

ANNUAL REVIEW  
& REPORT 2010/11



ROYAL ACADEMY OF  
**DANCE**



CREST

SUPPORTERS

ARMS

MOTTO

Patron: Her Majesty Queen Elizabeth II

75 years ago this coat of arms was granted to the Royal Academy of Dancing in 1937 by the College of Arms and was designed by the Hon. George Bellew, Somerset Herald of Arms and Registrar. His description of the coat of arms explains the heraldic significance of its components, which embody the Academy's ideals and aspirations:

**Crest:** A figure representing Terpsichore, Muse of dancing – her name literally means 'delight of dancing'. In Greek mythology, the Muses are the goddesses who **INSPIRE** the **CREATION** of the arts.

**Supporters:** On either side of the shield is a doe with golden wings symbolic of lightness and grace of **MOVEMENT**.

**Arms:** The pentagram within the shield symbolises health. The wavy vertical line and the horizontal zigzag convey to the mind the **MOVEMENTS** in dancing.

**Motto:** 'Salus et Felicitas' means '**HEALTH AND HAPPINESS**'.

Seventy-five years on, the coat of arms continues to represent the ideals and aspirations of an ever-evolving organisation:

- **QUALITY & EXCELLENCE:** The coat of arms itself is granted under royal prerogative, and as such is a mark of quality for the RAD as an organisation, its members, products and services. It is also a symbol of the powers granted to the RAD by its Royal Charter.
- **MOVEMENT & INNOVATION:** The RAD is an organisation that doesn't stand still. Constantly moving, innovating and leading, it draws on its history and heritage as it moves forward.
- **INSPIRATION & CREATION:** The RAD is an arts organisation – creation and inspiration are at its very core and the rewards, recognition and enjoyment of our members and students are direct by-products of a shared passion for the joy of dance.
- **HEALTH & HAPPINESS:** The benefits of dance extend beyond the studio encompassing body, mind and soul; however the RAD is a healthy organisation in every way – financially stable and committed to cultivating positive relationships with members, students and partners.

Although each key area of the Academy's business naturally ties in more readily and directly to one of the ideals and inspirations that the coat of arms embodies, they are all present within each part of the Academy's work and so in order to reflect that, the case studies within each section illustrate some of the ways in which the other ideals are also applied and how they continue to shape our future.

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*The Academy's personnel are a committed team of experienced professionals. The Human Resources team continues in its endeavours to attract, retain and reward a highly talented global team of employees, freelancers and volunteers so that the RAD can grow, excel and achieve its strategic objectives. As HR's role at the RAD develops, its focus is on high-quality service delivery and the facilitation of skills enhancement. Their aim is to nurture the Academy's 'people resource' and to support a collectively engaged and motivated workforce and to ensure that the organisational values of leadership, excellence, empowerment, integrity and collaboration are upheld and maximised.*

117

employees in UK and Republic of Ireland

90

employees in international offices

194

freelance examiners

300

freelance teachers / guest lecturers

350

mentors

200


practical teaching supervisors

80

tutors



*“The London event was made even more memorable by a wonderfully sensitive keynote address delivered by The Royal Ballet’s Dame Monica Mason DBE. In it she acknowledged the defining role of her dance teachers from when she first ventured into the studio and then throughout her professional career. She made the point that it was not only her dancing that benefited from the instructional acumen of her teachers but that they also helped shaped the values that she continues to embrace in her everyday life.”*

  
Kerry Rubie, Chairman

Recently I had the privilege of attending the presentation of the new *Grades 1–3* syllabi to a capacity audience of RAD teachers and members at the Mermaid Theatre & Conference Centre in London. The enthusiastic reception they gave to the new syllabi was quite moving and I believe that an equally appreciative audience in Sydney also applauded the new work in the company of RAD Vice Presidents Darcey Bussell CBE and David McAllister AM.

The London event was made even more memorable by a wonderfully sensitive keynote address delivered by The Royal Ballet’s Dame Monica Mason DBE. In it she acknowledged the defining role of her dance teachers from when she first ventured into a studio and then throughout her professional career. She made the point that it was not only her dancing that benefited from the instructional acumen of her teachers but that they also influenced and indeed helped shape the values she continues to embrace in her everyday life. Dame Monica’s words clearly resonated with our RAD teachers in the auditorium as they reinforced their awareness of the role that they play in the lives of so many of the young people under their direction.\*

To my mind this is at the heart of why the Academy continues to enjoy such encouraging year-on-year progress and achievements. Because our teachers instruct their students so conscientiously and with such integrity, the desire to achieve superior grades in dance examinations ranks uppermost in the students’ goals. Not to mention the sheer joy and exhilaration that just comes with dancing.

Student examinations represent the largest measurable activity of the Academy and as such are pivotal to our success both operationally and financially.

An example of their impact is that despite the financial pressure that comes with the uncertainties of the current global economic environment and the significant cost of taking examinations, we conducted a similar number this past year as in the previous year for which I extend my congratulations and thanks to both our teaching members and, of course, our examiners. Without your remarkable efforts, the financial health we are presently experiencing and which the Chief Executive will address later in this document would not be so sound.

April 2012 marks the retirement of our universally admired and inspirational President, Dame Antoinette Sibley DBE. This will be a sad occasion for all members of the Academy but I doubt anyone will miss her more than I. She was very influential in my decision to accept the Academy’s invitation to become your Chairman and I have enjoyed immensely our monthly briefing sessions over the past five years.

Another retirement from the Academy was that of our former Director of Education, Professor Joan White. Professor White’s bold and ambitious vision for the scope and standards of the graduates of our various dance education programmes are undoubtedly the foundation of the respect that they can expect in their chosen profession for many years to come. We were all delighted to learn of Joan’s recognition in the New Year Honours list in which she was awarded a CBE.

The momentum that the Academy is currently enjoying does not happen without the extraordinary and continuing effort on the part of our wonderfully competent and dedicated staff at both Battersea Square and in our operations throughout the 39 countries in which we presently operate. Behind the staff is an equally dedicated Board of Trustees with whom I feel privileged to work. Sadly I must acknowledge the passing of one of them during this past year. Frank Freeman was not only a great contributor to the artistic achievements of the Academy but he was also a much respected and loved member of your Board of Trustees. His untimely passing left a formidable gap in the resources of the Academy and we are already missing his thoughtful, measured perspective on so much of what we do.

Looking ahead, 2012 will be yet another challenge to maintain our momentum but I strongly believe that initiatives including the implementation of our Continuing Professional Development programme, the finalisation of the Professional Dance Teachers’ Registration Scheme and the next phase of the Syllabus Review will ensure that the year will again be one of sustained progress.

\*Dame Monica Mason’s keynote address is available at [www.rad.org.uk/podcasts](http://www.rad.org.uk/podcasts)

IN MEMORIAM

It was with great sadness that we learned of the unexpected death of Professor Joan White CBE on Tuesday 21 February 2012.

Professor Joan White made an extraordinary contribution to dance education in the UK and internationally over a career that spanned five decades. She retired from her position as the first Director of Education of the Royal Academy of Dance in July 2011, following a lifetime of dedication and service to dance, dance education and wider public service.

On her appointment in 1999 to the Royal Academy of Dance (RAD), Joan White set about the creation of a new Faculty of Education and, following the aims of the Academy’s founders, she increased the department’s focus on dance teacher education and training. Over the last 12 years she worked with vision and drive far beyond what would have been expected to reposition the RAD as a world-class teacher education institution that delivers across public/private contexts, offering taught programmes as well as distance learning certificates, diplomas and degrees in home languages across 44 countries. In creating a modern, diverse and dynamic department involving over a thousand students and hundreds of tutors worldwide, Joan changed the public profile and perception of the RAD and ensured that many young people will benefit from the excellence of RAD qualified teachers.

In addition to her career in dance education, Joan contributed to local community service as a Councillor on Ripley (Surrey) Parish Council for 10 years and as the Parish Council nominee on the Governing Body of Ripley Infants School. She was also a volunteer steward for the National Trust at Clandon House in Surrey.

Without Joan White’s leadership through paid and many voluntary posts, dance education in the UK would not have reached its present position of importance in our national culture and achieved recognition worldwide.

# CHIEF EXECUTIVE'S REVIEW



*"The Academy's coat of arms is a very tangible sign that our Royal prerogative represents quality and excellence. The coat of arms also alludes to inspiration, creation, movement, health and happiness. All these things go to make up the Academy – a remarkable institution that has never looked forward with more optimism to a future that sees it as an influential body of professionals promoting dance in every arena."*

Luke Rittner, Chief Executive



That the year under review – 2010/11 – was financially the best year the Academy has ever had seems to be strangely at odds with the prevailing uncertainties and upheavals of the world's economies. That it was also the fifth consecutive year in which the Academy's international operations made a surplus makes the outcome even more satisfactory. Having said that, it must also be pointed out that we cannot afford to be complacent. The results for 2010/11 represent on average only a £26,000 surplus for each country in which the Academy operates, so the margins are very tight indeed and caution must remain our watchword in all matters financial and administrative. With our deficits hopefully a thing of the past, we can focus on rebuilding our reserves and addressing years of under-investment. At last, it seems that our long-held objective not to be reliant on borrowing or overdraft and to be able to invest in long-term development is finally within our grasp.

2010/11 proved to be a year of exciting developments for the Academy. The consultation phase on our Continuing Professional Development (CPD) scheme was concluded and the resulting scheme will be launched on 1 July 2013. I believe this development will add greatly to the respect in which the Academy and its members are held and I also believe it will be a significant benefit to every one of our members in their professional lives.

Linked to CPD, but a separate development, is a proposal to create an entirely new Professional Dance Teachers' Registration Scheme in support of our declared aim to become the leading professional membership body for dance teachers. This Scheme has been through an initial consultation phase and the views of many members that have been expressed will be considered as we prepare a final proposal to launch in due course. Again, this development will, I believe, prove to be a vital benefit to our members in their professional lives.

The period under review was punctuated and highlighted by many memorable events. In November 2010, a packed Sadler's Wells Theatre in London cheered the finalists in the Genée International Ballet Competition and paved the way for similar scenes of enthusiasm when the Genée was held in Cape Town in 2011. These are extraordinary signs of how far the Genée has come since we began to stage it internationally. That we can sell out in London but also in Cape Town, Hong Kong, Sydney and Singapore is another achievement of recent years. As I write this introduction, we are looking forward to the 2012 Genée which will be held in New Zealand.

The Academy's international Summer Schools were more successful than ever. Almost every one of them attracted capacity numbers and they remain a potent symbol not just of the international nature of the Academy but of the direct effect the Academy's teachers have on thousands of young people. The continuing growth and success of the London based community dance project, *Step into Dance*, now in receipt of funding for three years from The Jack Petchey Foundation, was further evidence, if such evidence were needed, of the Academy's broadening interests, activities and influence. Ballet may be at the heart of what we do, but our work embraces an ever widening array of dance activities.

Behind all the statistics, the graphs, the pie charts and the financial information, every organisation is made up of a team of individuals. 2010 saw the appointment of our first Director of Examinations. Dr Andrew McBirnie has embraced his role with enthusiasm and energy and is already steering our examinations operation to greater recognition with accreditation by the Scottish Qualifications Authority. We are also delighted that from 2012 onwards, applicants to UK universities and higher education institutions may use the results of their Level 3 dance examinations (*Grades 6–8, Intermediate and Advanced Foundation*) to count toward their UCAS (Universities and Colleges Admissions Service) points tariff requirements. We also welcomed in 2011 Dr Anne Hogan, who took up her post as Director of Education. A former professional dancer who, since retirement as a performer, has pursued a successful career in academia, Anne Hogan has, like Andrew McBirnie in Examinations, brought a new energy and perspective to her role as Director of the Academy's Faculty of Education.

A continuing programme of renovation and refurbishment around the globe has seen a dramatic change in the new entrance lobby of our headquarters in Battersea and our colleagues in Sydney have had a complete office refurbishment. Meanwhile, architects in Johannesburg are putting the finishing touches to a major upgrade of our existing office as well as a brand new studio.

Emblazoned over the new glass entrance of our Battersea Square headquarters is the Academy's coat of arms, a very tangible sign that our Royal prerogative represents quality and excellence. The coat of arms also alludes to inspiration, creation, movement, health and happiness. All these things go to make up the Academy – a remarkable institution that has never looked forward with more optimism to a future that sees it as an influential body of professionals promoting dance in every arena.

Finally, I would like to add my tribute and that of the entire Academy's staff to our President, Dame Antoinette Sibley DBE, on her retirement in 2012. I would also like to take this opportunity to thank not just the members of my senior team, but the entire Academy staff worldwide whose continuing efforts and total dedication are the engine that propels the Academy forward. I am indebted to every single one of them, as indeed I am to our Chairman, Kerry Rubie, and all the Academy's Trustees.





