

# ROYAL ACADEMY OF DANCE

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Annual Review & Report 2012/13



ROYAL ACADEMY OF  
DANCE

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.



122  
employees in UK and Republic of Ireland

111  
employees and representatives in international offices

196  
freelance examiners

300  
freelance teachers/guest lecturers

350  
mentors

200  
practical teaching supervisors

100  
tutors

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# CHAIRMAN'S REPORT

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The year under review has seen an almost unparalleled level of activity at the Royal Academy of Dance. Our colleagues at Battersea Square have worked inventively and tirelessly to put on some of our most memorable events, thereby delivering on a multitude of projects to support members, students, teachers and our wider communities.

Of particular note was the 2012 Genée International Ballet Competition, held in Wellington, New Zealand. It was a huge success artistically, seeing the introduction of a new 'Dancer's Own' section, which will now be a part of future competitions. Just as importantly, it was a triumph for our New Zealand membership whose fundraising efforts surpassed all expectations in terms of their sheer enthusiasm and the money they raised for the event. The fact that three of the five awarded medals went to local dancers also shows that ballet in New Zealand is in rude health and has a bright future.

Closer to home, our Faculty of Education held a conference in April in London on Dance and Lifelong Wellbeing. This was the culmination of their work on a report, which looked at ways to enhance health and wellbeing, and to promote social inclusion through dance. The conference brought together experts in dance, health, community arts and education to explore the ways in which dance can enhance lives – especially for older people.

2013 also saw the beginning of mandatory Continuing Professional Development (CPD) for our teaching members. As you know, our primary goal is to produce the best dance teachers in the world and this scheme allows them to stay up to date with the latest developments and to increase their knowledge and skills. To the best of our knowledge, this is the first such scheme in the world for dance teachers and its development and implementation is indeed a credit to our Faculty of Education.

Along with our successes over the past year, we have also experienced some disappointing financial results associated with how we introduced some very necessary new syllabi. Consequently, we are presently re-evaluating our business model for bringing new syllabi to market. Further, your Board of Trustees has asked management to review our Strategic Plan for 2015-2020 in order to address this issue and also consider alternative means of raising revenue through our range of products and services.

In our last report I suggested that we faced a 'challenging and exciting future' and this is still very much the case. Alongside our achievements over this past year, we have also had to operate in a straitened financial landscape where cuts and downsizing have become the norm. But despite this we have managed, in no small part thanks to our senior management team, to retain staffing levels and the scope and quality of our work and thereby deliver to the expectations of our members.

I must also pay tribute to the loyalty and understanding of our staff. With their support and the guidance and expertise of our Board of Trustees, I am confident that the coming year will see our financial position strengthen and our reputation grow even further as a world leader in dance education and training.



Kerry Rubie  
*Chairman*




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‘The year under review has seen an almost unparalleled level of activity at the Royal Academy of Dance, as staff have worked to put on some of our most memorable events and to deliver on projects to support our members, students, teachers and our wider communities.’

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# CHIEF EXECUTIVE'S REVIEW

In his foreword to this report, the Chairman has outlined some of the many achievements of the year in review and I would like to mention a few of our other successes, such as the spectacular 2012 Dance Proms at the Royal Albert Hall, and the work of the Step into Dance project (now with 200 London schools taking part in the programme), and their rousing *Step LIVE!* event at Sadler's Wells Theatre. Ever mindful of our mission to uphold the highest standards of professional and ethical conduct in our dealings with students, members and the public, our new Code of Conduct for members and Code of Professional Practice for teachers were published during the year.

On a very different note, the *Barbie Ballet Weekend*, a promotional event in partnership with Universal Pictures, was held at 27 RAD schools across England and Scotland. Set up to encourage newcomers to ballet, the event saw over 500 young dancers between 3–8 years of age take part in the expectation of a chance to dance in front of our President, Darcey Bussell. The competition also attracted a significant amount of coverage for the RAD in the UK national press.

Customer feedback helped drive RAD Enterprises' decision to expand their portfolio with a range of new products to support our syllabi. These included innovations such as an 'app' for smartphones and tablets to complement the new Advanced levels for launch in September 2013.

This year also saw work begin on the new RAD website, due for launch at the end of 2013. Across the organisation we began to assess the needs of each department and the developers were briefed on how to provide a better experience for our website visitors, with improved navigation and easier access to information. Alongside this we also began planning for the development of a 'global database' which will eventually enable RAD offices around the world to share information and to allow the processing of online payments and course bookings.

I am particularly pleased that we have kept pace with the development of new media. Our Facebook activities and our following on Twitter are growing rapidly and through these channels, our relationship with our members has a new immediacy as we are able to respond to requests and feedback faster than ever. With our membership now exceeding 14,000, this facility will become more and more important.

Internationally our work continues and our influence increases. Students from around the world continue to study on our Faculty of Education and Benesh Institute programmes, with no fewer than 30 countries represented in the year under review. Their success was recognised at ceremonies at the University of Surrey in April and the University of Surrey and RAD Awards Day in July.

Despite our present challenging financial position, all of this paints a picture of an effective, successful and influential organisation. For this I must express my thanks to our Chairman, to our Board of Trustees and to our loyal and dedicated staff and members around the world. I believe we can be justly proud of our achievements and of the progress we have made. I am confident that we will emerge from this testing period stronger and even more effective and successful, and I believe we have every reason to look to the future with optimism and confidence.



Luke Rittner  
*Chief Executive*



‘Despite our present challenging financial position, all of this paints a picture of an effective, successful and influential organisation. For this I must express my thanks to our Chairman, to our Board of Trustees and to our loyal and dedicated staff and members around the world.’



# 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 from Sadler's Wells Royal Ballet after only one year. In 1989, on the opening night of the show, she was promoted to Principal, at the time the youngest ballerina to be given this honour. Darcey remained a Principal dancer with The Royal Ballet until her retirement in 2007.

Darcey retired from ballet with a final performance of MacMillan's *Song of the Earth* performed at the Royal Opera House and broadcast live on BBC Two. 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.

In 2007 Darcey teamed up with Katherine Jenkins to create and perform in the musical *Viva La Diva*. She created the *Magic Ballerina* books for young girls in 2008, of which over 1 million copies have been sold. In 2012 Darcey came out of retirement to lead a troupe of 300 ballerinas in the closing ceremony of the London Olympic Games. Darcey is the Patron of the Sydney Dance Company and President of the Birmingham Royal Ballet's fundraising appeal.

In 2012 she was appointed President of the Royal Academy of Dance.

## 2. Luke Rittner

Chief Executive

Luke Rittner took up his appointment as Chief Executive on 1 September 1999. Previously 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. He was also 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) and holds an Honorary Doctorate of the Arts from the University of Bath and an Honorary Doctorate of Civil Law from the University of Durham.

## 3. Richard Thom BA (HONS) FCA

Director of Finance and Administration

Richard joined the RAD in 1988 and was appointed Director of Finance and Administration in 1991 with responsibility for Finance, Facilities, Human Resources and I.T. 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 the longest-serving Director of the RAD.

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.

4. Matthew Cunningham

Director of Fundraising and Development

Matthew joined the Royal Academy of Dance in February 2013 as interim Director of Marketing and Communications. Prior to a sabbatical year in 2012, Matthew was Director of Marketing and Communications at UK universities admission service UCAS, where he led the organisation's rapid expansion into social media and managed all communications with the press, member universities, university applicants, the UK Government and others.

Before joining UCAS, Matthew worked for the Qualifications and Curriculum Authority, heading up communications and marketing for qualifications reform programmes under development at that time including the high-profile Diploma qualification, GCSEs and A levels, and the move to a credit-based vocational qualifications framework (the QCF).

Matthew took up the new post of Director of Fundraising and Development at the RAD in November 2013.

