



THE ROYAL BALLET SCHOOL

Annual Report 2009 - 2010





HRH The Prince of Wales, President

By the time our 11-year-old dancers take to centre stage of the Royal Opera House, they have already trained for several years.

By the time they graduate, they will have trained for at least seven more.

Creating professional ballet dancers is a long-term commitment. Investment in their future success is our raison d'être.

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



'Respect the past, herald the future, but concentrate on the present.'

Dame Ninette de Valois OM CH DBE
Founder



This last year has tested The Royal Ballet School's role as a centre of excellence, providing a world-class education in classical ballet training, and it was not found wanting.

Gailene Stock and her staff continue to strive for ever higher goals in a new economic climate. I congratulate them on their disciplined and realistic approach to the shifts in our funding programme. I am delighted to record another year of exceptional achievements.

We are very proud of another year of graduates who have found employment with 20 first-class classical ballet companies throughout the world. They are a credit to our endeavour to educate exquisitely trained, well rounded, disciplined dancers in the Dame Ninette de Valois vision for classical ballet.

We undertake to find the gifted and develop their talent whatever their financial circumstances. 46% of our students come from families with a gross income of less than £30k per year and 20% come from

families earning less than £10k. We are deeply indebted to the Department for Education who, through their Music and Dance Scheme, fund 176 of our 213 pupils.

For the rest we fundraise. We have made a priority of student sponsorship and sponsorship of general activities, such as performance, choreography, international tours, exchanges and the especially stimulating guest teacher programme.

Our list of deeply valued supporters is long but I would like particularly to mention Sarah Dorfman and John and Catherine Armitage for their munificence in closing the White Lodge (our Lower School) Appeal. Our facilities are now surpassing excellent. Madeleine Plaut, a Governor and Chairman of the Appeal Committee, masterminded this and with her committee helped find many new supporters and, impressively, 18 new student sponsors.

We continue to attract corporate support too. Sarasin held a second very successful evening for 180 clients at the School including a private performance of Antony Tudor's *Jardin aux lilas*.

The Dame Ninette de Valois vision of excellence in classical ballet is the focus of our under-sung Dance Partnership and Access Programme. This government-funded project takes small teams of our students into schools, gyms and halls in Swindon, Bury St Edmunds, Mansfield, Blackpool and Dagenham, East London.

Together with especially qualified teachers, the young from local schools are given a chance to watch and participate in classical ballet. For most this will be their first contact. The realisation that extraordinary feats of focus and physical ability, let alone musicality, are performed very often by those of their own age group, has a great impact. Our students are not hothouse flowers but the experience is enlightening for them too.

Informing a wider and wider group of the real work of The Royal Ballet School means we not only demystify the vocation but also means we reach out to more and more talented young people who should apply to us to be auditioned. Unless we get to the very few who have the gift, the motivation, passion and physique to be trained in this art, we should pack up the shop. Parents, teachers and children need this contact to understand how to pitch their potential.



*'Dame Ninette de Valois'
vision of excellence... is the
focus of our under-sung
Dance Partnership and
Access Programme.'*

The Marchioness of Douro OBE
Chairman



And for those who may not find a place with us, their pleasure in discovering a new medium is really moving.

After eleven years of tireless activity on the board and on the Finance and Appeal Committees, we regretfully release Patrick Maxwell. During his time as a Governor he was instrumental in monitoring the expansion of the School and gave unstintingly of his time and counsel. Dame Antoinette Sibley retires this January but it is hoped that her long association with the School will remain as strong as ever. They both leave us with our profound gratitude.

And we have two new Governors: David Fletcher who will chair a new Estates Committee to monitor the use and maintenance of our now many properties, and Suneel Bakhshi who joins the Finance Committee. They are both heartily welcomed. Governance is a crucial ingredient of running the School. I am hugely indebted to the board for giving of their time and expertise *pro bono publico*. I salute them as extraordinarily generous philanthropists who consistently treat their work on the board as an honour, a privilege and an opportunity to serve the common good.

I started this message with a word about our staff. Facing the government cuts is not easy. To a man they have behaved with intelligence and dignity making the work of the Governors swifter and more efficient. On behalf of the governing board they have our sincere thanks.

Antonia Douro

The Marchioness of Douro OBE
Chairman
April 2011

L to R: The world's a stage – dress rehearsal at the Royal Opera House

Graduates William Bracewell and Angela Wood in *Romanza*

The award-winning *Bridge of Aspiration* links the School to The Royal Ballet

A picture of strength and grace – Claudia Dean and Donald Thom (1st Year)

primarySTEPS pupils in performance – part of the innovative Dance Partnership and Access Programme (photo: Brian Slater)

Vein by Kerry Nicholls – a creative conduit for Graduates Nicole Cato and Louis McMiller

Director's Report



A new era began for the School in 2009 – 2010 as Lady Douro took on the role of Chairman of the Board of Governors. It has been a great pleasure to work with her over this past academic year with much already achieved and challenging goals ahead of us.

The exciting news that our former student Sergei Polunin had been promoted to Principal Artist of The Royal Ballet after only three years with the Company was a wonderful start to the year. This is a meteoric rise to this ranking and we look forward to seeing this brilliant young dancer in many impressive roles in the future. Equally impressive was seeing Vadim Muntagirov, Graduate of 2009, successfully taking on the leading role in five full-length classical ballets in his first year with English National Ballet – quite an amazing feat for a 20-year-old dancer.

Another great success was William Bracewell winning the top prize in the Youth America Grand Prix in New York with his elegant and artistic presentation of Siegfried's Act 1 solo from *Swan Lake*, plus a dynamic contemporary solo that he choreographed himself. William, who passed his final examinations with Honours, was also named the Outstanding Graduate of the Year and very happily accepted a position with Birmingham Royal Ballet, although he was offered five other professional contracts.

All Graduate students who auditioned were offered places in major companies, including three to The Royal Ballet, two to Birmingham Royal Ballet and two to English National Ballet. We wish all of our Graduates much happiness and success as they move on to their professional careers and we will follow their progress with great interest.

A very moving and unforgettable experience was the laying of the Foundation Stone at Westminster Abbey on 17 November 2009 to honour the founders of The Royal Ballet, namely Dame Ninette de Valois, Sir Frederick Ashton, Constant Lambert and Dame Margot

Fonteyn. The day was a reminder of our rich heritage and vibrant future and was a fitting tribute to the School's Founder, Dame Ninette de Valois. It would have been a great source of pride to Dame Ninette that every dancer who performed at the ceremony was either a current or former student of the School. Four of our Year 8 Lower School students performed a piece especially choreographed by Liam Scarlett, with Graduates Steven McRae, Robert Parker, Natasha Oughtred and Romany Pajdak giving inspired interpretations of works by both Ashton and De Valois.

