





HRH The Prince of Wales, President

'It is the policy of The Royal Ballet School not only to produce dancers of excellence but also dedicated, balanced, well-mannered, thinking individuals who will be an asset to any community and in any environment – not only a joy to watch but a pleasure to know.'

Gailene Stock AM, Director

OUR MISSION AND PURPOSE

Our mission is to train and educate outstanding classical ballet dancers for The Royal Ballet, Birmingham Royal Ballet and other top international dance companies, and in doing so to set the standards in dance training, nationally and internationally.

The School offers an eight-year carefully structured dance course, aligned with an extensive academic programme, giving students the best possible education to equip them for a career in the world of dance.

OUR GOALS ARE TO:

- Provide, in a caring environment, artistic and academic training of the highest possible calibre, offering all students of the School a positive learning experience which is constantly monitored for potential improvement.
- Achieve recognised accreditation for the vocational curriculum.
- Offer students as many performing opportunities as possible.
- Ensure that the students have close practical and artistic access to The Royal Ballet companies.
- Maintain a high employment rate of graduating dancers, with many being recruited to The Royal Ballet or Birmingham Royal Ballet.
- Expand the international exposure of the students of the School by participating in international competitions and festivals.
- Provide state-of-the-art, purpose-built facilities which will enhance the teaching and learning opportunities for the students.
- Conduct an extensive Audition and Outreach programme.



Chairman's Report

I was honoured to be invited to take over as Chairman last September. The last 10 years of the School's direction in the hands of David Norman and Gailene Stock have been a decade of extraordinary development.

The building of the Upper School at Floral Street and its beautiful, practical and symbolic bridge to the Royal Opera House, the acquisition of three new halls of residence and the redevelopment of White Lodge are considerable achievements. David's dedication to the School reaches back over 30 years. I know that present and past students, staff and governors wish to pay tribute to his energy, passion and generosity: a very hard act to follow.

Following the glamour of the Royal Gala at White Lodge last spring to thank our munificent supporters, attended by TRH The Prince of Wales and The Duchess of Cornwall, the School returned with renewed energy to teaching, auditioning, performing and to the realities of this unpredictable financial climate.

An impressive network of collaborators continue to support us. Fundraising for bursaries and the never-ending quest to improve our facilities carries on apace. In February, Mrs Aud Jebsen opened the house she funded at White Lodge and the hall of residence she refurbished near the Upper School in Covent Garden – both named in gratitude to Aud and Kristian Gerhard Jebsen. Mrs Jebsen's generosity and interest in our work is admired throughout the School.

We have also been profoundly blessed by the philanthropy, advice and support of Dame Vivien Duffield, Lord and Lady Sainsbury, Ricki Gail Conway, the Weston family and the Mercers' Company amongst others.

In October 2009, Charles Parker retired from the Board of Governors. His contribution during nine years was wide-reaching but of particular note was his skilful overseeing of the works programme at White Lodge and the new Upper School, both delivered on time and on budget. It is hard to find words to express our thanks for the time he gave and the judgment he brought to this. He is much missed. In June we opened Parker House, a new house for the Lower School students named in recognition of his work as Chairman of the Building Committee.

The School has continued to manage its finances carefully and prudently, with a small operating surplus of £33,000 being reported in the end-of-year accounts (see page 19 for more details). The Board of Governors, with the invaluable assistance of our experienced Finance Committee, will continue to monitor our overall budget performance closely.

On behalf of the Governors I would like to congratulate the Staff on another year of success. For the third year running all of our Graduate students were recruited by major ballet companies. They have gone on to some 19 companies including The Royal Ballet, Birmingham Royal Ballet, English National Ballet, the Royal Danish Ballet, The Australian Ballet and the National Ballet of Canada.

The Partnership and Access Programme reaches further and further afield. We are profoundly

grateful to the Department for Children, Schools and Families for their contribution which enables this. This year we will have worked with 2,380 students around the country, 1,671 of those will have been involved in projects that lasted 6 to 12 weeks. It is difficult to overstate the importance of taking classical dance into schools, raising awareness of potential, creating enthusiastic collaborations and helping The Royal Ballet School to reach out to talent all over the country.

The School's worldwide reputation and its students are a credit to the Staff. I have immensely enjoyed my first six months. I am deeply impressed by the commitment of the Staff and the Governors and wish to thank them for the opportunity to Chair the Board.



The Marchioness of Douro OBE
Chairman
April 2010



Opposite: TRH The Prince of Wales and The Duchess of Cornwall – our honoured guests at White Lodge

Above: HRH The Duchess of Cornwall with star Graduates, Lauren Cuthbertson and Sergei Polunin

Top: The Marchioness of Douro OBE





Director's Report

In a world currently facing shrinking employment markets, it is a pleasure to report that our Graduates achieved a remarkable 100% employment rate for the third year running, being offered professional contracts with companies around the globe.

Four of our dancers were taken into The Royal Ballet, one into Birmingham Royal Ballet and three into English National Ballet, including Vadim Muntagirov who was offered a First Artist contract and, within months of joining the Company, has already danced Albrecht in *Giselle* at the London Coliseum. A full list of our Graduate contracts can be seen on page 25. We are equally proud of all of them and wish them well as they progress with their careers.

Throughout the year, students from both the Lower and Upper Schools regularly performed with The Royal Ballet and Birmingham Royal Ballet and have benefitted greatly from this experience. Working alongside their role models is enormously advantageous, particularly when the students have seen some of these professional dancers recently progress through the School.

International performances in Alcobaça, Florence and a graduate tour to Salt Lake City were particular highlights of the year. The participating dancers excelled themselves at all times and were wonderful representatives for Great Britain and The Royal Ballet School.

Similarly, Graduates Shiori Kase and Benjamin Ella distinguished themselves at the Critics' Circle Dance Awards at Sadler's Wells in January 2009,

where they received overwhelming applause and excellent reviews for their *Le Corsaire* pas de deux.

Success was also achieved in international awards, when 3rd Year students Elisa Badenes and Jonathan Hanks travelled to New York to compete in the Youth America Grand Prix Finals in April. Elisa was presented with the Gold Medal in the Female Division and Jonathan gained a very creditable sixth place in the Men's Division.

Closer to home, Laura Day and Matthew Astley (both Year 11) tied for first prize in the Phyllis Bedells Award, presented by the Royal Academy of Dance. Choreographically, the students also continue to excel with Katrina Lyndon (2nd Year) winning the Ursula Moreton Award at the Upper School, while at the Lower School, Andrew McNicol (Year 11) won the Kenneth MacMillan Award and Grace Paulley (Year 7) took first prize in the Ninette de Valois Award.

The 10th anniversary of the Young British Dancer of the Year Award was a very special event, due entirely to the generosity of Ricki Gail Conway and her interest in promoting talented young dancers. The Gala Final on 15 March 2009 included performances from the nine previous winners, all of whom are now with either The Royal Ballet or Birmingham Royal Ballet, with the exception of our current 3rd Year student, William Bracewell, who will be joining Birmingham Royal Ballet for the 2010 season. It is truly fitting that Yasmine Naghdi, who was pronounced the tenth winner, took up her contract with The Royal Ballet in April 2010.

Another exciting Gala took place on 13 May at White Lodge in the presence of TRH The Prince of Wales and The Duchess of Cornwall. Celebrating

the completion of the £22m White Lodge redevelopment, this event was an opportunity to thank our generous donors who have helped to make it all possible. It was a splendid evening and White Lodge looked very beautiful indeed. All of those who have contributed to this redevelopment must be very proud of what has been achieved.

