



OPERAN

*Sustainability report*  
THE ROYAL SWEDISH OPERA

2020

# CONTENTS

|   |    |
|---|----|
| ABOUT THE ROYAL SWEDISH OPERA                           | 3  |
| 2020 – AN OVERVIEW                                      | 4  |
| CEO STATEMENT   | 6  |
| A YEAR MARKED BY CORONA                                 | 8  |
| OPERAN'S WORK ON SUSTAINABILITY                         | 14 |
| MAIN FOCUSES  | 16 |
| SUSTAINABLE DEVELOPMENT GOALS                           | 18 |
| CONVERSATIONS FOR A MORE SUSTAINABLE ORGANISATION       | 20 |
| AN OPERA STAGE OPEN TO ALL                              | 26 |
| OFFERING A RELEVANT REPERTOIRE                          | 27 |
| ATTRACTING NEW VISITORS                                 | 28 |
| ONLINE AUDIENCES  | 30 |
| AUDIENCE SATISFACTION                                   | 32 |
| ACCESS FOR PERSONS WITH DISABILITIES                    | 33 |
| PRESERVING AND ADDING TO THE CULTURAL LEGACY            | 34 |
| REPERTOIRE AND ACTIVITIES FOR CHILDREN AND YOUNG PEOPLE | 36 |
| DISCUSSION AND CONTEXT RELATING TO CURRENT AFFAIRS      | 40 |
| AN ATTRACTIVE EMPLOYER                                  | 42 |
| DIVERSITY   | 44 |
| EQUAL TREATMENT AND INCLUSION                           | 46 |
| COMPETENCE DEVELOPMENT                                  | 46 |
| A SAFE AND SECURE WORKPLACE                             | 47 |
| OCCUPATIONAL HEALTH AND HEALTH PROMOTION                | 47 |
| WORK INJURIES, INCIDENTS, RISK REPORTING AND SICK LEAVE | 48 |
| CLIMATE AND ENVIRONMENTAL RESPONSIBILITY                | 50 |
| REDUCTION IN CLIMATE IMPACT                             | 51 |
| A MODERN APPROACH TO RESOURCE USE                       | 53 |
| CHEMICALS MANAGEMENT                                    | 53 |
| RESPONSIBLE FINANCIAL PRACTICES                         | 54 |
| FINANCIAL RESULT 2020                                   | 55 |
| ANTI-CORRUPTION   | 57 |
| COMPLIANCE WITH LAWS AND REGULATIONS                    | 58 |
| ABOUT THIS REPORT                                       | 59 |
| GRI INDEX   | 60 |
| AUDITORS REVIEW   | 64 |

## CONTACT

Please address any queries about Operan's Sustainability report to [hallbarhet@operan.se](mailto:hallbarhet@operan.se)



# About THE ROYAL SWEDISH OPERA

*Kungliga Operan AB (Operan) is Sweden's national stage for opera and ballet. Operan was founded by King Gustav III in 1773; the opera house on Gustav Adolfs torg in Stockholm opened in 1898.*

In its capacity as the national stage, Operan is to spearhead the development, innovation, artistic excellence and craftsmanship in its studios and workshops. A large number of productions ranging from new to classical works are performed every year.

The three main areas of activity are opera, ballet/dance and activities for children and young people.

Operan is committed to reaching national as well as international audiences through guest productions,

tours, activities for children and young people, and the digital channel Operan Play.

Some 150 professions are represented among the staff working at the opera house in Stockholm and Operan's workshops and studios in Nacka. In 2020, the total number of employees was 530.

Kungliga Operan AB is a wholly government-owned limited liability company registered in Sweden and based in Stockholm.

# 2020

## AN OVERVIEW

The Art of Looking Forward campaign was launched in April to remind us all that our community, as well as Operan, one day will have put the pandemic behind us, and that art and culture are important sources of comfort, support and distraction when times are tough.

An external Code of Conduct for Operan's suppliers was produced with the aim of clarifying Operan's requirements regarding responsible business practices relating to the environment, working conditions, human rights, anti-corruption, business ethics and diversity.

A new communications tool was installed for all employees with access to a computer, which

prompted a higher level of digitalization. A new intranet was launched to render internal communication more efficient.

Over the past year, Operan has boosted its sustainable development goals, and in December 2020 a new sustainable development plan in accordance with Agenda 2030 was launched.

Operan established an internal Code of Conduct to communicate a common vision and clarify each employee's personal responsibility.

Similar to previous years, the 2020 salary survey showed no inequitable differences between women and men.

*Operan Play was launched on 4 March – 8 out of 10 viewers reported that Operan Play met or exceeded their expectations*

*33 per cent of Operan Play viewers were under the age of 44*

*26 per cent of Operan's physical and digital audiences were under the age of 40*

*7 premiere talks and 1 lecture with the aim of facilitating debate and disseminating the knowledge about social issues, that are associated with Operan's repertoire, were conducted*

*53,872 visitors to performances on the main stage and 864 910 online viewers*

*65 concerts for school children up to the age of 12 and special needs schools*

*33 concerts, 11 opera performances, 3 ballet/dance performances, 3 performances for children and young people, and 34 behind the scenes features were posted on Operan Play*

*7 premieres*

*20 per cent of the audience visited Operan for the first time*

# CEO *statement*

*2020 was a year that had vast consequences on account of the global pandemic. Everyone was affected in one way or another, and we, together with many others in the arts sector, were occasionally forced to close down our public activities for extended periods.*

At the same time, I look back on 2020 with great pride because of the courage we have shown at Operan. We were mindful of one another and of the audience, we supported and inspired one another, and we discovered new ways of developing our operations and creating new content based on our professional identity and artistic excellence.

It was also the year that marked the start of a decade when the Agenda 2030 global sustainable development goals were fully integrated in our mission. We will be breaking new ground by creating sustainable productions and collaborations in order to develop ways of building sustainable productions, which will benefit us, our audience and wider society in ecological, social and economic terms. By doing this we are taking yet another step in the right direction, but we are only at the beginning of our joint effort towards achieving the goals set in Agenda 2030.

Our digital platforms are now more powerful, and as a result we are able to reduce travel and our climate footprint. Our focus on renewable resources includes greater emphasis on recycling, and we are introducing sustainability assessments for our productions. We have continued to invite new sponsors and we have consolidated our relationship with existing sponsors and donors.

As Sweden's national stage for opera and ballet, the Royal Swedish Opera has a special responsibility to contribute to a sustainable society in which the importance of the arts is vital. At a time when our need for the arts has probably never been greater, we will continue to grow and to promote the Art of Looking Forward.

*Birgitta Svendén*  
CEO/OPERA DIRECTOR  
KUNGLIGA OPERAN AB

*»We were mindful of one another and of the audience, we supported and inspired one another, and we discovered new ways of developing our operations and creating new content based on our professional identity and artistic excellence.«*

*Birgitta Svendén*  
CEO/OPERA DIRECTOR  
KUNGLIGA OPERAN AB



# *A year* MARKED *by* CORONA

*Starting in February 2020, Operan monitored the spread of the pandemic with great concern. On 12 March, restrictions for the number of people allowed in the auditorium were introduced, and on 14 March Operan decided to cancel all performances. On 27 September, Operan opened again to an audience restricted to 50 until 12 November, after which all public activities again came to a halt.*

**B**earing in mind that it is important for people to have access to the arts during a crisis, Operan endeavoured during 2020 to develop new ways of making its repertoire available. The digital platform Operan Play was launched on 4 March 2020, and it soon became an important resource.

The goal for 2020 has been to ensure that Operan's staff continues to work. For some it has meant learning new tasks or methods. This adaptation to the situation has been especially important in terms of upholding each co-worker's specific competence and is seen as a long-term investment.

# The impact of COVID-19 on The Royal Swedish Opera

12/2  
 WHO officially names new virus disease COVID-19 and declares the coronavirus as a significant global threat.

27/2  
 The Corona Task Force is appointed by Operan

28/2  
 Daily updates are initiated on the intranet regarding the Swedish Public Health Agency's recommendations

12/11  
 All public activities are cancelled

26/9  
 Premiere of SHIFT | CACTI  
 Performed for an audience of 50 people

20/11  
 Maximum of eight people permitted at public gatherings and events

| JANUARY | FEBRUARY | MARCH | APRIL | MAY | JUNE | JULY | AUGUST | SEPTEMBER | OCTOBER | NOVEMBER | DECEMBER |
|---------|----------|-------|-------|-----|------|------|--------|-----------|---------|----------|----------|
|---------|----------|-------|-------|-----|------|------|--------|-----------|---------|----------|----------|

Digital breakfast meetings weekly

11/3  
 Coronavirus confirmed as a pandemic by WHO  
 Maximum number of people allowed at public events limited to 500

12/3  
 Audience limit of 500 – audience and employees included

13/3  
 All public events are cancelled

14/3  
 Digital development of Operan Play which broadcasts Valkyrian live from the opera house

10/10  
 Premiere of PRIMA DONNA

17/10  
 Premiere of KLAUS NOMI

22/10  
 The government announces to open for seated audiences to be raised to 300 people

29/10  
 The 50-person limit is maintained after Region Stockholm's General Council



## ADAPTATION OF THE OPERA HOUSE AND REPERTOIRE

To reduce the risk of contamination, a number of productions were modified in order to avoid physical contact on stage and backstage as well as in the orchestra pit. Planned productions that were scheduled in 2020, but could not be adapted, were postponed or cancelled. In order to expand the repertoire, Operan commissioned the new, corona-adapted dance work *SHIFT* by Alexander Ekman. This critically acclaimed work was among the first corona-adapted stage performances to be shown in Sweden.

The purpose of Operan Play was, initially, to introduce a growing repertoire. However, as a result of the new situation, the digital channel quickly came into focus and was embraced by the media.

*»Here you can livestream world-class opera – for free.«*

*- Göteborgs-Posten*

Cancelled performances and public activities has also meant that Operan has been able to reach out to audiences that would not otherwise have access to the repertoire. During 2020, musicians and singers, whose planned performances had been

cancelled, visited eldercare homes and schools. Corona-adapted concerts were performed in courtyards, under balconies, in school auditoriums and gymnasiums, free of charge. As an example, 65 concerts were performed for children up to the age of 12 and at special needs schools.