**01 DAME ANTOINETTE SIBLEY DBE, PRESIDENT**  
English, and trained at the Arts Educational and Royal Ballet Schools, Antoinette Sibley joined the Royal Ballet in 1956 and went on to become one of the most acclaimed ballerinas of her generation. Her legendary partnership with Anthony Dowell, initiated by Ashton, spanned the 1960s, '70s and '80s. She worked with most of the great choreographers of her time – Robbins, Howard, Massine, Tudor, Cranko and especially Ashton and MacMillan, creating lead roles in, among others, *The Dream* (Ashton) and *Manon* (MacMillan). She made guest appearances all over the world, retiring in 1988, and today frequently rehearses Principals of The Royal Ballet. In 1991, following the death of Margot Fonteyn, she was elected President of the Royal Academy of Dance and has been actively involved ever since. In 1973, she was appointed CBE and, in 1996, a Dame. She appeared in the film *The Turning Point* with Baryshnikov in 1976. Publications include *Sibley and Dowell*, *Reflections of a Ballerina* and *Antoinette Sibley*.

**02 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.

**03 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).

**04 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.

**05 ANNE HOGAN BA MA PHD, DIRECTOR OF EDUCATION**  
Dr Anne Hogan was appointed to the Academy as Director of Education in March 2011 and took up her role 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*.

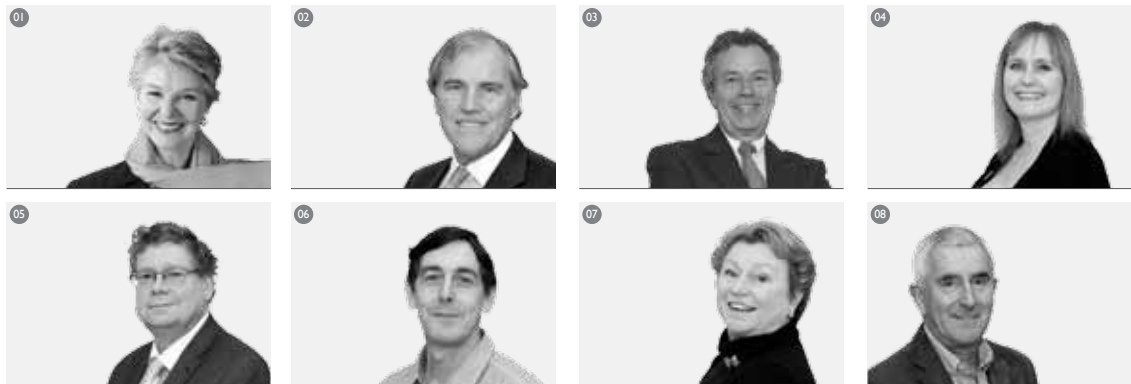
**06 ANDREW MCBIRNIE BA MMUS PHD LTCL, DIRECTOR OF EXAMINATIONS**  
Dr Andrew McBirnie was appointed Director of Examinations at the Academy in January 2010. Previously he was Chief Examiner in Music for London College of Music Examinations, based at the University of West London, where he also taught 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.

**07 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.

**08 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.

THE TRUSTEES



01.DAME ANTOINETTE SIBLEY DBE, President

02.KERRY RUBIE Chair of the Board of Trustees

03.LEIGH COLLINS Chair of Finance sub-Committee

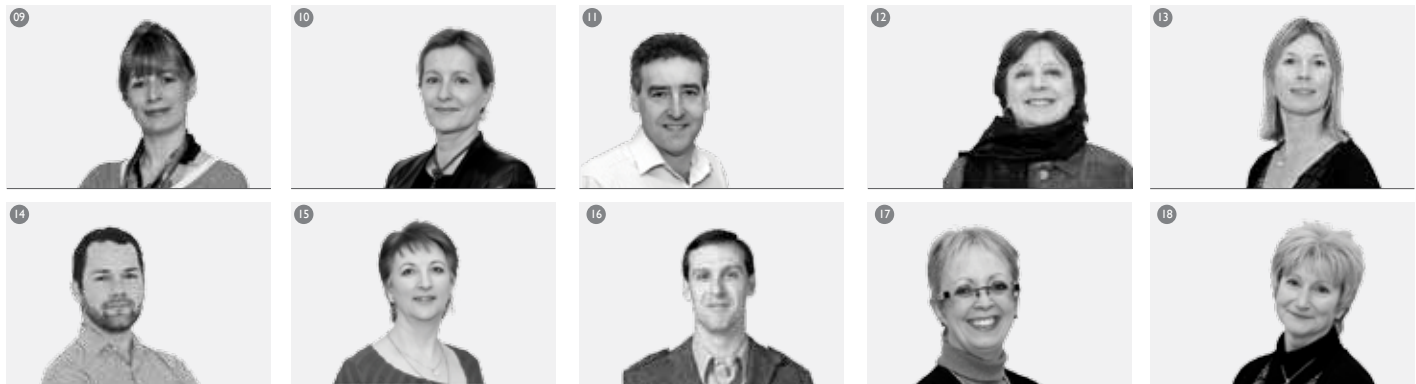
04.DEBORAH COULTISH Adv Tch Dip RTS Chair of Regional sub-Committee

05.NIGEL HILDRETH Chair of Education sub-Committee and Vice-Chair of the Board of Trustees

06.DEREK PURNELL Chair of Artistic and Examinations sub-Committee and Vice-Chair of the Board of Trustees

07.KATHRYN WADE ARAD Chair of Benesh sub-Committee

08.NIGEL WREFORD-BROWN Director and Chair of RAD Enterprises



09.KAREN BERRY AdvTch 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 A.I. Chor

15.LOUISE MURRAY ARAD RTS

16.PHILIP PEGLER ARAD

17.LYNNE REUCROFT-CROOME LRAD

18.HELEN TAYLOR RAD RTS

Trustee not present:  
Cheryl Thrush ARAD RTS

# OI

## QUALITY & EXCELLENCE



'Quality assurance' – that celebrated, notorious business phrase. How can you, in your own relationship with the Academy, be truly assured of our quality? What, for you, defines quality? What, for you, is a quality cup of coffee – one which tastes full and rich, and gives you a warm buzz on a cold morning, or one where you know the beans have been sourced ethically and the producer paid fairly for his work?

Our coat of arms is granted under royal prerogative, and as such is a mark of quality for the RAD as an organisation, its members, products and services. It is also a symbol of the powers granted to the RAD by its Royal Charter. Perhaps for some people, this is difficult – the significance of a hereditary monarchy can be a rather political issue at times – but nonetheless, historically we can assume that the monarch would have granted official recognition only to the very best.

How can we assure ourselves and our customers that the quality we deliver as an organisation every day measures up to what we say, or claim, or assume? For a start, much depends on the dedication, expertise and enthusiasm of those many thousands of individuals worldwide who are, in effect, the RAD – Trustees, managers, administrative and academic staff, examiners, tutors, teachers and students.

Beyond this, perhaps the key is in achieving the right balance between building on our heritage (91 years of leading the world in ballet training can't be all bad) and remaining aware of, and sensitive to, the ever-evolving contemporary landscape in terms of what young dancers and dance teachers need to know, understand, and be able to do. This means appreciating how the RAD's particular contribution fits into wider contexts of artistic endeavour, training and education. It means understanding the expectations and demands placed on our students, and the mechanisms by which their achievements are valued. It means dedication to being the best, without being arrogant or complacent.

We know that getting this balance right can be challenging, even painful at times. But we all care about the same things, or else we wouldn't be involved. Through a combination of constructive debate and collective focus on the same goals, we can be assured, and assure others, of our quality.

DR ANDREW MCBIRNIE  
DIRECTOR OF EXAMINATIONS



PHOTO:  
Elliott Franks



*Royal Academy of Dance offers an internationally recognised portfolio of examinations and assessments which is designed to motivate and encourage students of all ages and levels of ability, through a systematic measurement of progress and attainment.*

### OBJECTIVES & ACHIEVEMENTS

To support the launch of the new *Intermediate Foundation* and *Intermediate* syllabi and develop the necessary documentation and administrative processes

The new syllabi were launched in January 2011 to considerable critical acclaim. The Examinations Board supported the launch by:

- developing relevant documentation such as Specifications, marksheets, and Results Forms
- developing policies and procedures to support the new administrative model for examination tours, whereby these examinations can be incorporated within Graded Examination tours (Approved Examination Centre tours from January 2012)
- training all RAD Examiners to assess the new work.

### To support the continued development of the new Grades 1–3 syllabi

The Examinations Board continued to administer trial examinations and supported the development of new products and documentation for the new syllabi.

To maintain compliance with existing regulatory frameworks and expand accreditation and recognition where possible and appropriate

The RAD's Graded and Vocational Graded Examinations were placed on the Qualifications and Credit Framework (QCF) in September 2010, and the new qualifications were awarded for the first time in November 2010.

In May 2011 Ofqual published its General Conditions of Recognition, and work commenced to evaluate and achieve compliance with these by May 2012.

In July 2011 the Academy achieved confirmation from the Universities and Colleges Admissions Service (UCAS) that Graded and Vocational Graded Examinations in Dance at Level 3 would be included within the UCAS points tariff for the first time.

Work continued to achieve accreditation in Scotland, and the Academy's application to SQA Accreditation for recognition as an Awarding Body in Scotland was complete by May 2011.

In collaboration with the Council for Dance Education and Training (CDET), a project to map RAD Graded and Vocational Graded Examinations against the new Australian National Dance Qualifications (Live Performance Training Package) was started.

To implement the action plan resulting from the 2010 internal audit, self-assessment exercise, and equality and diversity compliance review

A significant number of these actions were wholly or partially completed; but the requirement to achieve compliance with Ofqual's new General Conditions of Recognition superseded this process from May 2011.

### To carry out an internal audit, self-assessment exercise and equality and diversity compliance review for 2011

This process was superseded by the self-evaluation process in line with Ofqual's General Conditions of Recognition.

### To review the Examinations Board's documented policies and procedures, in particular:

- Examiners' Handbook
- Administration manual
- Examination Attendant guidelines
- Procedures to monitor the work of examiners
- Malpractice policy
- Specials policy

Examination Attendant Guidelines were completed and signed off during the year under review. Of the other policies listed, some were carried forward in the light of Ofqual's General Conditions of Recognition and the resulting self-evaluation process and action plan. Others remained under consideration at the end of the year.



### To enhance communication structures with international offices and implement associated quality assurance procedures

Work was carried out to implement a more robust global reporting procedure for examination tours. Detailed feedback from Examiners and National and Regional Offices is now sent to the Examinations Department and reviewed, with resulting actions carried out as appropriate.

### To continue to develop a marketing strategy for the Examinations Board

*Focus on Exams* was launched in October 2010 and quickly established itself as a key communications tool. A photoshoot took place in June 2011 which created a bank of examinations-related images for use in marketing materials and publications. A dedicated

Examinations flyer was designed and is available for use by RAD Registered Teachers via the Marketing Tools for Teachers online platform. Discussions with the RAD Marketing, Communications & Membership department for the further promotion of the Examination department's work and activities are ongoing.

### To begin work on the Examinations module of the RAD's new global database

A detailed requirements document was written, which provided an opportunity for a fundamental review of the Examinations Board's global business processes, and this was refined continually throughout the year. Development work commenced on the Results Analysis and Adjustment module of the new database.

### To trial new systems for enabling the electronic transfer of examination results

This project was postponed pending the development of the new Global Database.

### To trial an Examinations Feedback model

A model was developed, and trial feedback sessions were carried out in the UK, Australia and New Zealand during the first half of 2011.

### To finalise teacher feedback mechanisms

This project was put on hold pending the enhanced quality assurance measures outlined in 'To enhance communications structures' above.

PHOTO (TOP):  
Mark Lees



## LOOKING AHEAD

These objectives have been developed alongside the Strategic Plan for 2010-15 and the Examinations Board's associated Operational Plan for 2011/12

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

To refine and implement an Examinations Feedback model.

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

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

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

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

To refine a marketing and communications strategy for RAD Examinations.

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

## DURING 2010/11

# 754

examination tours took place in 66 countries

# 206,958

candidates entered for Graded Examinations, Presentation Classes, Class Awards and Demonstration Classes

# 21,869

candidates entered for Vocational Graded Examinations

Graded entries increased by 1.7% and Vocational Graded entries by 5.8% on the previous year, representing an overall increase of

# 2.1%



PHOTO (LEFT):  
Robert Hamlin

PHOTO (OPPOSITE):  
David Tett

## Leading the way in dance assessment

INSPIRATION & CREATION  
QUALITY & EXCELLENCE  
MOVEMENT & INNOVATION  
HEALTH & HAPPINESS



## HIGHLIGHTS OF 2010/11

### Quality & Excellence

The Examinations Board has maintained and enhanced its compliance with the exacting requirements of external regulators and agencies. The Academy's suite of Graded and Vocational Graded Examinations in Dance was placed on the Qualifications and Credit Framework (QCF) in October 2010. The QCF is designed to provide learners, learning providers and employers with an inclusive and flexible regulated qualifications framework containing units, and qualifications built from those units, that recognise the widest possible range of quality-assured learner achievement.

