



S A D L

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**Annual Review
2016–17**

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Chairman's message



It is with great pleasure that I introduce Sadler's Wells' Annual Review for 2016–17, my first as Chairman. I was thrilled to take over from Sir David Bell in November 2016, at a time when Sadler's Wells is going from strength to strength.

Over the period of this review, Sadler's Wells continued to produce and present the best dance from the UK and around the world, with more than 900 performances given to a total audience of nearly 700,000 worldwide.

Our programme of participatory activities saw over 36,000 people from the local area and beyond, young and old, take part in events including talks, workshops and special projects, such as our community production *Home Turf*, which featured a cast of almost 100, ranging in age from 6 to 88.

Development of 'Sadler's Wells East', our venue in the new cultural and education district in Stratford's Queen Elizabeth Olympic Park, progressed throughout the year. The project will include a mid-scale theatre, a choreographic centre, a hip hop academy and flexible spaces for research, development and production of dance work. It will enable us to further enrich people's lives by providing artists with more of the resources they need to create innovative work, offering opportunities and training to the local community and promoting enjoyment and knowledge of dance to an even wider audience.

Our constant focus is on investing our resources and any profit we make as a charity in supporting the first-class work that we offer our audiences — to keep inspiring them to make dance part of their lives.

I would like to take this opportunity to thank David Bell for the enormous contribution he made during his chairmanship of Sadler's Wells over 11 years. The support and guidance he gave Alistair and his team were instrumental in securing Sadler's Wells' place today as one of the world's greatest dance houses. We owe him a huge debt for his leadership and wise counsel, and not least for his enthusiasm and humour.

My sincerest thanks to the hard-working team at Sadler's Wells, all our associate artists and companies, our supporters and Arts Council England for their invaluable support. We could not have achieved the successes recorded on these pages without you.

A handwritten signature in black ink, which appears to read 'Nigel Higgins'. The signature is written in a cursive style with a horizontal line underneath.

Nigel Higgins

Artistic Director and Chief Executive's message



Sadler's Wells' productions, performances, digital channels and learning and engagement projects offer great dance to a global audience. We exist to enable artists to create the best work and to encourage people of every background and age to experience and take part in dance — whether as spectators, digital users or participants in a class.

Over the last year, we continued to attract a growing number of people in London, around the world and online. One of the ways in which we did this is through the ground-breaking works we brought to the stage. Our two main productions this year, *No Body* and Natalia Osipova's contemporary programme, were the result of bold new ideas and innovative collaborations. So were Crystal Pite's *Betroffenheit*, Akram Khan's *Giselle* for English National Ballet, Michael Keegan-Dolan's *Swan Lake/Loch na hEala* and Wayne McGregor's *Tree of Codes*, all works which we co-produced. Each in their own way, these shows inspired audiences and challenged perceptions about what the art form is and how it can be presented.

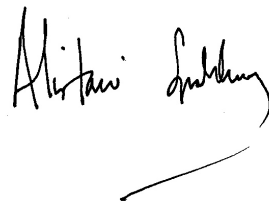
Nearly 94,000 people came to enjoy Matthew Bourne's latest production *The Red Shoes* over the Christmas period, with our theatre filled to a staggering 98.3% capacity, while over 173,000 people outside London saw a performance of one of the 18 Sadler's Wells' productions we toured to over 20 countries around the world. Sadler's Wells' videos were viewed over 4.6 million times on our website, YouTube channel and Facebook.

Our commitment to achieving greater inclusion continued to permeate our work on stage and behind the scenes. We investigated how to better support women in building and sustaining a career in choreography by taking part in *Advance*, a gender equality project led by Tonic Theatre, alongside eight other UK performing arts organisations. The findings and outcomes of the project are now informing planning and decisions around our programme and artist development initiatives.

To continue to thrive in the present challenging and fast-evolving times, pooling expertise and working closely with colleagues in the UK and overseas has become more important than ever. To further our reach and offer even more opportunities to artists and audiences, last year we joined forces with Birmingham Hippodrome and The Lowry, Salford, to forge The Movement. We want this new producing partnership to support the creation of new large-scale work, develop talent across the UK and grow audiences for dance across the country.

As we look ahead to the next year and beyond, we remain true to our belief in the power of dance to transform lives through its ability to connect us with each other and deepen our understanding of what it means to be human.

In doing all of the above and much more, we are indebted to our artists, companies, patrons and funders, who in many different ways contribute to realising Sadler's Wells' vision to champion dance artists, instigate world-class work and make dance part of everyone's life. A heartfelt thank you for your boundless enthusiasm and ongoing support.

A handwritten signature in black ink that reads "Alistair Spalding". The signature is written in a cursive style and is positioned above a horizontal line.

Alistair Spalding CBE
Artistic Director and Chief Executive

Highlights 2016–17

912

performances in the
UK and internationally

53,170

people in the UK saw one of Sadler's Wells'
productions outside London

697,216

audiences worldwide, including
523,533 in London

300

UK and international artists commissioned,
including choreographers, composers,
designers and dramaturgs

16

new dance works
commissioned or produced

1

International Associate
Company appointed: Acosta Danza

18

Sadler's Wells' productions toured
to 35 venues in 21 countries, with
176 performances given to an
audience of nearly 173,683

44%

of Sadler's Wells' audiences
were first-time bookers

72%

of income from box office receipts

36,077

attendances to our participatory activities including pre and post-show talks, classes and workshops

93,914

people came to see *Matthew Bourne's The Red Shoes* over the Christmas period, with a 98.3% capacity

5,686

people saw National Youth Dance Company perform *In-Nocentes* as part of their nine-venue national tour in 2016

3,241

people enjoyed the 13th edition of hip hop festival Breakin' Convention at Sadler's Wells, with a further 2,800 people joining the fourth, free Park Jam in Spa Fields, Islington

