**318 performances** at the Royal Opera House; On the main stage: 7 new operas, 1 full length and 4 short new ballets

**3 Olivier Awards** (6 nominations) and **2 Critics’ Circle Dance Awards** (8 nominations)

**621,000 attendances** at our Covent Garden theatre: 97% occupancy

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

**1 million attendances** of ROH Cinema screenings worldwide in 51 countries; Live cinema screenings in the UK at 559 cinema screens

**41,000** people took part in Learning and Participation projects; **4,500** young people experienced cultural activities as a result of ROH Bridge

**38,000 hours of streamed content** were viewed online by audiences across the globe

**3 Olivier Awards** (6 nominations) and **2 Critics’ Circle Dance Awards** (8 nominations)

**601,000 Facebook fans; 390,000 Twitter followers; 320,000 Instagram followers**

**41,000** across **20 venues** attended **3 BP Big Screen free outdoor ballet and opera screenings** from Aberdeen to the Isle of Wight

**110 million minutes of footage** are viewed over the Season on our YouTube channel

**26,000 attended** ROH productions at other venues

**49%** of our theatre audience and **86%** of our cinema audience live beyond Greater London

**More than half** the tickets at our Covent Garden home cost **£65** or less, and more than **30%** were **£35** or less; **22,000** people attended low-priced enhanced performances for schools, families, students and community groups
INCOME

Total income £138.3M, including capital donations and funding of £5.1M

2018

EXPENDITURE

Total expenditure £131.8M excluding capital expenditure

INCOME

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

2017

EXPENDITURE

Total expenditure £130.3M excluding capital expenditure

Figures exclude gains on investment and taxation.
CHAIRMAN AND CHIEF EXECUTIVE
IAN TAYLOR Chair

Welcome to the Royal Opera House Covent Garden Foundation (Limited by Guarantee) 2017/18 Annual Report.

As we reflect on the past year and look forward to the year ahead, we should be pleased with our achievements in what continue to be challenging and uncertain times, not just in the creative industries but across the whole country. During these periods of uncertainty, the arts are more important than ever, which is why I am delighted that we have completed our third and final year of construction for the Open Up project. The project will transform our Covent Garden home and make the Royal Opera House a daytime destination. At the heart of the project, our new Linbury Theatre will provide the West End with its newest, most intimate venue.

This huge transformation has continued apace without causing interruptions to the rich artistic programming on our main stage. Almost 1,000 world-class performances have gone ahead and, crucially, we have been able to achieve a break-even financial out-turn for our 19th consecutive year.

None of this would be possible in such a challenging political and economic climate without the tremendous passion, dedication and constant striving for the highest standards by each and every member of the Royal Opera House’s staff and the resilience of every team across the organisation. I would like to thank them for their invaluable contribution over the last year.
It’s also with gratitude that I must, on behalf of the whole board, thank those individuals, Trusts, Foundations and corporate partners who care so much for us and our work. It is only with this support, together with investment from Arts Council England and support from the Department for Digital, Culture, Media and Sport which provides the bedrock for our creativity, that we are able to achieve all that we do.

Ian Taylor, Chair
26 February 2019
ALEX BEARD  Chief Executive

An exceptional 2017/18 Season has seen the Royal Opera House approach one of the defining moments in its history, re-shaping the organisation to grasp new opportunities and to meet the many challenges ahead. In this review, we reflect on a Season of extended national reach and artistic renewal, as vital new foundations were laid for future success.

We completed the final year of construction on Open Up, with staff from across the organisation working tirelessly to plan for welcoming a new public with an introduction to our artforms and a taste of the remarkable creativity at play here, in one of the world’s leading artistic enterprises. The Open Up project will make the Royal Opera House a daytime destination open to everyone, every day from 10am, seven days a week and provides the West End with its newest, most intimate venue in the Linbury Theatre, opening the doors to a whole new generation of ballet and opera lovers.