On the international stage, this year saw our students performing in Germany, Canada, Italy and Japan and they were a credit to their school and country wherever they performed. In October, Yasmine Naghdi and Sander Blommaert performed the pas de deux from Kenneth MacMillan's *Concerto* to great acclaim to celebrate the 40th anniversary of the Hamburg Ballet School.

In November, nine students travelled to Toronto to participate in the 50th anniversary celebrations for Canada's National Ballet School and presented four performances which included *Toccata*, a new work by former Graduate Liam Scarlett, the pas de deux from *Concerto* and *Brush Strokes*, a work choreographed by William Bracewell.

Japan was next on the itinerary when, in February, four students plus Jay Jolley, Gary Norman and Diane van Schoor accompanied me to present masterclasses and lecture demonstrations at the Showa University in Tokyo. These lecture demonstrations and classes were repeated when Diane van Schoor and I and two 2nd Year students were invited to Palermo to present a similar format. Finally, in May the majority of the Graduate class travelled to Japan to present four performances of a mixed programme in four different venues, again to great acclaim.

The performing experiences continued with every Graduate student working with The Royal Ballet in classes and in performances throughout the year and nine of the dancers working for several weeks with Birmingham Royal Ballet over the Christmas season. The Lower School students were also very busy, performing with The Royal Ballet in *Swan Lake* and *The Nutcracker*.



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Canada, Italy and Japan... and were a credit
to the School wherever they performed.'*

Gailene Stock AM, Director





'The School continues to place great importance on choreography... and our students seem to become more and more inspired.'

Gailene Stock AM, Director



L to R: William Bracewell's *Brush Strokes*

Sander Blommaert and Imogen Chapman (both 3rd Year) in *Toccata* by Choreographer and Graduate, Liam Scarlett

Backstage congratulations for Francesca Hayward (2nd Year), winner of YBDY 2010

Schrumpf, a witty work by Choreographer and Graduate, Alastair Marriott

Founders of The Royal Ballet were honoured at a ceremony in Westminster Abbey (photo: Courtesy of Dean and Chapter Westminster)

Previous page: Kenneth MacMillan's *Concerto*

The 2010 Young British Dancer of the Year was once again a very exciting event with many of our talented young dancers selected for the Semi Finals and Finals. Ivan Liška, Artistic Director of the Bavarian State Ballet in Munich, was the Chairman of a prestigious jury who chose Francesca Hayward (2nd Year) as the winner with Anna Rose O'Sullivan (Year 11) in second place and Bruno Micchiardi (2nd Year) in third position. This important competition, now a firm favourite in the UK dance calendar, was again made possible due to the generosity of Ricki Gail Conway, Vice Chairman of The Royal Ballet School.

On the academic front the students continue to do extremely well at both the Upper and Lower Schools, particularly when one takes into account all of the demands upon their time and abilities. My sincere thanks to Martin Fosten and Pippa Hogg-Andrews and the entire academic team for the very pleasing results produced in the 2009 – 2010 academic year.

My heartfelt thanks also to Diane van Schoor, Hope Keelan and the artistic team at the Lower School for their excellent work and total commitment to the students.

The School continues to place great importance on choreography and our students at both the Lower and Upper Schools seem to become more and more inspired. This year the Ninette de Valois Junior Choreographic Award and the James Monahan Award for Best Choreographer were won by Augustus Payne (Year 7) and the Kenneth MacMillan Senior Choreographic Award was won by Naomi Seaton (Year 10).

At the Upper School, the Ursula Moreton Choreographic Award was presented to Sean Bates (2nd Year) for his inspired piece *Symbiosis*, which was later performed at the Linbury Studio Theatre in the summer performance season. My sincere thanks to Kate Flatt, Jennifer Jackson and Susie Cooper who consistently guide and motivate the students to produce their best in this area of the School's training.

Our summer performances at the Linbury Studio Theatre and on the main stage of the Royal Opera House were again very successful with ballets such as Antony Tudor's *Jardin aux lilas*, Parrish Maynard's *Fractals* and Kenneth MacMillan's *Concerto* being particular favourites with the audiences.



'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



The Partnership and Access Programme continues to go from strength to strength and I congratulate Jay Jolley, Ginny Brown and the dedicated team who continue to introduce the work of The Royal Ballet School to so many state sector primary and secondary schools throughout the country.

At the completion of the academic year we bade farewell to Martin Fosten, Academic and Pastoral Principal of the School for the past eight years and wish him all the very best as he ventures into part retirement. Taking on Martin's role from September 2010 we welcomed Dr Charles Runacres, who comes to the School with the highest recommendations and impressive experience. We do hope that he will enjoy many happy years working with the students of The Royal Ballet School.

The Outreach Programme has also worked at full capacity throughout the year, identifying many talented students and sharing the work of the School with many interested teachers nationally and internationally. My sincere thanks go to Kathryn Wade, Principal of the Outreach Programme, and her team for all their hard work.

At the end of the calendar year we said farewell to Kathryn, who will be taking on more freelance work in 2011. Kathryn has been associated with The Royal Ballet School for more than 30 years and we wish her all the very best for the future.

Taking on the role of Head of Outreach and Teacher Training is Mark Annear, former professional dancer and now a highly qualified and experienced teacher. Together we look forward to advancing the Outreach Programme and establishing a cohesive Teacher Training Course for the future.

Additional aims for the forthcoming year are to maintain the excellence of our teaching programme in what are difficult financial times and to ensure that all of our students are given the best possible education and training for their goals in life.

We will present a De Valois Conference in April 2011 to mark a decade since Dame Ninette's death. We are also planning to present our main stage performance at the Royal Opera House in her honour, presenting works choreographed by her and all those whom she influenced in her illustrious career as teacher, choreographer and Director.

In conclusion, I would like to thank most sincerely Lady Douro and the Governors of the School for their unwavering support and hard work, and the entire staff of the School who give so much to ensure that the welfare and training of the students is their top priority.

Gailene Stock AM
Director

Outreach Programme

Fresh talent is consistently introduced to The Royal Ballet School through the Outreach Department's ever successful Junior, Mid and Senior Associate Programme. In 2009 – 2010, 63% of our full-time students were former Associates.

Established in 1948, the Associates Programme was designed to nurture young talented students from ages 8 to 15 who show an aptitude and desire to follow a career in classical ballet. Famous graduates include Royal Ballet Principal Dancers Lauren Cuthbertson, Edward Watson and Rupert Pennefather, as well as renowned choreographers Christopher Wheeldon and Liam Scarlett.

The Programme aims to complement the Associate students' current private dance training by introducing them to the unique system of training of The Royal Ballet School.

From humble beginnings, the Associate Programme has since grown to over 450 students in seven centres across the United Kingdom including London, Birmingham, Bristol, Leeds, Manchester, Eastleigh (Southampton) and a new centre in Devon at the beautiful Dartington Hall, Totnes.

