





HRH THE PRINCE OF WALES
President

Missions and Aims

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

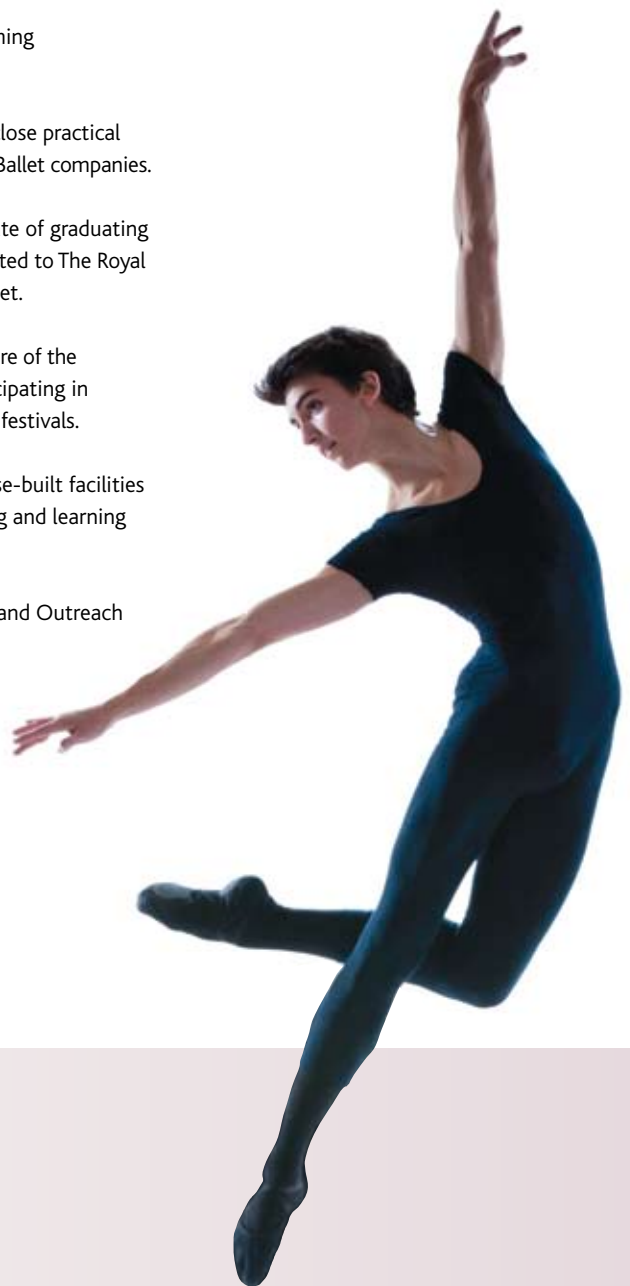
OUR MISSION AND PURPOSE

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

It is with great pride that I report that The Royal Ballet School has achieved another year of excellence. Yet again our graduates have found contracts with the great companies throughout the world, taking with them their mastery of the 'Royal Ballet' style.

In the autumn of 2011, the Independent School Inspectorate judged the School 'excellent' or 'outstanding' in every aspect.

However the year has not been all plain sailing. Like many charities we must grapple with reduced government funding. The School has worked hard to find savings and successfully met this in 2010 and 2011. Over the next two years, we will embark on a phased reorganisation of its management and staffing structure. The Board is determined that these plans will maintain the world-class training and pastoral care our students currently enjoy.

I would ask our supporters and parents to bear with us while we make this difficult but essential transition, and for their patience and sensitivity as the new structure settles in.

Indeed, the Development Department has never been busier. Our buildings are expensive to maintain – some £200k had to be spent on renewing the Upper School studio floors, for example. Bursary funding continues apace, recognised in importance by the many generous individuals who have chosen to sponsor a student. We have responsibilities towards preserving our archive and the quest to make the information as broadly accessed as possible, and there are less glamorous works like upgrading our computer system.

We are deeply indebted to the generosity of our friends, too many to mention individually. But our particular thanks go to Imagination who continues to support the School with *pro bono* advice and, for the second year running, sponsored our Summer Performances at the Royal Opera House.

The Sfumato Trust has been extraordinarily generous in helping us with a much needed upgrade and redesign of our website and the Andrew Lloyd Webber Foundation, recognising the importance of our Dance Partnership and Access Programme, has agreed to sponsor the shortfall in our primary STEPS initiative for the next three years.

This year we announced a highly valued partnership with Vacheron Constantin, the world-renowned Swiss watchmakers. They have identified the values we share in precision training and excellence and have agreed to sponsor a number of our activities over the next three years.

In August 2012, Dame Monica Mason retired from her Directorship of The Royal Ballet. As an alumna of the School, performer, teacher, Governor and Director of the Company, she has played an extraordinarily important part in the life of the School over many years. We thank her profoundly for her advice and dedication. We were all delighted at the appointment of Kevin O'Hare as Director of The Royal Ballet and have warmly welcomed him back on to our Board.

There have been a number of other Governance changes. Suneel Bakhshi left to take up a job in Japan and his vital contribution to the Finance Committee is replaced by Kenneth Steele. Richard Cunis retired from the Board. His important connection to the Mercers is replaced by Menna McGregor, who is Clerk to the Worshipful Company. We are also delighted to welcome Sarah Dorfman to the Board who has been a great supporter of the School over the last few years.

While, as I wrote at the beginning of this report, the School has achieved another year of excellence, it has been very demanding. The Director, Gailene Stock, and her staff have had to cope with disruptive reorganisation and the collateral effects of changes in staffing structures. This they carried off with typical energy and selflessness. On behalf of the Governors I would like to thank them for giving more in time and thinking than we could reasonably expect.

Antonia Douro

The Marchioness of Douro OBE
Chairman
March 2013



Opposite: Elegance personified – Nina Tonoli (3rd Year) exemplifies The Royal Ballet School's style

Left: The Marchioness of Douro OBE, Chairman of The Royal Ballet School

Right: Dame Monica Mason DBE receives a warm standing ovation – our guest of honour at the Upper School graduation ceremony in July





Director's Report

With Her Majesty The Queen's Diamond Jubilee, a royal wedding and the 2012 Olympic Games, it has been an exciting time for London – and equally so for The Royal Ballet School, which was happily involved in some of these historic events.

As part of the Jubilee celebrations, we were honoured to be invited to perform the Peasant Dance from *Swan Lake* at an open-air performance in Richmond Park, attended by HM The Queen, HRH The Duke of Edinburgh and HRH Princess Alexandra. Although a bitterly cold day, the students danced their hearts out and our royal visitors seemed very impressed with their performance.

Many of our students were also involved in the closing ceremony of the 2012 London Olympics appearing alongside Darcey Bussell, one of our most famous Graduates. Darcey also gave coaching classes at our International Summer School in August, when some very fortunate young students were most inspired by her words of wisdom and practical execution of the variations they were learning.

The 2012 Graduates achieved a very high level in their examinations and we were thrilled that 97% of the class was offered professional contracts, with six students being accepted into the Royal Companies – Mayara Magri, Tierney Heap and Donald Thom joined The Royal Ballet and Laura Day, Reina Fuchigama and Lachlan Monaghan are now with Birmingham Royal Ballet. A full list of all 29 contracts can be found on pages 26 and 27 of this report.

With standards so high, it was a difficult decision to choose this year's De Valois Award for the Most Outstanding Graduate. In the end, it was jointly awarded to Mayara Magri and Lachlan Monaghan and these exceptional students will, I am sure, contribute greatly to the world of dance over the coming years.

Prior to joining Birmingham Royal Ballet, Laura Day successfully auditioned for the role of Greta in Arthur Pita's production of *The Metamorphosis*, part of the ROH2 season at the Royal Opera House. Performing alongside Royal Ballet Principal and our alumnus, Edward Watson, both dancers received glowing critical acclaim. This demanding acting role gave Laura a wonderful insight into the many facets of the theatre world before taking up her contract with Birmingham Royal Ballet.

