

OUR YEAR

Annual Report 2013 / 14



THE ROYAL BALLET SCHOOL



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VICE PRESIDENT
The Lady Sarah Chatto

ARTISTIC DIRECTOR
Christopher Powney

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Head of Outreach & Access
Mark Annear

Head of Development
Sarah Eliot-Cohen

Head of Finance & Administration
Katherine Gardiner

Listed as at March 2015.
For a full staff list please visit: royalballetschool.org.uk/staff

OUR MISSION

To train and educate outstanding classical ballet dancers for The Royal Ballet, Birmingham Royal Ballet and other top international dance companies.



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OUR REVIEW

Excellence remains the hallmark of The Royal Ballet School as we reflect on the year in review.



CHAIRMAN'S REVIEW



Photo: Johan Persson

The Duchess of Wellington OBE

100%

GRADUATING STUDENTS OFFERED PROFESSIONAL CONTRACTS



Photo: Brian Slater

Former Royal Ballet Soloist Kenta Kura, now Artistic Teacher at the School

Previous page: Young British Dancer of the Year 2014, Erik Woolhouse

Right: A Year 7 ballet class at White Lodge

More than usually this year I want to congratulate the staff and students of the School for never missing a beat while dealing with some very important changes.

It was with great sadness that we held a service of thanksgiving in the summer for Gailene Stock CBE AM, Director of the School for 15 years. The tragedy of her illness and death touched us all profoundly.

The staff, however, ably led by Jay Jolley as Acting Director since summer 2013, took on extra responsibilities and found new ways to deliver the highest standards of artistic and academic teaching. And all this while we were gearing up to some significant restructuring. In the last year several new appointments have been made, the most important, of course, being our Artistic Director, Christopher Powney.

A selection committee of Governors, the Directors of The Royal Ballet and Birmingham Royal Ballet and the Chairman of The Royal Ballet Governors unanimously chose Mr Powney, who started as Artistic Director at the beginning of this academic year. He comes with much relevant experience. He taught at the Upper School for six years and most recently was Artistic Director of the Dutch National Ballet Academy.

Under first Jay and then Christopher's direction we are moving towards integrating the work of White Lodge and the Upper School, taking advantage of new communication technology and the timely need to reconsider old practices. This has been warmly welcomed by the staff and students.

We continue to manage standstill funding from the government which in real terms leaves us with an ever-increasing reduction in the grant. To this end we have redoubled our efforts to raise money from generous supporters. With their help we acquired a new building in Pimlico to house the Upper School students which will make savings in the long term and provide a much needed higher standard of accommodation. This work is underway and should be ready in January 2016. We are particularly indebted to Aud Jepsen, The Linbury Trust, The Monument Trust, Sarah



Photo: Brian Slater

'It is rewarding in the extreme to be able to report that yet again 100% of our graduates have gone on to dance with fine ballet companies throughout the world.'

The Duchess of Wellington OBE

Dorfman, Ricki Gail Conway, The Sackler Trust, the Garfield Weston Foundation and Stephen and Caroline Butt for their munificent gifts to make this possible.

It is rewarding in the extreme to be able to report that yet again 100% of our 2014 graduating students have gone on to dance

with fine ballet companies throughout the world, five gaining places with The Royal Ballet and two with Birmingham Royal Ballet.

My personal thanks go to the School Governors who give unstintingly of their time and professionalism and the extraordinary staff who brought the school through another inspiringly creative year.

The Duchess of Wellington OBE
Chairman



Photo: Brian Slater

The Royal Ballet Director Kevin O'Hare and graduand Grace Horler

27 students have secured contracts with 14 companies around the world this year:

- Reece Clarke *The Royal Ballet*
- Calvin Richardson *The Royal Ballet*
- Gina Storm-Jensen *The Royal Ballet*
- Grace Blundell *The Royal Ballet (Aud Jepsen Young Dancer Programme)*
- Grace Horler *The Royal Ballet (Aud Jepsen Young Dancer Programme)*
- Alexander Bird *Birmingham Royal Ballet*
- Edivaldo Souza da Silva *Birmingham Royal Ballet*
- Maud-Hélène Treille *Bavarian State Ballet, Munich*
- Adam Russell-Jones *Stuttgart Ballet*
- Drew Nelson *Royal Danish Ballet*
- Samuel Rees *Royal Danish Ballet*
- Mica Bradbury *Royal Ballet of Flanders*
- Fiona McGee *Royal Ballet of Flanders*
- Minoru Kaneko *Ballet du Capitole de Toulouse*
- Madeleine Dowdney *Zurich Ballet*
- Kieran Brooks *Zurich Ballet*
- Giordana Gallo *National Romanian Ballet*
- Alessandro Audisio *National Romanian Ballet*
- Ross McCaw *National Romanian Ballet*
- Barnaby Rook Bishop *National Romanian Ballet*
- Giorgio Garrett *National Ballet of Canada*
- Hannah Bettes (2nd Year) *Boston Ballet*
- Samuel Zaldivar *Boston Ballet*
- Lily Howes *Sarasota Ballet*
- Barny Sharratt *Sarasota Ballet*
- Erin Holloway *National Ballet of Uruguay*
- Diany Wu *Singapore Dance Theatre*

