

The REVIEW
2011/12



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TONY HALL, *Chief Executive 2001/2013*

This Annual Review is the first not to appear in printed form. The fresh format is indicative of the way in which we continue to evolve and embrace the best of the new.

2011/12 has been hugely exciting creatively, with new work, names and revivals to the fore. This momentum has been matched by our ongoing activities in reaching out to communities and audiences in more direct and ever more meaningful ways. It has truly been an outstanding year, delivering value in every sense of the word.

Looking through the following pages it should become rapidly apparent just how great the range and quality of our work is. A brief roll call of productions such as *Il trittico*, *Heart of Darkness*, *Falstaff*, *Sum*, and *Les Troyens* gives a dazzling indication of the breadth that we have presented on our stages. The list goes on: *The Metamorphosis*, *Magical Night*, *Sweet Violets*, *Carbon Life*, *The Prince of the Pagodas*, *Metamorphosis: Titian 2012*.

Our commitment to offering variety and to taking courageous, creative decisions with our programming ensures that our audiences have the opportunity to discover new flavours and develop new tastes. An evening at the Royal Opera House should be as much an exploration as a reacquaintance with the familiar. The fact that our audience levels stand at a consistent **92%**, in such economically difficult times, demonstrates that we continue to offer work that people feel they simply have to see. That makes all of us here, very proud.

We have, as always, played a significant role beyond our walls both domestically and in seizing international opportunities to fly the flag for UK culture whenever we can. Our rewarding relationship with the community of Thurrock continues to blossom with local people participating in groups such as the Thurrock Community Chorus, and schools in the area benefitting from visits to places such as our Bob and Tamar Manoukian Production Workshop.

The spectacular feats of the 2012 Olympics were matched by the cultural programme of the London 2012 Festival, which the Royal Opera House made an enormous contribution to with numerous performances and events.

Our access and education activities go from strength to strength, ranging from offerings such as *Monday Moves* for blind and partially sighted people to *Chance to Dance* for talented children, where our focus has been particularly on those from underprivileged backgrounds.

This year, ROH2's existence as a distinct entity came to a triumphant conclusion, as its work and ethos were absorbed into the fabric of The Royal Opera and The Royal Ballet. I would like to pay tribute to Deborah Bull as the engine behind ROH2, as well as to her successor Alison Duthie. ROH2's exposure of new work and talent to encourage fresh ways of perceiving ballet, dance, music and opera, and generate excitement among diverse audiences, has contributed to broadening perceptions of what the Royal Opera House has to offer. The fact that this is all now part of 'the mainstream' of what we do, is a testament to the contribution that the initiative has made over the years.

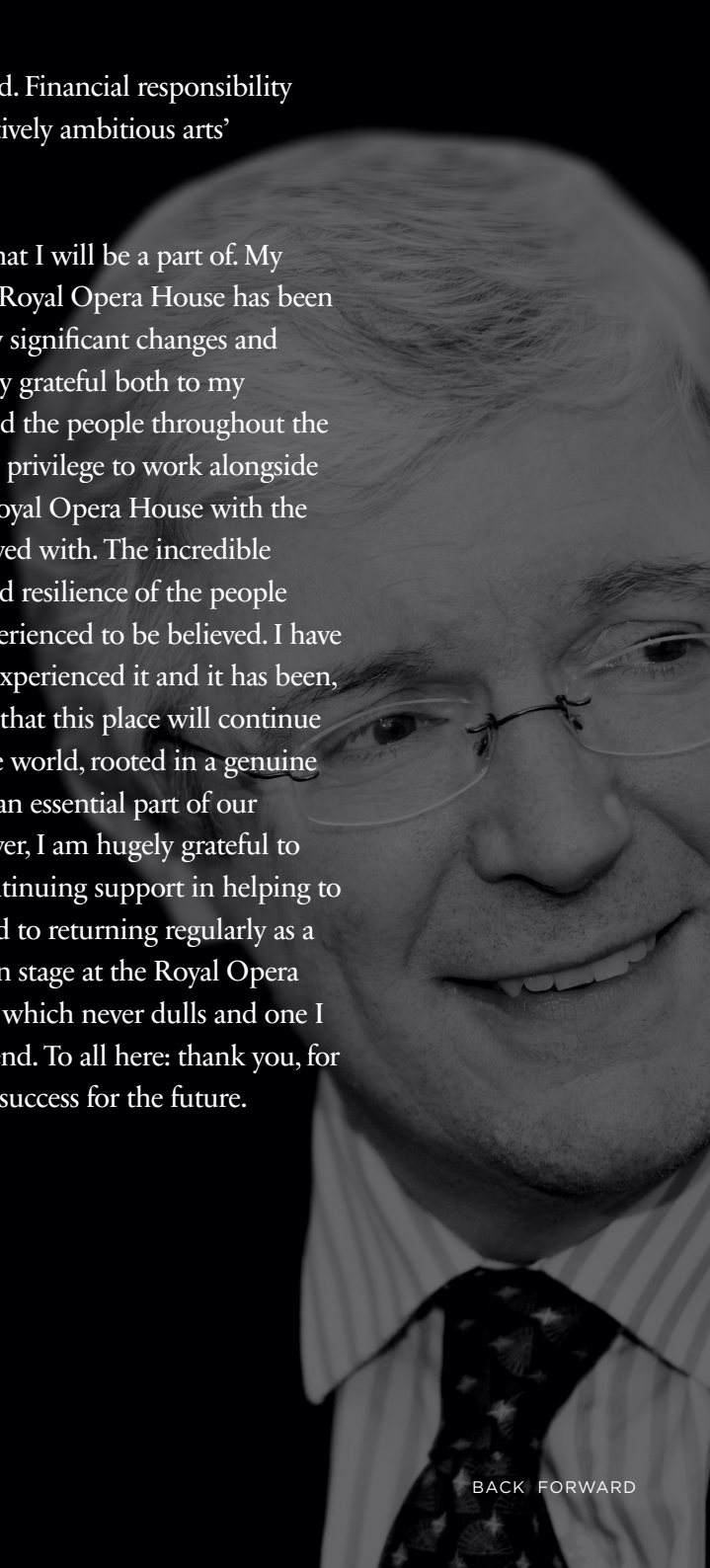
The global economic climate shows little sign of better weather ahead. For the 13th year in succession we have returned a small financial surplus. This is a monumental achievement and the bedrock for sustaining our ability to create the best productions, with the best talent, for

audiences from all over the world. Financial responsibility is the hallmark of any truly creatively ambitious arts' organization.