Former and current professional dancers who had benefitted from training offered by The Royal Ballet School kindly donated their services for the glittering Gala performance. Our sincere thanks go to Sir Anthony Dowell, Dame Antoinette Sibley, Darcey Bussell, Lauren Cuthbertson, Sergei Polunin, Liam Scarlett, Natasha Oughtred, Jamie Bond, Marguerite Porter and Stephen Wicks for making this such a memorable occasion.

The White Lodge redevelopment includes a unique Ballet Museum and Resource Centre, the first of its kind in the UK, which records the fascinating development of British dance alongside the history of White Lodge and The Royal Ballet School. Dedicated in memory of HRH The Princess Margaret, Countess of Snowdon and officially opened by our Vice President, The Lady Sarah Chatto, on 25 February 2009, the Museum has already attracted hundreds of visitors – a trend we expect to continue for many years to come. My sincere thanks to Jay Jolley and Anna Meadmore for their work in bringing this landmark resource to fruition.

The academic results have again been very pleasing, thanks to the dedication and commitment of the academic teachers, led by Martin Fosten and Phillippa Hogg-Andrews. My thanks also to Diane van Schoor and Hope Keelan



Johnan Persson



Johnan Persson

Opposite: A positive learning experience – always a top priority for Director, Gailene Stock

Top: Backstage congratulations at Young British Dancer of the Year 2009

Above: Flying high – Vadim Muntagirov, joint winner of *Outstanding Graduate of the Year*

Director's Report

who ensure that the artistic teaching at White Lodge is of the highest standard possible and that their young charges are well prepared for the future as they graduate from the Lower School.

The 2009 International Summer School in July/August was once again very well attended and the standard was so high that I was able to offer full-time places in the Upper School to eight of the participants. The excellent organisation of Summer School is a credit to Kathryn Wade and her very committed team in the Outreach Department, as are the Audition tours, Teacher Link events and Associate Programmes throughout the year.

The Partnership and Access Programme goes from strength to strength under the leadership of Jay Jolley, ably assisted by Ginny Brown. We are very proud of this facet of our work, enriching the dance experience of primary and secondary state sector schools across the UK. The students acquainted with our School now number in the thousands.

The Royal Ballet School Teachers Course saw several more graduates receive their Diplomas and we congratulate Tara-Brigitte Bhavnani, Mari MacKenzie, Brian Maloney, Carol Pakri and Yohei Sasaki on their success in this course. We wish them well for their future in dance training.

Congratulations are also due to the recipients of the various awards that were presented to students at the completion of the academic year. Most notable were the Dame Ninette Award, presented by the London Ballet Circle to 3rd Year student Elisa Badenes and the Outstanding Graduate of the Year, awarded jointly to Benjamin Ella and Vadim Muntagirov.

The summer performance season at the Linbury Studio Theatre and on the main stage of the Royal Opera House was a resounding success. The most ambitious piece that we presented was Sir Frederick Ashton's *The Dream* and thanks to the coaching from Sir Anthony Dowell, Dame Antoinette Sibley and Christopher Carr, the students excelled themselves. Due to a last minute injury, Joseph Caley, First Soloist with Birmingham Royal Ballet and our Honours Graduate of 2005, stepped into the role of Oberon and inspired all of the students with his elegant and professional rendition of the work.

Other very successful pieces on the programme included Stanton Welch's *Les Jeunes Hommes*, the joyous *Larina Waltz* by Ashley Page and Antonio Castilla's *Reawakening*, beautifully choreographed for a large cast of Lower School students.

The entire Royal Opera House matinee performance was dedicated to David Norman to thank him for his years of devotion and work for The Royal Ballet School. Stepping down as Chairman of the Board of Governors, a role he had held for the past ten years, David led the team of very committed people to fundraise and build the magnificent Upper School in Covent Garden and to also achieve the superb redevelopment of White Lodge.

We now warmly welcome Lady Douro as the Chairman of the Board of Governors and wish her much happiness and fulfilment in this role. She has already shown great empathy towards the School, the students and our future goals and I look forward with great pleasure to working with her to achieve these objectives. Similarly, Alan Winter joined us as Chief Operating Officer in February

2009 and, in a very short period of time, has proved himself to be invaluable to the organisation.

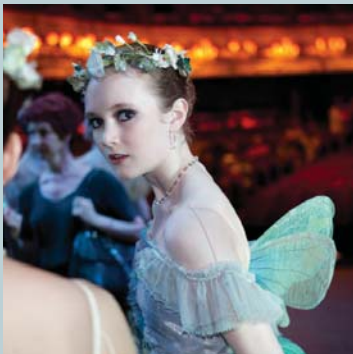
In summary, it was again a very stimulating and successful year and I thank all of our staff, the Chairman and the Board of Governors for their invaluable and unflagging support. As a team, we will continue to achieve our mission statement and set the international standard for classical dance training.



Gailene Stock AM
Director



Johan Persson



Johan Persson

Opposite: Benjamin Ella – joint winner of *Outstanding Graduate of the Year*

Top: Graduates Jonathan Hanks and Giorgio Galli in Stanton Welch's *Les Jeunes Hommes*

Above: Ready to take flight – fairies onstage for *The Dream* rehearsal at the Royal Opera House





Outreach Programme

Being the first point of contact for dance teachers, parents and young dancers looking for advice and information on vocational training is both a priority and a privilege for the Outreach Programme.

SUPER SUNDAYS

Reaching out to young, aspiring students and the wider dance community is our *raison d'être* and nowhere is this more successfully realised than at our *Super Sundays* held at the Upper School throughout the year.

These immensely enjoyable events feature guest teachers of the highest calibre, which this year included internationally acclaimed Principal dancer of The Royal Ballet, Tamara Rojo and Francesca Zumbo, former Paris Opera *Etoile* and now a distinguished teacher at L'École du Ballet de l'Opéra de Paris.

Open to students from private and vocational schools across the country, visiting teachers particularly enjoy the question and answer sessions at the conclusion of the classes, as do the guest teachers. Their warmth and enthusiasm are contagious and very uplifting for all.

The students were certainly left in no doubt about some of the technical demands made of them, as Miss Rojo demonstrated perfectly what was required. Her visit was so successful that Director, Gailene Stock invited her to become our Resident Guest Teacher, so our own students will have the benefit of regular teaching by one of the world's leading ballerinas.

OUTREACH ON GUERNSEY

In September 2008, a team from Outreach including Sylvia Hubbard, Associates Coordinator, Tania Fairbairn, Laurajane Lavender, Events Coordinator, pianist Anna Tilbrook and myself were invited to Guernsey to participate in a special day of dance by Mrs Hayley de Putron.

Attracting 77 dance students aged between 8 and 18, this very enjoyable first visit received such an enthusiastic response from the Channel Islands' teachers, headed by Lesley Blondel, that return visits are a likely annual event. It is gratifying to be able to share the School's teaching expertise beyond the shores of the UK.

AUDITIONS

No less than 847 candidates travelled to London, Birmingham, Bristol, Leeds, Livorno (Italy) or sent DVDs as preliminary auditions from overseas in 2008 - 2009. The Graduates' high employment statistics have led to increasing interest in the School which is most encouraging.

As ever, our Auditions Coordinator Liz Thorrrington's superbly efficient organisational skills kept everyone informed, on time and calm on the audition days.

INTERNATIONAL SUMMER SCHOOLS

The two International Summer Schools which run concurrently at Floral Street, Covent Garden and White Lodge were runaway successes thanks to the efficiency and vitality of Summer School Coordinator, Shona Devine and the Outreach Programme team.

This year the regular teachers were augmented at Covent Garden by former Royal Ballet ballerina and

alumna of the School, Viviana Durante, Francesca Zumbo, Federico Bonelli and Brian Maloney.

We were joined at White Lodge by another former ballerina and alumna, now a teacher on the Associate programme Karen Paisey, Kenneth Tharp and Hakeem Onibudo who conducted Street Dance at White Lodge.