5. Anne Hogan BA MA PHD

Director of Education

Dr Anne Hogan became Director of Education in 2011.

A former member of the Boston Ballet Company and Pacific Northwest Ballet, Anne holds a BA in English Literature from Harvard 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, 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's teaching has specialised in Shakespeare in performance, as well as theoretical approaches to, and practical training in, the 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 is the editor of *Balanchine Then and Now* (Sylph Editions, 2008) and is currently editing a publication on *Dance and Lifelong Wellbeing*.

6. Andrew McBirnie

BA MMUS PHD LTCL

Director of Examinations

Dr Andrew McBirnie was appointed Director of Examinations at the RAD in 2010. Previously he was Chief Examiner in Music for London College of Music Examinations at the University of West London, where he also taught on the BMus course. Time spent in the USA saw him as 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 around the world.

7. Melanie Murphy BA (HONS)

MCIM DIP IPR MCIPR

Director of Marketing, Communications & Membership

Melanie Murphy joined the Academy in 2003 as Press & Marketing Manager. In 2006 a new department was created with Melanie becoming the Head. 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, and is a mentor with the Arts Marketing Association.

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 to Solo Seal Award* and chaired the Artistic Panel of Dance Professionals who wrote *The Foundations of Classical Ballet Technique* and *The Progressions of Classical Ballet Technique*.

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 and a Fellow of the Imperial Society of Teachers of Dancing.

# THE TRUSTEES

1. 	2. 	3. 	4. 
5. 	6. 	7. 	8. 
9. 	10. 	11. 	12. 
13. 	14. 	15. 	16. 
17. 	18. Trustee not present: Cheryl Thrush ARAD RTS		

1. **Kerry Rubie**

Chair of the Board of Trustees

2. **Nigel Hildreth**

Chair of Education sub-Committee  
and Vice-Chair of the Board of Trustees

3. **Derek Purnell**

Chair of Artistic and Examinations sub-Committee  
and Vice-Chair of the Board of Trustees

4. **Leigh Collins**

Chair of Finance sub-Committee

5. **Aliceson Robinson**

Chair of Marketing and Membership  
sub-Committee (co-opted)

6. **Penny Parks**

Chair of Regional sub-Committee

7. **Kathryn Wade**

ARAD Chair of Benesh sub-Committee

8. **Karen Berry**

ADV TCH DIP RTS

9. **Julia Bond**

10. **Brian Brodie**

11. **Thérèse Cantine**

ARAD DIP PDTG RTS

12. **Deborah Coultish**

ADV TCH DIP 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





# THE ACADEMY

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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.



# EXAMINATIONS

The Academy 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 complete the review, launch and implementation of new syllabi for Grades 1–3, Advanced Foundation (male/female) and Advanced 1 & 2 (female), and Grades 4–5 by:

*Successfully implementing the necessary processes to support exams using the new Grades 1–3 syllabi*

The new Grades 1–3 syllabi were examined from January 2013. Examiner training was completed, systems updated, and mark sheets, results forms and new certificates finalised. Solo Performance Awards, allowing candidates to present a dance of their own choice in any genre, were examined for the first time.

*Supporting the development of the new Advanced Foundation (male/female), Advanced 1 & 2 (female), and Grades 4–5 syllabi*

As the Creative Panel developed and finalised the new work at these levels, we supported the process with trial exams and by drafting documentation.

*Awarding medals and bars to all successful Graded Examination, Class Award and Solo Performance Award candidates*

From January 2013, all successful Graded Examination and Class Award candidates were awarded a medal, and all successful Solo Performance Award candidates were awarded a bar. These are now given along with results and certificates and are proving popular with members and exam candidates.

*Training and recruitment of Examiners*

Examiners' Seminars were held in Sydney, London, Vancouver and Cape Town during December 2012 and January 2013. The focus was on learning the new Advanced Foundation (male/female) work and mark schemes; consultations and exercises associated with the 'delivery of examinations' proposal (see below); and moderation and standardisation exercises.

Seven Examiners resigned or retired from the panel during the last year. Fourteen new Examiners were appointed following training sessions in Sydney and London.

To maintain compliance with existing regulatory frameworks and expand recognition and accreditation nationally and internationally by:

*Undertaking a self-assessment exercise against regulatory conditions*

We commissioned an external consultant to undertake a comprehensive self-assessment exercise. The resulting report concluded that the RAD was operating in compliance with all conditions and regulatory requirements.

*Maintaining accreditation in Scotland, including placing RAD exams on the Scottish Credit and Qualifications Framework (SCQF)*

SQA Accreditation's audit in July 2012 concluded that we have 'relevant and robust systems and procedures in place for the delivery of [our] SQA-accredited qualifications.'

Notice was received in August that our Scottish qualifications had been placed on the SCQF, and these were certificated for the first time in January 2013.

*Submitting Statements of Compliance to Ofqual, the Welsh Government and the Council for the Curriculum, Examinations and Assessment (CCEA)*

Our annual Statement of Compliance was submitted to Ofqual on 16 May, indicating that we meet all Conditions of Recognition. Similar statements were submitted to the regulators in Wales and Northern Ireland in July.

*Developing and implementing a risk management strategy*

We engaged Stirling Wood Consulting Ltd to develop a risk register and contingency plan. This was completed by March 2013 and a risk strategy is now in operation. This includes bi-annual reporting to the Artistic and Examinations sub-Committee.



## FACTS AND FIGURES

68

countries held RAD exams in 2012/13

185,136

candidates entered for graded examinations, class awards, solo performance awards, presentation classes and demonstration classes

24,000

candidates entered for vocational graded examinations

To enhance customer service standards and the customer experience in the delivery of the examination service by:

*Implementing Examinations Feedback Seminars worldwide*

In August 2012 we began delivery of Examinations Feedback Seminars. These have proved a popular and valuable service to teaching members, who appreciate the chance to interact with an Examiner; to learn about what they look for, and how exam content is marked.

In July 2013 these seminars became part of our time-valued CPD offer.

*Reviewing the delivery of exams in centres and venues*

Throughout the year, we developed a proposal to allow all exams to take place in both teachers' own studios and RAD Approved Venues. All exam sessions would essentially become Dual Sessions, with the RAD providing premises in some cases, which teachers could use for entering exam candidates at any level.

This is to provide more flexibility and options for teachers for when and where they enter candidates; to provide more opportunities for exam entry; and to make our organisation more efficient.

Consultation and trial marking exercises were carried out at Examiners seminars in December 2012 and January 2013. As a result, Examiners will now examine all levels: in effect, they will become Dual Examiners.

The Board of Trustees approved this proposal in March 2013, and work began to put procedures in place, and to deliver training. The new system will begin from January 2015.

*Undertaking systems development*

Projects began this year to improve data transfer from our UK host system CONCEPT, to the secure Certificate printing system; and to install this in overseas offices.

*Updating website content*

Exams content for the new website was developed during the year in order to be more clearly organised and user-friendly.

# EDUCATION

Our Faculty of Education offers a unique portfolio of internationally acclaimed dance and dance teaching qualifications.

## Objectives & Achievements

**To provide and promote a full range of internationally renowned initial and continuing dance teacher education and training, undergraduate and postgraduate university-validated degrees, diplomas and certificates, and professional awards**

407 students from 30 countries graduated from Faculty of Education and Benesh Institute programmes. Their success was celebrated at the University of Surrey Postgraduate ceremony in April and the University of Surrey Undergraduate and RAD Awards ceremonies in July.

The Diploma in Dance Teaching Studies (DDTS) and the Professional Dancers' Postgraduate Teaching Certificate (PDPTC) began in January 2013. The summer intensive period for the latter was held in Berlin; with the programme attracting professional dancers from nine countries.