4,666,801

views of Sadler's Wells videos on our website, YouTube channel and Facebook



Working with artists



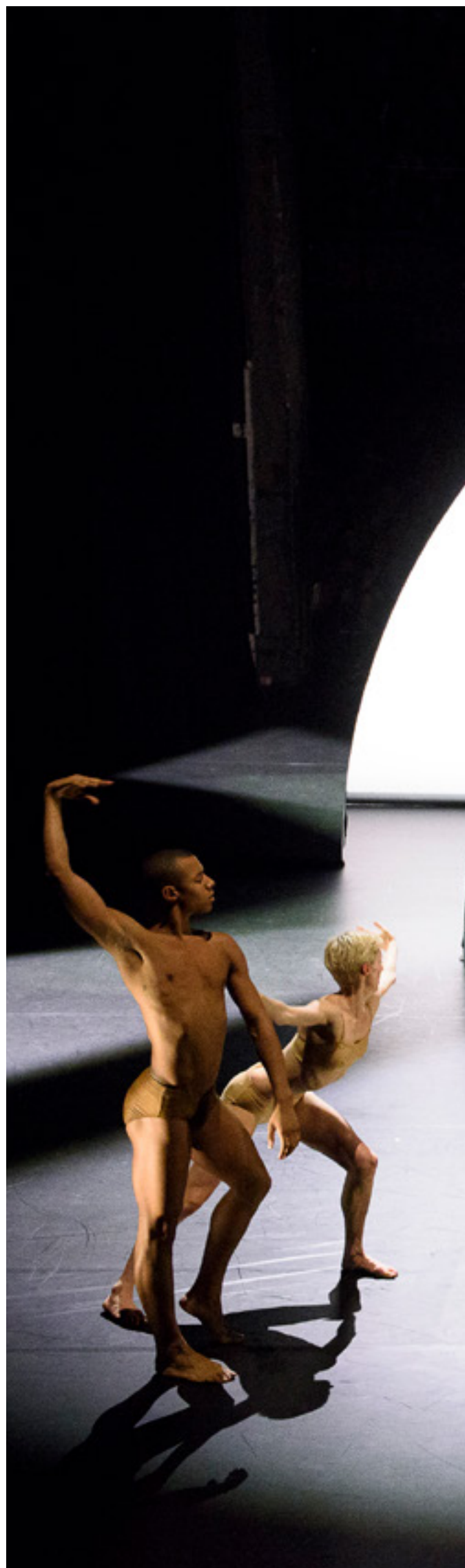
Producing and presenting great dance

Sadler's Wells' programme exists to champion dance and dance artists, and to offer our audiences a world-class experience they can enjoy and be inspired by. In 2016–17, we presented 121 productions to over half a million people in London — on our three stages and at two other venues, the Platform Theatre and the Royal Albert Hall.

We co-commissioned and co-produced 16 new dance works, bringing the total number of works we have helped to bring to the stage since becoming a producing house in 2005 to over 140. Among these was circus and dance triple bill *Triptyque*, which saw contemporary circus troupe The 7 Fingers work with choreographers by Marie Chouinard, Victor Quijada and Marcos Morau. *Life*, a double bill by BalletBoyz, featured works by Javier de Frutos and Pontus Lidberg. Inspired by American philosopher Noam Chomsky's writings, Sidi Larbi Cherkaoui collaborated with four contemporary male dancers of different styles on his *Fractus V*. Dancers from Company Wayne McGregor and Paris Opera Ballet performed together in *Tree of Codes*, a visual feast created by Wayne McGregor with producer Jamie xx and artist Olafur Eliasson.

Created by Crystal Pite with writer and actor Jonathon Young, *Betroffenheit* investigated the state of shock, speechlessness and confusion experienced by an individual following traumatic events. The arresting work won Best New Dance Production at the Olivier Awards, while Young's performance in the central role gained him the Outstanding Performance in Modern Dance prize at the 2016 Critics' Circle National Dance Awards.

Akram Khan choreographed a majestic new version of *Giselle* for our Associate Company English National Ballet, which we co-produced with Manchester International Festival. Together with *She Said* — a triple bill of works by Aszure Barton, Annabelle Lopez Ochoa and Yabin Wang that the company also presented at Sadler's Wells — *Giselle* won English National Ballet the Outstanding Achievement in Dance honour at the Olivier Awards.









Michael Keegan-Dolan's *Swan Lake/ Loch na hEala* transferred the classical ballet story to the Irish Midlands and blended it with another tale of swan transformation, Irish legend The Children of Lir. The compelling dance theatre piece won Best production and Best costume design (for Hyemi Shin's costumes) at The 2016 Irish Times Irish Theatre Awards.

Our three in-house productions for 2016-17 were immersive experience *No Body*, a contemporary programme commissioned for ballet dancer Natalia Osipova and *Vamos Cuba!*. *No Body* presented a series of multi-media installations by composer, musician and producer Nitin Sawhney and lighting designers Michael Hulls and Lucy Carter, as well as work by choreographers Russell Maliphant and Siobhan Davies. Dotted throughout the building, including in behind-the-scenes spaces not normally open to the public, the installations featured the elements of a successful dance performance — lighting, sound and video — without the physical presence of dancers. The new Osipova programme included a trio for her and two male dancers by Sidi Larbi Cherkaoui and two duets, which she performed with Sergei Polunin — a modern interpretation of the classical pas de deux by Russell Maliphant, and a dark, comedic piece tracing a love story, choreographed by Arthur Pita.

Our summer show was the joyous, colourful and exuberant *Vamos Cuba!*, a new work created by choreographer Nilda Guerra with the same creative team behind 2007 Cuban dance spectacular *Havana Rakatan*.

The 13th edition of our international festival of hip hop dance theatre Breakin' Convention welcomed audiences of all ages and backgrounds over the May Bank Holiday weekend. Performances by the best international and UK hip hop artists were complemented by workshops, foyer activities and live graffiti, with a free Park Jam in nearby Spa Fields attracting 2,800 people from the local community to round off the weekend.

We make a point of introducing exciting dance makers to our audiences each year. In September 2016, dancer and choreographer Sharon Eyal made her Sadler's Wells debut with *OCD Love*, performed by her company L-E-V. The high-voltage, expressive piece, created with collaborator Gai Behar, referenced club culture through the combination of a live, electronic score and energy-filled choreographic language.









Our Resident Company New Adventures charmed audiences at Christmas with sold-out performances of Matthew Bourne's latest production *The Red Shoes*, based on the film by Michael Powell and Emeric Pressburger. The show won in the Best Entertainment and Family category at the Olivier Awards, while Matthew Bourne was honoured with the Best Theatre Choreographer statuette.

We continued to provide a London home for leading national companies with performances by Rambert, Northern Ballet, Birmingham Royal Ballet and New English Ballet Theatre, and to bring the best international artists and companies to our stage, including Cloud Gate Dance Theatre of Taiwan, Nederlands Dans Theater 2, Alain Platel, Marie Chouinard, L.A. Dance Project, Alvin Ailey American Dance Theater, Jérôme Bel and our International Associate Company Tanztheater Wuppertal Pina Bausch.

In autumn 2016, we presented our second Out of Asia season, offering audiences the opportunity to experience outstanding and innovative dance coming from the continent. It included *8*, a new piece by Tao Dance Theatre; dancer and choreographer Yang Liping's *Under Siege*, based on Lilian Lee's novel *Farewell My Concubine*; a triple bill by Cloud Gate 2, showcasing the next generation of dance makers from Taiwan; and National Ballet of China's performances of enduring love story *The Peony Pavilion*. In addition to the performances, our foyer hosted *Soft Machine*, a project by artist, performance maker and speculative designer Choy Ka Fai. Travelling across five Asian countries to meet contemporary choreographers, Ka Fai created a nuanced and insightful portrait of the status of dance in the region through a wealth of portraits, interviews and documentary films.

The Lilian Baylis Studio continued to provide a space for experimentation and innovative ideas, with talented independent artists such as Cecilia Lisa Eliceche and Summer University graduate Matthias Sperling presenting work.

Among the remarkable work of deaf and disabled artists and inclusive companies we highlighted throughout the year were performances by Suzie Birchwood in *A Conversation with Dystonia, in two parts*, Candoco Dance Company in double bill *Beheld & Set and Reset/Reset*, and Stopgap Dance Company in *The Enormous Room*.

Our West End venue, The Peacock theatre, entertained large audiences with popular shows like *The Merchants of Bollywood*, Cirque Éloize's *iD*, Burn the Floor's *Fire in the Ballroom*, German Cornejo's *Tango Fire*, Mother Africa's *Khayelitsha — My Home* and Yamato Drummers of Japan's *Chousensha — The Challengers*. We also presented two productions, Gandini Juggling's *Smashed: Special Edition* and Familie Flöz's *Teatro Delusio*, as part of the London International Mime Festival.