This Annual Review is the last that I will be a part of. My tenure as Chief Executive of the Royal Opera House has been an incredible journey, defined by significant changes and creative landmarks. I am eternally grateful both to my Executive Management Team and the people throughout the organization that it has been my privilege to work alongside for the past decade. I leave the Royal Opera House with the same sense of wonder that I arrived with. The incredible passion, dedication, brilliance and resilience of the people here, at every level, has to be experienced to be believed. I have been fortunate enough to have experienced it and it has been, quite simply, an honour. I know that this place will continue to be the best opera house in the world, rooted in a genuine commitment to excellence, and an essential part of our nation's cultural landscape. As ever, I am hugely grateful to Arts Council England for its continuing support in helping to make this happen. I look forward to returning regularly as a customer to enjoy the marvels on stage at the Royal Opera House – an unequalled pleasure which never dulls and one I would wholeheartedly recommend. To all here: thank you, for everything and I wish you every success for the future.



Handwritten signature of Tony Hall in white ink.

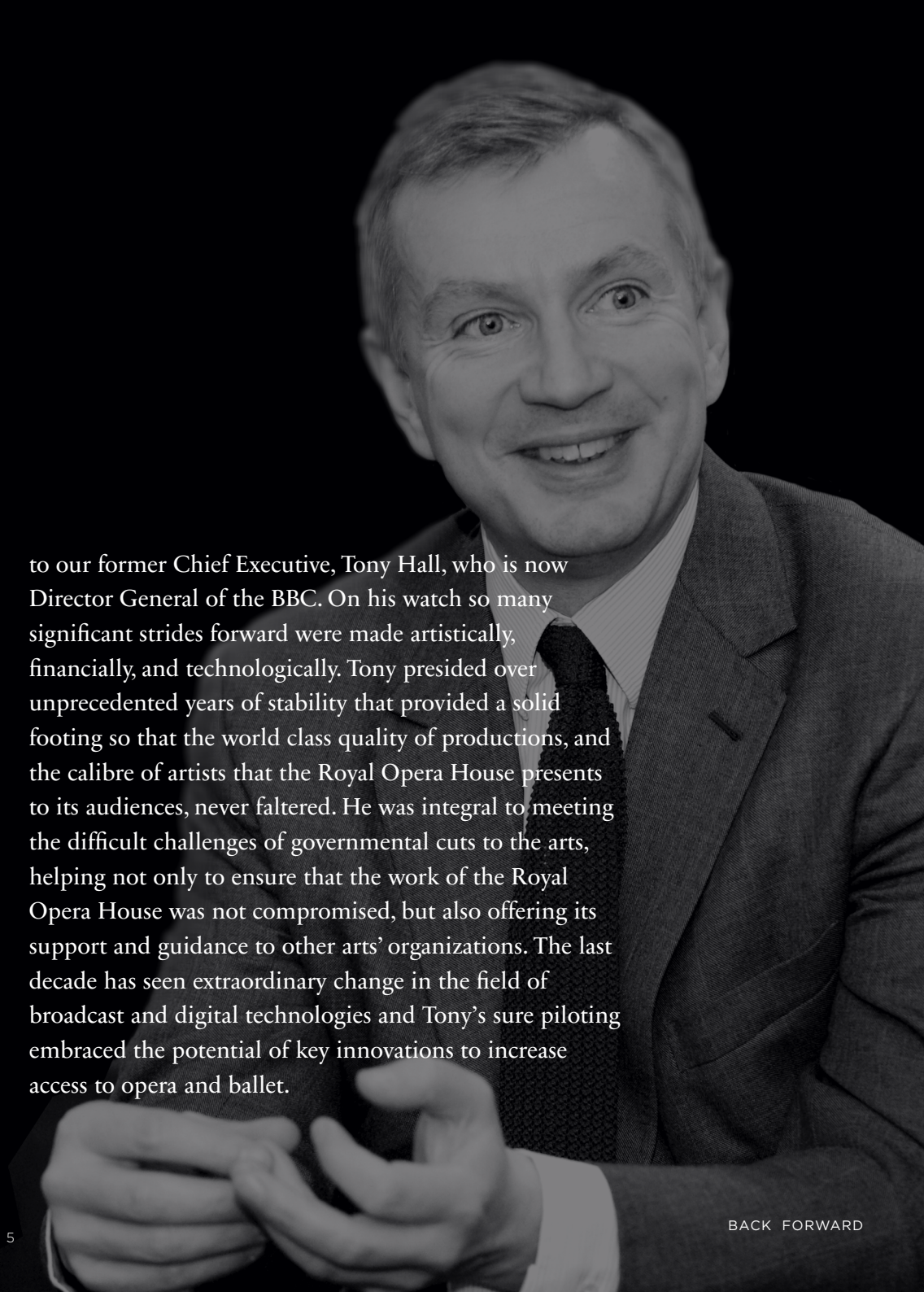


SIMON ROBEY, *Chairman*

By definition opera and ballet are collective endeavours. A huge chain of people and institutions make every production and, indeed, every day at the Royal Opera House possible. Each link is vital to what audiences see on stage and to how people of all ages from all backgrounds are engaged. This is why, every year, I am grateful to have the opportunity within the Annual Review to acknowledge and applaud the support we receive from Friends of Covent Garden, Patrons, individual philanthropists, trusts and foundations, corporate partners and, of course, Arts Council England. They help us not simply to entertain and stimulate, but to widen horizons and change lives.

Although it is beyond the period covered by this Annual Review, it seems an appropriate point to bid fond farewell

to our former Chief Executive, Tony Hall, who is now Director General of the BBC. On his watch so many significant strides forward were made artistically, financially, and technologically. Tony presided over unprecedented years of stability that provided a solid footing so that the world class quality of productions, and the calibre of artists that the Royal Opera House presents to its audiences, never faltered. He was integral to meeting the difficult challenges of governmental cuts to the arts, helping not only to ensure that the work of the Royal Opera House was not compromised, but also offering its support and guidance to other arts' organizations. The last decade has seen extraordinary change in the field of broadcast and digital technologies and Tony's sure piloting embraced the potential of key innovations to increase access to opera and ballet.