Rates of employment rank with the highest in UK higher education for dance for:

- Postgraduate Certificate in Education: Dance Training (PGCE:DT)
- BA (Hons) Ballet Education (BABE)
- BA (Hons) Dance Education (BADE), and
- Master of Teaching (Dance) (MTD).

100 per cent go on to employment or further study, and our professional awards enjoy similar success rates.

In November 2012, 281 awards for the Certificate in Ballet Teaching Studies were agreed, and the following January saw 294 students reach their final year. The new intake of students was 344 and programme delivery has expanded to 15 countries.

Additionally:

- Our student allocation for the PGCE: DT was increased, remaining the highest in England in the discipline of dance.
- The Professional Dancers' Teaching Diploma saw the first recipients of the bursary from the Headley Trust a two-year award for £50,000.
- The University of Surrey withdrew as our validating institution. Negotiations to find a replacement are progressing well.
- Preparations began for periodic reviews for the BABE, BADE and MTD, for March 2014.
- Our prospectus received the bronze medal in the 2013 Heist Marketing Awards.

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

Considerable progress with our Research and Professional Development Strategy objectives included mentoring for staff and augmentation of our Guest Lecture Series. *Focus on Education*, our online publication, continues to receive excellent feedback.

We secured £49,979 in funding from the Community Learning Innovation Fund (CLIF) for a project working with older learners in the community to improve their health and wellbeing through dance. The project provided training and mentoring for teachers and opportunities for older learners to participate in appropriately tailored classes. The project report was published in July 2013 and has been made available on the RAD website.

In April 2013 we hosted a three day conference on 'Dance and Lifelong Wellbeing', which showcased the CLIF project as well as a stellar cast of dance professionals and key figures from leading dance, research and advocacy groups, who explored dance as a powerful means of enhancing wellbeing at all stages of life.



Photo: Johnny Carr



Photo: Matthew Cunningham

## FACTS AND FIGURES

# 994

students from 37 countries enrolled on FoE programmes

# 100%

of FoE graduate respondents went on to employment or further study



# CONTINUING PROFESSIONAL DEVELOPMENT

This has been a landmark year for CPD. After years of research and development, planning and hard work, our scheme became operational on 1 July 2013, allowing our teachers to be recognised for their professional development.

## Objectives & Achievements

**To offer CPD to accommodate the wide spectrum of qualifications, experience and aspirations of existing and future dance teachers**

The scheme is flexible, and adaptable, offering a clear structure and allowing teachers to plan long-term.

While focusing on rules and regulations, forms and processes, we have also been planning for international workshops in the new Advanced and Grades 4–5 syllabi, as well as other levels and non-syllabus content.

Along with the Faculty of Education, we've been working on the *Dance for Lifelong Wellbeing* project, with a conference held in April 2013. The team have also managed an international recruitment campaign for Grades 4–5 syllabi tutors, and a number of tutor training events.

In order to support members with queries or concerns about their CPD requirement, we also worked with the Marketing, Communications and Membership department to produce *Your Guide to Continuing Professional Development*. This booklet introduces teachers to the scheme and its requirements. Translations were sent to all registered teachers globally.

The summer saw a series of workshops and seminars exploring topics such as dance and lifelong wellbeing, musicality, and character work in the RAD syllabus. While attendance this year suffered an anticipated drop in the months preceding the scheme, there was a 44 per cent increase in applications for activities in July 2013 when compared to July 2012.

As a new initiative, evaluation, reflection and adaptability are important to the scheme's success. We have scheduled a review from 2013–14 to ensure that it is meeting the needs and expectations of teachers, as well as fulfilling the demands of legislation.

We are proud to recognise the hard work of our teachers in ensuring that they are up to date with current practice and are at the forefront of dance education. This is not only a new era for the RAD and its membership, but for the dance sector as a whole.





# MEMBERSHIP

Membership sits at the heart of the RAD and is continuing to grow year on year. Our members are dancers, notators, dance professionals, educators, teachers, students and individuals passionate about dance from around the world.

## Objectives & Achievements

**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**

We have continued work on revising the Code of Conduct and Professional Practice for Teachers. This was approved by the Board of Trustees in June 2013 and is now online.

**To create a new category of membership for Faculty of Education students**

We have introduced a complimentary category for students enrolled on Faculty of Education programmes, lasting for the duration of their study. Over 600 students took advantage of this offer which includes access to the Members' Area of our website, monthly e-newsletters, and a range of discounts including fees on Vocational Graded Examinations from Advanced Foundation upwards.

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

From March 2013 we began to augment the Members' Area of the website with the launch of monthly exclusive content. Features have included a Q&A session with Laurretta Summerscales from English National Ballet and 'A Day in the Life of Gillian Lynne'. We also introduced members only monthly competitions, with great prizes such as tickets to MOVE IT at London Olympia and signed copies of *Darcey Bussell: A Life in Pictures*. Our annual photo competition received a diverse range of entries from our members all over the world, with the winner Hayley Parker (pictured above right) receiving a digital camera.

**To gauge member satisfaction levels and take action where necessary to improve the service we provide**

Over the year we ran a series of surveys on 'New Member Satisfaction', 'Re-instatement' and 'Membership Exit'. Over 300 members participated and the feedback will now help to shape future improvements to our membership scheme.

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

November saw 450 students from all over the UK perform at Dance Proms 2012 at the Royal Albert Hall. This event, in partnership with the IDA and ISTD, was a huge success for the second year, with 28 of the best young acts performing both in individual dances and in a stunning finale.

**To hold a successful Genée International Ballet Competition 2012**

The 2012 Genée attracted 70 candidates from 12 countries. This included the establishment of the 'Dancer's Own' section, and saw two gold and three silver medals awarded by the judging panel. Social media coverage took a front seat for the first time, with the establishment of a Facebook page for the New Zealand membership and regular Tweeted updates from the throughout the competition.



## FACTS AND FIGURES

**14,012**  
members in 85 countries

**700**  
students took advantage of the new category of membership for Faculty of Education students

**55,000**  
Facebook fans by July 2013, an increase of 16,000 from July 2012

**11,200**  
Twitter followers by July 2013, an increase of 4,900 from July 2012



CODE OF CONDUCT  
for all members of  
the Royal Academy of Dance

ROYAL ACADEMY OF  
DANCE



CODE OF  
PROFESSIONAL  
PRACTICE  
for teachers registered with  
the Royal Academy of Dance

ROYAL ACADEMY OF  
DANCE



# STUDENT ACTIVITIES

The RAD continues to extend its links across international communities, offering a range of opportunities for students of all ages and abilities.

We 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**

- We ran eight Summer Schools around the world, offering classes in ballet, repertoire, group dance, character, jazz, musical theatre, street dance/hip hop, creativecontemporary, singing, and drama.
- Two Intensive Examination Syllabus Courses covering Intermediate Foundation through to Advanced 2 syllabi in Italy and the USA.
- Three *Boys Only!* courses took place in the UK, subsidised with proceeds from the *Billy Elliot Gala Performance*. Across these, 138 boys aged between eight and 18 years took part in ballet, creative and street dance classes culminating in a sharing of work for parents and guardians
- We ran our fifth Adult Summer Course at headquarters, offering classes in ballet, mat-based Pilates and street jazz. This attracted both UK and overseas 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**

Our activities are led by highly-skilled teachers, many of whom combine teaching with careers within the dance profession. This allows them to pass on their expertise to students.

The London Performance Course ran with 76 students from 18 countries. The audience saw two choreographic performances, specially created for the students, including repertoire, contemporary dance and jazz pieces.

In 2013, we again took part in the British Red Cross' *Dance: Make Your Move* competition. We offered prizes of RAD dance workshops, membership and products to the two winning schools. In return, we received 20,000 free adverts in the competition marketing campaign, and mentions in associated press with a reach of over 1.5 million.

