

# Royal Academy of Dance

## Annual Review & Report 2011/12



Royal Academy of Dance  
Patron: Her Majesty Queen Elizabeth II

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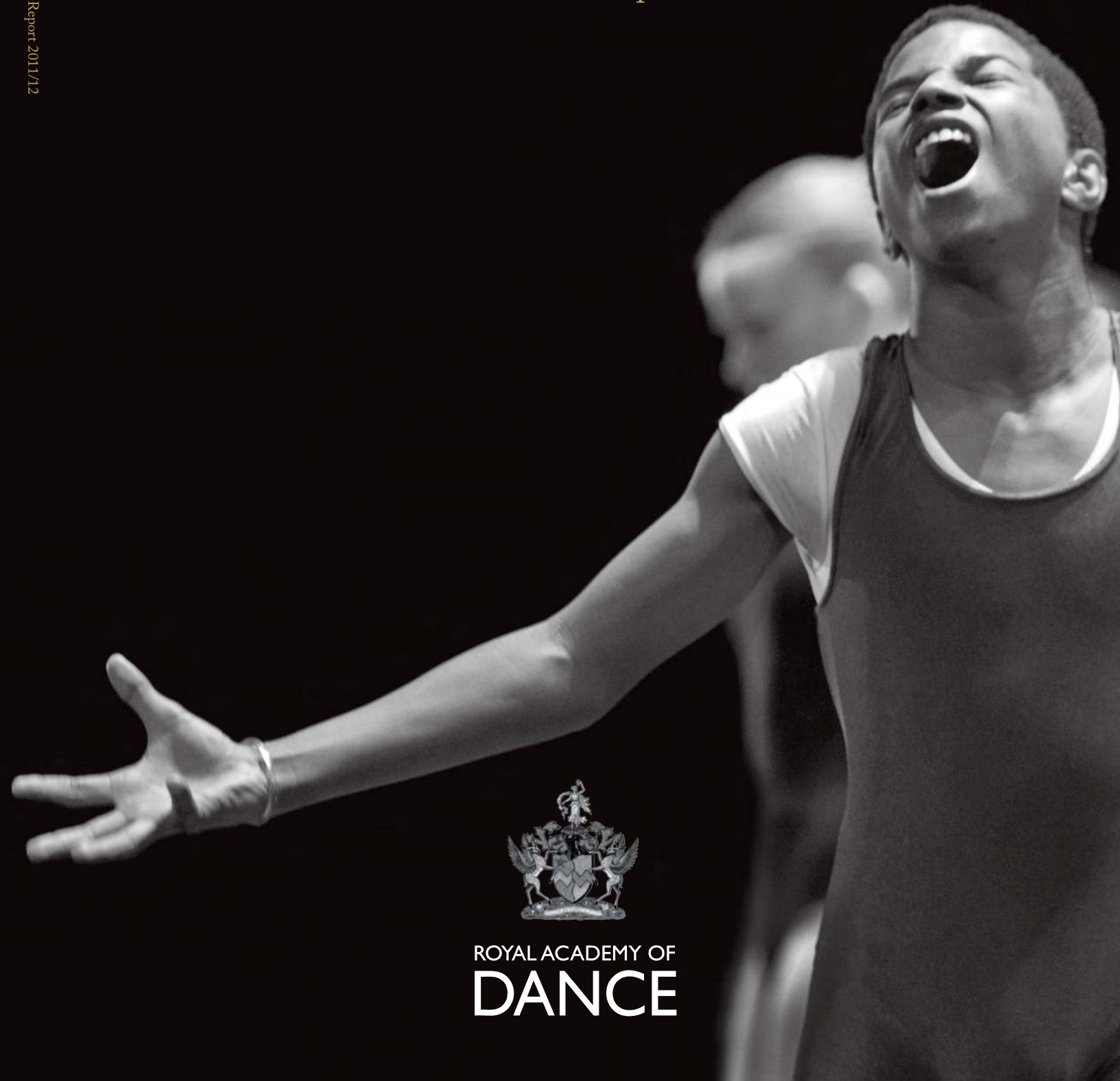
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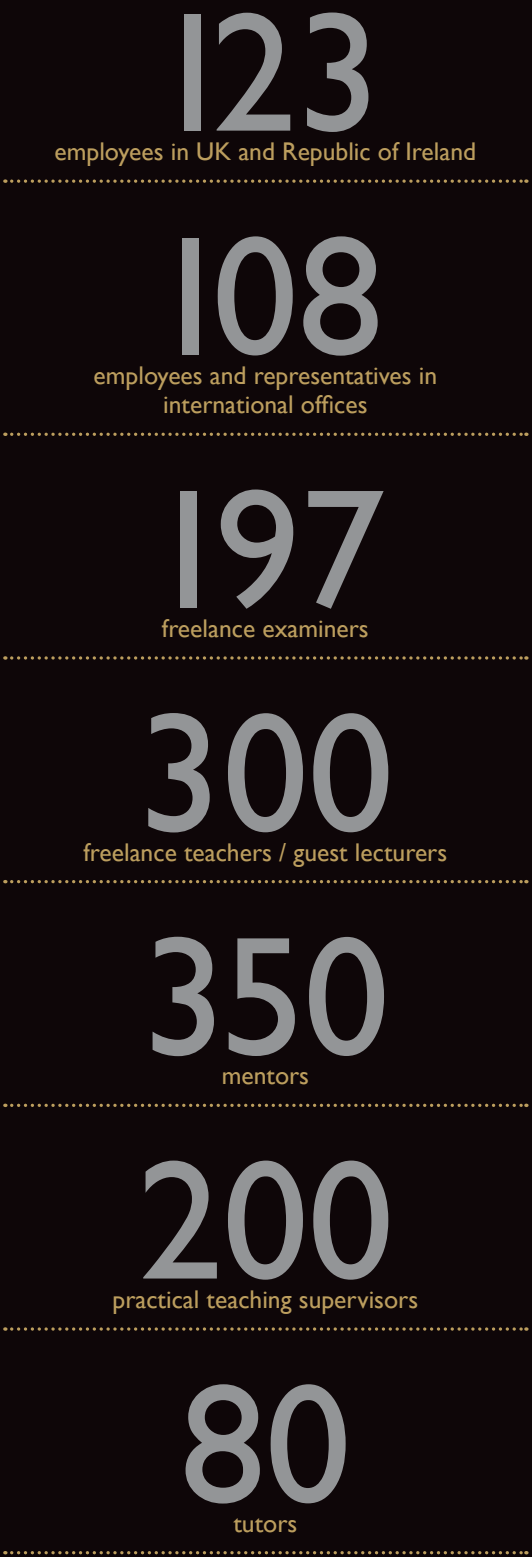


As the professional membership body for dance teachers, we will inspire and empower dance teachers and students, members and staff to make innovative, artistic and lasting contributions to dance and dance education throughout the world.



Our highlights of the year are produced in full in a separate publication, *Your stories – Our highlights*, created in conjunction with this Annual Review & Report.

COVER PHOTO:  
JONX PILLEMER



## Contents

Chairman's report	02
Chief Executive's review	04
RAD leadership	06
The Trustees	10
Looking to the future	12
The Academy	14
Examinations	16
Education	18
Continuing Professional Development	20
Benesh Movement Notation	22
The Philip Richardson Library	24
Membership	26
Student activities	28
Step into Dance	30
Enterprises	32
Annual General Meeting	34
Summarised financial statements	35
Key performance indicators	36
At a glance	37
Statement of the Board of Trustees' responsibilities	38
Auditor's statement to the Trustees of the Royal Academy of Dance	39
Group consolidated statement of financial activities	40
Group and charity balance sheets	41
Accounting policies	42
Scholarships, awards, bursaries & fundraising	44
Corporate governance	46

# Chairman's report

In a year characterised by a remarkable amount of activity, one of the more significant events was acknowledging the retirement of Dame Antoinette Sibley DBE as our President. It has been a particular privilege for me to have worked closely with Dame Antoinette over the past 6 years of her 21 years in the role and to host a gala retirement lunch. This took place in a cleverly re-imagined and imaginatively dressed Genée Studio at our Battersea headquarters.

The occasion was attended by many of Dame Antoinette's long-time associates, former dance colleagues and family. At her table, Dame Antoinette was joined by Sir Anthony Dowell CBE, Dame Monica Mason OBE, Dame Vivienne Duffield DBE and other witnesses to her illustrious career. The doyen of dance critics, Clement Crisp, gave the keynote address, which was followed by the unveiling of a bronze bust of Dame Antoinette that now takes pride of place in the foyer of the Academy's headquarters. Dame Antoinette was noticeably moved by the occasion and I believe it was an appropriate farewell to one who has had such an impact on the Academy over the last 20 years.

Looking ahead, I was delighted when Darcey Bussell CBE, recognised as one of the defining prima ballerinas of her generation, accepted our members' invitation to become our new President and I look forward to working with her in what promises to be a challenging and exciting future for the Academy.

You may recall that we made the decision in 2011 to support the first-ever Dance Proms at the Royal Albert Hall in London, which was held to showcase the impact of dance on young people all over the country. The event was so successful, in terms of numbers of participants, size of the audience and degree of press coverage, that we elected to renew our support in 2012 in the belief that it will become an increasingly important occasion in the dance calendar. The event has also resulted in the creation of a valuable and close working relationship between our colleagues at the Imperial Society of Teachers of Dancing (ISTD) and the International Dance Teachers Association (IDTA), as well as the Royal Albert Hall.

Our decision of several years' standing to stage the Genée International Ballet Competition around the world took the event to Cape Town in 2011. Not only did the competition attract entrants and supporters from a number of RAD countries, but our International Advisor for Africa has since reported that its legacy has resulted in an upsurge in the number of children engaging in regular dance lessons – particularly children from the townships around Cape Town. This is indeed welcome news as introducing young people to the joy of dance is one of the RAD's key objectives.

The year under review also witnessed considerable progress and innovation in how we communicate with our members. We virtually re-invented *Dance Gazette* by making it more general in content while retaining focus on the interests of our members. We are also employing new technology (e-newsletters, social media) to ensure that we maintain the closest possible contact with our worldwide membership.

All of the above notwithstanding, this past year has also had its disappointments. The most concerning being that the combination of a relative 'softness' in the number of examinations (although still in excess of 200,000) held together with a number of one-off costs has resulted in a financial operating position below that which we have experienced over the past several years. You will read the details in the reports from our Chief Executive and the Director of Finance, but it is right for me to assure you that we are examining the options we need to embrace to ensure that our financial position is strengthened in the year ahead.

In closing, I would like to acknowledge and thank our worldwide staff and our Senior Management team at Battersea Square for their dedication and hard work, and to say again how privileged and grateful I am to have such an active and supportive Board of Trustees.



Kerry Rubie  
Chairman



'Looking ahead, I was delighted when Darcey Bussell CBE, recognised as one of the defining prima ballerinas of her generation, accepted our members' invitation to become our new President and I look forward to working with her in what promises to be a challenging and exciting future for the Academy.'

# Chief Executive's review

2011/12 was an extremely busy year, and one in which we saw a healthy growth in the Academy's worldwide membership base to almost 13,000. Our trading and licensing activities through RAD Enterprises also saw an increased turnover. Examination entries have held steady, although there was a modest fall in some Grades and this may be linked to the introduction of the new syllabus and will, we believe, correct itself in subsequent years.

In September 2011, the Genée International Ballet Competition was held in the spectacular surroundings of Cape Town. Once again, the host country stamped its particular personality on the Genée and the staging of *Sizodanisa* (Let's Dance!), involving over 100 children and young people from Cape Town's townships, culminated in a thrilling performance that will be etched on the memories of all who attended. Likewise, the Genée Dance Challenge attracted and embraced young dancers from all over South Africa.

The highly successful Step into Dance programme is now in the second year of its three-year grant from The Jack Petchey Foundation and it goes from strength to strength. There is an increased focus on developing new training and performance opportunities for gifted students taking part in the programme.

The great success of Step into Dance looks as if it will be echoed by another exciting dance project, Dance Proms, to which the Chairman has already referred. Its success, greater than we dared to hope, leads me to think that this glorious celebration of young dancers is set to become a permanent fixture in Britain's annual dance calendar.

