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

123 employees in UK and Republic of Ireland

108 employees and representatives in international offices

197 freelance examiners

300 freelance teachers / guest lecturers

350 mentors

200 practical teaching supervisors

80 tutors

Our highlights of the year are produced in full in a separate publication, Your stories – Our highlights, created in conjunction with this Annual Review & Report.
In a year characterised by a remarkable amount of activity, one of the more significant events was acknowledging the retirement of Dame Antoinette Sibley DBE as our President. It has been a particular privilege for me to have worked closely with Dame Antoinette over the past 6 years of her 21 years in the role and to host a gala retirement lunch. This took place in a cleverly re-imagined and imaginatively dressed Genée Studio at our Battersea headquarters.

The occasion was attended by many of Dame Antoinette’s long-time associates, former dance colleagues and family. At her table, Dame Antoinette was joined by Sir Anthony Dowell CBE, Dame Monica Mason OBE, Dame Vivienne Duffield DBE and other witnesses to her illustrious career. The doyen of dance critics, Clement Crisp, gave the keynote address, which was followed by the unveiling of a bronze bust of Dame Antoinette that now takes pride of place in the foyer of the Academy’s headquarters.

Dame Antoinette was noticeably moved by the occasion and I believe it was an appropriate farewell to one who has had such an impact on the Academy over the last 20 years.

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

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

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

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

Kerry Rubie
Chairman
Chief Executive’s review

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

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

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

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

In June, the Academy, together with the Royal Academy of Arts, the Royal Academy of Dramatic Art and the Royal Academy of Music staged and hosted the largest gathering ever assembled in London of dancers, artists, musicians, actors, directors, designers and architects in tribute to Her Majesty the Queen in her Diamond Jubilee.

The gala was held at Burlington House in Piccadilly, the home of the Royal Academy of Arts, and during the glittering event Her Majesty the Queen presented special Jubilee Awards to each Academy to benefit students in training at each institution. The Academy’s award was generously provided by the Linbury Trust.

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

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

After six years of relatively good financial results, it is, however, disappointing to record 3% less successful outcome to the financial year under review. As the Chairman mentions in his foreword and as the Director of Finance & Administration explains in his report, our failure to meet our budgeted surplus is the result, in the main, of incurring a number of exceptional one-off item costs rather than in a reduction of our core business. We can at least take some consolation from this and we will redouble our efforts to ensure a better result at the end of the current financial year.

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

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

Luke Rittner
Chief Executive

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

1. Darcey Bussell cbe
   president

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

2. Kerry Rubie
   chairman of the executive committee

   Kerry Rubie became Chairman of the Executive Committee (now the Board of Trustees) in May 2006. Born in Australia, he was recruited by the Leo Burnett Company of Chicago in 1964. He became CEO of Burnett’s Canadian operation in 1978 and subsequently moved to Hong Kong as Regional Managing Director for the Agency’s Asia Pacific operation. Leaving Hong Kong in 1987, he relocated to London as head of Burnett’s Europe/Middle East/Africa group and in 1992 moved to Chicago as Group President. He was appointed Group President Leo Burnett Worldwide Inc. in 1997 and retired as Vice Chairman in 2004 leaving an agency with operations in 87 countries, employing over 6,000, with billings in excess of US$900 million. His other charity roles are Chairman of Friends of the Elderly and reading assistant at St Mary’s Primary School East Row.

3. Luke Rittner
   chief executive

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

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

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

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

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

5. Anne Hogan BA MA PhD
DIRECTOR OF EDUCATION

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

A former member of the Boston Ballet Company and Pacific Northwest Ballet, Anne holds a BA in English Literature from Harvard University, and an MA and PhD in English Literature from Brown University. She taught in the Department of Comparative Literature and was Director of Alumni Relations at The American University of Paris, and was previously the Head of Dance Studies at the University of Wolverhampton, and Head of Postgraduate Studies and Research at London Contemporary Dance School. Prior to joining the RAD, she was an Associate Dean in the Faculty of Humanities, Arts, Languages and Education at London Metropolitan University.