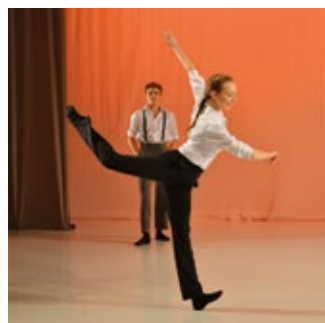
ARTISTIC DIRECTOR'S REPORT



Christopher Powney

100%

A-LEVEL PASS RATE



Django's Waltz by Lukas Bjørneboe Brændsrød, joint winner of the 2014 Ursula Moreton Choreographic Award

TRAINING TECHNIQUES OF



EUROPEAN BALLET SCHOOLS EXPLORED THROUGH OUR FOCUS ON TRAINING SEMINARS

Right: Chisato Katsura dancing *Raymonda*

As I reflect on the School's achievements over the past year I too would like to recognise the extraordinary accomplishments of my predecessor, the late Gailene Stock CBE AM, whose transformational effect on the School helped make it a centre of excellence recognised the world over.

She would have been proud of the dedication and exceptional standards maintained by the students during the year, culminating in the spectacular run of performances at the Royal Opera House in July. In addition to the enduring appeal of the closing *Défilé*, highlights included *Classical Symphony*, a new creation by alumnus Liam Scarlett, and Nureyev's lavish staging of the third act of *Raymonda*.

There was an impressive display of artistic and creative talent by the students at other events during the year. Erik Woolhouse was named the Young British Dancer of the Year in the 15th year of the award generously supported by Ricki Gail Conway. Choreographic honours went to Lukas Bjørneboe Brændsrød and Kenji Wilkie as joint winners of the Ursula Moreton Choreographic Award and, at White Lodge, Claudia Nicholson and Gene Goodman received first prize in the Kenneth MacMillan Choreographic Award and Ninette de Valois Junior Choreographic Award respectively. Congratulations to all concerned.

We continue to see great value in introducing students to their international counterparts and different styles of training. In March we hosted a visit from American Ballet Theatre Studio Company as part of an ongoing exchange programme and in June students of the Royal Danish Ballet School visited the School.

The variety of international ballet training techniques were also explored as part of *A Focus on Training*, a series of seminars and masterclasses. Members of the public as well

as the dance community were treated to an illustrious line-up of guests each representing the training programmes of Europe's major ballet schools.

The year also saw some landmark celebrations. As part of the fifth anniversary of the opening of the White Lodge Museum & Ballet Resource Centre, a special exhibition was mounted charting the life of Darcey Bussell as the nation's favourite ballerina: *Darcey Bussell: from Student to Star of The Royal Ballet*. We also celebrated the 10th birthday of our innovative Dance Partnership & Access programme with a special event in May bringing together all the different strands of the initiative.

Looking to the future, a key part of my vision is to review our training to ensure our dancers are equipped to meet the evolving demands and diversity of company repertoire. As part of this I am forging ever stronger links with the Royal Companies to ensure we remain informed and up-to-date. I also believe we need to work harder at developing our students as creative artists and thinking performers, able to communicate a story or emotion effectively on stage beyond a focus on the purely technical.

I am honoured to have the opportunity to direct one of the world's most prestigious ballet schools. This is a School full of exceptionally talented and motivated young dancers and it will be my pleasure to help them to realise their dreams. I look forward to working with the dedicated Board and team of The Royal Ballet School to ensure that the School remains at the forefront of dance education.

Christopher Powney
Artistic Director



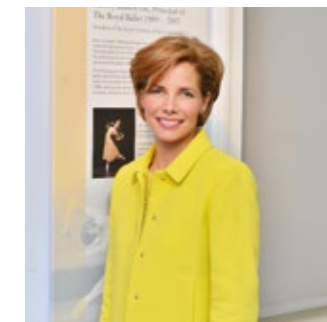
Photo: Brian Slater



Year 11 students at White Lodge

5

YEARS SINCE WHITE LODGE MUSEUM OPENED



Darcey Bussell CBE at the opening of her exhibition at White Lodge Museum

Photo: Brian Slater

Photo: Brian Slater



7

STUDENTS GAINED CONTRACTS WITH THE ROYAL BALLET COMPANIES



51%

OF FULL-TIME STUDENTS WERE MALE

OUR HIGHLIGHTS

Our 2013/14 numbers add up to a year of great successes as well as some notable statistics.



2,199

CHILDREN AND YOUNG PEOPLE BENEFITTED FROM THE WORK OF THE DANCE PARTNERSHIP & ACCESS PROGRAMME



1,690

RECORD NUMBER OF APPLICANTS FOR OUR INTERNATIONAL SUMMER SCHOOL



95%

GCSE PASSES AT A* TO C



100%

OF GRADUATING STUDENTS GAINED PROFESSIONAL CONTRACTS



OUR SEARCH FOR TALENT



Photo: Brian Slater

A boys' ballet workshop in Covent Garden

492



ASSOCIATE STUDENTS
TRAINED THROUGHOUT
THE YEAR

We have yet again been surprised and delighted by the incredible talent and determination of the students we have encountered through our work.

