



BASTILLE · GARNIER · 3^e SCÈNE

16/17

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“There is no wall and no upper limit for man but the Sky!”

PAUL CLAUDEL, *The Satin Slipper*

When the Opera's teams finalise the following season's brochure, several months before it opens, it is never easy to think so far ahead and to imagine the context in which it will take place, not to mention the audiences' reaction. It all begins with the artistic project and with proposals which we tailor to stoke interest and discussion. I have chosen the above words by Paul Claudel to introduce the 2017/2018 season, in order to reassert our ambition: to overcome borderlines, and eliminate cultural boundaries which impede progress, to which we at the Paris Opera are profoundly attached.

When the season ends, the activity report allows to measure results, evaluate successful achievements and also what we wish we could have done better. I am happy to present it to you today. The portfolio with some of the season's best images is supplemented by detailed facts and figures about our activities.

The 2016/2017 season has, I hope, allowed for a consolidation of the relationship between our artistic project and our audiences. It would be impossible to discuss all of the season's notable events, but I will bring up the world premiere of *Trompe-la-Mort*, the debut of choreographer Crystal Pite, and our new *Così fan tutte* directed by Anne Teresa De Keersmaeker and conducted by Philippe Jordan, our music director. Audiences have been numerous in coming through the doors of the Palais Garnier and Opéra Bastille – 859,434 persons to be precise, that is to say 7% more than the previous season – which causes great pride in all the Opera's teams. Ticketing revenue has thus increased by 4M€, reaching 68M€.

The 3^e Scène has also entered a new age in its second season. The creations it features have attained two million views, 44% of which came from abroad. Internet users have had the chance to discover original contemporary pieces, including Abd al Malik's *Othello*, Bret Easton Ellis's *Figaro*, or Glen Keane's *Nephtali*. The 3^e Scène will continue to be an open doorway leading into the world of music, of dance, of our theatres, and of culture at large.

At the Paris Opera, we hold the firm belief that digital technology offers unlimited opportunities to renew our relationship with audiences. It goes without saying that the

physical presence of musicians, singers, and dancers remains the ultimate experience. However, it is indispensable to enhance the link connecting the Opera and its audiences.

This implies we must constantly update our website – and our new magazine *Octave* has been considerably enriched – and our mobile application, and keep up with the rhythm of innovations. The growing presence of the Opera on social networks and the live streams we have offered are emblematic examples of a will to ensure our relationship with audiences evolves, and is made simpler, more direct, more spontaneous.

Our actions to reach the young, including the Pre-openings to which our younger audiences are by now very attached, are the prolongation of our persistent goal to bring down the barriers that still make access to art too difficult.

Among the high points of the past season which you will find in the following pages, I also wish to mention the Autumn 2016 announcement by the President of the French Republic of his wish to complete the Opéra Bastille and finally finish the convertible theatre of which only the outside shell has been built on the Rue de Lyon. This project still has a long road ahead of it, and these facilities will not be inaugurated before 2022, but it is a wonderful prospect for the entire institution, almost thirty years after the Opéra Bastille was first opened. It will not be easy to leave the Ateliers Berthier, which will host the Cité du Théâtre, for they are deeply bonded with our history since the late 19th century, but the projects of the convertible theatre and the ateliers in Bastille give us a historic opportunity to rethink the Opera's functioning, its means, and its missions.

I hope this look back on the past season will be, for our public, a pleasant complement to the first shows of the 2017/2018 season.

STÉPHANE LISSNER
DIRECTOR OF THE PARIS OPERA

16/17

In figures

The productions

34

productions:

20 operas

(of which 11 new productions and
1 concert version)

14 ballets

(of which 10 new productions)

513

total performances
of which:

188

opera performances

177

ballet performances

11

Ballet School
performances

13

Pre-openings
for young audiences

30

concerts and recitals

94

Academy
performances

Audiences

859,434 spectators
throughout all theatres

91%

of seats filled

27,385 young people
under 28 at the Pre-openings

554,274 visitors
to the Palais Garnier for 2016

16/17

In figures

100,088

spectators in the 550 partner
cinema theatres in which
productions are shown
(of which 150 in France,
400 abroad)

The Academy

34

residents
(of which 23 artists
and 11 artisans)

62

Young Audiences (Jeune Public)
performances

The budget

216.4

million euros
of initial budget for 2017,
investments aside

53%

own-source revenue
in 2016

94.8

million euros (excluding tax)
of state subsidies

1,927

employees
(monthly FTE average
workforce in 2016)
of which 1,496 employees
in fixed-term contracts
and 431 in permanent contracts

Sponsorship

14.5

million euros
in sponsorships,
of which:

500,000

euros in skills-based
sponsorships

16/17

Major dates

2016

September 2

The American Ballet Theatre comes to the Opéra Bastille

September 17

The Paris Opera Orchestra tours in Vienna

September 24

Opening Gala of the ballet season

October 24

Announcement by President François Hollande of the construction of a convertible theatre and ateliers at the Opéra Bastille

November 21

Vernissage of the Bakst exhibit

December 28

Germain Louvet is named Danseur Étoile

December 31

Léonore Baulac is named Danseuse Étoile

2017

January 4

The Dresden Semperoper Ballett comes to the Palais Garnier

January 26

A new face for the magazine, renamed *Octave*

March 2

The Paris Opera Ballet tours in Tokyo

16/17

Major dates

March 3

Hugo Marchand is named Danseur Étoile

March 7

Jean-Stéphane Bron's film *L'Opéra* comes out (140,000 cinema admissions)

April 5

The Academy tours in London with *Les Fêtes d'Hébé*

April 7

Gala des Écoles de Danse du XXI^e siècle (Schools' Gala)

April 22

Gala in tribute to Yvette Chauviré at the Palais Garnier

May 13

Last performance of Jérémie Bélingard

May 18

The Paris Opera Ballet tours in Poitiers

May 22

Launch of the "Name a seat" sponsorship campaign

June 7

Announcement of a partnership with Devialet

June 19

Vernissage of the Mozart exhibit

July 20

The Paris Opera Ballet tours in New York

August 29

The Paris Opera Orchestra tours in Lucerne

16/17

The artistic project

OPERA • BALLET • CONCERT

Nouveaux spectacles

ELIOGABALO

Francesco Cavalli
Directed by Thomas Jolly

OPENING GALA OF THE BALLET SEASON The Seasons' Canon

Crystal Pite – Music by Max Richter
Blake Works – William Forsythe
Music by James Blake
Paris Opera Ballet Défilé

SEHGAL/PECK/PITE/FORSYTHE Quatre œuvres – Tino Sehgal In Creases

Justin Peck – Music by Philip Glass
The Seasons' Canon
Crystal Pite – Music by Max Richter
Blake Works – William Forsythe
Music by James Blake
(untitled), 2016 – Tino Sehgal
Music by Ari Benjamin Meyers

SAMSON ET DALILA

Camille Saint-Saëns – Directed by
Damiano Michieletto

GEORGE BALANCHINE Mozartiana

Music by Piotr Ilyitch Tchaikovsky
Violin Concerto
Music by Igor Stravinsky
Brahms-Schönberg Quartet
Music by Johannes Brahms

OWEN WINGRAVE

Benjamin Britten
Directed by Tom Creed

JÍŘÍ KYLIÁN Bella Figura

Music by Lukas Foss, Giovanni
Battista Pergolesi, Alessandro
Marcello, Antonio Vivaldi, Giuseppe
Torelli

Tar and Feathers

Music by Wolfgang Amadeus
Mozart, Dirk Haubrich, Tomoko
Mukaiyama
Symphony of Psalms
Music by Igor Stravinsky