We are welcoming student dancers from even more countries than before and expect the truly International Summer Schools to keep building on and exceeding our past successes.

ASSOCIATE PROGRAMME

EVENTS

Our 'Be a JA for a Day' events for dancers aged 8 to 10 years are an accessible introduction to The Royal Ballet School's System of Training. Held at various centres throughout the UK, these are always very well attended. Similarly, 'Audition Insight Days' generate considerable interest and are specifically designed to demystify the audition process, making it as positive an experience as possible.

We attempt to dispel the myths and stories that abound and welcome prospective young dancers who might one day join us as either Associates or enrolled full-time students, accompanied by their teachers and parents. The classes are taught by Associate and Lower School ballet teachers during half-term holidays or weekends and are a very informal way of encouraging communication at all levels.

In April 2009, the Outreach Programme hosted a mime workshop for Associate boys at the Upper School in Covent Garden. We welcomed guest



John Pearson



John Pearson

Opposite: Tamara Rojo, Principal Dancer of The Royal Ballet, gave an inspirational masterclass

Top: All smiles at the International Summer School – attracting candidates from 27 countries

Above: Energy and personality abound in Character class

Outreach Programme

teachers Andre Portasio, until recently First Artist with English National Ballet and Matthew Paluch, a Royal Ballet School Graduate and also a dancer with English National Ballet and other prestigious companies before starting his teaching career.

The group of 28 eager boys was taught not only classical ballet's basic mime vocabulary developed from *Commedia dell'Arte*, but also how to use a range of visual language incorporating dramatic movement and facial expression.

Throughout the workshop, the Associate boys responded with great enthusiasm, throwing themselves into their characters and characterisations, many showing a natural dramatic flair that complemented and demonstrated the strength of their ballet training.

Inventiveness and tradition were the elements fundamental to the day, a fusion resulting in fresh perspectives and enjoyment. Carabosse's classical balletic mime from *The Sleeping Beauty* was the focus of the afternoon session, with the boys splitting into groups and re-enacting the histrionic section from the famous ballet's Prologue.

ASSOCIATES VISIT THE ROYAL BALLET

Director of The Royal Ballet, Dame Monica Mason DBE showed her support for the Associate Programme by inviting Associates from all UK centres to attend pre-general rehearsals by the Company at the Royal Opera House in Covent Garden.

Many of the young dancers have never had the opportunity to see a live ballet or orchestra. Visiting one of the most famous theatres in the

world and enjoying such a wonderful experience has been inspirational for them.

All of the Associate teachers have since said that the young dancers returned to their classes greatly enthused and even more focused on their ultimate goals – which is exactly the objective of the initiative.

ASSOCIATE AUDITIONS

A total of 933 excited young candidates auditioned for the Junior Associate classes held at our seven centres across the UK, commencing in September 2009. Associates Coordinator, Sylvia Hubbard, Associate teacher, Helen Farrell and I were most impressed by the candidates and would urge those not invited to join in September 2009 to consider auditioning again when they are slightly older. The door to the Associate Programme is never closed.

It is encouraging to note that during the 2008 – 2009 academic year we proudly had 77 former Associates enrolled at Lower School and 34 at Upper School.

FAREWELLS AND WELCOMES

It is with sadness that we say a fond farewell and send our grateful thanks, and those of their pupils, to two of our greatly valued, respected and inspirational teachers: Marion Tait CBE who has taught the Senior Associates in Birmingham for some years and Jessica Clarke, now teaching at the Lower School, who has been teaching the London Senior Associates. Both have assured us that, subject to their commitments, they will continue to teach the Associates from time to time which is of much consolation to us.

We are pleased to announce that Susan Lucas and Jenny Murphy, both alumni of The Royal Ballet School, have joined the team of Associate teachers in Birmingham and we welcome them to the team.

While saying our farewells, we thank retiring Chairman of the Board, David Norman, who has been so supportive of our Programme. His interest in all our activities over the years has been greatly appreciated.

Kathryn Wade

Principal - Outreach Programme



Above: Starting at the very beginning – young dancers build firm friendships and sound foundations in ballet technique at Junior Associate classes

Outreach Programme Statistics

Audition Analysis: 2008 – 2009

For entry September 2009

APPLICATION FORM ANALYSIS

Summer School 2009

	Applied	Accepted	Girls	Boys
Junior	856	259	201	58
Senior	363	132	89	43
Total	1219	391	290	101

Lower School, Upper School & Associates for entry in September 2009

	Girls	Boys	Total
Lower School	314	62	376
Upper School	191	53	244
Junior Associates	810	123	933
Mid Associates	346	58	404
Senior Associates	112	21	133

AUDITION NUMBERS BY VENUE

Mid & Senior Associates, Lower School & Upper School

	Girls	Boys	No. of Candidates	%
London	304	74	378	44.6
Birmingham	117	19	136	16.1
Bristol	104	13	117	13.8
Leeds	111	16	127	15.0
Private	14	6	20	2.4
Video	56	13	69	8.1
Total	706	141	847	100.0

Overseas for Upper School

	Girls	Boys	No. of Candidates
Livorno	51	10	61

Junior Associate Auditions

Centre	No. of Candidates	Girls	Girl Intake	Boys	Boy Intake
London	360	296	32	64	13
Birmingham	159	142	20	17	8
Bristol	89	80	10	9	4
Eastleigh	75	66	14	9	7
Exeter	34	31	10	3	1
Leeds	98	88	12	10	5
Manchester	118	107	16	11	2
Total	933	810	114	123	40

SUMMARY

Total number of applications (Lower School, Upper School & Associates)	2151
Total audition candidates	1841
Number of students applying for more than one course	245

Student Numbers: 2008 – 2009

Lower School	Girls	Boys	Total
Year 7	13	10	23
Year 8	14	13	27
Year 9	12	11	23
Year 10	11	12	23
Year 11	14	12	26
Total	64	58	122

Upper School	Girls	Boys	Total
1st Year	14	15	29
2nd Year	15	15	30
3rd Year	14	14	28
Total	43	44	87

Foreign Students

American	6	Italian	10
Australian	7	Japanese	6
Belgian	1	New Zealander	1
Brazilian	2	Norwegian	2
Danish	1	Russian	1
Dutch	1	Slovakian	1
French	3	Spanish	3
Hungarian	1		
		Total	46

Senior Associates	Girls	Boys	Total
London	37	10	47
Birmingham	16	0	16
Total	53	10	63

Mid Associates	Girls	Boys	Total
London Weekly	37	16	53
Birmingham Weekly	26	4	30
Bristol Fortnightly	26	5	31
Eastleigh Fortnightly	13	2	15
Leeds Weekly	24	4	28
Total	126	31	157

Junior Associates	Girls	Boys	Total
London Weekly	38	16	54
London Fortnightly	20	18	38
Birmingham Weekly	25	8	33
Birmingham Fortnightly	7	8	15
Bristol Fortnightly	28	3	31
Eastleigh Fortnightly	9	8	17
Exeter Fortnightly	11	4	15
Leeds Weekly	16	10	26
Manchester Weekly	30	4	34
Total	184	79	263

Partnership and Access Programme

The successful launch of a second three-year aDvANCE National Partnership Scheme and a third centre being added to the primarySTEPS programme, marked 2008 – 2009 as a year of continued progress. We have now introduced ballet and the work of the School to 2,380 students in 30 schools across England.

ADVANCE NATIONAL

The first National Partnership Scheme which collaborates with secondary schools and further education colleges in Liverpool is now in its third year. Such has been its success that the Department for Children, Schools and Families (DCSF) and the Specialist Schools and Academies Trust have asked for us to extend and create longer-term relationships with schools and their communities outside of London. As a result, our second national three-year programme in Suffolk commenced in autumn 2008.