In June, the Academy, together with the Royal Academy of Arts, the Royal Academy of Dramatic Art and the Royal Academy of Music staged and hosted the largest gathering ever assembled in London of dancers, artists, musicians, actors, directors, designers and architects in tribute to Her Majesty the Queen in her Diamond Jubilee. The gala was held at Burlington House in Piccadilly, the home of the Royal Academy of Arts, and during the glittering event Her Majesty the Queen presented special Jubilee Awards to each Academy to benefit students in training at each institution. The Academy's award was generously provided by the Linbury Trust.

Throughout the year under review, work has continued on two major initiatives – our CPD scheme, which will become operational in July 2013, and the design of the proposed new Professional Dance Teachers' Registration Scheme. The work on the registration scheme follows extensive consultation with members around the world and it is hoped that the final proposal will be approved by the Board of Trustees at the end of 2013, and launched in September 2014.

Around the world, an extraordinarily diverse programme of competitions, workshops, courses, summer schools and many other events attest to the vibrant and growing role that the Academy plays as it seeks to establish itself as the leading international body for professional dance teachers. Our international standing has been further enhanced by the election of Darcey Bussell as President. I echo the Chairman's delight, expressed in his foreword to this report, at the appointment of our new President.

After six years of relatively good financial results, it is, however, disappointing to record a less successful outcome to the financial year under review. As the Chairman mentions in his foreword and as the Director of Finance & Administration explains in his report, our failure to meet our budgeted surplus is the result, in the main, of incurring a number of exceptional one-off item costs rather than in a reduction of our core business. We can at least take some consolation from this and we will redouble our efforts to ensure a better result at the end of the current financial year.

Finally, I must express my gratitude to the Academy's worldwide team of staff, especially my colleagues Anne Hogan, Andrew McBirnie, Melanie Murphy, Richard Thom and Lynn Wallis, who work tirelessly and with extraordinary commitment to support, protect, develop and grow the Academy. Their hard work, their imagination, their skills and unfailing good humour is the fuel that stokes the Academy's engines. I consider myself privileged to be part of such a team. I must also thank Kerry Rubie and our Board of Trustees whose wise counsel and constant support makes the task of management so much easier.

The Academy is in good shape in spite of the challenging environment in which we operate. I hope this Annual Review and Report – along with the accompanying Highlights booklet – offers its readers a glimpse of the achievements of which I believe we can all be proud.



Luke Rittner  
Chief Executive



‘Around the world, an extraordinarily diverse programme of competitions, workshops, courses, summer schools and many other events attest to the vibrant and growing role that the Academy plays.’



# RAD leadership



1. **Darcey Bussell CBE**  
PRESIDENT

Darcey Bussell was born in London and trained at The Royal Ballet School. It was here that the late Kenneth MacMillan noticed her exceptional technique and in 1988 gave her the leading role in his ballet *The Prince of The Pagodas*, causing her to move to The Royal Ballet. A year later, on the opening night of the show, she was promoted to Principal, at the time the youngest ballerina to be given this honour. In 1990 she was voted Dancer of the Year by readers of *Dance and Dancers Magazine*, Winner of the *Evening Standard* Award for Ballet and Winner of the Variety Club's Sir James Garreras Award for The Most Promising Newcomer. She has been featured in television documentaries including the BBC's *Britain's Ballerina* (2005) and appeared in numerous televised ballet galas and TV programmes. In 1995 Darcey was awarded an OBE and subsequently a CBE in 2006. Darcey retired from ballet with a final performance of MacMillan's *Song of the Earth* performed at the Royal Opera House and broadcast on BBC Two in 2007. The same year, Darcey teamed up with Welsh Opera sensation Katherine Jenkins with whom she created and performed in the musical *Viva La Diva*, released on DVD in 2008. She collaborated with an experienced author to create the *Magic Ballerina* books for young girls, released in October 2008. Darcey is a member of the Board of Directors, Sydney Dance Company. In 2012 she was appointed President of the Royal Academy of Dance.

2. **Kerry Rubie**  
CHAIRMAN OF THE EXECUTIVE COMMITTEE

Kerry Rubie became Chairman of the Executive Committee (now the Board of Trustees) in May 2006. Born in Australia, he was recruited by the Leo Burnett Company of Chicago in 1964.

He became CEO of Burnett's Canadian operation in 1978 and subsequently moved to Hong Kong as Regional Managing Director for the Agency's Asia Pacific operation. Leaving Hong Kong in 1987, he relocated to London as head of Burnett's Europe/Middle East/Africa group and in 1992 moved to Chicago as Group President. He was appointed Group President Leo Burnett Worldwide Inc. in 1997 and retired as Vice Chairman in 2004 leaving an agency with operations in 87 countries, employing over 6,000, with billings in excess of US\$900 million. His other charity roles are Chairman of Friends of the Elderly and reading assistant at St Mary's Primary School East Row.

3. **Luke Rittner**  
CHIEF EXECUTIVE

Luke Rittner took up his appointment as Chief Executive of the Academy on 1 September 1999. He was Secretary General of the Arts Council of Great Britain (1983–1990), Communications Director for Sotheby's Europe (1992–1998) and in previous years has run the Bath Festival and was Founder-Director of the Association for Business Sponsorship of the Arts (now Arts & Business). Luke has served on many arts boards, including the Victoria & Albert Museum and the British Council. He was a non-executive Director of Carlton Television until 1993. He is currently Chairman of the London Academy of Music and Dramatic Art (LAMDA).

**4. Richard Thom BA (HONS) FCA**  
DIRECTOR OF FINANCE AND ADMINISTRATION

Richard Thom joined the Academy in 1988 and was appointed Director of Finance and Administration in 1991 with responsibility for Finance, Facilities, Human Resources and Information Technology. He is also responsible for and a Director of Royal Academy of Dance Enterprises Ltd.

Graduating in 1972 with an Honours degree in Business and Administration from the University of Portsmouth, Richard qualified as a Chartered Accountant in 1976 and became a Fellow of the Institute of Chartered Accountants in 1982.

He has represented the RAD on the Council of Dance Education and Training's Awarding Body Committee and in the 1990s was the Chairman of the Registration Board, as well as Honorary Treasurer. He is now the longest-serving Director of the RAD, having surpassed Miss Gordon's 20 years.

Within the Group, he is a Director of Royal Academy of Dance asbl, RAD Dancing (Malaysia) Sdn Bhd and Royal Academy of Dance Singapore Pte Ltd; and Company Secretary for Youth Dance England.

**5. Anne Hogan BA MA PHD**  
DIRECTOR OF EDUCATION

Dr Anne Hogan took up her role as Director of Education on 30 August 2011.

A former member of the Boston Ballet Company and Pacific Northwest Ballet, Anne holds a BA in English Literature from Harvard University, and an MA and PhD in English Literature from Brown University. She taught in the Department of

Comparative Literature and was Director of Alumni Relations at The American University of Paris, and was previously the Head of Dance Studies at the University of Wolverhampton, and Head of Postgraduate Studies and Research at London Contemporary Dance School. Prior to joining the RAD, she was an Associate Dean in the Faculty of Humanities, Arts, Languages and Education at London Metropolitan University.

Anne has taught English and Comparative Literature, specialising in Shakespeare in performance, as well as both theoretical and practical courses in performing arts, specialising in dance. Her research interests include the role of 'alternative somatic practices' within classical and contemporary dance training, the choreographic legacy of George Balanchine, and Shakespeare and Dance. Anne's publications include *Balanchine Then and Now* (Sylph Editions, 2008) and she contributes reviews on dance and arts publications and performances to the *Times Higher Education*.

**6. Andrew McBirnie BA MMUS PHD LTCL**  
DIRECTOR OF EXAMINATIONS

Dr Andrew McBirnie was appointed Director of Examinations at the Academy in January 2010. Previously he was Chief Examiner in Music for London College of Music Examinations, based at the University of West London, where he also taught on the BMus course. Subsequently he spent some time in the USA, where he was syllabus consultant and North American promotions officer for LCM Examinations, and an adjunct professor in music at Oklahoma City University. He remains a Senior Examiner for LCM Examinations, and is also on the board of the Council for Dance Education and Training.

He studied music at the University of Bristol, gaining a BA with first class honours, followed by postgraduate study in composition at the Royal Academy of Music. He was awarded a PhD in composition from the University of London in 1997. He taught music in the UK independent schools sector, and was Director of Music at The Oratory School, Reading. As a composer, Andrew has received commissions, performances, broadcasts and recordings by a variety of professional orchestras, ensembles and soloists, both in the UK and worldwide.

**7. Melanie Murphy**  
BA (HONS) MCIM DIP IPR MCIPR  
DIRECTOR OF MARKETING, COMMUNICATIONS  
& MEMBERSHIP

Melanie Murphy joined the Academy in May 2003 as Press & Marketing Manager. In 2006 a new department was created and Melanie became Head of that department. She was appointed Director of Marketing, Communications & Membership and a Director of the RAD at the end of 2007. Melanie graduated with Joint BA (Hons) in English & Law in 1995. She has a postgraduate diploma in Public Relations (Chartered Institute of Public Relations) and is also a professional member of the Chartered Institute of Marketing. Since 2008 she has been actively involved with ENYAN; is a mentor with the AMA and sits on the Dance Takes the Lead Steering Group.

**8. Lynn Wallis FISTD**  
ARTISTIC DIRECTOR

Lynn Wallis graduated from The Royal Ballet Senior School in 1965 into The Royal Ballet Touring Company, becoming Ballet Mistress at the school in 1969, a position she held until 1982 when she was made Deputy Principal. During this time she reproduced a great many ballets from classical repertoire for the school performances at the Royal Opera House, Covent Garden, and other venues. In 1984, at the invitation of Erik Bruhn, she joined The National Ballet of Canada, as Artistic Co-ordinator, and in 1986 she became Associate Artistic Director, with Valerie Wilder, and Co-Artistic Director from 1987 to 1989. In 1990, she was appointed Deputy Artistic Director of English National Ballet with special responsibility for mid-scale touring, the Education and Community Unit, Choreographic workshop and English National Ballet School.

Lynn joined the Academy in 1994 as Artistic Director and is responsible for setting and maintaining the standards of dance training worldwide, developing the RAD's syllabus and planning courses internationally for students. Lynn led the Creative Panel for *Pre-Primary in Dance, Primary in Dance, Grades 1–3, Intermediate Foundation* and *Intermediate* and chaired the Artistic Panel of Dance Professionals who wrote *The Foundations of Classical Ballet Technique* and *The Progressions of Classical Ballet Technique*. She is currently working on *Grades 4–5*, as well as *Advanced Foundation (Male and Female)* and *Advanced 1 and 2 (Female)*.

In 2001 Lynn was nominated and shortlisted for the European Women of Achievement Awards. In 2004 she was nominated for an Isadora Duncan Dance Award in the category of Reconstruction/Revival/Restaging for her work on *Monotones I and II*, Sir Frederick Ashton, San Francisco Ballet. Lynn is a Trustee of the Dance Teachers' Benevolent Fund.

# The Trustees

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Trustee not present:  
Cheryl Thrush ARAD RTS

1. Kerry Rubie

Chair of the Board of Trustees
2. Leigh Collins

Chair of Finance sub-Committee
3. Deborah Coultish

Adv Tch Dip RTS Chair of Regional sub-Committee
4. Nigel Hildreth

Chair of Education sub-Committee  
and Vice-Chair of the Board of Trustees
5. Derek Purnell

Chair of Artistic and Examinations subcommittee  
and Vice-Chair of the Board of Trustees
6. Kathryn Wade

ARAD Chair of Benesh sub-Committee
7. Nigel Wreford-Brown

Director and Chair of RAD Enterprises
8. Aliceson Robinson

Chair of Marketing and Membership sub-Committee (co-opted)
9. Karen Berry

Adv Tch Dip RTS
10. Julia Bond
11. Brian Brodie
12. Thérèse Cantine

ARAD Dip PDTCT RTS
13. Sarah Dickinson

ARAD Adv Tch Dip RTS
14. Anders Ivarson

AI Chor
15. Louise Murray

ARAD RTS
16. Lynne Reucroft-Croome

LRAD
17. Helen Taylor

RAD RTS
18. Cheryl Thrush

ARAD RTS





PHOTO:  
CHARLOTTE MACMILLAN

## Looking to the future

When in April 2012 the position of President of the RAD became vacant for only the fourth time in the Academy's 92-year history, there was one person who was the obvious – and overwhelming – choice. Enter prima ballerina Darcey Bussell CBE.