Producing and presenting high-quality work aimed at families and young people remained a priority. We programmed Jasmin Vardimon's *Pinocchio*, the return of our Resident Company ZooNation's *Into the Hoods: Remixed*, English National Ballet's *My First Ballet: Sleeping Beauty*, London Children's Ballet's *Little Lord Fauntleroy*, Northern Ballet's *Tortoise & the Hare* and, over the Christmas period, The Birmingham Repertory Theatre's classic *The Snowman* and Arthur Pita's enchanting *The Little Match Girl*.

Forging strategic partnerships

With Birmingham Hippodrome and The Lowry, Salford, Sadler's Wells established The Movement, a producing partnership aimed at creating new dance work for large-scale stages, supporting emerging talent across the UK and increasing audiences and their engagement in dance. Joint activity includes the presentation of international work; audience development projects; commissioning and performance opportunities for regional and emerging artists; and research, development and co-producing of new dance works. In 2016–17, The Movement presented *Dance: Sampled* in Salford (February 2017) and Birmingham (March 2017), with The Lowry and Birmingham Hippodrome taking ownership of the Sadler's Wells Sampled festival concept in their own unique versions. The Movement commissioned three emerging artists to create work for the programme: Leicester-based Aakash Odedra, in a collaboration with Turkish dancers; flamenco trio dotdotdot dance; and Leeds-based Carlos Pons, with Northern Ballet. The evenings attracted many new audiences to dance, and both partner venues engaged a number of community groups and local artists with participatory, front-of-house activities.









Touring our productions

We continued to reach international audiences by touring our productions in the UK and overseas. Throughout the year, we presented 176 performances of 18 Sadler's Wells productions in 35 venues in 21 countries to over 173,000 people.

We presented dance at Wilderness Festival in Oxfordshire for the first time, with performances of works by Julie Cunningham and Ceyda Tanc. We returned to the Waterfront Stage at Latitude festival in Suffolk for a ninth year, with a mixed programme including Richard Alston Dance Company, Hofesh Shechter Company, National Youth Dance Company and Botis Seva's *Far From the Norm*.

We produced Carlos Acosta's *Classical Farewell* tour, with performances at Abu Dhabi Festival 2016 and Hong Kong Cultural Centre's Grand Theatre. In April 2016, we hosted 27 international presenters for the launch of Carlos's new company Acosta Danza at the Gran Teatro in Havana, and a workshop presentation of *Vamos Cuba!* in collaboration with British Council. Presenters attended from Europe, Russia, New Zealand, Australia, USA, Canada and Chile.

Natalia Osipova's contemporary programme saw sold-out dates at Edinburgh Festival, New York City Center, Pallas Theatre, Greece, and Auckland Arts Festival. We toured *Havana Rakatan* to Spoleto Festival in Charleston, South Carolina, while *The 7 Fingers* gave 30 performances of our co-production *Triptyque* around the world, including at George Town Festival, Malaysia, and Melbourne International Festival. We further developed our reach in Asia: *mjlonga* was performed at Taipei's National Performing Arts Centre and *Sutra* toured to three cities in Japan.

In Europe, Michael Keegan-Dolan's *Swan Lake/Loch na hEala* premiered at Dublin Theatre Festival, while Russell Maliphant's *Conceal / Reveal* made its debut at Movimentos Festival in Wolfsburg, Germany, followed by dates in Spain, Belgium, France and Portugal.

Following a successful national tour to eight venues around the UK in spring 2016, hip hop dance theatre festival Breakin' Convention toured to Théâtres de la Ville de Luxembourg for the first time in June, before returning for its second year to Charlotte's Blumenthal Performing Arts Center in September.

Touring locations

UK & Ireland

Birmingham, England
Blackpool, England
Bournemouth, England
Bristol, England
Canterbury, England
Cornbury park, England
Doncaster, England
Dublin, Ireland
Edinburgh, Scotland
Falmouth, England
Ipswich, England
King's Lynn, England
Leeds, England
London, England
Manchester, England
Newcastle, England

Nottingham, England
Southampton, England
Southwold, England
Whitley Bay, England
Wiltshire, England

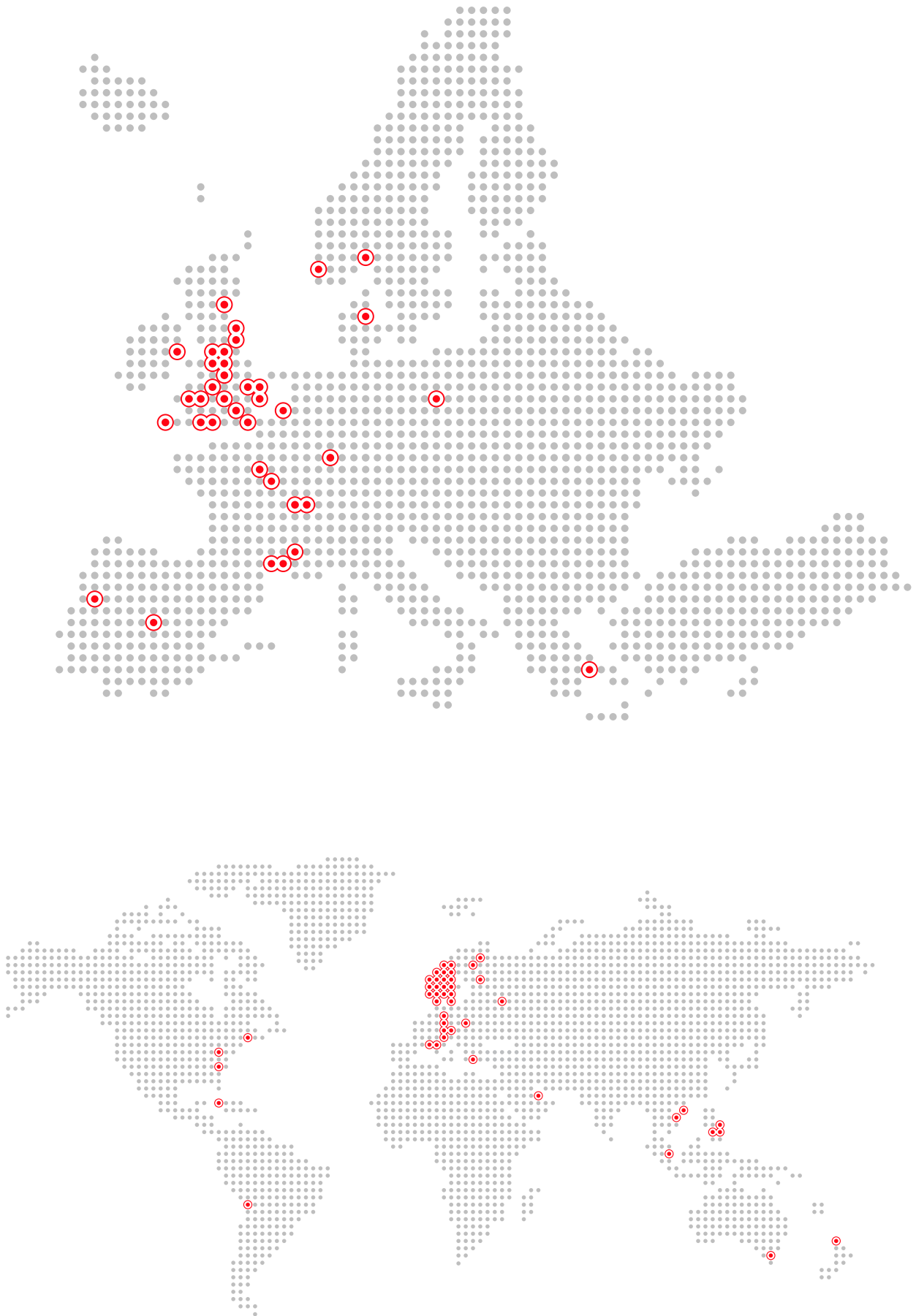
Europe

Aarhus, Denmark
Aix-en-Provence, France
Annecy, France
Athens, Greece
Bruges, Belgium
Créteil, France
Guimarães, Portugal
Luxembourg City, Luxembourg
Lyon, France
Madrid, Spain
Miramas, France
Montpellier, France
Paris, France
Sandvika, Norway
Stavanger, Norway
Wolfsburg, Germany

