I am delighted to introduce our Annual Review for 2015–16, celebrating a host of brilliant works we programmed in our venues and highlighting some of the talent development, education and community projects we delivered both on and off the stage.

Our achievements were recorded against the backdrop of a political debate that culminated in the referendum on our membership of the European Union, held in June this year. As we know, the UK took the decision to leave the European Union. As we redefine our position in the world in the coming months and years, the essential part that the arts play in fostering empathy and understanding of diverse views and cultures, as well as in building community cohesion, has become more vital than it has ever been.

While we hope that the government will do all it can to support the cultural sector in playing this important role, Sadler’s Wells continues to champion the role of dance, and the arts more generally, in society, ensuring that it continues to stimulate the way we think about the world around us and that it reaches an ever wider public.

This year we attracted a worldwide audience of nearly 650,000, with over 523,000 people enjoying performances in London and almost 122,000 seeing one of 10 Sadler’s Wells’ productions on tour in the UK or overseas. Among the celebrated shows we helped produce are Conceal/Reveal, a dazzling feast of movement and light by choreographer Russell Maliphant and lighting designer Michael Hulls; Until the Lions, Akram Khan’s powerful retelling of the epic poem Mahabharata; and Life in Progress, a new programme that saw dancer Sylvie Guillem bid farewell to the stage after 35 exceptional years.

There has been much to celebrate across our artist development work, including the remarkable talent we see in our National Youth Dance Company and in the emerging dance-makers we support through our Wild Card, Open Art Surgery and Summer University initiatives. These programmes nurture the artists that will realise the great productions of the future and, as such, represent a truly significant part of what we do.

The success of the work we presented on our stages was demonstrated by the strength of our box office figures as well as by the critical response we received. The high quality and breadth of our artistic and learning programmes would not be achievable without the crucial help of our funders, supporters and patrons. Their generosity allows us to take creative risks and further our commitment to artistic development, education and community engagement. We are very grateful to all of you.

Sir David Bell
I have always considered leading an organisation as open, welcoming and dynamic as Sadler’s Wells to be an enormous privilege. We are committed heart and soul to artistic innovation and collaboration. As an international dance house, we inspire and provide a home for a diverse range of artists to come together to create, and encourage people from all walks of life to experience great dance.

A very important part of what we do in our role as commissioners and producers is to connect choreographers with visual artists, composers, musicians, designers, dramaturgs and theatre makers. We disrupt and challenge conventional ways of making dance, instigating new partnerships and bringing ground-breaking work to the stage. To be able to offer our audience a powerful experience and a novel perspective on the art form and the world around them is what we deem a success.

This year, we asked fashion designer Hussein Chalayan to take the helm of his début dance show, aided by choreographer Damien Jalet. The resulting production, *Gravity Fatigue*, was a visually arresting succession of images translating Chalayan’s ideas on identity and migration, with fashion used to define the performers’ movement and relationship with their surroundings.

Through the Jerwood Studio at Sadler’s Wells, we supported research for *Betroffenheit*, an unflinching and moving hybrid of choreography and theatre created by our Associate Artist Crystal Pite in collaboration with actor and writer Jonathon Young, which we also co-produced.

We appointed Anne Teresa de Keersmaeker’s Rosas and Tanztheater Wuppertal Pina Bausch as International Associate Companies, in recognition of our long-standing relationship with them, which sees us regularly present their work in London and, in Rosas’ case, co-produce work.

Independently or with co-producing partners, we commissioned 20 dance works throughout the year, mainly by our associate artists and companies. We also invested in new work by emerging and early-career dance artists, such as Eleanor Sikorski and Flora Wellesley Wesley, a double act called Nora. Commissioned to present an evening in the Lilian Baylis Studio, Nora invited three well-known dance makers to create pieces especially for them.

Our international festival of hip hop dance theatre, Breakin’ Convention, recorded an average attendance of over 99% and increased its international touring activity, appearing to great acclaim in New York and North Carolina. At The Peacock, we further expanded the range of work we present by hosting two productions of the London International Mime Festival.
We broadened access to dance through a host of participatory activities and events that registered well over 25,000 attendances, engaging people of all ages and abilities as well as our local communities.

Plans for our new mid-scale venue in east London continued to progress. Working with the team responsible for designing the Stratford Waterfront site in Queen Elizabeth Olympic Park, where our new building will be located, we have now finalised the masterplan and entered the detailed design phase. At the same time, we have been developing new and existing relationships with the other cultural and education partners that will open spaces in the park — the Victoria and Albert Museum, University of the Arts London’s London College of Fashion and UCL — as well as arts organisations in the area. Among the initiatives we took part in last year is the first edition of UFest, London’s largest youth-led cultural festival, where we supported the London Dance Championship and presented work.

