



ROYAL
BALLET
SCHOOL



ANNUAL REPORT 2016 / 17



ROYAL
BALLET
SCHOOL

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CHIEF OPERATING OFFICER
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ALAN WINTER (UNTIL FEBRUARY 2017)

ACADEMIC & PASTORAL PRINCIPAL
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ASSISTANT PRINCIPAL PASTORAL & WELFARE
JILL TAIT-HARRIS

HEAD OF TRAINING & ACCESS
MARK ANNEAR

HEAD OF INTENSIVE COURSES & INTERNATIONAL RELATIONS
SAMIRA SAIDI

HEAD OF DEVELOPMENT & COMMUNICATIONS
SARAH ELIOT-COHEN

HEAD OF SITE OPERATIONS
ROGER ATKINSON

For a full staff list please visit royalballetschool.org.uk/people

MISSION & VISION

OUR MISSION & VISION

Our mission is to nurture, train and educate exceptional young dancers for the Royal Ballet companies and other leading UK and international companies and to inspire the future of classical ballet training.

Our vision is to be the best classical ballet school in the world.

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Cover photo: Sae Maeda, 2017 graduate and Harrison Lee, 3rd Year Upper School. © The Royal Ballet School/Johan Persson

The Royal Ballet School remains the top choice for the world’s most talented young dancers – attracted by the high calibre of training, state-of-the-art facilities and unparalleled healthcare programme.

The performance opportunities I’ve had here, from a very young age, have been incredible. When I first got on stage I knew this was what I wanted to do.

AIDEN O'BRIEN GRADUATE 2017



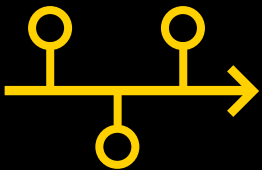
OUR GREATLY EXPANDED HEALTHCARE TEAM GIVES STUDENTS ACCESS TO 20 ON-SITE SPECIALISTS



WE HAD 2,712 APPLICATIONS TO OUR FULL-TIME AND ASSOCIATE COURSES



2,143 CHILDREN AND YOUNG PEOPLE WERE INTRODUCED TO BALLET THROUGH OUR ACCESS WORK



OUR BALLET HISTORY TIMELINE WAS LAUNCHED ONLINE AT [TIMELINE.ROYALBALLET SCHOOL.ORG.UK](https://timeline.royalballetschool.org.uk)



23 GRADUATES GAINED JOBS IN 12 COMPANIES AROUND THE WORLD



RECORD NUMBERS OF DANCERS TOOK PART IN OUR EXTENDED FOUR-WEEK SUMMER INTENSIVE



EXCELLENCE

This year has proved, yet again, to be a remarkable one for a school that continues to set the standard.



THE DUCHESS OF WELLINGTON OBE
CHAIRMAN

Previous page: Aiden O'Brien, graduate 2017

Right: Kenneth MacMillan's *Concerto* performed at Opera Holland Park



WE TRACK AND ANALYSE
HEALTH DATA ON STUDENTS
FROM THE AGE OF 11



21 SMART SCREENS INSTALLED
IN CLASSROOMS AND STUDIOS

(listed at the end of this report), have enabled these first 18 months of our Healthy Dancer programme to happen. The rewards are seen throughout the School as academic, artistic and pastoral staff work in close collaboration with our healthcare professionals. We are all convinced that treating our students as athletes and artists is now an imperative part of the training we offer.

Another technology that has changed teaching methods is the use of Smart screens in the classrooms and studios. This has enormously enhanced the use of our academic teachers' time, many of whom teach at both sites, White Lodge in Richmond Park and the Upper School in Covent Garden. It also means that a student who misses a class, through illness or because they are performing, can revisit the lesson online. The screens also enable opportunities for digital-based teaching approaches such as 'flipped learning' and 'virtual tutorials'.

The interactive screens are also invaluable in artistic classes, allowing students to watch video footage of a wide range of repertoire which can be compared and analysed. Students' work can be recorded to the screens and discussed in much greater detail than ever before. We are hugely grateful to the G & K Boyes Charitable Trust for donating the remaining 21 screens this year. Our staff and students are still discovering exciting new ways to use this technology.

Our responsibilities for student welfare and safeguarding are taken very seriously and our new Pastoral and Compliance Committee work tirelessly with the staff to ensure that Governors and staff alike are aware of each change in government directive. As Chairman, I would like to thank all the Governors who, on top of the meetings they attend, find time to visit the School, speak to students and staff and remain vigilant in protecting their welfare.

The Governors, as ever, wish to congratulate and thank the staff for all the work they put into creating this extraordinary place of achievement. We all agree it is a joy and a privilege to be associated with them.

Antonia Wellington

THE DUCHESS OF WELLINGTON OBE



Cover Photo: © The Royal Ballet School/John Pearson

- CONGRATULATIONS TO OUR 2017 GRADUATES - THIS YEAR 23 STUDENTS JOINED 12 BALLET COMPANIES AROUND THE WORLD:**
- HAOLIANG FENG**
BIRMINGHAM ROYAL BALLET
 - AUGUSTUS PAYNE**
BIRMINGHAM ROYAL BALLET
 - HARRY WRIGHT**
BIRMINGHAM ROYAL BALLET
 - JOONHYUK JUN**
THE ROYAL BALLET - AUD JEBSEN YOUNG DANCERS PROGRAMME
 - JOSHUA JUNKER**
THE ROYAL BALLET - AUD JEBSEN YOUNG DANCERS PROGRAMME
 - SAE MAEDA**
THE ROYAL BALLET - AUD JEBSEN YOUNG DANCERS PROGRAMME
 - NADIA MULLOVA-BARLEY**
THE ROYAL BALLET - AUD JEBSEN YOUNG DANCERS PROGRAMME
 - AIDEN O'BRIEN**
THE ROYAL BALLET - AUD JEBSEN YOUNG DANCERS PROGRAMME
 - AMELIA PALMIERO**
THE ROYAL BALLET - AUD JEBSEN YOUNG DANCERS PROGRAMME
 - CLAUDIA NICHOLSON**
BIRMINGHAM ROYAL BALLET (APPRENTICESHIP)
 - SEAN FLANAGAN**
BALLETBOYZ
 - JOSEPH FAWCETT-WOOD**
BALLET NACIONAL SODRE, URUGUAY
 - ISABELLA KNIGHTS**
BAYERISCHE STAATSBALLETTOPPER
 - NICHOLAS LONDON**
DUTCH NATIONAL BALLET JUNIOR COMPANY
 - ALICE BELLINI**
ENGLISH NATIONAL BALLET
 - FERNANDO MARTIN-GULLANS**
HOUSTON BALLET
 - ALBJON GJORLLAKU**
ORLANDO BALLET
 - ALICE KAWALEK**
SCOTTISH BALLET
 - JEROME BARNES**
SCOTTISH BALLET
 - RIO ANDERSON**
SEMPEROPER BALLETT DRESDEN
 - ELLA VICKERMAN**
SEMPEROPER BALLETT DRESDEN
 - RODRIGO PINTO**
SEMPEROPER BALLETT DRESDEN
 - FRASER ROACH**
STUTTGARTER BALLETT

It has been my privilege to lead the School through another year of great achievements.