The Royal Ballet delighted packed houses with new work and revivals alike. The Company joined forces with four other UK ballet companies to celebrate the life and works of Kenneth MacMillan in a landmark festival celebrating the talents of one of the 20th century’s towering artistic geniuses. World renowned American choreographer Twyla Tharp returned to create The Illustrated Farewell alongside Arthur Pita’s main stage debut The Wind and the first revival of Hofesh Shechter’s Untouchable in a programme that showcased the breadth of contemporary ballet idioms on our dancers’ virtuosic talents. We also marked the centenary of Leonard Bernstein’s birth with an all-Bernstein programme from the Company’s three resident choreographers: Wayne McGregor’s new Yugen, Christopher Wheeldon’s new Corybantic Games, and the return of Liam Scarlett’s The Age of Anxiety.
An undoubted highpoint of the Season was our new production of
Swan Lake, arguably the best-loved of all classical ballets, featuring
additional choreography from Artist in Residence Liam Scarlett,
and designs by his long-term collaborator and Royal Opera House
favourite John Macfarlane. A huge critical success, the Company took
this transfixing new production to the Teatro Real, Madrid, for the
Company’s first visit in more than twenty years. The Teatro Real proved
an enthusiastic partner in our collaboration with the British Council,
and particularly in the accompanying workshops with hundreds of
young dancers from communities across Spain.

2017/18 marked Oliver Mears’s first full Season as Director of Opera, in
a year which featured landmark world premieres, fresh interpretations
of the core repertory and brilliantly realised revivals. Our acclaimed
Music Director Antonio Pappano brought us a host of extraordinary
role debuts and world firsts: from his intimate recital with renowned
mezzo-soprano Joyce DiDonato, to an epic revival of Macbeth and an
award-winning new production of Rossini’s Semiramide directed by
David Alden.

Australian Director Barrie Kosky followed his 2016 debut at the
Royal Opera House with a boldly theatrical new production of Bizet’s
Carmen. George Benjamin followed the extraordinary success of
Written on Skin, now already established in the repertory for opera
companies across the world, with the equally compelling and visceral
Lessons in Love and Violence, once more with Martin Crimp’s poetic
and lucid text. Director Richard Jones brought us a focussed and deeply
moving new production of Puccini’s classic La bohème and David
Alden’s new production Lohengrin whetted Wagnerians’ appetites
for our upcoming Der Ring des Nibelungen, the rehearsals for which
started at the end of this review period.

This remarkable range of work was underpinned by the extraordinary
musicianship and commitment of the Orchestra of the Royal Opera
House and the Royal Opera Chorus, the musical backbone of our
reputation for artistic excellence.

As the new Linbury Theatre reached its final construction stages, we
strengthened relationships with venues and audiences beyond Covent
This year we broadcast free screenings of *Don Giovanni*, *Swan Lake* and *La bohème* across more than 20 venues, from Aberdeen to the Isle of Wight.

In addition to our broadcast achievements, social media engagement continues to grow, and now more than 601,000 people follow us on Facebook, a further 390,000 on Twitter, with a rapidly expanding following of 320,000 on Instagram. We are now the most subscribed to arts organisation in the world on Youtube, with 380,000 subscribers, nearly 110 million minutes of footage watched and 745,000+ people viewing World Ballet Day Live.

Our purpose at the Royal Opera House is to bring the very best of opera and ballet to as many people as possible, and as this report lays out we made significant progress over the last year. None of this work would be possible without the dedication, professionalism and flair of all the staff and artists of the Royal Opera House and our extended family of collaborating partners. All our work in turn crucially depends on the shared enthusiasm, loyal support and remarkable generosity of our friends, patrons, philanthropists and audiences, and to them I extend our sincere gratitude.

Alex Beard, Chief Executive
26 February 2019
WHO WE ARE AND WHAT WE DO
Who we are and what we do
The Royal Opera House’s aim is for many more people to enjoy and engage in exceptional ballet and opera.

As The Royal Ballet, The Royal Opera and the Orchestra of the Royal Opera House, we bring together the world’s most extraordinary ballet and opera artists in more than 500 performances every year; live events that thrill, move and excite, that transport people to other worlds.

Our theatre is in Covent Garden but our work is experienced across the UK and globally, with 1.5m+ attending a performance in a theatre or cinema each year, and many millions more enjoying our work on radio, TV and online.

We constantly question and discover, re-imagining the great masterpieces of the past, and investing in new works, exceptional talent and innovative ideas. Our Learning and Participation programme opens up opportunities to 25,000 people each year, reaches many more through digital insights and resources, and connects 22,000 people with affordable performances for families, schools, students and community and health groups.