Finally, our strength and achievements depend as much on the creativity and skills of the artists and companies we work with as on the enthusiasm and commitment of our staff, and on the instrumental support of our audiences and patrons. Thank you for helping us to realise our ambition to produce and present the best dance made today.

Alistair Spalding CBE
Artistic Director and Chief Executive
Highlights 2015–16

866 performances in the UK and internationally

20,768 people in the UK saw one of Sadler’s Wells’ productions outside London

645,520 audiences worldwide, including 523,533 in London

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

20 new dance works commissioned or produced

2 International Associate Companies appointed: Rosas and Tanztheater Wuppertal Pina Bausch

10 Sadler’s Wells’ productions toured to 40 venues in 21 countries, with 105 performances given to an audience of nearly 122,000

42% of Sadler’s Wells’ audiences were first-time bookers
75% of income from box office receipts, with 82% capacity across our three London venues

10% year-on-year increase in overall audience attendance, with strong attendance for productions by our associate artists and companies, including English National Ballet, Sylvie Guillem, Akram Khan and Russell Maliphant

25,361 attendances to our learning and participatory activities and events, including pre and post-show talks, classes and workshops

132,663 people came to see New Adventures perform Matthew Bourne’s *The Car Man* in summer and *Sleeping Beauty* over the Christmas period, with 93% capacity

8,000+ people saw the 2014-15 National Youth Dance Company cohort perform Sidi Larbi Cherkaoui’s *Frame[d]* in eight cities across the UK

3,373 people enjoyed the 12th edition of hip hop festival Breakin’ Convention at Sadler’s Wells (99.48% attendance), with a further 2,800 people joining the third, free Park Jam in Spa Fields, Islington

21 dance artists recruited for the second edition of Summer University to further their practice

1,753,160 views of Sadler’s Wells’ videos (up 13.6% from 2014-15): 620,546 on the website and 1,132,614 on YouTube
Working with artists

[Image of dancers performing a dynamic and intricate dance routine on stage]
Producing and presenting great dance

At Sadler’s Wells, we are committed to producing and presenting the very best dance and the most innovative, sharing it with an ever greater number of people in the UK and around the world. Our artistic programme in 2015–16 was as diverse as ever. We presented 91 different productions on our three stages and in three other London venues — the Coliseum, the Roundhouse and the O2 Academy, Brixton — ranging in style from contemporary to Tanztheater, ballet, hip hop, flamenco, tango, circus and the Indian classical dance form kathak.

We bid an emotional farewell to our Associate Artist Sylvie Guillem. Her final programme Life In Progress had its UK premiere at Sadler’s Wells in May 2015 and then toured to 21 cities in nine months. A Sadler’s Wells production including work by our Associate Artists Akram Khan and Russell Maliphant as well as choreography by William Forsythe and Mats Ek, Life In Progress was presented at prestigious venues across the globe — including the Athens & Epidaurus Festival in Greece, the Sydney Opera House, the Chekhov International Theatre Festival in Moscow, the Shanghai International Arts Festival and the Japan Performing Arts Foundation (NBS) in Tokyo, where the tour ended in December. Sylvie’s remarkable 35-year career was honoured with two separate awards for outstanding achievement — at the 2015 Critics’ Circle National Dance Awards and South Bank Sky Arts Awards — and a special award at the Olivier Awards 2015 ceremony.

For our major production of the year, we invited fashion designer Hussein Chalayan to direct his first dance piece, working with choreographer Damien Jalet. Gravity Fatigue conveyed Chalayan’s thoughts on transition and displacement through images, narratives and movement bearing the mark of his distinctive aesthetic vision.

“Gravity Fatigue is spectacular in so many ways: in its hundred-plus costumes, its dazzle of set and lighting design and the virtuoso craft with which Chalayan and his choreographer, Damien Jalet, riff around their main theme: exploring the body in states of disorientation and strangeness.”

Judith Mackrell, The Guardian, on Gravity Fatigue
We celebrated the 20-year collaboration between Russell Maliphant and lighting designer Michael Hulls, also an Associate Artist, with Conceal I Reveal, a new programme we produced. Among other works by our Associate Artists that we co-produced, we welcomed the UK premiere of Hofesh Shechter’s new trilogy barbarians and Sidi Larbi Cherkaoui’s Genesis, created in collaboration with dance artist Yabin Wang and her company Yabin Studio.