'I was absolutely delighted when I was asked to follow in the footsteps of iconic ballerinas Margot Fonteyn and Dame Antoinette Sibley', explains Darcey. 'It's extraordinary – and wonderful – to think that I was voted in by the worldwide membership.'

Although the position of President is a non-executive support role, Darcey still has a very clear vision about her duty as 'an ambassador' of the Academy. 'I love to sell dance. It feels like the most natural thing for me to be part of the RAD. I wouldn't want to shape policy. But then, I wouldn't have agreed to be President if I didn't feel the RAD was moving with the times, always advancing in what they get from their students and the teachers they teach, and achieving the best results.'<sup>†</sup>

Despite the new Presidency coming at a busy time for Darcey (2012 also saw her join the *Strictly Come Dancing* judging panel and perform at the Olympic Closing Ceremony) she has taken the presidency in her stride. 'I'm very lucky to be a worldwide figure in dance and my role is to represent the RAD because of their international reach – I think we're both on the same path there.'

For Darcey, the key to maintaining the RAD's place in dance is to remain up to date and accessible by embracing all dance styles. 'There are very few places that do what the RAD does. By working on projects like Dance Proms and Move It! it is developing passion for all dance forms. Dance changes the way you look at life – it lifts you and keeps you motivated, giving you the discipline and strength to achieve in many other areas.'

And it's not only Darcey who is excited about her future as President. 'I am personally delighted that she accepted the position,' says an equally enthusiastic RAD Chief Executive Luke Rittner. 'Darcey is one of Britain's most distinguished ballerinas, and her passion for dance makes her the ideal role model to lead the RAD towards its centenary in 2020.'

<sup>†</sup> This quote has been taken from Nadine Meisner's article 'Madam President' in *Dance Gazette* issue 3, 2012



# The Academy

The Royal Academy of Dance exists to promote and enhance knowledge, understanding and practice of dance internationally by educating and training teachers and students and by providing examinations to reward achievement, so preserving and extending the rich, artistic and educational value of dance for future generations.



PHOTO:  
JONX PILLEMER

# Examinations

The Royal Academy of Dance offers an internationally recognised portfolio of examinations and assessments designed to encourage, motivate and reward students of all ages and abilities, outlining a progressive structure for learning and achievement in dance.

## Objectives & Achievements

To successfully implement the necessary processes to support the new policy of *Intermediate Foundation* and *Intermediate* Examinations being examined in Approved Examination Centres

From January 2012, *Intermediate Foundation* and *Intermediate* Examinations were successfully held in a number of Approved Examination Centres around the world.

To refine and implement an Examinations Feedback model

Trial Examinations Feedback Seminars took place in the UK, Australia, New Zealand and Canada during the first part of the year under review. The trials were evaluated; feedback from teachers was very positive and Examiners proved adept and professional in delivering the Seminars. The model was refined, and by the end of the year, the Feedback Seminars were ready to be launched as a service to members throughout the world.

To review and publish new Specification documentation for the Academy's full suite of assessments in dance

A full set of Specifications for the Academy's regulated qualifications (*Grades 1–8* and *Intermediate Foundation – Advanced 2* Examinations), incorporating the associated (non-regulated) Class Awards, Presentation Classes and Solo Performance Awards, together with the overarching document *Examinations Information, Rules and Regulations*, was published in January 2012. A separate suite of documentation was produced for the Academy's new Scottish qualifications. During the remainder of the year, work was undertaken to revise the documentation for the remainder of the Academy's non-regulated provision ('Dance to Your Own Tune', *Pre-Primary in Dance* and *Primary in Dance*, and the Solo Seal Award).

To support the successful launch of the new *Grades 1–3* syllabi

The new *Grades 1–3* syllabi were launched successfully in London and Sydney in January 2012. In connection with the development of the new syllabi, the Examinations Board administered trial exams, produced documentation such as Specifications, marksheets and results forms, carried out comprehensive training for all Examiners, and implemented the required changes to IT systems.



To achieve compliance with Ofqual's General Conditions of Recognition and issue a Statement of Compliance by 18 May 2012

A self-evaluation exercise against Ofqual's General Conditions of Recognition was completed by June 2011. Between July and February, the Examinations Board implemented an action plan which was designed to achieve compliance with the Conditions by the time the Board of Trustees met in March, so that the Statement of Compliance could be signed off by the Chair of the Board of Trustees. By this date, the Examinations Board remained non-compliant with one Condition, related to risk management: accordingly this was reflected in the Statement that was sent to the regulators. During the remainder of the year under review, the Examinations Board worked to achieve compliance with this Condition.

To achieve accreditation for the RAD's examinations in Scotland and comply with all associated conditions

Notification of the accreditation of the RAD's examinations in Scotland was received from SQA Accreditation in October 2011. In July 2012 the Examinations Board received its first audit from SQA Accreditation; the outcome of this audit was awaited at the end of the year under review.

To refine a marketing and communications strategy for RAD Examinations

A flyer related to RAD Examinations is included as part of the Marketing Tools for Teachers online resource; work was taken forward to adapt this design for generic purposes. Advertisements highlighting RAD Examinations were placed in *Dance Gazette* during the year.

To implement a more robust procedure for reviewing and revising policies and other documentation

A Document Control Process was completed as part of the requirements of accreditation in Scotland. All Examinations policies and guidelines are now subject to an annual review by the Examinations Quality Assurance Committee.

## Highlights

Teachers enter candidates for the *Intermediate Foundation* and *Intermediate* Examinations in Approved Examination Centres around the world.

The RAD Examinations Board was successful in its application to the SQA for accreditation in Scotland.

Results emailed directly to teachers from the UK, cutting down on paper and postage and speeding up the process.

The new *Grades 1–3* syllabi were launched in front of 500 delegates in London and Sydney.

Comparative results statistics for all countries were published for the first time.

## Facts & Figures

# 66

COUNTRIES HELD RAD EXAMS IN 2011/12

# 206,405

CANDIDATES ENTERED FOR GRADED EXAMINATIONS, PRESENTATION CLASSES, CLASS AWARDS AND DEMONSTRATION CLASSES

# 21,426

CANDIDATES ENTERED FOR VOCATIONAL GRADED EXAMINATIONS



# Education

The Academy offers a unique portfolio of internationally acclaimed dance and dance teaching qualifications. The degrees, diplomas and certificates that we offer enable students, teachers and professional dancers to gain qualifications.

## Objectives & Achievements

To provide a full portfolio of initial and continuing dance teacher and teacher education and training programmes, including University validated Undergraduate Degrees, Diplomas, Certificates, Postgraduate Awards and Professional Awards of the RAD, that are internationally renowned for the highest standards of teaching and learning

A total of 534 students from 34 countries graduated from the Faculty of Education and Benesh Institute programmes, their success being celebrated in three ceremonies: the University of Surrey Postgraduate Graduation on 20 April, the Undergraduate Graduation on 20 July and the RAD Awards Ceremony on 11 July, at which Julia Farron OBE, delivered an inspiring address.

Employability success rates for the Faculty of Education's Postgraduate Certificate in Education: Dance Teaching (PGCE: DT), BA (Hons) Ballet Education (BABE) and BA (Hons) Dance Education (BADE) programmes rank with the highest in the UK higher education sector for dance (100 per cent go on to employment or further study), and our RAD professional awards enjoy comparable success rates.

The Master in Teaching (Dance) continues to welcome students who have progressed from the Faculty of Education's PGCE: DT, the BA (Hons) Dance Education (BADE) and the Professional Dancers' Teaching Diploma (PDTD) programmes, as well as attracting teaching members of the RAD and increasing numbers of international students.

Our student allocation for the PGCE: DT programme is the highest in England within the discipline of dance.

Successful Period Reviews were held in March 2012 for the PGCE: DT and in May 2012 for the MTD. Both Periodic Review Panels congratulated the respective tutoring teams for their delivery of rigorous, high-quality programmes.

Students on the BABE programme appreciated the opportunity for additional, optional practical sessions, ranging from pointe work, floor barre, ballet-based pilates and body conditioning, and this year's recipient of the Philip Nind award for the best undergraduate dissertation went to a BABE graduate.

All students on the PDTD achieved either a Distinction (7) or Merit (10), and all graduates have gone on to employment and/or to undertake further higher education qualifications.

In November 2011, 281 awards for the Certificate in Ballet Teaching Studies (CBTS) programme were agreed, marking the largest number of graduates since the programme was launched. January 2012 saw the inauguration of the revised CBTS programme, with delivery in 17 countries.

Recruitment commenced for two new RAD professional awards, the Diploma in Dance Teaching Studies (DDTS), and the Professional Dancers' Postgraduate Teaching Certificate (PDPTC), with initial delivery anticipated for January 2013.



To produce and disseminate to the international teaching community a broad range of research outputs designed to inform, engage and inspire (including practice-based projects as well as publications, targeted as appropriate within the academic sector and more broadly among dance professionals)

2011/12 saw the implementation of the Faculty of Education's Research Strategy, which included the introduction of a mentoring scheme and more flexible procedures for staff to conduct research off-site, a broadening of the remit of the Research Ethics Committee, further support and guidance for applying for external funding, and the inauguration of the Faculty of Education Guest Speaker Series. *Focus on Education*, the Faculty of Education's online publication, was launched and has received excellent feedback as a vehicle for communicating Faculty of Education activities and initiatives to a wider community and for providing a forum for staff publications.

PHOTOS:  
ERIC RICHMOND

The Faculty of Education was represented at a wide range of national and international conferences, including Move It. Other conferences included:

- Association for Research in Dance (ARHE) (UK)
- Congress on Research in Dance (CORD) (UK)
- European Association of Dance Historians (EADH) (UK)
- International Association for Dance Medicine and Science (IADMS) (USA)
- International Conference for Kinetography Laban (ICKL)
- National Dance Teachers' Association (NDTA) (UK)
- Society of Dance History Scholars (SDHS) (USA)
- Society for Dance Research (SDR) (UK)
- Youth Dance England (YDE) (UK)

## Staff Qualifications

This year, a member of staff gained a PhD, bringing the number of the Faculty of Education's staff holding a PhD to five, with two members of staff completing a doctoral degree, and one with an honorary doctorate. In addition, another member of staff gained an MA Dance Studies, meaning that almost all Faculty of Education teaching staff now have a postgraduate qualification.



## Highlights

The FoE was awarded a £50,000 two-year bursary support grant from the Headley Trust (part of the Sainsbury Family Charitable Trusts).

The RAD also received three Diamond Jubilee Awards of £2,000 each year over three years for BA Ballet Education students.

The first event in the new Guest Speaker Series featured acclaimed choreographer Christopher Hampson.

The FoE presented an overview of the new Professional Dancers' Postgraduate Teaching Certificate (PDPTC) at a Dance Summit in Berlin.

The revised Certificate in Ballet Teaching Studies (CBTS) programme was launched with 367 students studying in 16 international training centres.

## Facts & Figures

# 989

STUDENTS FROM 47 COUNTRIES ENROLLED ON FoE PROGRAMMES

# 100%

OF DANCE TEACHING (PGCE: DT), BA (HONS) BALLET EDUCATION AND BA (HONS) DANCE EDUCATION GRADUATES WENT ON TO EMPLOYMENT OR FURTHER STUDY



# Continuing Professional Development

Through Continuing Professional Development (CPD), the Academy provides members with the resources and opportunities to develop their creative, teaching and business skills.

To support lifelong learning by offering Continuing Professional Development (CPD), ensuring that teachers keep up to date with their professional practice and are able to meet the challenges of changing educational and professional requirements

As CPD is of strategic and corporate significance, the team has been working cross-departmentally to ensure that policies and procedures meet the needs of key stakeholders including members, RAD London and National Offices.

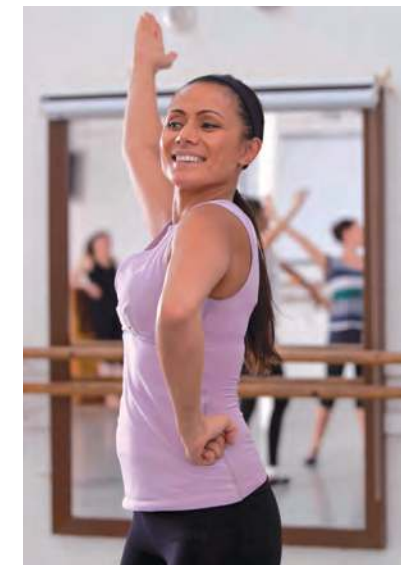
The CPD team continues to work closely with all departments at the Academy to develop CPD activities and to ensure that the RAD offers CPD experiences for its diverse membership. Internal collaboration utilises the expertise within the Academy, and is also a cost-effective development of content and delivery of CPD offerings.

