





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



Brian Slater



Patrick Baldwin

Top: The Marchioness of Douro presents prizes at the Upper School Graduation Ceremony

Above: Sharing success stories with Carlos Acosta – Sam Lee, Graduate of the Dance Partnership and Access primarySTEPS programme, joined the Lower School in 2010

I am delighted to report that The Royal Ballet School rose to the government's challenge to deliver excellence despite the gloomy predictions for the economy and has brought off another year of successes.

For the fifth year running, the School trained a graduate class of whom 100% moved on to employment with an internationally renowned ballet company. This is an extraordinary achievement as ballet companies everywhere are increasingly cautious in awarding new contracts. Our students went to 27 great dance companies in 18 countries, including three to The Royal Ballet Company and three to Birmingham Royal Ballet. They take the highest standard of British classical ballet to audiences throughout the world, ensuring the future of one of this country's great British art forms.

The School's financial performance has been very satisfactory due to the exceptional generosity of our supporters and prudent management of our income and expenditure by the Finance Committee and the Senior Management Team. Further details can be found in the Chief Operating Officer's report on page 20.

As to the future, we all recognise that economic challenges lie ahead but we maintain a strong and pragmatic working relationship with the Department for Education over our crucial Music and Dance Scheme grant funding. We have discussed realistic budget solutions for the next three years which will require changes at the School, but everyone will continue to work tirelessly to maintain standards and avoid disruption for the students.

Our Partnership and Access programme continues to reach some 3,000 young people in five different areas across England. We take Royal Ballet School

students and staff into schools and gymnasia to introduce ballet to young people of seven to 19 years old.

The Development Department has worked hard to ensure that we can continue to offer training to gifted students from whatever financial circumstances. 46% of our students come from families with a gross income of less than £30k per year and 28% from families with less than £16k. We are deeply indebted to the Department for Education who, through their Music and Dance Scheme, fund 86% of our students. Our most generous sponsors support a further 11% of our talented students who would otherwise be unable to attend the School.

As with many charities we need generous friends to survive. There are too many to thank individually here. In another extraordinary act of munificence, Mrs Aud Jebesen has made it possible for us to accommodate all of our 3rd Year Upper School students together near the School. This is hugely welcomed by staff and students. I am assured the students' work has improved as a result.

We would like to thank the Company of Mercers for their continuing advice in the boardroom and beyond. They support scholarship funding and are our landlords in Covent Garden where our 2nd and 3rd Years are housed.

It was with great regret that we accepted the resignation as a Governor from Lord (Tony) Hall due to his time commitments at the Royal Opera House.

He has been a wise presence and loyal supporter of the School and the Governors wish to record the students' profound thanks.

Since our year end we welcomed Jonathan Cope who joins us as a Governor. He went through both the Lower and Upper Schools, has had a long and distinguished career with The Royal Ballet Company and is now their Répétiteur.

On behalf of the Board of Governors I would like to thank the staff and our supporters for making all the above possible. Yet again, our Director Gailene Stock and her team have been an inspiration to us all.

Antonia Douro

The Marchioness of Douro OBE

Chairman

March 2012

Serene elegance in *Monotones II* –
Graduates Robin Kent, Antonia
McAuley and Michael Snoey Kiewit



A winning performance – 2011
Young British Dancer of the Year
Anna Rose O'Sullivan (1st Year)



Director's Report

As the world faces more challenging times generally, it is particularly uplifting to be able to report that the students of The Royal Ballet School seem to be going from strength to strength in all areas of their development.

With a record number of 36 Graduates in 2011, it was thrilling to see them all placed in top class dance companies, with Claudia Dean, Francesca Hayward and Tomas Mock taking up contracts with The Royal Ballet and Karla Doorbar, Emily Smith and Brandon Lawrence accepted into Birmingham Royal Ballet. The remainder secured contracts with a wide variety of companies (as listed on page 27), and all are doing extremely well according to the reports given by their respective Artistic Directors.

In addition to the success of our Graduates we have the ongoing achievements of our alumni to celebrate. After just two years with English National Ballet, Vadim Muntagirov was promoted to Principal Artist, having danced the leading roles in all the major classics presented by the Company and receiving rave reviews by the dance critics.

Xander Parish has also been very successful with the Mariinsky Ballet both in St Petersburg and on their recent tour to London, where he danced several principal roles most impressively.

Back on British soil, choreographer Christopher Wheeldon scored critical success with his magical *Alice's Adventures in Wonderland*, which was a perfect theatrical vehicle for Lauren Cuthbertson, Principal of The Royal Ballet, who danced the title role. Alastair Marriott, Liam Scarlett and Jonathan Watkins all continue to develop as extraordinarily talented choreographers.

Also in the spotlight are former students Kevin O'Hare and Christopher Hampson who both take up

prestigious positions in August 2012 – Kevin as Director of The Royal Ballet and Christopher as Artistic Director of Scottish Ballet. These are just a few of the real success stories of our alumni and we congratulate them all on the hard work and perseverance that is part and parcel of these achievements.

As always, the School has had a busy international profile with the Graduate class travelling to Richmond, Virginia in the United States, where they presented four successful performances. They then progressed on to New York for two performances presented in collaboration with American Ballet Theatre Studio Company. Repertoire included Ashton's beguilingly fiendish *Swan Lake* pas de quatre, Gary Norman's *Romanza*, Alastair Marriott's specially-commissioned piece *Schrumpf* and the vibrant Forsythe-inspired work *Fractals* by Parrish Maynard.

Four Graduates also participated in three Gala performances in Milan alongside the renowned Bolshoi Ballet School and took part in five masterclasses given over a period of five days in December 2010. While these international performance experiences are obviously a wonderful opportunity to share the School's training and talent with the wider dance world, they are also crucial in honing the dancers' skills and stamina, preparing them for the rigorous professional demands ahead.

Taking part in competitions is another important way for students to focus on the art of performance, where all of their hard training and practice melds together in

front of a critical audience and adjudication panel. The prestigious *Prix de Lausanne* in Switzerland is one such competition, and I was honoured to be the President of the Jury in February 2011. Following a very demanding week of classes and performances, it was a pleasure to award the gold medal to Mayara Magri from Brazil, who has since accepted a scholarship to the Upper School.