CAVALLERIA RUSTICANA/ SANCTA SUSANNA

Pietro Mascagni – Paul Hindemith
Directed by Mario Martone

LOHENGRIN

Richard Wagner
Directed by Claus Guth

COSÌ FAN TUTTE

Wolfgang Amadeus Mozart
Directed by
Anne Teresa De Keersmaecker

TREE OF CODES

Wayne McGregor
Music by Jamie xx

A MIDSUMMER NIGHT'S DREAM

George Balanchine
Music by Felix Mendelssohn-
Bartholdy

CARMEN

Georges Bizet
Directed by Calixto Bieito

À BRAS-LE-CORPS

Dimitri Chamblas, Boris Charmatz
Music by Niccolò Paganini

TROMPE-LA-MORT

Luca Francesconi
Directed by Guy Cassiers

LES FÊTES D'HÉBÉ

Jean-Philippe Rameau
Directed by Thomas Lebrun

THE SNOW MAIDEN

Nikolai Rimski-Korsakov
Directed by Dmitri Tcherniakov

MERCE CUNNINGHAM/ WILLIAM FORSYTHE Walkaround Time

Merce Cunningham
Music by David Behrman
Trio
William Forsythe – Music by Ludwig
van Beethoven
Herman Schmerman
William Forsythe
Music by Thom Willems
Scary Beauty
Jérémy Bélingard
Music by Keiichiro Shibuya

LA CENERENTOLA

Gioacchino Rossini
Directed by Guillaume Gallienne

BERTAUD/BOUCHÉ/ PAUL/VALASTRO Renaissance

Sébastien Bertaud
Music by Felix Mendelssohn-
Bartholdy
The Little Match Girl Passion
Simon Valastro
Music by David Lang
Undoing World
Bruno Bouché
Music by Nicolas Worms,
The Klezmatics
**Sept Mètres et demi
au-dessus des montagnes**
Nicolas Paul
Music by Josquin Desprez

DRUMMING LIVE

Anne Teresa De Keersmaecker
Music by Steve Reich

Repertoire

TOSCA – Giacomo Puccini
Directed by Pierre Audi

LUCIA DI LAMMERMOOR
Gaetano Donizetti
Directed by Andrei Serban

LES CONTES D'HOFFMANN
Jacques Offenbach
Directed by Robert Carsen

IPHIGÉNIE EN TAURIDE
Christoph Willibald Gluck – Directed
by Krzysztof Warlikowski

SWAN LAKE
Rudolf Noureev
Music by Piotr Ilyitch Tchaikovsky

THE MAGIC FLUTE
Wolfgang Amadeus Mozart
Directed by Robert Carsen

BALLET SCHOOL
Demonstrations – Production – Gala
Divertimento n°15
George Balanchine – Music by
Wolfgang Amadeus Mozart

Concert version

BÉATRICE ET BÉNÉDICT
Hector Berlioz

Invited companies

AMERICAN BALLET THEATRE
The Sleeping Beauty
Kevin McKenzie
Music by Piotr Ilyitch Tchaikovsky

**The Vertiginous Thrill of
Exactitude** – William Forsythe
Music by Franz Schubert
Raymonda, Acte III – Rudolf
Nureyev after Marius Petipa
Music by Alexandre Glazounov

WOZZECK – Alban Berg
Directed by Christoph Marthaler

**ROBBINS/BALANCHINE
CHERKAOUI, JALET**
En sol – Jerome Robbins
Music by Maurice Ravel
La Valse – George Balanchine
Music by Maurice Ravel
Boléro – Sidi Larbi Cherkaoui, Damien
Jalet – Music by Maurice Ravel

EUGENE ONEGIN
Piotr Ilyitch Tchaikovsky
Directed by Willy Decker

RIGOLETTO – Giuseppe Verdi
Directed by Claus Guth

LA SYLPHIDE – Pierre Lacotte
Music by Jean Madeleine
Schneitzhoeffer

SEMPEROPER BALLETT, DRESDEN
Impressing the Czar – William
Forsythe – Music by Thom Willems,
Leslie Stuck, Eva Crossman-Hecht,
Ludwig van Beethoven

Paris Opera Orchestra's Symphony Concerts

RICHARD WAGNER
Symphonic extracts from the
Tetralogy

**SERGEI PROKOFIEV/MAURICE
RAVEL/MODESTE MOUSSORGSKI**

GUSTAV MAHLER
Symphony n° 9 in D major

JOHANN SEBASTIAN BACH
Mass in B minor

**SZYMANOWSKI/DUSAPIN/
STRAUSS**

Recitals

JOYCE DIDONATO/mezzo-soprano
PHILIPPE JORDAN/piano

**ROLANDO VILLAZÓN/tenor/
SARAH TYSMAN piano**

**LUDOVIC TÉZIER baritone/
THUY ANH VUONG piano**

**JUAN DIEGO FLÓREZ tenor/
VINCENZO SCALERA piano**

**ANJA HARTEROS soprano/
WOLFRAM RIEGER piano**

Portfolio

OPENING GALA OF THE BALLET SEASON

The Opening Gala of the ballet season assembles the Étoiles, the Premiers Danseurs and the Ballet Company with the participation of the Ballet School, as well as the Orchestra of the Paris Opera.

THE SEASONS' CANON – **Choreography by** CRYSTAL PITE / **Music by** MAX RICHTER

BLAKE WORKS – **Choreography by** WILLIAM FORSYTHE / **Music by** JAMES BLAKE

PARIS OPÉRA BALLET DÉFILÉ – **Conducted by** MAXIME THOLANCE

September 24, 2016

“The Palais Garnier was presenting the work of talented contemporary choreographers [...]. Refreshing for the eyes... and the ears!”

JULIEN BORDAS / CLASSICAGENDA / October 14, 2016

“The audience leapt to their feet, applauding wildly at the end of *Seasons' Canon*, set to Max Richter's adaptation of Vivaldi's *The Four Seasons*.”

ROSLYN SULCAS / THE NEW YORK TIMES / September 25, 2016



ELIOGABALO

FRANCESCO CAVALLI / Directed by THOMAS JOLLY / Choreography by MAUD LE PLADEC

Conducted by LEONARDO GARCÍA ALARCÓN

Eliogabalo FRANCO FAGIOLI / Alessandro Cesare PAUL GROVES

Flavia Gemmira NADINE SIERRA / Giuliano Gordio VALER SABADUS

CAPPELLA MEDITERRANEA ORCHESTRA / CHŒUR DE CHAMBRE DE NAMUR

🕒 Pre-opening September 14, 2016 🕒 Opening night September 16, 2016



“A few intense voices and Leonardo García Alarcón’s supple and lively direction restore the lustre of Francisco Cavalli’s underappreciated partition!”

EMMANUELLE GIULIANI / **LA CROIX** / September 23, 2016



“In inviting Leonardo García Alarcón, the Paris Opera could do no wrong.”

PHILIPPE VENTURINI / **LES ÉCHOS** / September 19, 2016





BLAKE WORKS

Choreography by WILLIAM FORSYTHE / Music by JAMES BLAKE
THE ÉTOILES, THE PREMIERS DANSEURS, AND THE BALLET COMPANY

🕒 Opening night September 26, 2016



“A detailed and joyous homage
to French classicism,
beautifully danced.”

ROSLYN SULCAS / *THE NEW YORK TIMES* / September 25, 2016

JIŘÍ KILIÁN

BELLA FIGURA – **Choreography by** JIŘÍ KYLIÁN / **Music by** LUKAS FOSS,
GIAN BATTISTA PERGOLESE, ALESSANDRO MARCELLO, ANTONIO VIVALDI, GIUSEPPE TORELLI
TAR AND FEATHERS – **Choreography by** JIŘÍ KYLIÁN / **Music by** WOLFGANG AMADEUS MOZART,
DIRK HAUBRICH / **Piano** TOMOKO MUKAIYAMA

SYMPHONY OF PSALMS – **Choreography by** JIŘÍ KYLIÁN / **Music by** IGOR STRAVINSKY
THE ÉTOILES, THE PREMIERS DANSEURS, AND THE BALLET COMPANY

🕒 Opening night November 26, 2016



“The three ballets
draw a curve of a
thrilling intensity.”