During 2011/12, the team was responsible for the administration and organisation of 61 workshops in the UK, which included syllabus and non-syllabus topics. The workshops were attended by some 1,300 delegates. Internationally, the RAD delivered 290 workshops.

CPD continues to evolve with the breadth and depth of offerings increasing from month to month. To ensure that CPD delivered by the RAD meets the needs of its teachers, we have been exploring, trialling and evaluating approaches to CPD at every possible opportunity. Feedback from RAD teachers provides a useful insight into the perception of the RAD's CPD scheme, and continues to inform the way in which the Faculty of Education provides information about the scheme and its activities.

Feedback has also provided vital information about the types of activities teachers would like to see in the CPD scheme. 2011/12 workshops have featured a range of activities, including Focus on Variations at *Intermediate Foundation* and *Intermediate* level, piloted in July 2012. This workshop was developed in response to feedback from the Introduction to the new *Intermediate Foundation* and *Intermediate* syllabi teachers' courses. CPD workshops have also explored non-syllabus topics, including workshops on 'Dance Practice for Adults' and 'Strong and Healthy Voices for Dance Teachers,' all of which were well received.

Over 1,000 delegates in the UK attended the 'Introduction to *Grades 1–3 Syllabi*' teachers' courses, with an additional 4,008 attending 230 courses worldwide.



## Facts & Figures

# 290

THE NUMBER OF CPD WORKSHOPS SET UP AND DELIVERED THIS YEAR WORLDWIDE

# 5,958

THE NUMBER OF DELEGATES WHO ATTENDED CPD WORKSHOPS WORLDWIDE



# Benesh Movement Notation

Benesh Movement Notation (BMN) is an integral part of the Academy's work. It forms the basis for a number of courses and is offered on most of our teacher education programmes.

Notator education from beginner to professional level is offered through The Benesh Institute.

## Objectives & Achievements

**To incorporate BMN into the new *Grades 1–3 Graded Examinations in Dance Syllabi* to be published in 2012**

The new *Grades 1–3 Graded Examinations in Dance Syllabi* book was published in January 2012.

**To incorporate BMN into the new *Advanced Foundation Advanced 1* and *Advanced 2* examination syllabi, to be published in 2013**

Work to incorporate BMN into the new *Advanced Foundation, Advanced 1* and *Advanced 2* examination syllabi continued, and is on schedule for publication in September 2013.

**To promote accessible learning of BMN through a revised *Distance Learning Course One* and new web-based learning resources**

Work continued to revise the *Distance Learning Course One* in BMN in order to make time spent studying it eligible for CPD points.

The Certificate in Benesh Movement Notation and the Diploma for Professional Benesh Movement Notators are now offered on flexible, individual timetables, which serves to widen access to these programmes.

Library staff continued the process of checking all records and updating the 1998 Benesh Movement Notation Score catalogue with a view to making it accessible through the online library catalogue.

**To publish the *Encyclopaedia of Benesh Movement Notation* in 2012**

Work continues on the *Encyclopaedia of Benesh Movement Notation*, made possible with generous funding from the Benesh Institute Endowment Fund and the Linbury Trust. Due to the complexity of the task it is now anticipated that it will be published in September 2013.

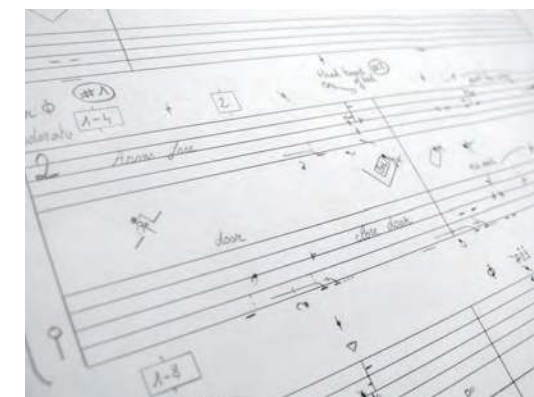
**To continue to liaise ever more closely with dance companies, choreographers and notators to ensure that we continue to serve their needs as effectively as possible**

The Score Reading for Dancers programme is now fully established at English National Ballet School and Elmhurst School for Dance.



Notation of the set work is included within the printed syllabi for RAD examinations (all the Vocational Graded examinations and increasingly within the Graded examinations syllabi) as a resource for teachers and students. Since 2008, the new work created by the commissioned choreographer for the Genée International Ballet Competition has been notated using the Benesh system.

Benesh provides an important link between the Academy and professional dance companies and the Benesh scores of numerous choreographic works, available to study in the Academy's Philip Richardson Library, make a valuable contribution to an already impressive archive and collection.



**BENESH MOVEMENT NOTATION:**  
SWEET VIOLETS — SCENE 1, THE CAMDEN TOWN MURDER  
Choreography © Liam Scarlett, London, 2012  
Notated by Gregory Mislin, 2012  
Score owner The Royal Ballet

## Highlights

A distinction goes a long way: having completed his placement with the Royal Ballet, Diploma for Professional Benesh Movement Notators Programme graduate Gregory Mislin – who gained a rare distinction – returned to the Bayerisches Staatsballet (Munich) where he stood in for their injured ballet mistress, helping to stage *Swan Lake*. Gregory then travelled to Helsinki to stage Ivan Liska's production of *Le Corsaire* for the Finnish National Ballet.



# The Philip Richardson Library

The Philip Richardson Library aims to promote the widest possible access to its resources and is committed to the professional management and preservation of its collections for future generations.

## Objectives & Achievements

**To extend the Library catalogue availability to the public through access via the RAD website**

With phase II of the global database development underway, the library will continue to work with the Marketing, Communications & Membership department to extend the Library catalogue availability.

**To improve the profile of library collections and services both internally and externally**

Interest has been generated in the library's collections through social media, with tweets posted on the RAD's Twitter feed and photos posted on Facebook. The library also created an updated Academy tour, generated a greater presence in newsletter communications, and has mounted several themed displays of archive material for the benefit of staff and students. These measures have led to an increase in the number of enquiries made by external users and a greater number of enquiries relating to Archives and Special Collections.

**To work towards compiling a subject thesaurus to be used for indexing and searching within the Adlib library database, using the new classification scheme to define subject terms**

Work on the subject thesaurus has been postponed in favour of reclassifying the audio-visual collection in order to bring it into line with the book classification scheme. Work on the subject thesaurus will now start in 2013.

**To draw up guidelines for the acceptance of bequests and donations, and instigate a form to be filled in by donors to ensure that all acquisition information is obtained**

Previous donations have been retrospectively recorded on the catalogue and information required for our records has been collected. A form to accompany donations and bequests will be developed.

**To begin to reorganise the library space, with a view to improving housing and preservation of the collection**

A number of Special Collections have been re-housed in new, archive-quality cupboards and boxes. Extra storage space has been utilised and plans drawn up for moving some material out of the library to install new shelving to house the growing book collection.



## Highlights

New acquisitions:

The family of Peggy Whitely, one of the first probationers to be accepted as a member of the Association of Operatic Dancing, donated documents and correspondence relating to Peggy's career as a ballet teacher – and as Chief Officer for the Women's Royal Naval Service during the Second World War. The Peggy Whitely Collection includes diaries, notebooks and press cuttings about RAD overseas tours between 1956–61.

In September 2011 the Library received several boxes of ballet material from the estate of the late Rachel Cameron. The bequest included a large number of books, some of which are new to our collection, alongside journals, programmes and photographs.

## Facts & Figures

# 550

BOOKS AND 40 JOURNAL TITLES WERE SENT TO HELP RAD CANADA EXPAND THEIR REFERENCE LIBRARY

# 170

NEW TITLES AND EDITIONS WERE ADDED TO THE DANCE COLLECTION DURING THE YEAR

# 51

NEW AUDIO-VISUAL ITEMS WERE ADDED TO THE DANCE COLLECTION DURING THE YEAR

PHOTOS:  
TOP: JOHNNY CARR  
ABOVE: PHILIP RICHARDSON LIBRARY



# Membership

Membership sits at the heart of the Academy. It has been designed to support teachers, students, notators, dancers and professionals throughout their careers, and membership categories have been carefully tailored to suit their needs.

## Objectives & Achievements

**To devise and implement member surveys to gauge member satisfaction levels and to communicate the results effectively to the membership, taking action where necessary to improve the service we provide**

Ninety-one recipients took part in a New Member Satisfaction Survey and sixty in a Membership Exit Survey. The feedback will help to shape future improvements to the RAD's membership scheme.

**To develop and promote new, improved and relevant UK and international benefits and services specific to each membership category**

Marketing Tools for Teachers and the Life Members' Area were both launched during the year under review. The Membership department also began meeting with third party organisations to secure new savings for members and friends.

**To revise the *Code of Conduct* and Professional Practice to ensure that it is robust enough to promote and safeguard the professional standards of our teaching members**

During the year under review, monthly project meetings took place between the Faculty of Education and Membership departments and work began on revising the *Code of Conduct* and Professional Practice for Teachers registered with the Royal Academy of Dance.

**To work with IDTA, ISTD and the Royal Albert Hall towards staging Dance Proms**

The inaugural Dance Proms was held at the Royal Albert Hall in partnership with the IDTA and ISTD, showcasing the work of dance teachers and over 450 students from across the UK and Ireland. The event, which celebrates dance in all its forms, created a solid foundation from which to build a sustainable legacy for the future.

**To hold a successful Genée International Ballet Competition 2011**

Thirty-six candidates from fifteen countries took part in the Genée International Ballet Competition 2011 in Cape Town. Six finalists were awarded medals. 2011's competition saw the inclusion of an outreach project on a scale not seen before. *Sizodanisa* (Let's Dance!) gave local community groups a platform to learn, take part in and perform ballet, mime and hip hop. The project left a real legacy – Cape Town City Ballet recruited record numbers of students from the townships into their community projects in 2012.

**To continue promoting the *Dance Gazette* subscription scheme and develop a strategy to increase sales of the magazine**

A new marketing campaign to promote the *Dance Gazette* subscription began with an advert offering subscribers a 20 per cent discount on the cover price. Further marketing material included a flyer sent out with a members' mailing and inserted into third party publications, and a secondary advert and flyer created towards the end of the reporting year.



## Facts & Figures

**12,794**

MEMBERS WORLDWIDE

**1,544**

LIFE MEMBERS LISTED ON THE NEW LIFE MEMBERS' AREA OF THE WEBSITE

**4,200**

PEOPLE HAD JOINED THE GENÉE ONLINE COMMUNITY BY THE END OF THE REPORTING YEAR

**49**

MEMBERS ENTERED THE FIRST MEMBERSHIP PHOTO COMPETITION

**39,000**

FACEBOOK FANS BY JULY 2012, AN INCREASE OF 14,000 FROM JULY 2011

**6,300**

FOLLOWERS ON TWITTER, AN INCREASE OF 3,800 FROM JULY 2011

## PHOTOS:

TOP: DAVID TETT

ABOVE LEFT: PAT BROMILOW-DOWNING

ABOVE RIGHT: MARK LEES

# Student activities

The Academy continues to extend its links across international communities, offering a range of training opportunities for students of all ages and abilities. It aims to provide a high-quality programme of activities that is engaging and inclusive.

## Objectives & Achievements

To continue to offer a high-quality, diverse range of opportunities for people to participate in dance and experience new genres

In 2011/12, 10 Summer Schools took place worldwide, offering students classes in ballet, repertoire, group dance, character, classical mime, jazz, musical theatre, street dance/hip hop, contemporary/creative dance, singing, Benesh Movement Notation, stage hair and make-up, and drama. In addition, an Easter School was held in Luxembourg offering students classes in a range of dance styles. Two international Intensive Examination Syllabus Courses covering the *Intermediate Foundation* through to *Advanced 2* syllabi also took place in Italy and the USA.