Closer to home, competition success has once again been strong with Sean Bates and Francesca Hayward both being awarded Silver medals at the Royal Academy of Dance Adeline Genée Awards in November 2010. Tierney Heap and Lachlan Monaghan were also awarded Bronze medals in what was a very strong field of competitors. Of the 12 finalists, 10 were Royal Ballet School students.

The 2011 Young British Dancer of the Year Award was won by Anna Rose O'Sullivan, with Teo Dubreuil taking second place and Matthew Ball awarded third place. The Dowell-Sibley Award for a promising student was presented to Reece Clarke and commendations were awarded to Greig Matthew and Tierney Heap. This competition is now a major highlight of the dance calendar and has been generously sponsored by Ricki Gail Conway, Vice Chair of The Royal Ballet School, since its inception.

Choreographically, the students continue to excel and the various competitions that take place at the School encourage this very important artistic development in our young dancers. It is notable that our previously mentioned alumni Christopher Hampson, Christopher Wheeldon, Liam Scarlett and Jonathan Watkins were all winners of the Ursula Moreton Choreographic Award, evidence of the value these opportunities



Top: Director, Gailene Stock, President of the prestigious *Prix de Lausanne* Jury in 2011, with gold medal winner Mayara Magri who joined the 3rd Year at Upper School

Above: John Neumeier's *Spring and Fall* – a highlight of the season

Photos: John Pearson

Director's Report



Bill Cooper



Johan Persson

Top: A sprightly Kilian Smith (Year 10) danced the role of Peter in The Royal Ballet's *Peter and the Wolf*

Above: Ellen Elphick and Donald Thom (2nd Year) in Lachlan Monaghan's *Elegy*, one of eight entries in the 2011 Ursula Moreton Choreographic Award

present both to the students and the future of British ballet. Prizewinners in 2011 included Sebastian Goffin, Marcelino Sambé and Romain Di Fazio.

In close pursuit, the Kenneth MacMillan and Ninette de Valois Choreographic Awards were hotly contested at the Lower School and revealed a most encouraging degree of choreographic talent which we will continue to nurture.

On the academic front the students did extremely well and we are very proud of their achievements, particularly as there is no academic hurdle to overcome in order to gain admittance to The Royal Ballet School. I would like to record my sincere thanks to Dr Charles Runacres and Pippa Hogg-Andrews and the entire academic team for their dedicated work with our students. In addition, I must thank Diane van Schoor and Hope Keelan and the artistic team at the Lower School for their excellent work and unwavering support of the students.

Artistically, the students go from strength to strength and this development is greatly assisted by the fact that they are so closely involved in performances with The Royal Ballet and Birmingham Royal Ballet. Some 45 Lower School students gave four excellent performances of Matthew Hart's *Peter and the Wolf* at The Royal Ballet in December 2010. The Upper School students are constantly working with The Royal Ballet in many of their productions and also supplement Birmingham Royal Ballet from time to time, all of which adds greatly to their performing experience.

Our annual performances at the Linbury Studio Theatre and on the main stage of the Royal Opera House in July were dedicated to our Founder Dame Ninette de Valois to commemorate the 10 years that

have passed since her death. As well as presenting Dame Ninette's powerful and technically challenging work *Checkmate*, we included on the programme works by some of the great choreographers who were nurtured and inspired by Madam.

Repertoire included Frederick Ashton's *Monotones II*, excerpts from Kenneth MacMillan's rarely seen *The Four Seasons*, John Neumeier's *Spring and Fall*, David Bintley's charming *En Bateau* and the dramatic *Opus 1* by John Cranko. Working on these inspirational ballets was a wonderful experience for all of the students involved and they relished the many challenges that were presented to them.

The Graduation Ceremony on 9 July was a special day, when students of 2011 were awarded their Diplomas, with many also collecting special awards donated by generous balletomanes. The *Dame Ninette de Valois Outstanding Graduate of the Year* was jointly awarded to Claudia Dean and Tomas Mock, with both dancers now progressing their careers with The Royal Ballet. London Ballet Circle awards were also presented to Karla Doorbar and Brandon Lawrence, and further prizes were presented to choreographers and dancers who had particularly excelled throughout the year. Our sincere thanks to all of the award sponsors for their ongoing support.

The International Summer School this year was once again extremely successful and the dancers were of a very high standard with several being invited to join the full-time course of the School. This is just one important facet of the endlessly busy Outreach Programme and I would like to sincerely thank Mark Annear and his team for all of the wonderful work that they do.

My thanks also to Jay Jolley and the Partnership and Access team for their continuing success in building even stronger relationships with the wider dance community and state sector primary and secondary schools.

In conclusion, I would sincerely like to thank Lady Douro and all of the Governors for their tireless work and support of the School. In addition, my thanks to the entire staff of the School – artistic, academic, administrative, medical and pastoral – for their dedication and commitment to their work and the students. It is this teamwork and belief in the students and their goals that ensures that The Royal Ballet School remains one of the best in the world.

Gailene Stock AM
Director

John Cranko's dramatic *Opus I* –
an emotional journey for Graduate
Greig Matthew



Everyone say cheese! – Mice work for Junior Associates in The Royal Ballet's enchanting *Tales of Beatrix Potter*



Outreach Programme

Sharing the expertise of The Royal Ballet School to help develop our young dancers and enhance the work of the wider dance teaching community is the primary goal of the Outreach Department.

ASSOCIATES PROGRAMME

By far the largest aspect of this is the Associates Programme, through the provision of training to nearly 475 students, in seven Associate centres located in Birmingham, Bristol, Eastleigh, Leeds, London, Manchester, Totnes and a new centre which opened in Newcastle-on-Tyne in September 2011.

Established in 1948 to nurture young talented students from ages 8 to 15 who show an aptitude and desire to follow a career in classical ballet, the programme's aim is to complement the Associate students' current private dance training by introducing them to the system of training of The Royal Ballet School.

Comprising Junior, Mid and Senior levels, students undertake a comprehensive study of classical ballet and an extensive body conditioning programme developed by Lower School physiotherapist Janet Briggs. For the Junior Associates, this is complemented by the study of national and historic dances.

Junior Associate students have the additional benefit and privilege of performing with both the Royal and international ballet companies. This was particularly extensive throughout 2010 - 2011, with students onstage with The Royal Ballet for a total of 59 performances in *The Tales of Beatrix Potter*, *Cinderella*, *Still Life at the Penguin Café* and *Swan Lake*.