CHRISTOPHER POWNEY
ARTISTIC DIRECTOR

I am especially proud of our 2017 graduates, all of whom obtained company contracts.

It was an impressive run of performances at Opera Holland Park and the Royal Opera House and the students excelled themselves. In preparation, they were lucky to work with some of The Royal Ballet's great artists including Sir Anthony Dowell, Dame Monica Mason and Dame Merle Park.

I am especially proud of our 2017 graduates, all of whom obtained company contracts.

Our talented young dancers performed a range of styles including heritage ballets and new creations, and were also challenged with contemporary works by Ohad Naharin, Didy Veldman and the legendary Hans van Manen. They did this with incredible skill and artistry for dancers so young. Heartfelt thanks to all our performance sponsors, but particularly Imagination, who continue to do so much to support our work.

We have had an eventful year with many overseas performances and exchanges taking place. Students danced at the Beijing

Dance Academy's Performance Series for Dance Schools, and at the Gala des Ecoles du XXI^e siècle in Paris. Six students travelled to Toronto for Canada's National Ballet School's Assemblée Internationale where they worked with dancers from 20 of the world's top ballet schools.

In March, 3rd Year students trained with American Ballet Theatre Studio Company in New York. This continued a much-valued exchange with the company. The dancers performed together in a new work by alumnus and choreographer Liam Scarlett. My sincere thanks go to Ricki Gail Conway whose immense generosity makes this exchange possible.

This year we hosted several esteemed guest teachers, including Maina Gielgud, Laurence Korsenti, Monique Loudières and Patrick Armand. We also held another very successful teacher exchange with Paris Opera Ballet School. This proved to be an enriching experience for students and teachers alike. My thanks to Elisabeth Platel, Director of Paris Opera Ballet School, for working with us on this.

Our International Scholars Programme also launched this year. It identifies exceptional talent in young ballet students who live outside the UK. The programme gives a select group of gifted students a range of special



FOUR PROMISING YOUNG DANCERS WERE NAMED INTERNATIONAL SCHOLARS



FIVE SUCCESSFUL SUMMER PERFORMANCES



WE EXTENDED OUR POPULAR SUMMER INTENSIVE TO FOUR WEEKS

opportunities, including training with us during certain weeks in the year. I designated four International Scholars in 2016/17 who are all now representing the School around the world.

We have continued our Creative Artist guest speaker programme to expand the creative influences on our students. In 2016/17 we welcomed a second series of illustrious guests to the School. My thanks to The Thompson Family Charitable Trust and Kevin and Olga Senior for funding this programme and to Christopher Gorman-Evans and Robin and Frances Tompkins for their ongoing support and generous contribution to students' cultural outings.

As you will see elsewhere in this report, we continue to make the positive changes necessary to put in place an even better

healthcare support system for our students. This remains a major focus for the School throughout 2017/18 and beyond. The aim is to optimise our dancers' health, wellness and resilience. I very much look forward to reporting further on this programme in the coming year.

I would like to thank all the incredible Royal Ballet School staff for their dedicated work for the School and ultimately the students.



CHRISTOPHER POWNEY
ARTISTIC DIRECTOR

Students dancing Mikhail Fokine's Les Sylphides at Opera Holland Park



From award-winning choreography and a very special birthday celebration, to creative collaborations with a local secondary school: here are our 2016/17 highlights.

SCHOLARS:
We launched our new International Scholars Programme, identifying talented ballet students living outside the UK.

CREATIVE ARTIST:
Vicky Featherstone Artistic Director of the Royal Court Theatre spoke to students as part of our Creative Artist programme.



NADIA NERINA:
The 2016 Nadia Nerina Scholarship, from The Philip Loubser Foundation, was awarded to 2nd Year student Yu Hang from China.



EXPRESSION:
2nd Year students performed solos for a distinguished judging panel at the Lynn Seymour Award for Expressive Dance. Congratulations to winner Marina Fraser.

CHOREOGRAPHY:
The annual Kenneth MacMillan Choreographic Award for Year 10 and 11 students was won by James Large for his piece *Andaluza*.

INSIGHT:
Young people from five secondary schools were invited to watch a demonstration at the Upper School and discover what life is like for our dancers.



BALLET HISTORY:
We launched our Ballet History Timeline, a unique and exciting online project that traces the story of ballet in Britain.

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

JANUARY

FEBRUARY



GRAND OPENING:
An official opening of new student accommodation Aud Jebesen Hall gave us a chance to thank Aud Jebesen (pictured above) and all the generous donors who contributed to the redevelopment of the site.

90TH BIRTHDAY:
The student body and artistic teaching staff gathered at the Upper School to wish ballet icon and long-term supporter of the School, Sir Peter Wright, a very happy 90th birthday.



NUTCRACKER:
This year, as students prepared to perform in The Royal Ballet's *The Nutcracker*, they were filmed for a BBC documentary, *Dancing The Nutcracker*.

This is the dream. It's one of the most amazing stages in the world.

NADIA MULLOVA-BARLEY GRADUATE 2017, ON DANCING IN THE NUTCRACKER



ABT EXCHANGE:
3rd Year students travelled to New York to spend a week working alongside American Ballet Theatre Studio Company. The two groups presented three performances at the NYU Skirball Centre.



ADVANCE PROJECT:
White Lodge students joined young people from Friern Barnet School to create a collaborative dance performance inspired by *A Midsummer Night's Dream*.

ROLE MODELS:
Six lucky Upper School students were coached in Frederick Ashton's *Swan Lake pas de quatre* from none other than Dame Merle Park and Sir Anthony Dowell. They performed the piece at the *Assemblée Internationale 2017* in Canada.



MARCH

APRIL

Primary Steps has lit a spark in my daughter who now thinks about very little other than ballet.

PRIMARY STEPS PARENT LEVEL 1, BURY ST EDMUNDS



STEPPING UP:
We held our annual graduation ceremony and celebratory performance for our nationwide Primary Steps programme.