The QCF introduces a standard currency for learner achievement through the award of credit. Each qualification on the QCF is assigned a level, indicating the standard or degree of difficulty, and a credit value, indicating the size of breadth of the qualification. There are three sizes of QCF qualification: award (1-12 credits), certificate (13-36 credits), and diploma (37 or more credits).

The RAD's Graded and Vocational Graded Examinations are placed on the QCF at Levels 1-4 and range in size from 7 to 38 credits. Each candidate who passes one of these examinations is awarded credit, which can be accumulated and transferred on the framework.

UCAS tariff points for Graded and Vocational Graded Examinations in Dance at Level 3 were confirmed in July 2011. This means that candidates who achieve a Pass or higher at *Grades 6-8*, *Intermediate* and *Advanced Foundation* can use their exam result as contributing towards their points tariff when applying to a university or Higher Education Institution in the UK.

Each attainment band (Pass, Merit, Distinction) for each qualification is assigned a specific number of points, ranging from 30 for a Pass at Grade 6 to 70 for a Distinction at Advanced Foundation. For some applicants, this can mean the difference between getting to university and not getting to university, and is a meaningful, tangible, practical recognition of their achievement in dance, in the context of the individual's wider educational development.

## Inspiration & Creation

The creative team, led by the Artistic Director and the Chair of the Panel of Examiners, has continued the groundbreaking work started by the development of the *Pre-Primary in Dance* and *Primary in Dance* syllabi by creating and launching new syllabi for *Intermediate Foundation* and *Intermediate* levels.

The new syllabi challenge and inspire students technically, artistically, musically and creatively with exercises that encourage critical thinking and physical fitness while also developing a sense of theatre, movement dynamics and musical interpretation.

In the examination, students are assessed on their ability to:

- perform a series of prepared ballet exercises which require the ability to demonstrate secure posture, correct weight placement, co-ordination of the whole body, control, line, spatial awareness, dynamic values and (for female candidates) the ability to successfully control movements en pointe
- dance in time to the music and show responsiveness to music
- dance with expression, interpretation, communication and projection
- perform one unprepared enchaînement in accordance with the Examiner's instructions
- perform one Variation which requires the demonstration of aspects of technique, music and performance.

The new syllabi were launched in January 2011 and will be examined for the first time from January 2012.

## Health & Happiness

The Examinations Board seeks to maximise access to examinations for all students, and supports candidates who have disabilities or conditions which impact on their ability to undertake an examination; whether by implementing a Reasonable Adjustment to examination procedure, or awarding Special Consideration to a candidate who was disadvantaged by temporary adverse circumstances which arose prior to, or at the time of, the examination.

In addition, the Examinations Board has a clear procedure in place for candidates who are unable to complete an examination due to illness, injury or compassionate circumstances, and wish to defer to a future session or withdraw entirely.

The policies and procedures related to these matters were revised during the year under review.

## Movement & Innovation

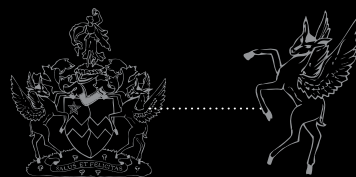
The Examinations Board has not stood still. Whether by supporting pioneering and innovative syllabus development work; or by maintaining and enhancing the external recognition and practical benefits associated with achievement in RAD examinations; or by maintaining and consolidating best practice in quality assurance, customer service and communications, we continue to move forward and lead the way in dance assessment, refreshing and re-establishing the RAD's worldwide pre-eminence in the assessment of ballet at all levels from beginner to pre-professional.





# 02

## MOVEMENT & INNOVATION



*“Everything flows onward; all things are brought into being with a changing nature; the ages themselves glide by in constant movement.” Ovid, Metamorphoses, book 15.*

Ovid, the great poet of flux, honoured movement as the essence of existence. Everything that is ceaselessly shifts – not to move is, quite simply, not to be.

Movement – the very stuff of life, then. Small wonder that dance at its most... well, moving, is at once resplendent and fundamental, luminous and from the gut. Dance is movement of a most exquisite ilk; it is always, when heartfelt, aesthetically beguiling, be it a spontaneous jig of joy, a turn on the dance floor or a meticulously crafted choreographic work.

A diverse organisation bound by a common passion for the dance, the RAD is itself on the move. Movement is not, of course, in and of itself an advantageous aspect: organisations, like people, can spin their wheels, propel themselves rashly or timorously backtrack. The RAD, in contrast, embraces forward movement through judicious enterprise. We value fleetness, grace and elegance in action, symbolised by the doe on our royal coat of arms. Respectful of our heritage, though never resting on our laurels, we are innovative, responsive and strive continually for excellence.

The Faculty of Education supports its students and its graduates by precisely this ethos of informed innovation. The year in review saw ongoing review and refinement of our existing portfolio of programmes, and the initial development of two new ones: the Diploma in Dance Teaching Studies and the Professional Dancer’s Postgraduate Certificate in Teaching. Development of a relevant and engaging Continuing Professional Development Scheme for members was a strategic priority, in anticipation of its July 2013 launch. In collaboration with colleagues working across the Academy, Faculty of Education staff are committed to offering our graduates and our members the support they need to sustain challenging, evolving, inspiring careers in dance – careers, in short, that don’t stand still.

DR ANNE HOGAN  
DIRECTOR OF EDUCATION



PHOTO:  
Johnny Carr





#### 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 388 students from 32 countries graduated from the Faculty of Education and Benesh Movement Notation programmes, their success being celebrated in two ceremonies: the University of Surrey Graduation and RAD Awards Ceremony on 14 and 20 July 2011 respectively.

Recruitment to the Master of Teaching (Dance) (MTD) increased by 27% in its fourth cohort, confirming the demand for this award. The MTD cohort includes students who have progressed from the Faculty of Education's Postgraduate Certificate in Education: Dance Teaching (PGCE: DT) and BA (Hons) Dance Education (BADE) programmes, as well as teaching members of the RAD.

Graduates from our PGCE: DT programme, for which the RAD has been recognised as an Outstanding Provider of Initial Teacher Training, continued to have 100% employment success rate, with almost all gaining senior appointments within 18 months of their first appointment.

The distinctiveness of the BA (Hons) Ballet Education and BA (Hons) Dance Education programmes remains a key advantage in operating within a competitive market. As these programmes are reviewed as part of the re-validation process we will seek to enhance this competitive edge.

The Certificate in Ballet Teaching Studies (CBTS) programme continues to exceed target recruitment figures. This year saw the largest CBTS cohort since the programme was launched, with 385 awards expected to be agreed in November 2011. Graduates from the 2010/11 cohort will be invited to attend Awards Day in 2012.

To support life-long 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

The Continuing Professional Development team has further refined the CPD scheme by developing a strong framework supported by a clear set of rules and regulations, including schedules of responsibility to support the international rollout of the scheme in 2013.

The aim has been to develop high-quality CPD activities which will support our teachers in the many facets of their professional life: as teachers, mentors and business leaders. Teachers are expected to have a much wider knowledge base including an understanding of legislation and business management, as well as an ability to demonstrate excellence in teaching. RAD CPD activities will empower teachers in the workplace, underpinning the RAD's strategic aims "to be the leading international authority on dance teacher education and training" and "to be the preferred professional membership body for teachers of dance around the world".

Development has concentrated on new CPD content, balanced between practice-based learning and training, and academic learning. Once again a selection of syllabus-based workshops was offered during the summer of 2011. These were held in Birmingham to great success, and are scheduled to take place again in both London and Birmingham in the summer of 2012. The scheduling and the content of the 2011 summer workshops have proven popular, with a 13% increase in delegate attendance since 2010.

To support Faculty of Education staff engagement in a wide range of Research and Professional Development activities, and to disseminate their output to the wider community

The year saw the launch of the Karsavina Project with the aim of producing an interactive electronic teaching resource based on the ballet syllabus created by Tamara Karsavina. Teaching staff continued to pursue their individual professional development through practice-based and action-based research as well as enrolment for higher degrees, attendance at international conferences and publication of research.



PHOTO (TOP):  
Mark Lees

PHOTO (RIGHT):  
Johnny Carr



**LOOKING AHEAD**

To respond to changes in teacher education and training internationally in order to best support the needs of our current and future members.

To remain abreast of changes in UK legislation pertaining to higher education, the national curriculum and teacher training.

To develop a Research and Professional Development Strategy designed to further nurture our research community by developing innovative practices in a wide range of research activities (text-based as well as action and practice-based) in support of dance teacher training and education.

To promote our university-validated and professional awards of the RAD internationally to maximise global recognition.

To continue with the development of exciting CPD opportunities which encompass a diverse range of content from the RAD syllabus to dance education and business management.

To establish a range of collaborative activities with higher education institutes and appropriate professional organisations internationally to enhance our research and curricular development profile.

**NUMBER OF STUDENTS**

In 2011 there were

**1,094**

students enrolled on Faculty of Education programmes



PHOTO (LEFT):  
Johnny Carr

*Grade of Outstanding for the PGCE: DT*

QUALITY & EXCELLENCE



The RAD was granted Accredited Institute Status of the University of Surrey in November 2010 and from January 2011 became responsible for the validation and review of its undergraduate and postgraduate degrees.

This year saw the re-validation of the Certificate in Ballet Teaching Studies (CBTS) which will be offered from January 2012. The new programme retains best practice from the original version but has been strengthened in response to feedback from students and tutors. Initial plans for a sequel programme, the Diploma in Dance Teaching Studies (DDTS), for launch in January 2013, were also approved by the Education Sub-Committee.

In April 2011, the first two students graduated from the Master of Teaching (Dance). The students, parents and staff attended the awards ceremony at Guildford Cathedral. Both students had already gained a BA (Hons), PGCE: DT and Qualified Teacher Status through the Faculty of Education. Our Masters programme enabled them to continue their studies and pursue their research interests with excellent results. Both students gained the MTD with Distinction and produced research deemed worthy of publication.

The largest cohort of students successfully completed the Professional Dancer's Teaching Diploma (PDTD). 22 professional dancers undertook an intensive period of study between June and August, gaining the PDTD qualification. Whilst all of the dancers had strong ballet training, they represented the diversity of the dance profession, from national ballet companies to small-scale touring groups, musical theatre, and the film and entertainment industries. The cohort also achieved excellent results with eight students gaining Distinction and 13 gaining Merit.

During the summer, Faculty of Education staff met Dr Anne Hogan, who was appointed Director of Education in March 2011. Dr Hogan subsequently took up her post on 30 August 2011.

**HIGHLIGHTS OF 2010/11**

The year 2010/11 included an Ofsted inspection for the PGCE: Dance Teaching programme with Qualified Teacher Status (QTS) resulting in a grade of Outstanding in both major areas of review (overall effectiveness of the provision and ability of leadership and management to sustain high-quality outcomes) and in all nine embedded criteria. The inspectors stated that teaching and tutoring is inspirational, attainment is very high, recruitment and selection is excellent, progress is outstanding and communication between the Academy and our partnership schools/colleges is exemplary. They also reported that the impact of our leadership and management is incisive, comprehensive and evaluative, and that we have a highly focused and innovative response to change.

PHOTO (TOP):  
Johnny Carr



*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.*

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 and 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.

#### OBJECTIVES & ACHIEVEMENTS

Work on incorporating BMN into the new *Grades 1–3* Graded Examinations in Dance syllabi books is on schedule for publication in January 2012.

The new [its-a-sign.org](http://its-a-sign.org) website promoting BMN went live in 2011; work has begun on revising Distance Learning Course One in BMN in order to make time spent studying it eligible for CPD points.

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 2012.

Publication of the new *Intermediate Foundation* and *Intermediate* examination syllabi incorporating BMN.

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.

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

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.

#### LOOKING AHEAD

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

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

To incorporate BMN into the new *Grades 4 and 5* Graded Examinations in Dance syllabi to be published in 2014.

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

To publish the Encyclopaedia of Benesh Movement Notation in 2012.

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.



GREGORY MISLIN, a soloist with the Bayerisches Staatsballett in Munich, is currently studying for the Diploma for Professional Benesh Movement Notators of The Benesh Institute, and is about to undertake a three-month placement with The Royal Ballet company. Having completed the Certificate in Benesh Movement Notation (CBMN) programme, Gregory shares his experience of learning BMN with us:

"When I first joined the Munich Ballet Company I used to try to write things I had to learn, especially when I had to cover 10 dancers at the same time, and you would never know until 30 minutes before the performance which dancer you might have to replace. I had no proper system of movement notation, so to be honest, I would not be able to read my notes now, 15 years later. At the time I had no idea that a system for notating dance existed.