ROSITA BOISSEAU / **LE MONDE** / December 9, 2016

SAMSON ET DALILA

CAMILLE SAINT-SAËNS / **Directed by** DAMIANO MICHIELETTI / **Conducted by** PHILIPPE JORDAN

Dalila ANITA RACHVELISHVILI / **Samson** ALEKSANDRS ANTONENKO

Le Grand Prêtre de Dagon EGILS SILINS / **Abimélech** NICOLAS TESTÉ

THE PARIS OPERA CHORUS AND ORCHESTRA

🕒 Pre-opening October 1, 2016 🕒 Opening night October 4, 2016



“A masterful direction that
dazzlingly brings back to life
the flesh and breath of this far too
forgotten music.”

MARIE-AUDE ROUX / **LE MONDE** / OCTOBER 10, 2016



“Once again Philippe Jordan performs a miracle [...]. He loves this piece and it shows. He finds its centre point between opera and oratorio, between Neoclassic reminiscences and post-Wagnerian echoes.”

CHRISTIAN MERLIN / **LE FIGARO** / October 6, 2016



SWAN LAKE

Choreography by RUDOLF NOUREEV, after MARIUS PETIPA, LEV IVANOV

Music by PIOTR ILYITCH TCHAIKOVSKI / **Conducted** by VELLO PÄHN
THE ÉTOILES, THE PREMIERS DANSEURS, AND THE BALLET COMPANY
THE PARIS OPERA ORCHESTRA

» Pre-opening December 5, 2016 » Opening night December 7, 2016

» "Rêve d'enfants" matinée December 11, 2016



“Few companies in the world can raise so high this work of which Nureyev himself said it symbolises ‘the endlessly reiterated pursuit of perfection.’”

FRANÇOIS DELÉTRAZ / **LE FIGARO** / November 27, 2016



COSÌ FAN TUTTE

WOLFGANG AMADEUS MOZART

Directed by and choreography by ANNE TERESA DE KEERSMAEKER / Conducted by PHILIPPE JORDAN

Fiordiligi JACQUELYN WAGNER / IDA FALK-WINLAND

Dorabella MICHÈLE LOSIER / STEPHANIE LAURICELLA

Ferrando FRÉDÉRIC ANTOUN / CYRILLE DUBOIS / Guglielmo PHILIPPE SLY / EDWIN CROSSLEY-MERCER

Don Alfonso PAULO SZOT / SIMONE DEL SAVIO / Despina GINGER COSTA-JACKSON / MARIA CELENG

WITH THE DANCERS OF THE ROSAS COMPANY

THE PARIS OPERA CHORUS AND ORCHESTRA

» Pre-opening January 23, 2017 » Opening night January 26, 2017



“Anne Teresa de Keersmaecker
and Philippe Jordan intimately
merge music and dance.
Assisted by marvellous performers,
they make us see and hear Mozart
like never before.”

SERGE MARTIN / JEAN-MARIE WYNANTS / **LE SOIR** / January 28, 2017



“Through mirrors, and that game of doubles that she
either combines or breaks, Anne Teresa de Keersmaecker
demonstrates attention to the music in every single
instant, with an unbelievable thoroughness.”

MARIE-AUDE ROUX / **LE MONDE** / January 27, 2017



TROMPE-LA-MORT

LUCA FRANCESCONI / **Directed by** GUY CASSIERS / **Conducted by** SUSANNA MÁLKKI
Vautrin, Trompe-la-Mort, Jacques Collin LAURENT NAOURI / **Esther** JULIE FUCHS
Lucien de Rubempré CYRILLE DUBOIS / **Eugène de Rastignac** PHILIPPE TALBOT
La comtesse de Sérizy BÉATRICE URIA-MONZON
THE PARIS OPERA CHORUS AND ORCHESTRA
» Pre-opening March 13, 2017 • Opening night March 16, 2017



“Luca Francesconi’s
partition is of an
uncommon richness,
in timbre, harmony,
and rhythm.”

PIERRE GERVASONI / **LE MONDE** / March 17, 2017



“A music [...] sumptuously animated by the accurate and passionate moves of Susanna Mälkki at the head of a scintillating and particularly full Paris Opera Orchestra.”

BRUNO SERROU / **LA CROIX** / March 19, 2017



THE SNOW MAIDEN

NIKOLAI RIMSKI-KORSAKOV / **Directed by** DMITRI TCHERNIAKOV

Conducted by MIKHAIL TATARNIKOV

Snegourochka (the Snow Maiden) AIDA GARIFULLINA / **Le** YURIY MYNENKO

Kupava MARTINA SERAFIN / **Le tzar Berendeï** MAXIM PASTER

THE PARIS OPERA CHORUS AND ORCHESTRA

◆ Opening night April 15, 2017



Rimski-Korsakov's
The Snow Maiden
deploys its allegoric
and folkloric
enchantment
in Paris.”

GUILLAUME TION / **LIBÉRATION** / April 20, 2017

“Mikhail Tatarnikov’s direction reveals a remarkable mastery of dramatic and musical continuity, leading an orchestra and a chorus at the height of their powers, in terms of both the beauty of sound and the melodic outline.”

CHRISTIAN MERLIN / **LE FIGARO** / April 17, 2017



The Paris Opera's calling is to ensure its opera and ballet legacy lives on, all the while fostering the creation of new contemporary pieces, at the Palais Garnier, the Opéra Bastille, the Ballet School, and the 3^e Scène.

Sharing and
conveying,
at the core
of our artistic
project

THE ARTISTIC PROJECT

With 21 new productions, including the world premiere of Luca Francesconi's *Trompe-la-Mort*, the 2016/2017 season has emphasised creation and innovation.

With the constant concern for balance that defines all public service operations, more classic works have also been featured, including *Samson et Dalila*, which returned to the Paris Opera's stage after a 25-year absence, *Lohengrin*, coproduced with La Scala of Milan, and *La Cenerentola*, which marks Guillaume Gallienne's debut as an opera director.

The Paris Opera Ballet company has thrived under a balanced programming combining repertoire works and new creations, both classic and contemporary. Its dancers have gone to meet the audiences of Tokyo, Poitiers, and New York to showcase French excellence. The dancers' commitment has been repeatedly rewarded. Paul Marque, Sujet, has for instance received the gold medal at the Varna competition in 2016. The Étoiles Ludmila Pagliero and Hugo Marchand have received the Prix Benoît de la Danse 2017 as best female and male dancers, and Crystal Pite has received the Prix Benoît for best choreographer for *The Seasons' Canon*, which she created for the Paris Opera in September 2017. Three new Étoiles were named over the course of the season: Germain Louvet and Léonore Baulac, in late 2016 on the occasion of *Swan Lake*, and Hugo Marchand during the tour in Japan in spring 2017. ●



Émeraude performed by the Paris Opera Ballet in New York, in July 2017 on the occasion of the 50th anniversary of George Balanchine's *Jewels*.



The Cunningham/Forsythe soiree in Poitiers in May 2017.



The ballet *La Sylphide* presented in Tokyo in March 2017.



THE BALLET SCHOOL

Intimately tied to the Paris Opera Ballet and open to young dancers from the world over, it aims for excellence in their training.

In 2016/2017, 80 girls and 62 boys from 9 to 18 years old have received the artistic and academic education given by the Paris Opera Ballet School in Nanterre.

The students shared the scene with their elders of the Ballet during the *Opening Gala of the ballet season Défilé* on September 26, 2016, the performances of the *Mozartiana* ballet and *A Midsummer Night's Dream*. Some of them also had the privilege of dancing on stage at the Opéra Bastille with the dancers of the American Ballet Theatre for *The Sleeping Beauty* in September 2016.

For the 40th edition of the *Paris Opera Ballet School Production* in April 2017, the older students performed an ambitious programme comprised of George Balanchine's *Divertimento n°15*, William Forsythe's *The Vertiginous Thrill of Exactitude*, and Rudolf Nureyev's *Raymonda, Acte III*.

The Paris Opera Ballet School is open to young dancers from the entire world. This is

Défilé of the Paris Opera Ballet School and the invited schools on the occasion of the *Gala des Écoles de Danse du XXI^e siècle*.