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

6. Andrew McBirnie BA MMUS PhD LElc.
DIRECTOR OF EXAMINATIONS

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

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

7. Melanie Murphy BA (hons) Msc MIF IMC 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 since held a variety of marketing, sales and communications roles in a wide range of industries. Melanie’s experience includes advertising, public relations, marketing, corporate events, social media, brand management and communications strategy. She is a Chartered Marketer, a Fellow of the Chartered Institute of Marketing. Since 2008 she has been responsible for the RAD’s membership, marketing, communications and events.

8. Lynn Walleys FISTD
ARTISTIC DIRECTOR

Lynn Walleys 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 repertoires 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 Progressions of Classical Ballet Technique. The Progressions of Classical Ballet Technique. She is currently working on Grades 4–5, as well as Advanced Foundation Male and Female and Advanced 1 and 2 (Female).

In 2001 Lynn was nominated and shortlisted for the European Women of Achievement Awards. In 2004 she was nominated for an Isadora Duncan Dance Award in the category of Reconstruction/Revival/Restaging for her work on Monotones I and II, Sir Frederick Ashton, San Francisco Ballet. Lynn is a Trustee of the Dance Teachers’ Benevolent Fund.
I was absolutely delighted when I was asked to follow in the footsteps of iconic ballerinas Margot Fonteyn and Dame Antoinette Sibley, explains Darcey. ‘It’s extraordinary – and wonderful – to think that I was voted in by the worldwide membership.’

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

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

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

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

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

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

Objectives & Achievements

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

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

To refine and implement an Examinations Feedback model.

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

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

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

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

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

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

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

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

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

To refine a marketing and communications strategy for RAD Examinations.

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

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

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

Facts & Figures

66 COUNTRIES HELD RAD EXAMS IN 2011/12

206,405 CANDIDATES ENTERED FOR GRADED EXAMINATIONS, PRESENTATION CLASSES, CLASS AWARDS AND DEMONSTRATION CLASSES

21,426 CANDIDATES ENTERED FOR VOCATIONAL GRADED EXAMINATIONS
Education

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

Objectives & Achievements

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

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

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

The Master in Teaching (Dance) continues to welcome students who have completed the Faculty of Educational PGCE, DT, the BA (Hons) Dance Education (BA DE) and the Professional Dancers’ Teaching Diploma (PDTD) programmes, as well as attracting teaching members of the RAD and increasing numbers of international students.

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

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

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

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

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

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

To produce and disseminate to the international teaching community a broad range of research outputs designed to inform, engage and inspire (including practice-based projects as well as publications, targeted as appropriate within the academic sector and more broadly among dance professionals). 2011/12 saw the implementation of the Faculty of Education’s Research Strategy, which included the introduction of a mentoring scheme and more flexible procedures for staff to conduct research off-site, a broadening of the remit of the Research Ethics Committee, further support and guidance for applying for external funding, and the inauguration of the Faculty of Education Guest Speaker Series. Focus on Education, the Faculty of Education’s online publication, was launched and has received excellent feedback as a vehicle for communicating Faculty of Education activities and initiatives to a wider community and for providing a forum for staff publications.

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

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

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

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

Staff Qualifications

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

Facts & Figures

989 STUDENTS FROM 47 COUNTRIES ENROLLED ON THE PROGRAMMES

100% OF DANCE TEACHING (PGCE: DT), BA (HONS) BALLET EDUCATION AND BA (HONS) DANCE EDUCATION GRADUATES WENT ON TO EMPLOYMENT OR FURTHER STUDY

Highlights

The FoE was awarded a £20,000 two-year bursary support grant from the Headley Trust (part of the Sainsbury Family Charitable Trusts).