During 2020, the opera house was adapted in accordance with public health recommendations by limiting the number of available seats and through careful planning of the audience's movements in public spaces. A customer survey was conducted with the purpose to assess the visitors' reactions.

*»A personal and pleasant reception by all staff and good information at the opera house and before the performance.*

*Good safety measures (in terms of corona) before and during the visit. A very enjoyable introduction in the Golden Foyer. And the performance was outstanding.«*

*- From the audience survey for SHIFT | CACTI*

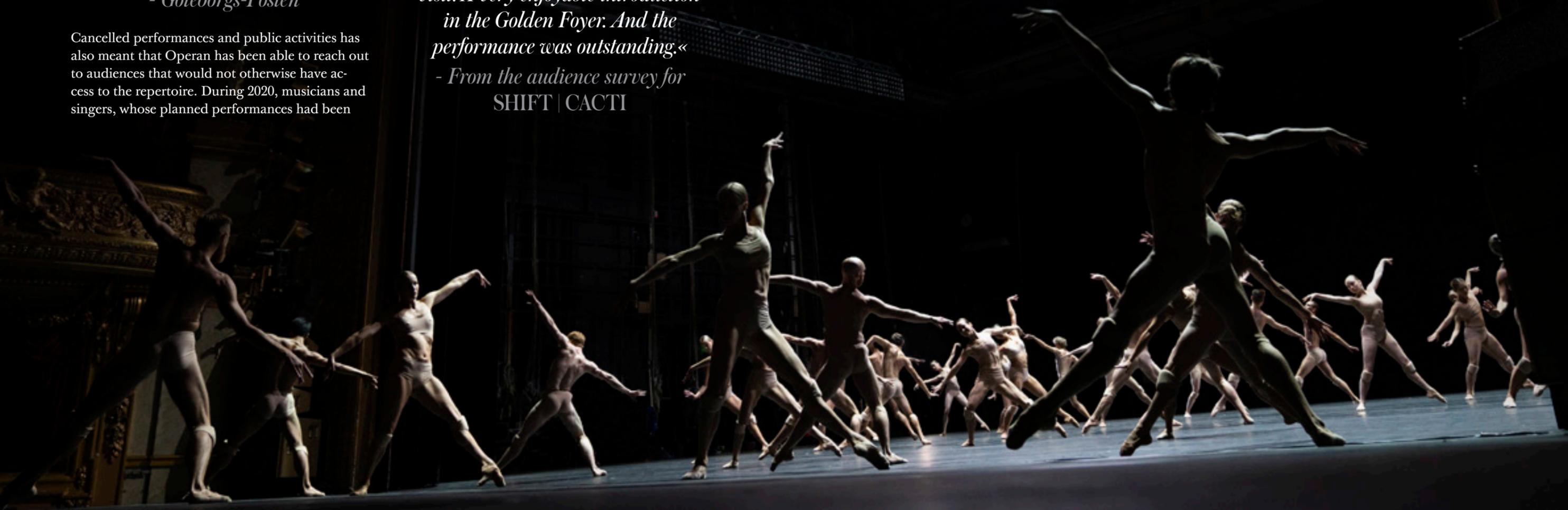
## ADAPTATION OF THE WORK ENVIRONMENT

As Operan adapted to the restrictions, all staff who were able to were asked to work from home. To ensure that work continued uninterrupted in a sound working environment, new equipment was purchased whenever necessary, and equipment was delivered to each person's home.

A digital survey of the home working environment was conducted in summer 2020. It revealed that Operan's staff and managers found that communication worked well and that the management team had assumed responsibility for the co-workers' health and safety. However, it also showed that the physical environment was problematic for those who worked from home. Based on these results, supplementary measures were taken to reassure a sound working environment for Operan's staff.

The workshops and studios at Gäddviken, Nacka, are spacious, so work could continue with careful planning. Measures were taken to ensure that staff were keeping their distance. At the opera house, protective equipment was provided for professionals that are in close contact with others, such as dressers and make-up artists. Schedules were adapted to decrease the number of people present on the premises and to make sure that staff were able to avoid travelling during rush hour.

In 2020, the operations underwent rapid digitization. All staff were connected to Microsoft Teams, and many physical meetings were replaced by digital meetings. Internal communications were intensified to keep staff up to date on the infection situation, current guidelines, decisions and planning. Information was issued regularly to managers to help them deal with the situation and offer assistance to staff who were given new or altered tasks, as well as to promote greater use of digital tools – all with the intention of preventing mental-social stress.



# OPERAN'S *work* on sustainability

*In its capacity as a government-owned company, Operan is to contribute to sustainable development and be a role model for sustainability and sustainable business practices. Operan is to comply with international guidelines related to the environment, climate, human rights, working conditions, anti-corruption and business ethics.*

*Operan's sustainability policy is based on government policies and guidelines as well as strategic operational goals established by Operan's Board of Directors.*

## OPERAN'S SUSTAINABLE DEVELOPMENT POLICY

*Sustainability is an important element in Operan's overall strategy. The company's vision and brand are strengthened by making sustainability a part of the daily routine. Operan's core values are: Artistic Excellence, Fearless, Welcoming and Timeless.*

## IN TERMS OF SUSTAINABILITY THIS MEANS THAT

- Operan supports basic human needs such as creativity, identity and artistic expression. Operan is committed to offering a sound working environment and methods that offer staff the best preconditions for personal growth and ability to contribute to the operations.
- Operan advocates conservation of resources and ethical responsibility for people and the environment. Operan is also committed to transparency and accountability.
- Operan is open towards all members of society and all ages. Operan embraces diversity and equal opportunities in an engaging and inclusive manner.
- Operan protects its legacy in accordance with its mission, interacts with the surrounding community and reflects important challenges in wider society.



## MAIN FOCUSES

In terms of sustainability, Operan and its stakeholders place great emphasis on certain key areas. These are prioritised, and in this report they form a basis for governance reporting and performance indicators in accordance with GRI Standards.

In 2015–2016, a major investigation of priorities was conducted in order to identify the key areas of sustainability at Operan where opportunities for real change were the greatest. It was conducted by Operan's sustainability team on the basis of a dialogue conducted with the relevant stakeholders and was approved by the management and board of directors.

A new dialogue with stakeholders was conducted in 2020. It showed continued high interest in social

sustainability. Based on the response as well as suggestions made by the Board, a review of Operan's most urgent areas of sustainability was conducted, and some minor adjustments were made. *Resource consumption and climate impact* were added to the list, while the previously cited aspects *Responsibility for children who participate in productions* and *Correct market communication* were removed since they were considered to be included in other important areas.

On the basis of this stakeholder dialogue and to continue the discussion as well as ensuring that the relevant, urgent areas are included, Operan will broaden the investigation of priorities during 2021. *More about the stakeholder dialogue is found under "Conversations about increasing sustainable practices".*

## IMPORTANT SUSTAINABILITY ASPECTS

- Engaging with and developing the surrounding community
- Preserving existing and adding to the cultural legacy
- Access to Operan's activities for all members of society
- Diverse audiences/visitors
- Customer satisfaction
- Health and safety – audience and staff
- Participation, dialogue and cooperation (management/staff)
- Variation, equality and non-discrimination (staff)
- Terms of employment
- Competence development
- Use of resources and climate impact
- Financial result/responsible financial planning
- Compliance with laws and regulations, and anti-corruption

# SUSTAINABLE DEVELOPMENT GOALS



In 2018, Operan established four strategic sustainability areas and goals for the period 2019–2021.

## SUSTAINABILITY GOALS 2019–2021

- Operan is to actively increase the number and diversity of audiences
- Operan is to actively work towards becoming one of Sweden's most attractive workplaces
- Operan actively participates in the public debate, offering in-depth discussions about current affairs that are related to its repertoire
- Operan actively promotes diversity and equality in productions (artistic teams) and among its staff

The overall goals were broken down to detailed, individual targets and each goal was assigned a person responsible for formulating and following up action plans with the aim of achieving the goals. The sustainability goals were incorporated in Operan's overall strategic governance and, similar to the work on sustainability, these have been followed-up by the sustainability team and management group. *The result of each goal is shown in the next section.*

## INCREASED LEVEL OF AMBITION

Due to more stringent demands from the Board of Directors and the government's revised owner policy, the level of ambition for Operan's work on sustainability has increased during 2020. The new Sustainability Plan that Operan's management group approved in December 2020 is one example.

To simplify and further clarify each employee's responsibility, as well as communicate a common vision, Operan introduced an internal Code of Conduct a compilation of policy documents – to serve as a guide.

During late autumn 2020, Operan also introduced a Code of Conduct for suppliers with the aim of clarifying Operan's main requirements on responsible business practices relating to the environment, working conditions, human rights, anti-corruption, business ethics and diversity.

Over the next few years, Operan intends to further build out its sustainability management and follow-up prioritised areas. In 2021, work on disseminating information about sustainability pledges will be conducted throughout the organisation with the purpose of ensuring that the policy is perceived as relevant and up to date. Further assessment is planned, for example on climate impact.



## NEW SUSTAINABLE DEVELOPMENT PLAN – AGENDA 2030

During 2020, Operan actively worked to align its sustainable development goals to the UN Global Sustainable Development Goals and Agenda 2030. Two workshops led by external consultants were conducted, one with the management group and the other with the sustainability team. The purpose was to identify which of the 17 sustainability goals are relevant to Operan in terms of impact and operations. Seven goals were identified as especially relevant, and a team was put together for the purpose of formulating a sustainability plan for 2021–2023.

## OPERAN'S NEW SUSTAINABLE DEVELOPMENT PLAN FOCUSES ON THE FOLLOWING SEVEN GOALS

3. Good health and well-being
4. Quality education
5. Gender equality
11. Sustainable cities and communities
12. Responsible consumption and production
13. Climate action
17. Partnership for the goals

Over the coming year, the sustainable development plan and its goals will complement the annual operational goals. During 2021, it will be further complemented with measurable goals. Operan had planned to formulate goals and action plans during 2020. This was rescheduled for 2021 on account of the measures that had to be implemented in order to comply with coronavirus restrictions.