Our work centres around King Edward VI High School, a secondary school in Bury St Edmunds. With a mixed intake of boys and girls aged 13 to 18 years, this specialist Sports Arts College has Arts Mark Gold recognition for its commitment to the arts.

During the first year of partnership, we worked with a cluster of middle schools identified by King Edward VI High School: Hardwick, Horringer Court, St James and Westley Middle Schools. Each school was offered an exciting range of activities designed to introduce their students to ballet and The Royal Ballet School. Participating students

were then invited to audition for a 'Gifted and Talented' dance group, formed at King Edward VI High School as part of our aDvANCE programme.

A second project group was formed comprising students aged 14 to 18 years from King Edward VI High School. Over a five month period, both groups met weekly with Partnership and Access Dance Artists, Matthew Paluch and Bim Malcomson to explore ballet creatively and make original dance pieces for performance. The result was two wonderful works, *Geometrix* by Bim Malcomson and *Local Libretto* by Matthew Paluch, performed at the New Wolsey Theatre in Ipswich on 27 March 2009.

The second and third year of partnership will see the launch of our primarySTEPS programme for 'feeder' primary schools in Suffolk, a collaborative project with the aDvANCE schools and continuing support for the 'Gifted and Talented' Dance programme.

ADVANCE LONDON

There were two aDvANCE London collaborations in 2008 – 2009, the first differing slightly from previous projects where we have collaborated directly with another secondary state school. For the first time, we engaged instead with a youth dance group called Impact Dance, led by the irrepresible Hakeem Onibudo.

A 12-week project began in October 2008, led by Paul Bayes-Kitcher and assisted by Bim Malcomson. The resulting joint dance piece, devised by Impact Dance and our Upper School students, was entitled *Look to this Day*, set to music by Philip Glass, Coldplay and Michael Nyman. The project culminated in a vibrant performance of this work, alongside other pieces

by the two groups, at the Linden Studio Theatre on 13 and 14 February 2009.

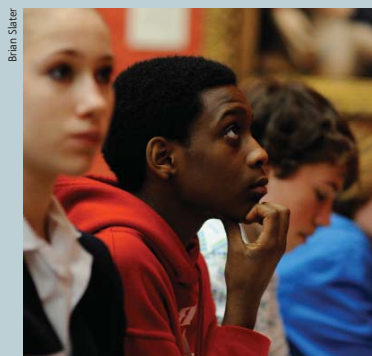
The second aDvANCE collaboration, between students from Forest Hill School, Sydenham Girls School and the Year 10 Lower School students, was a fascinating project with the National Gallery in London. This initiative, appropriately named *Art Moves*, was led by Bim Malcomson, assisted by Liz Forster, who worked closely with Al Johnson, a sculptor and lecturer regularly involved with the National Gallery.

A selection of famous paintings and sculptures including works by Titian, Giordano and Michelangelo were chosen as inspiration for the project. The students subsequently created a collaborative dance work based on their impressions of these masterpieces, entitled *Sculptural Forms*. Drawing further inspiration from Pergolesi's music, the students performed this work to an audience of Lower School students and staff at White Lodge on 8 May 2009, with a public performance the following evening.

These students again represented the Dance Partnership and Access Programme at the White Lodge Gala on 13 May, performing for an esteemed audience in the presence of TRH The Prince of Wales and The Duchess of Cornwall.

ACCESS PROJECTS

Increased Access activities have included open exhibition days at White Lodge where the general public has had an ideal opportunity to share in the day-to-day workings of The Royal Ballet School. We also hosted the *Partnership in Dance Festival* in April, bringing together local community dance groups to perform at White Lodge.



Opposite: Life imitating art? Titian's famous *Bacchus and Ariadne* at the National Gallery provides inspiration for aDvANCE students

Top: *Sculptural Form* – the work resulting from the National Gallery collaboration

Above: A picture of concentration – students make preliminary sketches of the Titian painting





Partnership and Access Programme

Continuing our association with the DCSF, we supported two of their current programmes – Centres of Advance Training (CATS) and Youth Dance England – by providing day and residential courses at White Lodge. Students from CATS centres (Laban, The Place, Swindon Dance, DanceEast, Northern Ballet School, Dance City and DanceXchange) all took up residence for three days in April 2009. The dancers participated in ballet classes led by Antonio Castilla, Jessica Clarke and myself and choreographic workshops led by Bim Malcomson and Ginny Brown.

A non-residential day in May was held in collaboration with London Youth Dance (part of the Youth Dance England network), involving youth dance companies Impact Dance, English National Ballet, Rouge and Tiffin School. An introductory ballet class was followed by a creative session, and in the afternoon students mixed in different groups to create work to share with each other at the end of the day. Teachers also had the opportunity to discuss their experiences of working with youth groups and introducing ballet in a creative dance context.

The development phase of our Course in Ballet Education, in conjunction with the Royal Opera House Education Department, has been very successful in its first year. The main focus of the course is teaching ballet creatively and six inaugural students have already completed their studies. The course has been administered by Lorna Saunders, overseen by Ginny Brown, Programme Manager of the Partnership and Access Programme and Clare Thurman, the Royal Ballet Education Manager. Six further candidates were recruited for the second course which commenced in October 2009.

PRIMARY STEPS

The primarySTEPS programme, with centres in Dagenham and Swindon, has now expanded with a new centre in Blackpool.

Two new primarySTEPS groups were introduced at Level 1 in Dagenham, East London and Swindon in autumn 2008, with 600 students taking part. Aimed at Year 3 children (7 to 8 years), this project has been established to introduce ballet and initial ballet training creatively to identified primary school children who would not otherwise have the opportunity.

Focusing on up to five primary schools in an identified area, each class receives six creative introductory ballet workshops, teachers' session and resource material to support work with the pupils, an invitation to watch a demonstration of ballet training by Royal Ballet School students and an opportunity for identified pupils to join a regular primarySTEPS dance class.

Our overall aim is to form the 'first rung on the ladder' of dance opportunities for participating children. Regular visits to local dance providers and The Royal Ballet School Junior Associate classes are therefore an integral part of the Programme.

PRIMARY STEPS GRADUATION - DAGENHAM

It was a defining moment when our first primarySTEPS centre graduated their level 3 students in July 2009 at Dagenham Park Community School. At the culmination of three years' training, the children shared a short performance with dancers from their area before being presented with their diplomas. The students who completed the course have all continued to

take local dance classes at various centres in London, thus achieving one of the Programme's key aims.

WHITE LODGE BALLET MUSEUM AND RESOURCE CENTRE

This new and important resource for the School has opened its doors to over 2,000 visitors since February 2009. The Museum encapsulates the history of White Lodge and its royal inhabitants while exploring the development of ballet from the early 18th century. It also gives an interesting insight into British ballet from the beginning of the 20th century until now, with an emphasis on the Founder of The Royal Ballet School and Companies, Dame Ninette de Valois.

The creative and practical logistics involved in delivering such a wide spectrum of activities are formidable. Sincere thanks are due to the Dance Partnership and Access team, our counterparts at all participating schools and dance organisations, Anna Meadmore and her team at the White Lodge Ballet Museum, and most of all the students for their unstinting hard work and enthusiasm.

Jay Jolley

Assistant Director



Brian Slater



Brian Slater

Opposite: The inaugural graduates from primarySTEPS Dagenham perform and receive their certificates

Far left: Something to cheer about – Sam Lee is the first primarySTEPS pupil to progress to the Junior Associates

Above: Exhibiting interest in the history of ballet – aDvANCE students visit the White Lodge Museum and Resource Centre

Academic Report

The academic results were once again very satisfactory with 100% pass rates in BTEC and A-level exams and a 91% pass rate at GCSE, comparing very favourably with the national average of 67%.