Five Boys Only! courses took place in the UK: in the South East, Midlands and East of England, Northern region, Scotland and at headquarters, London. The courses were subsidised with proceeds from the *Billy Elliot* gala performance. Across all of these courses, a total of 225 boys aged between 8 and 18 years took part in ballet, creative dance and street dance classes, culminating in a presentation of work for parents and guardians.

The RAD ran its fourth Adult Summer Course, offering classes in ballet and pilates, which attracted 41 students.

To augment dance training by creating opportunities to work with and learn from teachers, dancers and choreographers from all over the world; developing musicality and stage craft skills

Activities are led by highly skilled teachers, many of who combine teaching with careers within the dance profession, enabling them to pass on invaluable knowledge and expertise to students.

The London Performance Course ran with 75 students from 20 different countries. An audience of 215 watched two performances of choreography specially created for the students including repertoire, contemporary dance and jazz pieces in the Genée studio at headquarters.

Genée Dance Challenge competitions took place at Northern Ballet, Leeds in December 2011 and Birmingham Royal Ballet in July 2012. In Leeds, 14 candidates entered the competition at one level and 63 entered the competition in Birmingham across four levels. The two winners selected at the Leeds competition had the opportunity to perform their solos at the Phyllis Bedells Bursary in March 2012. Two winners from each of the four levels at the Birmingham competition have been invited to perform at the Phyllis Bedells Bursary in March 2013.

The RAD was part of the Dance: Make Your Move competition run by the British Red Cross in 2012, offering prizes of dance workshops, RAD membership and RAD products to the two winning schools. In return, the RAD received 20,000 free adverts through the marketing for the competition and mentions in 67 pieces of associated press with a reach of over 1.5 million.



PHOTO:  
ELLIOTT FRANKS

To continue to offer grants, bursaries and scholarships to widen participation in dance internationally

In the UK, five Summer School tuition awards provided the opportunity for students to receive one week's tuition at an Academy-run Summer School anywhere in the world within two years of receipt of the award. Scholarships awarded in Japan, Italy and Toronto as well as UK regional scholarships also provided students with further opportunities to continue their dance experience. In 2011/12, 675 students took part in UK regional Scholarship and Award Day events and 30 students won prizes that included tuition on Summer Schools and Masterclasses.

Forty-two candidates from the UK, China, Japan, Portugal and South Africa entered the Phyllis Bedells Bursary. The £1,000 bursary was awarded to a female candidate from The Royal Ballet.

### Facts & Figures

£20,000

OF FUNDING AWARDED TO THE RADIANTE PROJECT FOR USE IN THE NEXT THREE YEARS

100%

PASS RATE A\*-C AT GCSE, 86% PASS RATE A-C AT AS LEVEL, AND 80% PASS RATE A\*-C AT A2 LEVEL

2,577

STUDENTS ATTENDED THE ACADEMY'S EASTER AND SUMMER SCHOOLS

129

STUDENTS TOOK PART IN THE FIRST BLOCK OF RAD ASSOCIATE CLASSES, SUCCESSFULLY PILOTTED IN BIRMINGHAM

200+

STUDENTS PERFORMED SYLLABUS AND NON-SYLLABUS WORK IN FRONT OF AN AUDIENCE AT THE FIRST DANCE SCHOOL PRESENTATION OF WORK IN APRIL 2012



# Step into Dance

Step into Dance is a partnership programme between The Jack Petchey Foundation and the Royal Academy of Dance. It is the largest ongoing, inclusive secondary school community programme in London and Essex.

## Objectives & Achievements

To deliver the programme to 200 schools across all London Boroughs, reaching a target number of 4,500 students

By the end of the reporting year, 187 schools were participating in the programme – 13 schools short of target. However, the target for the number of students taking part in the programme was met, with 5,720 involved – 1,220 over the target. There were 31 students per class (including classes in Special Educational Needs schools) – an increase of 6 students per class.

To continue to offer performing opportunities in the form of Step into Battle, Watch this Step, Borough Events and Step LIVE! and encourage students to participate in other events, competitions and festivals, in venues such as Southbank Centre, Trinity Laban, GDA, Big Dance and Move It

Step into Dance continued to offer performing opportunities to all its students, including holding Step LIVE! at Southbank Centre. The new Step into Dance Youth Company also contributed to programmes outside the Step into Dance programme.

To cement Step into Dance Satellite Summer Schools (both SEN and other) in the Step into Dance calendar and expand according to need

Step into Dance built on the success of the first summer school held in 2011, to run a second SEN Summer School at Shirley High School. By holding workshops in SEN schools, Step into Dance aims to create an inclusive dance company that provides a platform for those with disabilities to perform.

To pursue the idea of forming a dance-in-education group (made up of professional dancers) that will present workshops in schools, followed by a performance to involve the students

A new programme developed for schools where teachers both perform and then deliver a relevant workshop was launched during the year. The programme provides examples of choreography or workshops on topics relevant to GCSE or A level dance programmes. The Step into Dance website includes promotional video footage for each of the workshops.

To continue the Gifted and Talented programme with a view to developing it into a Step into Dance Youth Dance Company that will perform at Step into Dance and The Jack Petchey Foundation events and others, so promoting the work of the programme, the Foundation and the Academy to a wider audience

Step into Dance launched the Step into Dance Youth Company, arising from the Gifted and Talented programme. The youth company featured in both Step into Dance events and external events.

To create a video resource for both those who teach on the Step into Dance programme as well as the students, to offer support for both learning and teaching

Several short videos to aid teaching have been completed and are available via the Step into Dance website. Step into Dance will continue to develop this resource by adding to the collection of videos online.



Delivering weekly dance classes in 187 schools across all London boroughs and Essex, Step into Dance is the biggest ongoing inclusive secondary school dance programme in the UK. The programme offers over 20 performing opportunities annually, which include street dance battles, contemporary dance workshops, borough events and a celebratory performance at the end of the year, Step LIVE! Step into Dance was awarded funding from The Jack Petchey Foundation for three years totalling £1.5 million.



### Facts & Figures

**5,720**  
STUDENTS ARE ENGAGED WITH THE PROGRAMME, AN INCREASE OF 2,150 STUDENTS FROM LAST YEAR

**187**  
SCHOOLS ACROSS 31 LONDON BOROUGH AND ESSEX, AN INCREASE OF 37 SCHOOLS FROM LAST YEAR

**41**  
SEN SCHOOLS ON THE PROGRAMME, AN INCREASE OF 14 SCHOOLS FROM LAST YEAR

**27%**  
OF STEP INTO DANCE STUDENTS ARE BOYS

PHOTOS:  
TOP: ZOE MANDERS  
ABOVE: MARK LEES



# Enterprises

RAD Enterprises (RADE) was established in 1992 as the commercial and trading arm of the Academy. It Gift Aids its profit to the charity in support of its work. There are five outlets located within the Academy's branches in Australia, Canada, South Africa, New Zealand and USA.

## Objectives & Achievements

To complete the final stages of the five-year syllabus review with the publication of the new *Grades 1–3 syllabi due for launch in January 2012*

The new *Grades 1–3* syllabi exceeded sales of *Pre-Primary in Dance* and *Primary in Dance* by 35 per cent.

To identify further opportunities to increase the global accessibility of uniform wear in support of the syllabus

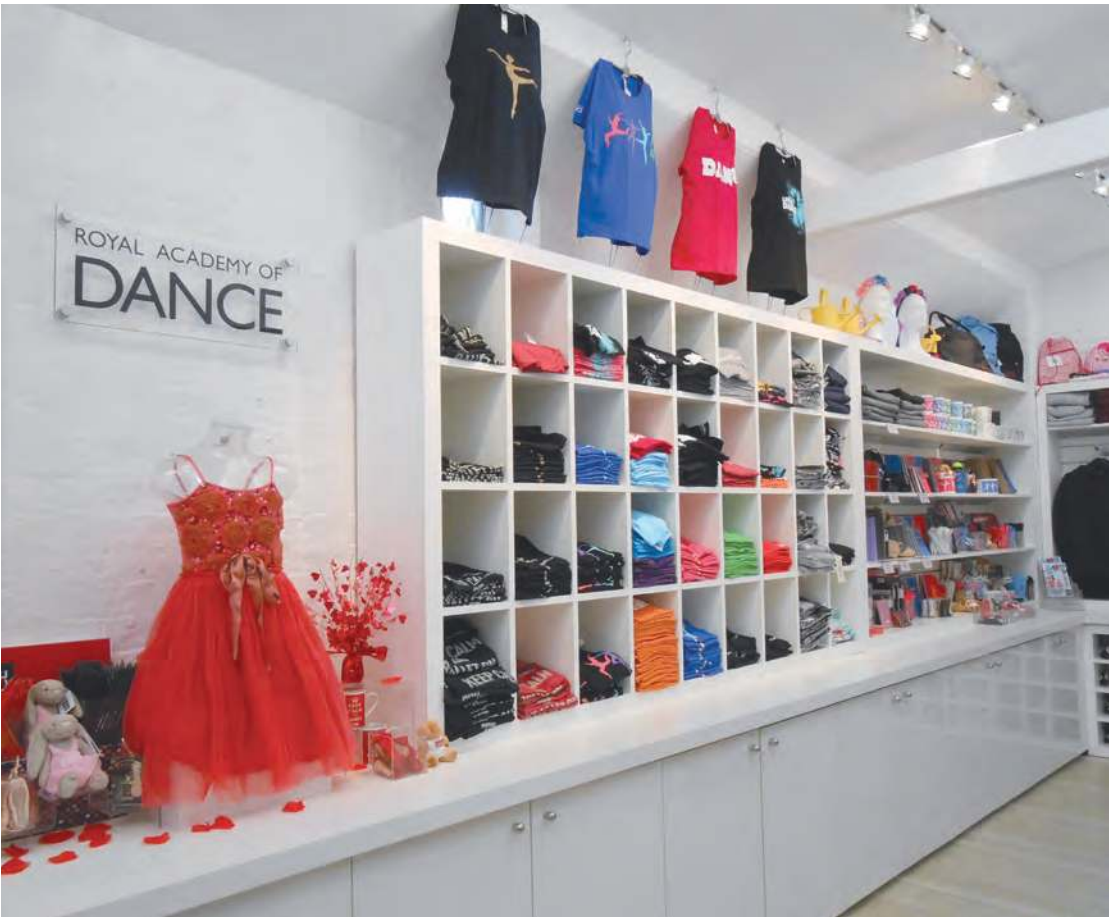
RADE gave Bloch Australia the licence to develop a brand of examination wear for the Australian and New Zealand markets. RADE commenced negotiations in other territories to supply customers with branded examination wear.

To explore product digitisation and web-based retail strategies

The RADE website was redesigned to improve the customer experience. Enterprises also investigated the opportunity to produce apps and digital resources as additional resources for the customer.

To continue to contribute 2 per cent of net pre-tax turnover to the Academy's Social Responsibility Fund designated for the creation of bursaries and awards

RADE exceeded the previous year's Social Responsibility Fund contribution.



## Highlights

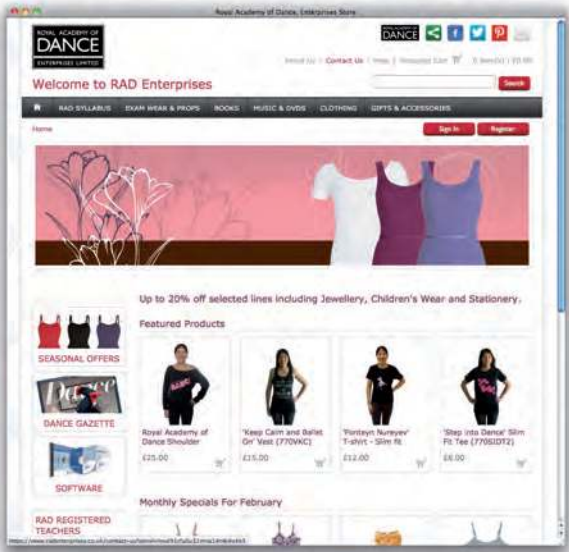
The launch of support material for the new *Grades 1–3* syllabi, which included a book, CD, DVD and props, was the most successful syllabi resource material launch to date, with pre-orders and sales of material outperforming all previous launches by 35 per cent.