Rest of World

Abu Dhabi, UAE
Auckland, New Zealand
Charlestown, USA
Charlotte, USA
George Town, Malaysia
Havana, Cuba
Kitakyushu, Japan
Melbourne, Australia
Nagoya, Japan
New York, USA
Santiago, Chile
Taipei, Taiwan
Tokyo, Japan
Tsim Sha Tsui, Hong Kong

Sadler's Wells touring 2016-17





Nurturing talent



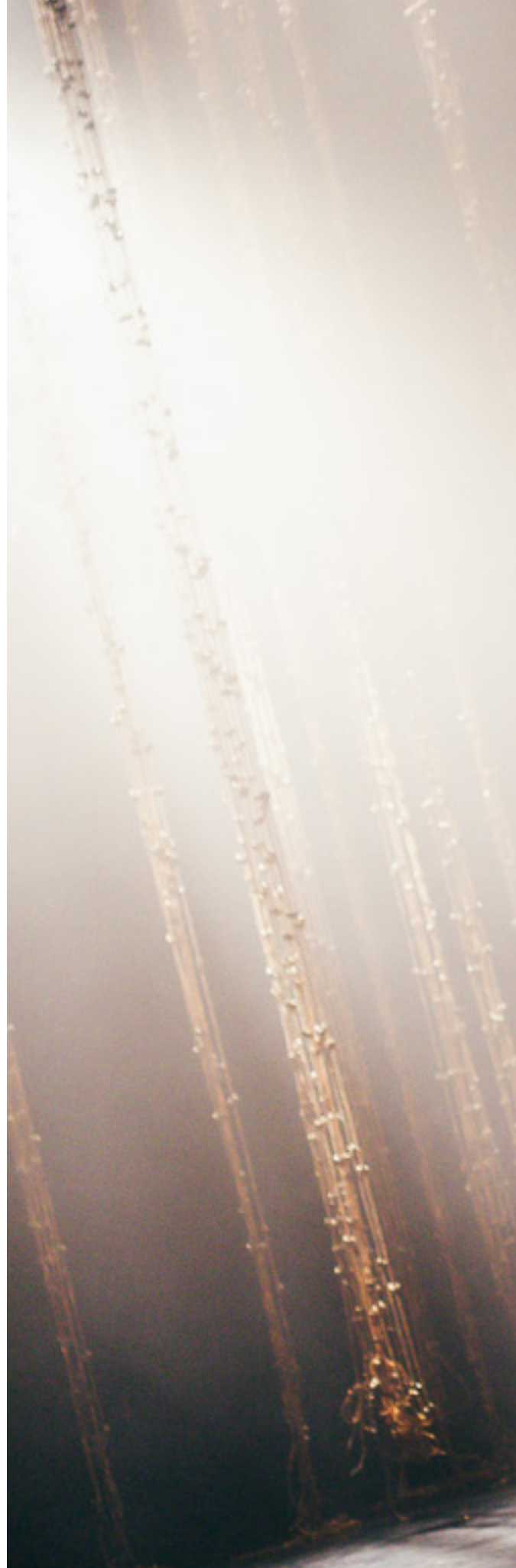
Nurturing talent

Artist development is central to Sadler's Wells' mission and the future of dance as an art form. We are committed to nurturing the next generation of talent and supporting dance artists at every stage of their career. We currently provide support and mentoring to over 100 dance artists per year.

Our artist development programmes — National Youth Dance Company, New Wave Associates, Summer University and Wild Card — have a special focus on young people, new choreographic voices, early and mid-career dance makers. Our Breakin' Convention team runs talent development projects designed specifically for emerging hip hop artists, such as Back to the Lab and Open Art Surgery.

In addition to these programmes, in 2016–17 we supported the development of contemporary British dance artist Aakash Odedra. His eponymous company was among the recipients of the Arts Council's Elevate Fund, which aims to strengthen the resilience of art organisations that make a significant contribution to furthering diversity within the sector. As part of the Elevate programme, we invited Aakash to present an evening of theatre and kathak dance, *Echoes and I Imagine*, in the Lilian Baylis Studio in March 2017. The dancer and choreographer also received mentoring from our artistic programming team.

Throughout the year, we provided 120 one-to-one advice sessions to artists and 275 hours of studio space in kind, benefiting 40 artists.







National Youth Dance Company

Sadler's Wells continued to run National Youth Dance Company (NYDC). Established in 2012, the company cultivates the brightest dance talent from across the UK, providing first-class training, the chance to work with renowned choreographers and to perform at world-class venues. NYDC gives young dancers a unique insight into the dance profession, with over 80% of former NYDC dancers going on to further dance studies, vocational training or professional work.

NYDC's 2015–16 cohort premiered Michael Keegan Dolan's *In-Nocentes* at Sadler's Wells in April 2016, ahead of an eight-venue national tour, visiting Nottingham, Newcastle, Leeds, Salford, Ipswich, Falmouth and Birmingham, as well as performing at Latitude Festival in Suffolk.

"I've really been inspired by NYDC's structure and how they do things. I want to go away and apply some of these principles to my own school and company."

Participant, NYDC professional development day in Hull

In summer 2016, the company delivered 18 experience workshops around England, offering 409 young dancers the chance to learn NYDC repertoire, meet company members and audition to join the 2016–17 cohort. 40 dancers began working with choreographer and 2016–17 Guest Artistic Director Damien Jalet from October on new production *Tarantiseismic*, which premiered on our stage in April 2017.

During the year NYDC worked in partnership with TIN Arts in Durham, creating a new dance company of talented dancers with learning disabilities from the North East. The project allowed NYDC to extend and share their model and learning, raising aspirations and investing in a new generation of young disabled dancers. The group created a new dance work, *In the Frame* inspired by NYDC's production of *In-Nocentes*. They joined the main company on tour, performing at Dance City in Newcastle and in the Lilian Baylis Studio.

To mark Hull as the City of Culture 2017, NYDC delivered a special project in partnership with Hull City Council and the Hull and East Riding Dance Hub. The company ran a professional development day for dance artists and teachers from across Hull, East Riding and Leeds, with 22 dance professionals attending. The NYDC-Hull project also brought together a group of young dancers from Hull and East Riding with professional dance artists, to devise a new piece inspired by *Tarantiseismic*.

New Wave Associates

Now in its sixth year, the New Wave Associates initiative supports talented artists who are consolidating their careers as dance makers with a distinctive artistic voice. We provide bespoke support for each artist, including research time, technical support and professional and artistic guidance. Throughout the year, we continued to support three New Wave Associates: Wilkie Branson, Hetain Patel and Alexander Whitley.