Particularly exciting for the students was participating in The Royal Ballet's *Romeo and Juliet*, the first-ever ballet performances at the O2 Arena in London, the

creation of Christopher Wheeldon's *Alice's Adventures in Wonderland* and to dance with the Mariinsky Ballet Company when it performed at the Royal Opera House in the summer.

AUDITIONS

An open, friendly and transparent audition process lies at the heart of the Outreach Programme's ethos. From February to March 2011, close to 800 students attended preliminary auditions for the Upper and Lower Schools and Mid and Senior Associates in London, Birmingham, Bristol and Manchester, with final auditions held in London in March.

Through May and June, auditions for the Junior Associates were attended by 1,116 students in these centres as well as Eastleigh, Leeds, Totnes and the new Associate centre in Newcastle-on-Tyne.

Auditions in Livorno Italy, by DVD application, private auditions or through the International Summer School were undertaken by over 200 further candidates. From all of these auditions, 37 students were accepted into the Lower School and 33 into the Upper School.

OUTREACH EVENTS

A number of events help us to reach out further each year into the dance community, providing opportunities for students, teachers and parents alike.

Be a JA for Day provides insight for prospective students and their parents into a typical Junior Associate lesson. Over 300 students attended this

programme under the guidance of my predecessor Kathryn Wade along with Jay Jolley, Sylvia Hubbard, Helen Farrell and Victoria Collinson in London, Jersey, Guernsey and Gleneagles, Scotland. I also had the pleasure of teaching alongside Sylvia Hubbard for the Totnes session in February 2011.

Over 70 students attended our *Audition Insight Day* which helps to demystify the audition process and to reassure potential students and parents that this is an open, positive and inclusive process. The insight gained by prospective young students is invaluable and helps to send out a positive 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.

Super Sundays is a series of masterclasses conducted by internationally renowned teachers and dancers. These days have proved to be most popular with young people from both vocational and private dance schools, and will continue to be a feature of the Outreach Programme.

In 2010 - 2011 we welcomed such esteemed teachers as Tamara Rojo and Steven McRae, both Principals of The Royal Ballet, Elisabeth Platel, Director of the Paris Opera Ballet School and her colleagues Francesca Zumbo and Scott Prouty.

In the future we also hope to include exclusive masterclasses for dance teachers, featuring workshops in teacher training, body conditioning, pointe work and pedagogy. Connecting the School with private dance teachers through the observation of these events and *Teacher Invitation Days* is an important part of our Outreach Programme and will be an aspect that will be expanded in the coming years.



Top: An inspirational masterclass given by Tamara Rojo, Principal of The Royal Ballet, was a highlight of the *Super Sunday* series

Above: Junior Associate classes now take place at seven centres throughout the UK

Photos: Patrick Boshuizen

Outreach Programme



Johan Persson



Brian Slater

Top: A focused approach – Principal of The Royal Ballet, Federico Bonelli, gave classes at the Covent Garden Summer School

Above: Junior girls leap into action at the White Lodge Summer School

INTERNATIONAL SUMMER SCHOOL

Held at White Lodge for students aged 10 - 14 years and at Covent Garden for students 15 - 18 years, the International Summer School is a two-week event which provides an intensive training experience for selected international students.

From 1,403 applications received from 57 countries, 351 students were selected to attend the course. Students have the opportunity to train under the guidance of The Royal Ballet School's exceptional artistic staff, including Director Gailene Stock and Ballet Principal of the Lower School, Diane van Schoor, along with guest teachers of the calibre of Federico Bonelli, Principal of The Royal Ballet and Francesca Zumbo from the Paris Opera Ballet School.

Students also experienced the opportunity to train in a wide variety of dance styles from experts such as Kenneth Tharp, Hakeem Onibudo, Michelle Blair, Jeannie Steel and Lisa Norman.

A new initiative for senior students at Covent Garden was a two-hour workshop conducted by Kenneth Tharp which explored the notions of performance and creativity.

Hakeem Onibudo's Dance Fusion lessons and summer evening Street Dance activity at the White Lodge Summer School remain one of the highlights each year, encouraging the students to embrace their own unique and individual styles while breaking down any language barriers in an instant.

It is testimony to the ongoing success of the International Summer Schools and the talent it attracts that we again were able to offer full-time places to several of our candidates – three to the Lower School and five to the Upper School.

TEACHER TRAINING

Development of The Royal Ballet School's *Professional Dancers Teachers Course* is well underway. The course is aimed at former and current professional classical ballet dancers, normally requiring a minimum of three years' professional experience with an internationally recognised classical ballet company.

A large number of enquiries and applications were received throughout 2011, with demand far outstripping supply. Four participants were selected; all are graduates of The Royal Ballet School and have danced with either The Royal Ballet and/or Birmingham Royal Ballet.

An exceptional faculty will deliver the course alongside me, including Royal Ballet physiotherapist Moira McCormack and psychologist Brian Thomas. The intensive one-year course covers several modules including: the teaching of classical ballet; music for ballet training; anatomy, technique and injury prevention; psychology, child development and learning; and teaching practice.

The ultimate aim of the *Professional Dancers Teachers Course* is for graduates to join the international professional vocational training sector, but will also provide skills for teaching in private schools.

Investigating the most appropriate avenue to gain accreditation for the course will be a high priority during 2011 - 2012.

My time since joining the School as Head of Outreach and Teacher Training has been exciting and fulfilling and I have greatly enjoyed working with the talented Outreach team. None of the above would be possible without their unstinting support, and special thanks go to Shona Devine, Sylvia Hubbard, Michelle King,

Laurajane Lavender, Liz Thorrington and Hervé Voisin for their expertise and energy throughout the very busy year.

A special mention too for our Associate teachers, pianists, centre coordinators, chaperones and physiotherapist, Janet Briggs for their exceptional work and commitment. The group effort, along with the time and enthusiasm given by our many dedicated parents, is the key to the ongoing success of this vital programme.

Many new initiatives are being developed across the department with the aim to broaden the scope of our activities even further, enabling more young students and their teachers from across the globe to benefit from the expertise of The Royal Ballet School.