## Facts & figures

£1.32M  
2011/12 TURNOVER

## Licencees

- Adagio Tunics
- Freed of London
- J Bloch Pty Ltd
- Katz
- Little Ballerina
- Mondor of Canada



RAD ENTERPRISES WEBSITE

PHOTO:  
TOP: DANIELA GARAU

# Annual General Meeting

Notice is hereby given that the 77th Annual General Meeting of members of the Royal Academy of Dance will be held on Thursday 18 April 2013 in the Genée Studio of the Royal Academy of Dance, 36 Battersea Square, London SW11 3RA, England. The meeting will start at 11.00am with registration commencing 30 minutes beforehand.

The following business will be transacted:

- 1. Introduction and Trustees Report – Kerry Rubie, Chairman of the Board of Trustees
- 2. Operational Review – Luke Rittner, Chief Executive
- 3. Financial Review – Richard Thom, Director of Finance and Administration
- 4. Ordinary Business – Resolutions
  - 4.1 To consider and approve the minutes of the 2012 Annual General Meeting
  - 4.2 To receive and adopt the Annual Review and Report of the Trustees for the year ended 31 July 2012
  - 4.3 To receive and adopt the audited Financial Report and Statements for the year ended 31 July 2012
  - 4.4 To re-appoint Deloitte LLP as auditors for the ensuing year
  - 4.5 To re-elect Kerry Rubie who is retiring in accordance with Bye-Law 34.2, whereby three quarters of the Trustees have agreed to waive Bye-Laws 34.1 and 34.2, and is offering himself for re-election
  - 4.6 To re-elect the following Trustees who are retiring by rotation in accordance with Bye-Law 36.1 and is offering herself for re-election under Bye-Laws 33.1(a) (List A) and 35.1 (a)
    - Karen Berry BSc BA(Hons) Adv Tch Dip RTS
    - Deborah Coultish Adv Tch Dip RTS
    - Louise Murray ARAD RTS
  - 4.7 To re-elect the following Trustees who are retiring by rotation in accordance with Bye-Law 36.1 and are offering themselves for re-election under Bye-Laws 33.1(b) (List B) and 35.1 (a):
    - Leigh Collins
    - Anders Ivarson Al Chor
  - 4.8 To elect Aliceson Robinson to fill a vacancy in accordance with Bye-Laws 33.1(b) (List B) and 35.1 (b)
- 5. Any Other Business in accordance with Clause 14.6

A question and answer session will follow the conclusion of the AGM.

Luke Rittner  
Chief Executive  
By order of the Trustees  
4 March 2013

## Your trustees

### List A (10 positions)

Thérèse Cantine ARAD DIP PDTC RTS  
Sarah Dickinson ARAD ADV TCH DIP RTS  
Lynne Reucroft-Croome BA(HONS) MA LRAD  
Helen Taylor RAD RTS  
Cheryl Thrush ARAD RTS

### List B (10 positions)

Julia Bond  
Brian Brodie  
Derek Purnell  
Katie Wade ARAD  
Nigel Wreford-Brown

The nominations in Resolution 4.6 will, if successful, fill three vacancies under List A, leaving two vacancies. The nominations in Resolutions 4.5, 4.7 and 4.8 will, if successful, fill four vacancies under List B, leaving one vacancy.

# Summarised financial statements



PHOTO:  
ROBERT GRIFFIN  
PHOTOGRAPHY

# Key performance indicators

No. of teachers and members

Members	UK	Europe	Asia & Middle East	Americas	Africa	Australia NZ	Total
Registered Teachers	2,134	1,792	950	1,280	353	1,165	7,674
All other members	1,667	559	525	648	292	1,429	5,120
2011/12 Actual	3,801	2,351	1,475	1,928	645	2,594	12,794
Registered Teachers	2,061	1,679	859	1,205	348	1,106	7,258
All other members	1,731	564	479	662	308	1,335	5,079
2010/11 Prior year	3,792	2,243	1,338	1,867	656	2,441	12,337

No. of candidates taking examinations, class awards, presentation and demonstration classes

Examinations	UK	Europe	Asia & Middle East	Americas	Africa	Australia NZ	Total
Graded	56,106	39,221	49,648	29,305	8,373	23,752	206,405
Vocational	2,707	4,306	4,694	4,879	859	3,981	21,426
2011/12 Actual	58,813	43,527	54,342	34,184	9,232	27,733	227,831
Graded	56,246	42,564	47,538	28,314	8,019	24,277	206,958
Vocational	3,220	4,886	3,953	4,519	916	4,375	21,869
2010/11 Prior year	59,466	47,450	51,491	32,833	8,935	28,652	228,827

Education programme recruitment (continuing and current)

Faculty of Education <sup>1</sup>	UK	Europe	Asia & Middle East	Americas	Africa	Australia NZ	Total
Master of Teaching (Dance)	28	2	-	4	-	1	35
PGCE: Dance Teaching	20	-	-	-	-	-	20
BA (Hons) Ballet Education	76	9	2	5	-	-	92
BA (Hons) Dance Education	12	17	14	14	4	3	64
LRAD	57	10	3	5	-	-	75
PDTD	14	2	1	-	-	-	17
CBTS (UK based)	-	24	2	-	-	-	26
CBTS (Intnl based)	104	152	131	143	26	104	660
2011/12 Actual	311	216	153	171	30	108	989
Master of Teaching (Dance)	25	1	1	4	-	-	31
PGCE: Dance Teaching	20	-	-	-	-	-	20
BA (Hons) Ballet Education	67	6	3	4	-	-	80
BA (Hons) Dance Education	46	13	11	10	4	6	90
LRAD	57	5	3	3	-	-	68
PDTD	16	2	1	1	-	1	21
CBTS (UK based)	-	25	3	-	-	-	28
CBTS (Intnl based)	115	187	124	157	44	100	727
2010/11 Prior year	346	239	146	179	48	107	1,065

<sup>1</sup> All programmes show origin of students; other than CBTS (Intnl) which shows students studying locally

# At a glance

The Trustees are disappointed to report a small surplus or net incoming resource in unrestricted funds of **£153,977** after five years of growth, before exceptional items of £376,446. After these costs, there was a net outgoing resource or loss of **£223,470**. The year in question had been expected to turn in a surplus of £390,025, smaller than the year before but reflecting the world economy and the transition between new syllabi. In the event, the actual result before exceptional items fell short of this target by £237,048 and by £613,494 after exceptional items.

Restricted funds benefitted from net incoming resources of **£166,022**, of which **£99,074** related to the transfer of the Christel Addison funds to the Academy in South Africa having been previously managed by Deloitte's Financial Division.

The Trustees were naturally concerned that the underlying business and business model might have been adversely affected by this year's results, but feel confident that this does not appear to be the case. The cause of the reduced surplus can be attributed to reduced volumes arising out of the transition between new syllabi, higher unemployment in southern Europe causing a reduction in entries put forward by teachers, decisions by parents to continue with classes but not examinations, higher service costs for hotels and travel, some non-recurring costs, and mixed results among the basket of economies. The Trustees believe that the business model remains strong but that the Academy needs to consider the future growth potential of existing and new markets.

Financial Highlights<sup>1</sup>

Statement of Financial Activities	Unrestricted funds		Restricted funds	
	2012 £000	2011 £000	2012 £000	2011 £000
Total incoming resources	19,340	18,857	799	599
Net incoming (outgoing) resources before exceptional items	154	980	166	(12)
Net (outgoing) incoming resources after exceptional items	(223)	980	166	(12)
(Loss) gain on revaluation of assets and investments	(410)	437	1	1
Movement on exchange arising from the consolidation of branches and subsidiaries	136	313	(1)	-
Net movement in reserves	(497)	1,730	166	(11)

Balance Sheet

Tangible and intangible fixed assets (excluding freehold property)	522	428	-	-
Cash and other liquid assets <sup>2</sup>	5,495	6,262	846	680
Working capital including provisions <sup>3</sup>	(3,116)	(3,307)		
Readily realisable reserves <sup>4</sup>	2,379	2,955	846	680
Accumulated funds	4,984	5,080	846	680
Revaluation reserves	6,012	6,413	-	-

Statistics

	2012	2011
Members	12,794	12,337
Students enrolled on education programmes	989	1,065
Candidates taking examinations, class awards, presentation and demonstration classes	227,831	228,827

<sup>1</sup> References to page 20, Notes 23, 24, 25 and 26 below refer to pages and notes in the full financial statements and Auditors' Report which may be obtained on request from the Marketing, Communications and Membership Department, Royal Academy of Dance, 36 Battersea Square, London SW11 3RA, or downloaded from the Academy's website [www.rad.org.uk](http://www.rad.org.uk)

<sup>2</sup> Cash and other liquid assets is made up of cash held at bank less any bank overdrafts shown in Note 25

<sup>3</sup> Working capital including provisions is made up of stocks and debtors shown in Notes 23 and 24 less trade creditors, taxation and social security, and accruals and deferred income shown in Note 25, and provisions for long service in Note 26

<sup>4</sup> Readily realisable reserves are made up of cash and other liquid assets less working capital including provisions as shown above and on page 20 of the full financial statements.



# Statement of the Board of Trustees’ responsibilities

The Trustees are responsible for preparing the Trustee’s Annual Review and Report and the financial statements in accordance with applicable law and in accordance with United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England requires the Trustees to prepare financial statements for each year, which give a true and fair view of the state of affairs of the charity and the Group and of the incoming resources and application of resources of the charity and the Group for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and Group and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charities (Accounts and Reports) Regulations 2008, and the provisions of the trust deed. They are also responsible for safeguarding the assets of the charity and the Group and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

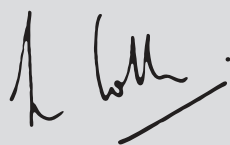
The Trustees are responsible for the maintenance and integrity of the charity and financial information included on the charity’s website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

The summary financial statements on pages 38–41 of the Annual Review and Report are not statutory accounts, but a summary of information relating to the Statement of Financial Activities and the Balance Sheet, extracted from the full financial statements. The full financial statements which were approved by the Board of Trustees on 4 March 2013 received an unqualified Audit Report and have been submitted to the Charity Commissioners.

The summary financial statements may not contain sufficient information to allow a full understanding of the affairs of the Group and Charity. For further information, the full financial statements and Auditors’ Report may be obtained on request from the Marketing, Communications and Membership Department, Royal Academy of Dance, 36 Battersea Square, London SW11 3RA, or downloaded from the Academy’s website [www.rad.org.uk](http://www.rad.org.uk).



Kerry Rubie  
Trustee, Board of Trustees



Leigh Collins  
Trustee, Board of Trustees

# Auditor’s statement to the Trustees of Royal Academy of Dance

We have examined the summary financial statement of Royal Academy of Dance for the year ended 31 July 2012 which comprise the summary group statement of financial activities, the summary group and parent charity balance sheets and accounting policies.

This report is made solely to the charity’s Trustees, as a body, in accordance with *Accounting and reporting by charities: a statement of recommended practice 2005*. Our audit work has been undertaken so that we might state to the charity’s Trustees those matters we are required to state to them in an auditor’s report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity’s Trustees as a body, for our audit work, for this report, or for the opinions we have formed.

### Respective responsibilities of the Trustees and auditor

The Trustees are responsible for preparing the summary financial statements in accordance with the recommendations of *Accounting and reporting by charities: a statement of recommended practice*.

Our responsibility is to report to you our opinions on the consistency of the summary financial statement within the Trustees’ Annual Review and Report with the full financial statements and the Trustees’ Annual Review and Report.

We also read the other information in the Trustees’ Annual Review and Report, as described in the contents section and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summary financial statement.

We conducted our work having regard to Bulletin 2008/03 *The auditor’s statement on a charity’s summary financial statements in the United Kingdom* and Practice Note 11 *The audit of charities* issued by the Auditing Practices Board. Our report on the charity’s full annual financial statements describes the basis of our audit opinion on those financial statements.

### Opinion

In our opinion the summary financial statement is consistent with the full financial statements and Trustees’ Review and Report of the Royal Academy of Dance for the year ended 31 July 2012.



Deloitte LLP  
Chartered Accountants and Statutory Auditor  
LONDON  
4 March 2013

Deloitte LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006 and consequently to act as the auditor of a registered charity.