AUDITIONS

Gaining a place on one of The Royal Ballet School's training programmes continues to attract a high level of interest with 1,993 students auditioning in 2014. There were 784 candidates who undertook the preliminary auditions for our full-time training and the Mid and Senior Associate programme throughout England, and 928 for the Junior Associate programme at our Associate centres. An additional 281 candidates auditioned in Livorno Italy, at Summer School, by DVD or private audition.

ASSOCIATE PROGRAMME

Established 66 years ago, the programme nurtures young talented students from ages eight to 15 who show an aptitude and desire to follow a career in classical ballet. It aims to complement the Associate students' current private dance training by introducing them to the unique system of training of The Royal Ballet School.

Throughout 2013/14 the programme flourished, with 492 students training at our eight Associate Centres across England. Rebecca Howell was the newest member to join the teaching staff, responsible for the older Mid Associate girls in London. As well as their regular lessons, all Associate students were given the opportunity to attend a specialised workshop for their age group which covered a diverse range of dance styles including classical ballet, contemporary, street and historical dance.

Twelve of our Year 8 and 9 Mid Associate students collaborated with students from Swindon Dance Centre for Advanced Training on *Fast Forward*, a creative dance project led by Bim Malcomson. The students participated in a number of workshops which culminated with performances of a new work *Inside Out* at Trinity Laban Conservatoire of Music and Dance and Swindon Dance Centre. Junior Associate students had the exciting opportunity of performing with The Royal Ballet in *Don Quixote*, *Romeo and Juliet*,



Photo: Brian Slater

Darcey Bussell teaching at our 2014 Summer School

1,993

STUDENTS AUDITIONED
IN 2014

Previous page: Calvin Richardson
dancing his own choreography
The Dying Swan



The Sleeping Beauty, and *A Winter's Tale*, as well as *The Nutcracker* with Birmingham Royal Ballet and *A Midsummer Night's Dream* with the Mariinsky Ballet. These performance opportunities are invaluable in developing the students' understanding of the balletic art form.

SUMMER SCHOOL

The 2014 *International Summer School* was an unqualified success for The Royal Ballet School. The 1,690 applications we received from students in 67 countries set a new record for our Summer School. In total, 343 students aged 10 to 18 from 36 countries participated in the intensive training programmes offered at White Lodge and Covent Garden. Students had the opportunity to work with the School's staff, including Artistic Director Christopher Powney, as well as international guest teachers such as Darcey Bussell, Monique Loudières and Federico Bonelli.

EVENTS

The School reaches thousands of dance students, their parents and teachers, and the general public each year. Throughout 2013/14 *Associate*

Experience days were conducted in England and Scotland, and the *Audition Insight Day* in London helped to demystify the audition process for young students and their parents and reassured them that the School's audition procedure is open, positive and inclusive. It provided the message to any young dancer with talent and aptitude that they can audition for The Royal Ballet School, regardless of their socio-economic circumstances.

Building on the success of *A Focus on Style*, a second series of seminars and masterclasses, *A Focus on Training*, continued the exploration of the influences on Dame Ninette de Valois when developing The Royal Ballet School's training programme. *A Focus on Training* explored the training programmes of the Paris Opera Ballet School, The Royal Danish Ballet School and The Royal Ballet School. Each school presented a one-day seminar that highlighted the unique aspects of their training programmes. It was a great pleasure to welcome back to the School Elizabeth Platel, Director of the Paris Opera Ballet School, and Thomas Lund, Director of the Royal Danish Ballet School, to participate in these seminars.

TEACHER TRAINING

Six participants graduated from The *Professional Dancers Teachers Course* in July. As ever we are very grateful to Royal Ballet physiotherapist Moira McCormack, psychologist Brian Thomas and ballet teacher Denise Winmill for their excellent contribution to the delivery of the course.

Regional seminars, in conjunction with student masterclasses, were conducted in York and Bournemouth, reaching new teachers and students. Internationally the School returned to Japan with a three-day teacher's seminar in Osaka and expanded into the United States with a three-day seminar in Richmond, Virginia. These seminars provide a great opportunity for the School to work with teachers on developing excellence in ballet training.

Thanks to all the staff, Associate teachers, pianists, centre coordinators, chaperones and volunteers for their outstanding work and commitment to the programme. Our sincere thanks to the Leverhulme Trust and the Clore Duffield Foundation for their continued support.



Photo: Brian Slater

Students at our Summer School

6



STUDENT TEACHERS
GRADUATED FROM OUR
DANCE TEACHERS' COURSE



Photo: Brian Slater

Participants on our teachers' course

1,690

RECORD NUMBER OF
APPLICANTS FOR OUR
INTERNATIONAL SUMMER
SCHOOL

Above left: An audition at our base in Covent Garden

AUDITION ANALYSIS 2013/14

For entry September 2014

APPLICATION FORM ANALYSIS

White Lodge, Upper School & Associates for entry in September 2014

	Girls	Boys	Total
White Lodge	344	71	415
Upper School	265	89	354
Junior Associates	817	111	928
Mid Associates	339	61	400
Senior Associates	121	14	135
Total			2,232

Summer School 2014

	Applied	Accepted	Girls	Boys
Junior	1090	216	136	80
Senior	600	127	76	51
Total	1,690	343	212	131