JUNIOR ASSOCIATES

In addition to their regular weekly or fortnightly ballet classes, Junior Associates are often given opportunities to perform with the royal companies, the 2009 winter season being particularly exceptional.

Under the guidance of our dedicated Associates Coordinator, Sylvia Hubbard and her team of chaperones, the Junior Associates performed at the Royal Opera House in several of The Royal Ballet's productions, namely 23 performances of *The Sleeping Beauty*, 14 *Tales of Beatrix Potter*, 16 *Romeo and Juliet* and 9 performances of The Royal Opera's *Tzarina's Slippers*, not forgetting the many stage calls. In the same season, Associates also performed with Birmingham Royal Ballet in 4 performances of *Cyrano* and 22 performances of *The Nutcracker*.

The logistics involved are considerable, but so too are the benefits for the children whose confidence, knowledge and love of ballet all increase as a result. Thanks are due to the teachers, and most especially the parents, for their unstinting support.



'Being a Junior Associate makes me feel really special... it makes me feel like I was born to dance.'

Megan Hondius, Junior Associate



JA FOR A DAY

We continue to encourage potential new students to the Junior Associates through our heavily subscribed *JA for a Day* events, where demand far outstrips supply.

Through the combined efforts of Events Coordinator Laurajane Lavender, Sylvia Hubbard, Helen Farrell and our cohort of pianists, five such days were held in 2009 – 2010 in London, Birmingham, Scotland and Guernsey.

These days are an accessible introduction to a regular JA ballet class, with parents, guardians and teachers all being included equally in the process. It is becoming very apparent that candidates who have previously attended a *JA for a Day* event are visibly more at ease, confident and able to display their true potential at audition.

AUDITION INSIGHT DAYS

The *Audition Insight Days* held throughout the year are a further chance for us to demystify The Royal Ballet School's audition process and to reassure potential students and parents that this is an open, positive and inclusive process.

Over 75 candidates attended the *Audition Insight Day* held in London during the October half-term break and the positive feedback received from parents and students alike was gratifying.

These days are not only a useful introduction for prospective new students, they also send out a clear message to any young dancer with talent and aptitude that they are encouraged to audition for The Royal Ballet School, regardless of their socio-economic circumstances.

AUDITIONS

From January to June the cycle of auditions never ceases, with Upper and Lower School auditions held each spring term, closely followed by the Junior Associate auditions in the summer term.

Over 650 candidates attended Preliminary auditions for full-time students and Mid and Senior Associates during January and February 2010 at centres in Birmingham, Bristol, Manchester and London, culminating in the Final auditions in London in March. Numerous

applications were also received by DVD from international candidates and auditions were also held in Livorno, Italy. The results were promising and a new cohort of 43 Upper School and 30 Lower School students commenced their training in September 2010.

Similarly, new talent was discovered at the Junior Associate auditions in April 2010, held in London, Birmingham, Bristol, Eastleigh, Leeds, Manchester and Totnes. A combined total of 215 Junior, Mid and Senior Associates joined us in September.

The excellent organisational skills of Auditions Coordinator Liz Thorrington, Associates Coordinator, Sylvia Hubbard, Sebastien Calabretto and the Outreach team are at the heart of this fundamental part of our business. So too are our regional teachers, pianists, coordinators and members of the Parent and Teacher Association who are generously supportive of the panels, candidates and their parents.

INTERNATIONAL SUMMER SCHOOL

Over 370 students from 32 countries attended our International Summer School in July 2010, held over two consecutive weeks at two separate venues: Covent Garden for senior students aged 15 to 18 and White Lodge for junior students between 10 and 14 years.

A balanced yet challenging timetable at both Summer Schools gave the candidates a full range of activities, including classes in classical, contemporary, national dance, character, jazz, mime and body conditioning. Students benefited from the teaching expertise of The Royal Ballet School's artistic faculty along with expert guest teachers including Viviana Durante, Francesca Zumbo, Kenneth Tharp and Hakeem Onibudo.

Year on year, the standard of the students seems to increase, evidenced by Director, Gailene Stock being able to offer seven full-time places to the School, commencing in September 2010.

The consummate organisation of Summer School Coordinator, Shona Devine and Outreach Administrator Hervé Voisin, along with their team of helpers, ensured that Summer School 2010 was another unqualified success.



'Providing outstanding training opportunities for students and teachers is our top priority.'

Mark Annear



L to R: A double-take – Royal Ballet Principal Steven McRae coaches twins Alexander and Thomas Bennett in his *Super Sunday* masterclass (photo: Johan Persson)

Junior Associate boys stretching out in class

Mid Associate girls on their way to class at Upper School

Previous page: Starting at the very beginning – Junior Associate girls at the barre

SUPER SUNDAYS

The ever popular *Super Sundays* continue to attract students from private and vocational schools across the UK. This series of masterclasses, given by esteemed teachers from the international dance world, was the initiative of my predecessor, Kathryn Wade, Principal of the Outreach Programme for over five years.

In 2009 – 2010 Kathryn invited teachers of the calibre of Elisabeth Platel, Danseuse Etoile and Directrice of L'Ecole de Danse de L'Opéra de Paris, Francesca Zumbo and Scott Prouty. In addition, Royal Ballet Principal and Graduate of The Royal Ballet School, Steven McRae also conducted a thoroughly engaging masterclass for senior boys.

TEACHER TRAINING

A sound connection was also made by Kathryn and the team between the School and the wider dance teacher community. Through regular *Teacher Invitation Days* held at Covent Garden and White Lodge, teachers of dancers currently training at the School are invited to observe their former students' progress first-hand.

The enthusiasm of Events Coordinator Laurajane Lavender ensures these days are informative, informal and very welcoming. They are

also an important nexus for the School to develop its relationship with teachers from all over the world.

We aim to further consolidate this connection through The Royal Ballet School's Teacher Training Programme. Since joining the School in January, this has been one of my top priorities and plans are now underway to further develop the Teacher Training course. The first cohort of teachers is expected to commence in September 2011.

Suffice to say, the future looks bright and very busy. The dedication and professionalism of the Outreach team has been most impressive and my sincere thanks go to them for their warm welcome and seamless handover. I look forward to working together with them all in pursuit of the exciting goals ahead, keeping this vital programme as the interface between our dancers and teachers of the future.