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

Our five Summer School awards gave students one week's tuition at an RAD Summer School anywhere in the world. Scholarships awarded in Japan, Italy and Toronto as well as the UK also provided students with opportunities to continue their dance experience.

- 1,200 students took part in UK regional Scholarship and Award Day events, 28 prizes were awarded, including tuition for summer schools and masterclasses.
- 34 candidates from the UK, Italy, Japan, and Spain applied for the Phyllis Bedells Bursary. The £1,000 was awarded to a male candidate from The Royal Ballet.



Photo: David Tett



Photo: David Tett

## FACTS AND FIGURES

The GCSE and A Level Dance students once again achieved higher than average results with:

# 100%

pass rate A\*–C at GCSE, 83% pass rate A–C for the AS Level and 83% pass rate A\*–C for the A2 Level students.

Phases three and four of RAD Associate Classes took place in Birmingham with 349 students. Associate classes were also organised in Cambridge for the first time with 48 students taking part.

The second Dance School 'Sharing of Work' was organised June and July 2013, with over 300 students performing in front of an audience of parents and guardians. Four performances displayed a range of syllabus work, non-syllabus Ballet and dances from our Street Dance, Contemporary, Song & Dance and West End Jazz classes.

# 271

The number of students who participated in RADiate sessions.

# 103

The number of school teachers and teaching assistants who participated in RADiate sessions.



# STEP INTO DANCE

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

## Objectives & Achievements

**To deliver a dance programme to 200 schools across London and Essex, reaching a target number of 6,000 students**

By the end of the reporting year, 200 schools were taking part in the programme – 54 of these were Special Educational Needs (SEN) schools and Pupil Referral Units. The number of students involved was 5,888 (an average of 30 students per class), just short of our target. This drop in numbers was due to the fact that we were no longer allowed to have classes in curriculum time.

**To continue to offer Step into Dance students as many performing opportunities as possible in the form of *Step in2 Battle*, *Watch this Step*, Borough Events and *Step LIVE!* To also encourage our students and Step into Dance teachers to find other performing opportunities for our students such as school shows, dance festivals in the Boroughs, for example *Croydon Dance Festival*, *GDA* and *MOVE IT***

- 100 of our schools participated in the Borough Events, including 7 SEN schools.
- *Step into Battle* was attended by 15 schools, and
- 9 attended and contributed to *Watch this Step*.

*Step LIVE! 2013* was held at Sadler's Wells. Of the 350 dancers participating, 33 were members of our two Youth Companies which represent 23 schools.

**To facilitate and encourage inclusive dance practice across all our schools**

We have now initiated 'Step Together' workshops bringing students from an SEN and mainstream school together to dance.

**To encourage our teachers in their continued development and training**

We offered a number of teachers' courses throughout the year covering Inclusive Dance Practice and Street Dance. These were aimed at:

- PE teachers
- dance teachers
- community and support workers, and
- SEN professionals.

**To continue supporting schools in their quest for relevant workshops by providing dance-in-education workshops led by our professional Step into Dance artists**

The programme this year was made up of two different workshops:

- *A Perfect World in Black and White*, embracing a contemporary dance style with the theme of 'respect'
- *The Dream*, a piece in the breakin' style to demonstrate how content can be embraced in this genre. This workshop was especially for those taking urban dance as part of their GCSE and BTec courses.

**To continue developing the Step into Dance Youth Company and the Step into Dance Musical Theatre Company so as to train as many young dancers as possible so that they have the opportunity to perform and the ability to go on to further dance training when they leave school**

The companies have both performed at Jack Petchey Foundation events and at prestigious venues such as the Royal Albert Hall and the O2 Arena. They were also among the highlights of *Step LIVE! 2013* at Sadler's Wells.



## FACTS AND FIGURES

200  
schools

32  
London Boroughs  
and Essex

5,888  
students on the Step into  
Dance programme

54  
SEN Schools



# BENESH MOVEMENT NOTATION

Benesh Movement Notation (BMN) is an integral part of the RAD's work, forming the basis for a number of courses. It is also offered on most of our teacher education programmes. Notator education from beginner to professional level is offered through The Benesh Institute.

Notation of the set work is included within the printed syllabi for all RAD exams (with the exception of Grade 7). Since 2008, the work created by the commissioned choreographer for the Genée has been notated using the Benesh system.

## Objectives & Achievements

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

BMN has now been included in the new Advanced Foundation, Advanced 1 and Advanced 2 syllabi books. These were published in September 2013.

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

Work continues on the *Encyclopaedia of Benesh Movement Notation*, made possible with funding from the Benesh Institute Endowment Fund and the Linbury Trust. Due to its complexity, we are now aiming for publication in September 2014.

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

In order to widen access to the Certificate in Benesh Movement Notation and Diploma for Professional Benesh Movement Notators, we now offer these on flexible, individual timetables.

Throughout the year, our library colleagues continued updating the 1998 Benesh Movement Notation Score Catalogue with a view to making it available through the online library catalogue.

**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* course was developed with English National Ballet School to provide a bespoke course for vocational dance students. This gives dance students an awareness of BMN as it is used in the professional theatre, educating them as dancers through the use of excerpts from the notated repertoire. They also study the content and style of choreographic works, gaining insights into structure, rhythm and floor plan.

Senior students at English National Ballet School and Elmhurst School for Dance now follow a two-year programme, ending in written and practical exams and the award of the 'Score Reading for Dancers Certificate'. This forms part of the Trinity College London Diploma in Professional Dance.

## FACTS AND FIGURES

# 15

Benesh choreologists were involved in the staging of all 15 productions of MacMillan ballets performed around the world this year.

# 15

students are currently studying to become professional notators on the Certificate in Benesh Movement Notation programme.



Photo: Robert Griffin



Photo: Cleon Daniel

# 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 the collections for future generations.

## Objectives & Achievements

**To extend the Library catalogue availability to the public through access via the RAD website**  
Revision of the library pages for the new RAD pilot website began in July and a page has been developed under the 'Catalogue & Resources' section that will include a link to the library's online catalogue.

**To raise the profile of library collections and services both internally and externally**  
Our Twitter feed (@RADLibrary), launched in July and has attracted nearly 250 followers to date. This has received positive feedback for the way it allows us to promote services and enable staff, students and the public to interact in an informal way. The links made between library and archive material, and international anniversaries or celebrations have proved particularly popular. We also continue to contribute photos and news on the RAD's Facebook page.

We have taken part in many other networking and promotional activities including:

- presenting an overview of the Philip Richardson Archives at the Society for Dance Research's Richardson Celebration
- lending archive material to the Royal Ballet School and pictures to Elmhurst School for Dance, and
- attending several book launches.

Two exhibitions, 'Philip Richardson' (pictured lower right) and 'Early English Ballet and the RAD', have been designed and displayed at headquarters. These were well-received and stimulated further interest in our collections.

**To improve the discoverability of library and archive material through continued cataloguing and classification of collections and development of indexing and search tools**  
Development of a subject thesaurus for use in indexing and searching the collection continues, informed by reclassification of our audio-visual collection.

Cataloguing of the Genée Collection has been completed and is now searchable via a database. Further material from the GBL Wilson photographic collection has been sent to Arenapal for digitisation and is available on their website where improvements have seen an increase in royalties for use of images from the collection.

We are now listed on the National Register of Archives and have been allocated an Archon code by the National Archives. This enables us to contribute collection information to the Archive Hub — an online gateway to the descriptions of archives held in UK repositories.

**To reorganise the library space with a view to better housing and preserving the collections**  
Library furniture has been rearranged to create extra workspace and storage. Two new stands of bookshelves have been added and display stands have been replaced. In March a museum-quality display cabinet was also installed in the main reception area, displaying original documents and items from the archives.

Projects to rehouse archive collections have begun and the Fonteyn and Helpmann photograph collections were the first to be transferred to acid-free boxes. Boxes designed specifically for music manuscripts are now in use. This means that materials are handled less and are easier to view.