AUDITION NUMBERS BY VENUE

Mid & Senior Associates, White Lodge & Upper School

	Girls	Boys	No. of Candidates	%
London	376	85	461	45
Birmingham	106	15	121	12
Bristol	73	9	82	8
Manchester	21	99	120	12
Summer School	45	26	71	7
Private	20	8	28	3
Richmond	10	9	19	2
DVD	96	14	110	11
Total	747	265	1,012	100

Overseas for Upper School & White Lodge

	Girls	Boys	Total
Livorno	43	10	53

Junior Associate Auditions

Centre	No. of Candidates	Girls	Girl Intake	Boys	Boy Intake
London	339	294	28	45	15
Birmingham	179	150	18	29	15
Bristol	71	67	11	4	2
Eastleigh	87	80	10	7	3
Leeds	87	81	11	6	4
Manchester	99	87	12	12	4
Newcastle	32	28	3	4	2
Totnes	34	30	7	4	4
Total	928	817	100	111	49

SUMMARY

Total number of audition candidates (White Lodge, Upper School & Associates)	1,993
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STUDENT NUMBERS 2013/14

White Lodge	Girls	Boys	Total
Year 7	12	13	25
Year 8	12	13	25
Year 9	15	13	28
Year 10	13	12	25
Year 11	14	16	30
Total	66	67	133

Upper School	Girls	Boys	Total
1st Year	13	15	28
2nd Year	17	16	33
3rd Year	13	16	29
Total	43	47	90

European and International

American	5	New Zealander	1
Australian	7	Norwegian	3
Belgian	1	Slovenian	1
Brazilian	2	Spanish	2
Chinese	1	Swiss	1
French	5	Swedish	1
Italian	11	Turkish	1
Total		Total	42

Junior Associates Centre	Sessions	Girls	Boys	Total
London	32	34	17	51
London	24	15	16	31
Birmingham	32	22	12	34
Birmingham	24	20	10	30
Bristol/Bath	20	19	10	29
Eastleigh	32	29	4	33
Leeds	32	23	9	32
Manchester	28	18	14	32
Newcastle	28	10	1	11
Totnes	32	19	3	22
Total		209	96	305

Mid Associates Centre	Sessions	Girls	Boys	Total
London	32	35	0	35
London	30	0	17	17
Birmingham	28	14	3	17
Bristol/Bath	20	23	0	23
Manchester	28	17	0	17
Newcastle	28	12	0	12
Total		101	20	121

Senior Associates

Centre	Sessions	Girls	Boys	Total
London	30	34	16	50
Birmingham	30	16	0	16
Total		50	16	66

'Our Associate programme nurtures young talented students who show an aptitude and desire to follow a career in classical ballet.'



BROADENING ACCESS TO BALLET



Photo: Brian Slater

A performance of *Firebird* as part of our aDvANCE programme

10



YEARS SINCE THE START OF THE DANCE PARTNERSHIP AND ACCESS PROGRAMME



Photo: Brian Slater

The team celebrate 10 years

2,199

CHILDREN AND YOUNG PEOPLE PARTICIPATED IN THE WORK OF THE DANCE PARTNERSHIP & ACCESS PROGRAMME

Right: The primarySTEPS graduation performance

Previous page: Junior Associates in class

In May 2014 we celebrated 10 years of the Dance Partnership & Access Programme with a special performance at the School in Covent Garden.

The programme, which broadens access to The Royal Ballet School, has grown from small beginnings into a national programme which engages more than 2,000 young people each year in long term, sustained activities. This special performance encapsulated our commitment to ensuring ballet is accessible and available for young people.

primarySTEPS provides an introduction to ballet for 1,500 Year 3 students (7 to 8 years old) each autumn. Approximately 300 children across our five centres in Blackpool, Bury St. Edmunds,

Dagenham, Mansfield and Swindon are then invited to join after-school dance classes until the end of primary school. This year, for the first time, we celebrated the graduation of children from all five primarySTEPS centres. Reflecting the creative ethos of the classes, all the graduating children created dances to perform in the Linden Studio Theatre before receiving certificates from The Royal Ballet School's Acting Director, Jay Jolley.

'Graduating at The Royal Ballet School is something I will always remember'
Mansfield primarySTEPS graduate

We work closely with our regional partners to ensure these children can continue dancing once they graduate from primarySTEPS. This was in evidence at a guest performance by Steps2 – a progression dance class run by Swindon Dance,



Photo: Brian Slater

comprising 17 current and past primarySTEPS students. We are also delighted that four primarySTEPS children were offered places on The Royal Ballet School Junior and Mid Associate programmes and three joined Centres for Advanced Training in their local areas.

As an example of our aDvANCE programme we presented a film of our *Firebird* project. A unique feature of this secondary school programme is direct collaboration with Royal Ballet School students of the same age. The *Firebird* project extended this collaboration by working with the Philharmonia Orchestra, Richmond Music Service and Hounslow Music Trust. Our Year 10 students worked with GCSE dance students from Feltham Community College and Sheen Park Academy, and the music organisations formed a youth orchestra.

The project culminated in an original choreography for all 50 young dancers, accompanied by an orchestra of 60 young musicians. The process and final product were recorded to create two inspiring short films which were screened at the Royal Festival Hall. As an illustration of the longevity of our work, it was particularly poignant that Sam Lee (one of the first ever primarySTEPS graduates) once again participated in a Dance Partnership & Access Programme – this time as a Royal Ballet School Year 10 pupil.