Our international touring commitments commenced in November 2011 when a gala performance was held to celebrate 40 years of the John Cranko School in Stuttgart. Featuring dancers from the John Cranko School itself, they were joined by colleagues from Hamburg Ballet School, Canada's National Ballet School, the Paris Opera Ballet School and The Royal Ballet School. Nina Tonoli and Louis Bray performed the pas de deux from the second movement of MacMillan's *Concerto* with seemingly effortless elegance.

It was then on to Switzerland where we were invited to perform in the interlude performance at the Finals of the Prix de Lausanne. We again presented the pas de deux from *Concerto*, but this time with Skyler Martin and Mayara Magri (who had won the Prix the year before). We also presented John Neumeier's charming work *Spring and Fall* with Nina Tonoli as the featured girl. At a gala performance the following evening, another of our former students, Matthew Golding, performed in the pas de deux from *Don Quixote* to great acclaim. Now a Principal Dancer with Dutch National Ballet, Matthew is soon to guest with The Royal Ballet.

Our final international trip for the academic year was to Greece in February 2012, when we presented four performances at the Athens Concert Hall alongside the Bolshoi Ballet School. Our programme included excerpts from *Paquita*, the *Concerto* pas de deux and Parrish Maynard's effusive *Fractals*. This was a great opportunity for the dancers to share classes and rehearsals with their Russian colleagues and to compare lifestyles and ambitions.

Our end-of-year performances were dedicated to retiring Director of The Royal Ballet, Dame Monica Mason, in acknowledgement of all she has contributed to the world of dance in Britain. Dame Monica's support of young choreographers is widely appreciated and it was a pleasure to feature works in our programme by world-renowned choreographers who are alumni of The Royal Ballet School. John Neumeier's *Yondering* and *Un Ballo* by Jiří Kylián proved wonderfully creative vehicles for our Upper School students. Two specially commissioned works, *Simple Symphony* by Alastair Marriott and Matthew Hart's Olympic-themed *Games for Gods*, made for a vibrant mix.

In addition, we presented the joyous *Jubilation*, choreographed by Diane van Schoor and Antonio Castilla for our Year 9 Lower School students and the sultry *Uneven Ground* by Australian choreographer, Paul Boyd was performed with verve by our 3rd Year Upper School students. Several heritage, character and contemporary pieces were also presented as part of our five Linbury performances, demonstrating the rich diversity of training received at the School.



Opposite: Yearning in *Yondering* by John Neumeier – Matthew Ball and Marcelino Sambé (both 2nd Year)

Left: Outstanding Graduates of the Year, Lachlan Monaghan and Mayara Magri with Director Gailene Stock AM

Right: Mayara Magri in full flight in a joyous performance of *Paquita*

Director's Report

Continuing our strong focus in developing choreographic art, we were thrilled to see the high standard of work presented in various competitions held at both the Upper and Lower Schools. My thanks go to Kate Flatt, Jennifer Jackson and Susie Cooper who consistently inspire our students to give of their best. The 2011 Kenneth MacMillan Senior Choreographic Award was won by Charlotte Edmonds (Year 10), the 2012 Ninette de Valois Junior Choreographic Award by Amelia Palmiero (Year 9) and the Ursula Moreton Choreographic Award by Matthew Knight (2nd Year).

Since its inauguration in 2000 the Young British Dancer of the Year has attracted much interest in the dance world and it is notable that all of the winners have gone on to become professional artists with The Royal Ballet or Birmingham Royal Ballet. Our 2012 winner Reece Clarke (1st Year) was joined on the podium by Barnaby Rook Bishop (2nd Prize) and James Stephens (3rd Prize), with Suzan Opperman being awarded the Sibley Dowell Award for Potential. The jury of seven was headed by Tadeusz Matacz, Director of the John Cranko Ballet School in Stuttgart.

Other winners of note included Chisato Katsura (Year 11) who took the 2012 Royal Academy of Dance Phyllis Bedells Award and Matthew Ball (2nd Year) who won the Lynn Seymour Award for Expressive Dance. Under the expert eyes of judges Dame Monica Mason and the award sponsor and acting coach, Nina Finburgh, Matthew was the deserved winner for his interpretation of Christopher Bruce's powerful *Swansong* solo.

The School's academic results were again very pleasing and my sincere thanks go to Dr Charles Runacres, Pippa Hogg-Andrews and their academic team for such excellent support of the students on all levels. My heartfelt thanks also to Diane van Schoor and Hope Keelan for their hard work and dedication to the balletic training and welfare of the Lower School students. Special mention too for the wonderful pastoral team at White Lodge, Wolf House and Jebson House who keep our students happy, healthy and ready to cope with their very demanding studies and training.

The Outreach Programme has had an extremely busy year and is prospering under the direction of Mark Annear and his dedicated team. Our audition tour produced some very talented young people from all over Britain and overseas, with a record number being offered places. The International Summer School, although held right in the middle of the 2012 London Olympics, attracted many students from 33 different countries and was extremely successful from all aspects. The Associate Programme is flourishing and the standard of the students and their work is going from strength to strength.

Our Partnership and Access Programme continues to be an important aspect of the School's work, both for our own students as well as the many state primary and secondary school students participating in the programme – some of whom are now progressing to our Associate Programme and also the Lower School to study. Obviously the impact has been considerable on these students and my thanks to Jay Jolley and Ginny Brown who work tirelessly to keep the programme inspiring and innovative.

In conclusion, I would like to thank our wonderful Chairman, Lady Douro, the quiet achiever who never lets an opportunity to support and praise the School go by. She, in turn, is supported by a formidable Board of Governors who give so much of their time and expertise to the School. Without them, we would not be able to function as well as we do.

In addition, my sincere thanks go to an excellent team of artistic, academic, administrative, pastoral and medical staff, all of whom go above and beyond the call of duty to ensure the wellbeing of the School and the students, helping to make their dreams come true. I am proud of all of them.



Gailene Stock AM
Director

Opposite: An exuberant Yaoqian Shang (2nd Year) in Alastair Marriott's specially commissioned work, *Simple Symphony*

Left: Suzan Opperman and Matthew Ball (both 2nd Year) in *Simple Symphony*

Right: Synergy and sensitivity – 3rd Year students in Jiří Kylián's *Un Ballo*







Outreach Programme

Providing outstanding training for young students, increasing training opportunities for dance teachers and expanding access to the expertise of The Royal Ballet School have been the highlights of the Outreach Department throughout the year.

ASSOCIATE PROGRAMME

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

Our newest Associate centre opened in Newcastle in September 2011 and is our first centre in the northeast of England. It joins Associate centres in London, Birmingham, Bristol, Leeds, Manchester, Eastleigh and Totnes in providing exceptional training to over 470 talented young dancers.

Three new teachers joined the Associate team this year. Julia Ellis, Fiona Harvey and Laura Hatton are Graduates of The Royal Ballet School and it is a great pleasure to welcome them back to the School as teachers.

The Year 6 Intensive Workshop is a new initiative that was added to the Associate calendar. The workshop provided training for 131 Junior Associates and focused on preparation for vocational auditions, an important aspect in the lives of our Year 6 students. Junior Associate students and teachers from each centre worked together at the Upper School for two days, with one of the highlights being the session conducted by psychologist Sanna Nordin-Bates on preparing for auditions. The success of this intensive workshop looks set to make it an annual event.

Other Associate students had the opportunity to participate in a variety of workshops including pointe work, solos, contemporary, creative, English folk and historical dance and our London Senior Associate girls were delighted to have a special lesson with Francesca Zumbo from the Paris Opera Ballet School. These workshops provide a wide range of experiences greatly enhancing the students' training, and I am grateful to all of our guest teachers who have conducted these sessions.

Junior Associate students also have the exciting opportunity of performing with both the royal and international ballet companies. This year the students were on stage with The Royal Ballet in *Alice's Adventures in Wonderland*, *La Sylphide*, *Romeo and Juliet*, *The Sleeping Beauty*, *The Dream* and *The Prince of the Pagodas* and Ballet Preljocaj's *Snow White*.