As part of the First World War centenary commemorations, BalletBoyz returned with Young Men, while Associate Company English National Ballet presented Lest We Forget. Featuring choreography by Akram Khan, Russell Maliphant and Liam Scarlett, the triple bill won the Dance award at the South Bank Sky Arts Awards 2015.

Work returning to our stage included Sidi Larbi Cherkaoui’s miLonga, which celebrated its one hundredth performance at Sadler’s Wells as part of an international tour, Akram Khan’s TOROBAKA, performed with Israel Galván, and the revival of Kaash, the first full-length production Akram created for his company in 2002.

Resident Company New Adventures lit up our summer and Christmas seasons with their performances of Matthew Bourne’s The Car Man and Sleeping Beauty. Their work was recognised with an Outstanding Company award by the 2015 Critics’ Circle National Dance Awards, with dancer Zizi Strallen receiving the Outstanding Female Performance (modern) award for her portrayal of Lana in The Car Man. Associate Artist Matthew Bourne was honoured with The Stage award for outstanding contribution to British theatre at the UK Theatre Awards 2015.

We offered a London platform to leading national dance companies, with performances by Birmingham Royal Ballet, Rambert, Richard Alston Dance Company and Scottish Ballet. We also presented thought-provoking work by a host of acclaimed international artists and companies: Bartabas, Boris Charmatz, Philippe Decouflé, Paco Peña, Alain Platel, Christian Rizzo, Jeftha van Dinther, Marcus Morau’s La Veronal, Rosas, Tanztheater Wuppertal Pina Bausch and Sasha Waltz.

In the Lilian Baylis Studio, we continued to showcase new perspectives on dance by commissioning and presenting talented independent artists such as dancing duo Nora.
We continued to highlight remarkable work by deaf and disabled dance artists, with productions by Caroline Bowditch, Robin Dingemans in collaboration with Nick Bryson, Claire Cunningham and Marc Brew. Alongside the performances, we ran an accompanying programme of talks and events, with Continuing Professional Development (CPD) and practical workshops aimed at promoting diversity and inclusive practice.

Our festivals — hip hop culture festival Breakin’ Convention, Sadler’s Wells Sampled and Flamenco Festival London — continued to attract new and large audiences to dance. The third Breakin’ Convention Park Jam, a free event held in Spa Fields, Islington, was attended by 2,800 people from the local community.

At The Peacock, our venue in the West End, our popular programme included the return of circus company The 7 Fingers’ Traces, two programmes by Les Ballets Trockadero de Monte Carlo, kung fu from the Shaolin Monks, the newly revamped version of Associate Artist Kate Prince’s acclaimed production Into the Hoods: Remixed, the London International Mime Festival and the world premiere of Argentinian tango show Immortal Tango.

We continued to produce and present work for families and young people, with two Sadler’s Wells Family Weekends taking place during the Easter holidays. In March 2016, we programmed balletLORENT’s Snow White, which we commissioned, and MOKO’s Digitopia. In April 2015, we presented Aracaladanza’s Constelaciones and our New Wave Associate Wilkie Branson’s Varmints, a Sadler’s Wells production that we remounted for a UK tour to small-scale venues. People attending both Family Weekends enjoyed free workshops, music and entertainment in addition to the performances.

“Sadler’s Wells was a playground for kids — and their carers — over the windy Easter weekend. The public areas of London’s top dance house were brimming with activity, from face-painting, storytelling and screen printing to dressing-up games and a tree of dreams.”

Donald Hutera, The Times, on Family Weekend


We stayed true to our commitment to take dance beyond our walls. We presented three different shows at the London Coliseum during the year: the UK premiere of Associate Artist Christopher Wheeldon’s Cinderella, performed by Dutch National Ballet; Carlos Acosta’s A Classical Selection, a celebration of his 26-year career as a ballet dancer; and Sylvie Guillem’s final London performances of Life in Progress, giving more people the opportunity to see her one last time following the sold-out run at Sadler’s Wells. We premiered another of our co-productions, Akram Khan’s Until the Lions, at the Roundhouse. Once again we presented dance at Latitude festival, where our curated four-day programme was seen by about 8,000 spectators on the Waterfront stage.
Among 10 Sadler’s Wells’ productions touring to audiences of nearly 122,000 in 21 countries throughout the year, *Thomas Adès: See the Music, Hear the Dance* was remounted for three performances as part of the Lincoln Center’s White Light Festival in New York, featuring St Luke’s orchestra and dance students from New York University.