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

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

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

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

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

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

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

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

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

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

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

Over 1,000 delegates in the UK attended the ‘Introduction to Grades 1–3 Syllabi’ teachers’ courses, with an additional 4,008 attending 230 courses worldwide.
Benesh Movement Notation

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

Objectives & Achievements

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

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

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

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

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

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

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

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

To publish the Encyclopaedia of Benesh Movement Notation in 2012

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

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

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

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

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

Highlights

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

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

Objectives & Achievements

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

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

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

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

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

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

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

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

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

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

Highlights

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

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

Facts & Figures

550 books and 40 journal titles were sent to help RAD Canada expand their reference library

170 new titles and editions were added to the dance collection during the year

51 new audio-visual items were added to the dance collection during the year
Membership

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

Objectives & Achievements

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

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

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

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

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

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

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

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

To hold a successful Genée International Ballet Competition 2011.

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

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

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

Facts & Figures

12,794 Members worldwide

1,544 Life Members listed on the new life members’ area of the website

4,200 People who joined the Genée online community by the end of the reporting year

49 Members entered the first membership photo competition

39,000 Facebook fans by July 2012, an increase of 14,000 from July 2011

6,300 Followers on Twitter, an increase of 3,800 from July 2011
Student activities

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

Objectives & Achievements

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

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

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

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

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

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

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

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

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

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

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

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

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

Objectives & Achievements

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

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

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

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

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

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

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

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

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

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

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

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

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

Facts & Figures

5,720 students are engaged with the programme, an increase of 2,150 students from last year

187 schools across 31 London boroughs and Essex, an increase of 37 schools from last year

41 SEN schools on the programme, an increase of 14 schools from last year

27% of Step into Dance students are boys

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

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

Objectives & Achievements

To complete the final stages of the five-year syllabus review with the publication of the new Grades 1–3 syllabi due for launch in January 2012
The new Grades 1–3 syllabi exceeded sales of Pre-Primary in Dance and Primary in Dance by 35 per cent.

To identify further opportunities to increase the global accessibility of uniform wear in support of the syllabus
RADE gave Bloch Australia the licence to develop a brand of examination wear for the Australian and New Zealand markets. RADE commenced negotiations in other territories to supply customers with branded examination wear.

To explore product digitisation and web-based retail strategies
The RADE website was redesigned to improve the customer experience. Enterprises also investigated the opportunity to produce apps and digital resources as additional resources for the customer.

To continue to contribute 2 per cent of net pre-tax turnover to the Academy’s Social Responsibility Fund designated for the creation of bursaries and awards
RADE exceeded the previous year’s Social Responsibility Fund contribution.

Highlights

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

Facts & figures

£1.32m
2011/12 turnover

Licences
Adagio Tunics
Freed of London
J Bloch Pty Ltd
Katz
Little Ballerina
Mondor of Canada
Annual General Meeting

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

The following business will be transacted:

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

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

By order of the Trustees
4 March 2013

Your trustees
List A (10 positions)
- Thérèse Cantine ARAD Dip PTD RTS
- Sarah Dickinson ARAD Adv TCH Dip RTS
- Lynne Reucroft Croome BA(Hons) MA LRAD
- Helen Taylor RAD RTS
- Cheryl Thrush ARAD RTS

List B (10 positions)
- Julia Bond
- Brian Brodie
- Derek Purnell
- Katie Wade ARAD
- Nigel Wreford-Brown

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

Summarised financial statements

Your trustees
List A (10 positions)
- Thérèse Cantine ARAD Dip PTD RTS
- Sarah Dickinson ARAD Adv TCH Dip RTS
- Lynne Reucroft Croome BA(Hons) MA LRAD
- Helen Taylor RAD RTS
- Cheryl Thrush ARAD RTS

List B (10 positions)
- Julia Bond
- Brian Brodie
- Derek Purnell
- Katie Wade ARAD
- Nigel Wreford-Brown