**To facilitate donations and bequest procedures by formalising and publishing a Collection policy**  
A form to accompany donations and bequests is being developed and the provenance of donated material is now being recorded on the library catalogue.

**New Acquisitions**  
We have added to the Dance Collection with over 140 new titles and editions, and 63 new audio-visual items. Several items were also donated to the collection, including a large number of dance programmes (pictured above) from Chief Executive Luke Rittner's own collection and a silver ring which once belonged to Phyllis Bedells. This was given by Phyllis to her pupil and best friend Gabrielle Rowley, who in turn donated the ring to us in January 2013.



# RAD 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 the USA.

## Objectives & Achievements

### To produce a Grades 1–3 Character CD and DVD

In response to demand from members, we produced the Grades 1–3 Character CD and DVD — the first character teaching resource of its kind. Containing a teaching and demonstration DVD and a music CD, it provides a greater understanding of technique, rhythm and background to the syllabus character work.

Filming began in December 2012 with a scheduled release date in July 2013. A teaser clip on the website was well received and our first orders quickly followed. This is our first 'supporting' product release for some time and we are tracking its success with a view to releasing more.

### To repackage *Dance to Your Own Tune* (dance curriculum)

Re-released in August 2013, *Dance to Your Own Tune* was re-formatted to sit in-line with our current resources: an A4 book accompanied by a CD and DVD wallet. The content is now clearer and the layout much improved. New photography was also added to make it more relevant, attractive and competitive in the marketplace.

### To complete the final stages of the five-year syllabus review with the publication of the new Advanced Levels Syllabi due for launch September 2013

Production of the new Advanced Level Syllabus resources continued with the filming of DVDs at Elmhurst School for Dance. The students' enthusiasm for the music and choreography, and the new additions to the uniform, ensured a very polished final product. This was a combined effort from the Artistic, Examinations and Enterprises teams along with our external designers to make sure that the content complimented our portfolio. The product was available for worldwide distribution in support of the online syllabus launch in September 2013.

### To explore product digitisation and web-based retail strategies

We continued working with developers to look at ways of replicating the syllabus DVD content in a product for use on demand, on the go and offline. It would also need to sit alongside our existing resources and provide a convenient, user-friendly experience.

As a result, we built and tested our first 'app' for the new Advanced Levels Syllabi for iOS and Android devices. This was to be released alongside the new resources at the launch. The app is a first for RADE and we are looking at further use of digital products to support our membership.



Photo: Graham Read

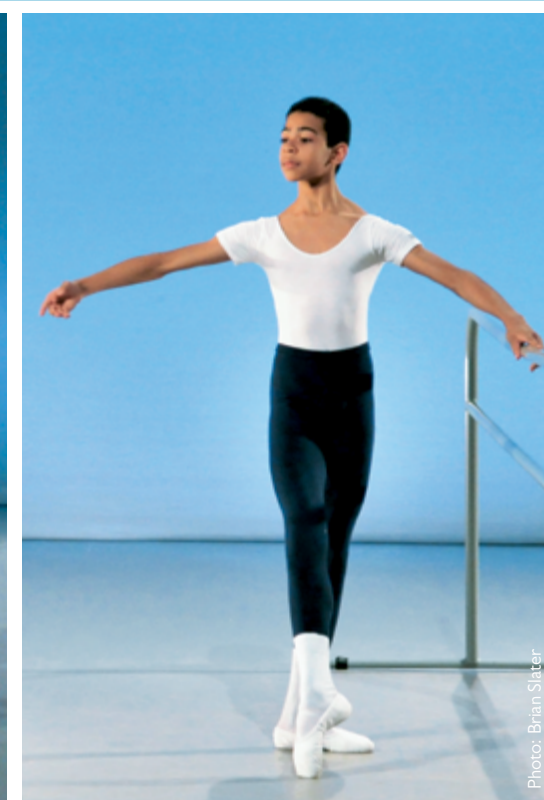


Photo: Brian Slater



Photo: Graham Read

## FACTS AND FIGURES

17,000

units sold via Mail Order

25,000

units sold in-store

27,000

units sold online

27,000

e-newsletter subscribers



# ANNUAL GENERAL MEETING

Notice is hereby given that the 78th Annual General Meeting of members of the Royal Academy of Dance will be held on Thursday 3 April 2014 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 2013 Annual General Meeting
  - 4.2** To receive and adopt the Annual Review and Report of the Trustees for the year ended 31 July 2013
  - 4.3** To receive and adopt the audited Financial Report and Statements for the year ended 31 July 2013
  - 4.4** To re-appoint Deloitte LLP as auditors for the ensuing year
  - 4.5** To elect Li Cunxin as a Vice-President of the Royal Academy of Dance under Bye-Law 52.4(b) for a term of five years
  - 4.6** To re-elect four 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(a) (List A) and 35.1(a)
    - Lynne Reucroft-Croome BA(Hons) PGCE LRAD
    - Sarah Dickinson ARAD Adv Tch Dip RTS
    - Helen Taylor RAD RTS
    - Cheryl Thrush ARAD RTS AISTD

**4.7** To elect Penny Parks RAD RTS as incoming Chair of the Regional sub-Committee, to fill a vacancy created by the outgoing Chair in accordance with Bye-Laws 33.1(a) (List A) and 35.1(a)

**4.8** To elect Deborah Coultish who resigned as outgoing Chair of the Regional sub-Committee in accordance with the terms of reference and that sub-Committee and who has been recommended for election in accordance with Bye-Laws 33.1(a) (List A) and 35.1(b)

**4.9** 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):

- Kathryn Wade ARAD
- Nigel Hildreth

**5. Any Other Business in accordance with Bye-Law 14.6**

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



Luke Rittner  
*Chief Executive*

By order of the Trustees  
26 February 2014



‘These are really exciting times for the Academy. We are going through many positive changes and laying the foundations for an even stronger and more creative future. I am looking forward to seeing dancers and teachers being even more inspired in the years to come.’

Darcey Bussell CBE





# SUMMARISED FINANCIAL STATEMENTS



# KEY PERFORMANCE INDICATORS

## No. of teachers and members

Members	UK	Europe	Asia & Middle East	Americas	Africa	Australia NZ	Total
Registered Teachers	2,186	1,813	1,231	1,111	372	1,198	7,911
All other members	1,870	644	634	638	278	2,037	6,101
2012/13 Actual	4,056	2,457	1,865	1,749	650	3,235	14,012
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 Prior year	3,801	2,351	1,475	1,928	645	2,594	12,794
Registered Teachers							7,969
All other members							6,008
2012/13 Target							13,977

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

Examinations	UK	Europe	Asia & Middle East	Americas	Africa	Australia NZ	Total
Graded	46,039	31,549	48,664	28,075	7,633	23,176	185,136
Vocational	3,224	4,928	4,549	5,297	666	5,336	24,000
2012/13 Actual	49,263	36,477	53,213	33,372	8,299	28,512	209,136
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 Prior year	58,813	43,527	54,342	34,184	9,232	27,733	227,831
Graded	57,281	35,261	48,316	30,274	7,610	24,828	203,570
Vocational	2,707	4,306	4,807	4,879	859	3,981	21,539
2012/13 Target	59,988	39,567	53,123	35,153	8,469	28,809	225,109

## Education programme recruitment (continuing and current)

Examinations	UK	Europe	Asia & Middle East	Americas	Africa	Australia NZ	Total	Target
Master of Teaching (Dance)	34	6	4	7	-	1	52	35
PGCE: Dance Teaching	21	-	-	-			21	21
PDPTC: Berlin	1	12	-	1	-	-	14	14
BA (Hons) Ballet Education	77	12	2	1			92	92
BA (Hons) Dance Education	22	23	13	13	2	7	80	69
LRAD	55	6	2	1	-	1	65	66
PDTD	11	2	1	3	-	2	19	21
DDTS (UK based)	5	1	3	1	-	8	18	50
CBTS (UK based)	89	23	4	-	1	-	117	149
CBTS (Intl based)	-	122	154	139	20	81	516	584
2012/13 Actual	315	207	183	166	23	100	994	1,101

# OVERVIEW

The Trustees are disappointed to report a net outgoing resource in unrestricted funds, before transfers and other recognised gains and losses, of **£1,186,583** against a net incoming resource of **£153,977** last year. The Academy had budgeted for a surplus of **£311,800**.