Sidi Larbi Cherkaoui’s *m¡longa* continued its international tour, including performances at Festival Santiago de Mil, Chile, The Bolshoi Theatre in Moscow, and Auckland Arts Festival — the first time a Sadler’s Wells production had visited those venues.

Breakin’ Convention brought hip hop dance theatre back to the United States, visiting Blumenthal Performing Arts in Charlotte, North Carolina, and returning to the Apollo Theatre in Harlem, New York.

### Touring locations

**UK & Ireland**
- Birmingham, England
- Bournemouth, England
- Cambridge, England
- Cardiff, Wales
- Eastleigh, England
- Edinburgh, Scotland
- Exeter, England
- Greenock, Scotland
- Hatfield, England
- Inverness, Scotland
- Ipswich, England
- Leeds, England
- London, England
- Newcastle, England
- Nottingham, England
- Plymouth, England

**Europe**
- Athens, Greece
- Cagliari, Italy
- Chalon-sur-Saône, France
- Clermont-Ferrand, France
- Genova, Italy
- Linz, Austria
- Lodz, Poland
- Lôrrach, Germany
- Lyon, France
- Milan, Italy
- Moscow, Russia
- Oslo, Norway
- Paris, France
- Peralada, Spain
- Rome, Italy
- Réunion Island, France
- Stuttgart, Germany

**Rest of World**
- Auckland, New Zealand
- Beijing, China
- Melbourne, Australia
- Montreal, Canada
- New York City, USA
- Santiago, Chile
- Shanghai, China
- Singapore
- Sydney, Australia
- Taipei, Taiwan
- Tokyo, Japan
Sadler’s Wells touring 2015–16
Nurturing talent
Supporting artistic development is central to Sadler’s Wells’ mission and the future of dance as an art form. We run a number of programmes aimed at nurturing talented artists at different stages of their career, with a specific focus on young people, new choreographic voices and early-career dance makers. We provide bespoke support and mentoring to over 100 dance artists a year, and support a selected number to make and present work on our stages.

Sadler’s Wells also supported the inaugural BBC Young Dancer competition, both in an advisory role and by hosting the Grand Final on our main stage in May, which was broadcast live on BBC2. The competition provided a platform for dancers aged 16 to 21 from all over the UK to showcase their abilities, as well as offering viewers the opportunity to enjoy performances by talented young performers in four different dance styles: ballet, hip hop, contemporary and South Asian dance.

**National Youth Dance Company**

Sadler’s Wells continued to run National Youth Dance Company (NYDC). Established in 2012, the programme provides young dancers from across England with first-class training and the opportunity to perform in world-class venues, working with renowned choreographers, established artists and companies.

NYDC’s 2014-15 cohort premiered Sidi Larbi Cherkaoui’s *Frame[d]* on the main stage in April 2015 ahead of an eight-venue national tour, including a performance at Latitude festival in Suffolk, as part of the dance programme we curated on the Waterfront stage.

In summer 2015, NYDC delivered 15 experience workshops around England, introducing 389 young dancers to professional practice and the work of leading choreographers. The 41 dancers selected as 2015–16 company members worked with our Associate Artist Michael Keegan-Dolan and his creative team throughout the year to create new piece *In-Nocentes*.

It was a particularly busy year for the company, as in September we celebrated the third anniversary of the NYDC programme with *Apex Rising*. The production featured repertoire performed by dancers from all three years of NYDC, created by choreographers Jasmin Vardimon, Akram Khan and Sidi Larbi Cherkaoui, who acted as the company’s Guest Artistic Directors in 2012–13, 2013–14 and 2014–15 respectively. A second programme saw NYDC being joined on stage by National Youth Dance Company of Scotland, National Youth Dance Wales and France’s Groupe Grenade — Josette Baïz. The evening was an opportunity to bring together and showcase the brightest talent from the UK and France. In all, 119 dancers performed work by eight different choreographers to audiences totalling 2239.

NYDC formed a regional development partnership with Yorkshire Dance, working with 10 young choreographers from across the county and their regional companies, totaling 135 participants. The project culminated in a shared performance in Leeds for over 400 people. Another partnership was established with Durham-based organisation Tin Arts, to build on our experience of inclusive practice and opportunities for disabled dancers.

“This show is about the next generation of dancers. Judging by their dedication and the intensity of this performance, they are skilful, strong and ready for anything.”