Also in 2021, Operan is planning to revise its sustainability policy in order to better harmonise with the new plan. The goal is to better define to staff and stakeholders how Operan intends to contribute to a development that meets today's requirements with a view on future generations.



# *Conversations for a more sustainable ORGANISATION*

*A fundamental element in Operan's work on sustainability is communication, internal as well as external. Through communication, sustainability issues are identified, which leads to better understanding and commitment. Communication is also a tool for understanding and actively improving the sustainability issues that stakeholders consider to be most critical.*

Stakeholders that Operan considers have the greatest influence and/or impact on the operations and sustainability efforts are prioritised.

In 2020 the stakeholder groups were identified as:

- Owners
- Audience (existing and potential)
- Employees
- Cooperation partners
- Other arts institutions in Sweden
- Suppliers
- Civil society and the media

An ongoing dialogue about sustainable development is conducted with most of the prioritised stakeholders, allowing Operan to calibrate its focus on the sustainable development goals.

At the end of February, the management group decided to intensify communications to deal with the temporary changes that were taking place within the organisation. Major efforts were made to reach out and cultivate the relationship with the audience. One important aspect was the Art of Looking Forward campaign, which through advertising and other channels served as a reminder that Operan, as well as society in general, will eventually overcome the current situation.

During 2020, there was a major focus on communicating with Operan's employees to clarify the meaning of new guidelines and to maintain a strong feeling of belonging.

*During 2020, there was a major focus on communicating with Operan's employees to clarify the meaning of new guidelines and to maintain a strong feeling of belonging.*

## THE OWNERS

The Royal Swedish Opera is wholly owned by the Swedish Government. The ownership policy communicates requirements and expectations in terms of sustainability and sustainable business practices. Operan's mission and guidelines are laid out in the annual Allocation of Funds document. To ensure that these are complied with, Operan has an ongoing dialogue with the Ministry of Culture, and the work on sustainable development is also reviewed by the Board of Directors, which is appointed by the owner.

## THE AUDIENCE

Operan conducts a close and frequent dialogue with its audience. One important channel is the CRM system, which has proved to be an excellent tool for assessing audience reactions and how Operan deals with the coronavirus pandemic.

Also during 2020, a number of customer surveys were conducted to collect opinions on the new online streaming channel and safety arrangements on the premises during the pandemic. Some surveys were conducted via the CRM system.

## THE EMPLOYEES

One important internal information channel is the intranet, Onet. A new intranet in Swedish and English, adapted for mobile phones and including a powerful search function, was launched in December 2020.

All departments hold regular work meetings, although these can take different forms depending on the participants' roles and the size of the unit. Managers communicate via regular forums for competence development, information and cross-departmental cooperation. There are also regular meetings between employer representatives and local trade unions on both the central and the departmental level.

Goal-oriented employee appraisals, with a focus on the organisational and social working environment, are conducted on an annual basis. Together with the annual employee survey, these constitute an important part of the work on health and safety and the manager–employee relationship.

## THE SUPPLIERS

Operan has a wide range of suppliers. Dialogue is conducted with existing and potential suppliers, especially during procurement. This is an important source of information for Operan when it comes to aspects of sustainability that are important, proportional and appropriate within the industry. This dialogue is often complemented with information from independent sources, including ecolabels such as Svanen or the National Agency for Public Procurement criteria.

*Great efforts were made to reach Operan's audience to maintain the relationship. An essential part of this work was through The Art of Looking Forward campaign.*

## CIVIL SOCIETY & THE MEDIA

Operan continuously communicates with the media by offering information about overall operations, productions, artists, teams and specific projects as a means of engaging and conducting a dialogue with the general public. Contacts are proactive, in the form of press releases and personal contacts, as well as reactive when Operan responds to news items that have been reported in media outlets. Operan exemplifies its work on sustainable development through activities such as open talks, to which representatives of the media are invited. By offering contextual talks in conjunction with performances, Operan is able to demonstrate the way the arts can contribute to positive social development.

During 2020, Operan was mentioned in approximately 4,500 articles, which is a significant increase compared to 2019 (3,500) and a result of increased activities in terms of PR and media contacts. During the year, Operan, and its CEO, Birgitta Svendén, in particular has actively contributed to the public debate. It has also spoken up for the arts industry in general and Operan in particular. There have been breakfast shows on television and articles in national newspapers as well contact with the Stockholm Chamber of Commerce, where CEO Birgitta Svendén explained how the pandemic restrictions have affected the arts, what is needed and what challenges it is facing as well as the importance of culture for a vibrant community.

## COLLABORATION PARTNERS & OTHER ARTS INSTITUTIONS IN SWEDEN

Operan is actively looking for partnerships that will benefit both the collaboration partner and Operan. These are continuously evaluated.

The various collaboration projects that Operan participates in are primarily focusing on further development of the various disciplines, disseminating the repertoire nationwide, reaching out to new audiences, sharing knowledge and experience, streamlining processes and, if possible, cutting costs through co-productions and by other means.

Operan values collaboration with other arts institutions and the academic community as an important means of participating in the current debate, not least in terms of focusing on and discussing gender equality, diversity, inclusion, the climate and sustainability.

During 2020, Operan has conducted a lively dialogue as well as extensive exchange of knowledge and experience with other performing arts institutions, mostly in terms of how to deal with audience restrictions and reduce the risk of contamination.

## OPERAN IS A MEMBER OF THE FOLLOWING ORGANISATIONS

- *Svensk scenkonst* – The Swedish Performing Arts Association, an employers' and industry association.
- *Opera Europa* – An organisation for European opera houses
- *Fedora* – A European platform supporting innovation in opera and ballet
- *ASSITEJ Sweden* – A national centre within an international organization that promotes performing arts for children and young people
- *SES, Sponsrings- och Eventsverige* – An organisation within the sponsorship and event industry
- *The Stockholm Chamber of Commerce* – A forum where the arts need to have a prominent place.
- *Minor organisations*. Apart from the above organisations, Operan is a member of a number of smaller organisations that are relevant to the industry.

*»Art is important in the situation we find ourselves in today. It's necessary for coping with a crisis. Looking back, art and music have meant a great deal in critical situations throughout the world «*

*- Birgitta Svendén, 13 May, in Swedish Television's breakfast show Nyhetsmorgon.*

JUST NU

## OPERAN I CORONA-TIDER

Kulturen en välbehövlig ljusglimt i tillvaron i dag

# *An OPERA STAGE open to ALL*

*In our capacity as the national stage for opera and ballet, Operan's mission is to reach out to a wide audience by catering to adults, children and young people as well as reaching out to new audiences. Operan is to make performances and disciplines accessible and available to people with disabilities or health conditions nationwide.*

*Operan strives to offer a wide and varied range that is relevant and attractive for the audience.*

## OFFERING A RELEVANT REPERTOIRE

**SUSTAINABLE DEVELOPMENT GOAL**  
*Operan actively works towards attracting a larger and more diverse audience*

Operan is committed to keeping its existing audience as well as attracting new target groups and a young audience. Accessibility is an important factor, and so is the relevance of the repertoire, that is to say, the repertoire is interesting if it meets the customers' expectations.

Operan's repertoire is planned and designed to offer a relevant and appealing mix of opera and ballet/dance in the form of new and classical works. Operan's artistic directors always exchange ideas with creators when commissioning new works and productions.

During 2020, the repertoire has been restricted to what has been possible to perform during the current restrictions. The coronavirus pandemic resulted in a shorter season with dramatically reduced audiences. In 2020, Operan had 53,872 visitors to performances on the main stage compared to 183,739 in 2019.

It is important to continuously communicate with existing and potential audiences to understand what attracts different target groups. During 2020, Operan Play has been an important channel for assessing which productions have attracted the greatest number of viewers. The channel has contributed measurements of relevance and it has offered an indication of which productions have attracted new, especially young, audiences.



## ATTRACTING NEW VISITORS

An important target group is children who participate in activities organized by Operan's division for children and young people. *Read more about Unga på Operan (Young at the Opera) under the heading Repertoire and Activities for Children and Young People.*

### TWENTY PER CENT NEW CUSTOMERS

As of March 2020, audiences have been given access to opera, ballet/dance and concerts via Operan Play. As a result of the reduction in the number of live performances on the main stage, due to the coronavirus pandemic, and the resulting drop in ticket revenue, the number of customers could not be assessed according to the same parameters as previously. In 2020, the CRM system was instead used. By counting the number of newly registered e-mail addresses, the number of new visitors was estimated at almost 20 per cent of the total number

of registered audience members; it is an excellent result that offers hope for the future. This result can be compared to 2019, when the number of first-time visitors was nine per cent in spring and three per cent in autumn. In 2018 the number of first-time visitors was eight per cent for the whole year.

### TWENTY-SIX PER CENT UNDER THE AGE OF 40

The number of sold tickets to live performances at the opera house show that audiences between the ages of 18 and 40 constituted seven per cent of the total number in 2020. If you add it to the number of participants in Operan's activities for children, families and young people, the total number of visitors under 40 was 26 per cent. In spring 2019, the number of visitors under 40 was 11 per cent and during autumn 2019 21 per cent. In 2018, the number of visitors under 40 was 12 per cent.

*An important target group in the work in reaching new audiences, are the children, who through Young at the Opera engage in Operan's Children and Youth activities.*

## ONLINE AUDIENCES

Digital channels are an important tool for making Operan's disciplines available to a wide audience. In 2018–2020, Operan received SEK 5 million extra funding from the owners towards digitizing performances. It was partly used for launching a dedicated digital channel. Operan has reached out to a large online audience (in total 864 910) during 2020 via platforms that include Swedish Television, Swedish Radio, OperaVision and Folkets Hus och Parker as well as Operan Play (2019: approx. 459,000).

Through Operan Play, Operan has been able to offer additional material to the live repertoire, making performing arts available to new audiences nationwide. During the past year, a combination of classical, contemporary and new works has been presented via the digital channel: in total 33 concerts, 11 opera performances, 3 ballet/dance performances, 3 performances for children and young people and 34 behind the scenes content such as interviews and features.