Mark Annear

Head of Outreach and Teacher Training

Outreach Programme Statistics

Audition Analysis 2010 - 2011

For entry September 2011

APPLICATION FORM ANALYSIS

Summer School 2011

	Applied	Accepted	Girls	Boys
Junior	968	220	151	69
Senior	435	131	78	53
Total	1,403	351	229	122

Lower School, Upper School & Associates for entry in September 2011

	Girls	Boys	Total
Lower School	326	75	401
Upper School	206	61	267
Junior Associates	980	136	1,116
Mid Associates	388	70	458
Senior Associates	125	14	139

AUDITION NUMBERS BY VENUE

Mid & Senior Associates, Lower School & Upper School

	Girls	Boys	No. of Candidates	%
London	372	94	466	46.5
Birmingham	149	19	168	16.8
Bristol	87	6	93	9.3
Manchester	106	9	115	11.5
Private	62	26	88	8.7
DVD	57	15	72	7.2
Total	833	169	1,002	100.0

Overseas for Upper School

	Girls	Boys	No. of Candidates
Livorno	33	19	52

Junior Associate Auditions

Centre	No. of Candidates	Girls	Girl Intake	Boys	Boy Intake
London	381	338	21	43	18
Birmingham	233	208	29	25	11
Bristol	99	84	9	15	8
Eastleigh	70	57	14	13	7
Leeds	94	83	12	11	4
Manchester	136	122	14	14	6
Newcastle	37	30	8	7	3
Totnes	64	57	7	7	4
DVD	2	1	0	1	0
Total	1,116	980	114	136	61

SUMMARY

Total number of applications (Lower, Upper School & Associates)	2,433
Total audition candidates	2,170
Number of students applying for more than one course	262

Student Numbers 2010 - 2011

Lower School	Girls	Boys	Total
Year 7	10	12	22
Year 8	13	14	27
Year 9	14	10	24
Year 10	14	10	24
Year 11	13	12	25
Total	64	58	122

Upper School	Girls	Boys	Total
1st Year	13	17	30
2nd Year	13	16	29
3rd Year	15	20	35
Total	41	53	94

Foreign Students

American	9	Italian	4
Australian	9	Japanese	9
Belgian	1	New Zealander	1
Canadian	1	Norwegian	1
Chinese	1	Portuguese	4
Colombian	1	Slovakian	1
Dutch	2	Spanish	4
French	6	Swiss	2
German	1	South African	2
Irish	1		
		Total	60

Senior Associates	Girls	Boys	Total
London	23	13	26
Birmingham	17	0	17
Total	40	13	53

Mid Associates	Girls	Boys	Total
London	38	23	61
Birmingham	19	5	24
Bristol	17	0	17
Manchester	19	0	19
Total	93	28	121

Junior Associates	Girls	Boys	Total
London (30 sessions)	39	20	59
London (18 sessions)	18	18	36
Birmingham (30 sessions)	26	9	35
Birmingham (18 sessions)	12	6	18
Bristol	26	6	32
Eastleigh	26	8	34
Leeds	24	9	33
Manchester	30	4	34
Totnes	15	2	17
Total	216	82	298

Partnership and Access Programme



Cause for celebration – primarySTEPS Graduation Ceremony at White Lodge

Top: Tea for two on the White Lodge lawn after the ceremony

Above: A primarySTEPS pupil from Swindon receives her certificate from Assistant Director, Jay Jolley

During 2010 - 2011 the Dance Partnership and Access Programme continued to develop its 3-year National Partnership Scheme, adding a fifth centre to its primarySTEPS programme and introducing ballet and the work of the School to some 3,000 young people in 34 state sector schools across England.

PRIMARY STEPS

Further to our centres established in Dagenham, Swindon, Blackpool and Bury St Edmunds, we have now widened our geographical reach to Mansfield, Nottinghamshire, in partnership with The Manor Academy and Dance4.

Designed to introduce ballet to primary school children in a creative and accessible way, primarySTEPS is a 4-year programme for Key Stage 2 children, many of whom would not otherwise have the opportunity to discover the physical and expressive benefits of dance. In the autumn term, approximately 1,500 Year 3 children from 27 primary schools in our five centres took part in a series of introductory dance workshops.

They also attended Ballet Demonstration Days held in their local area, where they were able to watch Royal Ballet School students taking class, join in the action themselves and take part in an informal question and answer session.

Of this group, 110 children were then invited to join regular after-school dance classes offering a uniquely creative introduction to ballet technique, taught by two teachers – one ballet and one creative specialist. Along with carefully tailored extra-curricular trips, these classes offer interested children a chance to develop a sound dance foundation which acts as a springboard into a variety of further dance opportunities when they graduate at Year 6.

Two such Year 6 classes graduated from our first two centres, Dagenham and Swindon, in July at a special presentation ceremony held at White Lodge. A joint performance followed which also included former primarySTEPS children and their local dance groups – gratifying evidence that our pupils are continuing to dance beyond their involvement in the primarySTEPS programme. The day came to a happy conclusion with students, parents, families and teachers all enjoying tea together on the White Lodge lawn.

'I still play football, but I'm not that good at it. I prefer ballet. It's hard, but dancing makes me feel proud of myself.'

Ike Anyijobi, Dagenham primarySTEPS

ADVANCE LONDON

Our two London-based projects continued to provide opportunities for Royal Ballet School students to broaden their horizons by working with other young dance students.

The first collaboration, aDvANCE 1, involved Feltham Community College A-level dance students. This 12-week project, led by Bim Malcomson and assisted by Suzanne Thomas, resulted in a joint piece of original choreography devised by both groups of students. Taking all things English as their inspiration, the final piece, *England*, was performed with a specially commissioned score by Dr Alastair Bannerman at The Royal Ballet Upper School on 3 and 4 February 2011.

For aDvANCE 2, GCSE students from Hampton Community College partnered our Year 10 Lower School students. Led by Rhian Robbins and assisted by Bim Malcomson and Antoine Vereecken, this project looked at the classical architecture of the White Lodge building and how this is reflected in classical ideals of ballet. The project culminated in a work entitled *You Never Can Tell* and was performed at White Lodge on 20 and 21 May 2011.

ADVANCE NATIONAL

Running in parallel with our primary schools initiative, the Dance Partnership and Access Programme continues its commitment to establish longer term relationships with schools and their communities outside of London.