Rachel Ward, The Telegraph, on *Frame[d]*
New Wave Associates

Now in its fifth year, the New Wave Associates initiative supports artists in the early stages of their career. The programme currently benefits three dance makers: Wilkie Branson, Hetain Patel and Alexander Whitley.

Alongside commissions of new work and the opportunity to premiere it on our stage, each artist is offered a tailored package of support, including research time, technical support and professional and artistic guidance.

Alexander Whitley premiered his new duet Pattern Recognition, a collaboration with digital artist Memo Atken. Commissioned by Sadler’s Wells, it performed to sell-out audiences at Central Saint Martins’ Platform Theatre. He took part in British Dance Edition 2016, a biennial showcase for British dance, developing partnerships for his next production, a new Sadler’s Wells co-commission. Frames, a piece he choreographed for Rambert, was on our stage as part of a triple bill performed by the company in May 2015 and is currently touring, as are three other works created for BalletBoyz, Candoco Dance Company and Edge.

Hetain Patel started research for a new solo performance due to premiere in autumn 2016, American Man. This is the sequel to American Boy, which returned to the Lilian Baylis Studio in May 2015. His work attracted international commissions and performances. His recent commission for Candoco Dance Company, Let’s Talk About Dis, has been touring internationally since premiering in 2014, as has his work as part of 7 DIALOGUES, a production by Matteo Fargion for German company DANCE ON ENSEMBLE. He presented his performance lecture Be Movie 2.0 at the National Gallery of Modern Art in India and at the Asian Pacific Triennial in Australia, and exhibited work at the Venice Biennale.

Wilkie Branson further developed his video work. His short dance animation Little Dreams won the acclaimed Dancescreen competition’s awards for Best Film and Best Animation. The film and making of Little Dreams were presented as part of the Sadler’s Wells Sampled festival to delighted audiences. He also choreographed for Velveteene Rabbit, the Unicorn Theatre’s adaptation of Margery Williams’s popular children’s story.

“A ravishing synthesis of light and movement.”

Louise Levine, Financial Times, on Pattern Recognition
Summer University

Established in 2010, Sadler’s Wells’ Summer University supports UK-based dance makers in expanding their perspective on dance and furthering their practice.

Directed by choreographer Jonathan Burrows, the second edition of this pioneering programme began in 2015. The open call generated unprecedented interest nationally, with the 21 selected participants coming from a wide range of backgrounds, all at the cutting edge of current dance practice.

“I loved being part of a process that was based on dialogue and inquiry, with a longevity that I had not experienced before.”

Joe Moran, Summer University participant

The first two-week session in September offered the group the opportunity to attend performances as a starting point for reflection, as well as to hear from a variety of speakers, such as Michael Morris, co-director of ArtAngel, and Catherine Wood, curator of performance at Tate Modern.

Summer University artists for 2015–18 are: Kwame Asafo-Adjei Neil Callaghan Theo Clinkard Katye 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 Marianna Marquez & Emma Zang
Wild Card

Since its inception in 2013, our Wild Card initiative has been bringing fresh perspectives and lesser known dance styles to our stage. Four times a year, a new generation of dance makers is invited to curate an evening in the Lilian Baylis Studio, supported by our professional teams. This opportunity allows them to draw attention to current work they find significant alongside their own.

“This feels like an authentic voice of young male London. Seva’s work is skilfully put together [...] there’s no doubting the quality of his company.”

Lyndsey Winship, Evening Standard, on InNoForm

In September 2015, Wild Card offered hip hop theatre maker Botis Seva a platform to launch his career. Previously supported in his professional development by Breakin’ Convention, Botis curated InNoForm, a politically engaged evening that put his distinctive choreographic voice on the dance map. Later in the autumn, choreographer Leila McMillan brought to life the legacy of Flying low, a dance technique centred on the performer’s relationship with the floor, developed by dancer and choreographer David Zambrano. Her evening featured different creative works rooted in this improvisational and emotionally charged dance language.

In spring 2016, Wild Card presented The Palest Light, giving choreographer and performer Pepa Ubera the chance to develop a format she had previously been working on. Focusing on ways of being together in the theatre, Pepa transformed the studio by inviting visual artists, musicians and internationally acclaimed choreographer Alice Chauchat to take part in the evening; the result was a playful social experiment that delighted audiences and consolidated her choreographic work.
Engaging audiences
Learning and participation

Our creative learning and engagement programmes connect our audiences and communities with dance and our work. Throughout 2015–16, we had over 25,000 attendances to our wide range of participatory activities.