*»Have opened a door – to sit at home and experience all of this. Not needing to go into town with all that it entails. In other words, amazing! I hope it will continue.«*

*- Operan Play audience reaction*

*»We live near Luleå. Before, we were only able to visit Operan when we travelled to Stockholm, or via our local cinema. Now we can do it more often and whenever we like.«*

*- Operan Play audience reaction*

TABLE *Operan Play repertoire 2020*

| OPERAN PLAY   | NO. OF PRODUCTIONS | NO. OF VIEWERS* |
|---|--------------------|-----------------|
| <i>Ballet/dance</i>                                   | 3                  | 27,593          |
| <i>Opera</i>  | 11                 | 112,502         |
| <i>Concert</i>  | 33                 | 58,214          |
| <i>Behind the scenes (interviews, features, etc.)</i> | 32                 | 99,979          |
| <i>Content for children</i>                           | 5                  | 11,206          |
| <b>TOTAL</b>  | <b>84</b>          | <b>309,494</b>  |

\* Number of sessions started via the play button

In 2020, Swedish Television broadcast the following performances: Alexander Ekman's highly acclaimed dance work *Eskapist*; the popular *Nutcracker* ballet; Puccini's opera *The Girl from the West* with Nina Stemme in the leading role and the reality show *Life at Operan*.

Nina Stemme also featured in a television documentary including scenes shot at Operan.

Also during the year, Swedish Television broadcast six of Mats Ek's most prominent productions, including Operan's *Julia & Romeo*. The 100th anniversary of the dance company Les Ballets Suédois was celebrated with a new dance documentary for Swedish Television that featured Operan's artistic director of ballet, Nicolas Le Riche.

Because of the pandemic, only one radio broadcast from Operan could be achieved for Swedish Radio P2.

In collaboration with the digital platform Kulturarenan, the Betania Foundation continued to show performing arts at care homes across the country.

Operan Play was accessed by around 309,500 online viewers. According to Google Analytics, 33 per cent were under the age of 44 and 16 per cent were between 25 and 34. Operan will continue to monitor visitor statistics during 2021 with the aim of assessing whether Operan via the play channel has succeeded in reaching out to new audiences.

# AUDIENCE SATISFACTION

No CSI survey was made in 2020 among live audiences at the opera house. However, customer satisfaction was monitored in other forums and formats, see below.

In 2020, two targeted customer surveys were conducted, one for Operan Play and the other for perceived safety during visits to the opera house.

## EXPECTATIONS EXCEEDED

Surveys regarding Operan Play were conducted in June and late autumn 2020. Eight out of ten found that the channel met or exceeded their expectations, 67 per cent were very satisfied or satisfied and 61 per cent said they would recommend the service to others. Moreover, the survey showed a CSI index of 76 (on a scale ranging from 0 to 100) and an NPS score of 54 per cent (on a scale ranging from -100 per cent to 100 per cent).

*»A very pleasant interruption to the pandemic.«*

*- Operan Play audience reaction*

## SAFETY AT THE OPERA HOUSE

During September 2020, a survey focusing on safety during visits to Operan was distributed to newsletter subscribers and visitors to Operan's Facebook page. Of the 640 respondents, 34 per cent replied that they would return as soon as they were able, while 20 per cent were very uncertain about when they would return to the opera house. 73 per cent were happy with the information they were given about safety measures and routines.

# ACCESS FOR PERSONS WITH DISABILITIES

Improved access is one of Operan's focus areas. It applies to physical audiences as well as Operan Play visitors.

The opera house is in great need of renovation, especially in terms of accessibility for new audiences and persons with various types of disability.

Operan also plans to adapt its web site. During 2020, the English-language version was updated, and new material has been routinely translated.

*Improved access is one of Operan's focus areas.*



# PRESERVING & ADDING *to* the CULTURAL LEGACY

*By performing classical as well as modern and innovative operas, ballets and dance works, Operan is preserving as well as adding to its legacy. To promote and preserve this legacy includes maintaining and developing age-old knowledge and expertise in our studios and workshops and passing it on to future generations.*

## NEW AND CLASSICAL OPERAS AND BALLETS

Although 2020 was marred by many cancelled performances, the past year has been highly productive with first performances of the three Swedish operas included in the triple bill *Short Stories II* and two productions by Young at the Opera: the dance work *Orpheus & Eurydice* and the musical monologue *Klaus Nomi*. Mats Ek created *Woman with Water/overboard* (included in the triple bill *Kylián/Ek/Naharin*) and Alexander Ekman created *SHIFT* (included in the double bill *SHIFT/CACTI*). Two contemporary works were performed on the main stage: Rufus Wainwright's opera *Prima Donna* and Kaija Saariaho's oratory *La Passion de Simone*.

*Both classical works and contemporary works were made available to a wide audience across Sweden through Operan Play.*

## CRAFTSMANSHIP

To be able to present high-quality productions, it is necessary to produce high quality stage sets, costumes and wigs. The knowledge and expertise that Operan has access to includes centuries-old skills and methods as well as cutting edge modern technology.

As the theatre is equipped with modern technology such as new machinery, new and greater demands are placed on the ability to operate every aspect of the theatre. That includes acoustics, lighting and transformations, which have to be conducted with rigorous attention to health and safety. Because of the coronavirus pandemic, Operan's departments have been able to spend more time on competence development and in house training than previously scheduled with the aim of increasing the employees' skill set.

Operan's décor workshops have, among other things, worked with classical painting techniques for *Station Illusion* and experimented with new techniques in *Prima Donna*.

The sound, lighting and image department is exploring digital recording, television broadcasting and livestreaming.

# REPERTOIRE & ACTIVITIES *for children & young people*

*Children and young people are two important and prioritised target groups at Operan. Through Unga på Operan (OpU, Young at the Opera) children and young people, families and schools are given access to high quality culture. The activities are suitable for children of all ages, from babies to young adults. Educational programmes are developed for schools, teachers and children of different ages.*

In 2020, Unga på Operan's artistic director, Anna Karinsdotter, received the Svenska Dagbladet Opera Award with the motivation: Because she for many years has »developed Unga på Operan to an exciting platform for bold and important performing arts that reaches babies as well as teenagers.«

*»There is no end to the playful, colourful and cross-disciplinary experiment that is typical of the Unga på Operan repertoire.«*

*- SvD*

## AWARD-WINNING REPERTOIRE

During 2020, UpO presented *Orpheus & Eurydice*, which was shown to 13–15-year-olds in spring in collaboration with Unga Dramaten. With the help of a preparatory educational package for schools, children in the target group were introduced to the ancient myth and invited to reflect on various themes. This material later formed the basis for work on the production itself. The production was critically acclaimed; Dagens Nyheter wrote: »This does more for ancient Greece than a week of teaching at school – go and see this multi-disciplinary work.«

Also in 2020, Operan presented the musical monologue *Klaus Nomi*, the first UpO production for young adults. It premiered in the autumn of 2020 at the Rotundan stage where spoken word, opera arias and hits were combined into a revealing portrait.

*Klaus Nomi* was selected for the Scenkonst biennial and SwedStage. It was mentioned on the Swedish Radio P1 morning show »Godmorgon världen« as one of the highlights of the year in the arts. *Klaus Nomi* was recorded by Swedish Television and was nominated for the QX Gay Gala 2021 in »The Stage of the Year« category.

## THE MAGIC HOUSE

The changes that had to be made during the pandemic meant that internal resources became available for a major digital pilot project for children between six and nine, which started in 2020 on Operan Play. Children are shown around the opera house and are introduced to the different professions. Each episode is accompanied by a teacher's manual.

Between the launch on 28 October and 31 December, the first episode of *Det magiska huset* reached an online audience of approximately 5,100. The second episode went live on 15 December.





## FAMILY & SCHOOL HOLIDAY ACTIVITIES

As a result of the coronavirus pandemic, only four Saturday activities for children took place in 2020 as well as school holiday activities in February. All planned summer, Easter and November holiday activities were cancelled.

## COLLABORATIONS & GUEST PERFORMANCES FOR CHILDREN & YOUNG PEOPLE

Collaboration with El Sistema, Stockholm, was in its sixth year in 2020. During the year, musicians from the Royal Orchestra participated in the project. School children were invited to a guided tour of the opera house and a specially adapted programme in conjunction with the 200th anniversary of Jenny Lind.

The production *In the heart of it all*, which will premiere in 2022, is a collaboration with Unga Klara and will be performed at the Unga Klara stage. The target group is children with disabilities.

## EDUCATIONAL ACTIVITIES & SKAPANDE SKOLA

The idea of the government-funded initiative *Skapande skola* (creativity in school) is to foster collaboration between schools and the arts community. UpO have for many years been an important player within *Skapande skola* with the aim of offering school children access to a variety of cultural expressions and creative activities. However, 2020 was different. As a result of the pandemic, only some 90 activities and one evening seminar for teachers took place. (2019: 716, 2018: 721).

During autumn, UpO trained their pedagogues to produce workshops that can be conducted out-

doors, so they can return to working in schools as soon as the situation permits.

In 2019, Operan and its collaboration partner Wallenius Lines, completed a project that had been conducted over the past three years at Smedshags-skolan school in Hässelby near Stockholm. One important aspect of this project was the participation of the researcher Margareta Aspán from Stockholm University, who conducted a study of how children learn when the arts are introduced in the learning process.

Aspán's study showed that the children who had participated in the project had gained both new knowledge and skills.

TABLE Operan's children, family and youth activities in summary, 2018–2020

|  | 2020          | 2019          | 2018          |
|--|---------------|---------------|---------------|
| <i>No. of productions</i>  | 3             | 13            | 17            |
| <i>No. of performances</i>   | 104           | 147           | 108           |
| <i>No. of visitors to performances (rounded figure)</i>                      | 17,100        | 30,400        | 35,300        |
| <i>No. of other activities at the opera house</i>                            | 127           | 569           | 613           |
| <b>TOTAL NO. OF VISITORS AT PERFORMANCES AND ACTIVITIES (ROUNDED FIGURE)</b> | <b>22,000</b> | <b>47,000</b> | <b>54,000</b> |

# Discussion & CONTEXT relating to CURRENT AFFAIRS

*To increase Operan's relevance in society, the Operan Xtra concept organises events in conjunction with performances where artists and artistic teams engage in conversation with invited speakers. The purpose of these activities is to offer the audience opportunities for context and reflection and to focus on the issues the artists have chosen to communicate in their work.*



## SUSTAINABLE DEVELOPMENT GOAL

*Operan actively participates in the public debate by offering a current context related to Operan's repertoire*

During 2020, seven premiere talks and one lecture were conducted. All were posted on Operan Play and on social media.