We now have five National Centres in Dagenham, Swindon, Blackpool, Bury St Edmunds and Mansfield.

This year, each of our centres continued to run 'Gifted and Talented' groups, which were initially established by the Dance Partnership and Access Programme. Formed with young dancers from a consortium of local secondary schools, each group met weekly to create a dance piece while our team of specialists – Bim Malcomson, Liz Foster and Paul Bayes-Kitcher – oversaw these sessions, visiting the schools five times to offer support and feedback.

For the first time, all of the schools from our National Centres were brought together in London to share their work. The pieces they created were performed alongside each other at The Royal Ballet Upper School on 15 May 2011, with our 3rd Year students also presenting classical excerpts to complete a multi-faceted programme.



Seriously good fun – primarySTEPS classes are a blend of ballet technique and the sheer joy of dance



In the zone – a dancer from the
Young Creatives project



'The opportunity afforded to us by organisations such as yours really assists in inspiring students to do their best and work towards their goals both within and outside the school curriculum.'

Andrea Corbett, Emerson Park School

ACCESS PROJECTS

Sharing the School's expertise and state-of-the-art facilities is one of the Dance Partnership and Access Programme's key objectives. This was effectively realised in April 2011, when we again hosted a three-day residential course at White Lodge for students from Youth Dance England's *Young Creatives* project.

This initiative provides opportunities for young people aged 14 - 19 to develop their choreographic skills. From a field of 66 choreographers and 96 dancers who attended a rigorous selection process at the Royal Opera House the preceding January, 14 choreographers and 34 dancers were chosen to participate in the intensive three-day course. Students shared dance classes, choreographic tasks while also working on their own choreographies. These included a work by our 2nd Year student, Mariana Rodrigues, entitled *Sleep Cycle*.

The creative exchange between choreographers and dancers from different dance genres – contemporary, street dance and ballet – proved mutually satisfying, all discovering different ideas and gaining an appreciation for the unique skills involved in each other's dance styles.

The project culminated in a memorable performance at the Linbury Studio Theatre, Royal Opera House on 28 April 2011, with the diverse programme representing choreographers from across the country.

COURSE IN BALLET EDUCATION

The Course in Ballet Education (in conjunction with the Royal Opera House Education Department) has been very successful in its third year with six student teachers graduating in 2011. The course focus is on teaching ballet creatively and has been directed by Ginny Brown, Programme Manager of the Dance Partnership and Access Programme, and Claire Thurman, Royal Ballet Education Manager, with Lorna Sanders acting as Course Leader. A fourth group of 10 students began the course in September 2011.

DE VALOIS CONFERENCE

One of the highlights of our year was hosting the landmark conference *Ninette de Valois: Adventurous Traditionalist* held on 1, 2 and 3 April 2011. Dedicated to the extraordinary life and achievements of the Founder of The Royal Ballet School and Companies, Dame Ninette de Valois (1898 - 2001), the conference brought together balletomanes, dancers, students and academics in a fascinating exploration of many aspects of her life as a teacher, choreographer and director.

Held at three different venues (the Clore Studio, Royal Opera House, The Royal Ballet Upper School, Covent Garden and the Lower School at White Lodge), the conference programmes comprised a rich variety of panel discussions, films, demonstrations and performances. The re-creation and staging of De Valois' final collaborative dance-drama, Yeats' *King of the Great Clock Tower*, was a particular highlight.

Thanks go to Anna Meadmore, Special Collections Manager of the White Lodge Museum, for her expert organisation of the conference and to the dedicated Conference Committee chaired by Jane Pritchard, Curator of Dance Collections at the V&A Museum.

WHITE LODGE MUSEUM

Numbers of visitors continue to increase to the White Lodge Museum and Ballet Resource Centre, since its opening in 2009.

The major work of cataloguing our collections is ongoing and, with a grant from the Foyle Foundation, we hope to have this finished during the summer of 2012. The management of the Museum has been enhanced by our roster of volunteers whose help has become invaluable, keeping this important cultural resource centre as accessible as possible.

An extraordinary amount of expertise and commitment is required to deliver the wide-ranging programme mentioned above. My special thanks go to the dedicated Dance Partnership and Access team, our colleagues at the White Lodge Museum and Ballet Resource Centre, and to our many teachers, pianists and dance specialists at our partner state sector schools. Finally, our sincere thanks go to the Department for Education for its crucial ongoing support and vision.

Jay Jolley

Assistant Director



Photos: Brian Steier



Top: Dancers from the *Young Creatives* rehearse during their three-day residential course at White Lodge

Above: The finished product – a vibrant showcase of *Young Creatives'* choreographies was presented at the Linbury Studio Theatre





Ninette de Valois' *Checkmate*

Clockwise from top far left: Red Knight, Tomas Mock (3rd Year) flies into action; Holding court – Grete Borud Nybakken (3rd Year), a commanding Black Queen; the Red Pawns in formation; Is this checkmate?; the Black Queen survives; Treading the checkerboards; the scarlet sentinels

Academic Report



John Pearson



Brian Slater

Artistic and Academic training are of equal importance

Top: Students chat backstage before the end-of-year performance at the Royal Opera House

Above: Learning their lines – students in English class at the Upper School

Dancers need to learn and reflect – about themselves and the world around them – and the dancer’s career has a necessary terminus. The School’s strong emphasis on academic training, alongside superb artistic training and pastoral support, helps the students develop their understanding and mental aptitudes, giving them excellent qualifications for use in the future.

This year’s excellent results again do our students and teachers proud. At GCSE the results were remarkably strong: 62% of the results were graded A* or A; 96% of the exams were passed with at least grade C; and 92% of the candidates achieved at least five grade Cs including English, Maths and Science.

Six candidates scored all A* and A grades at GCSE and also grade A in AS-level Dance (two scored A* in seven out of eight results, the others four A*). Nine boys and girls performed equally well at A*. All students achieved very high grades in the demanding AS in Dance.

Other notable success came with one Year 9 and two Year 10 students achieving A* in languages, while Year 9 sat the FCSE exam in French for the first time, achieving an impressive 22 Distinctions and 2 Merits.

At the Lower School, many initiatives are bedding in. Year 10 students will all take Dance GCSE, and will take English Literature GCSE alongside English Language. A review of Science provision led to entering all Year 10 students for Double Award Science and we are also looking into the possible use of BTEC for Science, giving all students the opportunity to achieve good qualifications in this subject.