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

No. of teachers and members

<table>
<thead>
<tr>
<th>Members</th>
<th>UK</th>
<th>Europe</th>
<th>Asia &amp; Middle East</th>
<th>Americas</th>
<th>Africa</th>
<th>Australia</th>
<th>NZ</th>
<th>Total</th>
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</thead>
<tbody>
<tr>
<td>Registered Teachers</td>
<td>2,134</td>
<td>1,792</td>
<td>950</td>
<td>1,280</td>
<td>353</td>
<td>1,165</td>
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<tr>
<td>All other members</td>
<td>1,667</td>
<td>559</td>
<td>525</td>
<td>648</td>
<td>292</td>
<td>1,429</td>
<td>5,120</td>
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<td>2011/12 Actual</td>
<td>3,801</td>
<td>2,351</td>
<td>1,475</td>
<td>928</td>
<td>645</td>
<td>2,594</td>
<td>12,794</td>
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<tr>
<td>Registered Teachers</td>
<td>2,061</td>
<td>1,679</td>
<td>859</td>
<td>1,205</td>
<td>348</td>
<td>1,106</td>
<td>7,258</td>
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<tr>
<td>All other members</td>
<td>1,731</td>
<td>564</td>
<td>479</td>
<td>662</td>
<td>308</td>
<td>1,335</td>
<td>5,079</td>
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<tr>
<td>2010/11 Prior year</td>
<td>3,792</td>
<td>2,243</td>
<td>1,338</td>
<td>1,867</td>
<td>656</td>
<td>2,441</td>
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No. of candidates taking examinations, class awards, presentation and demonstration classes

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<th>Examinations</th>
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<th>Asia &amp; Middle East</th>
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<th>Total</th>
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<tbody>
<tr>
<td>Graded</td>
<td>56,106</td>
<td>39,221</td>
<td>49,694</td>
<td>29,705</td>
<td>8,373</td>
<td>21,952</td>
<td>206,405</td>
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<td>Vocational</td>
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<td>4,306</td>
<td>4,694</td>
<td>4,875</td>
<td>1,985</td>
<td>1,204</td>
<td>21,436</td>
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<tr>
<td>2011/12 Actual</td>
<td>58,813</td>
<td>43,527</td>
<td>54,342</td>
<td>34,184</td>
<td>9,232</td>
<td>27,733</td>
<td>227,831</td>
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<td>Graded</td>
<td>56,246</td>
<td>42,564</td>
<td>47,538</td>
<td>28,314</td>
<td>8,019</td>
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<td>Vocational</td>
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<td>4,519</td>
<td>916</td>
<td>4,375</td>
<td>21,869</td>
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<td>2010/11 Prior year</td>
<td>59,466</td>
<td>47,450</td>
<td>51,491</td>
<td>32,833</td>
<td>8,935</td>
<td>28,652</td>
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Education programme recruitment (continuing and current)

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<tr>
<th>Faculty of Education1</th>
<th>UK</th>
<th>Europe</th>
<th>Asia &amp; Middle East</th>
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<th>Africa</th>
<th>Australia</th>
<th>NZ</th>
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<tbody>
<tr>
<td>Master of Teaching (Dance)</td>
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<td>-</td>
<td>4</td>
<td>-</td>
<td>1</td>
<td>35</td>
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<td>PGCE: Dance Teaching</td>
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<td>-</td>
<td>-</td>
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<td>20</td>
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<tr>
<td>BA (Hons) Ballet Education</td>
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<td>9</td>
<td>2</td>
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<td>BA (Hons) Dance Education</td>
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<td>14</td>
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<td>3</td>
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<td>143</td>
<td>26</td>
<td>104</td>
<td>660</td>
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<tr>
<td>2011/12 Actual</td>
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<td>216</td>
<td>153</td>
<td>171</td>
<td>30</td>
<td>108</td>
<td>989</td>
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<td>Master of Teaching (Dance)</td>
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<td>20</td>
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<tr>
<td>BA (Hons) Ballet Education</td>
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<td>BA (Hons) Dance Education</td>
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<td>13</td>
<td>11</td>
<td>10</td>
<td>4</td>
<td>6</td>
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<tr>
<td>TRAD</td>
<td>57</td>
<td>5</td>
<td>3</td>
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<td>-</td>
<td>68</td>
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<tr>
<td>PDTD</td>
<td>16</td>
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<td>-</td>
<td>21</td>
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<tr>
<td>CBTS (UK based)</td>
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<td>-</td>
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<td>124</td>
<td>157</td>
<td>44</td>
<td>100</td>
<td>727</td>
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<tr>
<td>2010/11 Prior year</td>
<td>346</td>
<td>239</td>
<td>146</td>
<td>179</td>
<td>48</td>
<td>107</td>
<td>1,065</td>
<td></td>
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</table>