'I've learnt that everybody has their own style, and everyone is different, and when you put a group of talented people together they can create amazing work.'

Sheen Park Academy pupil

Other projects for secondary-age students included a collaboration between The BRIT School and our 1st Year students; and a national project for five 6th Form Colleges working alongside our 2nd Year students and the *Young Creatives* residential course, run in partnership with Youth Dance England.

We completed our celebration by marking the graduation of a fifth group of student teachers from the Course in Ballet Education Practice. Run jointly with Royal Opera House Education, this

course equips teachers with the skills needed to introduce ballet to new audiences.

We are extremely grateful for generous funding from a number of grant giving trusts and foundations – most notably the Andrew Lloyd Webber Foundation – which enables this wide range of work to flourish.

WHITE LODGE MUSEUM & BALLET RESOURCE CENTRE

The fifth anniversary of White Lodge Museum was celebrated with a high profile exhibition, *Darcey Bussell: from Student to Star of The Royal Ballet*.

Our new relationship with the Archives Hub (archiveshub.ac.uk) is a development that gives us an important online presence alongside many of the country's major collections. We have had a presence on the Archives Hub since March 2014, and continue to upload our catalogue data to the network, making this information freely available to the public.

We continue to develop our partnerships with Historic Houses and other local organisations, such as Orleans House Gallery and *artsrichmond*. This year, we offered a series of events as part of the Georgian Richmond Festival, all of which were fully booked.

We have continued our association with The Holly Lodge Centre, and repeated the highly successful Victorian Tea Party in July (it is planned biennially, next in July 2016). We have established a new partnership with the Hearsam Collection, based at Pembroke Lodge, allowing us to use the historic images of White Lodge and Richmond Park held in the Collections of the Hearsam Trust.

The Museum is now offering guided tours (£10 per person) of White Lodge, and the opportunity to pay for an illustrated curator's talk in the Salon. All visits to the Museum remain free of charge.



Photo: Brian Slater

Jay Jolley, former Acting Director, with a student at the primarySTEPS graduation

48%



OF PARTICIPANTS IN OUR EVENTS WERE MALE



Photo: Brian Slater

A pair of signed Darcey Bussell pointe shoes on display at the Museum

100%

OF TEACHERS THOUGHT THE STANDARDS OF PROFESSIONAL BEHAVIOUR AND COMPETENCE DEMONSTRATED BY THE ROYAL BALLET SCHOOL WERE EXCELLENT

This work is supported by



Andrew Lloyd Webber Foundation



OUR ACHIEVEMENTS

Students yet again outperformed national statistics
in their academic achievements.



ACADEMIC EXCELLENCE

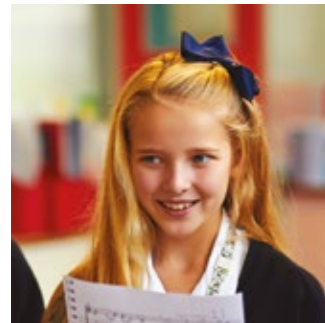


Photo: Schullewis.com

A choir rehearsal at White Lodge

D*D*

FIVE STUDENTS AWARDED DOUBLE STARRED DISTINCTION



Photo: Schullewis.com

A French class in progress

100%

OVERALL A LEVEL PASS RATE

Right: Students in class at White Lodge
Previous page: Students at White Lodge

People are often taken aback that students at White Lodge do Pythagoras and Wilfred Owen; learn to conjugate French verbs; study Diwali, Banksy, Charlie Chaplin and Chopin; devise museum exhibitions about life during the Blitz; learn how rivers are created or how ice cream is made, but all of this is an essential part of creating a thinking performer who brings intellect as well as technical and artistic ability to their dancing.

As students move to the Upper School, their education takes on a more vocational focus covering anatomy, physiology and the science of nutrition; developing numeracy through financial and business planning; supporting literacy and communication skills through marketing, planning and research projects; enhancing a moral and ethical understanding through the exploration of the creative context of performance, such as the political and economic realities of the Miners' Strike in *Billy Elliot*, or Elizabethan attitudes to gender politics in Shakespeare's *A Midsummer Night's Dream*.

Encouragingly, this has been another year of very positive external examination results. They are a testament both to the hard work of the students and the high standards of teaching at the School. Given that we are a truly 'all-ability' school in academic terms, the students are to be especially congratulated on results that in key regards outperform the national statistics. Likewise, the academic and house staff can be proud of their highly effective work in enabling such results to be possible.

Some of the highlights for this year include the high number of Distinction* grades in the Btec diplomas, the improvement in the A* to B grade at A Level and the 95% of students who achieved grades A* to C at GCSE, also an improvement on last year.



Photo: Schullewis.com

Academic success, however, is not only about high grades. It is also about enabling every child to achieve the best grades that they can. Another important measure of success is, therefore, what is referred to as Value Added. This measures how a student performs at GCSE compared to what their ability at age 11 would have suggested. Last year, our students on average achieved approximately ¾ of a grade better than predicted. This figure places us in the top 15% of 'all-ability' maintained schools nationally this year: a remarkable achievement given the additional artistic demands on the students' time.