“Generations come and go, the brand of the French high classical school remains on top.”

ROSITA BOISSEAU / **LE MONDE** / January 2017

the reason why, following the tercentenary celebrations of 2013, a *Gala des Écoles de Danse du XXI^e siècle* (Schools' Gala) took place on April 7, 2017, bringing together on the stage of the Opéra Bastille students from the Vaganova Academy of Saint Petersburg, the Royal Danish Ballet School, the Royal Ballet School of London, the San Francisco Ballet School, the National Ballet School of Canada, the John Cranko Schule Stuttgarter Ballett, and the Ballettschule of the Hamburg Ballett. Each of the schools performed an emblematic piece from its repertoire, before ending the soiree with a défilé featuring all young dancers. Concomitantly with this production, several events, conferences, and master classes were organised. Finally, the fifth edition of the Ballet School's summer school allowed 280 students, of which 55% were foreign, to benefit from its high-level training during one or two weeks in July 2017. As for the Cross threads programme, it brought together 30 professors who wished to discover French style. ●

THE ACADEMY

The Opera's future must be prepared now.
With that in mind, the Academy sets up
training courses for young professionals
at the beginning of their career.

These trainings are designed for soloist singers, orchestra musicians, vocal coaches and directors, as well as specialised professionals in diverse fields such as costumes, makeup, carpentry, tapestry, composite materials, or even set construction engineering. The 2016/2017 season has been denoted by the opening of the *Académie des métiers d'art* with the support of the Bettencourt Foundation. About forty young professionals were able to work alongside the Paris Opera's staff. The objective was dual: allow for the transmission of old savoir-faire, and give the young generation the possibility to seize it.

Owen Wingrave, directed by Tom Creed in November 2016, and *Les Fêtes d'Hébé*, directed by the choreographer Thomas Lebrun in March 2017, have called on all the Academy's elements, artists and artisans alike. After being in residence at the Academy for one year, Mirabelle Ordinaire directed her first opera in May 2017, offering the young audience a new version of Mozart's *Bastien et Bastienne*. ●



Les Fêtes d'Hébé, presented at the Royal College of Music's Britten Theatre on the occasion of the Academy's tour in London, on April 5 and 6, 2017.

ARTISTIC EDUCATION

The Paris Opera Academy also
develops its mission of artistic education
to reach a wider audience.

The Young Audiences programming provides a varied offer of opera and ballet productions dedicated to young audiences between 3 and 18 years of age. This season, nearly 30,000 professors, young persons, and parents benefitted from 62 performances. The “Opera for me too” programme, in partnership with the cities of Sarcelles and Garges-lès-Gonesse, also allowed a group of teenage school dropouts to immerse themselves into the Opera. This programme also welcomed a group of women currently in the process of social insertion and learning of the French language.

For 26 years, the “Ten Months of School and Opera” classes have undertaken activities in close linkage with the diverse artistic and technical jobs of the Paris Opera. Within this programme, the Little Violins programme has been opened to two new classes. A CE1 (second grade) class, from the Jules-Vallès school in Saint-Ouen, and a CE2 (third grade) class, from the JF-Lépine school in Paris, have benefitted from seven hours of viola and cello classes per week. Following the same model, but transferred to the field of dance, the *cinquième* (seventh grade) class from the République school in Nanterre benefits from eight hours per week of dance classes, as part of the normal school hours.

At the term of this season, three classes from the academies of Paris, Versailles, and Créteil performed a musical production, *Le Monde n'est pas comme toujours*, on June 17, 2017.

Finally, as a support to the institution's programming, the “Opera & University” programme has allowed 2,000 students to benefit from a customised cycle of conferences and visits. ●



The children of the “Ten Months of School and Opera” programme at the Palais Garnier.

The Paris Opera constantly evolves to adapt to society's changes, all the while remaining faithful to its value of excellence and its mission of public service.

Digital technology is a very important part of building a new, richer relationship with all audiences.

Going digital,
for a new
relationship
with
audiences

“The main challenge that great theatres throughout the world must face, beside the artistic issue, is that of price and accessibility, deems Stéphane Lissner.”

GILLES VAN KOTE / **Le Monde** / September 12, 2016

TO ENABLE ACCESS FOR ALL

Additionally to many actions designed to open the doors of its two theatres, the Opera expands digitally thanks to the 3^e Scène and the broadcast of its productions in cinema theatres, both in France and abroad.

When he arrived at the helm of the Paris Opera, Stéphane Lissner gave himself the goal of enabling access for all to opera and ballet productions. Many offers and special pricings were on offer this season, like the sale of 3,000 seats under 50€, and the Pre-openings for young audiences under 28 years of age for 10€ which drew 27,385 young persons, that is to say 19% more than in the previous season. Gift boxes were designed for the holidays, with great success since 1,700 were sold on Christmas. Services for audiences are improved on a regular basis. This is why a “performance and visit cancellation insurance” is now offered when buying a ticket.

So as to not limit offers to the Paris region, the Opera has developed its network of partner cinema theatres, which now consists of 150 theatres in France and 400 abroad. 100,000 spectators have thus been able to see 7 productions in cinema theatres in 2016/2017.

GOING DIGITAL, FOR A NEW RELATIONSHIP
WITH AUDIENCES

The second season of the 3^e Scène, a digital platform of artistic experimentation featuring multimedia pieces, has been the chance for all to discover for free the world of the Paris Opera. Nearly 500,000 internet users, of which 44% of foreigners, have watched the short films of Clémence Poésy, Abd Al Malik, Mikael Buch, Bertrand Bonello, Fanny Ardant, Sébastien Laudenbach, and Claude Lévêque this season. ●



Magie noire / Fanny Ardant



À bouts portés / Clémence Poésy



Vibrato / Sébastien Laudenbach



Othello / Abd Al Malik



Médée / Mikael Buch



Le Lac perdu / Claude Lévêque



Sarah Winchester, opéra fantôme / Bertrand Bonello

The 3^e Scène, in its second season, numbers over a million views for its short films, 44% of which come from abroad.

SPREADING INFORMATION FURTHER

Social networks draw the audiences closer and complete the website, the new application, and *Octave*, the Opera's online magazine.

The Paris Opera has innovated and invested much in order to better disseminate information about its programming, visits of its theatres and offers for its audiences.

Although the Opera's website has proven to be the main interface with the public, drawing in 4 million users over the season, the new application has allowed to improve the access to services and ticketing. Since its launch, it has been downloaded over 50,000 times. Simultaneously, an application for the 3^e Scène has been developed. In early 2017, the magazine metamorphosed and gained a new name, *Octave*, and a revamped editorial line and graphic design. Its content is now divided into three sections: "Encounters" (interviews, profiles), "Perspectives" (feature stories, archives), and "Backstage" (rehearsals, reporting from the ateliers). Several series have been launched (Dissection of a step; A production remembered; Mastering an art: Professions of the Opera; Literary breaks...). Last but not least, the articles are enhanced by a larger illustration format and a better visibility for productions linked to the topic of the article. Since the launch of *Octave*, over one million pages have been seen by internet users, broadening their knowledge of opera, ballet, and music.

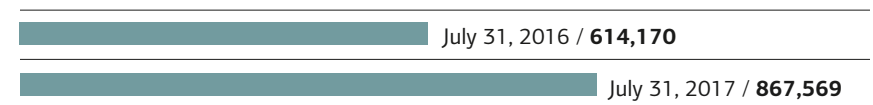
Finally, social networks allow the Paris Opera to get nearer to its audiences, by unveiling future events, the backstage of productions, and links to its ticket office. The 196,000 fans (as of June 29, 2017) of the Facebook page "Opéra national de Paris" and the 88,000 fans of the Facebook page "Ballet de l'Opéra national de Paris" can thus follow the daily posts. Occasional Facebook Live streams invite users to watch rehearsals.