He would, however, be the first to acknowledge the enormous contribution of those around him who enabled him to realize his vision for a 21st century opera house. It is easy to think of organizations in terms of eras: the periods in which they have been led by a particular individual whose vision has defined a point in the collective journey. An era, however, suggests an end and that is the wrong way to view Tony Hall's period of leadership because his legacy has created an enduring foundation for his successor to build on. The best that can be said of any Chief Executive is that they leave the organization that they have led stronger than they found it. That is certainly true of Tony Hall's time at the Royal Opera House. On behalf of the Board of Trustees I would like to offer our profound thanks to Tony for his vision, resolution and passion, and for his years of unwavering service.

In March 2013 I was delighted to announce that our new Chief Executive will be Alex Beard, who was previously Deputy Director of the Tate family of galleries. Alex has a passion for the work we do at the Royal Opera House and brings a wealth of managerial experience, insights and perspectives from his highly successful partnership with Nick Serota at Tate. He takes up his role as Chief Executive at the start of the 2013/14 Season and I have complete confidence that he will forge successful partnerships with our artistic leaders and our executive team: together they will lead the Royal Opera House to still greater heights. It promises to be a new and exciting chapter in the story of this great institution.



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 2011/12 SEASON.

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And one anonymous donor

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Rigoletto
Ekaterina Siurina and
Christine Rice

EXCELLENCE

WE SET THE HIGHEST STANDARDS OF ARTISTIC QUALITY.
WE CONTINUE TO CONSOLIDATE OUR POSITION AS ONE OF
THE WORLD'S MOST IMPORTANT, INFLUENTIAL AND
GROUNDBREAKING CENTRES FOR OPERA AND BALLET.

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Metamorphosis: Titian 2012
Sarah Lamb

ATTITUDE IS EVERYTHING



GUESS THE PRESS

Guess the press

“A dazzling affair... intoxicating and exceptional.”
Mark Monahan,
The Telegraph

“A scrupulous, passionate cast.”
Judith Mackrell,
The Guardian

“Sunlit, adorable, dazzling, infinitely true, and her grace of spirit touches us all.”
Clement Crisp,
The Financial Times

“A masterclass in taut, nuanced drama.”
Fiona Maddocks,
The Observer

“Makes this music sparkle and dance, never letting its high spirits become tiresomely flat-footed.”
Rupert Christiansen,
The Telegraph

“A wonderful show. Musically-responsive staging, with its witty gags and magical stage pictures, is matched at every turn by the nuanced, quicksilver conducting.”
John Allison,
The Telegraph

“So theatrically exhilarating and musically compelling that, whether or not you follow the footnotes, you are likely to be swept off your feet.”
Andrew Clark,
The Financial Times

“Expressionist flair... It rewards expectation.”
Sarah Crompton,
The Telegraph

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The Royal Ballet's *Polyphonia*
Marianela Nuñez's *La Fille mal gardée*
The Royal Opera's *Il tritico*
Antonio Pappano's reading of
Die Meistersinger von Nürnberg
The Royal Opera's *Falstaff*
The Royal Opera's *Rusalka*
ROH2's *The Metamorphosis*

Alice's Adventures in Wonderland
Sarah Lamb



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Polyphonia
Nehemiah Kish and
Leanne Benjamin



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La Fille mal gardée
Marianela Nuñez and Carlos Acosta



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Marianela *Les Femmes d'Alger (O. J. G.)*
The Royal Opera's *Il trittico*
Antonio Pappano's re-reading of
Die Meistersinger von Nürnberg
The Royal Opera's *Falstaff*
The Royal Opera's *Rusalka*
ROH2's *The Metamorphosis*

Gianni Schicchi - Il trittico
Rebecca Evans, Alan Oke,
Francesco Demuro,
Robert Poulton, Elena Zilio,
Gwynne Howell,
Marie McLaughlin and
Jeremy White

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Die Meistersinger von Nürnberg
Wolfgang Koch and John Tomlinson

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Rusalka
Camilla Nyland

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AWARDS

OLIVIER AWARDS

SOLT Special Award – Dame Monica Mason
Outstanding Achievement in Dance – Edward
Watson for his performance in *The Metamorphosis*

NOMINATIONS

Best New Dance Production – *The Metamorphosis*
Outstanding Achievement in Dance – the design
team for their work on *Alice's Adventures in
Wonderland*

Best New Opera Production – *Clemency*
Outstanding Achievement in Opera – Mark-Anthony
Turnage for his composition of *Anna Nicole*
(Royal Opera House) and *Twice Through the Heart*
(Sadler's Wells)

Outstanding Achievement in Opera – Richard Jones
for his direction of *Il tritico*, *Anna Nicole* (Royal
Opera House) and *The Tales of Hoffman* (ENO)

RPS MUSIC AWARDS

Nominations:
Opera – *Il tritico*
Singer – *Eva Maria Westbroek*

CRITICS' CIRCLE

NATIONAL DANCE AWARDS

Best Male Dancer – Steven McRae
Outstanding Male Performance
(classical) – Gary Avis

NOMINATIONS

Best Male Dancer – Sergei Polunin
Best Male Dancer – Edward Watson
Best Female Dancer – Lauren Cuthbertson
Best Female Dancer – Marianela Nuñez
Best Female Dancer – Tamara Rojo

SOUTH BANK SKY ARTS

Dance – *The Metamorphosis*

NOMINATIONS

Opera – *Heart of Darkness*
(developed through OperaGenesis)

GRAMOPHONE AWARDS

DVD Performance – Royal Opera
House/EMI *Don Carlo*

OPERA

Music Director Antonio Pappano has played a very active role in ensuring the highest musical standards across revivals and new productions, whilst Director of Casting Peter Mario Katona's knowledge, experience and insight helps to bring the world's leading artists and most exciting new talent to our stage.

Notable performances included Anja Kampe in *Der fliegende Holländer*, Emma Bell in *Die Meistersinger von Nürnberg*, Malin Byström in *Così fan tutte*, Rachel Willis-Sørensen in *Le nozze di Figaro*, Erwin Schrott and Alex Esposito in *Don Giovanni*, Camilla Nylund making her Royal Opera debut in *Rusalka*, Dimitri Plataniias in *Rigoletto*, Ambrogio Maestri and Marie-Nicole Lemieux in *Falstaff*, as well as Anna Caterina Antonacci, Eva Maria Westbroek and Bryan Hymel (replacing Jonas Kaufmann) in *Les Troyens*.