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

*Strangthen Excellence* – consistently reflect today’s best people and ideas, appealing to the broadest possible audience

*Open Up* – welcome many more people into the heart of ballet and opera so they feel they belong and want to deepen their involvement

*Ensure Financial Resilience* – improve how we use our resources and grow income to ensure a healthy organisation

*Be a Great Place to Work* – make working here safer, inclusive and productive
The overall ROH Plan was approved by the Board and shared with staff and with our principal funder Arts Council England. Over the coming pages we will expand on what was delivered against each priority during 2017/18 and provide an overview of our Plan for 2018/19 to 2022/23.
Develop exciting, deliverable programming

The Royal Opera House presents the world’s most accomplished ballet and opera artists in productions of extraordinary quality and scale. The 2017/18 Season featured outstanding artistic contributions from The Royal Ballet, the Royal Opera Chorus, the Orchestra of the Royal Opera House, Lucy Bailey, George Benjamin, Roberto Bolle, Nicole Carr, Martin Crimp, Tansy Davies, Joyce DiDonato, Michael Fabiano, Stefan Herheim, Richard Jones, Barrie Kosky, Wayne McGregor, Katie Mitchell, Andris Nelsons, Anna Netrebko, Marianela Nunez, Natalia Osipova, Antonio Pappano, Liam Scarlett, Twyla Tharp, John Tomlinson, Philip Venables, Eva-Maria Westbroek, Christopher Wheeldon, Mark Wigglesworth, Roderick Williams and hundreds of other artists too numerous to mention here. We achieved 97.2% occupancy and 86% of available financial capacity on the main stage.

The Royal Ballet began the season with an acclaimed revival of Alice’s Adventures in Wonderland, following which it convened Kenneth Macmillan: A National Celebration; a unique collaboration that saw The Royal Ballet, Birmingham Royal Ballet, English National Ballet, Northern Ballet, Scottish Ballet and Yorke Dance Project perform on our Covent Garden stage and in the Clore Studio and share the influential former Royal Ballet Resident Choreographer’s legacy around the UK. The Royal Ballet’s new production of Swan Lake by Liam Scarlett was critically acclaimed, with sensitive updating and stunning designs by John Macfarlane. Swan Lake was seen by more than 157,000 people in Covent Garden, in cinemas, at a free BP Big Screen relay and on tour in Madrid, while the production will remain in our repertory for years to come. New work included two commissions for the Bernstein centenary – Wayne McGregor’s moving, lyrical Yugen and Christopher Wheeldon’s powerful, technically challenging Corybantic Games – along with Arthur Pita’s visually arresting, atmospheric The Wind.
and Twyla Tharp’s *The Illustrated Farewell*. Away from Covent Garden, the Company performed Robert Binet’s *The Dreamers Ever Leave You* with National Ballet of Canada at Printworks in East London, revived *Elizabeth* at the Barbican, opened Hull New Theatre in one of the highlights of the City of Culture celebrations and toured to Madrid.

The Royal Opera’s Season opened with Richard Jones’s clear and beautiful new production of *La bohème* with other new productions including David Alden’s multi-Olivier-winning *Semiramide* and his new *Lohengrin*, Barry Kosky’s fresh and invigorating interpretation of *Carmen* and Krzysztof Warlikowski’s UK debut with a powerful *From the House of the Dead*. A major highlight was *Lessons in Love and Violence*, the expertly-crafted, eagerly-awaited new opera from three of the UK’s most admired opera-makers: George Benjamin, Martin Crimp and Katie Mitchell. Aletta Collins directed the premiere of Mark-Anthony Turnage’s *Coraline*, based on Neil Gaiman’s popular children’s book, at the Barbican. Tansy Davies’s *Cave* was given its premiere at Printworks with London Sinfonietta, and Doctoral Composer in Residence Na’ama Zisser’s first opera *Mamzer Bastard* was given its premiere at Hackney Empire. At the Roundhouse, John Fulljames’s production of *The Return of Ulysses* included performances from the Early Opera Company and community ensembles and the Jette Parker Young Artists presented *La Tragédie de Carmen* at Wilton’s Music Hall. The multi-award-winning *4.48 Psychosis* returned to the Lyric Hammersmith.

Our programming and budgets reflect our aim for many more people to enjoy and engage with exceptional ballet and opera. More than 30% of tickets at our Covent Garden home cost £35 or less. 22,000 people attended low-priced enhanced performances for schools, families, students and community groups. At our Annenberg Family Performances, 65% attended through partnerships with health and community groups including Mousetrap Theatre Projects, Ballet Boyz Parkinson’s Group, Synergy Theatre Project, Great Ormond Street Hospital, charities working with families living near Grenfell Tower and through outreach in Stoke, Hull, Grantham and North Devon. At Schools Matinees, 65% of schools attended from outside M25, average 16% free school meals (national average: 13%) and we drew on a partnership with Kids Connection to promote these events to London and South East state schools who had not previously attended.