Mark Annear

Head of Outreach and Teacher Training

Outreach Programme Statistics

Audition Analysis 2009 – 2010

For entry September 2010

APPLICATION FORM ANALYSIS

Summer School 2010

	Applied	Accepted	Girls	Boys
Junior	1,012	238	175	63
Senior	404	135	81	54
Total	1,416	373	256	117

Lower School, Upper School & Associates for entry in September 2010

	Girls	Boys	Total
Lower School	339	80	419
Upper School	204	78	282
Junior Associates	834	110	944
Mid Associates	367	66	433
Senior Associates	119	13	132

AUDITION NUMBERS BY VENUE

Mid & Senior Associates, Lower School & Upper School

	Girls	Boys	No. of Candidates	%
London	374	105	479	48.4
Birmingham	116	14	130	13.1
Bristol	95	13	108	10.9
Manchester	106	11	117	11.8
Private	44	28	72	7.3
DVD	69	15	84	8.5
Total	804	186	990	100.0

Overseas for Upper School

	Girls	Boys	No. of Candidates
Livorno	39	9	48

Junior Associate Auditions

Centre	No. of Candidates	Girls	Girl Intake	Boys	Boy Intake
London	320	274	26	46	21
Birmingham	155	138	17	17	5
Bristol	87	78	13	9	3
Eastleigh	88	80	11	8	2
Leeds	112	97	12	15	6
Manchester	123	114	12	9	3
Totnes	57	51	5	6	1
DVD	2	2	0	0	0
Total	944	834	96	110	41

SUMMARY

Total number of applications (Lower School, Upper School & Associates)	2,258
Total audition candidates	1,982
Number of students applying for more than one course	323

Student Numbers 2009 – 2010

	Girls	Boys	Total
Lower School			
Year 7	12	14	26
Year 8	14	9	23
Year 9	16	10	26
Year 10	14	12	26
Year 11	12	12	24
Total	68	57	125
Upper School			
1st Year	13	13	26
2nd Year	15	17	32
3rd Year	12	15	27
Total	40	45	85

Foreign Students

American	8	Italian	5
Australian	7	Japanese	10
Belgian	2	New Zealander	1
Canadian	1	Norwegian	1
Dutch	2	Portuguese	1
French	6	Slovakian	1
Hungarian	1	Spanish	2
		Total	48

Senior Associates	Girls	Boys	Total
London	23	14	37
Birmingham	16	0	16
Total	39	14	53

Mid Associates	Girls	Boys	Total
London Weekly	31	20	51
Birmingham Weekly	21	3	24
Bristol Fortnightly	17	0	17
Leeds Weekly	17	0	17
Total	86	23	109

Junior Associates	Girls	Boys	Total
London Weekly	36	18	54
London Fortnightly	20	14	34
Birmingham Weekly	26	8	34
Birmingham Fortnightly	13	3	16
Bristol Fortnightly	29	6	35
Eastleigh Fortnightly	23	13	36
Exeter Fortnightly	14	2	16
Leeds Weekly	23	8	31
Manchester Weekly	29	3	32
Total	213	75	288

Partnership and Access Programme

Nurturing undiscovered potential in students from diverse, non-dance backgrounds remains our strongest commitment. This year, 2,380 students from 38 state schools across England have been introduced to ballet and the work of The Royal Ballet School.

Through our innovative national aDvANCE and primarySTEPS programmes, for secondary and primary schools respectively, we are committed to developing skills and knowledge in ballet in students who would not otherwise have the opportunity, by offering appropriate programmes of training, creativity, cultural and artistic exchange.

With crucial support from the Department for Education's Music and Dance Scheme, the programme collaborates with five key state secondary schools as part of a National Partnership Scheme, namely Dagenham Park C of E School, East London; Churchfields School, Swindon; Bispham High School, Blackpool; King Edward VI School, Bury St Edmunds; and The Manor School, Mansfield. These schools have since collectively identified a total of 27 local primary 'feeder schools' which now participate in the primarySTEPS programme.

Our reach continues to widen, as do the rewards of the programme. Not only do students gain knowledge and skills in dance and choreography, but the advantages of increased self-confidence, concentration, trust-building and being able to work successfully in a team, have inherent ongoing benefits for the students, their schools and ultimately their own communities. Helping the students to achieve their creative potential, while at the same time making the art of ballet accessible, is one of our top priorities.

aDvANCE

Designed for GCSE and A-level dance students from selected Specialist Schools and students of The Royal Ballet Upper and Lower Schools, the aDvANCE programme aims to explore creativity through the medium of ballet and dance. Each aDvANCE project runs for approximately 12 weeks, when students from both schools work with a Royal Ballet School choreographer, take part in choreographic workshops and create joint dance performance pieces at the conclusion of each project.

aDvANCE LONDON

Our aDvANCE 1 collaboration between Dagenham Park C of E Secondary School and students from 1st Year at The Royal Ballet Upper School, commenced in October 2009. Led by Paul Bayes-Kitcher and assisted by Danielle Batchelor, the project resulted in a vibrant joint dance piece entitled *Pathways* with music by Moby and Polygon Window.

Public performances were given in February 2010 at Barking Broadway Theatre and the Linden Studio at The Royal Ballet Upper School, with the crowning achievement being a high profile performance at London's Southbank Centre on 26 March as part of the Music and Dance Scheme's *Sound Moves*. Providing such performing opportunities is a fundamental part of the students' ongoing development.

A second aDvANCE collaboration took place between students of Capital City Academy in North London and Year 10 students from The Royal Ballet Lower School.

During weekly choreographic workshops with Artist-in-Education, Bim Malcomson and assisted by Andre Portasio, students from both schools created a piece entitled *Vice Versa* set to music by Liszt, exploring the symmetry and asymmetry in ballet and the theme of chaos and order. As well as generating movement ideas, the dancers were also responsible for choreographing sections of the finished dance which was shown to the students and staff of White Lodge on 14 May with a performance at Capital City Academy the following evening.

aDvANCE NATIONAL

As part of our ongoing commitment with the Department for Education and Specialist Schools and Academies Trust, we are actively creating longer term relationships with schools and their communities outside of London.

On this basis, in autumn 2009 we established our fourth 3-year National Partnership programme in collaboration with Dance4, the national dance agency for the East Midlands, and The Manor School, a Specialist Sports College in Mansfield, near Nottingham.



'Students have received a great deal of respect from their peers following the project and they are proud of the final performance. Many thanks for giving us this fantastic opportunity.'

Emma Reynolds, Head of Dance, Capital City Academy



During the first year of partnership, The Royal Ballet School worked with a cluster of secondary schools identified by The Manor School, namely: The Brunts; Meden; Samworth Church Academy and Queen Elizabeth Schools. Each school was offered an exciting range of activities designed to introduce their students to ballet and The Royal Ballet School, and participating students were subsequently invited to audition for a 'gifted and talented' dance group.

Weekly visits were then undertaken by Bim Malcomson and Liz Foster during the autumn and spring terms to work with the newly-formed 'gifted and talented' dance group as well as students from The Manor School. On 24 March 2010 an array of works was performed: The Manor School group presented *Reaching Forth*, created by Bim Malcomson and the 'gifted and talented' group performed *Fly With Us*, created by Liz Foster.