TABLE Number of conducted activities, 2018–2020

| YEAR | OPERA | BALLET | YOUNG AT THE OPERA |
|------|-------|--------|--------------------|
| 2018 | 8     | 4      | 0                  |
| 2019 | 9     | 7      | 1                  |
| 2020 | 5     | 2      | 1                  |

The first premiere of the year was Leonard Bernstein's operetta *Candide* (after Voltaire's philosophical novel), which was directed as a comment on a number of current issues such as war, violence, women's vulnerability and abuse of power. These were discussed in a talk with a live audience between Ole Anders Tandberg and his team. In conjunction with one of the performances, the audience was invited to a lecture conducted in collaboration with Stockholm University (SU) entitled »The Place of Evil in the Best of Worlds«, which was also broadcast on SU's digital channels.

The second premiere on the main stage during spring was a triple bill with works by Jiří Kylián, Mats Ek and Ohad Naharin. All three – *Wings of Wax*, *Woman with water/overboard* and *Minus 16* – were poetically forceful comments on the human condition.

*»All the activities, seen in this work, represent time, space, or environment, in which strength, weaknesses, doubts, aggressions or failures are allowed to coexist. In fact, it is a stylized and amplified portrait of many of our everyday struggles.«*

*- Jiří Kylián*

Mats Ek and ballet director Nicolas Le Riche participated in a discussion about three works and the artist's role in society led by Operan's dramaturge, Katarina Aronsson.

Three new operas within the *Short Stories II* project were first performed in February. In a conversation between the creators with a live audience the future role of and opportunities for opera were discussed. The topics dealt with in the three operas were: the female artist (*Sigrid H.*); couples therapy (*I'm Coming Home*) and economics (*Value Creation*).

During autumn, four talks were organized on the subject of the pandemic's impact on opera and ballet. This topic was especially relevant in the conversations with Alexander Ekman, who created the dance work *SHIFT* in compliance with the coronavirus restrictions, and Rufus Wainwright who spoke about how he adapted his opera *Prima Donna*.

The conversation about *Klaus Nomi* with Richard Hamrin, who sang the leading role, and director Sunil Munshi focused on being an outsider, gender identity and the situation among homosexuals in New York during the HIV epidemic in the 1980s.

Before the premiere of the on-stage concert *La Passion de Simone*, composer Kaija Saariaho spoke about the philosopher Simone Weil. The concert was arranged in collaboration with the organisation Jewish Culture in Sweden and was mentioned in New York Times after the performance was broadcast on the European platform OperaVision.

# *An* ATTRACTIVE EMPLOYER

*Operan prioritises a sound working environment. Respect for the employees' physical, organisational and social work environment is integrated in the daily operations as well in planning and development to ensure that Operan is perceived as a safe, secure and attractive workplace. Employees participate actively in the work on health and safety through conversations and ongoing dialogue as well as through employee appraisals and surveys, but also indirectly through local trade unions and health and safety officers.*



Operan employees are stationed either at the opera house in central Stockholm or at the studios and workshops at Gäddviken, Nacka. They represent approximately 150 artistic, technical and administrative professions.

At the end of 2020, 530 persons were permanently employed at Operan. The total number of employees was 726, of which 131 were paid an hourly rate. All staff, except extras, are covered by collective agreements.

During 2020, work on health and safety has largely been about adapting and developing the work environment to current restrictions. Staff have had to adjust and be more flexible; some have been given new tasks. The work situation has also changed for managers and health and safety officers. As a result, the HR Department in 2020 intensified their support for managers and leaders with the aim of making them more secure in their job.

## **SUSTAINABLE DEVELOPMENT GOAL**

*Operan actively strives to be among the most attractive workplaces in Sweden*

In 2018, Operan set up a long-term goal to become one of Sweden's most attractive workplaces.

The result of the 2020 employee survey was overall positive. The survey – which included the organisational and social working environment, leadership and each employee's own sense of commitment – not only showed a decreased level of stress compared to 2019, but that the number of employees that would recommend Operan to others had increased. Compared to the 2019 survey, the employee NPS15 score had gone up from 2 to 17 (overall benchmark 12).

*»The results from the employee survey were fantastically positive; it shows that Operan is considered an attractive employer. Every index value had increased.«*

*- HR*

An area for improvement, which was highlighted in the survey, was the employee appraisal.

New targets for the coming year have been set based on the employee survey results. These were approved by the management group for 2021.

# DIVERSITY

## SUSTAINABLE DEVELOPMENT GOAL

*Operan actively promotes diversity and equal opportunities in productions (artistic teams) and among staff*

Operan endeavours to achieve an even distribution in terms of gender and age. At the same time, due to low staff turnover existing structures change slowly and have to be viewed in the long term. At the end of 2020, Operan achieved the gender distribution target: 48 per cent of all permanently employed were women and 52 per cent were men.

Operan also strives to achieve an even distribution in terms of gender and age in artistic teams. The target has been set for 2021, with a focus on women directors, choreographers, conductors and stage designers. However, the targets were not met for artistic teams in terms of gender and age distribution. This is partly due to the fact that these teams sign on two or three years ahead. The target is also in conflict with Operan's aim of offering a repertoire that is as broad as possible and includes repeats of classical works and new works.

TABLE Number and proportion of employees per gender and age category 2020

|                          | NUMBER | WOMEN (%) | MEN (%) | <29 (%) | 30-49 (%) | >50 (%) |
|--------------------------|--------|-----------|---------|---------|-----------|---------|
| Management group         | 10     | 80%       | 20%     | 0       | 30%       | 70%     |
| Unit managers            | 17     | 29%       | 71%     | 0       | 29%       | 71%     |
| Supervisors              | 15     | 47%       | 53%     | 0       | 13%       | 87%     |
| Artistic personnel       | 257    | 48%       | 52%     | 17%     | 45%       | 38%     |
| Technical personnel      | 172    | 41%       | 59%     | 6%      | 38%       | 56%     |
| Administrative personnel | 59     | 73%       | 27%     | 3%      | 53%       | 44%     |
| TOTAL                    | 530*   | 48%       | 52%     | 11%     | 42%       | 48%     |
| Board                    | 7      | 43%       | 57%     | 0       | 29%       | 71%     |

\* Of a total 530 employees 25 worked part-time (14 women and 11 men).

During 2020, 15 persons were employed and 25 left their employment. 60 per cent of the new recruits were women and 40 per cent were men. 13 per cent of the new employees were between 0 and 29 years old, 80 per cent were between 30 and 49 and 7 per cent between 50 and 70.

Staff turnover – which was calculated with the help of the Scandinavian professional body Nyckeltalsinstitutet's key performance indicators – was in 2020 3.1 per cent. In the 0-29 age group it was 5.4 per cent, for those between 30 and 49 it was 5.7 per cent and in the group 50-75 0.4 per cent. Staff turnover among women was 3.8 per cent and for men 2.4 per cent. All figures apply to permanently employed and probationers.

The work with achieving an even gender distribution continues to be prioritised during the coming years.

Operan actively supports a competence-based recruitment process. For example, all Royal Swedish Orchestra auditions are conducted behind a screen for full anonymity. The person who is hired is the most competent musician among the applicants. In 2020, with the purpose of ensuring that new staff are recruited based on objective parameters, Operan adopted a new recruitment policy as well as new tools and templates for competence-based recruitment.

TABLE Gender and age distribution in artistic teams, 2018-2020\*

| YEAR   | WOMEN | MEN  | -40  | 41-55 | 56-  |
|--------|-------|------|------|-------|------|
| 2018   | 37 %  | 63 % | 11 % | 46 %  | 43 % |
| 2019   | 29 %  | 71 % | 22 % | 63 %  | 15 % |
| 2020   | 33 %  | 67 % | 19 % | 50 %  | 31 % |
| TARGET | 60/40 |      | 25 % | 50 %  | 25%  |

\* Artistic teams include composer, librettist, conductor, director, choreographer, set designer, costume designer, lighting, sound and video designers, makeup artists and dramaturge.



## EQUAL TREATMENT & INCLUSION

Operan is to be a workplace free from discrimination, harassment and differential treatment. A systematic approach is necessary to achieve this. Operan's equal treatment policy and action plan outlines the process for reporting non-compliance. It also stipulates that all employees shall be protected against retaliation when reporting misconduct. The policy is attached to all new employment contracts, regardless of form of employment and is also discussed at collations.

If an employee reports a violation, differential treatment or poor treatment, HR immediately conducts interviews in accordance with established routines and an investigation into the allegations is initiated.

During 2020, one (1) case of differential treatment was reported to HR. An investigation was conducted in collaboration with an external consultant. The work will continue during 2021.

In 2020, there was a follow-up inspection by the Work Environment Authority with the purpose of assessing Operan's work on equal treatment and counteracting differential treatment. It was established that health and safety is actively pursued and well-functioning at Operan. This included clear governance and goals. The case was closed without any need for further measures.

Like previous years, there were no unreasonable differences in pay between women and men.

## COMPETENCE DEVELOPMENT

To achieve excellence in terms of development and innovation, all employees need access to competence development. Individual needs are discussed between managers and employees at the annual employee appraisal, and each department manager with budget responsibility has access to a budgeted amount for the purpose.

In November–December 2020, two stress workshops were conducted for managers and health and safety officers. The lecture, which was filmed and

made available to all employees on the intranet, shows stress, reactions to stress and tools for counteracting and dealing with stress. A leadership programme was conducted for the second consecutive year in line with Operan's leadership and employee philosophy.

Courses for Hot Works, Advanced Responder, CPR and fire protection are conducted on a regular basis when relevant.