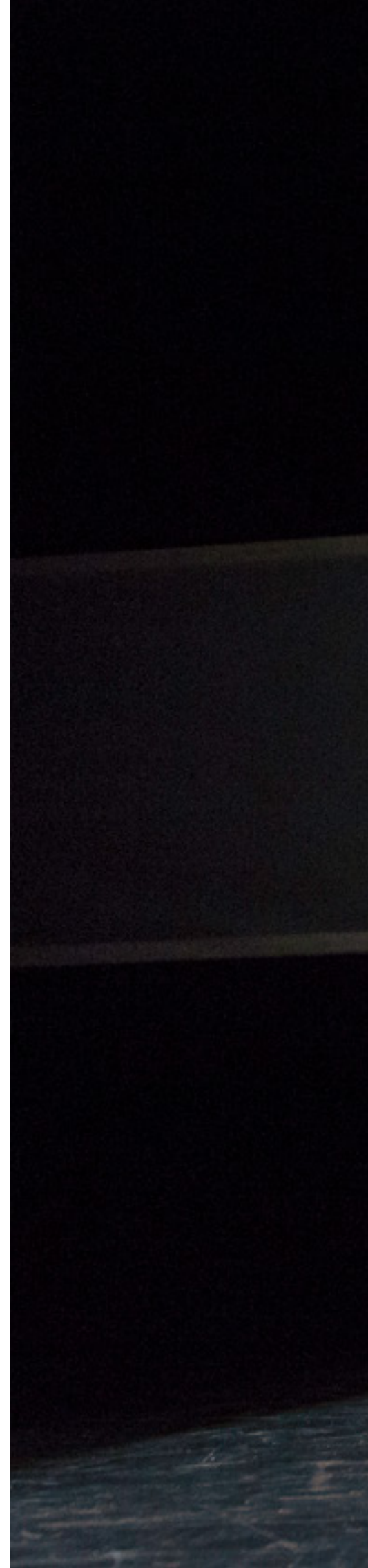
Wilkie began research for a new project bringing together the digital world of film with the live theatre space in an integrated dance-for-camera installation. In December 2016, after playing at Sadler's Wells for three consecutive Christmas seasons, Wilkie revived his children's production *Boing!* in a new collaboration with fellow choreographer Joel Daniel, which played over the festive season at London's Unicorn Theatre. *Boing!* won Best Production for Young People 0-7 at the 2017 Off West End Theatre Awards.

Hetain's new production *American Man* had its world premiere in the Lilian Baylis Studio in November 2016, before embarking on a national tour to venues in Liverpool, Manchester and Brighton. In December 2016, Hetain was awarded £20,000 by the Jerwood Choreographic Research Project, an investment scheme delivered by DanceXchange to stimulate new and innovative choreographic ideas. Hetain's project explores the choreographic potential of Kung fu and sign language as physical languages that can complement each other.

"Patel is a cleverly engaging guide, with a talent for morphing voice and body, and for raising laughs."

Lyndsey Winship, Evening Standard, on *American Man*

Following its successful premiere at the Platform Theatre in April 2016, Alexander's duet *Pattern Recognition* toured across the country to Cambridge, Ipswich, Birmingham, Eastleigh and Brighton, and internationally to France and Switzerland. Alexander was also busy researching and fundraising for *8 Minutes*, his company's first full evening production to premiere in June 2017.







Summer University

Established in 2010, Sadler's Wells' Summer University supports UK-based choreographers and performers in expanding their perspective on dance, in a unique initiative that spans four years. Artists are selected via a national open call and supported in furthering their practice through a two-week intensive taking place in summer each year. Directed by choreographer Jonathan Burrows, the second edition of this pioneering programme began in 2015, with 21 dance artists taking part.

"Summer University has provided me with space to reflect, recharge and reinvigorate my practice. The openness, supportiveness and willingness of the group is rare to find and allows for conversations and exchanges that are always inspiring and eye opening. Somehow the group finds a way to nurture each and every one of us in a way that is completely personal and individual to us, yet always maintains a real sense of collectivity which is so refreshing and important to be a part of."

James Cousins, Summer University Participant

Curated interventions, debates and dialogue are at the heart of the course, which challenges participants by exposing them to less familiar artistic practices and viewpoints, and offers them an opportunity to actively shape the growth of the art form. Among the guest speakers of the summer 2016 intensive was musicologist and dramaturg Bojana Cjevic, known for her ongoing collaboration with Anne Teresa de Keersmaecker's company Rosas. Architects from O'Donnell + Tuomey, the architectural practice responsible for the design of Sadler's Wells' new venue in Stratford as part of a new cultural and education district, also spoke to the group. Internationally renowned theatre director Katie Mitchell welcomed the artists to a private rehearsal in her film studio, where they spent the afternoon in conversation with her and witnessed the making of her new production based on Euripides.

The guest speakers' programme was complemented by open-studio sessions encouraging peer-to-peer sharing, with Summer University artists suggesting ideas and provocations to the rest of the group. The sessions recognised the wealth of experience of the participants, whose diverse backgrounds reflect a wide selection of dance and artistic disciplines, from hip hop theatre to practices stemming from improvisation, classical dance and academia.

Summer University artists for 2015–18 are:

Kwame Asafo-Adjei
Neil Callaghan
Theo Clinkard
Katie Coe
Nicola Conibere
James Cousins
Dan Daw
Antonio de la Fe
Adrienne Hart
Alexandrina Hemsley
Stefan Jovanovic
Stephanie McMann
Joe Moran
Patricia Okenwa
Katerina Paramana
Eva Recacha
Alesandra Seutin
Charlotte Spencer
Pepa Ubera
Marquez Zangs

Wild Card

Launched in 2013, the Wild Card initiative aims to bring fresh perspectives and lesser-known dance styles to the stage. Talented dance makers are given the opportunity to curate an evening in the Lilian Baylis Studio, featuring their own work as well as others', with support from our professional teams. Since its inception, Wild Card has provided a platform to 250 dance makers and producers.

In May 2016, company dotdotdot dance presented an evening examining the figure of the solo flamenco dancer, and whether an entire life's journey can be captured in dance. The trio, made up of Magdalena Mannion, Yinka Esi Graves and Noemí Luz, were accompanied by special guests including interactive sound artist Yuli Leytov, spoken word artist Toni Stuart and flamenco singer Emilio Florido.

"Audiences can learn a significant amount about this slice of Spanish culture just by watching dotdotdot dance's thoughtfully constructed *Wild Card* performance."

Laura Ewing, *The Upcoming*, on *Wild Card: dotdotdotdance*

As part of The Movement, a new strategic partnership between Sadler's Wells, The Lowry and Birmingham Hippodrome, we supported dotdotdot dance in developing an extract of their Wild Card evening into a larger-scale, 15-minute piece, which was presented at the Sampled festival both at Sadler's Wells and The Lowry in Salford.

In October 2016, London-based Israeli choreographer Hagit Yakira invited audiences to experience her take on storytelling, inspired by her life and interpretations of femininity. Following a performance of her work *Free Falling*, a selection of guest artists responded to the piece in different ways, such as with bespoke text and through dance. Among them were dramaturg, writer and researcher Dr Martin Hargreaves, researcher Dr Emma Dowling, dance artist and academic Dr Efrosini Protopapa and dance artists Rachel Krische, Rosemary Lee and Alexandrina Hemsley.