In addition, 3rd Year Royal Ballet Upper School students performed the pas de deux from Kenneth MacMillan's *Concerto* and *Brush Strokes*, a contemporary work choreographed by our Graduate William Bracewell. This sharing of ideas and dance styles, with classical and contemporary being performed side-by-side in local settings, is integral to the success and accessibility of the aDvANCE programme.

All of our five National Partnership Scheme secondary schools will participate in ongoing collaborative projects supporting the 'gifted and talented' dance programmes in their area.

ACCESS PROJECTS

Another vital part of our programme is opening the doors, literally, to a wider audience and sharing the resources of The Royal Ballet School.

During 2009 – 2010 we achieved this in several ways: by hosting a residential dance course at White Lodge; by opening White Lodge to the general public on two exhibition days in the autumn term; contributing to the *Partners in Dance Festival* by bringing together students and teachers from five Richmond secondary schools for a choreographic project; continuing to develop our course in ballet education; and by promoting our landmark White Lodge Museum and Ballet Resource Centre.



'I learned more about what goes on in The Royal Ballet School and how challenging it is... it was an inspiration and a once-in-a-life-time chance.'

Student of Dagenham Park C of E School



Above L to R: Learning curves – Capital Academy students take class and watch class at the Lower School

Discovering the world of ballet at the White Lodge Museum

Previous page: Teacher Carol Pakri guides Capital Academy students through their introductory ballet class

RESIDENTIAL COURSE AT WHITE LODGE

In association with the Department for Education and the Royal Opera House, we hosted Youth Dance England's Young Creatives, an intensive three-day residential course held at White Lodge in April for 34 young people aged 15 to 19 from across England. For many of the participants, this was their first experience of classical ballet.

Focusing on 13 talented choreographers, handpicked by a panel of professionals from the Royal Opera House Education Department, The Royal Ballet School and Youth Dance England, the students took part in ballet classes, choreographic workshops as well as rehearsing their own choreographies. A performance at the Linbury Studio Theatre, Royal Opera House on 9 April concluded the creative process.

COURSE IN BALLET EDUCATION PRACTICE

The development phase of our Course in Ballet Education Practice, in conjunction with the Royal Opera House Education Department, has been very successful in its first year, with five students graduating in January 2010. The course, which focuses on teaching ballet creatively in educational and community settings, has been directed by Ginny Brown, Programme Manager of the Partnership

and Access Programme and Clare Thurman, Royal Ballet Education Manager, with Lorna Sanders acting as Course Leader. A second cohort of six students commenced the course in September 2010.

WHITE LODGE MUSEUM AND BALLET RESOURCE CENTRE

Officially opened by our Vice President, The Lady Sarah Chatto, in February 2009, the White Lodge Museum and Ballet Resource Centre has since received over 2,000 visitors. The landmark exhibition is opened regularly to the general public and illuminates life at The Royal Ballet School, explores the development of classical ballet and celebrates the heritage of The Royal Ballet School and Companies.

A philanthropic donation from the Foyle Foundation has enabled us to begin cataloguing the School's significant archival collections, with the aim to have all the collections fully audited, assessed and stabilized. But much work is still to be done.

Our mission is for the White Lodge Museum and Ballet Resource Centre to develop as a leading international centre for research in classical ballet. We aspire to engage as many new audiences as possible through appropriate programmes of cultural exchange, raising the understanding of ballet and The Royal Ballet School in the process.



'primarySTEPS has changed Sam's life. It is a fabulous scheme and opens up a world of opportunities for all of the children who attend and that should be celebrated.'

Tracey Lee, Sam's mother



PRIMARY STEPS

Since its inception in 2006, the primarySTEPS programme has expanded to a new region each year, with a centre established in Bury St Edmunds in 2009 – 2010 and a further Mansfield centre due in 2010 – 2011. Along with Dagenham, Swindon and Blackpool, this will bring our total of national centres to five, encompassing a total of 27 local primary 'feeder schools'.

This 4-year, 3-level programme is aimed at 7 to 8-year-olds and is designed to form a first rung on the ladder of dance opportunities for children who have no prior experience of ballet. All participants take part in six introductory ballet workshops, with teachers' sessions, supporting resource materials and a demonstration of ballet training by Royal Ballet School students completing the induction.

Children then invited into weekly after-school classes are offered a unique introduction to ballet technique, taught by a ballet and a creative specialist. Along with visits to local dance providers and our Associate programmes, these classes give talented children a chance to develop a sound foundation technique which underpins their future dance opportunities when they graduate from Level 3.

A programme on this scale takes time to 'bear fruit' and it is gratifying to see our investment in the children now reaping rewards. A remarkable success story has been that of Sam Lee, first introduced to ballet through our primarySTEPS centre at Dagenham. He has since progressed to The Royal Ballet School's Junior Associate Programme and has subsequently been offered a full-time place at the Lower School in Year 7.

A new intake of Level 1 pupils commenced in each centre in autumn 2009. Approximately 1,200 children participated in the introductory workshop programme with some 110 children invited to join the primarySTEPS weekly dance classes. We look forward to seeing their horizons broaden by their primarySTEPS experience. Whether they go on to join the professional dance world or simply gain a lifelong appreciation of ballet, our audience of the future can only benefit.

Sincere thanks go to the Department for Education, our dedicated teachers and the Dance Partnership and Access team for making this invaluable programme thrive.

Jay Jolley
Assistant Director

Above L to R: Extending stretches and expanding horizons – all part of the primarySTEPS programme

Teacher Sarah Gough takes Year 3 pupils through their formative barre exercises

Jumping for joy – the essence of a primarySTEPS class

In between costume fittings, dance classes and rehearsals, the students' academic performance is of prime importance



'This year's excellent results... provide a superb base for further progress.'

Dr Charles Runacres



The academic aspect of The Royal Ballet School is very important in the overall preparation of the students for their careers. It sharpens their minds and makes the young dancers more aware of the world around them and better analysts of their own performance.

Looking further ahead, a dancer's 'lease hath all too short a date' (Sonnet 18), and academic qualifications are vital to enable our students to move into new careers once their dancing days are done. This year's excellent results not only do our students and teachers proud, they provide a superb base for further progress.

At GCSE the results were notably strong, with 42% of the results graded A* or A, and 94% of the exams passed. Two candidates scored all A* and A grades (one scored A* in six out of seven results, the other five out of nine). Two others had A* and A for almost all their results.

The girls did especially well with 55% of their results graded at A*. All students sat the demanding AS-level in Dance, and all passed: a further testament to their determination and work ethic, as well as their skill and teaching. Other notable success came for two Year 10

students who achieved an A in Music and an A* in Spanish respectively, with a Year 9 student also receiving an A* in French.