Of course, all work and no play would make Jack and Jill very dull dancers and so students also find time to take part in a bake-off raising over £1,500 for Macmillan Cancer Care; build wigwams in Richmond Park as part of their House Shield competition; collect over 60 boxes of gifts for Operation Christmas Child; sing and perform at the open mic night and even devise a new ballet to commemorate a friend who died tragically as a result of domestic violence. Our students are dedicated, talented and hard-working, but also well-rounded, thoughtful and caring young people engaging positively with the world around them.

The Royal Ballet School provides exceptional artistic training in classical ballet but must also ensure that its students are well-prepared for the world beyond dance. It is the very combination of creative, theoretical and applied knowledge, as well as the self-evident work-ethic, focus and determination needed to succeed in dance, that is appealing to other schools, universities and employers when a student leaves.



Photo: Schullewis.com

Students in class in Covent Garden

95%

GCSE PASSES AT A* TO C



Photo: Schullewis.com

A student of the Upper School

15%

OF ALL-ABILITY MAINTAINED SCHOOLS

Following page: A student at White Lodge



EXAMINATION RESULTS 2014

PASS RATES

A-LEVEL	A*	A	B	C	D	E	U	Entries	Passes	Pass A-E rate%	A-LEVEL	2014	2013	2012	2011	2010
Art	-	-	-	3	-	-	-	3	3	100	Entries	11	12	9	12	18
English	-	1	3	-	-	-	-	4	4	100	Passes	11	12	9	12	18
French	-	1	-	1	1	-	-	3	3	100	Pass Rate %	100	100	100	100	100
Maths	-	-	1	-	-	-	-	1	1	100	%A*+B Grades	55	41	33	33	44
Total	-	2	4	4	1	-	-	11	11	100						
%	-	18	36	36	9											
Cum.%	-	18	55	91	100											

AS-LEVEL	A	B	C	D	E	U	Entries	Passes	Pass A-E rate%	AS-LEVEL	2014	2013	2012	2011	2010
Art	-	-	2	-	1	-	3	3	100	Entries	15	27	38	41	21
English	-	1	-	5	1	-	7	7	100	Passes	15	26	38	37	21
French	3	-	-	-	-	-	3	3	100	Pass Rate %	100	96	100	90	100
History	-	-	-	-	1	-	1	1	100						
Maths	-	-	-	1	-	-	1	1	100						
Total	3	1	2	6	3	-	15	15	100						
%	20	7	13	40	20	-									
Cum. %	20	27	40	80	100	-									

GCSE	A*	A	B	C	D	E	F	Entries	% A*/A	Pass rate% A*-C	ESOL	Distinction	Merit	Pass	Grade A	Grade B	Grade C
Art	2	5	3	2	-	-	-	12	58	100	KET			4	N/A	N/A	N/A
Dance St	2	13	10	4	-	-	-	29	52	100	PET	1		5			
English Lang.	2	7	11	7	2	-	-	29	31	93	FCE				2	2	1
English Lit.	-	6	17	5	1	-	-	29	21	97							
Exp.Arts	8	16	3	1	1	-	-	29	83	97							
French	11	2	-	-	-	-	-	13	100	100							
Geog.	3	4	1	1	1	1	-	11	64	82							
History	2	1	4	1	-	-	-	8	38	100							
Maths	4	11	9	5	-	-	-	29	52	100							
Music	2	6	5	-	-	-	-	13	62	100							
Science	1	9	7	9	2	1	-	29	34	90							
Add. Science	0	5	11	6	4	-	-	26	19	85							
Total	37	85	81	41	11	2	-	257	47	95							
%	14	33	32	16	4	1	-										
Cum. %	14	47	79	95	99	100	100										

BTEC

	D*D*D*	D*D*D	D*DD	DDD	DDM	DMM	MMM
Extended Diploma in Performing Arts (Dance)		2	3	1	-	2	1
%		17	25	8	0	17	8
Total							12

	D*D*	D*D	DD	DM	MM
Diploma in Performing Arts (Dance)		5	7	4	2
%		25	35	20	10
Total					20

The Extended Diploma is equivalent to three A-Levels; the Diploma to two A-Levels. BTECs are awarded as Pass, Merit (M), or Distinction (D)

OUR FINANCES

We have worked hard to ensure our young people thrive despite the continued restraints of a government funding freeze.



NURTURING SUSTAINABILITY

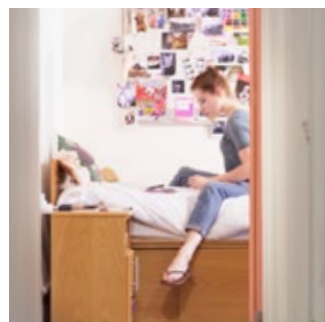


Photo: Schulleiweis.com

Current boarding accommodation in Covent Garden



New Wi-Fi networks and faster broadband installed across the School

£1.25million

TOTAL CUTS MANAGED UP TO AUGUST 2015



Major refurbishment works completed at White Lodge



IMPROVED COMMUNICATION WITH A NEW WEBSITE AND USE OF SOCIAL MEDIA

Previous page: Students performing a section of *Concordance* by alumna Kristen McNally

We are pleased to report that the School finished the fourth year of the government funding freeze in solid financial shape with a modest surplus showing on its income and expenditure account.