In March 2017, Summer University participant Dan Daw explored notions of success and failure in his Wild Card evening, highlighting the role of the audience's perception in distinguishing between the two. Alongside performing his solo *On One Condition*, a stripped-back performance looking at themes of struggle, belonging, comfort, need and home, he invited performer Keren Rosenberg and visual artist Graham Adley to present their work *Gender Fuck[er]*, as well as an intervention from UK dance artists Lucy Suggate and Hannah Buckley.







Breakin' Convention

Since 2008, our Breakin' Convention team has offered professional development opportunities to over 750 hip hop artists through its artist development programmes. In 2016–17, these included Back To The Lab, Open Art Surgery and Higher Learning sessions.

In January 2017, 13 hip hop choreographers took part in Back To The Lab. The intensive programme offers established hip hop practitioners the opportunity to develop their work by approaching it from new and different perspectives. Led by a selection of experienced mentors and music producers over two weeks, participants are taught new choreographic skills and encouraged to work in different ways than their usual methods, before informally sharing a new creation at the end of the final week. Two of the January participants, Geni Lou and Si Rawlinson, were later invited to present their work at the Breakin' Convention festival 2017.

Two Open Art Surgery courses took place at Sadler's Wells in September 2016 and at the Leicester Curve Theatre in January 2017. Open Art Surgery offers hip hop dance theatre artists and companies the opportunity to learn and experiment with new ideas, share new work and receive mentorship from hip hop professionals. Participants spent a week workshopping with support and advice from Jonzi D, Breakin' Convention's Artistic Director, Ivan Blackstock, co-founder and Artistic Director of BirdGang Dance, and theatre director Anthony Ekundayo Lennon. At the end of the week, participants performed the pieces they created on stage, with audience members invited to critique the work shown.

In March 2017, Breakin' Convention partnered with Apples and Snakes, a leading organisation for spoken word poetry, to organise *Higher Learning: Choreo-Poetry*, an event exploring the merging of words and movement. Facilitated by Jonzi D and spoken-word artist Adam Kammerling, a group of 15 rappers and poets and 15 dancers explored how they could bring energy and dance to their pieces or use the power of words to enrich their choreography, respectively.





Engaging Audiences



Dance for all

We want dance to be part of everyone's life and to create an ever more inclusive culture across Sadler's Wells and all that we do. Our learning and engagement projects focus on making dance accessible to all and inspiring new and existing audiences, reaching out to schools, communities and under-represented groups to connect them with dance and our programme. During 2016–17, we had over 36,000 attendances to our wide range of participatory activities.

In spring 2016, we took part in the last edition of Big Dance, the UK's biggest celebration of the art form. Led by the Mayor of London, the biennial festival was delivered in partnership with People Dancing and a network of Big Dance Hubs across the capital. Sadler's Wells acted as north London hub for the initiative, bringing together local communities to watch, learn about and take part in dance through a number of events and workshops.

"I enjoy doing the Big Dance Pledge because you're doing it with so many other people of different abilities, schools, ages, everything, and it's wonderful to think that so many people around the country are doing the same thing we are doing at the same time."

Big Dance Pledge participant

In April and May, as part of the Big Dance Pledge we taught a new choreography by Akram Khan to over 1100 participants of all ages from local schools, groups and community centres. On 20 May, 200 people came together at Sadler's Wells to perform the piece simultaneously with 50,000 participants worldwide. In June, we took part in the Cally Festival, an annual celebration of the area around Islington's Caledonian Road, which was enjoyed by over 8,000 people. We were there with the Big Dance Bus, entertaining local residents with free performances and workshops throughout the day.

In addition to working with hundreds of young people through the experience workshops it runs around the country each summer, National Youth Dance Company (NYDC) also delivers special projects in specific geographical areas. One of these is Northern Exchange, a project that began in 2015 and has seen the company partner with TIN Arts, an inclusive dance organisation based in Durham, to share best practice on working with young dancers with learning disabilities. In April 2016, six NYDC dancers took part in workshops with TIN Arts students to share and create work with them. Six TIN Arts dancers developed a new piece and performed alongside NYDC at Dance City in Newcastle and in the Lilian Baylis Studio. In February 2017, NYDC ran a professional development day in Hull, attended by 22 dance professionals who work with young people across Hull, East Riding and Yorkshire. The day was an opportunity to share some of the work NYDC does with young people, and a chance for the local artists to network and share their own experiences.

As part of our outreach programme for over 60s, in July 2016 members of local community dance group Silver Routes performed in front of 600 people at the Whitecross Street Party, an annual festival of food, art and entertainment in east London. In February 2017, they took part in *Maquette*, a choreographic platform to show work in development by professional and non-professional dancers, with a focus on youth and adult groups. Silver Routes performed choreography by Jo Meredith to an audience of almost 300 people in the Lilian Baylis Studio.

Along with the productions presented on our stages during the year, we organised 96 events, such as pre- and post-show talks and classes with dance artists, workshops and assisted performances. They included audio-described, captioned performances and touch tours.

Of particular note was our second relaxed performance of *The Little Match Girl* in the Lilian Baylis Studio, which we delivered in December 2016 after a successful pilot trial the previous year. Designed for special needs children and their families, it was enjoyed by over 100 people. The Christmas period also saw 200 pupils aged 5–11 from Gillespie Primary School in Highbury being treated to a performance of *The Snowman* at The Peacock.

In conjunction with our Sadler's Wells Sampled festival in February 2017, we invited Islington schools and community groups to see shows, including the Peabody Housing Association, the Peel Centre and children from four local schools. Working with the Peabody Housing Association, we also delivered a series of dance classes for the local community at the Hugh Cubitt Estate. These included running a taster session on Bollywood dance for the women's group of the Islington Bangladeshi Association.

Also in February 2017, our Breakin' Convention team's Future Elements project saw 22 young people aged 13–16 work with professional hip hop artists over a week during the half-term break to produce their own music video. A performance and screening of the music video took place in the Lilian Baylis Studio in March.

“When NYDC came to perform at Dance City, we came to watch the technical rehearsal. We were blown away, and one of our young ladies burst into tears and said, ‘I want to be a dancer, help me do that!’”

Tess Chaytor, Artistic Director, TIN Arts

As plans to open our new venue in Stratford continue to progress, we have been engaging local audiences by developing joint programmes with partners in east London and taking part in cultural events in the area. In summer 2016, we presented a performance of Motionhouse's *Captive*, an exciting blend of dance, acrobatics and aerial work set inside a large cage as part of the Big Lunch in Queen Elizabeth Olympic Park (QEOP).

The free event for families and the local community attracted over 8,000 people. In September 2016, we presented the UK premiere of Marc Brew Company's *Uchronia* as part of the Mayor of London's Liberty Festival, which was held in QEOP on National Paralympic Day and showcased the best talent in deaf and disability arts.

The Moving Rap project saw our Breakin' Convention team partner with London Legacy Development Corporation to work with students from eight east London schools. Over eight weeks in spring 2016, professional hip hop dancers and MCs supported over 60 young people aged 11–14 to create a performance combining rap and dance, which they then performed at a showcase event at Here East in QEOP in May.

We worked with the West Ham United Foundation on *Home Turf*, a large-scale community dance production inspired by football and dance. Between July and August 2016, we delivered dance introduction workshops in Islington and east London to find participants for the production. We reached out to community groups that had not had the opportunity to get involved in dance before, such as the Islington Centre for Refugees and Migrants and youth groups run by the foundation. We assembled a cast of 93 professional and non-professional dancers, including school children, Sadler's Wells' Company of Elders and alumni of the National Youth Dance Company. Over six months the participants, whose age ranged from 6 to 88, worked with a professional team of artists and leading choreographers to create the show, which premiered on our stage in September 2016.