SUMMER CONCERT:
At this year's impressive White Lodge Summer Concert, students played instruments, sang songs and performed dramatic monologues and rock band, The Fawns, played a set.

SUMMER PROGRAMME:
An unprecedented number of dancers joined us from 36 different countries for our extended four-week Summer intensive at White Lodge and Covent Garden. It included a second fortnight for older students taught by current and former members of The Royal Ballet.

CURTAIN UP:
Students from all years of the School danced in five outstanding Summer Performances at Opera Holland Park and the Royal Opera House.



SMART SCREENS
Interactive Smart screens were installed in all the classrooms and studios around the School to enhance students' learning experience



JULY

AUGUST



GRADUATION:
After performing at the Royal Opera House, 3rd Year students and parents gathered in the Linden Studio Theatre for the Graduation ceremony. Yet again, all of our graduating students have gained contracts with ballet companies around the world.



360 DEGREES:
1st prize in the Ninette de Valois Choreographic Award this year went to Year 9 student Skya Powney, for her creation *360 Degrees*.

KEY SKILLS:
2nd Year students took part in a Dancers' Career Development workshop and were encouraged to recognise their qualities and skills and to see how these could transfer to different careers after dance.

FAIR WEATHER:
The sun shone on thousands of visitors to our annual White Lodge Summer Fair. It was opened this year by School alumna and Royal Ballet Principal dancer, Marianela Nunez and Director Kevin O'Hare.

The work of our Outreach & Access team ensures that thousands of children and young people can experience Royal Ballet School teaching every year.

Getting the chance to do this was incredible - it has been one of the best things I've ever done and I will never forget it.

PRIMARY STEPS PARTICIPANT MANSFIELD

REACH

We want as many people as possible to benefit from our training.

Every year we reach thousands of young people around the UK and the world through a range of inspiring Outreach & Access programmes.

This work is not only enriching for those who take part, it also helps us find talented young dancers to join the School.

ASSOCIATES

Our Associate Programme offers weekly ballet classes for aspiring young dancers and for some can be the launch pad for a career in dance. Nearly all our Year 7 students were Junior Associates before joining the School. Many of The Royal Ballet's Principal dancers started out as Junior Associates.

Aged eight to 17 years old, Associates train at either Junior, Mid, Senior, or Advanced level and all share a love of ballet.

Previous page: Primary Steps Graduation performance
Below: Junior Associates in class



performance opportunities. This year they danced with The Royal Ballet in *Anastasia*, *The Dream* and *The Sleeping Beauty*. They also performed with Birmingham Royal Ballet in *Coppélia* and *The Nutcracker*, and with the Mariinsky Ballet in *Anna Karenina* and *La Bayadère*.

Every year we reach thousands of young people around the UK and the world through a range of inspiring Outreach & Access programmes.

PRIMARY STEPS

Primary Steps introduces Year 3 students (seven to eight-year-olds) to ballet in five schools across the UK. Autumn workshops

provide students in Year 3 with a creative introduction to ballet which, for many of the students, is their first encounter with dance. The after-school programme delivers creative ballet lessons for selected students in Years 3 to 6. This year 1,897 students participated in the the Autumn workshops and 282 in the after-school programme.

Primary Steps students have the opportunity to participate in enriching activities throughout the year. These include visits to our Junior Associate centres, which provide an insight into the Associate programme and a possible dance-training pathway for some students. Performance opportunities for Year 5 and 6 students include performances local to each Primary Steps centre and the annual Graduation Ceremony held at the Upper School in May.

TEACHER TRAINING

We welcomed the second group of 15 students to our two-year Diploma of Dance Teaching in 2016. In testament to the quality of this teacher training, a number of our 2014-16 Diploma graduates taught at our 2017 Summer Programme.

The Inspire seminars for dance teachers have continued to grow in popularity since their launch in May 2015. Seminars 5 and 6 were launched in 2016/17, so the entire series is now available at centres around the UK.

In 2016, our first international seminar took place in Livorno, Italy. We have plans for seminars in other international cities in the coming months.

SUMMER PROGRAMME

Our popular Summer Programme was extended this year to a new four-week format. This change marked the programme's 30th year, and aimed to meet the increasing demand for places from students from around the world each year. In 2017 we offered almost double the number of places and attracted an unprecedented 2,749 applications from 67 different countries.

Some of the older students experienced a full four-weeks of specialist training. During their first fortnight they were taught by the School's world-class teachers. They then had two 'performance' weeks led by very special guest



2,179 7-11 YEAR OLDS TOOK PART IN OUR PRIMARY STEPS PROGRAMME

15 TRAINEE TEACHERS EMBARKED ON OUR TWO-YEAR DIPLOMA OF DANCE TEACHING

318 DANCERS ATTENDED NATIONWIDE JUNIOR ASSOCIATE INSIGHT DAYS



teachers, all current or former members of The Royal Ballet including: Darcey Bussell, Alexander Campbell, Viviana Durante, Mara Galeazzi, Valeri Hristov, Sarah Lamb, Roberta Marquez, Ernst Meisner, Samantha Raine, Liam Scarlett and Zenaida Yanowsky.

A trainee teacher on our Diploma of Dance Teaching course

In 2017 we offered almost double the number of places and attracted an unprecedented 2,749 applications.



The 2017 Advance Project performance at White Lodge

THE ADVANCE PROJECT
Advance is a unique collaboration that allows our students to work with peers from local secondary schools. The young people create and rehearse a new dance work, which they then perform together.

This year's project united young people from Friern Barnet School and our Year 10 White Lodge students. Together they devised a comic piece called *Are We Dreaming?* which drew on key characters and themes from *A Midsummer Night's Dream* by William Shakespeare. They successfully performed the piece to two audiences at White Lodge.

INSIGHT PROGRAMME
Our popular *Insight Days* introduce new children, their parents and teachers to the work of the School. These days give us a chance to show children what auditions and classes are like and to answer questions. A total of 318 young dancers came to our nationwide *Junior Associate Insight Days*.