# Group consolidated statement of financial activities

FOR THE YEAR TO 31 JULY 2012

	2012			2011		
	Unrestricted funds £000	Restricted funds £000	Total funds £000	Unrestricted funds £000	Restricted funds £000	Total funds £000
Incoming resources						
From generated funds						
Voluntary income	14	99	113	13	-	13
Activities for generating funds	296	93	389	297	91	388
Investment income	61	2	63	80	2	82
From charitable activities						
Examination fees	10,291	-	10,291	10,396	-	10,396
Education and training fees	6,000	605	6,605	5,714	506	6,220
Subscription income	1,082	-	1,082	967	-	967
Other primary purpose trading	1,322	-	1,322	1,073	-	1,073
Other incoming resources	274	-	274	317	-	317
Total incoming resources	19,340	799	20,139	18,857	599	19,456
Resources expended						
Costs of generating funds	(188)	(25)	(213)	(89)	(107)	(196)
Costs of charitable activities	(17,724)	(605)	(18,329)	(16,520)	(501)	(17,021)
Governance costs	(892)	(1)	(893)	(869)	(1)	(870)
Other resources expended	(382)	(2)	(384)	(399)	(2)	(401)
Total resources expended	(19,186)	(633)	(19,819)	(17,877)	(611)	(18,488)
Net incoming resources before exceptional items	154	166	320	980	(12)	968
Relocation costs	(38)	-	(38)	-	-	-
Taxation and foreign exchange losses arising out of the movement of reserves	(339)	-	(339)	-	-	-
Net incoming (outgoing) resources	(223)	166	(57)	980	(12)	968
Other recognised gains and losses						
On investments held for investment purposes						
Realised gains	(16)	-	(16)	-	-	-
Unrealised gains	-	1	1	-	1	1
On revaluation of tangible fixed assets	(394)	-	(394)	437	-	437
Movement on exchange arising from the consolidation of branches and subsidiaries	136	(1)	135	313	-	313
Total other recognised gains and losses	(274)	-	(274)	750	1	751
Net movement in funds	(497)	166	(331)	1,730	(11)	1,719
Fund balances brought forward at 1 August	11,493	680	12,173	9,763	691	10,454
Total funds carried forward at 31 July	10,996	846	11,842	11,493	680	12,173

All activities derive from continuing operations

# Group and charity balance sheets

AS AT 31 JULY 2012

	Group		Charity	
	2012 £000	2011 £000	2012 £000	2011 £000
Fixed assets				
Intangible Assets	10	5	1	1
Tangible Assets held for charitable use	8,871	8,539	8,677	8,333
Investments	44	32	162	109
	8,925	8,576	8,840	8,443
Current assets				
Stocks	392	425	128	128
Debtors	953	1,103	1,492	1,357
Cash at bank and in hand	6,928	7,195	4,584	4,731
	8,273	8,723	6,204	6,216
Creditors – amounts falling due within one year	(5,051)	(5,083)	(4,113)	(3,893)
Net current assets	3,222	3,640	2,091	2,323
Creditors – amounts falling due after more than one year	(305)	(43)	(303)	(39)
Net assets	11,842	12,173	10,628	10,727
Funds				
Restricted Funds	846	680	838	671
Unrestricted Funds				
Accumulated funds	4,984	5,080	3,869	3,749
Revaluation reserves	6,012	6,413	5,921	6,307
Total funds	11,842	12,173	10,628	10,727

These financial statements were approved and signed on behalf of the Board of Trustees on 4 March 2013 by:

  
Kerry Rubie  
Trustee, Board of Trustees

  
Leigh Collins  
Trustee, Board of Trustees

# Accounting policies

YEAR ENDED 31 JULY 2012

(a) **Basis of accounting**

These accounts have been prepared in accordance with the Statement of Recommended Practice “Accounting and Reporting by Charities” (SORP 2005) and accounting standards; the Charities Act; and the historic cost basis of accounting except for investments and fixed assets which have been included at revalued amounts.

(b) **Going concern**

These accounts have been prepared on the going concern basis. In common with other charities, the Academy faces uncertainties arising from current economic conditions. Page 20 of the full financial report and statements discusses these uncertainties and the trustees conclude that there are no material uncertainties as of the date of this report which may cast doubt about the company’s ability to continue as a going concern.

(c) **Basis of consolidation**

The Charity accounts include the audited accounts of the Royal Academy of Dance in the United Kingdom and its branches for the year to 31 July 2012, and the Consolidated Group accounts include the audited accounts of the charity and its subsidiaries.

(d) **Stocks and work-in-progress**

Stocks of goods for resale are stated at the lower of cost and net realisable value. Costs relating to the development of examination syllabi and teaching aids are treated as work-in-progress until the product is ready for sale.

(e) **Tangible fixed assets**

All tangible fixed assets, other than freehold land, are stated at cost or valuation net of depreciation and any provision for impairment. Depreciation is provided on cost using the straight-line method over the estimated useful lives of the assets. Impairment reviews are conducted when events and changes in circumstances indicate that impairment may have occurred. If any asset is found to have a carrying value materially higher than its recoverable amount, it is written down accordingly. Freehold land is not depreciated. Tangible fixed assets under £500 are not capitalised. The rates of depreciation are as follows:

Freehold buildings	2%pa
Furniture and office equipment	10%pa
Computer equipment	33%pa
Motor vehicles	25%pa

(f) **Investments**

Listed investments are included in the Balance Sheet at market value. Investments in subsidiaries are included in the charity’s accounts at cost less provision for impairment.

(g) **Revaluation of assets**

Investments and land and buildings held by the group for restricted and unrestricted use are revalued annually where material. The gain or loss is reflected in the statement of financial activities and, for land and buildings, includes the amount of depreciation provided in that year.

(h) **Overseas currencies**

Income, expenditure, assets and liabilities of overseas branches and subsidiaries are translated into sterling at the exchange rates ruling at the balance sheet date. The exchange gains or losses arising from the retranslating of opening net assets of the overseas branches and subsidiaries are shown under Other recognised gains or losses in the statement of financial activities. All other exchange gains or losses are dealt with through resources expended within the statement of financial activities.

(i) **Recognition of income**

Unrestricted income is recognised in the statement of financial activities on a receivable basis. This is when the Royal Academy of Dance has entitlement, reasonable certainty of receipt and the amount can be measured. If there are conditions that have to be fulfilled before entitlement to income received the income is deferred and included under creditors.

Assets given for use by the Royal Academy of Dance are recognised as incoming resources at their estimated market value when receivable. If they form part of the fixed assets at the year-end they are included in the balance sheet at the value at which the gift was included in incoming resources.

(i) **Recognition of income (continued)**

Income received in advance for exams or short courses where the activity does not start or complete until after the year end is accounted for in the year of completion of that activity; or fees for programmes such as the Faculty of Education’s Certificate in Ballet Studies which is a two-year programme that falls across three financial periods.

(j) **Recognition of expenditure**

Unrestricted expenditure is accounted for on an accruals basis. Expenditure is allocated directly to the activity to which it relates, including support costs that can be identified as being an integral part of direct charitable expenditure.

- (a) Costs of generating funds: costs of generating funds include expenditure related to support departments and staff members engaged in or contributing to those activities.
- (b) Costs of charitable activities: charitable expenditure includes all expenditure related to the objects of the charity and includes expenditure related to support departments and staff members engaged in or contributing to charitable activities.
- (c) Governance costs: these are costs associated with the constitutional and statutory requirements of the Group, and include expenditure related to the trustees and senior staff members engaged in or contributing to the governance of the Group.
- (d) Indirect support costs have been allocated on the following bases:
  - Salaries and pensions: time spent or responsibilities
  - General administration: estimated or actual usage
  - Information technology: estimated or actual usage
  - Rent and property: space occupied or used
  - Depreciation: assets occupied or used

(k) **Pension costs**

Retirement benefits to employees are provided by defined contribution pension schemes. Contributions payable to the pension schemes in respect of each accounting period are charged to the statement of financial activities.

(l) **Fund accounting**

Restricted income and expenditure is recognised on a receipts and payments basis. Funds can be classified as Restricted, Designated or Project. They arise from a number of sources, which include:

- (a) Donations, legacies, scholarships, bursaries and trusts left to the Royal Academy of Dance and its branches and subsidiaries to administer in accordance with the conditions laid down therein.
- (b) Grants, sponsorship and project money awarded to the Royal Academy of Dance and its branches and subsidiaries where conditions are related to their expenditure.
- (c) Fundraising events and appeals for monies for specific purposes set up by the Royal Academy of Dance and its branches and subsidiaries.
- (d) Funds from unrestricted activities designated or set aside by Trustees to fund particular activities.
- (e) Income and expenditure is treated as per notes (i) and (j). All expenditure in pursuance of the conditions is shown as restricted fund expenditure.
- (f) Scholarships and bursaries are paid at the time when the activity for which the award is made requires payment.
- (g) Transfers of funds from unrestricted to restricted funds will occur where Trustees have agreed to fund an excess of expenditure over income.

(m) **Regional advisory panels and committees**

The charity carries out some activities through a network of regional advisory panels and committees that include the name of the charity in their title, and are located in only some of the countries in which the charity operates. All regional advisory panel and committee transactions are accounted for gross in the accounts of the charity, and all assets and liabilities are included in the charity’s balance sheet.

(n) **Treatment of VAT**

The Royal Academy of Dance is registered as partially exempt for VAT in the United Kingdom, and is exempt or liable for VAT or applicable taxes in other parts of the world. Irrecoverable VAT is charged to the activity to which it relates or otherwise forms part of the support costs and apportioned as per note (j).



# Scholarships, awards, bursaries & fundraising

Australia	Advanced I Bursary	Isobelle Dashwood
Benelux and France	Paul Watson Memorial Award	Bregje van Daalen de Jel
Canada	2012 SunDance Scholarship	Kathryn Phipps
	2012 Dorothy Cox-Scruton Bursary	Sarah Klukas
Germany	RAD Dance Challenge 2012	Anouk Seppeler, Luisa Pollmeier
Italy	Fondo Summer School Bursary	Eleonora Sana, Alessandro Giacchetti
	Sara Aquarone first prize	Maria Luisa Castillo Yoshida, Della Balda Virginia
	Sara Aquarone second prize	Irene Mazza
Japan	Chacott London International Performance Course Scholarship	Momo Kotake
	Runner-up RAD Summer School Scholarship	Maiko Okano
	Tokyo Summer School Scholarships	Sakura Enokido, An Fujii
New Zealand	2012 International Summer School Performance Course Scholarship	Bonnie Hayvice
South Africa	Friends of the Ballet – Southern African Advanced I Bursary	Olivia Parfitt
United Kingdom	Iris Truscott Scholarship	Jayne Bennett, Carole Wright
	Phyllis Bedells Bursary 2012	Chisato Katsura
	London Summer School Tuition Awards 2012	Olivia Van Niekerk, Katelyn Wallis, Harriet Dey
	London Performance Course Tuition Award 2011	Michaela DeBono
	Bournemouth Summer School Tuition Award	Joshua Stuckes
United Kingdom Regional Awards		
London and Middlesex	Sallie Lewis Award	Emilie Bouet Conran
	London Region Award	Martha Wrench
	Ruth French Award	Emily Louise White
Midlands and East of England	Margaret Brockway Scholarship	Junior Award: Amy Daniels
		Senior Award: Adam Davies
		Overall winner: Athern Dallard
		Level 1: Alexandra Oliff, Gillie Whittall
	Genee Dance Challenge 2012	Level 2: Bethany Wareing, Tegan O'Brien
Northern England, Yorkshire and the Humber	North West Scholarship	Level 3: Francesca Lynn, Briony Roberts
		Level 4: Laura Santalomazza, Lucy Renouf
		Level 2/3: Lauren Molyneux, Bronte MacMillan
	Class Trophy Award	Level 4/5: Julia Carlile, Imogen Read
	North West Scholarship	Breeshey Crookall
	Jean Brenda Johnson Award	
	North East Scholarship	Level 2/3
		Emily Breeze, Naomi Byard, Natasha Charles Leah Nichols, Emily Ogilvie-Donald, Stephanie Street, Freya Swinburne
		Level 4/5
		Hannah Breeze, Emily Cooney, Charlotte Downes, Cora Drummond, Faye Garbutt, Ana Gonzalez-Castro, Kirby Hanson, Jessica Williamson
	Master Class Tuition Award	Level 6–8
		Gabriella Guest, Charlotte Holmes, Somer Hook, Lydia Hurren, Sally Reynolds, Alice Robinson, Bronwen Stout, Kristin Thompson

Scotland	Joy Beadell Trophy Award	Jessica Williamson
	Nora Lycette Fearn Trophy Award	Jodie Sunley
	RAC Scotland Awards	Cameron McDonald, Nicola Thomson, Lauren Rennie, overall winner Natasha Watson
	Caroline Newlands Award	Katy Russell
South West, Wales and Channel Islands	Terry Darke Memorial Cup for Musicality	Jenny Burr
	Geraldine Lamb Memorial Fund Award	Rachel Farr, Lily Madsen, Grace Walter, Olivia Parham, Leah Lovell-Healy, Jake Sylvester, Karen Walker

## Fundraising – Challengenée

The Regional Advisory Committees of the Royal Academy of Dance in South Africa were challenged to raise SA Rand 225,000 towards the cost of the Genée International Ballet Competition Cape Town 2011.