Then I saw that Cherie Trevaskis, the company choreologist, was using a 'proper' system of movement notation, and I could see how valuable it was to record the basis of the creation – the correct intentions of the choreographer, and all the little details you need to know fast in a rehearsal. I would even say that notation will become part of dance history – in 200 years people will be able to see what was done in our days – it's funny to think of it!

Learning by correspondence for the certificate (CBMN) was fun. It is done gradually, step by step, and is easy to go through. If you have any problems the tutor helps really quickly. Timewise, the CBMN is also really flexible, and I had no problem to have my career as a dancer and study a teaching diploma at the University of Art in Munich. I realised that BMN has helped me move forward as a dancer – I always analysed my dancing, but this gave me a different way of analysing.

I am delighted to have come for three months to The Royal Ballet and take part in the rehearsals for the new piece by Liam Scarlett. I have also been involved in updating the score of Ashton's *Scènes de Ballet* and recording his pas de deux *Voices of Spring* for our company premiere which took place in December 2011. All that is great experience for me and I hope in the future to continue using BMN everywhere I am able to. BMN will broaden my career in dance and I am open to all opportunities coming to me!"

PHOTO (TOP):  
Gregory Mislin by  
Charles Tandy



*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.*

It seeks to provide a high-quality research and information service in support of the promotion of dance, dance education and training internationally and serves as a principal resource for anyone studying, researching or showing a general interest in the subject of dance.

#### OBJECTIVES & ACHIEVEMENTS

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

This is an ongoing objective and it is dependent on the development of Phase 2 of the Global Database project. The Library will work with the Marketing, Communications & Membership department to define a realistic timeframe for the achievement of this aim.

##### To compile a new library information pack for RAD Members, subscribers and external users

The Library has been working on this during the year under review and the pack is due to be published on the RAD website in early 2012.

##### To increase the number of external users and subscribers

The number of external visitors and enquiries increased from last year but only one more library subscription application was made than last year. We will enhance subscriber benefits and work towards achieving better communication with our subscribers to ensure a greater number of applications and re-subscriptions.

##### To compile a subject thesaurus to be used for indexing and searching within the Adlib library database

Initial research has been carried out for this project but time constraints have made it impossible to start this year.

##### To create and publish a Collection Management Policy

A draft Policy for the Acquisition and Holding of Newsletters has been drawn up and it has become clear that this policy requires more time for completion to ensure all aspects of the collection are encompassed.

##### HIGHLIGHTS OF 2010/11

The Library continued to enrich its archive collection with over 110 new book titles and editions, over 30 new audio-visual items, new items for two of our major archives – the Adeline Genée archive and the Phyllis Bedells archive – and a large number of donated programmes.

Much progress has been made in rationalising and cataloguing the archives and Special Collections; the Bedells archive is now fully catalogued and the RAD archive is also becoming much more accessible and better utilised due to the ongoing retrospective cataloguing of these documents.

The number of visitors to the Library increased to an average of 405 per month and Library Information Services satisfied 282 requests for information, 36% of which were from external users of all ages and varied from simple stock to detailed research enquiries.

##### LOOKING AHEAD

To add to, if not complete, the Collection Management Policy.

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.

To draw up guidelines for the acceptance of bequests and donations, and instigate a form to be filled in by donors to ensure that we have all the acquisition information needed.

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

## The English Ballet Company in Copenhagen, 1932

INSPIRATION & CREATION  
QUALITY & EXCELLENCE



The recently catalogued Phyllis Bedells archive contains a heavily autographed programme for the first performance of The English Ballet Company at the Royal Theatre in Copenhagen, in September 1932. The company was organised by the Association of Operatic Dancing of Great Britain (AOD) and the visit to Denmark arranged by Adeline Genée who in 1931 had been elected as Chairman of the Anglo-Danish Society.

The appearance of The English Ballet Company was scheduled to coincide with the British Exhibition in Copenhagen, for which Madame Genée had also arranged a display of English needlework. The performances were directed by Ninette de Valois and included repertory from the recently formed Camargo Society and Vic-Wells ballet company.

The majority of the dancers were members of the AOD and Phyllis Bedells appeared as a Principal Artist alongside other famous British ballet names such as Alicia Markova, Anton Dolin and Ruth French. In her autobiography, *My Dancing Days* (1954, London: Phoenix House), Bedells describes the trip as "one of the most exciting events of my life", although she was extremely disappointed when the *Blue Bird* pas de deux she was scheduled to perform with Harold Turner on the opening night was cancelled due to missing orchestral parts.

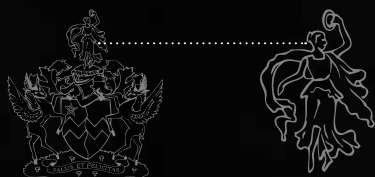
The first performance on 24 September was a gala occasion in the presence of the King and Queen of Denmark and also the Prince of Wales, and received favourable reviews in the Danish press (the archive also contains some of the original Danish press cuttings). The fourth and final performance on 28 September included an appearance by Adeline Genée herself who danced with Anton Dolin in *The Love Song* – a suite of traditional dances which Genée had choreographed earlier that year for a charity matinee at Drury Lane. It provided a triumphant climax to a short but successful season of English ballet – the first ever to be presented outside the UK.

Although The English Ballet Company was not to become a permanent entity under the auspices of the AOD, it did much to raise the profile of the work of the Association prior to gaining its Royal Charter in 1935. It was also an important step for the promotion of British ballet on an international level.

PHOTO (TOP):  
RAD Archive

# 03

## INSPIRATION & CREATION



From the 19th century we have inherited ideas of music and dance as separate, sometimes even mutually exclusive arts – one for the concert hall, one for the theatre. In the concert hall, music aspires to be a purely aural experience, with listeners seated reverently in a darkened auditorium where even foot-tapping is frowned upon. In the theatre, musicians are concealed in a pit under the stage, to be heard but not seen while the spectacle unfolds above.

In view of this, the dancer pictured in the crest of the Academy's coat of arms is a surprisingly radical figure. Even Terpsichore, the Greek Muse of dance and lyric poetry on whom the crest was apparently based, is more usually seen seated with her lyre. But our dancer, with her tambourine raised high, and dynamic, flowing scarf, visibly makes and carries her music while she dances. She does not surrender herself passively to music, she possesses and celebrates it actively as an inseparable element of her dancing. This simple image perfectly encapsulates our belief in the centrality of music to dance, and dance to music. In promoting dance, we cannot help but be committed to promoting music.

This commitment has never been more evident than when in February 2011, we brought together nearly 100 musicians including The Orchestra of English National Ballet, a chamber ensemble, soloists, composers, arrangers and producers to record a compendium of 400 years of inspiring dance music for the new *Grades 1–3* syllabi, including classics such as *Sleeping Beauty*, *Giselle*, *Don Quixote* and *Cinderella*, songs by Gershwin and Irving Berlin, and dances from Purcell to Shostakovich.

It is one of the biggest musical advances the RAD has made in its history, yet truer than ever to the spirit of its crest.

JONATHAN STILL  
MUSIC DEVELOPMENT MANAGER



PHOTO:  
Pat Bromilow-Downing



*“Our members are the beating heart of our organisation. It is their achievements that have made us great and their loyalty that has made us strong; therefore it is our responsibility to continue to provide first-class services for them and to recognise and reward their support and commitment to the RAD and to dance.”*

MELANIE MURPHY  
DIRECTOR OF MARKETING,  
COMMUNICATIONS & MEMBERSHIP

#### OBJECTIVES & ACHIEVEMENTS

**To launch a refreshed *Dance Gazette* to the membership and to trial a magazine subscription to broaden its readership**

Following the decision to broaden the remit of *Dance Gazette*, the Academy's membership magazine was redesigned in February 2011 and now covers a wider range of articles on dance-related topics.

The revamped publication was made available to dance enthusiasts everywhere via a subscription scheme, so that everyone can read about the Academy's work and also enjoy a unique perspective on the world of dance. In February 2011 *Dance Gazette* was placed on the shelves of various WH Smith shops across the UK.

**To launch four new categories of teacher registration and a range of supporting branded promotional tools for professional dance teaching members in 2012**

The Academy recognises that consultation is vital to the process of launching the new Professional Dance Teachers' Registration Scheme; therefore during the year under review we began a consultation period by engaging with international focus groups of students, members, examiners and external dance representatives.

Following the focus groups, further progress was made by publishing our intentions in a printed brochure that was sent to the worldwide membership with *Dance Gazette*.

The brochure outlined the proposed scheme and the four new categories (Associate Teacher; AT RAD; Registered Teacher; RT RAD; Licensed Teacher; LT RAD and Chartered Teacher; CT RAD) intended to replace the current single category of RAD RTS.

Members were invited to submit questions and feedback via a dedicated micro site [www.radteachers.info](http://www.radteachers.info). All feedback from the consultation period will be used to shape the Scheme before it is launched.



PHOTO (ABOVE):  
Courtesy of Cape  
Town Tourism

PHOTO (LEFT):  
Elliott Franks

**To begin to revitalise the non-professional membership categories in order to engage the widest possible membership base**

The Academy conducted research at MOVE IT, the UK's largest multi-genre dance festival, that attracts an audience of over 20,000 dance enthusiasts and professionals each year. Over 1,200 attendees participated in an Academy-wide survey, where we successfully collated feedback covering brand recognition, membership benefits and services, social media channels and events. The Academy will utilise this data from our ideal target audience to plan and implement the revitalisation of the non-professional membership categories by the revised time frame of 2012/13.

**To deliver a successful Genée International Ballet Competition in Cape Town in 2011 with a far-reaching and sustainable community element**

The Academy's flagship event, the Genée International Ballet Competition, took place for the first time in South Africa. The beautiful city of Cape Town played host to this prestigious competition and garnered the enthusiastic support of our South African members and the wider local art scene. We were successful in delivering an unforgettable experience to all candidates who participated in the competition but also in leaving a lasting legacy behind for the underprivileged communities

in South Africa. To this effect, the RAD and Cape Town City Ballet created *Sizodanisa* (Let's Dance!), an outreach project for young aspiring dancers from local community groups; providing them with a platform to learn, participate and perform while introducing them to the magic of ballet.

**To launch and deliver the first ever Dance Proms in collaboration with the IDTA, ISTD and the iconic Royal Albert Hall**

More than 450 young dancers took to the stage of the Royal Albert Hall on 13 November for the first ever Dance Proms, a partnership project between the three leading dance examination boards: the International Dance Teachers' Association (IDTA), the Imperial Society of Teachers of Dancing (ISTD) and the Royal Academy of Dance. Participants showcased a huge range of dance styles and cultural influences – from classic ballroom and beautiful ballet to energetic tap, Kathak, Spanish and thought-provoking contemporary dance – in what was a national celebration of dance in all its forms and a celebration of the unique relationship between students and their dance teachers.



**To continue to increase the profile of the RAD, its members and its services through social networking media e.g. Facebook, Twitter**

The year under review saw a great improvement in our external communications. We are engaging with RAD members and dance enthusiasts via our social network channels. The corporate Facebook page reached over 24,000 fans in July 2011, from 10,000 in May 2010, and it is still growing. This success has been so overwhelming that all RAD UK Regions have set up their own regional Facebook pages to keep in touch with their members locally.

Twitter has also seen an increase in the number of followers from 800 to over 2,500 and it is still growing. Our audience provides us with invaluable feedback, while using the medium to enhance customer service.

#### HIGHLIGHTS OF 2010/11

2010 marked the Academy's 90th anniversary. To highlight the work and growth of the organisation throughout nine decades, we delivered 90 days of online activity as a tribute to the pioneering people whose influence has had a profound effect on shaping the RAD into the very special institution that it is today. Visitors to our website were given the opportunity to join us on our virtual trip to learn quirky facts, view rare archive photos and find out more about the Academy's founders, leaders, examiners, teachers and students.

Dame Monica Mason DBE, Director of The Royal Ballet, was awarded the Queen Elizabeth II Coronation Award at a ceremony held at the Royal Opera House in December 2011.

The RAD developed a new online membership marketing solution, which delivers a diverse range of fully branded professional marketing materials for RAD teachers – *Marketing Tools for Teachers* – to choose from. These include headed paper, business cards, flyers, posters and website templates, all accessible to RAD Registered Teachers based in the UK and Ireland at very competitive rates. We plan to roll out this new resource internationally following a period of review. Visit [www.radmarketingtools.com](http://www.radmarketingtools.com) to find out more.

Although the new *Grades 1–3* syllabi were launched in January 2012, the planning, development and promotion of the new work took place in the year under review.