AUDITIONS

In 2012, more than 2,000 students attended auditions. In February and March, 852 students attended the preliminary auditions for the Upper and Lower Schools and Mid and Senior Associates in London, Manchester, Birmingham and Bristol, with final auditions held in London. Through May and June, Junior Associate auditions were attended by 970 students in these centres as well as Eastleigh, Leeds, Totnes and Newcastle.

Auditions in Livorno, Italy, by DVD, private audition or at Summer School were undertaken by a further 236 candidates. From all of these auditions, 37 students were accepted into the Lower School at White Lodge and 35 into the Upper School.

OUTREACH EVENTS

Opportunities for students, teachers and parents to share in the expertise of The Royal Ballet School are provided through a myriad of Outreach events. *Be a JA for Day* workshops were conducted in London, Birmingham, Leeds, Newcastle, Totnes and Guernsey. Taught by Associate Teachers, Sylvia Hubbard, Melanie Agar, Victoria Collinson, Helen Farrell and Carol Pakri, they provided insight for 315 prospective students and their parents into a typical Junior Associate lesson.

The *Audition Insight Day* helped to demystify the audition process for 80 young students and their parents, reassuring them that the School's audition procedure is open, positive and inclusive, while affirming that any young dancer with talent and aptitude can audition for The Royal Ballet School, regardless of their socio-economic circumstances.

The ever popular *Super Sunday* masterclasses were conducted this year by renowned teachers and dancers Tamara Rojo and Steven McRae from The Royal Ballet, Carol Arbo from the Paris Opera Ballet School and international teacher, Jean Yves Esquerre.

Dance teachers, who also have the opportunity to observe these masterclasses, were for the first time provided with teaching workshops. Lower School ballet teacher Nicola Katrak discussed the teaching of pointe work, while I provided insight into the training of young boys. Full-day teachers' workshops were presented by Lower School physiotherapist Janet Briggs sharing her ballet conditioning exercises and Denise Winmill who taught Ninette de Valois' Advanced Girls Syllabus.



Opposite: Straight to the point – Royal Ballet School Teacher, Nicola Katrak, shared her expertise in a pointe work masterclass held at the Upper School

Left: Camaraderie is an important aspect of a Junior Associate class

Right: The next step – Mid Associate classes are held for students between 11 and 13 years at centres across the UK

Outreach Programme

Another new initiative for teachers was a workshop on the Foundations of Classical Ballet Technique conducted by myself, Sylvia Hubbard and Helen Farrell for ballet teachers in Guernsey. This was well attended by all the island's private ballet teachers and we plan to develop these and other teachers' workshops throughout the United Kingdom as a regular part of our Outreach Events.

Teacher Invitation Days are another way in which we connect with private dance teachers through the observation of Upper and Lower School classes, which grow in popularity each year.

International masterclasses were also taught by Assistant Director Jay Jolley and myself in Livorno and Palermo, Italy providing the opportunity to take the expertise of the School even further afield.

INTERNATIONAL SUMMER SCHOOL

Comprising two weeks of intensive training for selected international students, our annual Summer Schools are held at White Lodge and Covent Garden each July/August. This provides the opportunity for approximately 350 students aged 10 to 18 to work with The Royal Ballet School's artistic faculty, led by Director Gailene Stock and international guest teachers.

Any fears that an overlap with the timing of the 2012 London Olympics would deter students from applying to attend this highly anticipated event were quickly averted, with 1,253 applications received from 55 countries.

An impressive line-up of guest teachers included former international Principal Dancers Darcey Bussell, Cynthia Harvey and Monique Loudières, and current Royal Ballet Principal Dancers, Zenaida Yanowsky and Federico Bonelli. Students also studied a wide variety of dance styles from experts such as Kenneth Sharp, Hakeem Onibudo, Stephanie Freeman, Nikki Trow, Jeannie Steele, Lisa Norman and Simon Rice.

TEACHER TRAINING

The Professional Dancers Teachers Course is now re-established and I was thrilled to work with this year's participants. In order to deliver a high quality course, only four candidates were accepted this year. Each of them graduated with excellent results and all have proved to be wonderful teachers. I am grateful to Royal Ballet physiotherapist Moira McCormack, psychologist Brian Thomas and ballet teacher Denise Winmill for their contribution to the delivery of the course.

Amanda Maxwell conducted a six-day intensive Character Dance Teachers Course which proved very popular and beneficial for the select group of participants. Feedback on the course was most positive and we hope to make it a regular feature of our teacher training programme.

We are always looking to broaden and develop our offerings in teacher training. It is an important aspect of our Outreach activities, ensuring that teachers have access to a high level of training. Gaining accreditation for the current course and developing new opportunities will be a priority in the coming years.

Over the past 12 months the work of the Outreach Department has greatly expanded, providing evermore opportunities for access to the School. I am indebted to the wonderful Outreach team for their exceptional work and dedication and my special thanks go to Shona Devine, Sylvia Hubbard, Michelle King, Laurajane Lavender, Liz Thorington and Hervé Voisin. I would also like to thank all of our Associate teachers, pianists, centre coordinators, chaperones and physiotherapist Janet Briggs for their outstanding work and commitment to the programme.

Mark Annear

Head of Outreach and Teacher Training



Star attractions at International Summer School in 2012

Left: The irrepressible Darcey Bussell gave inspiring classes for senior girls at the Covent Garden Summer School

Right: A natural communicator – Federico Bonelli, Principal Dancer of The Royal Ballet, is as eloquent a teacher as he is a performer

Outreach Programme Statistics

Audition Analysis 2011 - 2012

For entry September 2012

APPLICATION FORM ANALYSIS

Summer School 2012

	Applied	Accepted	Girls	Boys
Junior	821	222	136	86
Senior	432	128	77	51
Total	1,253	350	213	137

Lower School, Upper School & Associates for entry in September 2012

	Girls	Boys	Total
Lower School	371	78	449
Upper School	223	76	299
Junior Associates	840	130	970
Mid Associates	377	70	447
Senior Associates	135	18	153

AUDITION NUMBERS BY VENUE

Mid & Senior Associates, Lower School & Upper School

	Girls	Boys	No. of Candidates	%
London	371	80	451	44.2
Birmingham	141	25	166	16.3
Bristol	84	16	100	9.8
Manchester	120	15	135	13.2
Private	55	34	89	8.7
DVD	66	14	80	7.8
Total	837	184	1,021	100.0

Overseas for Upper & Lower School

	Girls	Boys	Total
Livorno	57	10	67

Junior Associate Auditions

Centre	No. of Candidates	Girls	Girl Intake	Boys	Boy Intake
London	371	309	27	62	19
Birmingham	165	140	18	25	13
Bristol	94	84	14	10	5
Eastleigh	64	61	9	3	1
Leeds	108	98	13	10	5
Manchester	107	96	7	11	9
Newcastle	19	18	7	1	1
Totnes	42	34	8	8	3
Total	970	840	103	130	56

SUMMARY

Total number of applications (Lower, Upper School & Associates)	2,385
Total audition candidates	2,058
Number of students applying for more than one course	327

Student Numbers 2011 - 2012

Lower School	Girls	Boys	Total
Year 7	13	13	26
Year 8	10	13	23
Year 9	11	14	25
Year 10	12	12	24
Year 11	15	10	25
Total	61	62	123

Upper School	Girls	Boys	Total
1st Year	16	15	31
2nd Year	15	19	34
3rd Year	15	17	32
Total	46	51	97

Foreign Students

American	8	Japanese	9
Australian	8	New Zealander	1
Belgian	2	Norwegian	1
Brazilian	2	Portuguese	4
Canadian	1	Slovenian	1
Chinese	2	Spanish	3
Colombian	1	Swiss	1
French	6	South African	2
Irish	1	Swedish	2
Italian	5		
Total			60

Senior Associates	Girls	Boys	Total
London	21	7	28
Birmingham	15	0	15
Total	36	7	43

Mid Associates	Girls	Boys	Total
London	36	16	52
Birmingham	14	1	15
Bristol	23	0	23
Manchester	18	0	18
Total	91	17	108

Junior Associates	Girls	Boys	Total
London (32 Sessions)	36	17	53
London (24 Sessions)	19	15	34
Birmingham (32 Sessions)	25	8	33
Birmingham (24 Sessions)	23	10	33
Bristol	22	12	34
Eastleigh	22	10	32
Leeds	23	10	33
Manchester	25	8	33
Newcastle	12	4	16
Totnes	11	5	16
Total	218	99	317



Partnership and Access Programme

Successful consolidation of five regional primarySTEPS centres and the launch of a new national aDvANCE programme have been our key achievements in 2011 – 2012, while 1,830 young people in 69 schools and groups have been introduced to the work of The Royal Ballet School.