Reaching our audiences

Overall attendance to our performances in 2016–17 increased by 2.6% compared with the previous year, with 44% of our audiences being first-time bookers. In 2014, we implemented a two-year audience development strategy focused on increasing repeat attendance for core contemporary dance audiences, as well as first-time attendance at The Peacock theatre. As anticipated, customer behaviour has now started to change: audience retention at Sadler's Wells theatre in 2016–17 increased by 4% over the previous year, while the proportion of new bookers at The Peacock increased by 8%, from 58% in 2015–16 to 66% in 2016–17.

Following online customer surveys and focus groups with frequent attenders, we reviewed our membership scheme. In the first two months following the launch of the new scheme in February 2017, the number of new Members increased by 115% year on year, and the total number of Members increased by 9% to 3,120. The total number of our Rehearsal Members, the next membership level up, also increased by 33% to 493.

We maintained our commitment to affordable ticket prices, selling at least 10% of tickets for most of our main house shows at £12. We continued to offer more than 3,300 tickets to performances for £3 through Get into Dance, our community engagement scheme targeted at residents from low-income households in Islington. Delivered in collaboration with 30 partner organisations and charities supporting the local community, the scheme also promotes employment opportunities and participatory projects, including the chance to be involved in community productions. Over 140 people joined Get into Dance in 2016–17, bringing the total number of members to 306. They purchased 1,114 tickets at the discounted rate.

However, it is not just about the people who come through our doors. We are committed to using technology to reach audiences wherever they are and encourage new and different ways of exploring dance. During the year, we increased video content created by us by 48%, from 172 to 254 films, and have generated almost 5 million views. Our video views have increased on Facebook by 1,644% and on our website by 55%, from 620,000 to over 1 million.

Our social media channels saw an overall increase in followers of 33%. Instagram has been the strongest: since creating our account in 2015–16, followers have increased from 11,375 to 21,300, up 87% year on year. Our audiences on Facebook and LinkedIn also grew 25% and 26% year-on-year respectively.

We supported and produced 52 Portraits, a digital project by choreographer Jonathan Burrows, composer Matteo Fargion and video maker Hugo Glendinning. A short film portrait of a dancer or performer was released each week throughout the year, revealing the human stories behind dance in unexpected, profound and often amusing ways, and providing a rare insight into individual dance artists and the art form as a whole. The films have so far been viewed 80,000 times on the project's website and 93,000 times overall. In January 2017, we organised a screening of all 52 films in the Lilian Baylis Studio.



Making it happen



Fundraising

We are immensely grateful for the commitment and generosity of the individual donors, companies, trusts and foundations that enabled our work and projects throughout the year. With their support and involvement, we continue to expand the community of people who give our art form its strength.

In June 2016, we hosted a special event to encourage existing and prospective supporters to consider becoming major donors of the theatre. Guests enjoyed dinner and performances created by our Associate Artists Akram Khan, Russell Maliphant and Hofesh Shechter, in an evening which also featured emerging artists Connor Scott and Vidya Patel. The event resulted in ten new major donors and new support at our other patron levels.

The kind support from our sponsors allowed international dance companies to tour to Sadler's Wells. In June 2016, Van Cleef & Arpels sponsored L.A. Dance Project's performances on our stage. Their visit included a private event hosted in the Ashton dance studio for 100 guests, with a dinner prepared by two Michelin-starred chef Hélène Darroze. In September 2016, Bank of America Merrill Lynch (BAML) were the lead sponsors of Alvin Ailey's American Dance Theater's 2016–17 international tour. As part of this sponsorship, BAML jointly hosted the opening night event at Sadler's Wells, attended by 120 of their guests.

Long-time major donor Deborah Brice, via the Deborah Loeb Brice Foundation, and the Blavatnik Family Foundation supported the new programme of work commissioned for Natalia Osipova, performed at Sadler's Wells between June and July. In November, as part of the opening of Osipova's tour in New York City, we hosted an event for the American Friends of Sadler's Wells, and were delighted to catch up with our American supporters and keep them connected with our work.

Trusts and grants

We are indebted to the trusts and foundations who support us in commissioning and producing new work and delivering educational programmes. The Monument Trust's ongoing support helped us to bring to the stage nine new commissions and co-productions throughout the year.

These included major new works by our Associate Artists, such as Akram Khan's version of *Giselle* for our Associate Company English National Ballet, Michael Keegan Dolan's *Swan Lake/Loch na hEala* and Wayne McGregor's *Tree of Codes*.

American Express Foundation's support enabled us to present another edition of the Sadler's Wells Sampled festival, while the Esmée Fairbairn Foundation continued to support our New Wave Associates scheme.

The Stavros Niarchos Foundation supported our Home Turf project, which we delivered in partnership with West Ham United Foundation, bringing together professional and non-professional dancers in a football-inspired community production.

Continued support from The Baring Foundation allowed us to pursue our work for older dancers and dance-makers with the Elixir festival, and both The Rayne Foundation and the Harold Hyam Wingate Foundation pledged to support our work with older dancers.

Campaigns and membership

In February 2017, we relaunched our Members and Patrons schemes with a new programme of benefits, including priority booking. We incorporated a new portfolio of print, including membership packs and other materials, to create a coherent journey of support. We also streamlined our digital communications to take advantage of recruitment opportunities, including season ticket sales and Christmas gift memberships. In the period between February and June 2017, we saw a 78% increase in Rehearsal Members and a 57% increase in Opening Night Patrons compared with the same period in 2016.

As part of our relaunched Patrons' scheme, we produced a new programme of Insight Events which gave our donors at Commissioning Patron level and upwards the chance to see behind the scenes of our productions. Events in the programme so far have included a pre-show reception and post-show technical tour around Compagnie du Hanne-ton and James Thierrée's production *The Toad Knew*, and a backstage and technical tour on the set of Akram Khan's *DESH*.







Our people and places

Advancing equality

We aim to promote greater diversity and inclusion in everything we do, both on and off the stage. In 2016, together with eight other performing arts organisations from across the UK Sadler's Wells participated in Advance, a six-month programme run by the charity Tonic Theatre, focused on gender equality. Our goal was to identify the challenges that women can encounter in building and sustaining a career in choreography, and how we might tailor our working processes to support their development better.

We embarked on a wide-ranging investigation, which included research, interviews and focus groups with a number of women choreographers at various stages of their career. In response to the investigation's findings we then developed an action plan, which we are currently implementing. The plan incorporates first steps towards our ambition of achieving greater gender equality on our stages.

We took part in London's first HeForShe Arts Week on 8–15 March, in support of the UN Women solidarity movement for gender equality. As part of the initiative, we hosted a free panel debate on the role of the arts in promoting gender equality and how this benefits all of society.

Speakers included Laura Haynes, Chair of UN Women UK, Rufus Norris, Artistic Director of the National Theatre, Tamara Rojo, Lead Principal and Artistic Director of English National Ballet, and our Artistic Director and Chief Executive Alistair Spalding.

Providing opportunities

We are committed to building a culturally diverse arts workforce and offering fair access and a wide range of opportunities to those who wish to develop their career in the creative industries.