PHOTO (FAR LEFT):  
Mark Lees

PHOTOS  
(LEFT AND OPPOSITE):  
Pat Bromilow-  
Downing



## SOCIAL MEDIA STATISTICS

24,000

fans had joined our Facebook page by July 2011, which was an increase from 10,000 in May 2010

2,500

people also follow us on Twitter and it is still growing

facebook

twitter



## LOOKING AHEAD

To hold a successful Genée International Ballet Competition in New Zealand in 2012.

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

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 services we provide.

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



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.

To work with IDTA, ISTD and the Royal Albert Hall towards staging Dance Proms 2012.

To start a consultation process with our international offices in order to begin to work on a global re-branding strategy.

## Life Membership stories



INSPIRATION &amp; CREATION

The Academy strongly believes in celebrating the achievements of its membership. During the year under review, we continued to do so by collating and publishing short biographies from our longest-standing members: our Life Membership.

These are viewable at [www.rad.org.uk](http://www.rad.org.uk). CAROLYN BOGNAR, ARAD of Texas is one such member:

"The Royal Academy of Dance has played a major role in my life. I began learning the RAD syllabus and taking exams when I was six years old (1952) in Northern California under the tutelage of Mary Conmee. Mary was the organiser for the RAD in Northern California at that time.

By the time I was 18, I had successfully completed my RAD exams and was an assistant teacher to Miss Conmee. Back in those days the children wore cotton tunics for the exams, and I used to love helping Miss Conmee iron them. I taught for Miss Conmee for 10 years, until I was aged 28.

Two of the highlights of my youth consist of a reception given for Margot Fonteyn at a hotel in San Francisco when I was about 12, and a luncheon given for Miss Fonteyn by Mary Conmee, and the RAD teachers in that region, when I was 21. At the reception we presented the Vocational exams; I was then doing my Elementary exam for Margot Fonteyn. She came onstage afterwards, and personally thanked us, and shook each of our hands. As President of the Academy, she was travelling around the US at the time. I remember being surprised that she actually ate food, and was a perfectly normal, charming mortal being! I was totally in awe of Miss Fonteyn – the first ballet I ever saw was *Ondine*, with Fonteyn in the title role, and I later saw her dance in *Romeo and Juliet* with Rudolf Nureyev.

I stopped teaching when I was 28 to pursue a performing career in Germany. When I was 36, I retired from the stage and opened my own RAD school, the Ballett und Tanz Akademie Marburg. In 2000 I sold my school and returned to California. I freelanced at various RAD schools for six years, being warmly welcomed back by many of the same RAD teachers whom Miss Conmee had helped train. In 2006, I moved to Pflugerville, Texas, where I once again opened my own school, the Texas Academy of Ballet.

Throughout my geographical life changes, I have always been welcomed and supported by the close RAD teacher network. It is truly a remarkable family! I became a Life Member several years ago, and have been a member now for 50 years. I love the RAD and I am proud to be a member."

## Leaving a legacy

Not only do we value and celebrate our Life Members; sometimes our Life Members leave a lasting legacy of their lifetime in dance in the form of a donation to the Royal Academy of Dance.

The Executors of the will of the late Mrs Jennie Hoey (also known as Miss Jennie Smith ARAD of Heaton, Lancashire), a Life Member of the RAD, have kindly permitted us to thank her and her family for her generosity in remembering the Academy in her will. Leaving a legacy, split among 10 charities and other beneficiaries, the Royal Academy of Dance share came to £26,365 on realisation of the assets.



# 04

## HEALTH & HAPPINESS



The motto emblazoned on the Academy's coat of arms is 'Salus et Felicitas' – Health and Happiness. The health benefits of dance are well documented. Delivering those benefits to the widest number of people possible has of course been central to the purpose and aims of the Royal Academy of Dance since its inception in the 1920s.

However, dance as an art form – its beauty and joy – can touch the soul. As a charitable organisation, with a strong and loyal membership, it is vital to remember that we are all part of this beautiful, creative thing called dance.

Whatever our role and clearly some roles – teacher and mentor – are more central to the process, we are all contributing to the health and happiness of thousands of people around the world, in our way. Our values as an organisation centre on enjoyment, fulfilment, reward and recognition in acknowledgement that our mission to promote the knowledge, understanding and practice of dance is simply another way to acknowledge that we are promoting health and happiness through dance.

'Health and Happiness', when you boil it down, is an essential mantra for a successful organisation. It describes an organisation that puts people first, that encourages those people (both members and staff) to feel a sense of ownership for their organisation.

It also by inference supports Abraham Maslow's 1943 work on needs-based behaviour, still used in business today. Maslow outlines the basic human needs in the form of a motivational pyramid. Firstly basic physiological and safety needs: health, food, water, shelter and security. Next on the pyramid is belonging and esteem; as humans we need social interaction – we need to value ourselves and feel valued. But top of the pyramid is self-actualisation: as humans strive to reach their potential, be it creative potential, academic potential or just being the best that we can be.

One of our core strategic aims is 'to be the leading international authority on dance teacher education and training', underpinned by a core value to be a leader as an organisation and leaders as individuals. As a leading organisation we need to believe in our products and policies but to demonstrate leadership we first need to understand that leadership isn't a business behaviour; it is a human behaviour and as humans we need to be healthy and to feel happy in our selves and our work in order to achieve excellence.

MELANIE MURPHY  
DIRECTOR OF MARKETING, COMMUNICATIONS & MEMBERSHIP



PHOTO:  
Paul Greenwood



*The Academy's Training department continues to extend its links across international communities offering a range of opportunities for students of all ages and abilities. We aim to provide a high-quality programme of activities which is engaging and inclusive.*

#### OBJECTIVES & ACHIEVEMENTS

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

In 2010/11, 10 Summer Schools took place worldwide offering students classes in ballet, repertoire, group dances, 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, three international Intensive Examination Syllabus Courses took place: Athens in Greece, Gilching in Germany and Long Beach in the USA, which covered the Intermediate Foundation through to Advanced 2 syllabi.

Four *Boys Only!* courses took place in the UK: the South West, Midlands and East of England, Northern region and at headquarters, London. The courses were subsidised with proceeds from the *Billy Elliot* gala performance. Across all of these courses, a total of 145 boys aged between eight and 18 years took part in ballet and creative dance classes culminating in a sharing of work for parents and guardians.

The RAD was pleased to run its third Adult Summer Course at headquarters which attracted 43 students who participated in ballet and Pilates classes.

**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 whom combine teaching and careers within the dance profession. This allows them to pass on invaluable knowledge to students which adds a unique feel when attending Training department activities.

The Performance Course in London ran with 86 students from 23 different countries; an audience of 210 watched two performances of choreography specially created for the students including repertoire, contemporary dance and jazz pieces in the Genée studio at headquarters.

The second Genée Dance Challenge competition took place at Birmingham Royal Ballet in July 2011. Forty candidates entered the competition across three levels and travelled from as far as Durham, Somerset and Yorkshire. Two winners were

selected from each of the three levels and will be invited to perform at the Phyllis Bedells Bursary in March 2012, along with the winners from the Genée Dance Challenge competition taking place in Leeds in December 2011.

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

In the UK some six 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 in 2012 and 2013. 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, over 600 students took part in UK regional Scholarship and Award Day events and 30 students won prizes including tuition on Summer Schools and Masterclasses.

31 candidates from the UK, Germany and Spain entered the Phyllis Bedells Bursary. The bursary of £1000 was awarded to a male candidate from The Royal Ballet School and this candidate went on to secure a place at English National Ballet School.



#### HIGHLIGHTS OF 2010/11

In 2011, three new schools were welcomed onto the RADiate Project and two brand new tutors joined the team. The project delivers subsidised weekly dance/movement sessions to schools in Wandsworth and Merton. A three-year development plan has been prepared in consultation with the Lead Tutor which includes the integration of small numbers of children from some of the project schools into the RADiate sessions at other project schools. The project received a one-off private donation of £10,000 to assist with the running of the project in 2011/12.

The GCSE and A Level Dance students once again achieved higher than average results with a 100% pass rate A\*-C at GCSE, 73% pass rate A-C for the AS Level and 100% pass rate A\*-B for the A2 Level students. The all-inclusive courses continue to provide intensive tutoring and are supported by additional dance workshops, visiting professional company classes and trips to live dance performances.

The intake for the GCSE course increased by 85.7% in 2010/11 from the previous year. The intake for the AS course increased by 10% and the intake for the A2 course decreased by 20%. An extensive marketing campaign was carried out to promote these courses to secondary schools and colleges within outer and greater London and surrounding UK counties in 2010 and two Open Days were organised for new and prospective applicants.

The first Summer School was organised in Bournemouth at the new seafront studios at Pavilion Dance in August 2011.

A brand new event, Performance Masterclass, was designed and piloted in Taunton, Somerset in August 2011.

This year saw for the first time an RAD Dance School Prospectus being commissioned and the recruitment of a Dance School Principal who will co-ordinate all artistic aspects of the School and oversee the development and quality assurance in consultation with the Artistic Director.

The RAD Dance School has introduced Repertoire Workshops to its ever growing Adult programme: 26 participants joined in with the first workshop which was based on the ballet *Swan Lake*. Due to popular demand, these workshops will take place once a term in the future.

The RAD Dance School has expanded to include classes on a Friday evening and has introduced a range of new classes to its timetable including Song & Dance, Boys Ballet Level 3, Street Dance for young people and adults, and Classical Ballet with a focus on Pointe Work.

The review and development of the Children's Summer Classes programme is continuing.

PHOTOS  
(TOP AND TOP RIGHT):  
David Tett

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

**100%**

pass rate A\*–C at GCSE

**85.7%**

intake increase for the GCSE course in 2010/11

**600**

students took part in UK regional Scholarship and Award Day events

**30**

students won prizes including tuition on Summer School and Masterclasses

#### LOOKING AHEAD

To increase the intake of students on the GCSE and AS and A2 Level Dance courses for each academic year through wider and more effective marketing.

To continue to seek funding to develop and expand the RADiate project.

To increase the number of student events taking place in the South East region.

To roll out the Performance Masterclass events to other regions.

To develop RAD Associate Classes regionally, giving students an opportunity to participate in non-syllabus classes which focus on performance technique and artistry.

To organise a partnership event in the South West region giving both male and female dancers the chance to participate in pas de deux coaching sessions led by professional dancers.

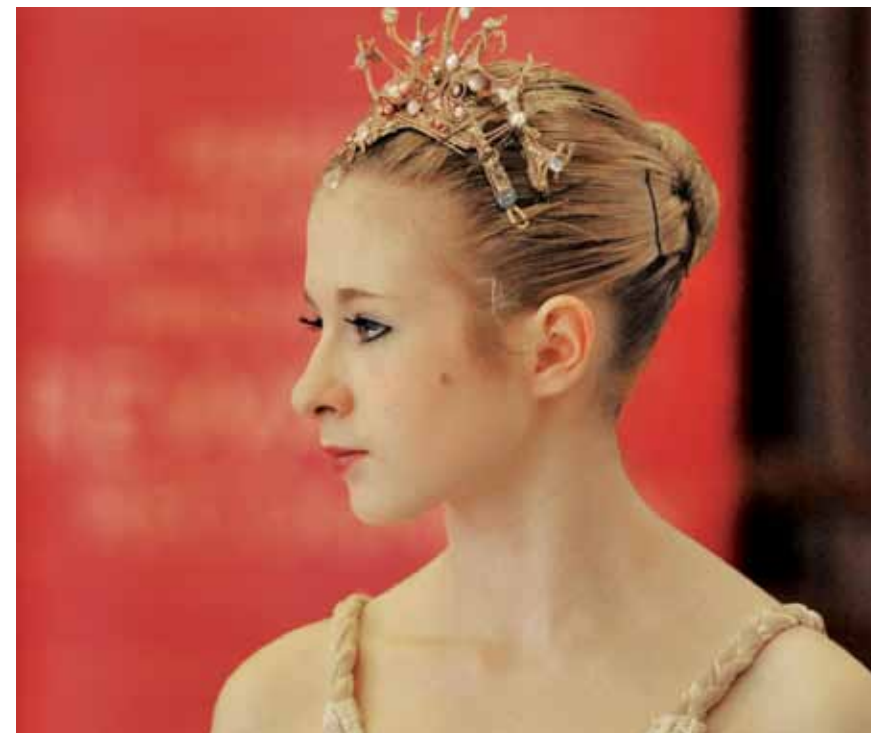
To organise an end of term sharing of work for the RAD Dance School students at headquarters.

To work with Youth Dance England through collaborations with their Regional Partner Organisations and by registering all our courses and events with U.Dance stimulating dance performance across England.



## Genée Dance Challenge goes global!

INSPIRATION & CREATION  
QUALITY & EXCELLENCE  
MOVEMENT & INNOVATION



In 2011, the Royal Academy of Dance continued to develop its exciting competition for passionate young dancers, Genée Dance Challenge. The competition gives aspiring dancers a unique opportunity to perform a ballet solo choreographed by their RAD teacher.