Similarly, every month 4,000 people subscribe to the institution's Twitter accounts to follow its news. As for the Instagram accounts of the Opera and the Ballet, they have 7,500 new subscribers each month. ●



Since its launch,
the Paris Opera application has been
downloaded over 50,000 times.

Evolution of the number of subscribers and followers on social media



Preparing
for the future
and bringing
together
at the Opera

NEW SPONSORSHIP PROJECTS

Sponsorship, which is constantly growing, has allowed the financing of ambitious productions and innovative projects that contribute to the Opera's growing reach.

THE ASSOCIATION POUR LE RAYONNEMENT DE L'OPÉRA DE PARIS

Since 1980, the AROP has contributed to the Paris Opera's prestige by gathering private funds from individuals and corporations. Over the course of the 2016 calendar year, financial sponsorships have reached nearly 14 million euros, as opposed to 12.1 millions one year earlier, therefore making a 15% progression. These figures do not take into account investments and skills-based sponsorships, estimated in 2016 at 500,000 euros. Thanks to donations from its 4,000 members, the AROP contributes to enriching the Opera's repertoire by partly financing ambitious productions as well as the Ballet and the Orchestra's tours, by supporting the Opera's young artists, and by facilitating young people's access to opera.

CORPORATE SPONSORSHIPS

Corporate sponsorships have reached 7.3 millions euros in 2016, that is to say 37% more than in 2015 and 60% more than in 2014. Corporate sponsors are an essential support for the institution: they contribute to its artistic vibrancy, to the permanence of its large-scale projects (the Academy, the 3^e Scène, the Pre-openings), and to the launch of new initiatives, among which family subscriptions.

The Paris Opera expresses its sincere thanks to all its corporate sponsors, particularly its principal sponsors and partners – EY, Paprec Recyclage, and Rolex – for their generosity and their loyalty.

In addition to this financial assistance, some corporations supported the institution through loans or gifts of products or competences: Air France (transportation of the ABT), EY (studies on the purchasing nomenclature), Renault (vehicle loans), HIK Vision (gift of computer equipment and cameras) have notably allowed the Opera to equip and modernise itself at no supplementary cost.

AN INCREASED SUPPORT BY PRIVATE FOUNDATIONS

The support provided by private foundations to the Paris Opera has ceaselessly increased over the seasons. For instance, thanks to the support of the Bettencourt Schueller Foundation, the Paris Opera Academy has been able to offer residences dedicated to artisan professions (métiers d'art) this season. Other foundations, such as the GRoW @Annenberg Foundation™, the Conny-Maeva Charitable Foundation, the Blavatnik Family Foundation, the Eloise Susanna Gale Foundation, and the Florence Gould Foundation have taken an active role in the Opera's activities.

THE CIRCLES OF MAJOR DONORS EXPAND

A new Circle of major sponsors to support the Paris Opera Ballet. In order to uphold her new activities at the head of the company, Aurélie Dupont willed the creation of a new circle of philanthropists passionate about ballet. Launched during the evening in tribute to Yvette Chauviré, the Étoile of the Opera who passed away in October 2016, this circle gives its members the chance to discover the backstage of the company.

Second season of the Cercle Berlioz to support French opera. Initiated in September 2015 by Stéphane Lissner, the Cercle Berlioz supported, in its second edition, two productions conducted by maestro Philippe Jordan: Camille Saint-Saëns's *Samson et Dalila*, directed by Damiano Michieletto, and Hector Berlioz's *Béatrice et Bénédict*, in concert version.

The Circle of Founders of the 3^e Scène. The Circle of Founders of the 3^e Scène, chaired by Jean-François Dubos, entered a new development stage with the arrival of Philippe Martin, named artistic director at the beginning of the 2016/2017 season.

Other sponsorship activities were also successfully completed thanks to the generosity of private donors, such as the support for the Orchestra's trip to the Lucerne Festival or the development of pedagogic programmes, and the help brought to new productions.

PREPARING FOR THE FUTURE
AND BRINGING TOGETHER AT THE OPERA



**LAUNCH OF A NEW EXCEPTIONAL CAMPAIGN IN MAY 2017:
NAME A SEAT AT THE PALAIS GARNIER**

By choosing a seat in the auditorium, the balconies, or the orchestra of this prestigious theatre, donors can inscribe their own name or that of a loved one on the back of the designated seat. The amounts thus raised allow the Paris Opera to strengthen its policies towards young people.

THE RENTAL OF THEATRES AND PUBLIC SPACES

The rental of theatres and public spaces has accounted for 2.252 millions euros, in a context still made difficult by the terror attacks.

In addition to the traditional gala of the Bal de l'X, the Paris Opera held two of designer Stella McCartney's fashion shows and one of designer Stéphane Rolland's, as well as several concerts. Furthermore, scenes from several feature films were shot within the institution, not to mention the filming of several commercials.

THE BRAND

The development of the Paris Opera brand has continued during the 2016/2017 season thanks to the first publications about the Ballet School, the Opera and the Ballet, published by Nathan.

Moreover, the Opera and Devialet (French corporation specialised in high-end sound broadcasting) announced in June a special partnership for a trademark license agreement on a number of cobranded products, as well as the creation of an sound discovery space inside the Palais Garnier.



The future Devialet sound discovery zone in the Palais Garnier.

THE CONVERTIBLE THEATRE, AT LAST!

The 2016/2017 season saw the announcement of a major project for the Opera: the planning of the convertible theatre and ateliers in Bastille from here to 2022.

On October 24, 2016, President François Hollande announced his decision to create a Cité du Théâtre on the site of the Ateliers Berthier, in the 17th arrondissement of Paris, and to build ateliers in the Opéra Bastille to replace the ones in Berthier, as well as a convertible theatre planned by architect Carlos Ott in his initial project but shelved in 1986.

Since 1898, the Opera's Ateliers Berthier housed an Italian-style decor painting atelier, a costume storage facility, and a rehearsal space. As a result of the centralisation of these activities at the Opéra Bastille, the *Comédie-Française*, the *Odéon-Théâtre de l'Europe* and the *Conservatoire national supérieur d'art dramatique* will be able to develop their activities on the Berthier site.

The building of supplementary ateliers at the Opéra Bastille, on the side of the Rue de Lyon where is situated what is known as the "terrain des Délaissés", will house a space for tasks pertaining to decors and costumes. Thanks to the construction of a convertible theatre with a capacity of 800 to 1,000 persons, the artists will be given the possibility to rehearse in the best conditions for the productions to be held at the Palais Garnier. It will also be possible to hold there the Academy's productions and to increase the institution's own-source revenue (ticketing, theatre rental, miscellaneous commercial revenue, etc).

In 2017, President Emmanuel Macron confirmed this project, which will require 59 million euros in investments for the building of the convertible theatre and the ateliers in the Opéra Bastille. Henceforth the support of sponsors for this important operation is welcome. The contractor architect should be designated in spring 2018, and construction should last from 2020 to 2022.

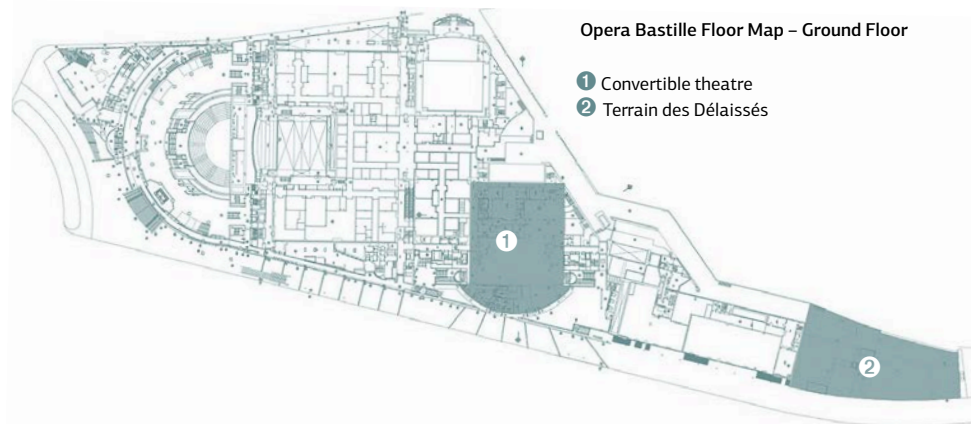
This project, which will allow to complete the Opéra Bastille, is a historic opportunity for the Paris Opera to redefine its mode of operation and to cement the ties between the Opéra Bastille and the Palais Garnier. ●



Italian-style decor painting atelier in the Ateliers Berthier.