## A SAFE & SECURE WORKPLACE

Systematic work on health and safety is conducted in accordance with the Work Environment Authority Ordinance AFS 2001:1, which prioritises employees' health and safety. Overall existing risks have been identified and new risk assessments are made for each new project and production as well as in conjunction with planned changes in the operations. Operan has identified the stage as the main risk area in terms of the physical work environment. Measures to eliminate and limit risks are based on risks identified in the risk assessment report. Health and safety inspections are conduct-

ed annually at unit level, while the overall work on health and safety is followed-up in the annual work environment audit.

During 2020, managers and health and safety officers have intensified their health and safety efforts, which has resulted in greater awareness and commitment. More risk assessments have been conducted compared to previous years. Based on the risk assessments measures have been taken and action plans have been produced.

## OCCUPATIONAL HEALTH & HEALTH PROMOTION

Operan has access to an in-house healthcare team. The aim is to detect early signs of ill health as well as promote good health and a long and productive working life. All employees are offered free access to Operan's gyms and annual passes at external gyms.

An occupational health team as well as two external providers of counselling are available for individual and manager team consultation.

# WORK INJURIES, INCIDENTS, RISK REPORTING & SICK LEAVE

Operan has a digital tool in place for reporting and investigating work injuries, incidents and risk. All incidents and occupational injuries are investigated by the nearest manager together with health and safety offices, and are recorded at Work Environment Committee (AMK) meetings.

In 2020, the number of reported incidents and injuries were considerably lower than previous years,

which can be explained, among other things, by reduced activities in conjunction with performances. A total of 18 work injuries, 10 incidents and 5 risk observations were made. Four of the occupational injuries were sustained during transport. There is no clear pattern in terms of type of injury. No occupational injury has resulted in long-term sick leave or death.

TABLE Work injuries, incidents, reported risks, 2018–2020 (no. of cases)

|                   | 2020 | 2019 | 2018 | DISTRIBUTION BETWEEN GENDERS (%) 2020 |
|-------------------|------|------|------|---------------------------------------|
|                   |      |      |      | WOMEN / MEN / SEX NOT DISCLOSED       |
| Risk observations | 5    | 9    | 4    | 20 / 0 / 80                           |
| Incidents         | 10   | 28   | 14   | 10 / 20 / 70                          |
| Work injuries     | 18*  | 26   | 35   | 6 / 11 / 1                            |

\* Calculated overall injury frequency is 4.8. Injury frequency minus accidents during transport is 3.7. The following formula was used:  $200,000 \times \text{number of work injuries} / \text{number of man hours}$ .

TABLE Sick leave, 2018–2020 (per cent)

| SICK LEAVE, GENDER AND AGE DISTRIBUTION      | 2020* | 2019 | 2018 |
|--|-------|------|------|
| Women  | –     | 4,1  | 4,1  |
| Men  | –     | 4,6  | 4,9  |
| Employees –30                                | –     | 3,8  | 1,4  |
| Employees 30–49                              | –     | 3,8  | 4,1  |
| Employees 50 –                               | –     | 5,0  | 5,8  |
| Sick leave over 60 days of the total absence | –     | 43,0 | 36,9 |
| TOTAL SICK LEAVE                             | –     | 4,3  | 4,5  |

\*Correct data for sick leave during 2020 could not be presented at the time of writing due to a supplier's system failure. Operan will continue to analyse sick leave relating to 2020 to identify and investigate distribution between genders and age groups as well as any emerging patterns in relation to the cause of absence.



# CLIMATE & *environmental responsibility*

*Operan's activities have an impact on the environment as well as on the climate. The greatest impact is generated from the functions and maintenance of real estate, use of materials and substances in connection with new productions, travel and transport.*

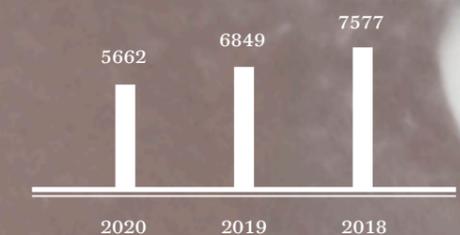
*In its capacity as a government-owned company, Operan is to be a role model for environmental awareness. The sustainable development policy stipulates that Operan is to promote conservation of resources as well as ethically sound responsibility for humans and the environment that is in line with our times. In preparation for 2021, Operan has adopted sustainability goals on which next year's climate and environment work will be based.*

Operan promotes respect for the environment and awareness of climate change in the production process, efficient energy consumption on the premises and responsible handling of chemicals. Conscious choices are made when purchasing travel, transport and materials. To minimise the risk of injury to humans and damage to the environment, we have adopted the precautionary principle. Operan has detailed environmental requirements for purchases and procurement in place. All waste is sorted according to established instructions to facilitate recycling and energy generation. Operan is further developing sustainable waste management and reducing energy consumption in cooperation with the property-owners. Only ecolabelled energy is used.

The restrictions that were introduced during the year have been mostly positive in terms of environmental and climate impact at Operan.

## REDUCTION IN CLIMATE IMPACT

GRAPH Energy consumption 2018–2020 (MWh)



*The total includes consumption of electricity and district heating/cooling for the opera house and Gäddviken, Nacka. Data relating to 2019 has been adjusted to the figures included in the previous Sustainability report.*

In 2020, Operan underwent a transition to digital technologies where online meetings constituted a major change. At the same time, there was significantly less travel and transports due to fewer activities and restrictions. Between January and November, only 169 journeys were made by train and air, compared to almost 1,000 in 2019. These have been calculated to have generated emissions amounting to 28 tons CO<sub>2</sub>-e (carbon dioxide equivalents) during 2020, compared to 110 tons CO<sub>2</sub>-e in 2019.

To lower energy consumption, only minor changes were made to property in 2020. However, the ventilation on the premises was forced in order to reduce risk of contamination.

The energy consumption, including district heating, district cooling and electricity, gradually decreased and in 2020 the consumption was 17 per cent lower compared to 2019.

During 2020, the sustainable development team have discussed conducting a climate assessment as the next step. At the end of the year, it was decided that an assessment, focusing on productions and the production process, was to be conducted. Efforts to reduce Operan's climate footprint will begin in 2021 and develop over the coming years. There is also an ambition to align Operan's climate impact reporting with GRI standards.



## A MODERN APPROACH TO RESOURCE USE

Recycling and reuse of materials have been a natural part of Operan’s activities for a long time. It is common in the theatre business. Old costumes, stage sets and props are recycled in new productions.

In 2019, work began on the Swedish opera *The Promise*, scheduled to premiere in 2020. It is Operan’s first “recycling” opera and a pilot project in which as much as possible will be recycled by the costume, décor and props departments. Due to the ongoing restrictions, the premiere is now scheduled to January 2022. The purpose of this production is to investigate how much can be recycled as well as highlighting sustainability.

### RECYCLING & WASTE MANAGEMENT – TO BE TAKEN FOR GRANTED

Materials that have been used in productions but cannot be reused or kept are collected for recycling and energy generation. Operan also organises a sale of theatrical costumes every three or five years (most recently in 2018).

Follow-ups show that the amount of waste generated in 2020 remained unchanged compared to previous years, but with a slight increase compared to 2019. One reason is the ongoing preparations for moving Operan’s studios and workshops to new premises. It is worth noting that the recycling efficiency has increased.

TABLE Waste 2018–2020 (tons)

|                                   | 2020         | 2019         | 2018         |
|-----------------------------------|--------------|--------------|--------------|
| <b>NON-HAZARDOUS WASTE, TOTAL</b> | <b>291.5</b> | <b>288.5</b> | <b>329.3</b> |
| <i>Recycling</i>                  | <i>176.0</i> | <i>56.1</i>  | <i>86.1</i>  |
| <i>Incineration</i>               | <i>108.4</i> | <i>164.6</i> | <i>190.6</i> |
| <i>Landfill</i>                   | <i>0</i>     | <i>67.8</i>  | <i>52.6</i>  |
| <b>HAZARDOUS WASTE, TOTAL</b>     | <b>7.0</b>   | <b>8.5</b>   | <b>9.7</b>   |
| <i>Landfill</i>                   | <i>7.0</i>   | <i>8.5</i>   | <i>9.7</i>   |

## CHEMICALS MANAGEMENT

There is some use of chemicals in Operan’s workshops. Handling of hazardous substances such as solvents, epoxy fibres and polyurethane foams is avoided in favour of environmentally friendly, ecolabelled products. All hazardous solvents are handled in a closed system with appropriate protection. Leftovers are delivered to the collection

station for hazardous waste; water-based paints are separated before the water is released into the sewage system.

Operan has reduced its use of chemicals in recent years and continues to monitor the development of sustainable alternatives and working methods.

# Responsible FINANCIAL PRACTICES

*Operan is a wholly government-owned limited company. The operations are not intended to generate a surplus or dividends. However, in accordance with its mission, Operan is to have access to sufficient equity capital for the running of the company.*

## FINANCIAL RESULT 2020

In 2020, the reduced number of visitors and audiences resulted in a drastic reduction in revenue. In December 2019, the government contributed a compensation of SEK 510.5 million (2019: 498.1) for the financial year 2020. During spring, the government added a supplementary contribution of SEK 40.0 million to compensate for loss of ticket revenue due to the coronavirus pandemic. Restrictions were increased and extended to 2021, and against this background it is estimated that the re-

strictions regarding audience numbers will continue during spring 2021. As a result, the company has carried forward SEK 18.5 million of this contribution to Q1 and Q2, 2021. During 2020, the booked revenue was SEK 21.5 million. In conjunction with closing down, Operan made rigorous efforts to cut spending. Operan's equity on 31 December 2020 was SEK 60.0 million (2019: SEK 39.2) with a solvency of 18 per cent (2019: 12).

TABLE *Created and delivered direct financial value (SEK million)*

|   | 2020          | 2019          | 2018          |
|---|---------------|---------------|---------------|
| <i>Revenue<sup>1</sup></i>                                      | 573.5         | 620.7         | 594.5         |
| <b>TOTAL CREATED ECONOMIC VALUE</b>                             | <b>573.5</b>  | <b>620.7</b>  | <b>594.5</b>  |
| <i>Distributed financial value</i>                              |               |               |               |
| <i>Operating costs</i>  | -153.4        | -178.0        | -158.9        |
| <i>Salaries and other employee-related payments<sup>2</sup></i> | -383.3        | -412.9        | -409.5        |
| <i>Payments to financing partners</i>                           | -0.9          | -1.5          | -1.5          |
| <b>TOTAL DISTRIBUTED FINANCIAL VALUE</b>                        | <b>-537.6</b> | <b>-592.4</b> | <b>-569.9</b> |
| <b>RETAINED FINANCIAL VALUE<sup>3</sup></b>                     | <b>35.9</b>   | <b>28.3</b>   | <b>24.6</b>   |

<sup>1</sup> Government contributions, ticket sales, sponsorship and miscellaneous revenue from rentals, tours etc.