At Upper School, students take the BTEC course in Dance during the 1st Year and in Arts Administration during the 2nd Year. These are vocational courses effectively equal to an A-level, and provide an excellent insight into wider aspects of working in the Arts.

As many students as possible sit an A-level in Art, English, French or Maths. Numbers are dictated by the different times at which they arrive at the School and the fact that some take their own native courses (American diplomas or Spanish Baccalaureates online).

BTEC was notably successful in 2010, with nearly 75% of the students scoring Distinction in Dance, with the rest achieving Merit. In Arts Administration 25% of the students achieved Distinction and a further third achieved Merit. Of the A-levels, 44% were graded at A or B with an overall pass rate of 100%. EPQ is now well-established and a couple of students passed this year with interesting dance-related projects.

Students join the School on ability or potential in dance alone, and academic qualifications play no part in selecting students; almost all

the results have a story of hard work, good concentration and personal success behind them. The results must further be put into the context of the amount of dance in which the students are involved, including appearing on stage for The Royal Ballet and Birmingham Royal Ballet. The determination and focus of the students is impressive, as is the fun they have at the School and in their studies.

On a personal note, I have delighted in my time at The Royal Ballet School since starting in September 2010. It is a fascinating mix of people, with some outrageous talents. The dedication of staff and students, the fun, the pastoral care, the standards of achievement, the academic successes, the confidence and wit of the students, and of course the dance and music, make this a remarkable place for staff to work and for young dancers to train, think, achieve and reflect. It is an exceptional school.

Dr Charles Runacres
Academic and Pastoral Head

Academic Examination Results 2010

GCSE	A*	A	B	C	D	E	Entries	Passes A*-C	% Pass Rate A*-C
Art	3	6	2	3	-	-	14	14	100
English	4	6	7	4	1	-	22	21	95
English Lit.	1	4	2	4	1	-	12	11	92
Expressive Arts	1	8	7	7	-	-	23	23	100
French	3	3	2	2	-	-	10	10	100
Geography	-	1	2	3	3	-	9	6	67
History	1	1	1	2	-	-	5	5	100
Japanese	1	-	-	-	-	-	1	1	100
Maths	3	3	10	5	-	1	22	21	95
Music	1	8	2	-	-	-	11	11	100
Science (Single)	-	4	8	7	2	1	22	19	86
Science (Biology)	-	1	3	-	-	-	4	4	100
Science (Chemistry)	-	2	2	-	-	-	4	4	100
Total	18	47	48	37	7	2	159	150	94
%	11	30	30	23	5	1	100		
Cumulative %	11	41	71	94	99	100			

One student in Year 10 gained an A in Music and one an A* in Spanish; one student in Year 9 gained an A* in French.

GCSE	% with 5 A*-C	% Pass Rate A*-C
2006	91.3	95.1
2007	83.3	87.5
2008	96.3	96.5
2009	85.7	90.5
2010	91.3	94.3

A-LEVEL	A	B	C	D	E	U	Entries	Passes A - E	% Pass Rate
Art	1	2	-	1	1	-	5	5	100
English	-	1	3	-	2	-	6	6	100
French	1	1	-	-	-	-	2	2	100
Maths	-	2	2	1	-	-	5	5	100
Total	2	6	5	2	3	-	18	18	100

A-LEVEL	2006	2007	2008	2009	2010
Entries	12	14	10	11	18
Passes	12	14	10	11	18
% Pass Rate	100	100	100	100	100

AS-LEVEL	A	B	C	D	E	U	Entries	Passes A - E	% Pass Rate
Art	-	-	-	2	1	-	3	3	100
Business Studies	-	-	-	1	-	-	1	1	100
Dance*	2	5	4	2	1	-	14	14	100
EPQ**	-	-	-	-	2	-	2	2	100
French	1	-	-	-	-	-	1	1	100
Total	3	5	4	5	4	-	21	21	100

*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	2006	2007	2008	2009	2010
Entries	36	25	15	21	21
Passes	33	24	14	20	21
% Pass Rate	92	96	93	95	100

BTEC NATIONAL AWARDS PERFORMING ARTS

	Distinction	Merit	Pass	Total
Arts Management	6	15	6	27
%	22	56	22	100
Dance	19	8	-	27
%	70	30	-	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 AVERAGES (%)	A*	A*/A	A*-C
The Royal Ballet School	12.0	41.5	94.3
UK National Average	7.5	22.6	69.1



'The students and their achievements remain the greatest source of inspiration.'

Alan Winter



The UK economy may have continued on its rollercoaster ride over the past year but I am able to make another positive report on the financial and operational performance of the School for the 2009 – 2010 academic year.

Generally, it was the start of a period of consolidation following many years of disruption caused by building and refurbishment work at both Floral Street and White Lodge. Thankfully, that is now completed and the students are enjoying their tuition and learning experiences in spaces that rank among the best classical dance training facilities in the world.

While the operational income and expenditure summary and balance sheet shown opposite indicate a deficit, this is due to the way we need to account technically for the long term issue of the pension scheme deficit (explained further below). All in all, the financial and operational performance of the School was good, and through careful budget management and continuing generous support of our sponsors, donors and supporters, we actually experienced a satisfactory trading year.

Along with many other such schemes in the country, the Defined Benefits Staff Pension Scheme deficit has risen. The School and Pension Fund Trustees are working proactively to manage the situation, looking at options to address the current shortfall that will be acceptable to the Scheme's members, regulatory bodies and be affordable for the School. The triennial valuation review due in March 2011 anticipates an increase in the deficit to around £1m. This factor is also being embraced in the current dialogue with the Scheme's Trustees.

The Governors and the Senior Management Team have maintained the policy of investing the income we raise into services and facilities for our students to thrive, leaving modest operating cash reserves. The School's finances are very much under control but in casting an eye to the future, we expect tougher challenges ahead.

We receive invaluable support from the Department for Education's Music and Dance Scheme and we remain indebted to the Department for this. However, we are being realistic about the pressure on public sector expenditure over the next five years, and the School is not expecting to receive increases in funding through the Music and Dance Scheme during this period, so it is looking at

imaginative ways to raise income and control costs as opposed to increasing fees.

We are very conscious of the sacrifices and commitments many parents already make to send their children to the School for training and we will do everything we possibly can to cushion them from the effects of any pressure on grant income.

The picture is certainly not all doom and gloom. Greater financial austerity is also an opportunity to get back to basics and review how we do things and this is an exercise the Governors and Senior Management Team are engaged in as I write. I am sure the School will end up stronger organisationally and operationally as a result.

Finally, as always, I would like to say a huge thank you to the team who make the School tick – the Governors, our donors, funders and sponsors, all of the staff, the PTA, friends and volunteers. The students and their achievements remain the greatest source of inspiration and biggest incentive of all.