The School continued to control its operating costs during this period but also steered its way through a second phase of major management changes with a total of 18 posts becoming redundant during the academic year. The School was very disappointed to lose so many loyal and dedicated staff and extends its thanks to all of them for carrying out their duties and responsibilities so professionally to the end of their contracts. The excellent artistic and academic achievements of our students referred to elsewhere in this Annual Report is testament to everyone's commitment.

We now enter the final year of the Department for Education's (DfE) funding restraints in the correct shape to operate within our financial means. By the end of August 2015, the School will have managed a reduction in DfE funding of around £1.25 million. At the time of writing this report, we have been told the Department will allow a 2% increase in fees in 2015/16, the first for five years. Further discussions will take place on longer term funding plans once the outcome of the General Election in May is known.

Nevertheless, we are taking a positive view and the Board and Senior Management Team are making plans to ensure the School continues to improve in all aspects to maintain its position as one of the world's leading centres of classical dance training.

To reinforce this message, the School was able to invest in some new initiatives during the year. A new website launched in 2014 with many new features enabling quick and easy access to our information and improving channels of communication via Twitter and Facebook. An upgrade of the School's Microsoft Office platform to Windows 8 was implemented as well as the installation of new Wi-Fi networks and faster broadband links at Floral Street and White Lodge enabling improvements in access to IT facilities,

especially in the classrooms. New laptops were also purchased for students to use in their academic lessons.

A major summer works refurbishment programme at White Lodge saw the Ashton Studio upgraded, dance floor repairs made in the Pavlova Studio, reconfigured and improved student social facilities created in the new boarding blocks and the redecoration of the Year 7 and 8 boarding areas.

The School also launched a major capital appeal for new, larger and better designed boarding accommodation for our Upper School students. The new property is based in Pimlico and the School now owns the freehold thanks to the amazing generosity of a small group of donors. We are also very appreciative of the support and cooperation given by Westminster City Council's Planning Committee who granted us planning permission for the change of use of the premises and allowed us to build to our full requirements on the site. The construction project will be well underway by the time this report is published, with an anticipated occupation date of January 2016.

Finally, the School welcomed many new faces to its staff team in September, and their enthusiasm and energy provided a welcome lift for the colleagues who have lived through some testing times over the past year.

A common goal continues to drive and motivate us all: to make sure our extraordinary students receive the very best possible educational and dance training experiences.

STATEMENT OF FINANCIAL ACTIVITIES (Incorporating an Income and Expenditure Account)

For the year ended 31 August 2014

INCOMING RESOURCES	Unrestricted Funds			Total 2014 £000	Total 2013 £000
	General Fund £000	Designated Funds £000	Restricted Funds £000		
Incoming resources from charitable activities					
Full time students	7,079	-	-	7,079	7,196
Outreach activities	737	-	-	737	721
Partnership programme	-	-	514	514	527
Performances and tours	199	-	-	199	231
Incoming resources from generated funds					
Donations:					
Trading subsidiary	1	-	-	1	36
Other	358	-	2,696	3,054	1,849
Activities for generating funds					
Investment income	27	-	-	27	31
Other income	32	-	-	32	50
TOTAL INCOMING RESOURCES	8,433	-	3,210	11,643	10,641
RESOURCES EXPENDED					
Cost of generating funds	151	-	-	151	231
	151	-	-	151	231
Charitable activities					
Full time students	6,632	635	579	7,846	7,774
Outreach activities	1,019	75	-	1,094	1,041
Partnership programme	-	-	611	611	578
Performances and tours	322	37	-	359	406
	7,973	747	1,190	9,910	9,799
Governance costs	27	-	-	27	25
TOTAL RESOURCES EXPENDED	8,151	747	1,190	10,088	10,055
NET INCOMING/(OUTGOING) RESOURCES BEFORE TRANSFERS	282	(747)	2,020	1,555	586
Gross transfers between funds	161	(73)	(88)	-	-
NET INCOMING/(OUTGOING) RESOURCES BEFORE OTHER RECOGNISED GAINS AND LOSSES	443	(820)	1,932	1,555	586
OTHER RECOGNISED GAINS AND LOSSES					
Actuarial Losses on Defined Benefit Pension Scheme	(524)	-	-	(524)	(64)
NET MOVEMENT IN FUNDS	(81)	(820)	1,932	1,031	522
TOTAL FUNDS BROUGHT FORWARD	2,107	28,326	2,892	33,325	32,803
TOTAL FUNDS CARRIED FORWARD	2,026	27,506	4,824	34,356	33,325

Net incoming resources for the year arise from the charity's continuing operations.