<sup>2</sup> Including social security contributions and payroll tax relating to pensions

<sup>3</sup> This total is to cover artistic investments, property and technology.

## PARTIAL REVENUE VIA DONATIONS

Over and above government contributions, sponsors and donors add revenue to the operations. For example, partnerships and donations have enabled a number of projects for children and young people. Operan endeavours to collaborate with businesses and partners who share Operan's core values – *Artistic Excellence, Fearless, Welcoming* and *Timeless* – and avoids organisations that can be perceived as discriminating or operating within areas that are considered harmful such as the arms industry, pornography, betting or do not respect human rights.

During 2020, Operan continued its partnership with Wallenius Lines, which enable several projects aimed at children and young people.

*»We are very proud of our creative and innovative project, POCKET OPERA, that we are producing together with Wallenius Lines during the next three years. An Opera for children and youths all over Sweden«*

*– Anna Karinsdotter*

ARTISTIC DIRECTOR, YOUNG AT THE OPERA

Operan also continued its partnership with Savana, which supports and contributes to the development of Operan's activities.

Operan greatly appreciates its close cooperation with a number of private individuals. Membership of Operan's Donations Fund offers an opportunity to engage with and support our continued artistic development. It is also possible to donate an optional amount via Operan's web site.

Last year the collection goal was reached and thanks to donations Operan was able to, among other things, purchase pointe shoes and instruments as well as produce three episodes of the online series *Det magiska huset*.

## PURCHASES & SUPPLIER RESPONSIBILITY

To be successful, Operan needs to enlist the services of suppliers. Because of the diverse nature of Operan's requirements, the supplier chain is complex. Operan purchases products and ser-

vices from approximately 800 suppliers ranging from commissioned musical works, libretti, stage design, choreography and director's services to purely administrative and operations-related acquisitions for the HR, IT, Property and Communications departments. Suppliers are primarily based in Sweden, Germany and the UK, where there is access to specialists within stage design and technology.

Operan's acquisitions are to be characterised by a correctness, objectivity and reliability while observing sound commercial practices. Operan is bound by the Public Procurement Act (LOU) and its procurement policy. When selecting suppliers, Operan pays attention to sustainability aspects such as environmental and social responsibility. Over the year, Operan has drawn up a new Code of Conduct for suppliers. It will be launched in 2021 and will apply to all procured suppliers.

In conjunction with all major procurements, Operan assesses the relevant industry in order to identify potential sustainability risks. This assessment results in the establishment of social, ethical, environmental and other sustainability requirements as well as terms. Operan wants to promote social sustainability and better working conditions, which means zero tolerance in terms of discrimination based on gender, ethnicity, religion or other religious faith, disability, age or sexual orientation as well as differential treatment for the above reasons of employees or applicants.

When acquiring more complex products and services such as air travel or mobile telephony, Operan has chosen to call off from the Chamber of Commerce purchasing body (SIC) framework agreement. It has the benefit of saving time and better terms, and more rigorous sustainability requirements can be placed due to large volumes.

During 2020, contract procurement for the construction of a new production centre at Flemingsberg near Stockholm was initiated according to the environmental certification scheme BREE-AM-SE Bespoke "Very Good". With support from the Chamber of Commerce framework agreement, Operan has also signed an agreement with a new travel agency in the hope of better follow-up of travel and to stimulate climate awareness among Operan's staff.



## ANTI-CORRUPTION

To minimise the risk of bribery and corruption, Operan continuously disseminates internal information to staff that are dealing with suppliers, who are signatories or are in a position to influence the choice of supplier. All new employees who are part of Operan's purchasing organisation are given relevant training.

With the purpose of reducing the risk of corruption, Operan has a policy against bribery and other illicit benefits. During autumn 2020, the Swedish

Anti-Corruption Institute published a new Code to Prevent Corruption in Business; Operan will be updating its anti-corruption policy in 2021. Also in 2021, Operan will be introducing a whistle-blower function linked to the new internal Code of Conduct in order to, among other things, minimise the risk of corruption.

No incidents associated with corruption have been brought to the attention of the management team in 2020 (2910: 0; 2018: 0).



# Compliance with LAWS & REGULATIONS

*To comply with laws and regulations goes without saying, and it is essential for achieving results in terms of sustainable development. Operan regularly monitors laws, regulations, directives and ordinances as well as any revisions of these that are relevant to Operan.*

No breach of laws or failure to comply with policies regarding the health and safety of customers were noted during 2020. As in 2018 and 2019, Operan has not been sentenced any fines as a result of breaches against current laws and regulations,

nor have charges been brought against Operan in a court of law or arbitration. However, it has been concluded that accessibility to the web site and intranet can be improved.

## About this REPORT

In accordance with the Annual Accounts Act (ÅRL) Operan is to produce a Sustainability report. In accordance with ÅRL Chapter 6, Section 11, Operan has chosen to draw up the statutory Sustainability report as a separate document from the Annual Report. Consequently, this Sustainability report is the company's statutory Sustainability report, which is separate from the Annual Report for Kungliga Operan AB, organisation ID: 556190-3294. The Sustainability report is a summary of the organisation's work and results relating to the natural and social environments and staff, respect for human rights, children's right to the arts and anti-corruption. Risks are described in the relevant section. For a description of Operan's business model, see the Annual Report.

Operan's Sustainability report has been produced in accordance with the Global Reporting Initiative (GRI Standards), level of application Core. It is published annually; the previous report was published in April 2020. This report refers to the calendar year 2020. All Operan's activities are included in this report.

The Sustainability report has been reviewed by Operan's external auditor with responsibility for delivering a statement based on their review of this statutory Sustainability report. The review was commissioned by Operan's Board of Directors. The auditor's report is found at the end of this document.

### *THE BOARD OF DIRECTORS UNANIMOUSLY CONFIRMS ON THE BASIS OF BEST KNOWLEDGE AND CONVICTIONS THAT*

- The Sustainability report is in accordance with the Swedish Annual Accounts Act.
- The Sustainability report does not contain any significantly erroneous information, no significant information has been omitted and all information is in accordance with the Annual Report and Consolidated Financial Statements.

*Stockholm on 24 March, 2021*

*Lena Olving*  
CHAIR

*Anders Bäck*

*Eva Halvarsson*

*Örjan Wikforss*

EMPLOYEE REPRESENTATIVES

*Johan Edholm*

*Birgitta Svendén*  
CEO

*Chrissie Faniadis*

*Kasper Holten*

*Maria Nyström*

# GRI-INDEX

| GENERAL STANDARDS  | PAGE                 | COMMENTS, E.G. LIMITATIONS  |
|--|----------------------|---|
| 102-1: Name of organisation  | 3                    |   |
| 102-2: The most important activities, products or services   | 3                    |   |
| 102-3: Location of the organisation's head office  | 3                    |   |
| 102-4: Countries in which the organisation operates  | 3                    |   |
| 102-5: Owner structure and legal form  | 3                    |   |
| 102-6: Markets in which the organisation operates  | 3                    |   |
| 102-7: Size of organisation  |                      | See the Royal Swedish Opera Annual Report 2020, p. 3                        |
| 102-8: Employee data   | 44-45                |   |
| 102-9: The organisation's supply chain   | 56                   |   |
| 102-10: Significant changes during the period covered by the report  |                      | No significant changes have been recorded.                                  |
| 102-11: How the organisation complies with the precautionary principle   | 51                   |   |
| 102-12: External regulatory framework, standards, principles that are relevant to the organisation or that it supports | 14-16, 19, 22, 58-59 |   |
| 102-13: Membership in organisations and associations   | 25                   |   |
| 102-14: Statement from senior decision-maker   | 6                    |   |
| 102-16: The organisation's values, principles, standards, code of conduct and ethical policies                         | 14-19                |   |
| 102-18: Governance structure   |                      | See the Royal Swedish Opera Annual Report 2020, p. 19-24                    |
| 102-40: The organisation's stakeholders  | 21                   |   |
| 102-41: Percentage of employees covered by collective agreements   | 43                   |   |
| 102-42: Principles for identification and selection of stakeholders  | 20-21                |   |
| 102-43: Stakeholder engagement structure   | 20-25                |   |
| 102-44: Important areas that are communicated to stakeholders  | 20-25                |   |
| 102-45: Governance structure and entities that are included or excluded  |                      | See the Royal Swedish Opera Annual Report 2020, p. 13                       |
| 102-46: Process for defining content included in the report  | 16                   |   |
| 102-47: Important areas  | 17                   |   |
| 102-48: Effect of and reasons for conversion/changes of data/info  | 51                   | Reported energy consumption in 2019 has been adjusted to actual consumption |
| 102-49: Major changes in relation to previous reports  | 16                   |   |
| 102-50: Period covered   | 59                   |   |
| 102-51: Most recent report's publication date  | 59                   |   |
| 102-52: Report cycle.  |                      | Annual, calendar year   |
| 102-53: Contact person - report  | 2                    |   |
| 102-54: Reporting according to GRI Standards Core/Comprehensive  | 59                   |   |
| 102-55: GRI Contents index   | 61-63                |   |
| 102-56: Policy and routines for external audit   | 59                   |   |