We also met a group of aspiring dancers and their parents at our *Audition Insight Day* in Covent Garden. A total of 304 children and

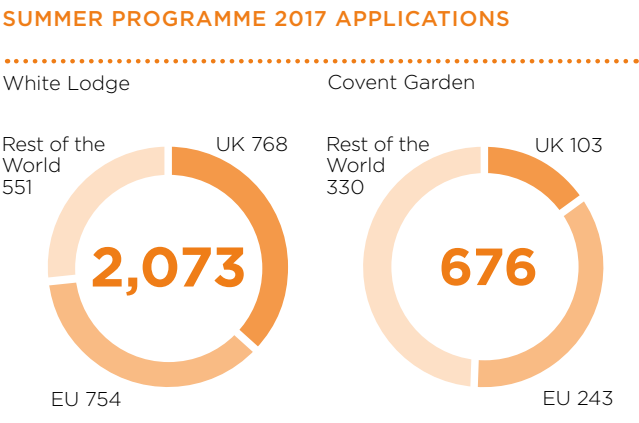
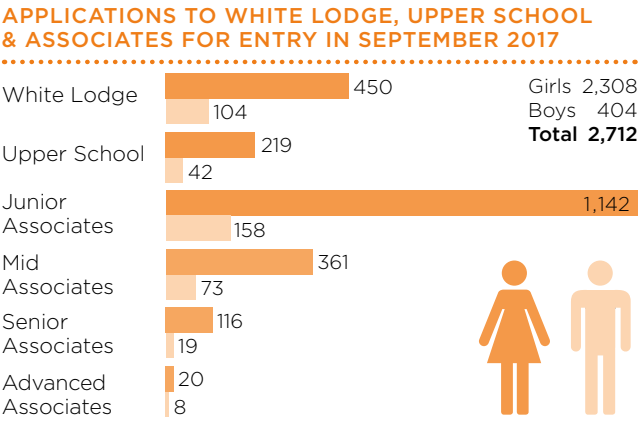
young people from local schools came along to our Primary and Secondary Insight Days.

Our thanks to The Borrowes Charitable Trust, the Clore Duffield Foundation, The J Edward Conway Fund, The Hines Fund, the Leverhulme Trust and The Teale Charitable Trust for their continued support of our Outreach & Access programmes.

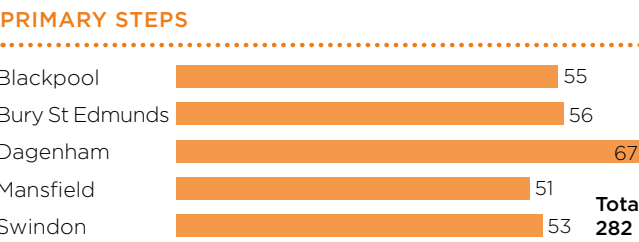
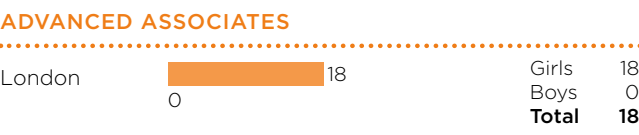
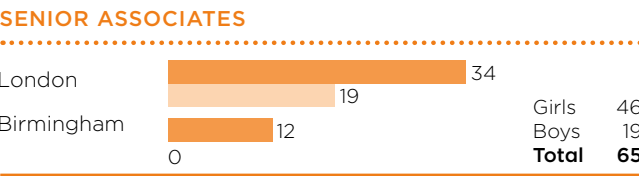
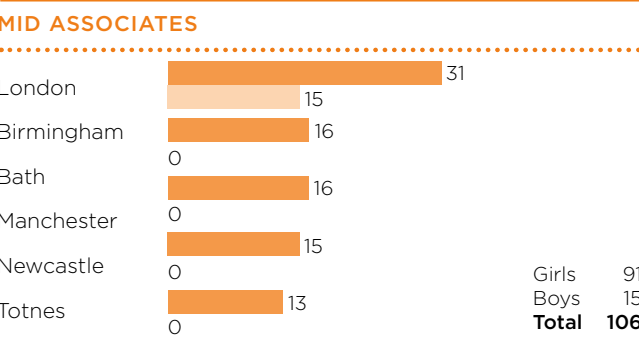
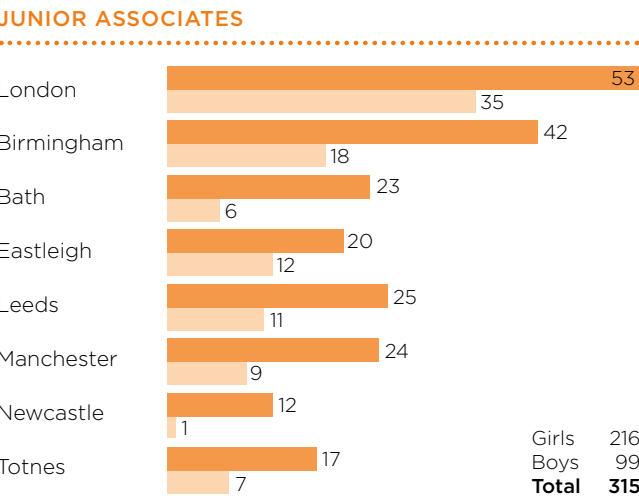
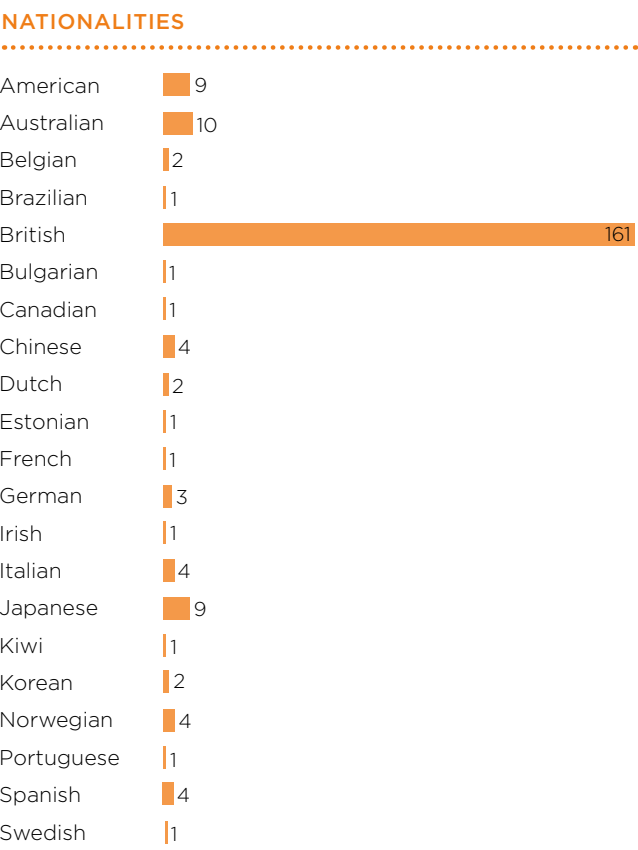
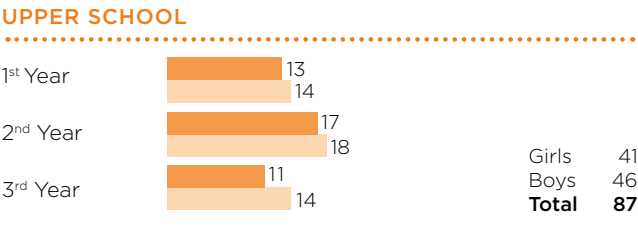
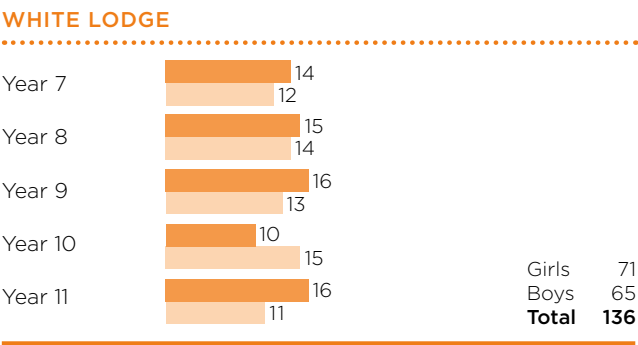
A total of 318 young dancers came to our Junior Associate Insight Days, held around the country.