IL TRITTICO

Il trittico provided an incredibly strong start to the Season, both musically and dramatically. Richard Jones's fresh interpretations of *Il tabarro* and *Suor Angelica* were placed alongside his hilarious *Gianni Schicchi*, with outstanding conducting from Antonio Pappano. Each opera was designed by a different leading designer: Ultz, Miriam Buether and John Macfarlane. A superb range of international singers featured, including Lucio Gallo, Eva-Maria Westbroek, Anna Larsson, Ermonela Jaho, Ekaterina Siurina. Richard Jones was nominated for an Olivier Award for Outstanding Achievement in Opera and both the production and Eva-Maria Westbroek were nominated for RPS Music Awards. In addition to the six full performances, *Gianni Schicchi* was paired with the ballet *Rubies* for a dedicated Family Performance. The full production was released in cinemas, on DVD and broadcast on BBC4.

RUSALKA

Our first staging of the opera provoked buzz and debate. Jossi Wieler and Sergio Morabito's unconventional interpretation, direct from the Salzburg Festival, brought out new layers and aspects. Social media and press activity helped to engage with the debate. The musical quality of the performances was undisputed, with conductor Yannick Nézet-Séguin's ROH debut proving a resounding success.

CLEMENCY

The world premiere of James MacMillan's new one-act opera was co-commissioned by the Royal Opera House, Scottish Opera, Britten Sinfonia and Boston Lyric Opera. It was part of the Opera Development programme and was the first solo opera commissioned by ROH2. Directed by Katie Mitchell it offered a contemporary twist on the biblical story of Abraham and Sarah. It starred Janis Kelly as Sarah and former Jette Parker Young Artist Grant Doyle as Abraham, accompanied by the Britten Sinfonia.

FALSTAFF

Robert Carsen offered a stylish 1950s updating of Verdi's witty late opera that was greatly enjoyed by audiences. Daniele Gatti's conducting energized the Orchestra of the Royal Opera House supporting a strong cast led by Ambrogio Maestri. The production was included in the World Shakespeare Festival.

LES TROYENS

A rare production of Berlioz's epic opera *Les Troyens*, directed by David McVicar, proved a musically exceptional and visually stunning highlight of the Season. It was included in the London 2012 Festival and was relayed live via online arts' channel, The Space.

We performed 13 revived productions this Season. These included a mixed bill of acts from three favourite Verdi roles featuring Plácido Domingo, a concert performance of Rossini's *Il viaggio a Reims* reuniting past and current members of the Jette Parker Young Artists Programme, and an evening that assembled past winners of Domingo's Operalia competition. A long run of *La traviata* proved a success drawing **29%** of its audience from people new to the Royal Opera House.

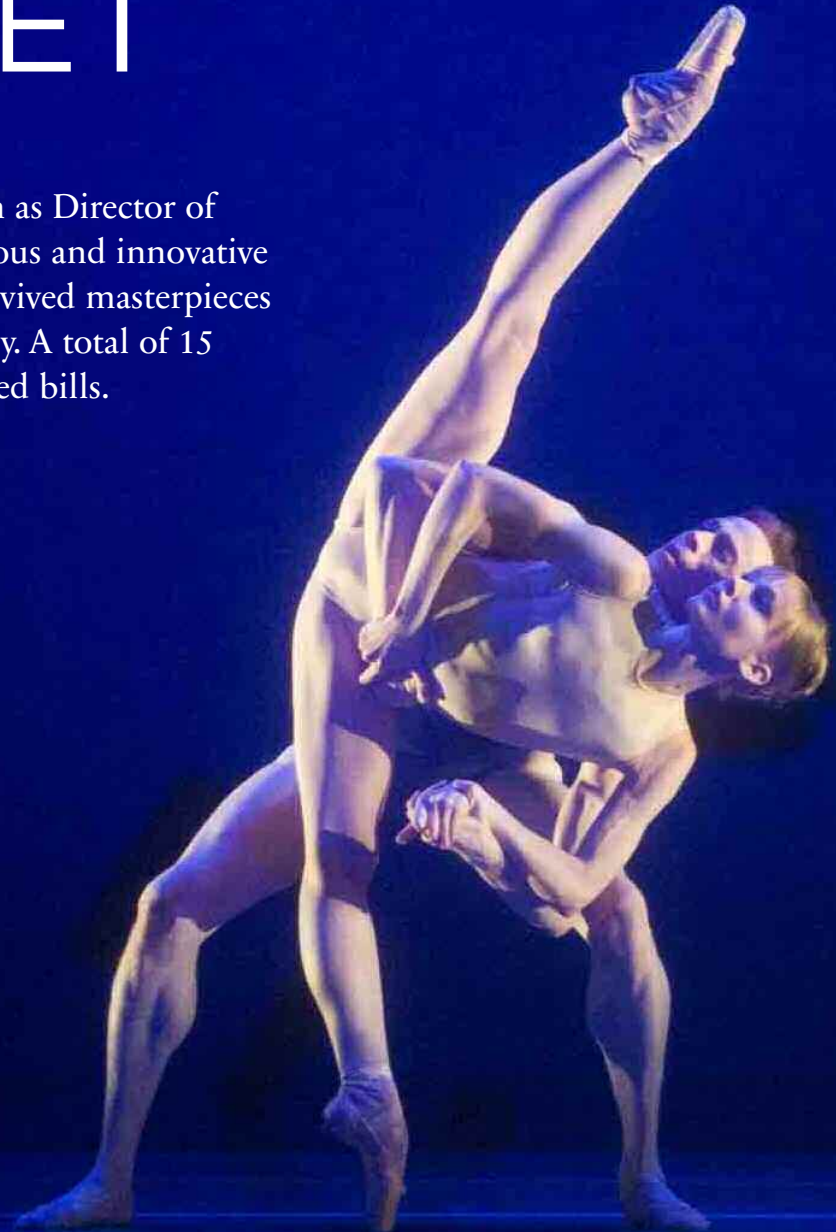
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Limen
Melissa Hamilton and
Edward Watson

BALLET

Monica Mason's final Season as Director of The Royal Ballet offered ambitious and innovative new work, alongside carefully revived masterpieces associated with the Company. A total of 15 productions and mixed bills.



CARBON LIFE

Choreographed by Wayne McGregor with live music led by Mark Ronson and costumes from acclaimed fashion designer Gareth Pugh, *Carbon Life* was an exhilarating new ballet that attracted widespread interest and new, younger audiences.