PRIMARY STEPS

The five national primarySTEPS centres are now well established in Blackpool, Bury St Edmunds, Dagenham, Mansfield and Swindon. Approximately 1,500 children in 27 primary schools experienced a creative introduction to ballet during the autumn term and places were subsequently offered to 130 children to take part in after-school classes, based at their local secondary schools.

Through these after-school classes, children develop creative skills and learn basic ballet technique, with their families invited to be involved in their progress. Annual visits to local dance providers are offered for parents and children to learn more about dance opportunities in their area, and children showing a particular aptitude are guided on to further involvement in dance.

The achievements of all the children were celebrated in a primarySTEPS Graduation performance at White Lodge in June 2012. Guest performances by Dagenham Youth Training Group, Swindon Dance D-Boyz and Trinity Laban Centre for Advanced Training showed the range of progression opportunities available to these children.

A sign that primarySTEPS is really bearing fruit was evidenced when five children were offered places on The Royal Ballet School Junior Associate Programme in September 2012. A further four dancers have joined Centres for Advanced Training in Manchester, Ipswich and Swindon.

Discovering and developing this potential is at the heart of the Dance Partnership and Access Programme, which would not be possible without the support from the

Department for Education. However, at time of writing, financial challenges lie ahead. We are therefore sincerely grateful to the Andrew Lloyd Webber Foundation for its vision and sponsorship over the next three years, ensuring that primarySTEPS can continue.

ADVANCE NATIONAL

Impressed by the enthusiastic response students have to collaborative opportunities, we have trialled a new initiative with our national partner secondary schools and students from The Royal Ballet Upper School. Tapping into their love of technology, this initiative included communication via a specially-designed internet forum, with the results contributing to the 2nd Year students' BTEC Diploma in Dance.

Dance Partnership and Access artists Paul Bayes-Kitcher, Liz Foster and Dani Batchelor visited each secondary school five times and worked with the dance teachers to produce original dance pieces. The project culminated in an inspiring performance at The Royal Ballet Upper School in March. Such has been the success of this trial, that the model will be extended to reach a broader range of secondary schools during 2012 – 2013.

ADVANCE LONDON

The first collaborative London project of the year, aDvANCE 1, brought together dancers from Trinity Laban CAT and 1st Year students of The Royal Ballet Upper School, who participated in weekly choreographic sessions with Toby Norman-Wright, assisted by Suzanne Thomas. There were also opportunities to visit each other's institutions and experience the differing dance training firsthand.

Taking the work of Frederick Ashton as an inspiration, the final collaborative piece, *Signature*, was performed at The Royal Ballet Upper School and formed part of The Royal Ballet School students' BTEC Diploma in Dance.

Our second project, aDvANCE 2, involved Year 10 students from Ricards Lodge High School in Merton, Tiffin Boys School, Kingston and The Royal Ballet Lower School. In a collaboration led by Rhian Robbins and assisted by Karis Scarlett, images of graffiti were used as the artistic stimulus. The resulting vibrant piece, *Dancing on the Wall*, was performed at White Lodge in May to an enthusiastic audience.

ACCESS

Hosting Youth Dance England's *Young Creatives* residential course in April 2012 was another highlight in our year. In conjunction with Royal Opera Education, this programme specifically sets out to nurture young choreographers from a wide range of dance disciplines. From a field of 58 applications, 12 choreographers and 33 dancers were selected, including two Royal Ballet Upper School students, Maud-Helene Treille and Marcelino Sambé (both 2nd Year).

The young choreographers benefited from working with choreographic leaders Sarah Dowling, ROH2 Artist-in-Residence, and Jennifer Jackson, Choreographic Course Coordinator of The Royal Ballet Upper School. The 12 new pieces developed were presented in an inspiring showcase at the Linbury Studio Theatre in the Royal Opera House, in May.



Opposite: primarySTEPS proves a perfect launch pad for D Boyz from Swindon Dance, performing *The Blast Off* by Emma Langhorne

Left: Actions speak louder than words

Right: An interesting footnote – Dance Partnership and Access Teacher, Carol Pakri, stretches the minds and feet of primarySTEPS students

Partnership and Access Programme

‘The performance was amazing! I felt so good knowing my family were watching me collaborate with The Royal Ballet School in Covent Garden.’

Trinity Laban CAT student

COURSE IN BALLET EDUCATION PRACTICE

For the high standard of our initiatives to be maintained, it is essential that teachers are trained to introduce ballet to new audiences. In September 2011, a further 10 dancers and teachers were recruited onto the part time Course in Ballet Education Practice, run jointly by The Royal Ballet School and Royal Opera House Education. We were particularly pleased to welcome five current Royal Ballet dancers onto the programme, clearly illustrating the level of interest in education activities within the profession.

WHITE LODGE MUSEUM

Our enthusiastic commitment to sharing the School's balletic collections and knowledge with as many people as possible continues. With the help of our dedicated volunteers, the White Lodge Museum and Ballet Resource Centre is now open to the public three afternoons each week during term time, during selected weekends and holidays, as well as during the fortnight when the International Summer School is held. For the third year running, we also participated in the popular *Open House London* weekend when, undeterred by some appalling weather, we welcomed a further 457 visitors.

Progress with the cataloguing of The Royal Ballet School Collections is on course, with the entire collection expected to be completed by July 2013. There is also a new focus on rationalising the School's collection of dance books, with rare volumes now to be accessioned as Collections artefacts. Discussions are also in train with the Museums Association, with a view to us achieving official Museum Accreditation status.

DE VALOIS PUBLICATION

The landmark conference, *Ninette de Valois: Adventurous Traditionalist*, managed by the White Lodge Museum team in April 2011, has provided the material for a new volume of collected essays and articles edited by Professor Richard Cave and Dr Libby Worth, published by Dance Books in June 2012. Some four hours of footage filmed at the conference is also included on a complementary DVD. The launch of this significant new resource was held at The Royal Ballet Upper School in July.

The project to reconstruct Robert Helpmann's 1944 ballet, *Miracle in the Gorbals*, was also prompted by the conference, facilitated by the Museum staff in November 2011, in partnership with David Drew, Gillian Lynne, the Royal Opera House Collections and Voices of British Ballet. The Museum is planning a Helpmann Study event in 2013.

HM THE QUEEN'S DIAMOND JUBILEE

In partnership with Orleans House Gallery, The Holly Lodge Centre, Marble Hill House, Kew Palace, Kew Gardens and Hampton Court Palace, the White Lodge Museum was actively involved in the coordination of special events in celebration of HM The Queen's Diamond Jubilee.

Events began in April 2012, with the unveiling in the Sarah Dorfman Salon of newly-framed portraits of past royal occupants of White Lodge and the planting of the Princess May Jubilee Tree in its gardens. The cedar of Lebanon was kindly donated by Timothy and Madeleine Plaut and the planting ceremony graciously carried out by Lady Douro, Chairman of The Royal Ballet School and alumna Lauren Cuthbertson, now Principal Dancer of The Royal Ballet.

In May and June the Salon became the sold out venue for both a concert of 18th-century dance music by *Janiculum*, and an evening of lectures on Repton's 1805 designs for the gardens of White Lodge, bringing a new local audience to the School. A special open day in mid-June focused on the royal history of White Lodge, attracting over 400 visitors.