Building confidence is at the heart of the Genée Dance Challenge with students coming away feeling inspired by their experience which exposes them to the world of a professional dancer. One mother whose daughter attended the Genée Dance Challenge competition in Birmingham in 2010 commented: "Last weekend was an extraordinary time for us all, and it's almost impossible to explain how wonderful it was for the children and what fantastic memories they will have of it forever."

Following on from the outstanding success of the first Genée Dance Challenge in 2010, where feedback on the experience had been overwhelmingly positive, the RAD felt it was important to offer more of these rewarding events to young RAD dancers in the future. A second competition took place in Birmingham in July 2011 and a further event was planned to take place in Leeds in December 2011. The successful model formed the foundation for the Genée Dance Challenge in South Africa.

From August 2011, regional heats were held in Cape Town, Durban, East London, Johannesburg, Port Elizabeth and Pretoria. Winners were chosen in each city and represented their region and ballet schools at the national competition staged

at the Artscape Theatre in Cape Town, South Africa as part of the 2011 Genée International Ballet Competition. Renowned teacher and internationally acclaimed choreographer Christopher Hampson, who co-judged the competition with Artistic Director Lynn Wallis, said that he particularly enjoyed the diverse range of music that the teachers had chosen for their choreographies. This event gave students the chance to explore their creativity and perform on a major theatre stage in front of a full capacity audience: "Being a judge, alongside Lynn Wallis, for the Genée Dance Challenge was one of the highlights of my time in Cape Town. The level of energy and commitment to each specially created solo was incredibly high. It was hugely rewarding to watch these young artists exploring and creating movement. It is vital that young people in dance are reminded of the endgame – performing. The Genée Dance Challenge gives a much needed platform for us to glimpse the dancers of the future, alongside the main Genée International Ballet Competition."

The RAD was keen for the experiences of the Genée Dance Challenge to not only provide high-quality choreography, coaching and judging, but prizes that would continue to inspire the young dancers to pursue future opportunities. For winners of UK competitions in 2011, we were pleased to offer a Masterclass given by a distinguished teacher at our London headquarters, along with the unique opportunity to perform at the prestigious Phyllis Bedells Bursary at RAD headquarters in March 2012. Being part of the Phyllis Bedells Bursary will provide the winners with inspiration and motivation as they perform alongside the candidates who have passed the Academy's Advanced 1 Examination with distinction and watch them compete for the prestigious bursary prize. In South Africa, the winners received a trophy and Genée memorabilia and all finalists received two complimentary tickets to the Final of the Genée International Ballet Competition.

In 2012 we are planning to expand the Genée Dance Challenge even further by running it in conjunction with a Performance Masterclass which will provide students with an additional opportunity to learn, perfect and perform a solo dance. In addition, using the successful model delivered in South Africa, New Zealand will also host a Genée Dance Challenge to complement the Genée International Ballet Competition 2012.

PHOTO (TOP):  
Brian Slater

PHOTO (LEFT):  
David Tett



SPECIAL EDUCATION NEEDS  
(SEN) FACTS 2010/11Based on registers submitted,  
attendance was at

82%

3,570

students currently taking part in the  
programme in 150 schools

24%

of students are boys

12%

of students are SEN students

10

Boys Schools

27

SEN Schools  
(including Pupil Referral Units)

89%

school retention rate

47%

of participants have no previous  
dance experience

*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 schools community programme in London and Essex.*

*Step into Dance* offers up to two hours of dance classes to schools throughout the academic year, in a genre of their choosing. In return, the schools pay a small commitment fee. The genres taught include Hip Hop, Breaking, Contemporary, Spanish, Bollywood, Capoeira, Jazz and Musical Theatre. The programme ran in 150 schools, 27 of which are Special Educational Needs (SEN), in 18 London boroughs in the academic year of 2010/11, with over 3,570 students participating; 862 of these were boys.

OBJECTIVES &  
ACHIEVEMENTS**To continue to maintain and promote the highest teaching standards in dance**

To this end, the *Step into Dance* teachers had four days of intensive training before the start of the academic year and this was followed up by school visits from the programme's Artistic Director for quality assurance

purposes. There were also six additional days each specialising in different genres and aspects of teaching. A handbook was produced for our freelance dance artists to use as a reference and resource for their teaching – this included SEN teaching, creative work, hip hop style analysis and tips on teaching contemporary dance.

**To offer our students exciting performance opportunities, thus broadening our audience base and continue raising our standards**

In the academic year 2010/11 as well as the Borough Events (where all the schools in a particular borough get together to share their work) we introduced two new performing opportunities: *Step into Battle* (to promote and raise the standard of hip hop and break dance styles) and *Watch this Step* (to promote and raise the standard of contemporary and creative dance). This has resulted in the creation of a network amongst dance teachers in schools with similar interests and aims, i.e. to raise the standard of dance, to give young people the best performing opportunities possible, and to develop their potential as well as to educate them in these diverse genres.

These events have been established as highly successful in their aims and continue to grow in popularity. They provide a valuable added platform for our students to shine, develop their skills and learn from each other.

*Step LIVE!*, our celebratory end of year performance, was once again held in Sadler's Wells Theatre in July 2011 with 410 dancers participating. This included three SEN schools and five wheelchair users. The foyer was awash with breaking, popping and locking battles plus some contemporary pop-up dances to get the audience 'in the mood'. There was an audience of 1,300 (up from 750 the previous year).

The Gifted and Talented programme was once again in place whereby 80 dancers auditioned and a company of 18 dancers were chosen and worked over the May half term together with two *Step into Dance* teachers to create a piece for *Step LIVE!* 2011. Ten of these dancers were male.

*"Thank you Step into Dance for giving our children these amazing opportunities. What a positive difference you are making to each and every one of their lives"*

TORI DREW  
DANCE TEACHER,  
ACLAND BURGHLEY SCHOOL

*"The girls loved performing and getting an insight into other students' work in the contemporary dance genre. It was refreshing to have an evening of dance dedicated to contemporary dance and the variety, scope and talent that exists in London schools was evident. It was a nice change to showcase this style, and as fab and valid as street and hip hop are, not to have these styles dominating events. More of this please!"*

CAROLYN TAILBY  
EGA, ON WATCH THIS STEP

*"You kind of feel like no one can stop you and you're just so happy"*

DAISY  
COLOMA SCHOOL, CROYDON

*"I have really loved this experience. I have learnt a lot – dance isn't just about the dance that you do, it is also about the people that you meet and the new friends I have made"*

NATHANIEL SAMP  
KINGSMED SCHOOL, ENFIELD**To offer all our students the opportunity to further their interest in and enjoyment of dance during the summer holidays**

During the summer, a very successful partnership with one of our SEN schools resulted in our first *Step into Dance* SEN Satellite Summer School which was hailed a huge success and very much appreciated by the parents of all the children who participated. We also piloted a Summer School for those interested in hip hop, contemporary and creative work at one of our schools in the East End. This was also very successful. Both ended the week with a sharing for family and friends.

**To promote and develop our work in Special Needs Schools**

To this end, a Special Educational Needs promotional DVD was made of the training of our SEN teachers in situ at the Vale School in Haringey.

## HIGHLIGHTS OF 2010/11

These have been the realisation of the key benefits of the programme which have been evident as a result of feedback from schools, the development of our students and the appreciation of The Jack Petchey Foundation who are considering giving us funding for three years as of the 2010/11 academic year. Students experience an increase in confidence and empowerment.

Students have increased performing opportunities.

Students gain access to opportunities in the dance world which they would otherwise not have or be aware of.

Students gain a 'sense of belonging' – they are part of a larger network and dance 'family'.

Students experience what it is to work as and be part of a team – especially where groups have formed 'crews'.

Students who stay on the programme year on year improve their skill set and have reaped the rewards of their hard work.

*Step into Dance* helps create an increased interest and enjoyment of dance in schools.

The inclusion of Special Needs in our programmes helps to break down taboos and has demonstrated how supportive the community can be.

Our Special Needs students have flourished as a result of this inclusion – they have felt cared for and valued.

PHOTO (RIGHT):  
Mark Lees

### LOOKING AHEAD

In the next three years, the programme will be delivered to 200 schools over all London Boroughs reaching a target number of over 4,500 students.

The performing opportunities in the form of *Step into Battle*, *Watch this Step*, Borough Events and *Step LIVE!* will continue and the students will also be encouraged to participate in other events/competitions/festivals in venues such as the Southbank Centre, Trinity Laban, GDA, Big Dance and MOVE IT. The students will be actively encouraged to promote The Jack Petchey Foundation and Royal Academy of Dance through their participation in these events.

*Step into Dance* Satellite Summer schools (both SEN and other) will become an exciting fixture in our calendar and expand according to need.

We will continue to seek active partnerships with other dance organisations so as to support our students, increase the range of opportunity on offer to them, and promote the programme, e.g. some of our students have already been placed on the CAT programme at Laban.

We will pursue the idea of forming a dance-in-education group (made up of professional dancers) which will present workshops in schools followed by a performance which can also involve the students. These will be promoted both at our existing schools and schools which are not on the programme in order to widen participation in *Step into Dance*.

We will work on trying to find a platform for those with disabilities to perform and offer workshops and performances in SEN schools. We will also work together with our SEN schools in order to raise the involvement of the support workers in terms of their contribution and importance to the success of a dance class.

The Gifted and Talented programme will continue with a view to being developed into a *Step into Dance* Youth Dance company which will be able to perform at The Jack Petchey Foundation and *Step into Dance* events as well as others thus promoting the work of the programme, the Foundation and the Academy to a wider audience.

A video resource will be created for those who teach on the *Step into Dance* programme, as well as the students so as to offer support for both learning and teaching. This should result in a website that is very interactive.  
[www.stepintodance.org](http://www.stepintodance.org)

## Break Dancing Club

INSPIRATION & CREATION  
HEALTH & HAPPINESS



*Step into Dance* has provided a positive male role model for a group of students in one of the boys' schools in the London borough of Camden.

For many this is not something they have in their lives. Within the group, one boy was beaten up repeatedly and made fun of, and one was bullied at school. Another student in the group is from a troubled family that has a history of violence; he is seen as a 'rough' character in school and is already facing expulsion. All these boys started Break Dancing Club.

This has transformed their lives and aspirations. They are part of a crew. They have an identity and belong to new 'family'. They have a sense of belonging and have something to work for. They are becoming more skilful and focused. This has impacted hugely on their school work and their sense of self. They are now a respected force for good in the school. They have taken responsibility for their learning and feel really grateful to their *Step into Dance* teacher, Mario Nadal, who has made all of this possible.

*The name of the school has been withheld for privacy reasons.*





*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.*

#### OBJECTIVES & ACHIEVEMENTS

The completion of the review of Royal Academy of Dance examination syllabi took further shape with the launch of the new *Intermediate Foundation* and *Intermediate* in January 2011. RAD Enterprises was delighted with the support for these new publications which saw pre-orders and subsequent sales throughout the year follow a similar pattern to those of *Pre-Primary in Dance* and *Primary in Dance* which launched in 2009.

We have been working on identifying opportunities overseas to offer approved uniform wear in territories where our current licensees do not presently reach; in particular Australasia where we have a large audience, and South Africa where access to our current approved products is limited. In late 2011 we reached agreement with Bloch Australia to develop a unique product line which encompasses our desire to be more accessible, but also with increased innovation and knowledge of cultural trends and these products will launch in 2012. In South Africa we are having talks with a manufacturer with a view to launching a product range for Southern Africa and Indian Ocean territories.

Our existing suppliers remain loyal in working with us to generate product that is competitively priced despite the rise in commodity prices for paper, cotton and metal. An evolving relationship with expense reduction analysts has further helped us to streamline our supply base, thus increasing efficiency levels and managing print costs, a major part of our business. Year on year, we have evolved our non-syllabus product ranges to showcase an offer that is fully supportive of our core work as gift and clothing remain a key attraction to our visiting customers.

RADE was delighted to showcase its new shopfit, based in the reception at RAD's headquarters, in time for the Faculty of Education's annual Awards Day. The refit has resulted in increased shop sales and a more efficient use of space provides our customers with an enhanced shopping experience.

#### HIGHLIGHT OF 2010/11

Such was the success of the sales of the new *Intermediate Foundation* and *Intermediate* syllabi that RAD Enterprises finished the year with a 47% increase in sales on the previous year. All departments, both syllabus-related or recreational, maintained their sales and profit expectation, further proving how stable the business is in spite of the current economic climate.

#### LOOKING AHEAD

RAD Enterprises remains committed to the completion of the final stages of the five-year syllabus review with the publication of the new *Grades 1–3* syllabi on target for its launch in January 2012, followed by the start of the new Advanced level Vocational Graded work ready for late 2013 and *Grades 4–5* in early 2014.