Alongside the productions presented on our stages, we ran a programme of over 50 events such as pre and post-show talks with dance artists, classes, workshops and assisted performances, including audio-described and touch tours. To offer families with special needs children the opportunity to experience great dance, in December 2015 we worked with Mousetrap to host our first relaxed performance in the Lilian Baylis Studio of Arthur Pita’s The Little Match Girl.

In March 2015 we launched Get into Dance, a new community engagement scheme targeted at residents in low-income households in Islington. Delivered in collaboration with 26 partner organisations and charities supporting local residents, the scheme welcomes new audiences by offering more than 3,300 tickets to a wide range of performances for £3, through referrals from our partners. Through the initiative, we also highlight employment opportunities at Sadler’s Wells and invite local residents to career open days, rehearsals, backstage tours and events, encouraging them to join participation projects and take part in community productions. So far, 196 members have joined the scheme and 117 booked tickets to performances.
Through our Associate Schools programme, we supported Islington schools in embedding arts activity in their curriculum by designing experiences for children and young people to watch, explore and critically engage with dance. Highlights of the programme this year included an invitation to our Associate Schools to enjoy the Sadler’s Wells Sampled festival free of charge, and the chance for pupils from Vittoria Primary School to audition to perform in balletLORENT’s *Snow White*.

“Being involved in *Snow White* was an amazing experience for all kids involved. Since then, they have aspirations of being in future shows and joining dance or acting classes outside of school.”

Katie Jones, Art and D&T Lead Teacher, Vittoria Primary School

Our popular over 60s programme goes from strength to strength. The Lilian Baylis Arts Club continued to offer a weekly programme of talks, workshops and events linked to our artistic programme to its over 120 members, while two longstanding outreach classes at day centres attracted another 50 older dancers. The Company of Elders presented *Art of Age* in the Lilian Baylis Studio in March 2016; the mixed bill included new commissions by Bharatanatyam dance artist Seeta Patel and by Jade Shaw, whose choreography was inspired by parkour and hip hop. The company also performed at events such as Silver Sunday at City Hall in October and Islington Square Festival of Culture in December 2015. A programme of their work was the highlight of Elixir Creative Days, a two-day seminar held in spring 2016, offering CPD, workshops and performance feedback to groups of older dancers from across the UK. Over 120 dancers, choreographers, teachers and producers took part in the event.

Activity delivered in the community included a collaboration with Arsenal Football Club’s community programme and creative dance workshops with a group of refugees and asylum seekers. This laid the groundwork for *First Pitch*, a short football-inspired piece that was performed in February 2016 as part of Maquette, a platform for dance artists to share and receive feedback on newly created work.

Thanks to legacy funding from New Adventures, we continued to work with the 22 young men who performed in Matthew Bourne’s *Lord of the Flies* at Sadler’s Wells in 2014. We designed a year-long programme to extend the 11 to 22-year olds’ knowledge and experience of dance through access to professional artists, skills workshops and performance visits. As part of the project, in November 2015 the group performed at UFest, a youth festival held at Queen Elizabeth Olympic Park. They presented TIDAL, a new choreography by New Adventures and Re:Bourne Resident Artists Kerry Biggin and Lee Smikle and Shaun Dillon of Dillon Dance.
Overall attendance to our shows in 2015–16 increased by 10% compared with the previous year. This was mainly because of our strong summer and Christmas shows by Matthew Bourne’s New Adventures and the success of productions by other associate artists and companies, which attracted large audiences throughout the year.

Offering easily accessible content is a way for us to help demystify some of the more challenging dance work. To this end, we continued to produce a wide range of trailers and short videos focused on our artistic programme. The popular Soundbites series, published on our YouTube channel, features members of our programming team sharing their thoughts on individual productions and explaining more about the artists behind the work and how it was created. Sadler’s Wells’ videos generated over 1.7 million views on our website and YouTube channel in the year.

We launched a dedicated website for our West End venue, www.peacocktheatre.com, in order to create a clearer and more compelling promotional tool for the many visitors to The Peacock that are new not only to Sadler’s Wells, but to theatre in general. With a user-friendly design that is mobile-optimised and simple to navigate, the site makes it easier for first-time and returning audiences to choose from a curated selection of shows.

In January 2016 we launched 52 Portraits, an online project by choreographer Jonathan Burrows, composer Matteo Fargion and video maker Hugo Glendinning. The 52 subjects are dance makers and performers of all ages, disciplines and backgrounds drawn from the many UK and international artists and companies that have presented work at Sadler’s Wells. Each portrait takes the form of a very personal dance, filmed and accompanied by a song based on the artist’s biography. A video of a different dance artist is being released every Monday throughout 2016, with hundreds of subscribers receiving a link to it via email and many more viewing online.