Our Jubilee programme ended in July, with a Victorian Tea Party involving 40 students with learning disabilities from three different schools via The Holly Lodge Centre and attended by its patron, HRH Princess Alexandra. Some 50 Lower School students also attended, with staff and students dressed in Victorian costume, playing garden games and performing parlour songs before a traditional Victorian tea was served. It is hoped that this enjoyable and educational day will become a biennial event.

Suffice to say, the depth and breadth of experiences the Dance Partnership and Access programme now provides is extraordinary. Over 5,000 people attended our Access Events in 2011 – 2012, engaging students, dance teachers, academics, balletomanes and members of the public alike – from all age groups, from all walks of life, from all over the country.

Jay Jolley

Assistant Director



Opposite: High spirits and high achievements for aDvANCE students

Left: A recent collaboration with Trinity Laban CAT and our 1st Year Upper School students epitomises the programme's objectives



Academic Report

The academic and pastoral aspects of the School are central to the students' education, and to the School's mission to prepare young dancers for their careers in the fullest sense, producing young people who are 'nice to know'.

Academic studies are central to The Royal Ballet School for two reasons: to develop the students' minds and critical faculties; and to enable each student to achieve the results to move on to the next academic level should they wish to do so. A very small number of the Year 11 students choose a 'mainstream' school to study A-levels at sixth form, and many students go to university at some stage in their career.

Lower School students therefore take eight or nine GCSEs. Upper School students take the BTEC Diploma in Performing Arts (Dance) and one other subject: one A-level or an ESOL qualification or their own national studies (an American High School Diploma studied online, for instance) or further BTEC subjects to achieve an Extended Diploma or the Extended Project Qualification. The BTEC Diploma is equivalent to two A-levels and the Extended Diploma to three.

In addition, a majority of the Upper School students take the Trinity Diploma in Professional Dance. We are especially proud of these results because they are achieved against the background of the students' enormous commitment to dance and because the students are not selected academically. The student ability range reflects the national range, but our results are far above national averages.

This year's excellent results again do our students and teachers proud. At GCSE the results were strong for the year group, with 43% of the results graded A* or A and 93% of the results graded at least C. Some 76% of the students achieved five A* - C results including English and Maths, with 72% achieving five A* - C results including English, Maths and Science.

A number of students suffered unexpected English results as a small reflection of a national problem, while all students achieved high grades in the demanding AS in Dance. Year 9 again sat the FCSE exam in French, achieving a remarkable full-house of Distinctions.

At Upper School, the 2nd Years' BTEC results were strikingly strong. 93% of students achieved at least one Distinction grade in BTEC; 25% achieved at least one Distinction*, the highest grade. Over the last five years the A-level pass rate has been 100%, with the percentage of A and B grades ranging from 33% to 45%. This year's cohort achieved 33% A and B grades, with no result below D. This year's EPQ candidate achieved a B.

ESOL exams went very well. Nine students passed the Cambridge FCE ESOL exam, which gives them a certificate that universities will accept, while another 13 passed lower-level ESOL exams. Others, meanwhile, succeeded with their own national qualifications, such as American High School diplomas online.

The pastoral system, meanwhile, goes from strength to strength, with all students in Lower and Upper Schools housed if they wish to be. In 2011, we were again very grateful to Aud Jebesen for her support in refurbishing a number of flats in Covent Garden, just around the corner from the Upper School, to be used by the 3rd Year students.

This was the last piece in the jigsaw in allowing us to offer not only excellent boarding at White Lodge for Lower School, but a carefully-graded movement in Upper School from the close support of Wolf House (1st Years) through the more independent regime of Jebesen House (2nd Years) and on to the semi-independent life in the flats as final preparation for company life beyond the School. The excellent catering and high level of imaginative activities at Lower School gives way to students doing their own shopping, cooking and laundry at Upper School. We are most grateful to all the pastoral staff for their expert and shrewd care of the students.

Dr Charles Runacres
Academic and Pastoral Head



Mind, body and soul – all treated with care at The Royal Ballet School

Left: Academic progress is always a priority

Right: Time for play – the expansive grounds at White Lodge offer a perfect environment for sporting pursuits

Examination Results 2012

GCSE	A*	A	B	C	D	E	Entries	% A*/A	% A* - C
Art	5	4	2	-	-	-	11	90	100
Biology	2	1	12	7	2	1	25	12	88
Chemistry	-	4	3	4	1	-	12	33	92
Chinese	1	-	-	-	-	-	1	100	100
English	-	4	9	5	4	1	23	18	78
English Language	-	1	1	-	-	-	2	50	100
English Literature	3	-	-	-	-	-	3	100	100
Expressive Arts	4	9	11	1	-	-	25	52	100
French	7	1	4	2	-	-	14	57	100
Geography	1	1	3	2	-	-	7	29	100
History	-	3	2	4	2	-	11	27	81
Italian	1	-	-	-	-	-	1	100	100
Japanese	2	-	-	-	-	-	2	100	100
Maths	5	6	4	8	2	-	25	44	92
Music	9	4	3	-	-	-	16	81	100
Physics	-	1	-	-	-	-	1	100	100
Science	3	6	7	7	2	-	25	36	92
Total	43	45	61	40	13	2	204		
%	21	22	30	20	6	1			
Cumulative %	21	43	73	93	99	100			

GCSE	2008	2009	2010	2011	2012
Entries	27	26	26	25	25
Overall % A* - C	97	91	94	96	92
% with 5 A* - C	96	85	91	92	100
% with 5 A* - C inc English & Maths	93	92	91	92	76
% with 5 A* - C inc English, Maths & Science	88	75	83	92	72

A-LEVEL	A	B	C	D	E	U	Entries	Passes	% Pass
								A - E	Rate
Art	1	-	2	-	-	-	3	3	100
English	-	1	3	-	-	-	4	4	100
French	-	1	-	-	-	-	1	1	100
Maths	-	-	-	1	-	-	1	1	100
Total	1	2	5	1	-	-	9	9	100
%	11	22	56	11	-	-			
Cumulative %	11	33	89	100					

A-LEVEL	2008	2009	2010	2011	2012
Entries	10	11	18	12	9
% Pass Rate	100	100	100	100	100
% A + B Grades	70	45	44	33	33

AS-LEVEL	A	B	C	D	E	U	Entries	Passes	% Pass
								A - E	Rate
Art	-	-	1	3	-	-	4	4	100
Biology	-	-	1	-	-	-	1	1	100
Dance	3	8	7	2	-	-	20	20	100
English	1	1	1	1	2	-	6	6	100
French	-	-	-	1	-	-	1	1	100
German	1	-	-	-	-	-	1	1	100
Maths	-	-	5	-	-	-	5	5	100
Total	5	9	15	7	2	-	38	38	100
%	13	24	39	18	6				
Cumulative %	12	37	76	94	100				

AS-LEVEL	2008	2009	2010	2011	2012
Entries	15	21	21	41	38
% Pass Rate	93	95	100	90	100

EXTENDED PROJECT QUALIFICATION	2012	Grade B
Entries	1	1
Extended Diploma equivalent to three A-levels; Diploma to two A-levels.		

BTEC	D*D*D*	D*DD	DDD	DDM	DMM
Extended Diploma in Performing Arts (Dance)	1	1	1	2	3
%	12.5	12.5	12.5	25	37.5
	D*D*	D*D	DD	DM	MM
Diploma in Performing Arts (Dance)	2	3	6	5	2
%	11	17	34	27	11

	M
Subsidiary Diploma in Performing Arts (Dance)	2
%	100

D = Distinction; M = Merit

ESOL* Distinction	Merit	Pass	Grade A	Grade B	Grade C
KET	1	1	-	-	-
PET	6	4	-	-	-
FCE	-	-	4	2	3

*Total Upper and Lower School

Chief Operating Officer's Report

My report has a touch of *déjà vu* about it in that, as with the previous two years, the School's financial performance remained solid despite continuing difficult economic conditions and reducing government funding.