We aim to sustain the current quality and range of work during 2018/19, presenting internationally acclaimed artists in a balance of new work and revivals, including Wagner’s *Ring* cycle; new productions of *Hansel and Gretel, The Queen of Spades, Katya Kabanova, La forza del destino* and *Billy Budd*; new ballets from Sidi Larbi Cherkaoui and Alistair Marriott; and the first Season in the new Linbury Theatre, discussed below. Looking further ahead, it is becoming increasingly challenging to realise our artistic ambitions within our financial and operational constraints.
Reopen the Linbury Theatre
The new Linbury Theatre was under construction throughout the year and is the West End’s newest, most intimate theatre. The season ahead presents an ambitious and wide-ranging programme on our second international stage with the first performances in January.
Nurture astonishing, diverse artists

Across the programme, and particularly in our mid-scale work and within our talent development programmes, there has been an increase in participation from ethnically diverse performers and female practitioners. However, we recognise that our organisation and our artforms have further to go to be representative of Britain’s national diversity. Staff from across the organisation engaged with the process of revising our Diversity and Inclusion Strategy which was agreed by the Board and is now fully embedded in our organisational plan.

Charlotte Edmonds completed her tenure as Choreographic Apprentice, sharing in the Clore Studio her new works *Piggy in the Middle* and *Sink or Swim*, a moving short film about the experience of depression. The Aud Jebsen Young Dancer scheme continues to provide a bridge between vocational training and The Royal Ballet, while our collaboration with Southbank Sinfonia supports recent music college graduates to develop their skills in performing and auditioning for ballet and opera.

The Jette Parker Young Artists Programme continues to provide two years of full-time training to support singers, directors, conductors and répétiteurs towards an international career in opera. Thanks to the generosity of Oak Foundation, the programme has been expanded to identify and nurture diverse artists at an earlier stage in their careers, with new initiatives including a Conducting for Opera course for women with the Royal Philharmonic Society and the National Opera Studio, talent identification trips and masterclasses in South Africa, and three Link Artist positions. The Royal Opera developed two projects with disabled-led companies and worked with Opera North, Leicester Curve, the Albany and Gem Arts to offer research and development on projects by BAME composers and writers. The year also saw performances of two productions developed through our Doctoral Composer in Residence with the Guildhall School: the world premiere of Na’ama Zisser’s *Mamzer Bastard* at Hackney Empire; and a revival of Philip Venables’ multi-award-winning *4.48 Psychosis* at the Lyric Hammersmith.

Youth talent programmes included the 54-strong Youth Opera Company, drawn from socially diverse parts of London, and the long-running Chance to Dance scheme in London and Thurrock which will be expanded further across the country.

*I found the choreography session very informative and useful because it allowed me to look at choreographing from different perspectives and points; it also helped me to broaden my choreographic knowledge and ability.*

Participant, Young Creatives
**Expand first opportunities nationally**
Our three core programmes – Create and Sing, Create and Dance, Design and Make – were rolled out to 717 schools (an estimated 20,000+ pupils), of whom 87% were outside London (well ahead of target). We are planning to more than double participation by 2021/22. 95.7% of participating teachers surveyed say that taking part has had a positive impact on the resilience and confidence of the class and children as individuals, and that it has helped the class work together as a team. In addition, we took part in a BBC Live Lesson about *The Nutcracker*, reaching a further 1,057 classrooms.

To encourage participation from a wide range of schools, especially in areas of low cultural engagement, we delivered taster Continuing Professional Development sessions and formalised partnerships with Music Education Hubs from Devon to Tees Valley. There were 10,173 downloads of our Digital Learning Platform, which includes a wide range of teacher-written schemes of work and ‘how-to videos’ to support delivery of ROH programmes and wider classroom learning.

With the support of Thurrock Borough Council, Trailblazer continues to embed cultural learning at the heart of Thurrock’s schools, reflecting our continued commitment to the community in which our production workshops are sited. 85% of Thurrock schools have taken part in the Trailblazer programme, with all secondaries currently signed up. 93% of ‘Cultural Champion’ teachers supported through the programme reported an in-depth change in the quality of their school’s arts provision and 84% had been able to enhance the curriculum with stimulating experiences.