We continued to share content on our social media platforms to reach our growing digital audiences, with increases in followers across the board, particularly on Facebook, Pinterest and Instagram. We also continued to offer insights on our work and artists on our blogs — blog.sadlerswells.com and www.sadlerswellsontour.com.

Identifying and removing real and perceived barriers to make sure everyone can experience great dance is a key priority. Maintaining affordable ticket prices is part of this and, throughout the year, we sold 10% of tickets for most of our main house shows at £12. In January 2016, Sadler’s Wells Sampled offered audiences the opportunity to enjoy a diverse range of styles performed by international artists and companies at a reduced price (from £8). We also introduced a Sampled matinee performance for the first time, to extend access to local schools groups.

“These portraits capture something unique, even mysterious about each dance artist; but they also create an impressionistic portrait of the profession — highlighting the mix of inspiration, fear, delight and freedom the art form engenders.”

Judith Mackrell, The Guardian, on 52 Portraits
Making it happen
Sadler’s Wells has a loyal network of individual donors, companies, trusts and foundations, who are committed to supporting the creation of dance for all audiences to enjoy. Thanks to their generosity, we raised over £1.4 million in 2015–16 to help fund our artistic and education programmes.

Private donations make a substantial difference to the size and scope of the work we are able to deliver. We are grateful to the ticket buyers who make a donation when purchasing tickets to our shows, to those who generously remember Sadler’s Wells in their will and to our committed Friends, Rehearsal Members and Patrons. Special thanks go to our Avant Guardians and Artistic Director Circle members, who make generous gifts each year to support the creation of new work at Sadler’s Wells.

We are indebted to the companies, trusts and foundations who fund our artistic development, creative learning and dance programmes. With the generous help of The Monument Trust, we staged 16 commissions and co-productions in 2015–16, allowing audiences to see incredible new work including *Betroffenheit* by our Associate Artist Crystal Pite and actor and playwright Jonathon Young, *Life* by BalletBoyz and *Until the Lions* by Akram Khan. The Jerwood Charitable Foundation generously supported our Summer University programme, the Andrew Lloyd Webber Foundation supported our Wild Card initiative and the Esmée Fairbairn Foundation continued to support our New Wave Associates scheme. We are also very grateful to The Baring Foundation for their ongoing support towards our Elixir festival in the last three years.

Among our valued corporate partners, Bloomberg renewed their support and Clifford Chance continued to provide us with legal advice.

Funding from the Weston Jerwood Creative Bursary programme enabled us to offer a one-year placement in our Development department. Not only did the bursary allow us to provide an opportunity for a young person to begin a career in the arts, it also provided a valuable fundraising resource to Sadler’s Wells. We were delighted too to secure show sponsors including the Institut Français du Royaume-Uni and sponsorship of Bartabas’ *Golgota* by Hermès.
Hussein Chalyan’s *Gravity Fatigue* was supported by The Monument Trust, the Jerwood Charitable Foundation, Cockayne — Grants for the Arts and the London Community Foundation. A highlight among our events this year was the 2015 Gala, which followed a performance of the production. We held a private dinner at the St Pancras Renaissance Hotel after the show to raise vital funds for projects supporting the next generation of dance makers and the production of boundary-breaking work. The event raised over £200,000 and featured performances by some of the emerging artists Sadler’s Wells has worked with and supported.

“What a marvellous time I and my guests had on Friday. Terrific. Sadler’s Wells does great and very unique events. I was thrilled with the performance. Innovative, different, challenging, fun. The party was magnificent. Wonderful, wonderful time.”

David Banks, 2015 Gala guest

Sylvie Guillem’s tour of her final programme concluded at the end of 2015. The creation and tour of *Life in Progress* would not have been possible without funding from a circle of private donors and the Deborah Loeb Brice Foundation, and we are grateful for their support. Early in 2016 we staged the third Sadler’s Wells Sampled. Supported by our corporate partner the American Express Foundation, this year’s festival featured performances by BBC Young Dancer 2015 winner Connor Scott, ballet star Zenaida Yanowsky, World Champion Bboy crew the Ruggeds and circus troupe The 7 Fingers.