“The repatriation of Berthier to Bastille is a historic opportunity for the Paris Opera.”

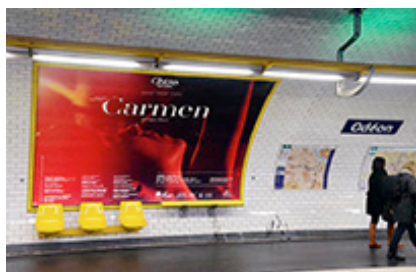
STÉPHANE LISSNER/DIRECTOR OF THE PARIS OPERA



Opéra Bastille Floor Map – Ground Floor

- ① Convertible theatre
- ② Terrain des Délaissés

You saw us around this season...



THE MAIN RENDEZVOUS OF THE 2017/2018 SEASON

THE EXHIBITS NOT TO MISS AT THE PALAIS GARNIER

- *Chéreau*, from November 18, 2017, to March 3, 2018
- *Picasso and dance*, from June 18 to September 16, 2018

THE NEW OFFERS

- Lower prices for opera and ballet for subscribers.
- 40% cheaper evenings for people under 40: after the success of the Pre-openings for young people under 28 with 10€ seats, the Paris Opera offers people under 40 ten performances with a 40% reduction on all seat categories.
- "My First Time at the Opera" programme: 1,000 seats for the exceptional price of 25€ for adults and 10€ for children will be sold for families that never had the chance to come see a performance at the Paris Opera.

~~16/17~~ quantified assessment

Economic and financial balance sheet 2016

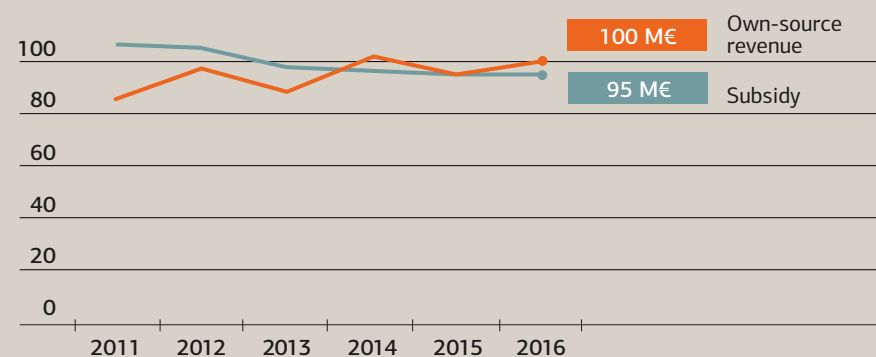
The year 2016 was characterised by a new increase in own-source revenue, which represents 100M€ in 2016, of which 68M€ in ticketing and nearly 14M€ in sponsorships, that is to say the highest level ever reached. Sponsorship revenue has increased by 50% relative to 2014. Similarly, rentals of parts of the Opera have seen an exceptional rise and produce a revenue of 2.83M€. The proportion of own-source revenue has continued to grow, to reach 53% of total revenue, whilst state subsidy has decreased by 1M€ relative to 2015. The production balance, which decreased by 4.15M€ in 2015, goes back up 1.55M€ in 2016 thanks to growing ticketing revenue, which rises by 3.9M€, whilst production costs only grow by 2.42M€.

Nevertheless, 2016 was a year in deficit, due to nation-wide strikes in spring which provoked the cancellation of twelve productions and one Pre-opening for young audiences. To the losses induced by cancelled productions and productions presented as concert versions must be added the losses caused by the decrease of commercial revenue (programme sales, bar sales, etc). The institution's books have also suffered from a drop in the number of visits to the Palais Garnier since the 2015 attacks. Visits have fallen by 20% relative to 2015, generating a 1.1M€ decrease in revenue.

Due to high investment needs (production tool and building maintenance, security, digital technology...) and to a negative cash flow, this situation has led to a debiting of 14.5M€ on the working capital.

Operating subsidy and own-source revenue

Evolution between 2011 and 2016, in M€



Evolution of the financial result

In M€	2011	2012	2013	2014	2015	2016
Expenses						
Payroll (excluding artists' fees)	108.3	112.7	114.2	116.7	114.0	118.9
Performances	38.3	39.5	37.4	38.6	38.3	40.8
Other expenses*	45.1	46.7	51.3	47.8	48.1	51.9
TOTAL	191.7	198.9	202.9	203.1	200.4	211.6

In M€	2011	2012	2013	2014	2015	2016
Revenue						
State subsidy	105.8	104.5	98.4	96.7	95.7	94.8
Performances	57.8	66.2	56.2	68.5	64.1	68.0
Sponsorship-Partnership	8.5	9.1	9.4	9.3	12.1	13.9
Commercial revenue	13.7	16.4	16.0	18.5	18.4	16.9
Other income including financial products*	11.3	11.1	14.0	13.7	9.9	8.6
TOTAL	197.1	207.3	194.0	206.7	200.2	202.2

Result	5.4	8.4	-8.9	3.6	-0.2	-9.4
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* excluding exceptional operations (e.g. Bastille façade).

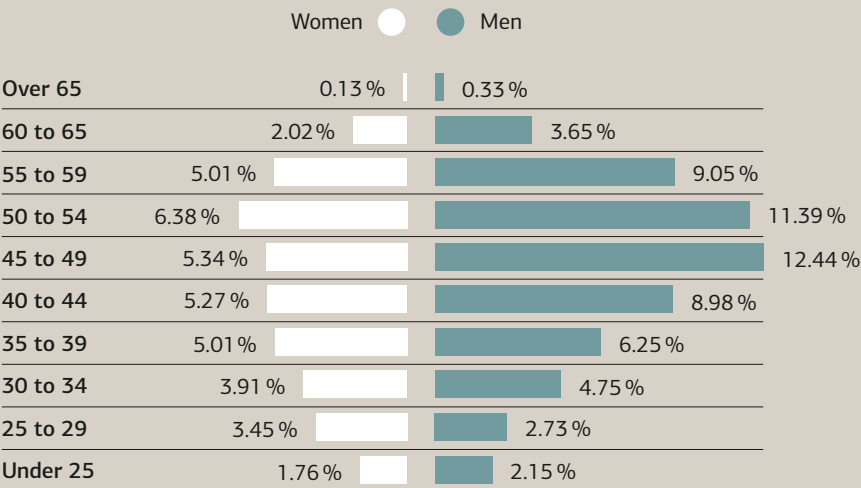
In M€	2011	2012	2013	2014	2015	2016
Working capital						
Working capital variation	7,1	6,9	-6,4	-0,9	-7,1	-14,5

In M€	2011	2012	2013	2014	2015	2016
Investment						
Investment in major works	11.3	10.7	9.8	11.7	14.8	16.3
Operating cash flow	13.3	16.2	2.6	8.0	5.0	-1.0
Investment subsidy	4.0	1.0	0.0	1.5	1.5	1.5