THE METAMORPHOSIS

Arthur Pita's remarkable interpretation of Kafka's disturbing novella at the Linbury was vivid, dramatic and visually arresting. It featured the extraordinary talent of Royal Ballet Principal Edward Watson whilst also drawing in performers from beyond the company, including Laura Day an exceptionally promising student from the Royal Ballet School. Frank Moon's original and unusual score mixed live and recorded sound, to create a disturbing soundscape with an Eastern European inflection. Staged at the outset of ROH2's final year, the production won the Olivier Award for Best New Dance Production and was nominated for a South Bank Sky Arts award. Edward Watson received an Olivier Award Outstanding Achievement in Dance for his performance.

THE PRINCE OF THE PAGODAS

Kenneth MacMillan's ballet, last seen in 1996, was restored to the repertory. The musical cuts now permitted by the Britten Estate and the slight reduction and re-ordering of the choreography, tightened the narrative thrust of the ballet to give it the new lease of life it richly deserved.

METAMORPHOSIS: TITIAN 2012

This unique and ambitious collaboration with the National Gallery brought together seven choreographers closely associated with the Company: Wayne McGregor, Christopher Wheeldon, Kim Brandstrup, Alastair Marriott, William Tuckett, Liam Scarlett and Jonathan Watkins. It featured three leading contemporary artists – Conrad Shawcross, Chris Ofili and Mark Wallinger – joined by three composers: Mark-Anthony Turnage, Nico Muhly and Jonathan Dove. This collective created three new works in response to three of Titian's great paintings on display in the gallery. The production was part of the London 2012 Festival and was relayed to BP Summer Big Screens across the country.

ROH2

ROH2, which has now been fully integrated into the work of The Royal Ballet and Royal Opera, delivered a vibrant and innovative programme.

Mike Figgis's *Deloitte Ignite – Just Tell the Truth* saw the renowned film director curate an intriguing, thought-provoking range of music and dance performances, talks, installations, films and interactive artworks. Participants included Paul Auster, John Berger, Neil Labute, Quentin Tarantino, Marina Abramovich, Alber, Hans Ulrich Obst, Jeannette Winterson, Richard Wentworth and Matthew Herbert, who bought his extraordinary *One Pig Show* to the Linbury.

Tarik O'Regan's debut opera *Heart of Darkness* was originally commissioned and developed through ROH2's OperaGenesis programme, and was co-produced for the Linbury with Opera East, directed by former Jette Parker Young Artist Oliver Gooch.

Magical Night proved both an engaging, entertaining introduction to dance for family audiences and a treat for music lovers, bringing a little known and only recently re-discovered Kurt Weill score

(*Zaubermacht*) to life. Colourfully choreographed by Associate Artist Aletta Collins, it offered a post-modern urban vision of animated toys, magic and escapism.

Shobana Jeyasingh Dance Company staged a double bill of the acclaimed *Configurations* with a score by Michael Nyman, alongside a new work by Jeyasingh, *Classic Cut*, co-commissioned by ROH2, which explored the links between Bharatatyam and classical techniques, with a newly commissioned score.

Graham Fitkin and Neil Hannon composed two very contrasting OperaShots. Fitkin worked with choreographer Jasmine Vardimon to explore the meaning of home, while Hannon, in his first foray into opera, drew on Tolstoy's accounts of Sevastopol.

In *SUM*, the final project to be enabled by an ACE Sustain grant, composer Max Richter and director Wayne McGregor created an exceptionally immersive, mind-stretching presentation of David Eagleman's cult book.

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Jorge Crecis

NURTURE

WE MAKE A DIFFERENCE BY ENABLING PROGRESS.
WE OFFER SUSTAINED SUPPORT TO ALLIED ORGANIZATIONS
AND CREATE OPPORTUNITIES TO HELP REALIZE THE
POTENTIAL OF PEOPLE AND PERFORMERS INVOLVED IN
OPERA, BALLET AND MUSIC.

OPERA

There were 14 artists on our world renowned Jette Parker Young Artists Programme this year: singers, répétiteurs, directors and conductors, each with the potential to join our previous graduates who have gone on to work with the world's best companies, invigorating our art forms.

We commissioned, co-commissioned and/or incubated new operas by: Ben Frost, David Bruce, Errolyn Wallen, Thomas Adés, Max Richter, Ann Dudley, Terry Jones, Graham Fitkin, Scott Walker, Neil Hannon, Alex Peterson and Thomas Felhmann, and Julian Grant.

We have enabled new ballet/dance by Wayne McGregor, Christopher Wheeldon, Will Tuckett, Jonathan Watkins, Liam Scarlett, Kim Brandstrup, Arthur Pita, Sarah Dowling, Freddie Opoku-Addaie, Laïla Diallo, Ilona Janti and Alexander Whitley.

BALLET

In April 2012, a triple bill of new ballets showcased the strength of The Royal Ballet's investment in new work. The first world premiere of the evening was Liam Scarlett's *Sweet Violets* whose exceptional talent as a choreographer was identified while still a student at The Royal Ballet School. He has been carefully nurtured by Monica Mason, Wayne McGregor and others in the Company; as well as benefiting from additional support including a place on a DanceLines course led by Kim Brandstrup, mentoring and exposure through the Arrows and Dialogues schemes, pieces in the First Drafts and New Work showcases and a co-commission with Ballet Black. Following critical acclaim for Scarlett's first main stage piece *Asphodel Meadows*, *Sweet Violets* was his first foray into narrative work. In a series of scenes set to chamber music by Rachmaninov, the work revolved around Walter Sickert's fascination with Jack the Ripper and offered beautiful choreography and an innovative approach to narrative ballet. The evening began with Associate Choreographer Christopher Wheeldon's 2003 ballet *Polyphonia*, set to solo piano pieces by György Ligeti. Sleek and elegant, its revival was greatly

appreciated by critics and audiences. The final work in the programme, Wayne McGregor's *Carbon Life* was an exhilarating, polished work featuring the athleticism and artistry of a wide range of Royal Ballet dancers. The piece included a new score by the popular DJ/producer Mark Ronson performed live on stage by Ronson, Boy George, Alison Mosshart of The Kills, Hero Fisher and Jonathan Pierce of The Drums.

Freddie Opoku-Addaie and Laila Diallo and Sarah Dowling have completed their successful time as Associate Choreographers at the Royal Opera House having gained experience and exposure for their talents. We have appointed Mayuri Boonham and Alexander Whitely as new Choreographic Affiliates and Robert Binet as Choreographic Apprentice to The Royal Ballet.