The School's financial planning aims for the annual budget to break even and generally this was achieved again in 2011 – 2012. A statement of The Royal Ballet School's accounts is shown on the following pages, together with some graphical analysis of income sources and expenditure.

On the operational front, it has been a year of consolidation with several planned maintenance projects being completed at all of our buildings, including external redecoration at White Lodge and the replacement of the dance floor in the Dowell Sibley Studio at Floral Street.

A new trading subsidiary company, TRBS Enterprises Ltd, was also set up to develop the School's venue hire and trading activities to help generate new income streams.

As for the future, we continue to work closely with colleagues and ministers in the Department for Education to moderate the impact of proposed reductions in the Music and Dance Scheme budget, which supports up to 184 students at the School who are based in the United Kingdom and/or European Union. The positive news is that ministers continue to recognise the excellence achieved by the Music and Dance Scheme Schools and, for the third year in a row, have agreed the same level of grant support for 2012 – 2013.

Fiscal pressure to reduce the country's deficit remains and discussions suggest standstill fee support may be our best case scenario until 2015 at the earliest. This means we have to manage the impact of inflation until then – currently around £225,000 per annum.

The School has been proactive and made as many operational cost savings as it can over the past three financial years. It has also maximised its sustainable income generating potential, but it now faces the difficult task of reducing its pay bill to tackle the standstill grant funding situation.

A major reorganisation of the School's management and staffing structure will be under way at the time this report is published, which will achieve the required savings over the next two years to 2015. The Board is saddened that the School may lose some valued staff in the process but it has strived to maintain the same number of artistic and academic teachers and pastoral carers. It is confident that it can maintain the high quality of dance and academic tuition synonymous with a world-renowned reputation.

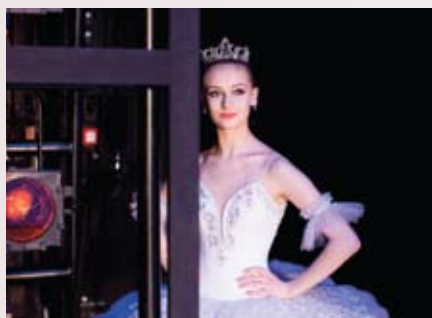
In these challenging times, I would like to acknowledge the incredible professionalism being shown by staff who continue to work with great energy and tireless commitment to ensure the students receive the best possible training and support in a positive atmosphere, despite the impending organisational changes.

I would also like to say a big thank you to the governors, our donors, funders and sponsors, friends and volunteers who also continue to give so generously of their time and money – their contribution in keeping the School at the forefront of vocational dance training should not be underestimated.

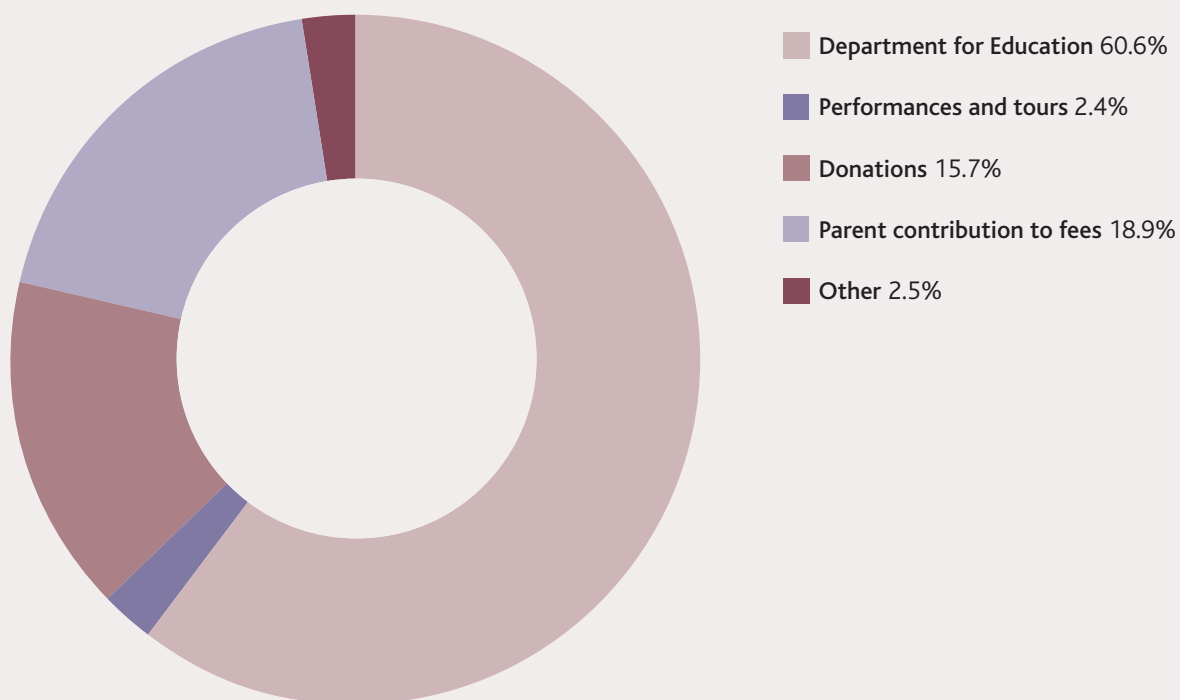
Alan Winter
Chief Operating Officer

Left: Focused and positive – Julia Roscoe (Year 11) prepares to perform at Young British Dancer of the Year 2012

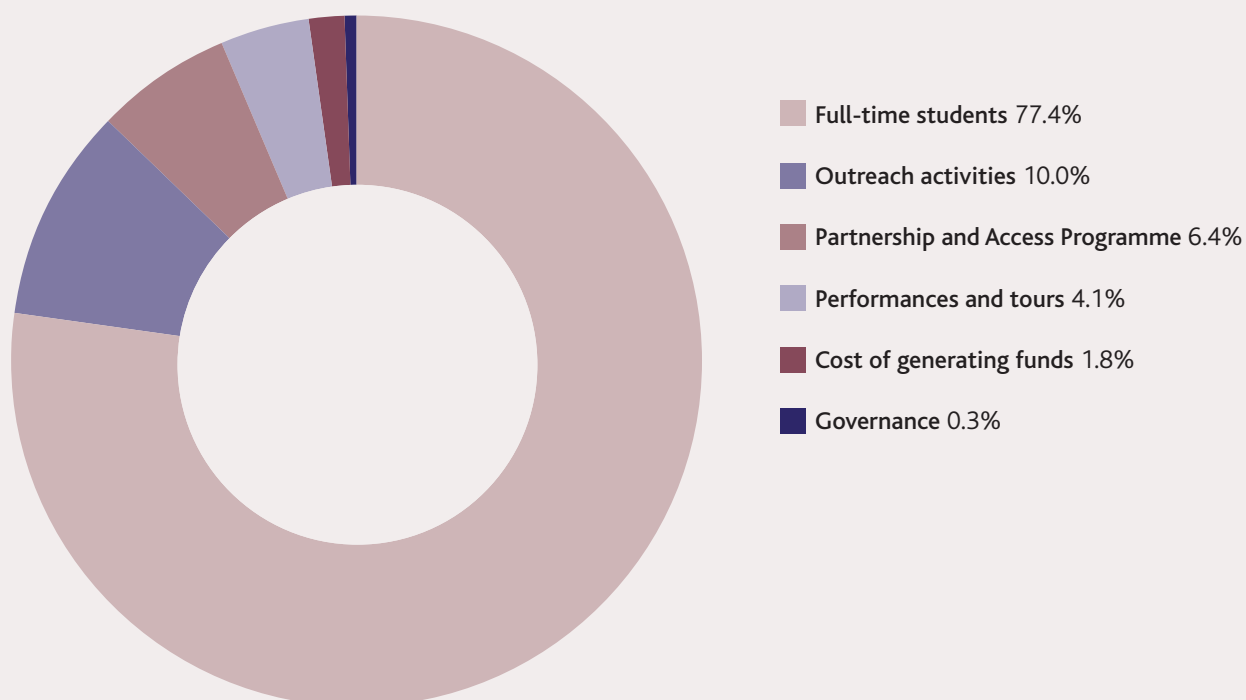
Right: Graduate success – Teo Dubreuil took up his professional contract with English National Ballet in January 2012