We will continue to identify further opportunities to increase the global accessibility of our uniform wear in support of our syllabus.

We will continue to support Academy projects and events such as *Step into Dance*, the Genée International Ballet Competition and Awards Day which show steady growth year on year, as well as Dance Proms 2012, which sees a unique collaboration between the IDTA, ISTD, RAD and the Royal Albert Hall.

We will continue to contribute 2% of our net pre-tax turnover to the Academy's 'Social Responsibility Fund' designated for the creation of bursaries and awards.

## Music: Inspiration for the future

INSPIRATION & CREATION  
MOVEMENT & INNOVATION



Over the five years that we have been reviewing and changing the RAD syllabus, music products have received special attention. Music is often the reason that children want to dance in the first place, so the provision of well-chosen, well-produced music that inspires movement is a vital part of syllabus product development. In *Pre-Primary in Dance* and *Primary in Dance* we introduced different instruments, sounds and styles; in *Intermediate Foundation* and *Intermediate* we began a move away from piano music for the dances.

And now the music for *Grades 1–3*, devised and recorded in 2011, represents a sea-change in the concept of syllabus music. Previously, music for examinations was often modelled on the way that music was used in ballet technique classes: piano accompaniment used as a means to achieve technical ends. Recordings replicated the sound of the piano for the teacher who did not have a pianist.

In the music for *Grades 1–3*, this changes completely. A repertoire of over 400 years of dance music has been recorded with a variety of ensembles from piano duo through to full orchestra, bringing a rich and many-layered world of music into the studio to be explored through movement. The orchestral excerpts were recorded by The Orchestra of English National Ballet conducted by Gavin Sutherland using original scores from their library such as *Cinderella*, *Sleeping Beauty*, *l'Arlésienne*, *Swan Lake*, *Flower Festival in Genzano*, *Don Quixote* and *Le Corsaire*. Additional scores were sourced for works by composers from Purcell and Corelli to Shostakovich and Irving Berlin.

As a resource for teaching, it has endless possibilities. The repertoire is a compendium of some of the key musical moments in dance history. Contrasts in scale between the solo performances, chamber ensembles and the full orchestra encourage a natural focus on different aspects of music such as melody, rhythm, timbre, instrumentation, dynamics or articulation. The provision of two pieces of music for each exercise draws attention to the particularities and distinctiveness of each one. The entire syllabi have also been recorded as piano solos for rehearsal purposes, encouraging yet other ways of listening, comparing and responding.

As a product, these recordings are totally new and innovative: there is not another product like this in the world of music for ballet teaching. At the same time, it celebrates the musical traditions of classical ballet more completely and richly than ever before.



Notice is hereby given that the 76th Annual General Meeting of members of the Royal Academy of Dance will be held on Thursday 26 April 2012 in the Genée Studio of the Royal Academy of Dance, 36 Battersea Square, London SW11 3RA, England. The meeting will start at 11.00 am 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 2011 Annual General Meeting
- 4.2 To receive and adopt the Report of the Trustees for the year ended 31 July 2011
- 4.3 To receive and adopt the audited Statement of Accounts for the year ended 31 July 2011
- 4.4 To re-appoint Deloitte LLP as auditors for the ensuing year

- 4.5 To elect Miss Darcey Bussell CBE as President of the Royal Academy of Dance under Bye-Law 52.4(c) for a term of five years
- 4.6 To elect Miss Gillian Lynne CBE as a Vice-President of the Royal Academy of Dance under Bye-Law 52.4(b) for a term of five years
- 4.7 To re-elect Mrs Lynne Reucroft-Croome BA(Hons) MA LRAD who is 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)
- 4.8 To elect two Trustees to fill two vacancies in accordance with Bye-Laws 33.1(a) (List A) and 35.1(b):  
**Thérèse Cantine** ARAD Dip PDTC RTS  
**Sarah Dickinson** ARAD AdvTch Dip RTS
- 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):  
**Nigel Hildreth** MBE MMus PGCE  
**Derek Purnell**  
**Nigel Wreford-Brown**  
**Kathryn Wade** ARAD
- 4.10 To elect two Trustees to fill two vacancies in accordance with Bye-Laws 33.1(b) (List B) and 35.1(b):  
**Julia Bond**  
**Brian Brodie**

5. Special Business – Member’s motion

To consider the adoption of the following motion proposed by Janie Harris LRAD ARAD, a full Member of the Academy and signed by the proposer and twenty three other full members in accordance with Bye Law 16: “That the Creative Team produce training exercises and (piano) music as part of an integrated system to support the new work for Intermediate Foundation and Intermediate examinations and Grades 1–3 (especially the Character Dances), and incorporate training exercises as part of a system of training to be launched with the rest of the syllabi in future.”

6. To record the Academy’s gratitude to Dame Antoinette Sibley DBE for twenty years of dedicated and inspirational service on her retirement as President and Trustee

7. To offer HM The Queen, Patron of the Royal Academy of Dance, warm congratulations on the occasion of Her Majesty’s Diamond Jubilee

8. Any Other Business



Luke Rittner  
Chief Executive  
By order of the Trustees  
13 February 2012

YOUR TRUSTEES

Following the untimely death of Frank Freeman FRAD RTS in February 2011, the retirement of the President and Miss Valerie Mitchell OBE, and the retirements under Bye-Law 36, the Board of Trustees as at the date of the Trustee’s Report, consists of 6 Trustees falling under Bye-Law 33.1(a) as shown in List A and 3 Trustees falling under Bye-Law 33.1(b) as shown in List B.

List A (10 positions)

**Karen Berry** BSc BA(Hons) Adv Tch Dip RTS  
**Louise Murray** ARAD RTS  
**Philip Pegler** Dip RBS TTC ARAD AISTD AIDTA  
**Deborah Coultish** AdvTch Dip RTS  
**Helen Taylor** RAD RTS  
**Cheryl Thrush** ARAD RTS

List B (10 positions)

**Kerry Rubie**  
**Leigh Collins**  
**Anders Ivarson** AI Chor

The nominations in resolutions 4.7 and 4.8 will, if successful, fill a further three vacancies under List A, leaving one vacancy. The nominations in resolutions 4.9 and 4.10 will, if successful, fill a further six vacancies under List A, leaving one vacancy.





# KEY PERFORMANCE INDICATORS

## Membership

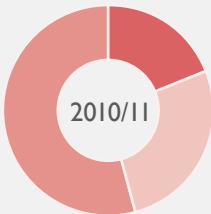
Actual 2010/11

	RTS	FM	AM	FoA	Other	Total	2009/10	Life RTS	Life FM
Canada	602	59	263	9		933	969	78	0
Australia	894	388	601	20	2	1,905	1,836	154	90
New Zealand	212	147	127	30	20	536	544	69	57
South Africa	348	177	125	4	1	655	687	36	63
USA	203	146	89	18	8	464	488	56	
UK	2,061	1,022	566	118	25	3,792	3,926	440	398
Elsewhere	2,938	521	541	46	6	4,052	4,153	134	55
Total	7,258	2,460	2,312	245	62	12,337	12,603	967	663

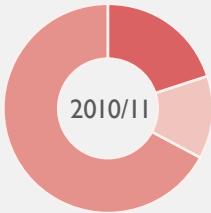
## Examinations

Actual 2010/11

Graded Examinations	2010/11	2009/10
Europe	38,058	38,021
United Kingdom	56,246	56,661
Rest of the World	112,654	108,835
Total Entries	206,958	203,517

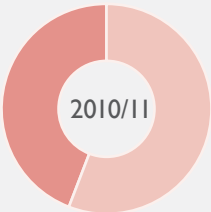


Vocational Examinations	2010/11	2009/10
Europe	4,466	3,915
United Kingdom	3,220	3,057
Rest of the World	14,183	13,703
Total Entries	21,869	20,675
Grand Total	228,827	224,192



## Faculty of Education

Studying in	2010/11	2009/10
United Kingdom	483	462
Rest of the World	611	637
Total Entries	1,094	1,099



Europe  
United Kingdom  
Rest of the World

# AT A GLANCE

The Trustees are pleased to report net incoming resources of **£967,885** for the year to 31 July 2011, against prior year net incoming resources of **£948,961**, and budgeted net incoming resources of **£624,720**.

This stability in results for the fifth year running is particularly gratifying given the state of the world economy, the austerity budgets in various OECD (Organisation for Economic Co-operation and Development) countries and the state of uncertainty in the euro zone. All key performance indicators – examinations entries, programme enrolment, members, product sales and course attendees – were close or above target and contributed to the overall success of the year.

Unrestricted activities resulted in a net incoming resource of **£979,556**, an increase of **£60,319** over the surplus of **£919,237** for the prior year, before transfers between funds; and restricted activities had a net outgoing resource of **£11,671** for the year to 31 July 2011 as the purpose for two Funds set up in the previous year – Challengenée and the Genée Legacy UK Fund – was realised and applied; compared to net incoming resource of **£29,724** in the prior year.

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

Statement of Financial Activities	Unrestricted funds		Restricted funds	
	2011 £000	2010 £000	2011 £000	2010 £000
Total incoming resources <sup>2</sup>	18,857	16,888	599	435
Net incoming (outgoing) resources before transfers between funds	980	919	(12)	30
Net incoming (outgoing) resources after transfers between funds	980	881	(12)	68
Gain (loss) on revaluation of assets and investments	437	885	1	5
Movement on exchange arising from the consolidation of branches and subsidiaries	313	298	-	1
Net movement in reserves	1,730	2,064	(11)	74

## Balance Sheet

Tangible and intangible fixed assets (excluding freehold property)	428	388	-	-
Cash and other liquid assets <sup>3</sup>	6,262	5,620	680	691
Working capital including provisions <sup>4</sup>	(3,307)	(3,178)		
Readily realisable reserves <sup>5</sup>	2,955	2,442	680	691
Accumulated funds	5,080	3,937	680	691
Revaluation reserves	6,413	5,826	-	-

## Statistics

	2011	2010
Members	12,337	12,603
Students enrolled on education programmes	1,094	1,099
Candidates taking examinations, class awards, presentation and demonstration classes	228,827	224,192

<sup>1</sup> References to page 18, Notes 7, 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> Sales turnover and cost of sales included in *Other primary purpose trading* for 2010 has been restated as net of discounts to conform with the treatment in 2011 (see Note 7)

<sup>3</sup> Cash and other liquid assets is made up of cash held at bank less any bank overdrafts shown in Note 25

<sup>4</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>5</sup> Readily realisable reserves are made up of cash and other liquid assets less working capital including provisions as shown above and on page 18.

# 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 1993, the Charities (Account 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 54–57 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 13 February 2012 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 2011 which comprise the summary statement of financial activities, the summary balance sheets and accounting policies.

This report is made solely to the charity's trustees, as a body, in accordance with the *Accounting and reporting by charities: a statement of recommended practice 2005*. Our 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 2011.