BALLET HISTORY TIMELINE
We launched our beautifully curated Ballet History Timeline, tracing the story of the founding of a national ballet in Britain. Laid out as an easy-to-explore linear chronology, the Timeline is illustrated by archival treasures from The Royal Ballet School Special Collections, allowing these wonderful items to be seen online for the first time, and appreciated within their proper historical context: www.timeline.royalballetschool.org.uk

APPLICATIONS ANALYSIS 2016/17



STUDENT NUMBERS 2016/17



Our students are given the space to excel academically but also enjoy a rich and varied life alongside their ballet training.

An educated dancer is an employable dancer.

1ST YEAR STUDENT UPPER SCHOOL

AMBITION

There is more to life at The Royal Ballet School than pointe shoes, turn-out and *pas de deux*: more even than English, Maths and Science.

Our students live a busy and full life doing their elite vocational training alongside a demanding academic programme. At White Lodge, in four hours a day, our students typically study eight GCSEs and achieve impressive results. At Upper School, in two hours a day, the students currently complete a Btec in Performing Arts (worth the equivalent of two A Levels) also with fantastic grades, as well as an A Level in Art, English, French or Maths or their English Language qualifications.

Visitors are, therefore, sometimes surprised to discover that our students still find time to take an interest in the world around them. They get involved in charitable causes and explore their creative talents beyond the ballet and academic curricula as well as fitting in some exciting days out and 'home from home' activities in the boarding houses.

Holocaust Memorial Day is marked every year at the School. In 2017 White Lodge students were especially fortunate to be joined by Joan Salter, a Holocaust survivor, from the Holocaust Education Trust who shared her deeply moving experience with them.

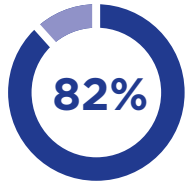
Our students live a busy and full life doing their elite vocational training alongside a demanding academic programme.

At Upper School, Simon Harmer from Blesma provided a very personal insight into the life of a limbless war veteran, helping the students understand the sacrifice our servicemen and

women make on our behalf, and giving a new perspective to our teaching around Remembrance Sunday.

Nine years ago, a former student of the School initiated the annual MacMillan *World's Biggest Coffee Morning* to raise funds following a family loss: the event is still going strong and can only be described as a celebration of all things 'cake'. In September 2016 we raised over £1,000.

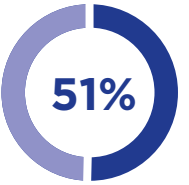
At Christmas, the Year 9 students at White Lodge organised a collection of gifts for elderly people isolated during the festive season to be distributed by the Salvation Army. Year 10 made a collection of clothes to raise money for a ballet school in Kibera, Kenya – one of the largest slum areas in Africa. The School also contributed to the Save the Children and Genetic Disorders UK charities.



BTEC DIPLOMA IN PERFORMING ARTS (DANCE)
82% D* TO D GRADES



A LEVEL 100% PASS RATE



GCSE 51% A*/A PASS RATE

Our performances at Opera Holland Park ran only a week after the dreadful fire at Grenfell Tower which could almost be seen from the stage. Two of the 3rd Year students asked if they could arrange a collection for the victims. They bravely stood up at the end of each performance and made an impassioned speech to our audiences who generously donated more than £6,200 to the cause.

The students' musical, artistic and dramatic talents come to the fore in a number of ways. The Associated Board of the Royal Schools of Music (ABRSM) examinations last year saw students obtaining two Passes and two Distinctions in Grade 5 Theory and five Passes, four Merits and three Distinctions in instrumental and voice grade exams from Grades 1 to 5.

Pictured below and next page: Some of the many activities students have enjoyed



It is our view that students need a brain as well as a body to be an exceptional and creative dancer.

The London Academy of Music and Dramatic Art (LAMDA) syllabus is taught in Key Stage 3 curriculum drama classes as developing acting and performance skills is vital for a dancer. It was another exceptional year of results with six Distinctions, 19 Merits and one Pass.

All Year 9 students enter the annual YOUNG ART competition which culminates in an exhibition at the Royal College of Art for school students aged four to 18 raising funds for Cancer Research UK. It is a wonderful opportunity for aspiring young artists to have their work judged by well-

known professional artists and to exhibit at the prestigious Royal College of Art. Every year students' work is selected for the exhibition from more than 7,000 entries and our students have a strong track record of being awarded prizes.

The Summer Concert was also a triumph, with music, drama and art performed and created by students from Years 7 to 11. Even some of our exceptionally busy 1st Year students performed with the Pimlico Musical Foundation in Alexander L'Estrange's, *Zimbé*, alongside pupils from six local primary schools.

It is our view that students need a brain as well as a body to be an exceptional and creative dancer, but they also need to be interesting and interested human beings: we certainly believe that they are.