The turnaround in performance was shared between the component parts of the group with Branches and subsidiaries turning in a combined loss of £356,857 against a budgeted surplus of £439,740; and the UK Group, including Consolidation adjustments, turning in a loss of £829,726 against a budgeted loss of £127,940. The Trustees in last year’s Financial report were concerned that due to a combination of the phasing out of old syllabi and the phasing in of the new, together with uncertainty in some currency markets, and the downturn in employment in some countries that there would be a dip in the Academy’s performance in 2012/13. Undoubtedly the introduction of Grades 1–3 was a main contributor to the reduction in gross examination income, as although the actual reduction in gross income was £598,143, Grades 1–3 gross revenues decreased by approximately £760,000. This was significant given that examination expenditure remained relatively flat with relatively few economies of scale.

A further £205,211 arose out of prior year adjustments relating to Malaysian and Singaporean operations; £60,000 due to an accounting technicality related to the deferred recognition of income in Japan; £128,656 in consultancy costs in upgrading Canadian and UK accounting, HR and IT infrastructure, £44,372 VAT deemed irrecoverable from the SA authorities and a further £70,718 in legal costs in opening up new markets.

In addition trading in Enterprises and participation in CPD courses flat lined because of exceptional sales the year before, and anticipation by teachers of the mandatory scheme to be introduced in 2013/14. Student events, particularly summer schools in the UK, suffered from the ‘Olympic effect’ in late 2012. The other parts of the Academy’s business, education, and student events held up

Restricted funds benefitted from net incoming resources of **£110,020**, of which £46,171 (US\$70,000) was part of a general legacy left to the US office.

The Trustees recognise that the Royal Academy of Dance must be a well-managed, well-funded and well-governed organisation to achieve its strategic objectives. They firmly believe that a robust business model and corporate structure backed by a sound technological, marketing, communications infrastructure with good physical and human resources will provide that. In the last two years the Academy has made a significant investment in the technological infrastructure in the Australian, South African and Canadian operations; in the current year has introduced a common accounting platform in the UK and Canadian offices, and computerised the HR function in headquarters. In October 2013 the Trustees awarded a contract for the development of the global database software system with a UK software house which is intended to come on stream in 2014–2015 and will bring online benefits to teachers and members, as well as administrative staff.

The Trustees were naturally concerned that the successful performance over the previous five years has been undone by the last two years, and questioned whether the underlying business and business model had been adversely affected by this year’s results. They concluded that the model rather than the business itself might be a risk as the Academy anticipates a recovery in Grades 1–3 examinations, an uptake in CPD through the new Advanced level courses and Grades 4–5 courses, and a strong demand for associated products.

The risk to the business is the model by which syllabi are brought to market. It is entirely understandable that teachers wish to ensure that they have mastered any new syllabus before passing it on their candidate base, but the risk to the Academy is a temporary reduction in turnover and profitability, leading to a longer term impact on sustainability. In 1991 with the introduction of the new Grades syllabus, Grades 1–3 represented 50% of the total Grades examination business, compared to 38% in 2012/13; but the gross income decrease sustained in 1991 was only 50% of that sustained in 2013.

The Trustees have asked Management to review the Strategic Plan for the period 2015-2020 looking particularly at maximising revenues through existing and new products, services and activities; and an expansion of the range of markets in which the Academy operates. The Trustees and Management need also to consider how best in future to introduce changes to product and syllabi in a way which will not reduce income as was the case with Grades 1–3 in 2012/13.

The Trustees of the Royal Academy of Dance conclude however 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.



# AT A GLANCE

## Financial Highlights<sup>1</sup>

Statement of Financial Activities	Unrestricted Funds £000		Restricted Funds £000	
	2013	2012	2013	2012
Total incoming resources	17,676	19,340	902	799
Net (outgoing) incoming resources before transfers and exceptional items	(1,186)	154	110	166
Net (outgoing) incoming resources after transfers and exceptional items	(1,197)	(223)	121	166
Gain (loss) on revaluation of assets and investments	357	(410)	2	1
Movement on exchange arising from the consolidation of branches and subsidiaries	(190)	136	(17)	(1)
Net movement in reserves	(1,030)	(497)	106	166
Balance Sheet				
Tangible and intangible fixed assets (excluding freehold property)	533	522	-	-
Cash and other liquid assets <sup>2</sup>	3,841	5,495	952	846
Working capital including provisions <sup>3</sup>	(2,630)	(3,116)	-	-
Readily realisable reserves <sup>4</sup>	1,211	2,379	952	846
Accumulated funds	3,688	4,984	952	846
Revaluation reserves	6,278	6,012	-	-

## Statistics

	2013	2012
Members	14,012	12,794
Students enrolled on education programmes	994	989
Candidates taking examinations, solo performance awards, class awards, presentation classes and demonstration classes	209,136	227,831

## Calendar

Annual General Meeting 2014	3 April 2014	Royal Academy of Dance, London
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<sup>1</sup> References to pages 21 and 22, Notes 23, 24, 25 and 26 below refer to pages and notes in the full financial statements and Auditor's Report which can be downloaded from the Academy's website [www.rad.org.uk](http://www.rad.org.uk) or requested from the Marketing, Communications and Membership Department, Royal Academy of Dance, 36 Battersea Square, London SW11 3RA.

<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 respectively less trade creditors, taxation and social security, and accruals and deferred income shown in Note 25, and provisions for long service and leasing 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 pages 21 and 22.

# STATEMENT OF THE BOARD OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the Trustees' Annual 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 41–42 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 26 February 2014 received an unqualified Audit Report and will be 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 Auditor's 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

# INDEPENDENT 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 2013 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 the Trustees’ Review and Report of the Royal Academy of Dance for the year ended 31 July 2013.



Deloitte LLP  
Chartered Accountants and Statutory Auditor  
LONDON, UK  
26 February 2014

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 2013

	2013			2012		
	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	35	46	81	14	99	113
Activities for generating funds	249	188	437	296	93	389
Investment income	51	1	52	61	2	63
From charitable activities						
Examination fees	9,693	-	9,693	10,291	-	10,291
Education and training fees	5,342	667	6,009	6,000	605	6,605
Subscription income	1,114	-	1,114	1,082	-	1,082
Other primary purpose trading	942	-	942	1,322	-	1,322
Other incoming resources	250	-	250	274	-	274
Total incoming resources	17,676	902	18,578	19,340	799	20,139
Resources expended						
Costs of generating funds	(78)	(112)	(190)	(188)	(25)	(213)
Costs of charitable activities	(17,298)	(678)	(17,976)	(17,724)	(605)	(18,329)
Governance costs	(1,048)	(1)	(1,049)	(892)	(1)	(893)
Other resources expended	(438)	(1)	(439)	(382)	(2)	(384)
Total resources expended	(18,862)	(792)	(19,654)	(19,186)	(633)	(19,819)
Net (outgoing) incoming resources before transfers and exceptional items	(1,186)	110	(1,076)	154	166	320
Relocation costs	-	-	-	(38)	-	(38)
Taxation and foreign exchange losses arising out of the movement of reserves	-	-	-	(339)	-	(339)
Transfers between funds	(11)	11	-	-	-	-
Net (outgoing) incoming resources	(1,197)	121	(1,076)	(223)	166	(57)
Other recognised gains and losses						
On investments held for investment purposes						
Realised losses	(9)	-	(9)	(16)	-	(16)
Unrealised gains	-	2	2	-	1	1
On revaluation of tangible fixed assets	366	-	366	(394)	-	(394)
Movement on exchange arising from the consolidation of branches and subsidiaries	(190)	(17)	(207)	136	(1)	135
Total other recognised gains and losses	167	(15)	152	(274)	-	(274)
Net movement in funds	(1,030)	106	(924)	(497)	166	(331)
Fund balances brought forward at 1 August	10,996	846	11,842	11,493	680	12,173
Total funds carried forward at 31 July	9,966	952	10,918	10,996	846	11,842