The students’ broad education continues with varied extracurricular events. PSHE flourishes, as do the Expressive Arts, music again achieving the highest standards and students successfully entering various

art and poetry competitions, with the Maths challenge results remaining encouragingly high.

At Upper School, the 2nd Years’ BTEC results were notably successful in 2011 with 80% of the students scoring Distinction in Dance (the rest achieving Merit), while a remarkable one-third of candidates achieved the new Distinction+ grade in Arts Administration, with a further fifth achieving Distinction.

A third of the A-levels were graded at B with an overall pass rate of 100%. There were strong results in ESOL, and a good pass rate among those taking their own national qualifications, such as American High School diplomas online.

The Upper School students are now all taking the BTEC Diploma in Dance over two years. BTEC, Trinity and artistic and health training are being linked into a more coherent whole to deliver an excellent vocational education.

Similarly choreography, dance appreciation, freelance working and understanding the arts business all now have formal teaching, the last underpinned by superb behind-the-scenes visits to the Royal Opera House. ESOL flourishes for our cohort of overseas students and the Art exhibition is a delight.

The results are always especially pleasing because of the School’s ability to focus on the individual needs and circumstances of students, especially through the

provision of small classes. The determination and concentration of the students is laudable.

The Royal Ballet School is not selective academically yet sets itself ambitious targets in all areas, and makes impressive headway in meeting them. Individuals and their varied and great talents are at the School’s heart, and it is a continuing inspiration to see them succeed and excel.

Dr Charles Runacres
Academic and Pastoral Head

Academic Examination Results 2011

GCSE	A*	A	B	C	D	E	Entries	%A*/A	%Pass Rate
Art	3	7	1	-	-	-	11	91	100
Biology	1	5	7	2	-	-	15	40	100
Chemistry	-	7	3	-	-	-	10	70	100
English	3	4	15	3	-	-	25	28	100
English Literature	4	-	3	-	-	-	7	57	100
Expressive Arts	10	7	5	3	-	-	25	68	100
French	10	1	1	-	-	-	12	92	100
Geography	3	2	3	-	-	1	9	56	89
History	2	1	2	1	2	-	8	38	75
Italian	1	-	-	-	-	-	1	100	100
Japanese	2	-	-	-	-	-	2	100	100
Maths	6	11	4	2	1	1	25	68	92
Music	11	8	-	-	-	-	19	100	100
Science	3	7	7	5	2	-	24	42	92
Spanish	1	-	-	-	-	-	1	100	100
Total	60	60	51	16	5	2	194		
%	31	31	26	8	3	1			
Cumulative %	31	62	88	96	99	100			

92% of students achieved five or more A* - C grades including English, Maths, Science and a modern foreign language

GCSE	2007	2008	2009	2010	2011
Entries	24	27	26	26	25
Overall % A* - C	87	97	91	94	96
% with 5 A* - C	83	96	85	91	92

A-LEVEL	A	B	C	D	E	U	Entries	Passes	% Pass Rate
Art	-	2	3	-	-	-	5	5	100
English	-	1	-	2	-	-	3	3	100
French	-	1	1	1	-	-	3	3	100
Maths	-	-	-	1	-	-	1	1	100
Total	-	4	4	4	-	-	12	12	100
%	-	33	33	33	-	-			
Cumulative %	-	33	66	100	-	-			

A-LEVEL	2007	2008	2009	2010	2011
Entries	14	10	11	18	12
Passes	14	10	11	18	12
% Pass Rate	100	100	100	100	100

AS-LEVEL	A	B	C	D	E	U	Entries	Passes	% Pass Rate
Art	1	2	2	2	-	-	7	7	100
Dance*	9	3	7	1	-	-	20	20	100
English	-	-	-	3	3	3	9	6	67
French	-	-	-	1	-	-	1	1	100
Maths	-	-	-	2	1	1	4	3	75
Total	10	5	9	9	4	4	41	37	90
%	24	12	22	22	10	10			
Cumulative %	24	36	58	80	90	-			

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

AS-LEVEL	2007	2008	2009	2010	2011
Entries	25	15	21	21	41
Passes	24	14	20	21	37
% Pass Rate	96	93	95	100	90

BTEC NATIONAL AWARDS PERFORMING ARTS

	Distinction +	Distinction	Merit	Pass	Total
Arts Management	9	6	9	4	28
%	32	22	32	14	100
Dance	-	19	5	-	24
%	-	80	20	-	100

In 2011, the National Award in Dance was 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.

Chief Operating Officer's Report



Top: The future is bright, despite the economic climate

Above: Standing firm – Graduate Sean Bates

Our financial performance in 2011 was pleasing, given the continuing economic uncertainty and concerns over our future funding with reducing Government support.

Generally, our aim was to quietly consolidate and improve the structure of our business while preparing contingency plans for likely tougher times ahead, and we have made progress in this regard.

A summary of the School's accounts is shown on the opposite page. The normal operational trading account broke-even in line with the planned budget, but an exceptional effort by our Development and Funding Committee and Development Department team brought in extra general funds. This has led to a surplus which will be used to help maintain standards for students as grant income reduces in real terms over the next three years.

There has also been proactive management of the defined benefits Staff Pension Scheme fund deficit. While the accounts reported here suggest a funding surplus at 31 August 2011, this is indicative of the volatility of investment markets at any given moment as the more recently prepared Actuary's Triennial Valuation report suggests we should plan to manage a potential funding deficit of around £346,000. This is a long term issue and a ten-year repayment plan is in place to address the deficit. Generally, our finances are stable at the present time.

A key highlight for the Operation's team in 2011 was the successful completion of outstanding maintenance works at the Upper School student houses during the summer and securing flats for use by the 3rd Year students in the Covent Garden area. Thanks to a generous gift, these flats have been fully-equipped and redecorated to a good standard for the students.

This means that all Upper School students live within easy access of the School and can now focus on their training and studies without the worry of competing in London's private residential rental market.

At the Lower School, planned maintenance work saw the successful completion of a major window replacement project in the academic block along with general building repairs.

As to the future, we have been working closely with colleagues and Ministers in the Department for Education to moderate the impact of proposed reductions in the Music and Dance Scheme (MDS) budget, which supports up to 184 UK and/or EU based students at the School.