The Royal Ballet School Income Sources 2011 – 2012



The Royal Ballet School Expenditure 2011 – 2012



Statement of Financial Activities

(Incorporating an Income and Expenditure Account)

For the year ended 31 August 2012

INCOMING RESOURCES

	Unrestricted Funds			Total	Total
	General	Designated	Restricted	2012	2011
	Fund	Funds	Funds	2012	2011
	£000	£000	£000	£000	£000
Charitable activities					
Full time students	7,020	-	-	7,020	6,832
Outreach activities	656	-	-	656	578
Partnership and Access programme	-	-	558	558	631
Performances and tours	230	-	-	230	160
Generated funds					
Donations					
Trading subsidiary	40	-	-	40	-
Other	280	-	535	815	1,592
Activities for generating funds					
Investment income	18	-	-	18	8
Other income	221	-	-	221	63
TOTAL INCOMING RESOURCES	8,465	-	1,093	9,558	9,864

RESOURCES EXPENDED

Cost of generating funds	171	-	-	171	162
	171	-	-	171	162

Charitable activities

Full time students	6,315	681	432	7,428	7,568
Outreach activities	878	80	-	958	931
Partnership and Access programme	-	-	614	614	839
Performances and tours	353	40	-	393	303
	7,546	801	1,046	9,393	9,641
Governance costs	27	-	-	27	30
TOTAL RESOURCES EXPENDED	7,744	801	1,046	9,591	9,833

NET INCOMING/(OUTGOING) RESOURCES

BEFORE OTHER RECOGNISED GAINS AND LOSSES	721	(801)	47	(33)	31
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OTHER RECOGNISED GAINS AND LOSSES

Actuarial (losses)/gains on defined benefit pension scheme	(478)	-	-	(478)	800
NET MOVEMENT IN FUNDS	243	(801)	47	(511)	831
TOTAL FUNDS BROUGHT FORWARD	1,058	29,508	2,748	33,314	32,483

TOTAL FUNDS CARRIED FORWARD	1,301	28,707	2,795	32,803	33,314
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Net incoming resources for the year arise from the charity's continuing operations

Notes to the Financial Statements

For the year ended 31 August 2012

	2012 £000	2011 £000
FIXED ASSETS		
Tangible assets	30,267	31,137
CURRENT ASSETS		
Debtors	1,211	1,889
Cash at bank and in hand	4,851	4,685
	6,062	6,574
CREDITORS: amounts falling due after more than one year		
Deferred income	2,336	2,260
Trade and other creditors	638	831
Bank loan	-	1,000
Net current assets	3,088	2,483
TOTAL ASSETS LESS CURRENT LIABILITIES	33,355	33,620
CREDITORS		
Amounts falling due after more than one year	(500)	(500)
Defined benefit pension scheme (liability)/surplus	(52)	194
NET ASSETS	32,803	33,314
CAPITAL AND RESERVES		
Unrestricted funds		
General fund	1,301	1,058
Designated funds	28,707	29,508
Total unrestricted funds	30,008	30,566
Restricted funds		
Partnership and Access	399	439
Upper School choreographic training	16	-
New ballet fund	35	-
Lower School access to live performance fund	9	-
Website fund	38	-
Lower School bike storage facility	3	-
White Lodge appeal	1,860	1,747
Bursaries and prizes	435	529
Upper School accommodation	-	33
Total restricted funds	2,795	2,748
TOTAL FUNDS	32,803	33,314

The full report of the Governors' and financial statements were approved at the AGM on 27 February 2013 and have been filed with the Charity Commission and Companies House. For a full set of financial statements, please email finance@royalballetschool.co.uk

Staff List

As at 1 February 2013

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
Jonathan Chenevix-Trench
Nicolas Chisholm MBE
Jonathan Cope*
Sarah Dorfman
Clarissa Farr
David Fletcher
Candida Hurst-Brown
Janet Lambert
Sir David Lees
Professor Margaret Maden
Kevin O'Hare*
Madeleine Plaut
Kenneth Steele
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 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)
MSL (Master in School Leadership)

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* ARAD Dip PDTC
David Peden* ARAD Dip PDTC
Rosalyn Whitten* ARAD Dip PDTC
Anita Young* FISTD ARAD BBO Honorary Member
Meelis Pakri
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)
Belinda Hatley* Dip RBS (PDTC)

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*
Clare Kennedy *Cover Academic Teacher – Lower School*
Arran Knight Cert Alan Herdman Teacher Training Course
Body Conditioning – Upper 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
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 PDTC *Lower School*
Kate Flatt Dip RBS (TTC) *Upper School*
Jennifer Jackson* MA (Dist) *Upper School*

GUEST TEACHERS 2011 – 2012

Adriano Adwale *Choreographic Workshop Leader – Upper School*
Paul Boyd *Repertoire – Upper School*
Robert Cohen *Choreography/Music – Upper School*
Jean Yves-Esquerre *Classical – Upper School*
Olga Evreinoff *Classical – Upper School*
Richard Glasstone *Mime – Lower School*
Matthew Hart* *Repertoire – Lower School*
Kevin Haigen *Repertoire – Upper School*
Marianne Kruuse *Repertoire – Upper School*
Anya Linden* *Classical Solos – Lower School*
Brian Maloney* *Classical – Upper School*
Alastair Marriott* *Repertoire – Upper School*
Parrish Maynard *Repertoire – Upper School*
Tamara Rojo* *Guest Teacher Classical – Upper School*
Stefano Rosato *Contemporary – Upper School*



Opposite: Marcelino Sambé (2nd Year) in *Yondering* by John Neumeier

Left: Bright lights beckon – dancers wait patiently backstage at Young British Dancer of the Year 2012

Right: Mariana Rodrigues (3rd Year)



Staff List

As at 1 February 2013

Sonja Sabri *Choreographic Workshop Leader – Upper School*
David Sutton-Anderson *BMus Choreography/Music – Upper School*
Anna Délicia Trévien *Repertoire – Upper School*
Arlette van Boven *Repertoire – Upper School*
Antoine Vereecken *Contemporary – Upper School*
Alexander Whitley *Contemporary – Upper School*
Peter Wright* *Choreography/Repertoire – Upper School*
Zenaida Yanowsky* *Classical – Upper School*
Jonathan Yeston-Thomas *Singing Coach – Upper School*
Francesca Zumbo *Classical – Upper School*