We presented *Exposure* and *New Works* showcases for finished pieces and work-in-progress by up and coming practitioners, and, behind the scenes, offered mentoring and other support for participating artists.

MUSIC

We continue to partner Southbank Sinfonia, offering recent music college graduates within this enterprising orchestra opportunities to shadow, undertake practice auditions and perform with the Orchestra of the Royal Opera House. The aim is to enhance their understanding of the skills involved in opera and ballet performance. Similar opportunities have been extended to members of the Hallé Youth Orchestra through the Stage Players project.

We provided two days of coaching in orchestral musicianship for **47** young musicians from Thurrock and the East London boroughs of Havering, and Barking and Dagenham.

YOUTH

One Big Stage was a celebration of young people's creativity, in our main auditorium, involving 300 young people. It showcased the talents of young dancers from the National Dance Centres for Advanced Training at The Lowry, DanceEast and The Place, musicians from the Hallé Youth Orchestra and singers from the Royal Opera House Youth Opera Company. Sets and costumes were designed and made through community workshops and projects with South Essex College in Grays and Thurrock schools. It also featured a new work by choreographer Morgann Runacre-Temple, inspired by *Metamorphosis: Titian 2012* performed by the final year Chance to Dance Company members and a performance by Youth Music Voices.

Its central production, *Hot House*, was a new work by composer Julian Grant and librettist Stephen Plaice, artistically directed by Gareth Malone, with stage direction by Thomas Guthrie and choreography by Sarah Dowling.

There were over 300 entries to the Fanfare Competition, from young people from all over the country. Ten young composers' 30-second fanfares were selected to announce the start of performances throughout next Season. Working directly with Music Director Antonio Pappano and the Orchestra of the Royal Opera House, the winners took part in orchestration workshops, before supervising the recording of their finished pieces.

INDUSTRY

Illuminating new career pathways and guiding people down them is part of our commitment to supporting the skills' base required to stage world class opera and ballet. We hosted ten formal apprenticeships in different aspects of production theatre and community arts and provided 110 work experience placements with an estimated 40 additional placements before the end of the Season.

Our recruitment process paid particular attention to attracting young people from socially diverse backgrounds and was closely linked to our programme in Thurrock.

We also delivered specialist, two week Production and Stage Management Training and mentoring for 15 production staff from the National Centre for Performing Arts in Beijing and other major theatres in China. To enable us to share our skills and experience with other National Portfolio Organizations we also launched ROH Connections in conjunction with ACE.

PARTICIPATION

WE WORK TO INVOLVE AND INSPIRE OUR AUDIENCES
AND THE COMMUNITIES THAT WE ARE ENGAGED WITH.
WE ENSURE THAT OUR DOORS ARE OPEN TO ALL.

TEACHER

Training and development programmes were provided for teachers in dance, singing and the voice, creativity in the curriculum and creating original operas. We reached **1,340** teachers each of whom will relay their learning to the students in their care. Dance Dynamic training was expanded into Thurrock.

THURROCK

Customised tours and digital resources have been developed to welcome school groups to the Bob and Tamar Manoukian Production Workshop in Thurrock. This season **345** young people have taken part in tours and accompanying workshops.

THURROCK CHOIR

The Thurrock Community Chorus has grown to over **90** strong. In June 2012, they played a leading role in the inaugural Thurrock Choral Festival at Tilbury Cruise Terminal, which brought together singing groups from across the borough to perform together and introduce people to choral singing through a series of workshops.

SLEEPOVER

100 children and their parents attended the first opera sleepover.

MONDAY MOVES

Work with blind and partially sighted adults, children and their families, has continued through our Monday Moves dance class and our Outlook and Open Spaces initiatives in partnership with the RNIB.

CHANCE TO DANCE

Chance to Dance offers classes for talented children in Lambeth and Southwark. The programme focuses on reaching young people facing disadvantage, especially those from black and minority ethnic backgrounds (comprising over half the participants), and engaging entire families in supporting their child's talent. Kristen McNally choreographed a new piece for the *Chance to Dance* students' Linbury performance.

YOUTH OPERA COMPANY

Youth Opera Company is aimed at 9-12 year-olds from disadvantaged backgrounds whose talent might not ordinarily be supported. The 40-strong group appeared in nine performances of *La bohème*.