Alan Winter
Chief Operating Officer

Summarised Income and Expenditure Account – School Operations

For the year ended 31 August 2010

	2010 £'000	2009 £'000
INCOME		
School fees and grants	6,750	5,894
Outreach activities	555	578
Partnership & Access programme	581	600
Performances and tours	94	129
Donations	112	92
Investment income	3	24
Other income	13	22
TOTAL INCOMING RESOURCES	8,108	7,339
EXPENDITURE		
Charitable activities:		
Full-time students	6,062	5,313
Outreach activities	802	750
Partnership & Access programme	837	722
Performances and tours	285	281
Cost of generating funds	152	127
Governance costs	26	113
TOTAL RESOURCES EXPENDED	8,164	7,306
NET (OUTGOING)/INCOMING RESOURCES FROM SCHOOL OPERATIONS	(56)	33

The Summarised Income and Expenditure Account 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 Designated 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 23 February 2011 and they have been filed with the Charity Commission and Companies House. For a full set of financial statements, please email finance@royalballschool.co.uk

Signed on behalf of the Directors by The Marchioness of Douro OBE on 23 February 2011.

Summarised Balance Sheet

As at 31 August 2010

	2010 £'000	2009 £'000
FIXED ASSETS		
Tangible assets	31,999	32,690
CURRENT ASSETS		
Debtors	1,689	1,246
Cash at bank and in hand	3,919	5,034
	5,608	6,280
CREDITORS: amounts falling due within one year		
School fees in advance	(2,263)	(2,477)
Trade and other creditors	(734)	(632)
Net current assets	2,611	3,171
TOTAL ASSETS LESS CURRENT LIABILITIES	34,610	35,861
CREDITORS		
Amounts falling due after more than one year	(1,500)	(1,500)
Defined benefit pension scheme (liability)/surplus	(627)	(354)
NET ASSETS	32,483	34,007
CAPITAL AND RESERVES		
Unrestricted funds:		
School retained income	(203)	75
Designated funds	30,355	32,171
Restricted funds	2,331	1,761
TOTAL FUNDS	32,483	34,007

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

Auditors: Crowe 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

The Royal Ballet School Staff and Governors

As at March 2011

PATRON

HM The Queen

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)

GOVERNORS

Chairman: The Marchioness of Douro OBE

Vice Chair: Ricki Gail Conway

Suneel Bakhshi

Jonathan Chenevix-Trench

Nicolas Chisholm

Richard Cunis

Clarissa Farr

David Fletcher

Tony Hall CBE

Candida Hurst-Brown

Janet Lambert

Sir David Lees

Professor Margaret Maden

Dame Monica Mason DBE*

Madeleine Plaut

Edmund Wallis

GOVERNOR EMERITUS

The Lady Sainsbury CBE*

ADVISORY COUNCIL

David Bintley CBE*

Darcey Bussell CBE*

Felicity Clark

Sir Anthony Dowell CBE*

Sir Peter Wright CBE*

SENIOR STAFF

Assistant Director

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

Chief Operating Officer

Alan Winter

Academic and Pastoral Head

Dr Charles Runacres MA (Cantab York) PhD (Bristol)

Head of Lower School

Phillippa Hogg-Andrews BEd (Hons)

Ballet Principal – Lower School

Diane van Schoor FISTD (CSF) Fin Dip FRSA

(International Examiner)

Head of Outreach and Teacher Training

Mark Annear Dip Dance (Hons) Dip Teaching (TAFE)

BEd (VET) Grad Cert (Elite Ballet Instruction)

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 PDTC

Anita Young* FISTD ARAD

Meelis Pakri

Katya Zvebilova LISTD ARAD Dip PDTC (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

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

Jessica Clarke* Dip RBS (PDTC)

Nicola Tranah* Dip PDTC RAD

PERIPATETIC STAFF

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

Giacomo Ciriaci* *Upper Body Instructor – 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

Donna Phillips BA (Hons) *Irish Dancing – Lower School*

Mark Priestley Dip Ed *Physical Education and Upper*

Body Instructor – Lower School

Simon Rice* *Morris Dancing – Lower School*

Christopher Tudor *Contemporary – Upper School*

Yolande Yorke-Edgell *Contemporary – Lower School*

CHOREOGRAPHIC COURSE COORDINATORS

Dr Susie Cooper PhD ARAD Dip PDTC *Lower School*

Kate Flatt Dip RBS (TTC) *Upper School*

Jennifer Jackson* MA (Dist) *Upper School*

GUEST TEACHERS 2009 – 2010

Avril Anderson *Choreography/Music – Upper School*

Federico Bonelli* *Classical – Upper School*

Christopher Carr *Repertoire – Upper School*

Richard d'Alton *Classical – Upper School*

Olga Evreinoff *Classical – Upper School*

Nicola Gaines *Baroque Dance – Upper School*

Amir Giles *Choreography/Argentinian Tango –*

Upper School

Richard Glasstone *Mime – Lower School*

Matthew Hawkins *Choreography – Lower School*

Robert Hill *Repertoire – Upper School*

Anya Linden* *Classical Solos – Lower School*

Glenda Lucena *Classical – Upper School*

Joanna Meredith *Choreography – Lower School*

Kery Nicholls *Contemporary – Upper School*

Wayne McGregor *Choreography – Upper School*

Freddie Opoku-Addaie *Choreography – Upper School*

Kirk Peterson *Classical/Repertoire – Upper School*

Tara Pilbrow *Choreography/Argentinian Tango –*

Upper School

Tamara Rojo* *Resident Guest Teacher Classical –*

Upper School

Kenneth Tharp *Contemporary – Lower School*

David Sutton-Anderson *Choreography/Music –*

Upper School

'We do Tudor's ballets because we must. Tudor's work is our conscience.'

Mikhail Baryshnikov



Peter Wright* *Choreography/Repertoire – Upper School*
Zenaida Yanowsky* *Classical – Upper School*
Francesca Zumbo *Classical – Upper School*

ACADEMIC STAFF

Elizabeth Allinson Agharokh *Science Laboratory Technician*
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*
Dominique Foxton *BSc (Hons) PGCE Head of Mathematics*
Gail Graves *BA (Hons) PGCEA Head of Vocational Studies*
Robert Green *BA (Hons) PGCE Mathematics*
Suzanne Gunton *BA (Hons) AKC PGCE Head of English, PSHCE Coordinator*
Phillippa Hogg-Andrews *BEd (Hons) Geography*
Richard Johnson *MA History, KS3, PE*
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*
Sally Phoenix *MA PGCE Head of Ex Arts, English, Drama*
Catherine Pickston *BA (Hons) PGATC Art, Ex Arts*
Mark Priestly *Dip Ed SIR*
Clare Quamina *BA (Hons) PGCE Head of Art, Ex Arts*
Stephanie Ritchie *MA PGCE Head of Modern Languages*
Janet Swindall *BA (Hons) MSc FRGS PGCE Head of Geography*
Charlotte Taylor *BA (Hons) PGCE English, SENCO*
Emmanuelle Whale *License ès Lettres French*
Abby Whitfield *BA (Hons) PGCE Geography*
Christine Young *EAL*