At a glance

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

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

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

Financial Highlights1

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
<th>2012</th>
<th>2011</th>
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</thead>
<tbody>
<tr>
<td><strong>Statement of Financial Activities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total incoming resources</td>
<td>19,340</td>
<td>18,857</td>
<td>799</td>
<td>599</td>
</tr>
<tr>
<td>Net incoming (outgoing) resources before exceptional items</td>
<td>154</td>
<td>980</td>
<td>166</td>
<td>(12)</td>
</tr>
<tr>
<td>Net (outgoing) incoming resources after exceptional items</td>
<td>(223)</td>
<td>980</td>
<td>166</td>
<td>(12)</td>
</tr>
<tr>
<td>(Loss) gain on revaluation of assets and investments</td>
<td>(410)</td>
<td>437</td>
<td>1</td>
<td>1</td>
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<tr>
<td>Movement on exchange arising from the consolidation of branches and subsidiaries</td>
<td>136</td>
<td>313</td>
<td>(1)</td>
<td>(1)</td>
</tr>
<tr>
<td>Net movement in reserves</td>
<td>(497)</td>
<td>1,730</td>
<td>166</td>
<td>(11)</td>
</tr>
</tbody>
</table>

**Balance Sheet**

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tangible and intangible fixed assets (excluding freehold property)</strong></td>
<td>522</td>
<td>428</td>
</tr>
<tr>
<td><strong>Cash and other liquid assets</strong></td>
<td>5,495</td>
<td>6,242</td>
</tr>
<tr>
<td><strong>Working capital including provisions</strong></td>
<td>3,116</td>
<td>(2,807)</td>
</tr>
<tr>
<td><strong>Readily realisable reserves</strong></td>
<td>2,379</td>
<td>2,955</td>
</tr>
<tr>
<td><strong>Accumulated funds</strong></td>
<td>4,984</td>
<td>5,080</td>
</tr>
<tr>
<td><strong>Revaluation reserves</strong></td>
<td>6,012</td>
<td>6,413</td>
</tr>
</tbody>
</table>

**Statistics**

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Members</strong></td>
<td>12,794</td>
<td>12,337</td>
</tr>
<tr>
<td><strong>Students enrolled on education programmes</strong></td>
<td>989</td>
<td>1,085</td>
</tr>
<tr>
<td><strong>Candidating taking examinations, class awards, presentation and demonstration classes</strong></td>
<td>227,831</td>
<td>228,827</td>
</tr>
</tbody>
</table>

1 All programmes show origin of students other than CBTS (Intnl) which shows students studying locally.

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

1 Cash and other liquid assets is made up of cash held at bank less any bank overdrafts shown in Note 25.

2 Working capital including provisions is made up of stocks and debits 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.

3 Readily realisable reserves are made up of cash and other liquid assets less working capital including provisions as shown above and on page 20 of the full financial statements.
Statement of the Board of Trustees’ responsibilities

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

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

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

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

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

The summary financial statements on pages 38–41 of the Annual Review and Report are not statutory accounts, but a summary of the key financial information of the Royal Academy of Dance for the year ended 31 July 2012. In preparing these financial statements, the Trustees are required to:

- observe the methods and principles in the Charities SORP;
- select suitable accounting policies and then apply them consistently;
- 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.