As ever, there were many stories and explanations behind the figures. The GCSE pass rate at A*/A fell from 37% to 29%, reflecting once again how much the academic ability of our small cohort changes from one year to the next. The corresponding figure has been as high as 52% in 2006 and as low as 18% in 2003. Those students who gained such fine GCSE results last year produced some of the best AS results on record at the Upper School in the summer. We are confident of them gaining impressive A-level results in 2010.

Like many other international vocational schools, we are drawing increasingly on the global market and this is bound to have an impact on statistics. However it is good to report that of the nine ESOL students in Year 13 studying English as a second language (over 30% of the year group), seven were able to take BTEC or A-level examinations alongside their UK counterparts. Details such as these never appear in national league tables.

The teaching of ESOL students at the Upper School has been covered by Marie-Louise Wohlgemuth for the past 24 years. Under her guidance many of the great stars of the ballet world have taken their first faltering steps in written and spoken English. Students are prepared for a range of qualifications starting with the University of Cambridge Preliminary English Test (PET) and progressing to

the Certificate in Advanced English (CAE). Marie-Louise retired in December 2009 and we wish her great happiness in a new life that is bound to involve travel and many visits to the ballet to see those former students hard at work. In her place, we welcome Suzanne Mellor who joins us from a similar post at a school in Chester.

In September 2008 we introduced a new qualification, the Extended Project Qualification (EPQ), which has the equivalence of an AS-level. This is tailor-made for our students who have a limited choice of subjects and allows them to explore an interest in another subject beyond the existing curriculum.

The three students who successfully completed this qualification chose fascinating topics. One produced a full ballet score in the style of Minkus, one analysed male partnering in classical Pas de Deux and then gave a masterclass (with his dance partner) to students at the Lower School. The third overseas student, who had studied *Hamlet* with the English A-level group but felt her English was not quite strong enough to take the final examinations, chose to write a ballet based on *Hamlet* having compared and contrasted various ballet and film versions.

As we embark on another academic year, I too have succumbed to the temptation of retirement and will leave the School at the end of August 2010. It has been a great privilege to be part of the School as it has undergone such fundamental changes to its buildings and curriculum.

The world has changed with a much greater emphasis on accessibility, compliance, inspection and league tables. SATs have been abolished,

changes have been made to GCSEs and A/AS levels and a new range of BTEC qualifications begin in September 2010.

Somehow the students and their teachers have coped with change, sustained an excellent academic standard and reached ever greater heights in dance performance and technique. I am sure that whatever happens in the future, The Royal Ballet School will maintain its position as the leading school for classical ballet and at the same time retain that reputation for being innovative and forward-thinking in providing students with a range of academic and vocational qualifications that will stand them in good stead for other opportunities, should it be necessary.

Martin Fosten
Academic and Pastoral Principal



Academic studies are as important as dance – an integral part of the School's curriculum

Top: Performing artist at the Upper School

Above: The White Lodge choir – at the musical heart of the Lower School

Academic Examination Results 2009

GCSE	A*	A	B	C	D	E	Entries	Passes A*-C	% Pass Rate A*-C
Art	2	8	2	-	-	-	12	12	100
English	-	3	15	6	2	-	26	24	92
English Lit.	-	1	3	3	-	-	7	7	100
Expressive Arts	2	6	9	7	1	-	25	24	96
French	2	4	7	10	-	-	23	23	100
Geography	-	2	2	-	3	2	9	4	44
History	-	-	5	-	-	-	5	5	100
Maths	-	11	5	7	1	2	26	23	88
Music*	1	4	4	-	-	-	9	9	100
Science (Single)	1	4	5	10	5	1	26	20	77
Science (Double - Biology)	1	3	4	3	-	1	12	11	92
Science (Double - Chemistry)	-	-	9	1	-	-	10	10	100
Total	9	46	70	47	12	6	190	172	91
%	5	24	37	25	6	3	100		
Cumulative %	5	29	46	91	97	100			

One student in Year 9 also gained an A in music

GCSE	% with 5 A*-C	% Pass Rate A*-C
2005	86.4	91.6
2006	91.3	95.1
2007	83.3	87.5
2008	96.3	96.5
2009	85.7	90.5

A-LEVEL	A	B	C	D	E	U	Entries	Passes A - E	% Pass Rate
Art	1	1	-	1	1	-	4	4	100
English	-	1	1	2	1	-	5	5	100
French	1	1	-	-	-	-	2	2	100
Total	2	3	1	3	2	-	11	11	100

A-LEVEL	2005	2006	2007	2008	2009
Entries	11	12	14	10	11
Passes	11	12	14	10	11
% Pass Rate	100	100	100	100	100

AS-LEVEL	A	B	C	D	E	U	Entries	Passes A - E	% Pass Rate
Art	-	1	2	-	-	-	3	3	100
Business Studies	-	-	-	-	1	-	1	1	100
Dance*	3	3	1	2	-	1	10	9	90
English	-	-	-	1	-	-	1	1	100
EPQ**	1	1	-	1	-	-	3	3	100
French	-	-	-	1	-	-	1	1	100
Maths	-	1	-	1	-	-	2	2	100
Total	4	6	3	6	1	1	21	20	95

*AS Dance was taken by some students when in Year 11 at the Lower School

**Extended Project Qualification (EPQ) - introduced in September 2008

AS-LEVEL	2005	2006	2007	2008	2009
Entries	28	36	25	15	21
Passes	28	33	24	14	20
% Pass Rate	100	92	96	93	95

BTEC NATIONAL AWARDS PERFORMING ARTS

	Distinction	Merit	Pass	Total
Arts Management	7	11	1	19
%	37	58	5	100
Dance	22	1	-	23
%	96	4	-	100

The National Award in Dance is taken by most students in their first year at the Upper School and the award in Arts Management by most students in the second year. Each award has the same university points tariff as an A-level.

COMPARISONS WITH NATIONAL GCSE RESULTS

	A*	A*/A	A*-C
The Royal Ballet School	4.7	28.9	90.5
UK National Average	7.1	21.6	67.1

Chief Operating Officer's Report

Against a backdrop of continuing difficult global economic conditions and an exceptional year of activity, the School can be justly proud of its achievements in 2008 – 2009.

It was clear to me from the outset, when I joined the School in February 2009, that the output of both The Royal Ballet School staff and students is prodigious. In my first six months alone, major achievements included the successful completion of the White Lodge building redevelopment, the wonderful Gala celebration in May, a mesmerising end-of-year performance of *The Dream* at the Royal Opera House in July, 100% employment of the graduate year cohort, excellent academic results, the refurbishment of our student accommodation at Barons Court and the opening of our new student house in the heart of Covent Garden.

I am able to make a positive financial report and a summary of operational income and expenditure is shown on the page opposite, together with a balance sheet as at 31 August 2009.

Thanks to excellent budget stewardship by colleagues across the School and the continuing generous support of our funders and donors, a small operating surplus of £33,000 was achieved in 2009. I am sure our supporters will be reassured that the School prides itself on spending the money it raises in any one year for the full benefit of our students. However, we exercise prudent caution to ensure that proper levels of resources are applied without over-committing reserves.

Regular readers of our Annual Report will no doubt be aware that the only criterion for entry to the

School is the ability and commitment to become a professional ballet dancer. Fees are charged to parents and students but there is considerable support available to help them. We offer aided places through the Music and Dance Scheme funded by the Department for Children, Schools and Families. In 2009, this amounted to 42% of our total income and we remain extremely grateful to our much valued partner, the DCSF, for its support.