As well as directly delivering creative learning about ballet and opera, ROH delivers Arts Council England’s Bridge programme in North Kent, Essex, Hertfordshire and Bedfordshire, building connections and infrastructure that last year resulted in 4,500 young people taking part in cultural activities and 364 schools applying for ArtsMark status.
‘These experiences broaden their perspective on life, particularly those children living in our area of the borough which is deprived, with low employment. We have found that aspirations are raised for those children with experience of high quality art.’

Thurrock teacher

‘Our Year 5 pupils are very excited about the live lesson and would love to hear our name on air! In Cumbria, we don’t often get an opportunity to work with national companies so it’s great to be able to join in the live lesson to learn a new skill. Hopefully it will help us when we begin to learn the waltz next week as part of our Victorian topic...!’

Fairfield Primary School, Gallowbarrow, Cockermouth
Enhance and animate front of house space
A major focus for 2017/18 was the Open Up capital project. The £50.7m project was delivered, while continuing to present a full programme of 996 performances, plus rehearsals, within the main auditorium. More than 30 trade contracts, 500 individual contractors and 120 sub-contractors/suppliers were involved; more than 180 miles of cable and 400m2 of glass used. All of the £50.7m was raised from private philanthropy.
Expand cinema and digital participation

ROH Cinema attendance passed the 1m mark for the first time. Half of the attendances took place in the UK, with non-London UK attendances 17% ahead of target. Eleven titles will be broadcast during 2018/19 and we are aiming to increase UK attendance by 38% by 2020/21. Three productions were relayed to free BP Big Screens in more than 20 parks and public spaces, from Exmouth to Aberdeen, of which two were also live-streamed. Nine productions were broadcast on BBC Radio 3 and two on BBC television, amplified further by international broadcast partnerships.

35,000 hours of masterclasses, workshops, discussions, rehearsals and performance extracts were viewed online. The Royal Opera House’s contribution to World Ballet Day attracted 1,095,000 views both live and during the on-demand period. We also convened #OperaPassion Day alongside the V&A exhibition Opera: Passion, Politics and Power, in conjunction with the British Council, BBC and other opera companies, attracting 315,000 views and offered our first MOOC (Massive Open Online Course) Inside Opera: Why Does It Matter? Social media reach continues to grow with 387,179 YouTube subscribers (48% year-on-year growth), 601,000 Facebook fans (84%), 390,000 Twitter followers (56%) and 320,000 (4%) Instagram followers.

We also established a small Audience Labs unit to explore the potential of immersive and other new technologies in engaging new audiences. Featured in the DCMS Culture is Digital report, it will work with culture, technology and higher education partners to deliver research and development projects and several commissions.

‘ROHswanlake from Barcelona. Incredible pas de deux. Amazing!’

‘Loving every minute with my mum in Suffolk! Truly amazing #ROHswanlake’

‘ROHswanlake so inspiring, watching from Devon! Especially after just doing a ballet lesson!’

Twitter feedback regarding cinema screening of Swan Lake
Participate in high-impact national events

The Royal Ballet visited Hull as part of the City of Culture celebrations, opening the Hull New Theatre with a spectacular gala and highlighting talented dancers from the city. The performance was screened to 3,500 people in Hull’s Trinity Square. Over the preceding weeks, 100 young dancers from local dance schools took part in community programme that culminated in free large-scale performances in Trinity Square.

The V&A, in collaboration with the Royal Opera House, presented a landmark exhibition presenting key moments in the story of opera from its origins in late Renaissance Italy to the present day. Opera: Passion, Power and Politics was complemented by digital events and BBC activity involving other UK opera companies and promoting wider understanding and discussion of the art form. The Royal Ballet convened Kenneth MacMillan: A National Celebration, working with other national companies to celebrate the choreographer’s centenary and providing a catalyst for performances around the UK. There was also surrounding programme of Insights bringing together the influential artists who worked with MacMillan.
**Improve our understanding of audiences**
A transformed approach to data collection, analysis and strategic marketing played a key role in achieving our best box office revenue results in many years. We reviewed our media channels, making a substantial shift from print and out-of-home media to trackable digital media, and we are using smart technology to model and find audiences on platforms including Facebook and Instagram as well as broader digital networks. We are refining pricing and seat maps for each production, and utilising the improved data analysis for planning.