	SA Rand
RAD Border Regional Advisory Committee	2,470
RAD Central Gauteng Regional Advisory Committee	59,759
RAD Eastern Cape Regional Advisory Committee	5,000
RAD Kwa Zulu Natal Regional Advisory Committee	26,556
RAD Limpopo Regional Advisory Committee	787
RAD Northern Gauteng Regional Advisory Committee	74,123
RAD Western Cape Regional Advisory Committee	25,000
Total raised	193,695

In addition the following grants and donations were gratefully received:

David Blair Memorial Trust (received at RAD London)	4,402
Michel Tesson Performing Arts Trust	50,000
Rand Merchant Bank – RMB NGO Leadership Network	40,000
'Dance in the City' supported by: Cape Junior Ballet (CJB); Cape Town City Ballet (CTCB); Cape Dance Co; Cape Academy of Performing Arts (CAPA) and Dance for All (DFA)	28,000
Johannesburg Ballet Festival	5,000
Ackerman Family Foundation	25,000
The Carl & Emily Fuchs Foundation	5,000
Medway	5,000
Miscellaneous donations and sales	5,500
Grant-in-Aid: City of Cape Town	250,000
Total raised before indirect expenses	611,597

A net SA Rand 607,195 was applied to the Genée International Ballet Competition Cape Town 2011.

# Corporate governance

Patron

HM Queen Elizabeth II

President

Darcey Bussell CBE

*Retired 26 April 2012*

Dame Antoinette Sibley DBE

Vice Presidents

David Bintley CBE

Dame Beryl Grey DBE DMus DLitt DEd FRSA

Dr Ivor Guest MA DUNIV FRAD

Gillian Lynne CBE

David McAllister OAM

Wayne Sleep OBE

Sir Peter Wright CBE DMus DLitt FBSM

Advisory Council

Joy W Brown

Mary Clarke

Barbara Fewster OBE FISTD

Dr Stanley Ho OBE GrOIH Chev Leg d'Hon DSoc Sc CStJ

Philip Nind MA OBE

Lady Porter

Sir Roy Strong DLitt PhD FRSA FRSL

*Deceased 4 March 2012*

The Rt Hon Lord St John of Fawsley

International Advisers

Ross Brierton ARAD PDTC Dip (RAD London) *Americas*

Professor Susan Street MA *Australasia*

Robin van Wyke *Africa*

Dr Christiane Theobald MBA *Europe*

Lee Suan Hiang BSc FCMI FCIM FWAPS *Asia*

Advisers

UK Banker

HSBC Bank Plc

31 Holborn Circus, London EC1N 2HR

UK Solicitor

Field Fisher Waterhouse LLP

41 Vine Street, London EC3N 2AA

UK and Group Auditor

Deloitte LLP

2 New Street Square, London EC4A 3BZ

Trustees

Kerry Rubie (Chair)

Nigel Hildreth MBE MMus PGCE (Vice-Chair)

Derek Purnell (Vice-Chair)

Karen Berry BSc BA(Hons) AdvTch Dip RTS

Julia Bond

Brian Brodie

Thérèse Cantine ARAD Dip PDTC RTS

Leigh Collins

Deborah Coultish AdvTch Dip RTS

Anders Ivarson AI Chor

Sarah Dickinson ARAD AdvTch Dip RTS

Louise Murray ARAD RTS

Lynne Reucroft-Croome MA BA(Hons) LRAD

Helen Taylor RAD RTS

Cheryl Thrush ARAD RTS

Kathryn Wade ARAD

Nigel Wreford-Brown

*Resigned 21 June 2012*

Philip Pegler Dip RBS TTC ARAD AISTD AIDTA

*Co-opted*

Aliceson Robinson

Management

Chief Executive

Luke Rittner

Director of Finance

Richard Thom BA (Hons) FCA

Director of Education

Dr Anne Hogan BA MA PhD

Director of Examinations

Dr Andrew McBirnie BA MMus PhD LTCL

Director of Marketing, Communications & Membership

Melanie Murphy Dip IPR MICPR

Artistic Director

Lynn Wallis FISTD

Education sub-Committee

Nigel Hildreth MBE MMus PGCE (Chair)

Lynne Reucroft-Croome BA(Hons) PGCE LRAD

*Co-opted:*

Professor Ting Tina Chen FISTD MA Dip RBS TTC ARAD

Simon Jarvis MSc Educ PGCE

Linda Jasper MBE MA Cert Ed

Hilary Moss MA BPhil (Hons) LRAD ARAD

*Resigned 26 June 2012*

Professor Rachel Fensham BA (Hons) GDMD MA PhD

*Resigned 1 December 2012*

Susan Robinson AdvTch Dip RTS

*Student representatives*

Helen Linkenbagh (Postgraduate)

Nicola Carroll (Undergraduate)

Board of Directors of Royal Academy of Dance Enterprises Ltd and Enterprises sub-Committee

Nigel Wreford-Brown (Chair) (Trustee) (Director)

Leigh Collins (Trustee)

Helen Taylor RAD RTS (Trustee)

Luke Rittner (Director)

Richard Thom BA (Hons) FCA (Director and Co Secretary)

BMN sub-Committee

Kathryn Wade ARAD (Chair)

Anders Ivarson AI Chor

*Co-opted*

Elizabeth Ferguson

Gary Harris AI Chor

Christopher Hampson

Jeanetta Lawrence

Lady MacMillan

Marketing and Membership sub-Committee

Aliceson Robinson (Chair) (Co-opted)

Julia Bond

*Co-opted:*

Vikki Allport de Orbe Tch Dip RTS

Karen Harris Tch Cert RTS

Shelley Isaac-Clarke Tch Dip RTS

Ida Levine

Naomi Watson

Regional sub-Committee

Deborah Coultish AdvTch Dip RTS (Chair)

(Northern England, Yorkshire & the Humber)

*Co-opted*

Yvonne Gray RAD RTS (Scotland)

Nicky Jenks RAD RTS (South West England, Wales & Channel Islands)

Penny Parks RAD RTS (South East England)

Paul Doyle Tch Cert RTS (Ireland & Northern Ireland)

Maria Salgado Llopis PDTD (London & Middlesex)

Sandra Hartley ARAD Tch Cert RTS (Midlands & East of England)

*Retirements during the year*

Nikki Forbes Tch Dip RTS

Siân Dixon Tch Cert RTS

Sara Gannon-Perez Tch Cert RTS

Lorna Rookledge RAD RTS

Sue Lucas Tch Cert RTS

Finance sub-Committee

Leigh Collins (Chair)

Nigel Wreford-Brown

Julia Bond

*Resigned 21 June 2012*

Philip Pegler Dip RBS TTC ARAD AISTD AIDTA

*Co-opted*

Yvonne Gray RAD RTS

Audit Committee

Leigh Collins (Chair)

Julia Bond

Kerry Rubie

Nigel Wreford-Brown

Artistic and Examinations sub-Committee

Derek Purnell (Chair)

Karen Berry BSc BA(Hons) AdvTch Dip RTS

Thérèse Cantine ARAD Dip PDTC RTS

Cheryl Thrush ARAD RTS

Kathryn Wade ARAD

*Co-opted:*

Norman Gealy MA CPsychol FCIPD FCIEA

Caroline Jenkins ARAD RTS

Moirá McCormack ARAD PDTC Dip (RAD London)

David Nixon

Catherine Weate BA DipEd LSDA FRSA Hon FLAM

Stirling Wood

*Retired 11 November 2012*

Denise Winmill ARAD RTS



# Corporate governance

Head Office

United Kingdom  
36 Battersea Square, London SW11 3RA

Representative Offices

**Caribbean** PO Box 1433, 8 Rockhampton Drive, Kingston 8, Jamaica  
**China** 2nd Floor Tower 2, Dong Hai Commercial Building, 588 Yan An Dong Lu, Shanghai  
**Cyprus** 19 Vassa Kilianiou, 4771 Limassol  
**Greece** British Council, 17 Kolonaki Square, Athens 10673  
**Hong Kong** Hong Kong Examination and Assessment Authority, 17 Tseuk Luk Street, San Po Kong, Kowloon  
**Ireland** Holly Lodge, Pidgeon House Lane, Julianstown, Co. Meath  
**Malta** 8 Guze Ellul Mercer Street, Sliema SLM1281  
**Philippines** British Council, F. Ortigas Jn Road, Ortigas Center, Pasig City 1605  
**Scandinavia** Fagerheim Alle 85b, 7040 Trondheim, Norway  
**South Korea** 1703 Artnouveau Palace, 7–1 Songpa Dong, Songpa Gu, Seoul 138–848  
**Sri Lanka** British Council, 49 Alfred House Gardens, Colombo 0030  
**Taiwan** 5f, No 122, Sect 7 Chung Shan N. Road, Taipei  
**Turkey** British Council, Maya Akar Center, No 100-101 Buyudere Cad, Esentepe, Istanbul  
**UAE & Qatar** British Council, Academic City, Dubai English Speaking College campus, PO Box 2002, Dubai

Branch Offices

**Australia** 20 Farrell Avenue, Darlinghurst NSW 2010  
**Canada** 1200 Sheppard Avenue East, Suite No 500, Toronto, Ontario M2K 2S5  
**Israel** Hadar Str. 491, Neve Yamin  
**Japan** Commerce Building 5f, 2-39-3 Mejiro, Toshima-Ku,Tokyo 171-0031  
**New Zealand** Level 8 CMC Building, 89 Courtenay Place, Wellington  
**Portugal** Rua 4 Infanteria 86, 138 C/V Esq, 1350-241 Lisboa  
**Southern Africa & Mauritius** PO Box 200, Bramley 2018, Johannesburg, South Africa  
**United States** Marian Center for Nonprofits, 3211 South Lake Drive, Suite R317, St Francis, WI 53235

Subsidiary Offices

**Benelux & France** Royal Academy of Dance Asbl., 21 Cite Joseph Bech, L-6186 Gonderange, Luxembourg  
**Germany** Royal Academy of Dance gGmbh, Waldenserstrasse 2–4, 10551 Berlin  
**Indonesia** Yayasan Royal Academy of Dance Indonesia, Jl. Angur III / no:1 Cipete, Jakarta Selatan 12410  
**Italy** Royal Academy of Dance Srl., Via Vannetti 12, 38100 Trento  
**Malaysia** RAD Dancing (Malaysia) Sdn Bhd., 43 Jalan BU 7/ 7, Bandar Utama, 47800 Petaling Jaya, Selangor  
**Mexico & Central America** Royal Academy of Dance de Mexico AC, Amates 18 Fracc Alconfores, San Mateo, Naucalpan CP 53240, Mexico  
**Singapore** Royal Academy of Dance Singapore Pte Ltd., Farrer Road Post Office, PO Box 106, Singapore 912804  
**South Africa** Royal Academy of Dance s21 Company, PO Box 200, Bramley 2018, Johannesburg  
**South America** Royal Academy of Dance Brasil Ltda, R Dr Francisco A Tozzi, 180 Estância Suiça 13930 000 Serra Negra-SP, Brasil  
**Spain, Andorra & Gibraltar** Royal Academy of Dance SL., Ventura i Gassol, 3, 5è-3a, 43203 Reus, Tarragona, Spain  
**Thailand** RAD Dancing (Thailand) Co Ltd, 121/12, Moo 10, Chiangmai-Hangdong Road, Tambon: Pae Dad, Ampur: Muang, Chiangmai 50100  
**United Kingdom** Royal Academy of Dance Enterprises Ltd., 36 Battersea Square, London SW11 3RA