Looking to develop the next generation of educators, producers, technicians and arts managers, throughout the year we offered five internships, six apprenticeships, eight work experience placements and 20 technical placements. In addition to this, we hosted technical apprentice positions in conjunction with the Roundhouse, with apprentices spending time being trained and working in both organisations. Two apprentices completed the year-long course in August 2016 and successfully started their freelance careers, including work at both the Roundhouse and Sadler's Wells in the casual technical staff teams. Two new apprentices joined in January 2017.

At the end of August 2016, we took part in Creative and Cultural Opportunities Week, a pre-employability training programme for 18 to 24-year-olds living in four east London boroughs. Attendees were introduced to our work and employment opportunities available to them, and received careers advice and guidance on how to apply for entry-level roles in the sector. Following this session, all participants went on to further education or employment within the creative industries.

Generating income

Our Catering & Events and Visitor Services teams had a particularly successful year, making a £1.4 million net contribution through catering, events and front- of-house sales. Our event hire service performed particularly well, with all our available spaces both at Sadler's Wells and The Peacock, remaining busy throughout the year, and our catering service also achieved high margins.

Sustainable development

Creativity and sustainability are among our core values, as we believe both are central to the future of arts and culture. Sadler's Wells' commitment to environmental sustainability extends to all areas of our activities and projects, including the building, the work we present, and the activities of our staff.

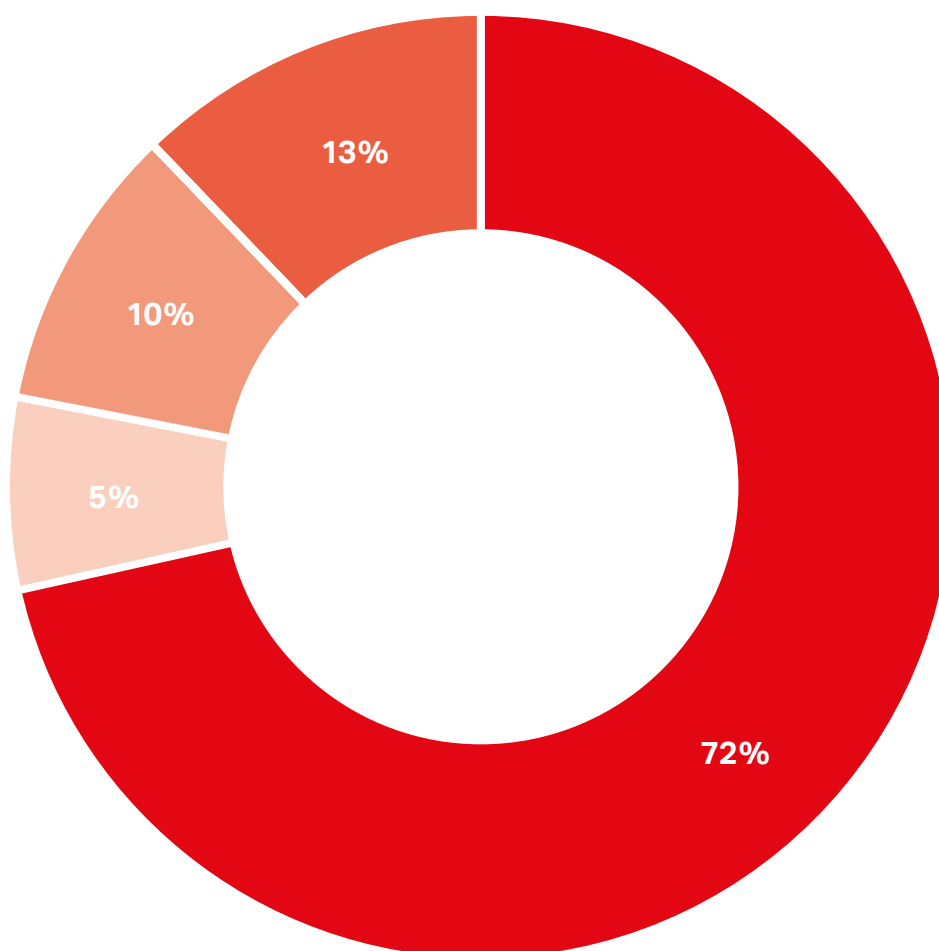
In 2016, we worked with the charity Julie's Bicycle towards the Creative Green assessment, which recognises environmental commitment and achievement in the creative sector. We were awarded an excellent four-star Creative Green rating based on the assessment of our environmental policy and action, the breadth and depth of our understanding of environmental impacts, and the extent to which we use data to inform our actions and track our progress, scoring particularly highly on commitment and understanding. We were subsequently nominated for a Creative Green Award, which celebrated over 50 arts organisations undertaking Creative Green certification in 2016–17.

Following the Creative Green assessment, we revised our action plan and reformed our sustainability committee into a proactive and engaged Green Team, who meet regularly to discuss revisions to our policy, action plan and initiatives. We became members of the Islington Sustainable Energy Partnership and continue to be active members of Sipa (Sustainability in Production Alliance). In September 2016, we took part in Julie's Bicycle Fit for the Future Symposium, presenting the sustainability initiatives for the refurbishment programme we carried out in 2013–15.





How we are funded



Sadler's Wells' income 2016-17

- Presentations
- Trading and Other
- ACE
- Fundraising

Our principal source of funding is the income generated from ticket sales and other show-related income. Annual funding from Arts Council England is important to our long-term financial sustainability. In 2016-17, this represented 10% of our income, amounting to around £5 per seat.

Our other sources of income are voluntary donations from individuals, trusts and foundations and corporate bodies, together with trading income derived from hiring out the spaces in the theatre complex. Income from presentations accounted for 72% of our revenue, with 18% generated from trading and fundraising.

Our unrestricted activities showed a net break even position, after transferring £426,000 to designated reserves for artistic projects in upcoming years.

Financial performance

	2016-17 (£'000)	2015-16 (£'000)
Income		
Theatre presentations	18,566	19,869
Trading and other	3,445	2,923
Unrestricted fundraising	1,357	1,373
Arts Council England	2,456	2,456
	25,824	26,621
Expenditure		
Theatre presentations	18,075	19,135
Theatre overhead	4,986	4,913
Trading and other	1,913	1,784
Fundraising	424	366
	25,398	26,198
Gross Reserves Transfer	426	423
Net Surplus to General Reserve	0	0

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Ambassadors

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Antony Gormley
Anish Kapoor
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Sadler's Wells artists and companies

Associate Artists

BalletBoyz®
Matthew Bourne
Sidi Larbi Cherkaoui
Jonzi D
Michael Hulls
Michael Keegan-Dolan
Akram Khan
Russell Maliphant
Wayne McGregor
Crystal Pite
Kate Prince
Nitin Sawhney
Hofesh Shechter
Jasmin Vardimon
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Associate Artist Emeritus

Sylvie Guillem

Resident Companies

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New Adventures
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Associate Company

English National Ballet

International Associate Companies

Acosta Danza
Rosas
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Sadler's Wells co-producers

Sadler's Wells would like to thank its UK and international co-producing partners, whose collaboration made it possible to create and tour work across the globe:

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BB Promotion
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Sadler's Wells would like to thank all those who generously supported the theatre's activities in 2016–17

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Dancer TJ Lowe performs an excerpt from Akram Khan's *iTMOi* as part of a special event for Sadler's Wells' supporters in June 2016. Photo: Stephen Pover

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Michael Hulls' *LightSpace*, part of *NoBody* at Sadler's Wells. Photo: Stephen White

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