# GROUP AND CHARITY BALANCE SHEETS

## AS AT 31 JULY 2013

	Group £000		Charity £000	
	2013	2012	2013	2012
<b>Fixed assets</b>				
Intangible Assets	8	10	1	1
Tangible Assets held for charitable use	8,969	8,871	8,803	8,677
Investments	53	44	182	162
	<b>9,030</b>	<b>8,925</b>	<b>8,986</b>	<b>8,840</b>
<b>Current assets</b>				
Stocks	615	392	185	128
Debtors	954	953	1,459	1,492
Cash at bank and in hand	6,063	6,928	3,970	4,584
	<b>7,632</b>	<b>8,273</b>	<b>5,614</b>	<b>6,204</b>
Creditors — amounts falling due within one year	(5,478)	(5,051)	(4,508)	(4,113)
<b>Net current assets</b>	<b>2,154</b>	<b>3,222</b>	<b>1,106</b>	<b>2,091</b>
Creditors — amounts falling due after more than one year	(266)	(305)	(265)	(303)
<b>Net assets</b>	<b>10,918</b>	<b>11,842</b>	<b>9,827</b>	<b>10,628</b>
<b>Funds</b>				
Restricted and Designated Funds	952	846	946	838
Unrestricted Funds				
Accumulated funds	3,688	4,984	2,682	3,869
Revaluation reserves	6,278	6,012	6,199	5,921
<b>Total funds</b>	<b>10,918</b>	<b>11,842</b>	<b>9,827</b>	<b>10,628</b>

These financial statements were approved and signed on behalf of the Board of Trustees on 26 February 2014 by:



Kerry Rubie  
Trustee, Board of Trustees



Leigh Collins  
Trustee, Board of Trustees

# ACCOUNTING POLICIES

## YEAR ENDED 31 JULY 2013

### Notes

- (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. Pages 12–13 of the full financial 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 2013, and the Consolidated Group accounts include the audited accounts of the charity and its subsidiaries. All activities derive from continuing operations.
- (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) Intangible fixed assets**

Intangible fixed assets consist of computer software and telephone subscription rights of subsidiary companies which are included at cost and amortised in equal instalments over a period of years estimated to be their useful economic life. Provision is made for any impairment.
- (g) Leases**

Assets held under hire purchase contracts, which confer rights and obligations, similar to those attached to owned assets, are capitalised as fixed assets and are depreciated over their useful lives. The capital elements of future lease obligations are recorded as liabilities, while the interest elements are charged to the SOFA over the period of the leases to produce a constant rate of charge on the balance of capital repayments outstanding.
- (h) 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.
- (i) 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.
- (j) 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.
- (k) 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.

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.

# ACCOUNTING POLICIES CONTINUED

## YEAR ENDED 31 JULY 2013

(l) 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

(m) 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.

(n) Fund accounting

Restricted income and expenditure is recognised on a receipts and payments basis. Funds can be classified as Project, Designated or Restricted. 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 (k) and (l). 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.

(o) 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.

(p) 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 (l).

# SCHOLARSHIP, AWARDS, BURSARIES & FUNDRAISING

## Australia

### Queensland

Jacqueline Morland Awards	Junior: Kieren Bofinger
	Intermediate: Madison Ayton
	Pre-Senior: Bianca Scudamore
	Senior: Madison Whiteley

### New South Wales

Isobel Anderson FRAD Awards	Isobel Anderson Award: Harrison Lee
	Intermediate Foundation: Hayley Thompson
	Intermediate: Sierra Mann
	Advanced Foundation: Emma Antrobus
Joan and Monica Halliday OAM FRAD Award	Advanced I: Mia Sfara
	Grade 4: Maya Jayasinghe
	Grade 5: Alexandra Walton

### Australian Capital Territory

Betsy Sawers Memorial Awards	Grade 3: Amelia Dixon
	Grade 4: Tori Martin
	Grade 5: Emily Wray
	Grade 6: Kate Bitmead
	Grade 7: Jack Whiter
	Grade 8: Mali Walker
	Intermediate Foundation: Makeely Papanicolaou
	Intermediate: Kate Bitmead
	Advanced Foundation: Zahra Dixon
	Advanced I: Eilis Small
	Advanced 2: Olivia Hendry

### Victoria

Kathleen Gorham Memorial Awards	Intermediate Foundation: Ada Sayasane
	Intermediate: Luke Dimattina
	Advanced I: Emma Koppleman
	Advanced 2: Harry Davis

### Victoria continued

Audrey Nicholls OAM FRAD Grades Awards	Audrey Nicholls Award: Jessica Peterson
	Grade 3: Emilie Duff
	Grade 4: Mietta White
	Grade 5: Maddison Carr
	Grade 6: Jessica Peterson
	Grade 7: Emily Gray
	Grade 8: Brianna Aker

### Tasmania

Joan Burnett OAM Scholarship	Joan Burnett Award: Maddison Hart
	Intermediate Foundation: Maddison Hart
	Intermediate: Tara Lupus
	Advanced I: Bree Stephens

### Western Australia

WA Vocational Graded Scholarships	Intermediate Foundation: Tiffany Butler, Bethany Fimmel, Emma Oliver, Genavieve McGillivray
	Intermediate: Sara Ouwendyk, Jayden White, Tyla Steinbach, Pippa Green
	Advanced Foundation: Amy Basley
	Advanced I: Holly Pooley

### South Australia

#### SA Awards

Grades:	Sheila Laing Training Enhancement Award: Izaak Westhead
	Grade 2/3: Chelsea Cooke
	Grade 4/5: Meg Rafinian
	Grade 6–8: Milka Ogai
Vocational Grades:	Eileen Hogarth Training Enhancement Award: Clementine Benson
	Intermediate Foundation: Molly Vaughan
	Intermediate/Advanced Foundation: Clementine Benson
	Advanced I/2: Lana Barone



# SCHOLARSHIP, AWARDS, BURSARIES & FUNDRAISING CONTINUED

## Canada

SunDance Scholarship	Frances Samson
Dorothy Cox-Scruton Bursary	Kathryn Carlberg

## Spain

Summer School	Arnau Galindo
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## United Kingdom Awards

### East of England

Ballet Awards 2013 incorporating the Catherine Blellock Scholarship	Junior winner: Oscar Clarke
	Junior runner up and winner of the Catherine Blellock Scholarship: Ellie Tames
	Senior winner: Elin Thompson

### Midlands

Ballet Awards 2013 incorporating the Margaret Brockway Award	Junior winner: Poppy Downing
	Junior runner up: Laura Cook
	Senior winner and winner of the Margaret Brockway Award: Francesca Hardwick
	Senior runner up: Perdita Jayne Lancaster

### Northern England, Yorkshire and the Humber

North West Scholarship Class Trophy Award	Level 2/3: Olivia Moore
	Level 4/5: Anna Talbot
	Level Intermediate Foundation: Breeshey Crookall
	Level Intermediate: Emily Gardiner
Perform Yorkshire Tuition Award	Emma Cornish

### South West, Wales and Channel Islands

Dancing Together	
Awards:	Level 2A: Maya Williams
	Level 3: Anabelle Rees, Non Griffiths
Special Commendations:	Level 2A: Nia Davies
	Level 2B: Caitlin Coles, Aimee Jones
	Level 3: Isabella Morgan, Katie Thomas

## Fundraising — Challengénée

RAD Members in New Zealand were challenged to raise NZ\$96,524 towards the cost of the Genée International Ballet Competition Wellington 2012.