Equally important and vital to our success are the numerous charitable Trusts and Foundations, individual donors, businesses and those who leave legacies. This money provides help for scholarships, especially for our international students who fall outside European funding guidelines, as well as for building works and new equipment. The unerring work of the Parent Teachers Association is also greatly appreciated, raising funds to enable us to provide some of the extras that make student life more homely and fun.

It has been a good year, but our team is not complacent as it continually strives to make improvements to our operations. I would like to take this opportunity to thank everyone associated with the School, who tirelessly go about their work day-in, day-out to make the whole place 'tick'. Finally, I would like to acknowledge the students whose dedication, commitment and good citizenship act as the greatest incentive and motivation to all of us at The Royal Ballet School.

Alan Winter
Chief Operating Officer

The Summarised Income and Expenditure Account on page 19 is a summary of the School operations only of The Royal Ballet School. This statement excludes income and expenditure in respect of designated and restricted funds with the exception of the Restricted Partnership and Access Fund. This information has been extracted from the full statutory financial statements and may not contain sufficient information to allow for a full understanding of the financial affairs of the School. The full Report of the Governors and financial statements has been subjected to an external audit and the audit report thereon was unqualified. The Directors approved the audited accounts and report at the AGM on 17 March 2010 and they have been filed with the Charity Commission and Companies House. A copy of these may be obtained by contacting the Head of Finance at The Royal Ballet School, 46 Floral Street, Covent Garden, London WC2E 9DA.

Signed on behalf of the Directors by the Marchioness of Douro OBE on 17 March 2010.

Solicitors: Forsters, 31 Hill Street, London W1 5LS

Auditor: Howarth Clark Whitehill LLP, St Bride's House, 10 Salisbury Square, London EC4Y 8EH

Bankers: Barclays Bank Plc, Education Team, Level 28, Churchill Place, London E14 5HP

Lloyds TSB Bank Plc, City of London, 39 Threadneedle Street, London EC2R 8AU

Registered Office: 46 Floral Street, Covent Garden, London WC2E 9DA

Registered Charity No: 214364

Johan Persson



Johan Persson



Dealing in futures: from students aged 11 years to Graduates on the brink of their professional careers

Top: Backstage – Year 7 boys wait in the wings

Above: Centre stage – Graduate Tristan Dyer at the Royal Opera House

Summarised Income and Expenditure Account - School Operations

For the year ended 31 August 2009

	2009	2008
	£'000	£'000
INCOME		
School fees and grants	5,894	5,814
Outreach activities	578	507
Partnership & Access programme	600	511
Performances and tours	129	126
Donations	92	36
Investment income	24	53
Other income	22	0
	7,339	7,047
EXPENDITURE		
Charitable activities:		
Full-time students	5,313	5,270
Outreach activities	750	682
Partnership & Access programme	722	523
Performances and tours	281	245
Cost of generating funds	127	53
Governance costs	113	85
	7,306	6,858
NET INCOMING RESOURCES FROM SCHOOL OPERATIONS	33	189

Summarised Balance Sheet

As at 31 August 2009

	2009	2008
	£'000	£'000
FIXED ASSETS		
Tangible assets	32,690	31,898
CURRENT ASSETS		
Debtors	1,246	1,200
Cash at bank and in hand	5,034	2,887
	6,280	4,087
CREDITORS: amounts falling due within one year		
School fees in advance	(2,477)	(2,235)
Trade and other creditors	(632)	(1,659)
NET CURRENT ASSETS	3,171	193
TOTAL ASSETS LESS CURRENT LIABILITIES	35,861	32,091
CREDITORS: amounts falling due after more than one year		
Defined benefit pension scheme (liability)/surplus	(1,500)	(248)
	(354)	129
	34,007	31,972
CAPITAL AND RESERVES		
Unrestricted funds:		
School retained income	75	572
Designated funds	32,171	30,626
Restricted funds	1,761	774
	34,007	31,972

The above income and expenditure account represents a summary of the School's unrestricted general funds and the restricted Partnership and Access programme funds. For a full set of financial statements, please email finance@royalballetschool.co.uk

The Royal Ballet School Staff and Governors

PATRON

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PRESIDENT

HRH The Prince of Wales

VICE PRESIDENT

The Lady Sarah Chatto

FOUNDER

Dame Ninette de Valois OM CH DBE

DIRECTOR

Gailene Stock AM ARAD

Grad Dip Ed (Visual and Performing Arts)

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Vice Chair: Ricki Gail Conway

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Nicolas Chisholm

Richard Cunis

Clarissa Farr

Tony Hall CBE

Candida Hurst-Brown

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Dame Monica Mason DBE*

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Darcey Bussell CBE*

Felicity Clark

Sir Anthony Dowell CBE*

Sir Peter Wright CBE*

SENIOR STAFF

Assistant Director

Jay Jolley* BA (Hons) Dip RBS (PDTIC)

Chief Operating Officer

Alan Winter

Academic and Pastoral Principal

Martin Fosten BA (Hons) PGCE

Head of Lower School

Phillippa Hogg-Andrews BEd (Hons)

Ballet Principal – Lower School

Diane van Schoor FISTD (CSF) Fin Dip FRSA
(International Examiner)

Principal – Outreach Programme

Kathryn Wade* ARAD

Head of Development

Sarah Eliot-Cohen

Head of Finance

Pippa Adamson BSc (Hons) ACMA

Deputy Head – Lower School

Simon Bushnell BA

BALLET STAFF

Gary Norman ARAD Grad Cert Ed (Visual and Performing Arts)

Senior Teacher – Upper School

Petal Miller-Ashmole* Grad Dip Ed (Visual and Performing Arts)

David Peden* ARAD Dip PDTIC

Anita Young* FISTD ARAD

Meelis Pakri

Katya Zvebilova LISTD ARAD Dip PDTIC (National Ballet
School of Canada)

Diane van Schoor FISTD (CSF) Fin Dip FRSA (International
Examiner)

Hope Keelan Dip RBS (TTC) ARAD ATC (Hons)

Assistant Ballet Principal – Lower School

David Yow Dip RBS (TCPD) LISTD BSc (Hons)

Antonio Castilla

Nicola Katrak* ARAD

Alexandra Foley RAD Dip PDTIC

Tania Fairbairn BPhil (Hons) Dip RBS (TTC) ARAD AISTD (CB)

Jessica Clarke* Dip RBS (PDTIC)

Nicola Tranah* Dip PDTIC RAD

PERIPATETIC STAFF

Jane Burn* *Pilates/Body Conditioning – Upper School*

Lucy Galperin *Gymnastics – Lower School*

Anya Linden CBE* *Solos – Lower School*

Amanda Maxwell Dip RBS TCPD ARAD *Character –
Upper School*

Anna Meadmore MA Dip RBS (TTC) ARAD *History of
Ballet – Lower School*

Mark Priestley Dip Ed *Physical Education and Upper
Body Instructor – Lower School*

Simon Rice *Morris Dancing – Lower School*

Sinead Rushe TCRG *Irish Dancing – Lower School*

Christopher Tudor *Contemporary – Upper School*

Yolande Yorke-Edgell *Contemporary – Lower School*

CHOREOGRAPHIC COURSE COORDINATORS

Dr Susie Cooper PhD ARAD Dip PDTIC *Lower School*

Kate Flatt Dip RBS (TTC) *Upper School*

Jennifer Jackson* MA (Dist) *Upper School*

GUEST TEACHERS

Avril Anderson *Choreography/Music – Upper School*

Kim Brandstrup *Choreography – Upper School*

Christopher Carr *Repertoire – Upper School*

Anthony Dowell* *Repertoire – Upper School*

Viviana Durante* *Classical – Upper School*

Jeffrey Edwards *Arts Management – Upper School*

Nicola Gaines *Baroque Dance – Outreach Programme*

Richard Glasstone *Classical and Mime – Lower School*

Robert Hill *Contemporary – Upper School*

Anya Linden* *Classical – Lower School*

Brian Maloney* *Classical – Upper School*

Alastair Marriott* *Choreography – Upper School*

Mark Morris *Dance Appreciation – Upper School*

Kerry Nicholls *Contemporary – Upper School*

Ashley Page* *Repertoire – Upper School*

Kirk Peterson *Repertoire – Upper School*

Tamara Rojo* *Resident Guest Teacher*

Classical – Upper School

Liam Scarlett* *Repertoire and Choreography –
Upper School*

Antoinette Sibley* *Repertoire – Upper School*

David Sutton-Anderson *Choreography/Music –
Upper School*

Opposite: Fulfilling *The Dream* – Joseph Caley
(Oberon), Elisa Badenes (Titania) and primarySTEPS
graduate, Sam Lee (as the changeling)