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*
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 Assistant Curator – White Lodge Museum
 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 (PDT) Assistant to Partnership and Access Programme
 Janice Regan BSc (Hons) School Secretary – Lower School
 Oscar Schedlich Gap Student
 Edward Small Assistant Museum Cataloguer
 Carla Smith Finance Assistant
 Gabrielle St John-McAlister BEd (Hons) Assistant Museum Cataloguer
 Andrew Stinson Gap Student
 Liz Thorrington Auditions Coordinator – Outreach Programme
 Hervé Voisin Dip Business Management (TOGE) Administrator – Outreach Programme
 Suzanne Watt-Bertoni School Secretary – Lower School
 Helen Zeederberg Finance Support Coordinator

WARDROBE MISTRESSES

Suzie Holland MA (RCA) Upper School
 Caroline Hume 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 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) FCM Violin, Viola

Harriet Roberts GTCL LTCL FTCL MSM Singing
 Anna Tam BMus (Hons) Cello
 Penelope Whinnett GMus RNCM (Hons) Piano

ASSOCIATE PROGRAMME

Melanie Agar BPhil (Hons) Dip RBS (TTC)
 Regina Altman
 Suzie Amiet Dip RBS (TTC)
 Amanda Armstrong (Cover) Dip PDTD
 Paul Bayes-Kitcher* (Cover) Dip PDTD RAD
 Victoria Collinson Dip RBS (TTC) FISTD ARAD
 Jayne Cooper Dip RBS (TTC) FISTD ARAD
 Julia Ellis (Cover) Dip RBS (TTC) FISTD ARAD
 Helen Farrell Dip RBS (TTC)
 Graham Fletcher* Dip RBS (PDT)C
 Nicola Gaines BPhil (Hons) LISTD
 Rachel Hester* (Cover) PDTD
 Sylvia Hubbard Dip RBS (TTC) AISTD
 Penny Kay (Cover) Dip RBS (TTC) FISTD ARAD
 Harvey Klein (Cover) BA RAD Stott Pilates
 Susan Lucas* LLB/LBS (Hons)
 Jenny Murphy* MA Dip PDTD RAD
 Annette Pain*
 Karen Paisey*
 Carol Pakri BFA (Hons) Dip RBS (PDT)C



Olivia Pickford (Cover) AISTD RAD Dip
 Richard Ramsey* ISTD RAD TC
 Catherine Royce
 Nicola Tranah* RAD Dip PDTC
 Neil Westmoreland (Cover) Dip PDTD
 Carrie Wright AISTD ARAD

MEDICAL SUPPORT STAFF

Luke Abnett B Phty MCSP *Physiotherapist – Upper School*
 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*
 Dr Nicholas 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*
 Frances Rees DEN *School Nurse – Lower School*
 Henry St Clair* *Massage Therapist – Upper School*

HOUSE STAFF

Upper School – Wolf House
 Sue Edgar *Accommodation and Pastoral Manager*
 Samantha Grant BA (Hons) *Deputy Accommodation and Pastoral Manager (Temporary)*

Upper School – Jebson House
 Alison Norsworthy BSc (Hons) *Accommodation and Pastoral Manager*
 Pauline Kennedy *Assistant Accommodation and Pastoral Manager*

Lower School
 Simon Bushnell BA *Head of Boarding*
 Jane Linkin *Deputy Head of Boarding*
 Kristina Gardiner
 Tony Linkin
 Klara Mottlova
 Greg Roberts

Sue Roberts
 Kay Wayman

FACILITIES, HOUSE SERVICES AND CATERING

Ian Cordery *Estates Manager*

Lower School

Samantha Fisher *General Site Manager*
 Catering services provided by The Brookwood Partnership Ltd
 Eva Au Chi-Ling, Aneta Cichowska, Sharon Edwards, Fred Faerber, Joanna Klosinska, Renata Leszczynska, Elena Sklenarova, Magdalena Urban
Housekeeping Services
 Gerald Gibbs *Daily Maintenance*
 John Michael Wildgoose *Gardener*
 Jack Hartigan *Maintenance Technician*
 Nick Cartmel, Graham Everett, Eamonn Linton
School Drivers and Security

Upper School

Michael Zammitt *Daily Maintenance*

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

Jardin aux lilas by Antony Tudor

The secret romantic yearnings of a bride-to-be (Angela Wood), her lover (William Bracewell), the man she must marry (Dario Elia) and an episode of his past (Imogen Chapman)

Concerned friends look on (Machi Moritaka, Emily Downs and Matthew Broadbent)

Previous page: Graduates Nicole Cato and Dario Elia

The Royal Ballet School Contracts



Congratulations to our 2010 Graduates on being offered the following professional contracts:



Above L to R: Fully-fledged – Graduates take off on their professional careers

Yasmine Naghdi – now an Artist of The Royal Ballet

Graduates Sander Blommaert and Imogen Chapman in Kenneth MacMillan's *Concerto*

Opposite L to R: Young British Dancer of the Year 2010 – 3rd prizewinner, Bruno Micchiardi (2nd Year)

Radiant and relaxed – candidates backstage

In full flight – Anna Rose O'Sullivan (Year 11) won 2nd Prize

Yasmine Naghdi
The Royal Ballet

Sander Blommaert
The Royal Ballet

James Butcher
The Royal Ballet

Machi Moritaka
Birmingham Royal Ballet

William Bracewell
Birmingham Royal Ballet

Angela Wood
English National Ballet

Barry Drummond
English National Ballet

Nicole Cato
Scottish Ballet

Imogen Chapman
The Australian Ballet

Matthew Broadbent
Northern Ballet Theatre

Louis McMiller
Wayne McGregor | Random Dance

Ashley Whittle
Ballet de l'Opéra National de Bordeaux

Nicholas Jones
Stuttgart Ballet

Georgina Connolly
Vienna Festival Ballet

Ashley Taylor
Vienna State Opera Ballet

Emily Downs
Zürich Ballet

Philip Helme
Zürich Ballet

Dario Elia
La Scala Milan

Colombe Hays
Dresden Ballet

Mari Kawanishi
Dresden Ballet

Harriet Mills
Karlsruhe State Theatre of Baden

Hannah Carter
Estonian Ballet

Jon Savage
Cape Town City Ballet

Duncan Lyle
Boston Ballet

Fabio Lo Giudice
Joffrey Ballet

Paul Russell
Royal New Zealand Ballet

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nurturing as it does the dancers and
choreographers of the future.'*

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'Great dancers are not great because of their technique, they are great because of their passion.'

Martha Graham





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