Through these experiences and encounters, students can learn to make a positive difference in their own lives.
TEACHER WHITE LODGE

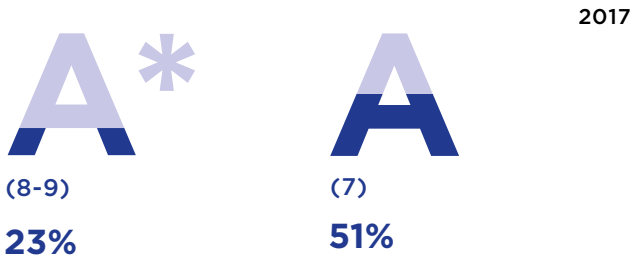
EXAMINATION RESULTS 2017

GCSE PASS RATES

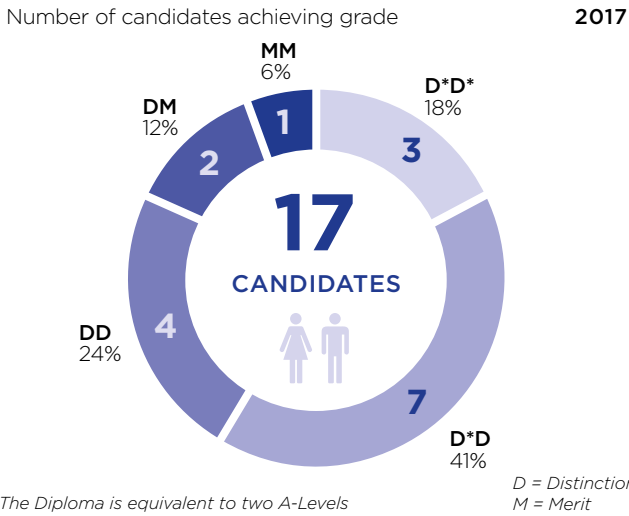


	2016	2015	2014
Entries	200	177	257
Overall % A* to C	98%	96%	95%

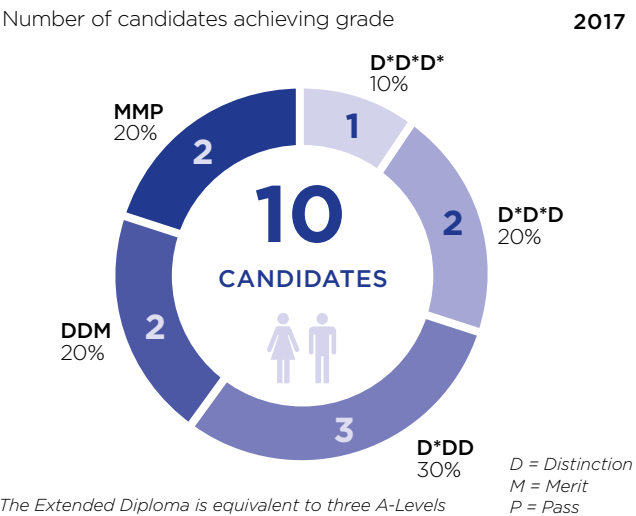
GCSE PASS RATES A*-A/9-7



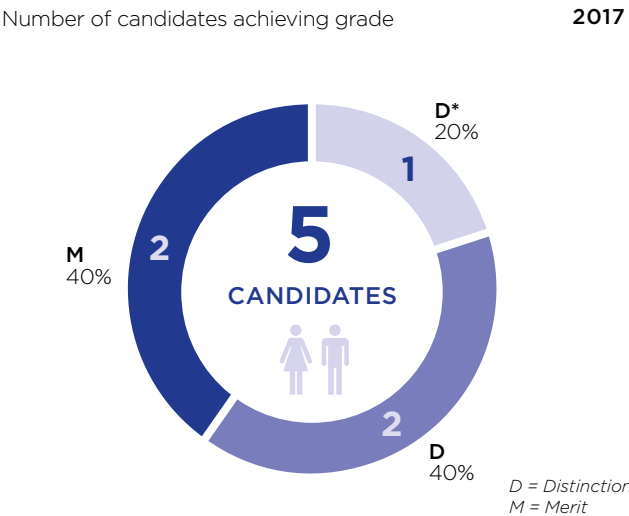
BTEC DOUBLE AWARD DIPLOMA IN PERFORMING ARTS (DANCE)



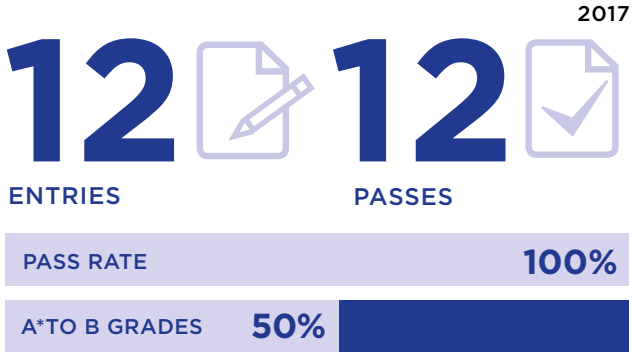
BTEC TRIPLE AWARD EXTENDED DIPLOMA IN PERFORMING ARTS (DANCE)



BTEC SINGLE AWARD SUBSIDIARY DIPOLMA IN PERFORMING ARTS (DANCE)



A LEVEL PASS RATES



	2016	2015	2014
Entries	14	11	11
Passes	14	11	11
Pass Rate	100%	100%	100%
A*to B Grades	29%	64%	55%

We are able to invest in the long-term health of our students through our world-class Healthy Dancer programme.

I chose this School because it's the best in the world and it has an amazing healthcare team which will hopefully help me to dance longer in my career.

2ND YEAR STUDENT UPPER SCHOOL

HEALTH



Since September 2015, The Royal Ballet School has seen an exciting shift in focus, funding and support for its healthcare provision.

We are proud to report that we have a greatly expanded in-house healthcare team, which is mirrored across our two sites, White Lodge and Upper School.

Students have access to the expertise of 20 members of staff, including a Healthcare Manager, Sports Physicians, School Nurses, Physiotherapists, Strength and Conditioning Coaches, Counsellors, a Performance Nutritionist, Pilates instructors and a Rehab Ballet Instructor.

We now have a greatly expanded in-house healthcare team.

This means that, from age 11, we are able to fully support our young dancers and encourage their healthy progression throughout their time at the School and onto professional companies.

Previous page: Upper School students using the healthcare suite

Below left: Karen Sheriff, Healthcare Manager, working with a student in the new Pilates suite

Below right: Adam Matiussi, Sports Scientist, testing a student's jump on a 'force platform'



EMPOWERING DANCERS

Our aim is to not just to treat injury, but to empower our young dancers and educate them on the 'science behind the art'. We want them to understand their injuries and how to manage them, and learn how to stay healthy, in body and mind. Our goal is to produce informed, elite classical ballet dancers, equipping them with knowledge that will benefit them as both individuals and enduring, healthy dancers.

HEALTH PROFILING AND SCREENING

We want to fully understand the impact of the School's system of ballet training on dancers and how our healthcare team can best support this. We have to understand each student's starting point and the effect their training is having on their tendon and bone health, their wellness, and their resilience.

