2010 curator was internationally renowned concert pianist, conductor and creative collaborator Joanna MacGregor who chose a botanical theme. There were contemporary arboreal installations, digital soundscapes, a Balinese Gamelan orchestra, percussion outfit ensemblebash, ROH Jette Parker Young Artists and Joanna MacGregor herself. Dance was offered by Phoenix Dance and ROH Associate Artists, while Richard Williams and Janey Gardiner provided interactive takes on classical opera. Marina Warner also curated a series of films with major installations from Alice Anderson and Kathy Hinde. By night, there was an eclectic mix of performances in the Paul Hamlyn Hall, ranging from Tallis's *Spem in Alium*, sung by Ex Cathedra, and Japanese piano music from Joanna MacGregor, to the Tashi Lhunpo Monks from Tibet.





FINANCE

We are responsible guardians
of our finances.

We utilize our funding to
safeguard our art and our reach.

We set the highest standards
for fiscal management.

We strive to improve our
financial footing year on year.



£2+

raised for every £1 of
revenue grant received

12th

successive balanced full
accounting year

12th

successive year of positive cash
balance throughout the year



For the twelfth full accounting year since the Royal Opera House re-opened in 1999, we have balanced the books. A small surplus on the unrestricted general fund of £61,000 was achieved for the 52 week period ended 28 August 2011. Furthermore we continued to hold positive cash balances throughout the year.

Reductions to our Arts Council grant of 0.5% followed by a further 4.3% reduction, resulted in a cash cut of almost £1million in the year ended August 2011. With inflation peaking at over 5% in the year, this was a difficult challenge for our finances.

We have responded to reductions in our subsidy and a tough overall economic climate by making savings in a number of areas, as well as working hard to ensure that other income targets were met.

Even with this reduction in subsidy, overall unrestricted income rose 3% to a record £109.5million for the year ended August 2011, with the Royal Opera House continuing to generate nearly £3 for every £1 of revenue grant received.

In the main auditorium 159 Royal Opera, 136 Royal Ballet and 26 visiting company performances attracted total audiences of some 668,000. Box office capacity remained very strong at over 90% in the year.

The Royal Opera staged 20 productions including six new commissions. The Royal Ballet staged seven full length productions, including our new *Alice's Adventures in Wonderland* commission, and five mixed programmes including two new one-act commissions.



UNRESTRICTED GENERAL FUND INCOME



A	ACE	£27.9million
B	Box Office	£37.7million
C	Donations, legacies, and sponsorship	£20.7million
D	Commercial trading, touring and other	£22.9million
E	Other income	£0.3million



A	ACE	£28.0million
B	Box Office	£35.5million
C	Donations, legacies, and sponsorship	£22.4million
D	Commercial trading, touring and other	£20.6million
E	Other income	£0.2million



UNRESTRICTED GENERAL FUND COSTS



A	Performance, education and outreach	£69.1million
B	Premises and depreciation	£10.7million
C	Marketing and publicity	£5.4million
D	Management and administration	£4.5million
E	Donations, legacies, and sponsorship	£2.4million
F	Commercial	£12.8million
G	House management	£1.9million
H	Capital and project Fund	£2.7million



A	Performance, education and outreach	£64.9million
B	Premises and depreciation	£10.6million
C	Marketing and publicity	£6.0million
D	Management and administration	£4.7million
E	Donations, legacies, and sponsorship	£2.3million
F	Commercial	£11.2million
G	House management	£1.7million
H	Capital and project Fund	£5.3million



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The Estate of the late John Franklin
The Jean Sainsbury Royal Opera
House Fund
Paul Hamlyn Foundation



REFERENCE

PERFORMANCE

398 performances at the Royal Opera House
20 Royal Opera productions
12 Royal Ballet programmes

FINANCE

£2+ raised for every **£1** of revenue grant received
12th successive balanced full accounting year
12th successive year of positive cash balance throughout the year

REACH

51.5% of bookers were new to our database
17 locations for BP Summer Big Screen relays of three productions
400 screens, in 15 countries: cinema broadcasts
8,000 participants in free Deloitte Ignite events
7,230 enjoyed The Royal Ballet tour of Taiwan
40% increase in website traffic

NURTURE

70,169 people participated in ROH Education projects
7 apprenticeships created
69 unemployed young people given paid work
9,583 pupils and teachers attended Taylor Family Schools Matinees
 The ROH Youth Opera Company was formed

Andrew Hulstrom, Technical Theatre Apprentice

PARTNERSHIP

1987-2011 BP Summer Big Screens: live relays have now reached **350,000+** people
1,900 came to see Cinderella via our Paul Hamlyn First Night in association with The Sun
3 Associate Companies of the Royal Opera House
3 new works by under-19 choreographers created in Dance Futures
13 international co-productions

A DECADE OF PROGRESS

Total attendances increased by **3.4%**
92% main house audiences
640,000+ audience members welcomed to Covent Garden annually
 Global cinema programme developed reaching **230,000+** last year
 Participation in Education programme grown by **126%**
 Turnover increased **113%**
 Generosity from Friends, patrons, donors, trusts, foundations and sponsors increased **214%**
 Reliance on ACE subsidy decreased by **35%**



On stage technical work

Photography

Wadey James
Johan Persson

Tristram Kenton
N.D. Hunt
Bill Cooper

Catherine Ashmore
Clive Barda
Panayiotis Sinnos
Mike Hoban
Sim Canetty-Clarke
Rob Moore

Cover (Eva-Maria Westbroek *Anna Nicole*)
Back cover (Leanne Benjamin and Edward Watson *Invitus Invitam* in rehearsal),
11, 22, 28/29, 48/49, 64/65, 66/67, 69, 70, 72/73, 79, 80/81, 84/84,
2/3, 38,
6/7, 12/13
18, 23, 24, 26, 27, 31, 37, 44/45, 46/47, 63, 75, 94, 106, 110,
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50
56/57, 112/113, 114/115
92/93