The positive news is that Ministers have recognised that the MDS offers good value for money with excellent outcomes for the students who benefit from the scheme and have agreed to maintain the similar levels of grant support in 2011 - 2012 and again in 2012 - 2013.

Fee rates will remain the same during this period, so we face a challenge to manage the impact of increased VAT and inflation costs. The Board of Governors is stringently reviewing management and overhead costs and it is confident that it can maintain the high quality of dance and academic tuition synonymous with a world-renowned institution such as ours.

I would like to record my sincere thanks to the staff who continue to show huge energy and tireless

commitment to ensure the students receive the best possible training in a positive atmosphere. I would also like to say a big thank you to the Governors, our donors, funders and sponsors, friends and volunteers who give so generously of their time and money – it would be considerably more difficult without them.

Finally, the remarkable talent and achievements of our students remain our greatest motivation.

Alan Winter
Chief Operating Officer

Summarised Income and Expenditure Account – School Operations

For the year ended 31 August 2011

	2011 £'000	2010 £'000
INCOME		
School fees and grants	6,832	6,750
Outreach activities	578	555
Partnership & Access programme	631	581
Performances and tours	160	94
Donations	454	112
Investment income	3	3
Other income	63	13
TOTAL INCOMING RESOURCES	8,721	8,108
EXPENDITURE		
Charitable activities:		
Full-time students	6,308	6,062
Outreach activities	841	802
Partnership & Access programme	839	837
Performances and tours	258	285
Cost of generating funds	162	152
Governance costs	30	26
TOTAL RESOURCES EXPENDED	8,438	8,164
NET INCOMING/(OUTGOING) RESOURCES FROM SCHOOL OPERATIONS	283	(56)

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 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 29 February 2012 and they have been filed with the Charity Commission and Companies House. For a full set of financial statements, please email finance@royalballetschool.co.uk

Signed on behalf of the Directors by The Marchioness of Douro OBE on 29 February 2012.

Summarised Balance Sheet

As at 31 August 2011

	2011 £'000	2010 £'000
FIXED ASSETS		
Tangible assets	31,137	31,999
CURRENT ASSETS		
Debtors	1,889	1,689
Cash at bank and in hand	4,685	3,919
	6,574	5,608
CREDITORS: amounts falling due within one year		
School fees in advance	(2,260)	(2,263)
Trade and other creditors	(831)	(734)
Bank loan	(1,000)	-
Net current assets	2,483	2,611
TOTAL ASSETS LESS CURRENT LIABILITIES	33,620	34,610
CREDITORS		
Amounts falling due after more than one year	(500)	(1,500)
Defined benefit pension scheme surplus/(liability)	194	(627)
NET ASSETS	33,314	32,483
CAPITAL AND RESERVES		
Unrestricted funds:		
School retained income	1,058	(203)
Designated funds	29,508	30,355
Restricted funds	2,748	2,331
TOTAL FUNDS	33,314	32,483

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 February 2012

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

Jonathan Cope CBE*

Richard Cunis

Clarissa Farr

David Fletcher

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*

Dame Antoinette Sibley DBE*

Sir Peter Wright CBE*

SENIOR STAFF

Assistant Director

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

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*

Nicola Tranah* Dip PDTIC RAD

David Peden* ARAD Dip PDTIC

Anita Young* FISTD ARAD BBO Honorary Member

Meelis Pakri

Katya Zvelebilova 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

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

Jessica Clarke* Dip RBS (PDTIC)

PERIPATETIC STAFF

Karen Berry BSc BA (Hons) Classical Ballet Teaching LISTD
(Modern) RAD Dip

Scottish Dancing – Lower School

Giacomo Ciriaci* *Upper Body Instructor – Upper School*

Lucy Galperin *Gymnastics – Lower School*

Arran Knight Cert Alan Herdman Teacher Training Course

Body Conditioning – Upper School

Anya Linden CBE* *Solos – Lower School*

Amanda Maxwell Dip RBS TPCD 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 *Upper Body Instructor – Lower School*

Simon Rice* *Morris Dancing – Lower School*

Christopher Tudor PG Dip *Contemporary – Upper School*

Elaine Wright Cert Alan Herdman Teacher Training Course

Body Conditioning – 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 2010 - 2011

Diana Curry *Repertoire – Upper School*

Jean-Yves Esquerre *Classical – Upper School*

Emilietta Ettlin *Classical – Upper School*

Olga Evreinoff *Classical – Upper School*

Frank Freeman* *RAD – Upper School*

Amir Giles *Choreography/Argentinian Tango – Upper
School*

Richard Glasstone *Mime – Lower School*

Matthew Hart* *Repertoire – Lower School*

Kevin Haigen *Repertoire – Upper School*

Jacquie Hollander* *Repertoire – Upper School*

Anya Linden CBE* *Classical Solos – Lower School*

Hakeem Onibudo *Choreography – Upper School*

Tara Pilbrow *Choreography/Argentinian Tango – Upper
School*

Tamara Rojo* *Resident Guest Teacher Classical – Upper
School*

Maria Rowland *RAD – Upper School*

Liam Scarlett *Repertoire – Lower School*

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

Georgette Tsinguirides *Repertoire – Upper School*

Antoine Vereecken *Contemporary – Upper School*

Lynn Wallis* *Repertoire – Upper School*

Peter Wright* *Choreography/Repertoire – Upper School*

Francesca Zumbo *Classical – Upper School*

ACADEMIC STAFF

Elizabeth Allinson Agharokh *Science Laboratory
Technician*

Melanie Brice ARCM Dip Dalcroze Inst *Head of Music and
SIR Teacher*

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

Aurélie Derguesse Licence LLCE PGCE *French, Library*

Alison Dormer MA PGCE *Head of Science*

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,
PSHE and Citizenship*

Phillippa Hogg-Andrews BEd (Hons) *Geography*

Richard Johnson MA *History, KS3, PE*

Sarah Jane Mackay *Dyslexia Action*

Clare Kennedy *Cover Science Laboratory Technician*

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*

Clare Quamina BA (Hons) PGCE *Head of Art, Ex Arts*

Stephanie Ritchie MA PGCE *Head of Modern Languages*

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

Emmanuelle Whale License ès Lettres *French*

Abby Whitfield BA (Cantab) PGCE *Geography*

Christine Young *EAL*

A picture of radiance – Yaoquin
Shang (1st Year) in *Le Corsaire*



Luke Cinque-White (1st Year) in
M'câ cré sabi by Marcelino Sambé,
2nd Prize in the 2011 Ursula Moreton
Choreographic Award