Our data management and handling practices were brought into line with the new General Data Protection Regulations.
Grow earned income

By exceeding Box Office, fundraising and commercial targets, we were able to maintain a stable level of income, balance our expenditure and deploy reserves to finance much needed infrastructure projects such as the renewal of our get-in lift. As discussed above, changes to data analysis and marketing enabled us to achieve strong box office performance. Cinema attendance continues to grow and we are forecasting 10% growth on both gross and net income.

Fundraising continues to deliver against very high targets but, in setting future budgets, we remain mindful of the potential impact on our donor base, for example, Brexit, the winding up of two large cultural charitable foundations and increased European competition for ballet and opera projects. Corporate hire opportunities were limited by the Open Up construction work which also necessitated the closure of the Level 5 restaurant and bar mid-way through the season, mitigated in part by a nightly 'pop-up' bar in the Clore Studio. Looking ahead, the opening up of our public spaces will help us to increase catering and retail revenues for future years as well as build back up the business for ROH Events.
Lay foundations for future philanthropy
To build our Endowment, we have stepped up our promotion of legacy giving. At several final dress rehearsals, Dame Vivien Duffield, Chair of the Royal Opera House Endowment Fund, and various artists addressed the audience from the stage, talking of the value of giving in this way to the ROH.

We have mailed loyal audience members with legacy information and are developing plans for a targeted Endowment campaign. We also launched our Young Philanthropists scheme and will further develop this to encourage overall more cultural philanthropy and involvement from younger ballet and opera lovers.

‘The Royal Opera House is one of the residuary beneficiaries of my will because it has given me so much pleasure over the years and I want to give something back.’

Anne Ross
**Make permanent cost savings**

Given declining Arts Council funding, the economic uncertainties of leaving the European Union, inflationary pressures and the need to invest in our back-of-house infrastructure, it is crucial that we look for potential savings across every aspect of our operation.

Last year we reviewed the balance of print and digital marketing, commissioned new Artistic Planning and Producing Software to support more efficient working and began reviewing the resourcing of specific parts of the organisation. Identifying further savings will be a major focus for 2018/19.
Futureproof our theatre

To remain open and deliver our plans, our buildings must be safe, compliant with legislation, financially and environmentally sustainable, fit for purpose and welcoming. Our estate is large and complex, comprising three locations: London, Thurrock and Aberdare. Much of the equipment and infrastructure installed in the 1990s Covent Garden development needs to be upgraded or replaced. Last year we commissioned fabric, technical, accommodation, MEP (mechanical, engineering and plumbing) and IT infrastructure reviews and from these we will develop a 10–20-year estates plan.

In addition to the Open Up construction programme and general repairs, two major projects took place: enabling work began on the replacement of the main stage flying system and we undertook a major upgrade of the Get In lift which brings sets and equipment into the building. We also continued to improve our environmental sustainability, achieving a 4-star Creative Green certification and introducing new recycling arrangements.

Optimise our use of technology

Several projects were been rolled out to support us to work more efficiently, increase revenues and ensure compliance, among them the new website, new retail systems, new Wifi, payment card compliance and the upgrading of computer-aided design software. Priorities for 2018/19 include the introduction of eProcurement and a new planning and scheduling system.
Improve health, safety and wellbeing

In our second People Survey, staff reported a positive working life index of 67%, broadly in line with the previous year. The level of health and safety incidents per performance has fallen and levels of reporting have improved. Provision for muscular-skeletal injuries and mental health was increased and we signed the Time to Change pledge initiated by Mind and Rethink Mental Health with positive engagement and roll out to staff and artists across the Royal Opera House.
Embed ROH values and behaviours
We reiterated our no-tolerance stance on harassment and introduced a confidential whistleblowing service. We are a Stonewall Champion, surveyed staff about LGBQT inclusion, and supported staff and artists to participate in the annual Pride celebrations.

Improve how we plan and produce
Against a backdrop of considerable change and challenge, it is imperative that we continue to be a place where the world’s finest artists produce and perform their best work. We have been evaluating the ways we produce ballet and opera with a view to improving processes and resource management to this end. Last year this work included the commissioning of the new Artistic Planning and Producing System, entering into discussions around rights and developing new measures for assessing capacity and managing workflow in Technical and Production areas.
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Support staff to learn, develop and share
More than 1,000 people work at the ROH, with many more involved in creating and performing in our productions on stage as freelancers. 49% of staff completed the People Survey and more than 600 staff attended workshops about our forward plan. Training was offered on management skills, safety and unconscious bias, and BAME and disabled staff had the opportunity to participate in the Accelerate management programme, delivered in conjunction with the Southbank Centre and the National Theatre.