Members fundraised tirelessly for a year to raise NZ\$52,711. A further NZ\$57,571 was received in sponsorship and grants which gave a grand total of NZ\$110,282, 14% more than had been asked for.

Fundraising Events and Donations	NZ\$
Gala Dinner with Darcey Bussell	12,333
Genée Dance Challenges (5 regional events)	14,327
Studio Fundraising, events and donations under \$1,000	26,051
<b>Total Fundraising and Donations</b>	<b>52,711</b>

In addition the following sponsorship and Grants of \$1,000 were gratefully received:

Gubbs Shoes and Ballet	1,150
Briar Horrocks	1,000
Infinity Foundation	17,391
Academy of Ballet Arts, Director Louise Hawke ARAD	5,000
Lorraine Peters QSM	5,000
Embassy of Spain, Wellington	1,150
Ian, Helen & Olivia Calman	1,000
RAD Australia – 7 Regional Advisory Panels	6,380
Australian High Commission	5,000
Melissa Martin Academy of Dance	1,000
PW Dance & Sportswear	5,750
La Muse, Hana Skeggs and Gina Stevens	1,150
Kapiti Dance Centre, A Pond	1,150
Wellington Dance Boutique	1,150
Northern Dance Academy, Kerikeri	1,000
Hayley Johnson Academy of Dancing	1,000
Evolution School of Dance, Nicky Falloon	1,150
Philippines Embassy	1,150
<b>Total Sponsorship and Grants</b>	<b>57,571</b>

A net **NZD110,282** was applied to the Genée International Ballet Competition Wellington 2012.

# CORPORATE GOVERNANCE

### Patron

HM Queen Elizabeth II

### President

Darcey Bussell CBE

## Honorary Officers, Trustees, Professional Advisers and Management

### Vice Presidents

David Bintley CBE  
Dame Beryl Grey DBE DMus DLitt DEd FRSA  
Dr Ivor Guest MA DUNIV FRAD  
Dame Gillian Lynne DBE  
David McAllister OAM  
Wayne Sleep OBE  
Sir Peter Wright CBE DMus DLitt FBSM

*Co-opted September 2013*

Li Cunxin

### 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

### International Advisers

Professor Susan Street MA *Australasia*  
Robin van Wyke *Africa*  
Lee Suan Hiang BSc FCMI FCIM FWAPS *Asia*

*Appointment ended June 2013*

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

*Resigned June 2013*

Dr Christiane Theobald MBA *Europe*

### Professional Advisers

**UK Bankers**  
HSBC Bank plc  
31 Holborn Circus, London EC1N 2HR

### UK Solicitors

Field Fisher Waterhouse LLP  
41 Vine Street, London EC3N 2AA

### UK and Group Auditors

Deloitte LLP  
2 New Street Square, London EC4A 3BZ

### Trustees

Kerry Rubie (Chairman)  
Nigel Hildreth MBE MMus PGCE (Vice-Chairman)  
Derek Purnell (Vice-Chairman)

Karen Berry BSc BA(Hons) Adv Tch Dip RTS  
Julia Bond  
Brian Brodie  
Thérèse Cantine ARAD Dip PDTC RTS  
Leigh Collins  
Sarah Dickinson ARAD Adv Tch Dip RTS  
Anders Ivarson AI Chor  
Louise Murray ARAD RTS  
Lynne Reucroft-Croome BA(Hons) MA LRAD  
Helen Taylor RAD RTS  
Cheryl Thrush ARAD RTS  
Kathryn Wade ARAD

*Deceased January 2014*

Nigel Wreford-Brown

*Elected April 2013*

Aliceson Robinson

*Co-opted September 2013*

Penny Parks RAD RTS

*Resigned June 2013 and co-opted December 2013*

Deborah Coultish Adv Tch Dip RTS

### Management

#### Chief Executive

Luke Rittner

#### Director of Finance

Richard Thom BA (Hons) FCA

#### Artistic Director

Lynn Wallis FISTD

#### Director of Education

Dr Anne Hogan BA MA PhD

#### Director of Marketing, Communication and Membership

Melanie Murphy Dip IPR MICPR

#### Acting Director of Membership

Penny Cotton BA (Hons) *February – August 2013*

#### Interim Director of Marketing and Communications

Matthew Cunningham *February – October 2013*

# CORPORATE GOVERNANCE CONTINUED

Director of Examinations

Dr Andrew McBirnie BA MIMus PhD LTCL

Director of Fundraising and Development

Matthew Cunningham

Sub-Committees

Finance sub-Committee

Leigh Collins (Chair)  
Kerry Rubie  
Julia Bond

Deceased January 2014

Nigel Wreford-Brown

Resigned June 2012

Yvonne Gray RAD RTS

Audit Committee

Leigh Collins (Chair)  
Julia Bond  
Kerry Rubie

Deceased January 2014

Nigel Wreford-Brown

Artistic and Examinations sub-Committee

Derek Purnell (Chair)  
Karen Berry BSc BA(Hons) Adv Tch 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  
Moirra McCormack ARAD PDTC Dip (RAD London)  
David Nixon  
Catherine Weate BA DipEd LSDA FRSA Hon FLAM  
Stirling Wood

Benesh sub-Committee

Kathryn Wade ARAD (Chair)  
Anders Ivarson AI Chor

Co-opted:

Elizabeth Ferguson MA ARAD  
Gary Harris AI Chor  
Christopher Hampson  
Jeanetta Lawrence  
Lady MacMillan

Education sub-Committee

Nigel Hildreth MBE MMus PGCE (Chair)  
Lynne Reucroft-Croome BA(Hons) PGCE LRAD

Appointed December 2012

Sarah Dickinson ARAD Adv Tch Dip RTS

Co-opted:

Professor Tina Chen FISTD MA Dip RBS TTC ARAD  
Linda Jasper MBE MA Cert Ed  
Harriett Harper

Appointed between September and November 2013

Lorna Unwin  
Professor Michael Day Phd  
Paula Scales MTD BA(Hons) PGCE RTS  
Hilary Placito (University of Surrey representative)

Deceased April 2013

Hilary Moss MA BPhil (Hons) LRAD ARAD

Resigned June 2013

Simon Jarvis MSc Educ, PGCE  
Hilary Moss MA BPhil (Hons) LRAD ARAD

Student representatives:

Christopher Reynolds (Postgraduate)  
Alison Russell (Undergraduate)

Marketing and Membership sub-Committee

Aliceson Robinson (Chair)  
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

Penny Parks RAD RTS (Chair)(South East England)

Members

Paul Doyle Tch Cert RTS (Ireland & Northern Ireland)  
Maria Salgado Llopis PDTD (London & Middlesex)  
Sandra Hartley ARAD Tch Cert RTS (Midlands & East of England)  
Lorna Proctor RAD RTS (Northern England, Yorkshire & the Humber)  
Yvonne Gray RAD RTS (Scotland)  
Nicky Jenks RAD RTS (South West England, Wales & Channel Islands)

Retirements during the year

Deborah Coultish Adv Tch Dip RTS (Scotland)

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South Africa

United States

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Johannesburg

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Brasil

Spain, Andorra & Gibraltar


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Spain


Thailand

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Ampur: Muang  
Chiangmai 50100

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 /RoyalAcademyofDance





**Royal Academy of Dance**

**Patron:** Her Majesty Queen Elizabeth II

**Headquarters**

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