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*

Pippa Cobbing LRAD ARAD *primary STEPS Coordinator – Partnership and Access Programme*

Shona Devine BA RAD RTS *Summer School Coordinator – Outreach Programme*

Anna Fineman MA PGCE *Assistant Curator – White Lodge Museum*

Jim Fletcher MA (Hons) PGCE *Development Manager*

Rukiya Gadid *Front of House Administrator – Upper School*

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*

Michelle King *Administrative Assistant – 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 – Upper School*

Dr Sabine Naghdi PhD - Great Honours *Assistant to the Manager – White Lodge Museum*

Sue Oak *Administration Manager*

Carol Pakri BFA (Hons) Dip RBS (PDTIC) *Assistant to Partnership and Access Programme*
 Janice Regan BSc (Hons) *School Secretary – Lower School*
 Edward Small BA (Hons) MSt (Oxon) *Assistant Museum Cataloguer*
 Carla Smith *Finance Assistant*
 James Thompson *Gap Student*
 Liz Thorrington *Auditions Coordinator – Outreach Programme*
 Nolan Turcotte *Gap Student*
 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*
 Tracey Renwick BMus (Hons) *Upper School*
 Elizabeth Sluman *Upper School*
 David Smith LRAM (Hons) Perf Cert RAM (Hons) LGSM *Lower School*
 Constant van Dorp Dip RCM ARCM *Lower School*
 Andrew West LTCL *Lower School*

INSTRUMENTAL TEACHERS

David Barry *Percussion, Drum Kit*
 Rebecca Cooper *Singing*
 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 GTCL LTCL FTCL MSM *Singing*
 Anna Tam BMus (Hons) *Cello*
 Penelope Whinnett GMus RNCM (Hons) *Piano*

ASSOCIATE PROGRAMMES

Melanie Agar BPhil (Hons) 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 (PDTIC)
 Nicola Gaines BPhil (Hons) LISTD
 Fiona Harvey ARAD
 Laura Hatton (Teaching Assistant) Dip RBS RAD CBTS
 Sarah Hearn (Cover) BA (Hons) Ballet Education RTS LRAD ARAD
 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
 Raymond Koning (Cover) MA
 Susan Lucas* LLB/LBS (Hons)
 Jenny Murphy* MA Dip PDTD RAD
 Annette Pain*
 Karen Paisey*
 Carol Pakri BFA (Hons) Dip RBS (PDTIC)
 Olivia Pickford (Cover) AISTD RAD Dip
 Maryam Pourian BA ARAD
 Richard Ramsey* ISTD, RAD TC
 Catherine Royce
 Neil Westmoreland (Cover) Dip PDTD
 Carrie Wright AISTD ARAD

MEDICAL SUPPORT STAFF

Luke Abnett BPhy 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*
 Frances Rees DEN *School Nurse – Lower School*
 Henry St Clair* *Massage Therapist – Upper School*

HOUSE STAFF

Upper School – Wolf House
 Sharon Werdmuller *Accommodation and Pastoral Manager*
 Fiona Pattinson *Deputy Accommodation and Pastoral Manager*
Upper School – Jebsen House
 Alison Norsworthy BSc (Hons) *Accommodation and Pastoral Manager*
 Pauline Kennedy *Deputy 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*
 Nick Cartmel *School Driver/Security*
 Eva Au Chi-Ling *Housekeeping Assistant*
 Anita Cichowska *Housekeeping Assistant*
 Sharon Edwards *Housekeeping Assistant*
 Graham Everett *School Driver/Security*
 Fred Faerber *Housekeeping Assistant*
 Gerald Gibbs *Daily Maintenance*
 Rachael Gibbs *Housekeeping Assistant (Casual)*
 Joanna Klosinska *Housekeeping Assistant*
 Zdenka Lahovska Benesova *Housekeeping Assistant (Casual)*
 Renata Leszczynska *Housekeeping Assistant*
 Eamonn Linton *School Driver/Security*
 Paul Scanlon *Temporary Maintenance Technician*
 Elena Sklenarova *Housekeeping Supervisor*
 Magdalena Urban *Housekeeping Assistant*
 John Michael Wildgoose *Gardener*
 Catering services provided by The Brookwood Partnership Ltd
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)

Precision perfect – the glorious
Grand Défilé





Johan Persson

Royal Ballet School Contracts

Congratulations to our 2011 Graduates on being offered the following professional contracts:

Claudia Dean
The Royal Ballet

Francesca Hayward
The Royal Ballet

Tomas Mock
The Royal Ballet

Karla Doorbar
Birmingham Royal Ballet

Emily Smith
Birmingham Royal Ballet

Brandon Lawrence
Birmingham Royal Ballet

Sophie Allnatt
Scottish Ballet

Teresa Saavedra Bordes
Northern Ballet

Sean Bates
Northern Ballet

Aimee Louise Cordeaux
Ballet Theatre UK

Hannah Grennell
Dutch National Ballet

Chase O'Connell
Paris Opera Ballet

Grete Borud Nybakken
Norwegian Ballet

Douwe Dekkers
Norwegian Ballet

Calum Lowden
Royal Swedish Ballet

Millis Faust
Finnish National Ballet

Bruno Micchiardi
Estonian National Ballet

Roseanna Leney
Polish National Ballet

Greig Matthew
Vienna State Opera Ballet

Jacopo Bellussi
Bavarian State Ballet

Antonia McAuley
Bavarian State Ballet 2

Michael Snoey Kiewit
Royal Ballet of Flanders

Gina Scott
Dresden Ballet

Zoe Roberts
Zürich Ballet

Michael Burton
Zürich Ballet

Thomas Kendall
Zürich Ballet

Kenta Yamamoto
Slovenian National Theatre Ballet

Samuel Price
Slovak National Theatre Ballet

Austin Lui
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En Bateau by David Bintley – sunny performances by India De Vere, Lily Howes, Giorgio Garrett and Barny Sharratt (all Year 11)



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