In the spring of 2016 we refurbished the Garden Court Café, with support from the Edwin Fox Foundation in memory of Michele Fox. The space has been renamed the Fox Garden Court in recognition of the family’s generous gift and is a lively, welcoming and multifunctional space for dancers, performance attendees and members of the local community to eat, drink and meet.

As a National Portfolio Organisation, funding from Arts Council England remains essential to our business model. Their grant in 2015-16 represented 9% of our annual income. Further funding from Arts Council England and the Department of Education supported the National Youth Dance Company programme. We are grateful to them and all of our supporters.
Following the successful completion of the first phase of our essential repairs and refurbishment programme in 2014, in summer 2015 we closed for three weeks to carry out the second phase of the works. These were made possible with funding from Arts Council England, the Fidelity UK Foundation, the JP Getty Jnr Charitable Trust, The Linbury Trust and The Wolfson Foundation.

In the auditorium, we completed the re-upholstering of seats and replacement of the carpet in the second circle. We finished upgrading mechanical and electrical plant items, backstage and dressing room lighting, and renewed laundry equipment in our busy wardrobe department. The building management system, which controls environmental conditions, was replaced. All improvements enabled further energy efficiency, while the new photovoltaic panels installed on our roof the previous year successfully generated energy.

Focused on improving our environmental and financial sustainability as well as the audience experience, the capital works undertaken across the two years have so far led to a 17% decrease in electricity usage and a 12.75% carbon reduction overall.

Sadler’s Wells has also been involved since its inception in SiPA — the Sustainability in Production Alliance. SiPA gathers together professionals in the live production industry, who share the goal of encouraging best practice and fostering sustainable cultural change across the sector. Officially launched in October 2015, the alliance includes participants from a host of theatres, academic institutions and professional associations. Its work aims to provoke discussion, support the development of networks and offer practical tools to build a more sustainable future for the creative industries.

Visitor services and operations

Our Technical team skilfully managed the over 90 shows presented on our three stages throughout the year, as well as work presented off site. Of particular note was the staging of Golgota, a production by French equestrian artist Bartabas with contemporary flamenco dancer Andrés Marin, which saw the team enable four horses and a donkey to perform live on our main stage.

As part of our ongoing commitment to develop the next generation of arts professionals, our training programme offered 27 young people a broad range of work opportunities in a number of departments, from internships to apprenticeships, placements and work experience.

Commercial income through catering, events and front-of-house sales brought a £1.3 million net contribution for the year.

“With regards to all services around booking and reception […], everyone was helpful, courteous and very professional, which made the evening a real event.”

Jackie Glossop, Sadler’s Wells visitor
Our principal source of funding is the income generated from ticket sales and other show-related income. Our annual funding from Arts Council England is important to our long-term financial sustainability and in 2015–16 represented 9% of our income; this amounts to around £5 per seat.

The other sources of income are voluntary donations from individuals, corporate bodies, trusts and foundations, together with trading income derived from hiring out the spaces in the theatre complex. Income from presentations accounted for 75% of our revenue, with 16% generated from trading and fundraising.

Our unrestricted activities showed a net break even position, after transferring £423,000 to designated reserves for artistic projects in upcoming years. The rise in turnover compared with the previous financial year, of over £3.5 million, was driven principally by ticket sales income.
## Financial performance

<table>
<thead>
<tr>
<th></th>
<th>2015–16 (£’000)</th>
<th>2014–15 (£’000)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre presentations</td>
<td>19,869</td>
<td>15,765</td>
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<tr>
<td>Trading and other</td>
<td>2,923</td>
<td>3,516</td>
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<tr>
<td>Unrestricted fundraising</td>
<td>1,373</td>
<td>1,322</td>
</tr>
<tr>
<td>Arts Council England</td>
<td>2,456</td>
<td>2,332</td>
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<tr>
<td><strong>Total Income</strong></td>
<td>26,621</td>
<td>22,935</td>
</tr>
<tr>
<td><strong>Expenditure</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre presentations</td>
<td>19,135</td>
<td>16,233</td>
</tr>
<tr>
<td>Theatre overhead</td>
<td>4,913</td>
<td>4,471</td>
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<tr>
<td>Trading and other</td>
<td>1,784</td>
<td>1,629</td>
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<tr>
<td>Fundraising</td>
<td>366</td>
<td>296</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td>26,198</td>
<td>22,629</td>
</tr>
<tr>
<td><strong>Gross Reserves Transfer</strong></td>
<td>423</td>
<td>306</td>
</tr>
<tr>
<td><strong>Net Surplus to General Reserve</strong></td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
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artists and companies

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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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Grants for the arts and
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