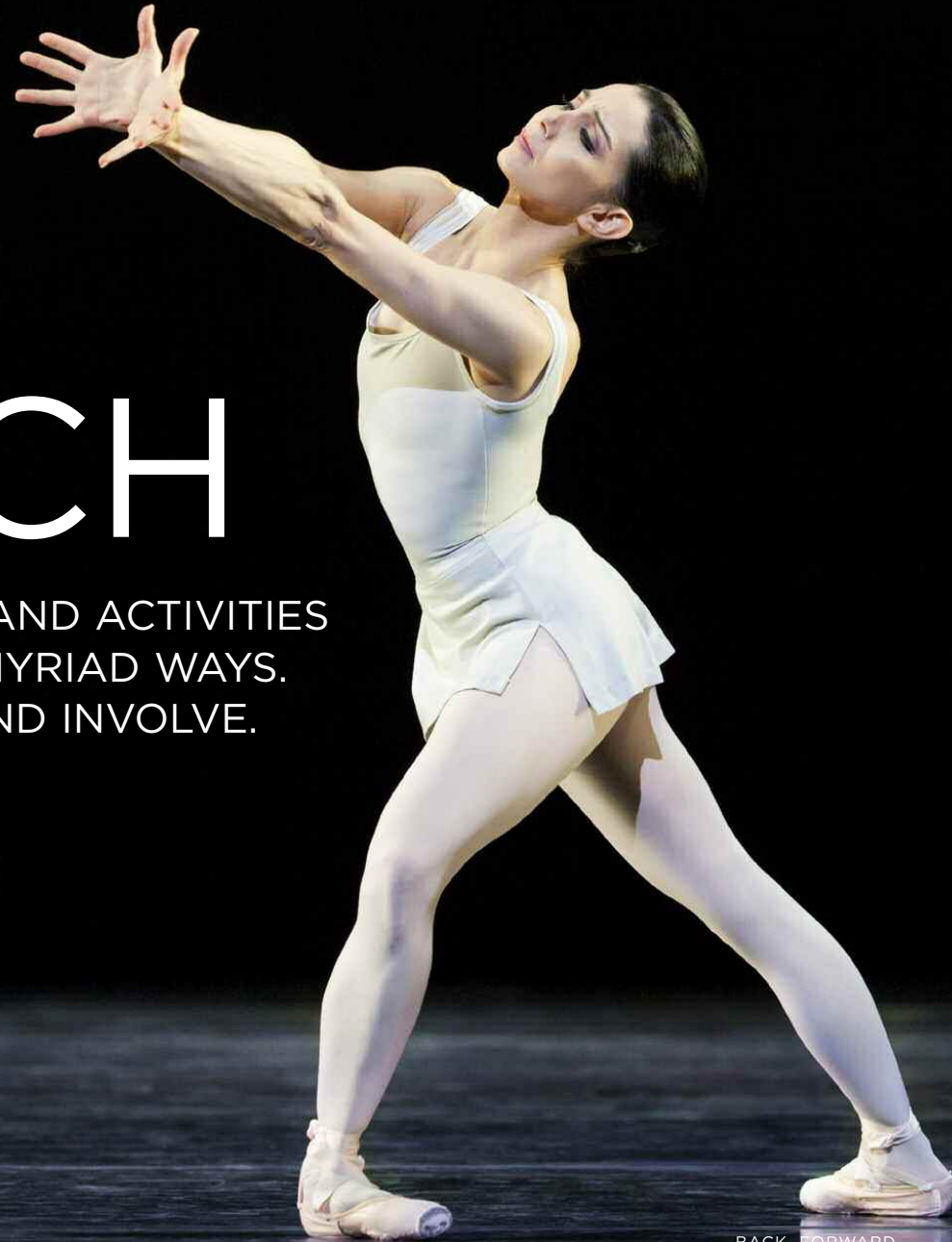


We offered work-related learning in support of courses pertinent to the creative industries, including a winter Learning Fair at High House Production Park, an open day attended by 200 students from National Skills Academy Founder Colleges and a curriculum-related design challenge for Further Education students (the latter two projects delivered in partnership with the NSA).

The government-led Creative Partnerships programme reached its conclusion; since 2008 the Royal Opera House had been delivering Creative Partnerships in Thurrock and Thames Gateway, working with around 120 schools every year. In April we formally began our role as Arts Council England's Bridge Delivery partner for Bedford Borough, Central Bedfordshire, Luton, Hertfordshire, Essex, Thurrock, Southend, Dartford, Gravesham, Swale and Medway.

REACH

WE EXTEND OUR WORK AND ACTIVITIES
TO TOUCH PEOPLE IN MYRIAD WAYS.
WE INVITE, INSPIRE AND INVOLVE.



ACCESS ALL AREAS

Welcome Performances provide a range of initiatives that target people who might not otherwise come to the Royal Opera House, helping to provide access through heavily subsidised tickets.

1,839
NEW AUDIENCE
MEMBERS
Attracted via a promotion in The Sun with targeted marketing aimed at families for the Paul Hamlyn Christmas Treat: *The Nutcracker*.

3,446
FAMILY
MEMBERS
Attended Annenberg Family Performances of *Rubies/Gianni Schicchi* and *Alice's Adventures in Wonderland*.

9,410
PUPILS AND
THEIR TEACHERS
Enjoyed Taylor Family Schools Matinees of *Jewels, La traviata, La sonnambula, The Nutcracker, Romeo and Juliet* and *La bohème*, with travel bursaries offered to enable schools from further afield to visit.

100
ELDERLY
PEOPLE
Attended performances and workshop events as part of a pilot project working through the charity Contact the Elderly.

2,865
STUDENTS
Bought tickets to *La traviata, Romeo and Juliet, Don Giovanni* and the *Polyphonia* mixed programme through a new Student Amphitheatre Performance scheme offering tickets from just £3 up to £20, generously made possible by Evi and Costas Kaplanis and the Robey Family. The £10 Student Standby scheme has enabled 2,045 students to purchase seats this Season.

Deloitte Ignite encouraged a diverse audience of **8,700** people to experience a variety of cutting edge visiting artists alongside performances by artists from The Royal Opera and Royal Ballet. As in previous years, the majority of events were offered free of charge during the day.

SOUND AND VISION

CINEMA/RELAYS

10 Royal Opera House productions screened in:

700+ cinemas

30 countries

Building our international opportunities, we have almost doubled the screens and countries from last year.

The decision to move to an entirely ROH Season and our investment in marketing has paid off, with attendance of a single title reaching **16,000** towards the end of the Season, having averaged **5,000** at the beginning.

Total attendance: **240,000**

Live screening of *La Fille mal gardée*: Fifth highest grossing film in the UK on its evening and the tenth that week.

BP Summer Big Screens enjoyed, free of charge, by **18,907**

La bohème **8,613**

Falstaff **5,885**

Metamorphosis: Titian 2012 **4,409**

BBC

We continue to work closely with the BBC to maximize our national reach and have been promoting this partnership via our website and other media.

4.5million people watched *Maestro at the Opera* (a television series in which four celebrities learnt to conduct with The Royal Opera) two thirds of whom were not normally classical music viewers.

3 live and **12** pre-recorded productions broadcast on BBC Radio 3.

2 productions broadcast on BBC2.

2 productions broadcast on BBC4 (with *Il trittico* split into three separate transmissions).

Les Troyens was relayed on the joint BBC/ACE digital platform The Space and on subscription channel Mezzo. Older recordings from the joint ROH/BBC back catalogue are being made available via Sky Arts 2.

ONLINE

Royal Ballet LIVE, in March, delivered a unique, online live streaming day via YouTube, in conjunction with The Guardian, incorporating rehearsals, interviews, films and trailers as well as an Insight event with Wayne McGregor and Mark Ronson. It attracted **194,000** live views. Social media was used to create a dialogue with viewers. Royal Ballet LIVE trended on Twitter and related tweets were viewed by **400,000** people worldwide.

Our new website was successfully launched featuring increased news-based content and discussion and an enhanced purchasing system for our audiences. Engagement via social media continues to blossom with the Royal Opera House having over **72,500** Facebook 'likes' and over **48,400** Twitter followers.

DISC

8 new titles were released on DVD/CD and **227,000** units were sold.

BEYOND OUR WALLS

Over **1,500** people attended *Die Meistersinger von Nürnberg* at Birmingham Symphony Hall which began the venue's 21st Anniversary celebrations.

Les Troyens was performed as part of the BBC Proms.

Beloved Friend was performed as part of the International Abu Dhabi Music and Arts Festival.