Human resources 2016

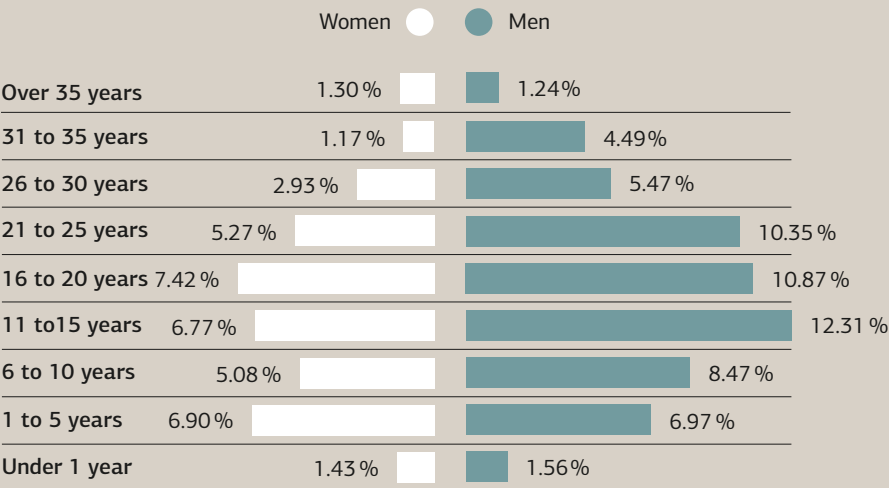
Age pyramid

Permanent contract employees as of 31/12/2016



Seniority pyramid

Permanent contract employees as of 31/12/2016



Average monthly workforce that worked in the year 2016 (FTE*)

Category	Permanent	Fixed-term	Total
Artistic workers	533.81	205.11	738.92
Technical workers	671.71	170.01	841.72
Administrative workers	290.76	55.42	346.18
TOTAL	1 496.28	430.54	1 926.82

* Full-time equivalent.



Audiences 2016/2017

Ticket sales for performances

Ticket sales by sales channel

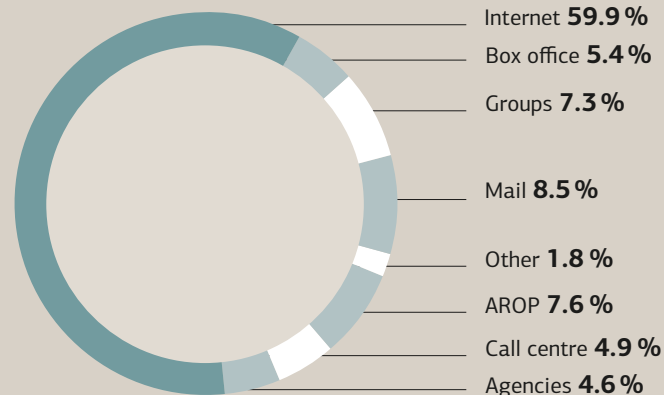
	Sales	%	Revenue	%
Internet	494,511	57.5 %	44,974,261 €	59.9 %
Box office	89,717	10.4 %	4,033,372 €	5.4 %
Groups	64,399	7.5 %	5,463,757 €	7.3 %
Mail	55,871	6.5 %	6,401,958 €	8.5 %
Other*	47,669	5.5 %	1,370,611 €	1.8 %
AROP	45,278	5.3 %	5,697,329 €	7.6 %
Call centre	36,673	4.3 %	3,645,346 €	4.9 %
Agencies	25,316	3.0 %	3,491,130 €	4.6 %
TOTAL	859,434	100.0 %	75,077,764 €	100.0 %

*Internal service (Cercle Carpeaux, protocol, press, young audiences).

Non-subscription sales (Individual)

	Sales	%	Revenue	%
Internet	390,602	75.6 %	35,349,845 €	82.6 %
Call centre	25,913	5.0 %	2,317,250 €	5.4 %
Box office	87,793	17.0 %	3,858,825 €	9.0 %
Mail	12,639	2.4 %	1,259,142 €	3.0 %
TOTAL	516,947	100.0 %	42,785,062 €	100.0 %

Ticketing revenue by sales channel (in %)



Like in previous years, the sale of tickets via internet is constantly increasing, as it represents 57.5% of sold tickets, that is to say a 1.9 percentage points rise relative to the previous season, and nearly 60% of revenue. Conversely, mail and box office sales continue to decrease. As for call centre sales, it is stable around 4%.

Groups and agencies sales

	Sales	%	Revenue	%
Agencies	24,047	27.7 %	3,281,136 €	37.3 %
Works councils	22,607	26.0 %	2,590,134 €	29.5 %
Education	17,669	20.3 %	736,277 €	8.4 %
Groups of friends and associations	19,874	22.9 %	1,776,953 €	20.2 %
Tourism, Travel	2,669	3.1 %	406,409 €	4.6 %
TOTAL	86,866	100.0 %	8,790,909 €	100.0 %

Audiences 2016/2017

Spectator profiles

Figures in seat numbers

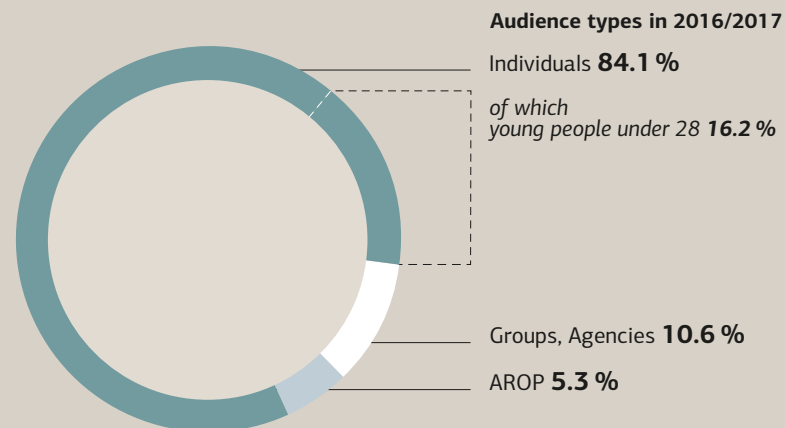
Audience types		
	2015/2016	2016/2017
Individuals	82.6 %	84.1 %
of which young people under 28*	17.1 %	16.2 %
Groups, agencies	11.9 %	10.6 %
AROP	5.5 %	5.3 %
TOTAL	100.0 %	100.0 %

*All purchases (young people programmes, full rates...).

Attendance levels for individual spectators (by number of performances)		
	2015/2016	2016/2017
Subscribers	34.1 %	30.3 %
Regulars (2 performances and more)	28.9 %	30.4 %
Occasional (1 performance)	37.0 %	39.3 %
TOTAL	100.0 %	100.0 %

Geographic profile of individual spectators		
	2015/2016	2016/2017
Paris	48.9 %	48.9 %
Greater Paris region	27.4 %	26.3 %
Other regions	10.2 %	10.6 %
Abroad	13.5 %	14.2 %
TOTAL	100.0 %	100.0 %

Average age of individual spectators	45
Average age of opera spectators	48
Average age of ballet spectators	43

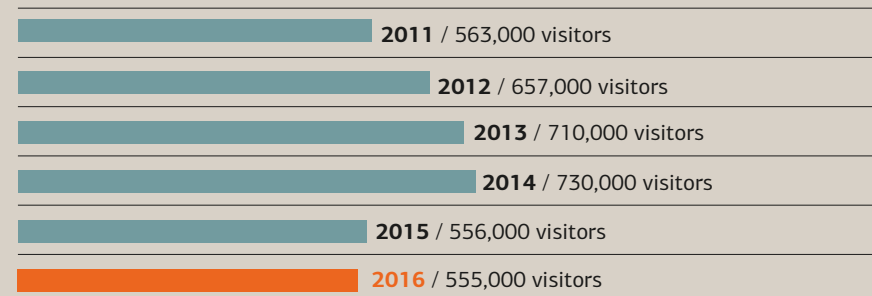


The Paris Opera's productions still entice Paris, seeing as 48.9% of spectators come from Paris proper. However the Opera has also shown a capacity to draw in audiences from other French regions (with a 4% growth) and especially foreign audiences, the proportion of which grew by 5% relative to the 2015/2016 season.

The choice to offer, for a second consecutive season, Pre-openings for people under 28 years old has brought to a slight rejuvenation of the audiences: the average age of spectators goes from 46 to 45 years old. Young people under 18 years old, with a total purchase of 94,164 seats, now represent 16.2% of audiences.