In order to research these areas, we have worked with a range of academic institutions. Firstly the University of Wolverhampton, which led a full screening programme looking at levels of vitamin D in our dancers at Upper School. The results of this are now being used to inform our School vitamin D policy.

We are also closely affiliated with two other universities, Queen Mary, University of London and St Mary's University, Twickenham. Both



are helping to shape our objectives and research and ensure we remain at the forefront of dance science.

OUR HEALTHY DANCER STORY SO FAR...

- > A dancer-centric approach within our team means students are learning to independently manage their health and understand their bodies' individual response to training. We use screening and profiling measures, and other means such as daily 'wellness' scores (a validated self-measure of hydration, soreness, sleep, anxiety), to track the overall health of our dancers.
- > Enhanced Pilates and strength and conditioning classes help the dancers maximise their physical resilience.
- > Counsellors support students' mental resilience, with access to confidential drop-in sessions and referrals to a clinical psychologist if required. Our counsellors also help equip students with the tools to cope with the pressures of elite ballet training, such as mindfulness sessions.
- > We have cutting-edge technology to support our research. We use an online data management tool, Smartabase, which enables our healthcare team to collect, store, and analyse the vast amount of information we hold on each dancer. The primary reason we collate data is so we can report on it, learn from it, share it and make more informed decisions. This data can then be taken with the student when they move to a professional company, informing the healthcare they receive going forward in their career.

- > As part of our health profiling of students, we use 'force platforms' called ForceDecks, which allow us to track the dancers' jumps and landing forces. This gives individual 'movement signatures', which can then be recorded on Smartabase to inform the care of each student.
- > Our Performance Nutritionist, contracted through the English Institute of Sport, has been transformative in giving students direct access to expert nutritional support, advice and education. This includes leaflets and posters helping students to understand the importance and impact of nutrition on their tendon, bone and menstrual health.



20 SPECIALIST MEMBERS OF STAFF



FULLY-INTEGRATED HEALTHCARE AND ARTISTIC TEAMS



COMPREHENSIVE ON-SITE HEALTHCARE SUPPORT AND RESEARCH FROM 11 YEARS OLD



CREATING A PERFORMANCE TEAM

The success of our Healthy Dancer Programme relies on a fully-integrated and collaborative approach, with healthcare professionals working hand-in-hand with artistic, academic and pastoral staff as a holistic 'performance team'.

Our increasing understanding of the demands of elite classical ballet training at The Royal Ballet School now informs our artistic programme and timetabling. This ultimately helps us to promote the advancement and distinction of pre-professional ballet dancers at the School.

Top: Nurse Frances Rees pictured at a weekly meeting with Artistic staff at White Lodge

Above left: Alexander McKinven, Physiotherapist, treats a student at White Lodge

Above right: tracking students' health data on the Smartabase software

We strive to operate as leanly as possible while expanding our revenue streams, without ever compromising our pursuit of excellence.

The standard was remarkable.
What an abundance of talent
to enjoy and look forward to.

DEBORAH WEISS, DANCE CRITIC

RESILIENCE

It has been a year of growth and development for the School, despite continued financial uncertainty.



Previous page: Students in *Echad Mi Yodea* by Ohad Naharin at the Royal Opera House

This page: The newly landscaped carpark at White Lodge



SIGNIFICANT SAVINGS HAVE BEEN MADE IN THE LIGHT OF REDUCED FUNDING



CAR PARK LANDSCAPING COMPLETED THE WHITE LODGE REDEVELOPMENT

With inflation far outstripping an increase in school fees, we have had to carefully manage the resulting real term reduction in our funding. The constant challenge is to continue to build on our achievements with reduced financial resources.

We have been working with Governors to look at ways to expand our revenue streams and also to make savings. Renegotiating key supplier contracts as well as starting a programme of converting our lighting to LED, have both freed up significant sums. This, along with support from generous donors, trusts and foundations, has meant we have been able to keep the School operating at full momentum.

We have ambitious plans for 2017/18 with the aim of expanding our revenue streams to mitigate further reductions in our funding.

Our IT infrastructure continues to go from strength to strength with support from generous donors. In 2016/17 we installed a powerful media server to provide greater capacity for our digital photo and video archives and to preserve them for the future.

As outlined in the Chairman’s Review, we have also installed 21 Smart screens in the School, one in every classroom and studio. We completed this major project during the Summer holidays in time for the start of the new School year. Artistic and academic

teachers all report they are a valuable asset to their classes and significantly enhance the learning experience for students.

At Upper School we have created a new library area on the 4th Floor for quiet reading and study, allowing space for students to work outside the classrooms.

Those who have visited White Lodge recently will have noticed the car park has been renovated with attractive landscaping and flower beds that wrap around the building. This work has not only allowed improved access to the site but it has also facilitated essential improvements to drainage.

The flower beds, which were carefully dug so as not to disturb the fabric of the 18th century building, absorb and evaporate rainwater to prevent it pooling and seeping into the tunnels. These improvements marked the completion of the White Lodge redevelopment and were overseen by The Crown Estate and English Heritage.

The White Lodge gym and physiotherapy area has been transformed to create an integrated healthcare suite. It now has strengthened flooring to withstand new gym equipment, a dedicated private treatment room and bespoke lockable cupboards for safe record storage. The adjacent Pilates studio has also been fully refurbished and equipped.

In the coming year, visitors will see scaffolding masking the central ‘King’s building’ at White Lodge as we begin a major restoration of its stonework and windows. This nine-month project will, again, be managed in close partnership with The Crown Estate and English Heritage. Such projects are all part of the annual maintenance that comes with inhabiting an historic, Grade I listed building.

We have ambitious plans for 2017/18 with the aim of expanding our revenue streams to mitigate further reductions in our funding. One of these new streams is a Spring Programme, launching in April 2018, featuring two intensive courses for young dancers held in London and Hong Kong.

This, along with other initiatives, will help us to secure the future of our world-class training establishment.

STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 August 2017

	Unrestricted Funds		Restricted Funds	Total	Total
	General	Designated			
	£000	£000	£000	2017 £000	2016 £000
INCOME FROM:					
Charitable activities	8,319	-	-	8,319	7,788
Donations	1,420	389	2,213	4,022	8,478
Other income	32	-	-	32	30
TOTAL INCOME	9,771	389	2,213	12,373	16,296
EXPENDITURE ON:					
Raising funds					
Development and fundraising	207	-	-	207	186
	207	-	-	207	186
Charitable activities					
Teaching	2,711	-	99	2,810	2,628
Pastoral and welfare	1,764	-	18	1,782	1,448
Outreach and partnership	858	-	325	1,183	1,185
Premises	2,750	-	271	3,021	2,913
Support and governance	1,856	-	5	1,861	1,829
Grants and prizes	1,000	-	2,998	3,998*	588
	10,939	-	3,716	14,655	10,591
TOTAL EXPENDITURE	11,146	-	3,716	14,862	10,777
NET INCOME / (EXPENDITURE)	(1,375)	389	(1,503)	(2,489)	5,519
Transfers between funds	1,053	(1,053)	-	-	-
Other recognised losses					
Actuarial losses on defined benefit pension scheme	350	-	-	350	(655)
NET MOVEMENT IN FUNDS	28	(664)	(1,503)	(2,139)	4,864
TOTAL FUNDS CARRIED FORWARD	2,415	39,450	1,808	43,673	45,812

All transactions are derived from the charity’s continuing operations.
All recognised gains and losses are included in the statement of financial activities.
*This figure includes a £3.1 million grant made to The Royal Ballet School Endowment Fund.

BALANCE SHEET

For the year ended 31 August 2017

	2017 £000	2016 £000
FIXED ASSETS		
Tangible assets	41,400	42,408
CURRENT ASSETS		
Debtors	1,074	1,331
Cash at bank and in hand	5,065	7,489
TOTAL CURRENT ASSETS	6,139	8,820
Creditors: amounts falling due within one year		
Trade and other creditors	(803)	(1,174)
Deferred income	(1,594)	(2,386)
NET CURRENT ASSETS	3,742	5,260
TOTAL ASSETS LESS CURRENT LIABILITIES	45,142	47,668
Creditors: amounts falling due within one year		
	(371)	(401)
Defined benefit pension scheme liability	(1,098)	(1,455)
TOTAL NET ASSETS	43,673	45,812
THE FUNDS OF THE CHARITY:		
Unrestricted funds		
General fund	2,415	2,387
Designated funds	39,450	40,115
TOTAL UNRESTRICTED FUNDS	41,865	42,501
RESTRICTED FUNDS		
TOTAL CHARITY FUNDS	43,673	45,812

Report by the trustees on the Summarised Financial Statements
The above summarised financial statements are extracted from the full statutory Governors' annual report and financial statements which were approved by the Governors and signed on their behalf on 7 March 2018. The full financial statements, on which the auditors Crowe Clark Whitehill LLP gave an unqualified audit report, will be submitted to the Charity Commission and the Registrar of Companies.

The auditors have confirmed to the Governors that, in their opinion, the summarised financial statements are consistent with the full financial statements for the year ended 31 August 2017.

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

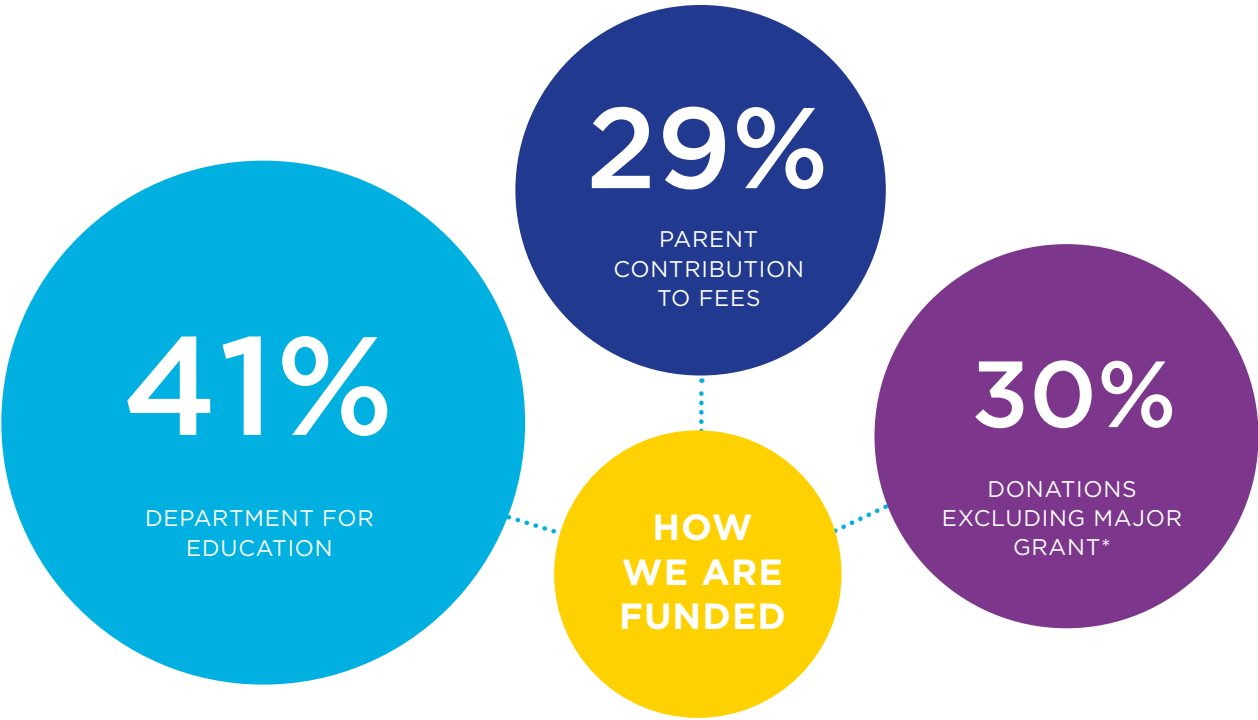
Signed on behalf of

Antonia Wellington

THE DUCHESS OF WELLINGTON OBE
CHAIRMAN

Jonathan Chenevix-Trench

JONATHAN CHENEVIX-TRENCH
GOVERNOR



*A grant of £3.1 million was made to The Royal Ballet School Endowment Fund

We are indebted to all those who generously support the School, ensuring we can continue to provide the very best classical ballet training environment in the world.

Supporting these aspiring young artists is one of the most rewarding and enjoyable things we have ever done.

STUDENT SPONSOR

SUPPORT

Our thanks to all those who enable us to continue our work by financially supporting The Royal Ballet School, including those who wish to remain anonymous.

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Sir Michael and Lady Heller
Jammy Hoare
Susie Keown

Previous page: Students perform August Bournonville’s *The Conservatory* at the Royal Opera House

Opposite: Upper School students in Didy Veldman’s *See Blue Through* at the Royal Opera House

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Sue Sloan
The Duchess of Wellington

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Tom Clementi
Erinn Collier
Issy Corbett
Sophie Lauffer
Victoria Pattinson
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We would also like to thank those who have been kind enough to leave gifts in their wills to The Royal Ballet School and to Jocelyn Cruft whose generous gift was received this year.