Kenneth Tharp *Contemporary – Lower School*

Stanton Welch *Repertoire – Upper School*

Peter Wright* *Repertoire – Upper School*

Sherrill Wexler *Spanish Workshop – Lower School*

Francesca Zumbo *Classical – Upper School*

ACADEMIC STAFF

Elizabeth Allinson Agharokh *Science Laboratory
Technician*

Georgina Armitage PGCE BA (Hons) *Geography*

Dineke Austen *Dyslexia Action*

Melanie Brice ARCM Dip Dalcroze Inst *Senior Teacher,
Head of Music, Ex Arts*

Simon Bushnell BA *Deputy Head of Lower School, ICT*

Danielle Costigan BSc (Hons) Grad Dip Ed *Science*

Aurélie Derguesse Licence LLCE PGCE *French, Library*

Alison Dormer MA PGCE *Head of Science*

Craig Fortnam BA (Hons) FLCM *Music, Ex Arts*

Martin Fosten BA (Hons) PGCE *Business Studies, SIR*

Dominique Foxton BSc (Hons) PGCE *Head of
Mathematics*

Robert Green BA (Hons) PGCE *Mathematics*

Suzanne Gunton BA (Hons) AKC PGCE *Head of English,
PSHCE Coordinator*

Phillippa Hogg-Andrews BEd (Hons) *Geography*

Sarah Jane Mackay *Dyslexia Action*

Anna Meadmore MA Dip RBS (TTC) ARAD *Head of
Academic Dance Studies*

Suzanne Mellor MA PGCE TESOL ESOL, *Multimedia
Support, Librarian*

Andrew Nowak BA (Hons) PGCE *History, PE*

Sally Phoenix MA PGCE *Head of Ex Arts, English, Drama*

Catherine Pickston BA (Hons) PGATC *Art, Ex Arts*

Mark Priestly Dip Ed *SIR*

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Stephanie Ritchie MA PGCE *Head of Modern
Languages*

Janet Swindall BA (Hons) MSc FRGS PGCE *Head of
Geography, Mathematics*

Charlotte Taylor BA (Hons) PGCE *English, SENCO*

Emmanuelle Whale Licence ès Lettres *French*

Christine Young *ESOL*





The Royal Ballet School Staff and Governors

ADMINISTRATION

Suzi Abensur BA (Hons) *Ballet Administrator – Lower School*
Marius Arnold-Clarke BSc (Hons) *ICT Technician – Lower School; Theatre Manager – Upper and Lower School*
Carrie Brooke-Mellor *School Secretary – Upper School*
Ginny Brown LRAD AISTD *Programme Manager – Partnership and Access Programme*
Frances Button *Estates Bursar*
Sebastien Calabretto BVA *Administrative Assistant – Outreach Programme*
Pippa Cobbing LRAD ARAD *primary STEPS Coordinator – Partnership and Access Programme*
Shona Devine BA RAD RTS *Summer School Coordinator – Outreach Programme*
Maria Falcao BA (Hons) *Front of House Administrator – Upper School*
Anna Fineman MA PGCE *Museum and Archives Assistant*
Jim Fletcher MA (Hons) PGCE *Development Manager*
Emma Grant BSc (Hons) *Administration Coordinator*
Sheila Gresswell *Senior Administration Secretary – Lower School*
Rebecca Hallam *Front of House Administrator – Upper School*
Natalie Hodgson BA (Hons) *Development and Publicity Coordinator*
Rachel Hollings BA (Hons) ALCM *Artistic Administrator*
Sylvia Hubbard Dip RBS (TTC) AISTD *Associates Coordinator – Outreach Programme*
Laurajane Lavender *Events Coordinator – Outreach Programme*
Alexandra Leonard BA (Hons) *Coordinator – Partnership and Access Programme*
Bim Malcomson BA (Hons) *Artist in Education*
Fiona McNaught *Publications Manager*
Anna Meadmore MA Dip RBS (TTC) ARAD *Special Collections Manager*
Joanne Morgan BA (Hons) *Front of House Administrator*
Dr Sabine Naghdi PhD Great Honours *Assistant to the Manager – White Lodge Museum*
Sue Oak *Administration Manager*
Carol Pakri BFA (Hons) Dip RBS (PDTTC) *Assistant to Partnership and Access Programme*
Janice Regan BSc (Hons) *School Secretary – Lower School*

Edward Small *Assistant Museum Cataloguer*
Carla Smith *Finance Assistant*
Gabrielle St John-McAlister BEd (Hons) *Assistant Museum Cataloguer*
Liz Thorrington *Auditions Coordinator – Outreach Programme*
Hervé Voisin Dip in Business Management (TOGE) *Administrator – Outreach Programme*
Suzanne Watt-Bertoni *School Secretary – Lower School*
Helen Zeederberg *Finance Support Coordinator*

WARDROBE MISTRESSES

Tessa Balls *Upper School*
Carole Leicester BA (Manc) *Lower School*

PIANISTS

Guy Attew *Lower School*
Dr Alastair Bannerman PhD *Upper School*
Domenica Cardullo Perf Dip Conservatoire, Italy *Upper School*
Stefano Curina Perf Dip Conservatoire, Italy *Lower School*
Derek Downes GLCM FLCM LLCM (TD) *Upper School*
Elvira Gavrilova *Upper School*
Olga Mazour Perf Dip Conservatoire, Russia *Lower School*
Timothy Qualtrough *Lower School*
Tracey Renwick BMus (Hons) *Upper School*
Elizabeth Sluman *Upper School*
David Smith LRAM (Hons) Perf Cert RAM (Hons) LGSM *Lower School*
Andrew West LTCL *Lower School*

INSTRUMENTAL TEACHERS

David Barry *Percussion, Drum Kit*
Rebecca Cooper RCM *Singing*
Craig Fortnam BA (Hons) FLCM *Guitar*
Nathan Hassall BMus (Hons) *Clarinet, Saxophone*
Susan Morfee ARCM LTCL *Flute*
William Morris BA (Hons) *Piano, Trumpet*
Geraldine Peach Dip TCL (Perf) *Oboe, Piano*
Hannah Pedley *Singing*
Eleanor Percy BMus (Hons) FTCM *Violin, Viola*
Harriet Roberts *Singing*
Anna Tam BMus (Hons) *Cello*
Penelope Whinnett GMus RNCM (Hons) *Piano*

ASSOCIATE PROGRAMME

Melanie Agar BPhil (Hons) Dip RBS (TTC)
Suzie Amiet Dip RBS (TTC)
Amanda Armstrong* Dip PDTD
Paul Bayes-Kitcher* Dip PDTD RAD
Victoria Collinson Dip RBS (TTC)
Jayne Cooper Dip RBS (TTC) FISTD ARAD
Helen Farrell Dip RBS (TTC)
Graham Fletcher* Dip RBS (TTPD)
Nicola Gaines BPhil (Hons) LISTD
Sylvia Hubbard Dip RBS (TTC) AISTD
Jessica Kidwell ACSM
Harvey Klein BA RAD Stott Pilates
Susan Lucas*
Jenny Murphy* MA Dip PDTD RAD
Annette Pain*
Karen Paisey*
Carol Pakri BFA (Hons) Dip RBS (PDTTC)
Catherine Royce
Samira Saidi* ARAD Dip RBS (PDTTC)
Nicola Tranah* Dip PDTD RAD
Neil Westmoreland Dip PDTD