Deloitte LLP  
Chartered Accountants and Statutory Auditor  
LONDON  
13<sup>th</sup> February 2012



# GROUP CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR TO 31 JULY 2011

	2011			2010		
	Unrestricted funds £000	Restricted funds £000	Total funds £000	Unrestricted funds £000	Restricted funds £000	Total funds £000
<b>Total incoming resources</b>						
<b>From generated funds</b>						
Voluntary income	13	-	13	3	2	5
Activities for generating funds	297	91	388	273	116	389
Investment income	80	2	82	57	2	59
<b>From charitable activities</b>						
Examination fees	10,396	-	10,396	9,372	-	9,372
Education and training fees	5,714	506	6,220	5,195	315	5,510
Subscription income	967	-	967	908	-	908
Other primary purpose trading	1,073	-	1,073	865	-	865
Other incoming resources	317	-	317	215	-	215
<b>Total incoming resources</b>	<b>18,857</b>	<b>599</b>	<b>19,456</b>	<b>16,888</b>	<b>435</b>	<b>17,323</b>
<b>Resources expended</b>						
Costs of generating funds	(89)	(107)	(196)	(99)	(41)	(140)
Costs of charitable activities	(16,520)	(501)	(17,021)	(14,671)	(360)	(15,031)
Governance costs	(869)	(1)	(870)	(784)	(1)	(785)
Other resources expended	(399)	(2)	(401)	(415)	(3)	(418)
<b>Total resources expended</b>	<b>(17,877)</b>	<b>(611)</b>	<b>(18,488)</b>	<b>(15,969)</b>	<b>(405)</b>	<b>(16,374)</b>
<b>Net incoming resources before transfers</b>	<b>980</b>	<b>(12)</b>	<b>968</b>	<b>919</b>	<b>30</b>	<b>949</b>
Transfers between funds	-	-	-	(38)	38	-
<b>Net incoming (outgoing) resources</b>	<b>980</b>	<b>(12)</b>	<b>968</b>	<b>881</b>	<b>68</b>	<b>949</b>
<b>Other recognised gains and losses</b>						
On investments held for investment purposes						
Realised gains	-	-	-	-	3	3
Unrealised gains	-	1	1	-	2	2
On revaluation of tangible fixed assets	437	-	437	885	-	885
Movement on exchange arising from the consolidation of branches and subsidiaries	313	-	313	298	1	299
<b>Total other recognised gains and losses</b>	<b>750</b>	<b>1</b>	<b>751</b>	<b>1,183</b>	<b>6</b>	<b>1,189</b>
<b>Net movement in funds</b>	<b>1,730</b>	<b>(11)</b>	<b>1,719</b>	<b>2,064</b>	<b>74</b>	<b>2,138</b>
Fund balances brought forward at 1 August	9,763	691	10,454	7,699	617	8,316
<b>Total funds carried forward at 31 July</b>	<b>11,493</b>	<b>680</b>	<b>12,173</b>	<b>9,763</b>	<b>691</b>	<b>10,454</b>

All activities derive from continuing operations

# GROUP AND CHARITY BALANCE SHEETS

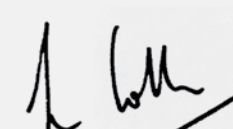
AS AT 31 JULY 2011

	Group		Charity	
	2011 £000	2010 £000	2011 £000	2010 £000
<b>Fixed assets</b>				
Intangible Assets	5	4	1	1
Tangible Assets held for charitable use	8,539	7,502	8,333	7,317
Investments	32	29	109	103
	<b>8,576</b>	<b>7,535</b>	<b>8,443</b>	<b>7,421</b>
<b>Current assets</b>				
Stocks	425	345	128	101
Debtors	1,103	1,060	1,357	1,320
Cash at bank and in hand	7,195	6,513	4,731	4,446
	<b>8,723</b>	<b>7,918</b>	<b>6,216</b>	<b>5,867</b>
<b>Creditors – amounts falling due within one year</b>	<b>(5,083)</b>	<b>(4,837)</b>	<b>(3,893)</b>	<b>(3,675)</b>
<b>Net current assets</b>	<b>3,640</b>	<b>3,081</b>	<b>2,323</b>	<b>2,192</b>
<b>Creditors – amounts falling due after more than one year</b>	<b>(43)</b>	<b>(162)</b>	<b>(39)</b>	<b>(147)</b>
<b>Net assets</b>	<b>12,173</b>	<b>10,454</b>	<b>10,727</b>	<b>9,466</b>
<b>Funds</b>				
Restricted Funds	680	691	671	683
Unrestricted Funds				
Accumulated funds	5,080	3,937	3,749	3,059
Revaluation reserves	6,413	5,826	6,307	5,724
<b>Total funds</b>	<b>12,173</b>	<b>10,454</b>	<b>10,727</b>	<b>9,466</b>

These financial statements were approved and signed on behalf of the Board of Trustees on 13 February 2012 by:



Kerry Rubie  
Trustee, Board of Trustees



Leigh Collins  
Trustee, Board of Trustees

ACCOUNTING POLICIES

YEAR ENDED 31 JULY 2011

(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 19 of the full financial report and statements discusses these uncertainties and explains why the Trustees have concluded that the business is 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 2011, 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 Teaching 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 of 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	Sharlene Roberts
Canada	2011 SunDance Summer School Scholarship	Kylee Hart
Italy	Fondo Summer School Bursary	Giorgia Farimbella, Martina Ancarani, Francesca Marzaro
	Sara Acquarone first prize	Giorgia Vailati
	Sara Acquarone second prize	Carlotta Dejana
	Bursary dedicated to the memory of Maria Pia De Luca	Carlotta Dejana, Matteo Manzoni
	Fondo Bursaries	Elisa Baldelli, Benedetta Angelini, Martina Ghisleni, Michela Farioli
Japan	Chacott London International Performance Course Scholarship	Chihiro Tanigawa
	Runner-up RAD Summer School Scholarship	Mana Ogawa
	Tokyo Summer School Scholarships	Miyuu Mori, Yui Kuwata, Mika Aoki
New Zealand	14+ Dance Scholarship Award 2010	Phebe Murison
	Alexander Grant Training Award 2010	Ariana Hond
South Africa	Friends of the Ballet – Southern African Advanced I Bursary	Galya Wolov
Spain	Performance Summer School Bursary	Alejandro Martinez
United Kingdom	Iris Truscott Bursary	Megan Christie, Suzanne Nikolic
	Phyllis Bedells Bursary 2011	John Rhys Halliwell
	London Summer School Tuition Awards	Camille Jade Montagne, Lucia Spada, Manon Cazalis
	London Performance Course Tuition Award 2010	Lorenzo Angelini
	Bournemouth Summer School Tuition Award	Joshua Stuckes
	Jersey Summer School Tuition Award	Saoirse Robertson
United Kingdom Regional Awards		
London and Middlesex	Sallie Lewis Award	Sasha Leigh
	London Region Award	Shannon Wood
	Ruth French Award	Nicole Reardon
Midlands and East of England	Genée Dance Challenge 2011, Birmingham	Level 1: Francesca Lynn, Lydia Bradshaw Level 2: Leisha Harrison, Amelia Evans Level 3: Lucy Hutton, Jack Brownhill Level 4: Tsanta Andriamingay, Emily Lunt
Northern England, Yorkshire and the Humber	North East Scholarship	<b>Junior Winners:</b> Annisha Attanayake, Ben Casey, Natasha Charles, Charlotte Downes, Cora Drummond, Laura Maria Haubold, Elizabeth Morrison, Rebecca Russell
	Master Class Tuition Award	
		<b>Senior Winners:</b> Tyler Angus, Marnie Byfield, Chloe Daly, Charlotte Holmes, Emily Jackson, Chloe Ogilvie-Coe, Alice Robinson, Bronwen Stout
	Nora Lycette Fearn Trophy Award	Gabrielle Guest
	Joy Beadell Trophy Award	Marnie Byfield
	North West Scholarship Class Trophy Awards	Steffi Armor, Camila Disano, Emily Jayne Prescott, Zara Ward
	North West Scholarship	Zara Ward
	Jean Brenda Johnson Award	

Scotland	RAC Scotland Awards	Ellie Crosbie, Jessica Low, Lucy Hutton, Lucy McPhail; Overall winner was Lucy Hutton
	Caroline Newlands Memorial Statue	Katy Russell
South East England	Summer School Scholarship	Robyn Dennis, Mary Sheath
	Performance Course Scholarship	Samantha Francis
	Awards Day prizes	Ethan Barratt, Natalie Austin, Emma Haskins, Phoebe Abbott, Laura Mereweather, Anya Clarke, Katie Valentine
South West, Wales and Channel Islands	Geraldine Lamb Memorial Fund Award	Natasha Burgess, Sarah Chapman

Fundraising – Challengénée

The Regional Advisory Committees of the Royal Academy of Dance and London Headquarters were challenged to raise £30,000 towards the cost of the Genée International Ballet Competition London 2010.

	£
Regional Advisory Committee for the Midlands and East of England	7,856
London Headquarters (Strictly Boys Only!)	6,359
Regional Advisory Committee for Scotland	5,242
Regional Advisory Committee for North England, Yorkshire and the Humber	4,994
Regional Advisory Committee for South East England	4,368
Regional Advisory Committee for Ireland and N Ireland	2,107
Regional Advisory Committee for South West England, Wales and Channel Islands	1,294
Regional Advisory Committee for London and Middlesex	1,205
Total raised	£33,425

In addition the following grant and donation were gratefully received:

J Paul Getty Jnr Charitable Trust	1,000
Mrs Sarah Coleman	10,000
Total raised before indirect expenses	£44,425

A net **£42,303** was applied to the Genée International Ballet Competition London 2010.

	No of Members	No of Members who are Registered Teachers	No of Examination Candidates <sup>1</sup>	No of Faculty of Education Students <sup>2</sup>	No of participants on an IF / I course <sup>3</sup>
United Kingdom	3,792	2,061	59,466	376	517
Australia	1,905	894	21,853	97	388
Canada	933	602	14,384	65	151
Italy	702	505	11,763	61	
S Africa	655	348	8,935	48	123
New Zealand	536	212	6,799	10	74
USA	466	203	3,752	20	104
Germany	321	246	5,822	44	115
Spain	306	269	8,591	47	159
Hong Kong	289	218	16,785	36	128
Greece	279	213	4,038	31	274
Malaysia	260	180	10,466	32	194
Mexico	232	191	8,346	41	156
Japan	201	114	1,750	17	66
Brazil	172	155	4,321	47	125
China	135	63	2,542		111
Portugal	130	110	5,678	16	85
Thailand	125	41	2,722	1	32
Ireland	114	91	3,880	18	30
Singapore	109	93	9,782	30	
Indonesia	95	56	4,042	22	78
Cyprus	72	55	2,496	4	49
Switzerland	70	45	1,130		
Netherlands	44	29	471	1	
Malta	44	20	708	6	18
Israel	30	25	416		
Norway	30	17	654	5	11
France	30	16	240		
Taiwan	30	15	672		17
Belgium	29	19	514		
UAE	21	19	885	3	13
Turkey	16	14	568	2	
Austria	16	8	174	1	
Peru	13	13	402	2	
Philippines	13	11	312	1	12
Luxembourg	13	8	432	2	
Sweden	10	4	87		

<sup>1</sup>Includes Presentation Classes, Class Awards and Demonstration Classes

<sup>2</sup>Excludes students at Tong Ji University

<sup>3</sup>A further 44 Intermediate Foundation and Intermediate courses will be held in the latter half of 2011

	No of Members	No of Members who are Registered Teachers	No of Examination Candidates <sup>1</sup>	No of Faculty of Education Students <sup>2</sup>	No of participants on an IF / I course <sup>3</sup>
Korea	9	9	83		
Trinidad and Tobago	9	9	202		12
Barbados	7	5	304	1	5
Costa Rica	6	6	73		
Denmark	6	4	204		
Sri Lanka	5	4	263		11
Brunei	5	3	225	3	
Jamaica	5	3	433		8
Bermuda	4	4	139		
Guatemala	4	4	109		
Gibraltar	4	3			
Chile	4	2	55		
Lebanon	3	2			
Bahamas	3	1	111		7
El Salvador	2	2	69		
India	2	2	198		
Jordan	2	2	102		
Armenia	2	1			
Honduras	2	1	47		
Ecuador	1	1	37	1	
Finland	1	1			
Guadeloupe	1	1	1		
Macao	1	1	201		
St Lucia	1	1	46		2
San Marino	1	1			
Serbia	1	1			
Venezuela	1	1			
Iceland	1				
Monaco	1				
Slovakia	1				
Slovenia	1				
Suriname	1				
Tanzania	1				
Vietnam	1				
Colombia				2	
Kuwait			40	1	
Total	12,337	7,258	228,827	1,094	3,075



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Deceased 30 September 2011  
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Appointed 15 December 2011  
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Dr Christiane Theobald MBA Europe  
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Retired 23 June 2011  
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Dirk Badenhorst Africa  
Sabine Lieb RAD RTS Europe

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Helen Taylor RAD RTS  
Cheryl Thrush ARAD RTS  
Kathryn Wade ARAD  
Nigel Wreford-Brown

Deceased 24 February 2011  
Frank Freeman FRAD RTS

Resigned 14 April 2011  
Rosemarie Franklin RAD RTS  
Denise Winmill ARAD RTS

Resigned 20 October 2011  
Valerie Mitchell OBE

Co-opted 23 March 2011  
Brian Brodie

Co-opted 23 June 2011  
Julia Bond

Co-opted 20 October 2011  
Thérèse Cantine ARAD Dip PDTC RTS  
Sarah Dickinson ARAD AdvTch Dip RTS

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Karen Berry BSc BA(Hons) AdvTch Dip RTS  
Cheryl Thrush ARAD RTS  
Kathryn Wade ARAD  
  
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Caroline Jenkins ARAD RTS  
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Linda Jasper MBE MA Cert Ed  
Hilary Moss MA BPhil (Hons) LRAD ARAD  
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Student representatives:  
Paula Scales (Postgraduate)  
Reena Bhattacharjee (Undergraduate)

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Director of Finance and Administration  
Richard Thom BA (Hons) FCA

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Dr Anne Hogan BA MA PhD

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Siân Dixon Tch Cert RTS (South West England, Wales & Channel Islands)  
Penny Parks RAD RTS (South East England)  
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**Sri Lanka** British Council, 49 Alfred House Gardens, Colombo 0030  
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**Italy** Royal Academy of Dance Srl., Via Vannetti 12, 38100 Trento  
**Malaysia** RAD Dancing (Malaysia) Sdn Bhd., PO Box 8344 Kelana Jaya, 46788 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  
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