1,000 people attended a sale of costumes at the Bob and Tamar Manoukian Production Workshop.

THE SPIRIT OF 2012

Playing our role within the visitor economy and in keeping with its position as one of the country's most prestigious and iconic cultural organizations, the Royal Opera House played a central part in the London 2012 Festival (chaired by Tony Hall) that accompanied the 2012 London Olympics. Highlights included:

A unique free exhibition *The Olympic Journey: The Story of the Games* that welcomed an estimated 68,000 visitors, in partnership with BP and the Olympic Museum

Les Troyens was performed as The Royal Opera's contribution to London 2012 Festival with a live relay performance put up on online arts' channel The Space

Plácido Domingo brought together former winners of his Operalia World Opera Competition, including Joyce DiDonato, Rolando Villazón and Nina Stemme, for a special performance

Verdi's *Falstaff* and *Otello* were part of the World Shakespeare Festival, one of the strands in the London 2012 Festival

Metamorphosis: Titian 2012 was The Royal Ballet's contribution to the London 2012 Festival and broadcast across 20 BP Summer Big Screens

ROH2 created a new opera, *The Owl and the Pussycat*, that travelled 26 miles by barge into the Olympic Park during the games as part of the Mayor of London's 'Secrets' series

The Paul Hamlyn Hall hosted Streetwise Opera's *With One Voice*, which presented choral singing, opera and theatre performances, poetry and film from over 300 people with experience of homelessness – the first time that a platform has been given to homeless people during an Olympic and Paralympic Games

A new, prominent public artwork, Yinka Shonibare's *Globe Head Ballerina*, was installed on the side of our main building featuring a life-sized, spinning ballerina encased within a giant 'globe', inspired by a photograph of Margot Fonteyn. The piece will stay in place for five years and is part of the London 2012 Festival

The ROH hosted the International Olympic Committee Gala, which incorporated an outstanding programme of performances that highlighted London's role as a world-leading centre for opera, music, ballet and dance

YEAR AT A GLANCE

AUDIENCE

92% capacity
692,608 attendances of
428 performances

EDUCATION/FAMILY

27,238 people took part in
Education projects
21,207 people attended *Welcome
Performances*

POUNDS REDUCED

Almost half of main stage tickets
priced under **£50**

CINEMA SCREEN

ROH productions performed live in
8 countries and screened in cinemas
in **30** countries
La Fille mal gardée live was the fifth
highest grossing film in the UK
on its night

TV SCREEN

4.5million people watched
Maestro at the Opera – two thirds new
to classical music programming

ONLINE, FACEBOOK AND TWITTER

Online sales increased to
60% of all bookings
Website received **4.9million** visits
from over **2.4m** different browsers
Royal Ballet LIVE:
1million views within the
first five months online
72,500 Facebook likes
48,400 Twitter followers

APPRENTICES AND MENTORING

8 apprenticeships
165 work experience placements
200 attendances of the
Open Up careers' day
3 appointments to ROH Connections

OLYMPIC RINGS

9 events in 2012 Festival and/or related
Olympic celebrations
68,000 attendances of *The Olympic
Journey: The Story of the Games*

FINANCE

WE INVEST IN AND SUPPORT OUR WORK
THROUGH PRUDENT FINANCIAL MANAGEMENT.
WE ENDEAVOUR TO MAKE EVERY POUND WORK HARDER.
WE ARE VERY GRATEFUL FOR THE CONTINUED SUPPORT
OF ARTS COUNCIL ENGLAND.

The Royal Opera House continues to present an ambitious programme of work whilst balancing its books in its unrestricted activities in each full financial year.

Along with most other regularly funded organizations, the Royal Opera House's main Arts Council revenue grant was cut by 0.5% (£0.1million) followed by a further cut of 6.9% (£2.1million) in the year to March 2012. Despite this significant cut, an overall balanced financial result on the unrestricted general funds has been achieved for the 13th successive year.

This has been delivered by careful financial stewardship: managing the reduction in the Arts Council grant with increased cost saving, procurement and tendering activity, together with a reduction in the cost of new productions and revivals. In a tough environment for our commercial activities, our Enterprises division had a record year, and fund-raising outperformed budget.

Box office achieved **92%** capacity and attracted **692,608** attendances over **428** performances. This is a significant achievement but we believe that our new pricing policy will help us to attain even higher targets for box office performance levels.

Over **£3** raised for
every £1 of grant received

13th successive balanced
full accounting year

13th successive year of positive cash
balance throughout the year

THE SUMMARY STATEMENT OF INCOME AND EXPENDITURE SET OUT BELOW IS A COMBINATION OF THE UNRESTRICTED GENERAL FUNDS, DESIGNATED FUNDS AND RESTRICTED FUNDS. IT EXCLUDES INCOME AND EXPENDITURE FROM BOTH THE UNRESTRICTED PENSION SCHEME LIABILITY AND THE ENDOWMENT FUND.

	2012		2011	
	£million		£million	
INCOME				
Box office receipts	39.2	36%	37.7	34%
ACE	26.4	24%	27.9	25%
Donations, legacies and sponsorship	22.6	21%	20.7	19%
Commercial trading and other income	20.2	18%	22.9	21%
Investment income	1.4	1%	0.3	0%
	109.8	100%	109.5	100%
EXPENDITURE				
Performance, education and outreach	69.1	62%	69.1	61%
Premises and depreciation	15.5	14%	15.0	13%
Marketing and publicity	5.6	5%	5.4	5%
Management, administration and governance	4.7	4%	4.5	4%
Donations, legacies and sponsorship costs	3.6	3%	3.0	3%
Commercial activity	12.4	11%	15.2	13%
House management cost	1.1	1%	1.9	2%
	112.0	100%	114.1	100%
TRANSFERS				
Fixed Asset and Heritage Asset Funds	4.1		7.5	
Other Designated Funds	(0.4)		(2.8)	
Other Restricted Funds	(0.1)		0.0	
NET SURPLUS ON UNRESTRICTED GENERAL FUNDS	1.4		0.1	

PHILANTHROPISTS AND SPONSORS 2011/2012

OUR PROFOUND THANKS GO TO ALL THOSE INDIVIDUALS, FAMILIES AND ORGANIZATIONS THAT HAVE CHOSEN TO SUPPORT US THROUGHOUT THE YEAR. THEY MAKE IT ALL POSSIBLE.

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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 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 Management Team, manages the day-to-day operation of the Royal Opera House.

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