Palais Garnier visits

Number of visitors per year



Attendance 2016/2017

Theme/Theatre	Production title	Performances	Spectators	Occupancy rate, excluding strike days*
Opera				
Opéra Bastille	Rigoletto	11	2 8,444	94 %
	The Magic Flute	17	46,500	100 %
	Tosca	11	28,671	95 %
	Les Contes d'Hoffmann	9	24,345	99 %
	Samson et Dalila	11	26,135	87 %
	Cavalleria rusticana/Sancta Susanna	9	18,012	73 %
	Lucia di Lammermoor	10	23,952	87 %
	Carmen A	13	35,663	100 %
	Carmen B	12	32,724	99 %
	Eugene Onegin	10	25,340	92 %
	The Snow Maiden	8	19,727	90 %
	Lohengrin	11	29,101	96 %
	Wozzeck	7	12,972	68 %
	Total Opéra Bastille	139	351,586	92 %
Palais Garnier	Eliogabalo	12	17,367	92 %
	Iphigénie en Tauride	9	13,269	81 %
	La Cenerentola	12	19,810	91 %
	Così fan tutte	9	16,140	98 %
	Trompe-la-Mort	6	9,909	91 %
	Béatrice et Bénédict	1	1,779	98 %
Total Palais Garnier		49	78,274	88 %
Total Opera		188	429,860	91 %
Ballet				
Opéra Bastille	Swan Lake	18	49,356	100 %
	American Ballet Theatre — The Sleeping Beauty	10	25,515	93 %
	Drumming Live	11	20,232	67 %
	A Midsummer Night's Dream	12	32,802	100 %
Total Opéra Bastille		51	127,905	91 %
Palais Garnier	Opening Gala of the ballet season	1	2,059	100 %
	George Balanchine	17	28,339	91 %
	Jiří Kylián	22	37,075	92 %
	Sehgal/Peck/Pite/Forsythe	9	15,996	97 %
	Ballet Semperoper Dresden	6	9,740	89 %
	La Sylphide	11	19,247	96 %
	Tree of Codes	14	24,009	94 %
	Bertaud/Bouché/Paul/Valastro	4	5,986	82 %
	Cunningham/Forsythe	17	25,441	82 %
	Robbins/Balanchine/Cherkaoui, Jalet	17	28,954	93 %
	Tribute to Yvette Chauviré	1	1,714	94 %
	Total Palais Garnier	119	198,560	91 %
Avant Foyer		7	756	98 %
Total Ballet		177	327,221	91 %

*Excluding seats without visibility at the Palais Garnier.

The Paris Opera, the Ballet School, and the Academy received **859,434 spectators** over the course of the productions of the 2016/2017 season. Excluding the Young Audiences productions, encounters, and workshops, 53.7% of spectators chose opera, 41.9% chose ballet, and 4.4% chose concerts.

Attendance 2016/2017

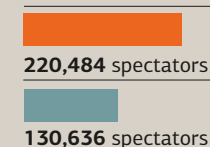
Theme/Theatre	Production title	Performances	Spectators	Occupancy rate, excluding strike days*
Pre-openings for young audiences				
Total Pre-openings for young audiences		13	27,385	100 %
Concerts				
Amphithéâtre	Week-end of French chamber music	2	910	91 %
	Week-end of romantic music	2	678	68 %
Total Amphithéâtre		4	1,588	80 %
Opéra Bastille	Philippe Jordan concert (Mahler)	1	2,394	99 %
	Philippe Jordan concert (Wagner, extracts from the Ring Cycle)	1	2,516	92 %
	Philippe Jordan concert (Bach, Mass in B minor)	1	2,742	100 %
Total Opéra Bastille		3	7,652	97 %
Palais Garnier	Maxime Tholance concert (chamber music)	1	1,537	84 %
	Joyce Didonato recital	1	1,431	78 %
	Rolando Villazon recital	1	1,505	83 %
	Anja Harteros recital	1	1,428	78 %
	Juan Diego Florez recital	1	1,695	93 %
	Ludovic Tézier recital	1	1,422	78 %
	Susanna Malkki concert (Szymanowski/Dusapin/Strauss)	1	1,514	83 %
	Midis musicaux	5	6,280	69 %
Total Palais Garnier		12	16,812	77 %
Studio Bastille	Concert — encounters	11	2,418	94 %
Total Studio Bastille		11	2,418	94 %
Total concerts		30	28,470	86 %

*Excluding seats without visibility at the Palais Garnier.

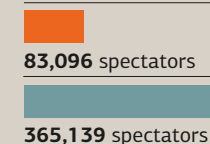
Spectators at the Palais Garnier and Opéra Bastille by event type

- Palais Garnier (Avant-Foyer included)
- Opéra Bastille (Amphithéâtre and Studio excluded)

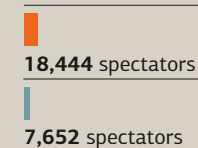
Ballet



Opera



Concerts



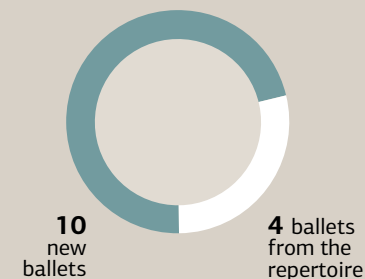
Attendance 2016/2017

Theme/Theatre	Production title	Performances	Spectators	Occupancy rate, excluding strike days*
Academy				
Amphithéâtre	Season's opening concert	1	434	87 %
	Aude Extrémo concert	1	438	88 %
	Stanislas de Barbeyrac recital	1	323	65 %
	Marianne Crebassa recital	1	442	98 %
	Saint-Saëns concert	1	459	92 %
	Popular melodies	5	2,114	85 %
	Owen Wingrave	5	1,957	97 %
	Les Fêtes d'Hébé	4	1,594	100 %
	TMSO Production	1	550	100 %
	Cordes et mouvements (Little Violins concert)	1	477	87 %
	Philippe Jordan master class	1	424	85 %
	Young Audiences productions	46	15,975	91 %
	Workshops	8	282	88 %
	Workshop — Shakespeare, nocturnal fragments	1	414	94 %
Total Amphithéâtre		77	25,883	91 %
Palais Garnier	Concert by the Academy	1	1,632	90 %
Total Palais Garnier		1	1,632	90 %
Studio Bastille	Young Audiences concerts and encounters	14	2,145	93 %
	Encounters about Bastien et Bastienne/Les Fêtes d'Hébé	2	144	31 %
Total Studio Bastille		16	2,289	85 %
Total Academy		94	29,804	90 %
Ballet School				
Palais Garnier	Ballet School demonstrations	6	9,378	86 %
	Ballet School production	3	5,236	96 %
	Schools' Gala	1	1,796	99 %
Total Palais Garnier		10	16,410	90 %
Ballet School Auditorium in Nanterre	At the Ballet School	1	284	100 %
Total Ballet School Auditorium in Nanterre		1	284	100 %
Total Ballet School		11	16,694	91 %
Total 2016/2017		513	859,434	91 %

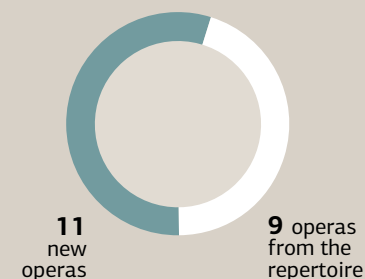
*Excluding seats without visibility at the Palais Garnier.

Breakdown of productions

14 ballets
(excluding invited companies)



20 operas



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AS OF 01/10/2017

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PHILIPPE JORDAN/Music Director
AURÉLIE DUPONT/Director of Dance
JEAN-PHILIPPE THIELLAY/Deputy Director
ÉLISABETH PLATEL/Director of the Ballet School
JOSÉ LUIS BASSO/Chorus master
MYRIAM MAZOUZI/Director of the Academy
CHRISTIAN SCHIRM/Artistic Director of the Academy
ILIAS TZEMPETONIDIS/Casting Director
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