| IMPORTANT ASPECTS AND PERFORMANCE INDICATORS   | PAGE                    | COMMENTS, E.G. LIMITATIONS  |
|--|-------------------------|---|
| <b>COMMUNITY INVESTMENT AND DEVELOPMENT</b>  |                         |   |
| <i>103-1 – 103-3: Sustainability governance</i>  | 14–19, 40–41            |   |
| <i>Operan: No. of activities for stimulating debate and disseminate knowledge about current social issues that relate to a production</i>                  | 41                      |   |
| <b>PRESERVING AND ADDING TO THE CULTURAL LEGACY</b>  |                         |   |
| <i>103-1 – 103-3: Sustainability governance</i>  | 14–19, 26–28, 34–35     |   |
| <i>Operan: Number of classical/new works and no. of commissions-ingsverk</i>   | 35                      |   |
| <b>ACCESS TO OPERAN'S ACTIVITIES TO ALL MEMBERS OF SOCIETY</b>   |                         |   |
| <i>103-1 – 103-3: Sustainability governance</i>  | 14–19, 27–31, 33, 36–39 |   |
| <i>Operan: No. of radio/TV/online broadcasts, tours and guest performances as well as no. of performances and activities for children and young people</i> | 28–31, 37–39            |   |
| <i>Operan: No. "Skapande skola"</i>  | 38–39                   |   |
| <b>DIVERSITY RELATING TO AUDIENCES AND VISITORS</b>  |                         |   |
| <i>103-1 – 103-3: Sustainability governance</i>  | 14–19, 26–31, 33        |   |
| <i>Operan: Audience via digital initiatives, no. of children and young visitors, no. of first-time visitors and no. of visitors under 40.</i>              | 28, 30–31, 37, 39       |   |
| <b>CUSTOMER SATISFACTION</b>   |                         |   |
| <i>103-1 – 103-3: Sustainability governance</i>  | 32                      |   |
| <i>Operan: Results from customer satisfaction surveys</i>  | 32                      |   |
| <b>HEALTH AND SAFETY – AUDIENCE AND EMPLOYEES</b>  |                         |   |
| <i>103-1 – 103-3: Sustainability governance</i>  | 47                      |   |
| <i>403-1: Work environment management systems</i>  | 47                      |   |
| <i>403-2: Risks</i>  | 42–43, 46–47            | <i>Employees always have the right to step away from risky situations and environment without risking consequences</i>                        |
| <i>403-3: Occupational health and safety services (OSH)</i>  | 47                      |   |
| <i>403-4: Employees' involvement in health and safety issues</i>   | 13, 22, 42–43, 46–47    |   |
| <i>403-5: Employees' training in terms of health and safety</i>  | 46                      |   |
| <i>403-6: Promotion of employees' health</i>   | 47                      |   |
| <i>403-7: Prevention and limitation of occupational health hazards directly linked to business relations</i>   |                         | <i>Handled within the scope of the ordinary work on health and safety. Operan's partners have not been associated with any elevated risk.</i> |
| <i>403-9: Occupational injuries</i>  | 48                      |   |
| <i>416-2: Incidents related to non-compliance with health and safety regulations for products and services</i>   | 58                      |   |

| IMPORTANT ASPECTS AND PERFORMANCE INDICATORS  | PAGE         | COMMENTS, E.G. LIMITATIONS  |
|---|--------------|---|
| <b>PARTICIPATION, DIALOGUE AND COOPERATION</b>  |              |   |
| <i>103-1 – 103-3: Sustainability governance</i>   | 20–25, 42–43 |   |
| <i>Operan: Outcome of employee survey</i>   | 43           |   |
| <b>VARIATION, GENDER EQUALITY AND NON-DISCRIMINATION</b>  |              |   |
| <i>103-1 – 103-3: Sustainability governance</i>   | 14–19, 42–48 |   |
| <i>405-1: Composition of board and gender distribution of other employees</i>   | 45           |   |
| <i>405-2: Differences in salary between men and women per staff category and region (per cent)</i>  | 46           |   |
| <i>406-1: No. of discrimination cases</i>   | 46           |   |
| <b>EMPLOYMENT TERMS</b>   |              |   |
| <i>103-1 – 103-3: Sustainability governance</i>   | 42–45        |   |
| <i>401-1: Number and share of new employees and staff turnover</i>  | 44–45        |   |
| <b>COMPETENCE DEVELOPMENT</b>   |              |   |
| <i>103-1 – 103-3: Sustainability governance</i>   | 22, 46       |   |
| <i>404-3: Number of employees who are given regular appraisals and presentation follow-up</i>   | 43, 46       | <i>There is no reliable statistical information on the number of employees that have been offered an appraisal during 2020. The employee survey shows a percentage. However, since all staff did not respond, the outcome is not considered reliable.</i> |
| <b>RESOURCE CONSUMPTION AND CLIMATE IMPACT</b>  |              |   |
| <i>103-1 – 103-3: Sustainability governance</i>   | 14–19, 50–53 |   |
| <i>306-2: Types of waste and method of handling</i>   | 53           |   |
| <b>FINANCIAL RESULT</b>   |              |   |
| <i>103-1 – 103-3: Sustainability governance</i>   | 54–56        |   |
| <i>201-1: Created and delivered direct economic value</i>   | 55           |   |
| <i>201-4: Significant funding from the public sector</i>  | 55           |   |
| <b>COMPLIANCE WITH LAWS AND REGULATIONS + ANTI-CORRUPTION</b>   |              |   |
| <i>103-1 – 103-3: Sustainability governance</i>   | 57–58        |   |
| <i>205-3: Measures taken on account of corruption incidents</i>   | 57           |   |
| <i>419-1: Monetary value of significant fines and total number of non-monetary sanctions on account of non-compliance with current laws and regulations</i> | 58           |   |

# *Auditors' Overall Review of Kungliga Operan AB's Sustainability Reporting and Statement Concerning the Statutory Sustainable Development Report*

*For Kungliga Operan AB, org.nr 556190-3294*

## INTRODUCTION

We have been commissioned by Kungliga Operan AB's (Operan) Board of Directors to make an overall review of Operan's sustainability reporting for 2020. The company has defined the scope of the sustainability reporting on pages 59-63 of this document. The statutory Sustainable Development Report is introduced on page 59.

## RESPONSIBILITY OF THE BOARD OF DIRECTORS AND MANAGEMENT GROUP

The Board of Directors and the Management Group are responsible for initiating sustainability reporting procedures, including a statutory Sustainable Development Report, in accordance with applicable criteria and the Annual Accounts Act. These criteria are listed on page 59 of the Sustainable Development Report and consist of those sections of the Global Reporting Initiative (GRI) framework that are relevant to Operan's sustainability reporting as well as the company's own accounting and accounting equation principles. This responsibility includes any internal control that is deemed necessary for conducting sustainability reporting without any significant errors, regardless of whether these are due to irregularities or mistakes.

## RESPONSIBILITY OF THE AUDITORS

It is our responsibility to assess the accuracy of the sustainability reporting based on our overall review and to make a statement about the statutory Sustainable Development Report. Our task is limited

to the current and historical information cited in this document. That is to say, it does not include any predictions about the future.

We have conducted our overall review in accordance with the ISAE 3000 *Insurance Engagements Other than Audits or Reviews of Historical Financial Information*. An overall audit consists of obtaining information, primarily from persons responsible for sustainability reporting, to conduct analyses and taking other overall reviewing measures. We have conducted our audit of the statutory Sustainable Development Report in accordance with FAS's recommendation RevR 12 *Auditor's Statement about the Statutory Sustainability Development Report*. An overall review and a review in accordance with RevR have a different objective compared to and is considerably less rigorous than an audit in accordance with the International Standards on Auditing and accepted standards on auditing in general.

The accounting firm employs the International Standard on Quality Control (ISQC 1), which means it has a comprehensive system for quality control in place, including documented guidelines and routines in terms of compliance with professional ethics and standards as well as applicable legal and other statutory requirements. We are independent in relation to Operan, and we have completed all other aspects of our undertaking in accordance with Swedish ethical and professional standards.

An overall review and a review in accordance with RevR do not guarantee the same degree of awareness of every important circumstance that could have been identified through a full audit. Conse-

quently, our final assessment, based on an overall review and revision in accordance with RevR12, does not have the same authority as an assessment based on a full audit.

Our review of the sustainability reporting has been based on a selection of criteria that were selected by the Board of Directors and the Management Group, as defined above. We consider these criteria appropriate for sustainability reporting.

We consider the evidence we have collected during our review to be sufficient and expedient as a basis for our below statements.

*Jennifer Rock-Baley*  
CHARTERED ACCOUNTANT

## STATEMENTS

Based on our overall review, no evidence has come to light that gives us reason to believe that the sustainability reporting has not been substantially conducted in accordance with the above criteria, selected by the Board of Directors and the Management Group. A statutory Sustainable Development Report has been completed.

Stockholm on 24 March, 2021

Ernst & Young AB

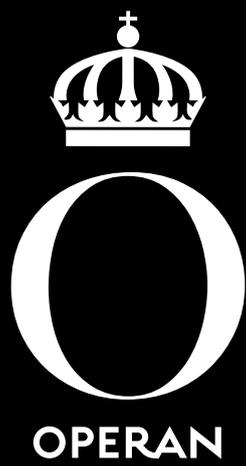
*Marianne Förander*  
EXPERT MEMBER OF FAR

LEGALLY RESPONSIBLE EDITOR *Birgitta Svendén*  
PROJECT MANAGER *Tomas Hultman*  
EDITORIAL STAFF *Torbjörn Eriksson, Helena Lindroth,  
Ulrika Öhrner*  
PHOTO EDITOR *Frida Drake*  
GRAPHIC DESIGN *Magnus Israelsson*  
SUSTAINABILITY REPORT *Nicole Klemets, Ramboll*  
TRANSLATION *Katarina Trodden*

## PHOTO

PAGE 3 *Markus Gårder*  
PAGE 4–5 *Markus Gårder*  
PAGE 7 *Tobias Regell*  
PAGE 8–9 *Fredrik Sandberg/TT*  
PAGE 10–11 *Nils-Emil Nylander*  
PAGE 12–13 *Elisabeth Töll*  
PAGE 14–15 *Kristoffer Thessman*  
PAGE 16 *Triangle*  
PAGE 17 *Triangle*  
PAGE 18–19 *Markus Gårder*  
PAGE 20–21 *Markus Gårder*  
PAGE 22–23 *Screen shot from Tv4 Nyhetsmorgon*  
PAGE 25 *Mingle Tristessa Izabella Enghund*  
PAGE 26–27 *Markus Gårder*





OPERAN