ACADEMIC STAFF

Elizabeth Allinson Agharokh *Science Laboratory Technician*
Daniel Brown BSc (Hons) PGCE *Science, Academic ICT Classroom Support*
Simon Bushnell BA *ICT*
Aurélien 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 & Citizenship*
Phillippa Hogg-Andrews BEd (Hons) *Geography*
Richard Johnson MA *History, KS3, PE*
Anna Meadmore MA Dip RBS (TTC) ARAD *Head of Academic Dance Studies*
Suzanne Mellor MA PGCE TESOL *ESOL, Multimedia Support, Librarian*
Matthew Morgan BA (Hons) PGCE *Head of Music*
Jennie Page *Dyslexia Action*
Sally Phoenix MA PGCE *Head of Expressive Arts*
Catherine Pickston BA (Hons) PGATC *Art*
Clare Quamina BA (Hons) PGCE *Head of Art*
Stephanie Ritchie MA PGCE *Senior Teacher, Head of Modern Languages*
Charlotte Taylor BA (Hons) PGCE *English, SENCO*
Nicola Townsend BA (Hons) CELTA *ESOL*
Emmanuelle Whale *License ès Lettres French*
Abby Whitfield BA (Cantab) PGCE *Head of 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 & Lower School*
Carrie Brooke-Mellor *School Secretary – Upper School*
Dani Batchelor *Cover primary STEPS Coordinator – Partnership & Access Programme*
Ginny Brown *LRAD AISTD Programme Manager – Partnership & Access Programme*
Pippa Cobbing *LRAD ARAD primary STEPS Coordinator – Partnership & Access Programme*
Shona Devine BA *RAD RTS Summer School Coordinator – Outreach Programme*
Michaela Ellis BA (Hons) *Assistant to Partnership & Access Programme*
Anna Fineman MA PGCE *Assistant Curator – White Lodge Museum*
Jim Fletcher MA (Hons) PGCE *Development Manager*
Camilla Forti BSc (Hons) *Associate Programme Administrative Assistant – Outreach Programme*
Rukiya Gadid BA (Hons) *Front of House Administrator – Upper School*
Emma Grant BSc (Hons) *Administration Coordinator*
Sheila Gresswell *Senior Administrative Secretary – Lower School*
Leonie Hill BA (Hons) *Temporary Front of House Administrator – Upper School*
Rachel Hollings BA (Hons) *ALCM Artistic Administrator*
Sylvia Hubbard Dip RBS (TTC) *AISTD Associates Coordinator – Outreach Programme*
Sebastian Jux *Gap Student*
Michelle King *Administrative Assistant – Outreach Programme*
Laurajane Lavender *Events Coordinator – Outreach Programme*
Alexandra Leonard BA (Hons) *Coordinator – Partnership & Access Programme*
Bim Malcomson BA (Hons) *Artist in Education*
Fiona McNaught *Publications Manager*
Anna Meadmore MA Dip RBS (TTC) ARAD *Special Collections Manager*
Dr Sabine Naghdi PhD - *Great Honours Assistant to the Manager – White Lodge Museum*
Sue Oak *Administration Manager*
Carol Pakri BFA (Hons) Dip RBS (PDTC) *Assistant to Partnership & Access Programme*

Janice Regan BSc (Hons) *School Secretary – Lower School*
Carla Smith *Finance Assistant*
Liz Thorrington *Auditions Coordinator – Outreach Programme*
Louise Tucker *Temporary Front of House Administrator – Upper School*
Hervé Voisin *Dip Business Management (TOGE) Administrator – Outreach Programme*
Suzanne Watt-Bertoni *School Secretary – Lower School*
Jack Wright *Gap Student*
Helen Zeederberg *Finance Support Coordinator*

WARDROBE MISTRESSES

Suzie Holland MA (RCA) *Upper School*
Caroline Hume *Lower School*

PIANISTS

Guy Attew *Lower School*
Domenica Cardullo *Perf Dip Conservatoire, Italy Upper School*
Stefano Curina *Perf Dip Conservatoire, Italy Lower School*
Elvira Gavrilova *Upper School*
Michael Moloney *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*
Irina Lyakhovskaya *Piano*
Hannah Pedley *Singing*
Eleanor Percy *BMus (Hons) FTCM Violin, Viola*
Anna Tam *BMus (Hons) Cello*
Penelope Whinnett *GMus RNCM (Hons) Piano*
Geraldine Yates *Dip TCL (Perf) Oboe, Piano*

ASSOCIATE TEACHERS

Melanie Agar BPhil (Hons) Dip RBS (TTC) *AISTD*
Amanda Armstrong *Dip PDTC (Cover)*
Victoria Collinson *Dip RBS (TTC) FISTD ARAD*



Jayne Cooper Dip RBS (TTC) FISTD ARAD
 Sarah Daultry ARAD (Cover)
 Beniot Egloff
 Julia Ellis Dip RBS (TTC) FISTD ARAD
 Helen Farrell Dip RBS (TTC)
 Nicola Gaines BPhil (Hons) LISTD
 Fiona Harvey ARAD
 Laura Hatton Dip RBS PDTC RAD CBTS RTS
 Sarah Hearn BA (Hons) Ballet Education RTS LRAD ARAD (Cover)
 Rachel Hester* PDTD (Cover)
 Sue Hewgill RAD RTS (Cover)
 Rebecca Howell RAD RTS
 Sylvia Hubbard Dip RBS (TTC) AISTD
 Penny Kay Dip RBS (TTC) FISTD ARAD (Cover)
 Natalie Krapf BA (Hons) Dip RBS PGCDT RAD
 Raymond Koning MA (Cover)
 Helen Linkenbach BA (Hons) Grad Dip ARAD (Cover)
 Susan Lucas* LLB/LBS (Hons)
 Jenny Murphy* MA Dip PDTD RAD
 Annette Pain*
 Karen Paisey*
 Carol Pakri BFA (Hons) Dip RBS (PDTC)
 Olivia Pickford AISTD RAD Dip (Cover)
 Maryam Pourian BA ARAD
 Richard Ramsey* ISTD RAD TC
 Sophie Robinson RAD PTLLS CTLLS
 Catherine Royce
 Alex Sherman Dip RBS TTC ARAD AISTD (CB NNB) (Cover)
 Neil Westmoreland Dip PDTD (Cover)
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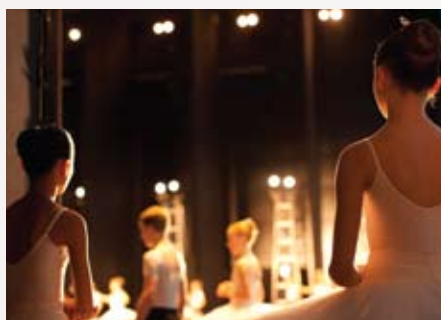
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*Currently dancing or has danced with The Royal Ballet and/or Birmingham Royal Ballet (formerly Sadler's Wells Royal Ballet)



Far left to right: Winner of YBDY 2012, Reece Clarke, receives congratulations from Deanne Bergsma; *Games for Gods* by Matthew Hart showcased an Olympian cast of Lower School dancers; Evangeline Ball and Anna Rose O'Sullivan in *Paquita*

A split second in Kevin Hale's *Hours of Lost Identity*, one of eight entries in the 2012 Ursula Moreton Choreographic Award; Lower School dancers backstage at the Royal Opera House

Contracts

Congratulations to our Graduate class of 2012, with 29 students securing professional contracts in 17 companies around the world.

Mayara Magri *The Royal Ballet*
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Tristan Ridel *Vienna State Opera Ballet*

Axel Alvarez *Ballet de l'Opéra de Paris*
Evangeline Ball *Ballet de l'Opéra National de Bordeaux*
Takaaki Okajima *Ballet de l'Opéra National de Bordeaux*
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Serene symmetry— Graduate students in
Jiří Kylián's *Un Ballo*



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Ongoing sponsorship is crucial to The Royal Ballet School maintaining its role as one of the world's great centres of classical ballet training. In addition to the core funding provided by the Department for Education through the Music and Dance Scheme*, the School is grateful for the support received from the following:

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Far left to right: A glorious finale – the celebrated *Grand Défilé*

Luminous and elegant – 2nd Year students in Alastair Marriott's *Simple Symphony*

Heart and soul – Sam Lee performs in *Pulsation* by William Osborne (both Year 8) at the 2012 Ninette de Valois Junior Choreographic Award

White Lodge Redevelopment Appeal

We list below, with greatest appreciation, all those who have supported us so generously, making the multi-million redevelopment of White Lodge a reality.

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Far left to right: Character building – folk dance is an important part of Lower School dancers' repertoire

The White Lodge Redevelopment, completed in 2009

A cause for *Jubilation* – Year 9 Lower School students shine in this specially commissioned work by Diane van Schoor and Antonio Castilla

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Opposite: Donald Thom (3rd Year) takes a leap of faith in *Uneven Ground*, a vibrant work by Paul Boyd

Left: Final tableau – 3rd Year students in *Paquita*

Covers: *Un Ballo* by Jiří Kylián - Mayara Magri and Lachlan Monaghan (front); Tierney Heap and Isaac Lee-Baker (back)





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