BALANCE SHEET

For the year ended 31 August 2014

	2014 £000	2013 £000
FIXED ASSETS		
Tangible assets	38,262	29,513
CURRENT ASSETS		
Debtors	1,256	1,516
Cash at bank and in hand	4,922	5,724
	6,178	7,240
CREDITORS: Amounts falling due within one year		
Deferred income	(625)	(2,181)
Trade and other creditors	(1,309)	(672)
NET CURRENT ASSETS	4,244	4,387
TOTAL ASSETS LESS CURRENT LIABILITIES	42,506	33,900
CREDITORS		
Amounts falling due after one year	(7,587)	(500)
Defined benefit pension scheme (liability)/surplus	(563)	(75)
NET ASSETS	34,356	33,325
CAPITAL AND RESERVES		
Unrestricted funds		
General fund	2,026	2,107
Designated funds	27,506	28,326
Total Unrestricted Funds	29,532	30,433
Total Restricted Funds	4,824	2,892
TOTAL FUNDS	34,356	33,325

Report by the trustees on the Summarised Financial Statements

The above summarised financial statements are extracted from the full statutory Governors' annual report and financial statements which were approved by the Governors and signed on their behalf on 25 February 2015. The full financial statements, on which the auditors Crowe Clark Whitehill LLP gave an unqualified audit report on 25 February 2015, will be submitted to the Charity Commission and to the Registrar of Companies by 31 March 2015.

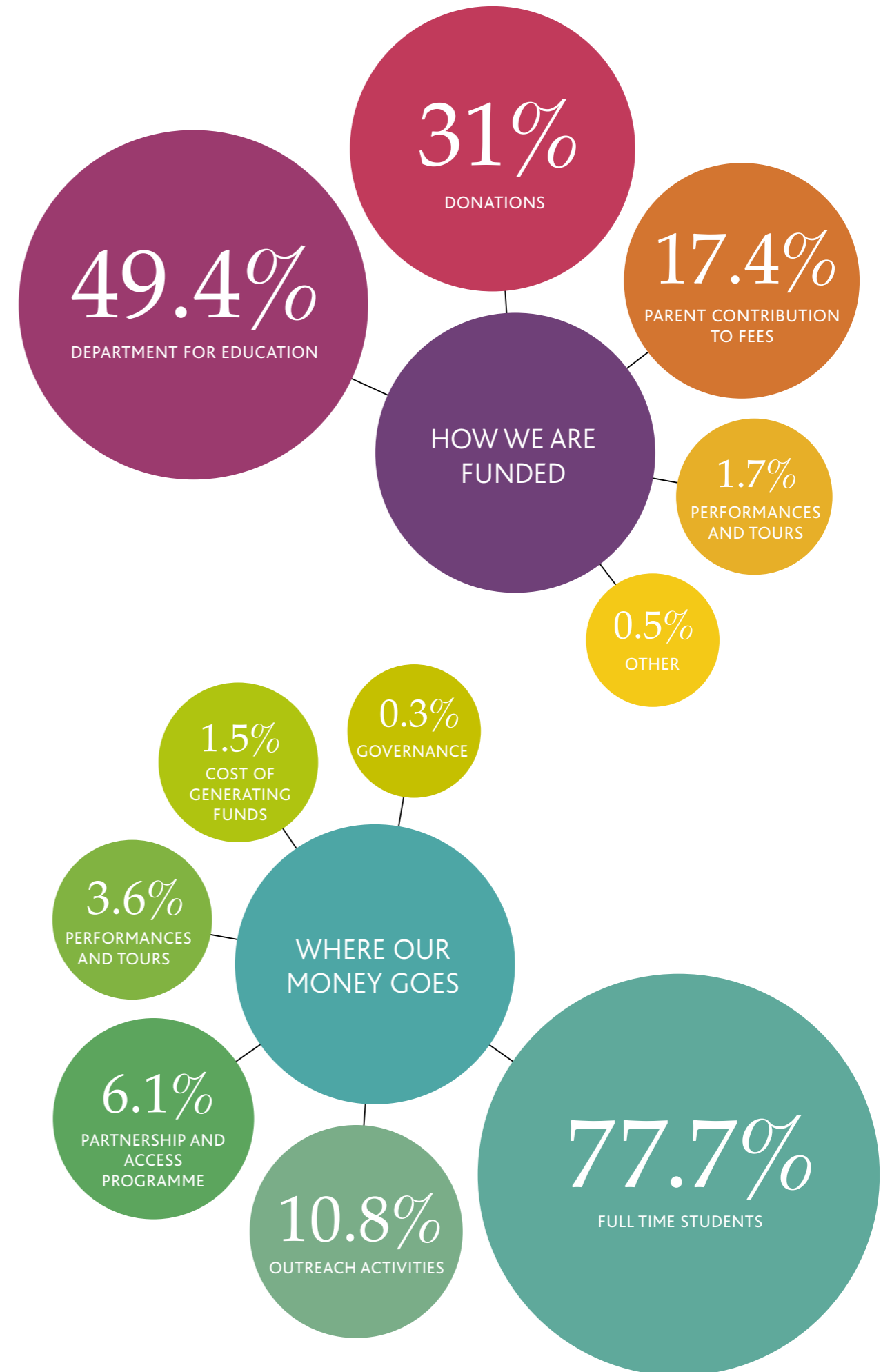
The auditors have confirmed to the Governors that, in their opinion, the summarised financial statements are consistent with the full financial statements for the year ended 31 August 2014.

These summarised financial statements may not contain sufficient information to gain a complete understanding of the financial affairs of the charity. The full statutory Governors' report, financial statements and auditors' report may be obtained from finance@royalballschool.org.uk.

Signed on behalf of the Governors

Antonia Down

The Duchess of Wellington OBE
Chairman





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We are extremely grateful to our generous supporters,
without whom our many achievements this year
would not have been possible.



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