We continue to share our learning and skills with the wider sector and to convene best practice. Alexander Whitley Dance Company, Fallen Angels Dance Theatre, Fuel and Oedipa completed their tenure as ROH Links partners; from 2018/19 the programme will be expanded to involve a wider group of organisations in ‘Conversation Days’. We tested new digital opportunities, convening partners to create events such as World Ballet Day and #OperaPassion Day, and launched Audience Labs to test the potential of new technologies drawing new partners and new audiences to the ROH. Staff were encouraged to share their skills as Board members of other organisations and their learnings at a variety of conferences in the UK and overseas.
Develop a resource plan for the future

Staff turnover dropped slightly to 15%. After a significant rise in recent years, we maintained the number of new BAME and disabled employees at 16% and 4% respectively. We continue to develop partnerships and working practices to increase this. The overall diversity of the ROH is increasing as new more diverse people join, and has increased to 11% and 3% respectively. We continue working with Mind and the Camden Society to attract people from a wide range of backgrounds, we are a Disability Confident employer, and we have continued to ensure that all ROH staff receive Living Wage as a minimum.

18 apprenticeships were offered in specialist backstage areas, along with 155 work placements, and we continue to deliver the BA in Costume Making with Thurrock Adult Community College at our Bob and Tamar Manoukian Costume Centre in Thurrock.
## INCOME

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## EXPENDITURE

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## TRANSFERS FROM/(TO) FUNDS

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open Up fundraising</td>
<td>(5.1)</td>
<td>(14.8)</td>
</tr>
<tr>
<td>Fixed Asset and Heritage Asset Funds</td>
<td>(1.9)</td>
<td>4.4</td>
</tr>
<tr>
<td>Other transfers</td>
<td>0.6</td>
<td>(0.1)</td>
</tr>
<tr>
<td><strong>NET SURPLUS ON UNRESTRICTED GENERAL FUNDS</strong></td>
<td><strong>0.1</strong></td>
<td><strong>0.2</strong></td>
</tr>
</tbody>
</table>

For full details, please refer to the statutory accounts available from Companies House. This summary excludes gains on investments and taxation. Income includes capital donations and funding (2018: £5.1m, 2017: £15.9m), but expenditure does not include capital expenditure.
Directors and Trustees
The directors of the charitable company (‘The Royal Opera House’ or ‘the charity’) are its Trustees for the purpose of charity law and throughout this report are collectively referred to as the Trustees. The Trustees who held office during the period and since period end were as follows:

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Ivan Daffern (appointed 1 October 2018)
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Heather Baxter, Administrative Director, The Royal Ballet
Alex Beard, Chief Executive
Bob Brandsen, Production Director
Melanie Crompton, Orchestra Administrative Director (started 4 December 2017)
Jane Crowther, Director of Human Resources
Mark Dakin, Technical Director
Helen Dunne, Acting Orchestra Administrative Director (started 1 September 2018 until 31 August 2019)
John Fulljames, Associate Director of Opera (left 1 September 2017)
Lindsey Glen, Head of Policy and Strategy
Peter Katona, Director of Casting
Koen Kessels, Music Director, The Royal Ballet

Mindy Kilby, Director of Finance
Joe McFadden, Chief Technology Officer
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Sally Mitchell, Orchestra Administrative Director (left 31 January 2018)
Kevin O’Hare, Director, The Royal Ballet
Sally O’Neill, Chief Operating Officer (left 12 December 2017)
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Hazel Province, Director of Planning
Amanda Saunders, Director of Development and Enterprises
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Lucy Sinclair, Director of Audiences and Media
Heather Walker, Director of Operations
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The direction and control of the Royal Opera House is determined by the Board of Trustees, which meets at least six times a year. The role of the Board is to direct the Royal Opera House strategy and to ensure that the Royal Opera House is on the approved strategic course (including artistic strategy) and that it is properly and effectively managed. The Trustees are also responsible for the appointment of the Chief Executive, as well as the most senior management positions. The Chief Executive, with the assistance of the Executive Management Team, manages the day-to-day operation of the Royal Opera House.

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

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

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- The Derek Butler Trust
- The John S Cohen Foundation
- CHK Charities Ltd
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