MEDICAL SUPPORT STAFF

Dr Jonathan Barnes BSc MB BS MRCPG
General Practitioner – Lower School
Dr Philip Bell MBChB MRCPG DipSportsMed FFSEM FISEM
Sports Physician
Prof Robert Bor CPsychol CSci FBPsS FRAeS UKCP
Reg EuroPsy School Counsellor
Misha Botting BA (Hons) MSc BASES *Performance Psychology Consultant – Lower School*
Janet Briggs MSc MCSP *Physiotherapist – Lower School*
Jasmine Challis BSc SRD *Nutritionist/Accredited Sports Dietician*
Mr N J Goddard MB FRCS *Orthopaedic Consultant*
Dr Alison Joy MA DRCOG DCH MRCPG MRCP *Medical Officer – Upper School*
Dr Sophie Jukes BSc MB BS DRCOG MRCPG *General Practitioner – Lower School*
Dr Ian McCurdie MSc (SportsMed) FRCP FFSEM (UK)
Sports Physician
Dr Sanna Nordin BSc (Hons) PhD *Performance Psychology Consultant – Upper School*

Opposite: Exuberance personified – Graduate Shiori Kase in *Larina Waltz* by Ashley Page

Rachel Qusted BPhy (Hons) MCSP MAPA SRP
Physiotherapist – Upper School
Frances Rees DEN *School Nurse – Lower School*
Henry St Clair* *Massage Therapist – Upper School*

HOUSE STAFF

Upper School
Iain Coyne, Jeanette Nap, Ruth Miller
Pauline Kennedy, Alison Norsworthy
Accommodation and Pastoral Officers

Lower School

Simon Bushnell BA *Head of Boarding*
Jane Linkin *Deputy Head of Boarding*
Lynne Hood *Teaching Cert of Primary Education*
Carol Jones
Tony Linkin
Klara Mottlova
Greg Roberts
Sue Roberts

FACILITIES, HOUSE SERVICES AND CATERING

Ian Cordery *Estates Manager*

Lower School

Samantha Fisher *General Site Manager*
Delia Bedeau *General Duty Manager*
Tanya Williams *Administration Duty Manager*
Anna Davis *Weekend Duty Manager*
Gerald Gibbs *Daily Maintenance*
Ron Elsmere *Daily Maintenance*
Brian Jones, Nick Cartmel, Graham Everett and Eamonn Linton *School Drivers*

Upper School

Michael Zammit *Daily Maintenance*

*Currently dancing or has danced with The Royal Ballet and/or Birmingham Royal Ballet (formerly Sadler's Wells Royal Ballet)

The Royal Ballet School Sponsorship

In addition to the core funding provided by the DCSF through the Music and Dance Scheme, the School is grateful for support received from the following:

Student Sponsors

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Geoffrey Spackman
Robin and Frances Tomkins
Pamela Dulcie Tilley Trust
Penna and William Wells
G B L Wilson Bequest

Frederick Ashton's The Dream
Clockwise from top left: Oberon and Puck (Joseph Caley and Jeremy Curnier); Dream Lovers (Daniel Norgren-Jensen and Freya Thomas); a top Bottom (Jonathan Hanks); Fairy dell delight; and some ribald Rustics





Johan Persson

The Royal Ballet School Contracts

Congratulations to our 2009 Graduates on being offered the following professional contracts:

Ruth Bailey
The Royal Ballet

Leticia Stock
The Royal Ballet

Tristan Dyer
The Royal Ballet

Benjamin Ella
The Royal Ballet

Benjamin Soerel
Birmingham Royal Ballet

Nicola Henshall
English National Ballet

Shiori Kase
English National Ballet

Vadim Muntagirov
English National Ballet (First Artist)

Jeremy Curnier
Northern Ballet

Charlotte Barber-O'Donnell
Dutch National Ballet

Elisa Badenes
Stuttgart Ballet

Freya Thomas
Munich Ballet

Oda Groener
Royal Danish Ballet

Daniel Norgren-Jensen
Royal Swedish Ballet

Jonathan Hanks
Estonian Ballet

William Moore
Estonian Ballet

Lucas Lima
Norwegian National Ballet

Lili Felmery
Hungarian Ballet

Giada Rossi
Ballet de l'Opéra National de Bordeaux

Bethany West
Ballet de l'Opéra National de Bordeaux

Sergi Terns Goma
Corella Ballet, Spain

Giacomo Vitelli
Corella Ballet, Spain

Mattia Vitelli
Corella Ballet, Spain

Alex Arshamian
South African Ballet Theatre

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Ballet Tucson, Arizona

Giorgio Galli
National Ballet of Canada

Ichigo Oguro
Singapore Dance Theatre

Jessica Wood
The Australian Ballet

White Lodge Redevelopment Appeal

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Opposite: Anna Rose O'Sullivan and James Stephens (both Year 10) in Antonio Castilla's *Reawakening* – a fitting tribute to a rejuvenated White Lodge following its £22m redevelopment

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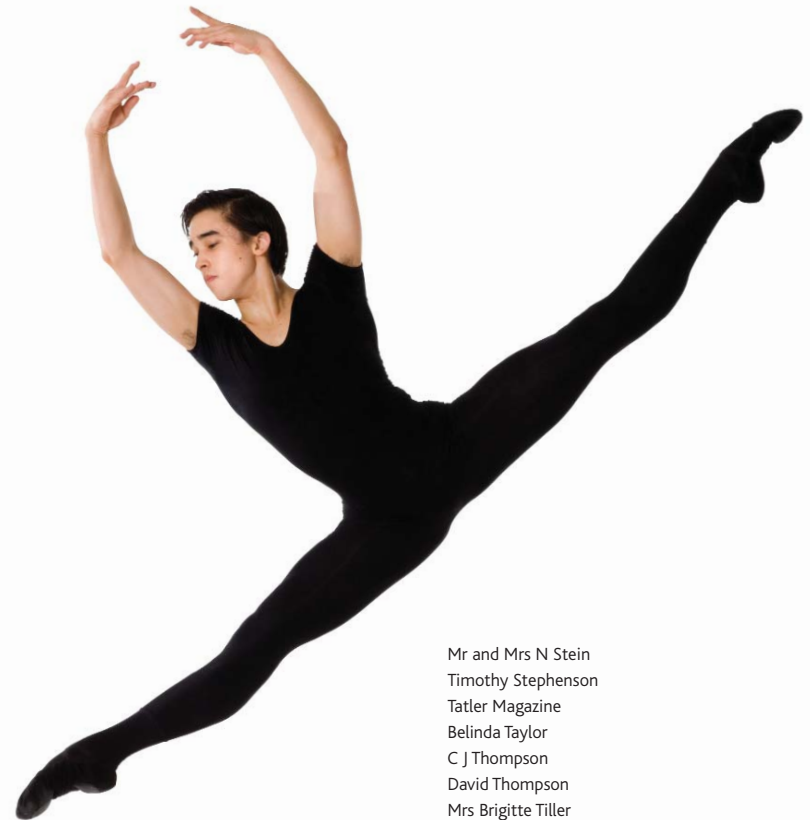


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Opposite: A dream come true – Titania (Elisa Badenes) and Oberon (Joseph Caley) together at last

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