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

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

Respective responsibilities of the Trustees and auditor

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

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

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

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

Opinion

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

Deloitte LLP
Chartered Accountants and Statutory Auditor
LONDON
4 March 2013

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

Kerry Rubie
Leigh Collins
Trustee, Board of Trustees
Trustee, Board of Trustees
Group consolidated statement of financial activities
FOR THE YEAR TO 31 JULY 2012

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
<th>Total funds £000</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted funds</td>
<td>Restricted funds</td>
<td>£000</td>
</tr>
<tr>
<td>Incoming resources</td>
<td>19,340</td>
<td>799</td>
<td>20,139</td>
</tr>
<tr>
<td>Voluntary income</td>
<td>14</td>
<td>99</td>
<td>113</td>
</tr>
<tr>
<td>Activities for generating funds</td>
<td>296</td>
<td>93</td>
<td>389</td>
</tr>
<tr>
<td>Investment income</td>
<td>61</td>
<td>2</td>
<td>63</td>
</tr>
<tr>
<td>From charitable activities</td>
<td>1,082</td>
<td>-</td>
<td>1,082</td>
</tr>
<tr>
<td>Examination fees</td>
<td>10,291</td>
<td>-</td>
<td>10,291</td>
</tr>
<tr>
<td>Education and training fees</td>
<td>6,000</td>
<td>-</td>
<td>6,000</td>
</tr>
<tr>
<td>Subscription income</td>
<td>1,082</td>
<td>-</td>
<td>1,082</td>
</tr>
<tr>
<td>Other primary purpose trading</td>
<td>1,322</td>
<td>-</td>
<td>1,322</td>
</tr>
<tr>
<td>Other incoming resources</td>
<td>274</td>
<td>-</td>
<td>274</td>
</tr>
<tr>
<td>Total incoming resources</td>
<td>19,340</td>
<td>799</td>
<td>20,139</td>
</tr>
<tr>
<td>Resources expended</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costs of generating funds</td>
<td>(188)</td>
<td>(25)</td>
<td>(213)</td>
</tr>
<tr>
<td>Costs of charitable activities</td>
<td>(17,214)</td>
<td>(605)</td>
<td>(18,329)</td>
</tr>
<tr>
<td>Governance costs</td>
<td>(892)</td>
<td>(1)</td>
<td>(893)</td>
</tr>
<tr>
<td>Other resources expended</td>
<td>(382)</td>
<td>(2)</td>
<td>(384)</td>
</tr>
<tr>
<td>Total resources expended</td>
<td>(19,186)</td>
<td>(633)</td>
<td>(19,819)</td>
</tr>
<tr>
<td>Net incoming resources before exceptional items</td>
<td>154</td>
<td>166</td>
<td>320</td>
</tr>
<tr>
<td>Relocation costs</td>
<td>(38)</td>
<td>-</td>
<td>(38)</td>
</tr>
<tr>
<td>Taxation and foreign exchange losses</td>
<td>(339)</td>
<td>-</td>
<td>(339)</td>
</tr>
<tr>
<td>Net incoming (outgoing) resources</td>
<td>(223)</td>
<td>166</td>
<td>(57)</td>
</tr>
<tr>
<td>Other recognised gains and losses</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On investments held for investment purposes</td>
<td>(16)</td>
<td>(16)</td>
<td></td>
</tr>
<tr>
<td>Realised gains</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrealised gains</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On revaluation of tangible fixed assets</td>
<td>(394)</td>
<td>-</td>
<td>(394)</td>
</tr>
<tr>
<td>Movement on exchange arising from the consolidation of branches and subsidiaries</td>
<td>136</td>
<td>(1)</td>
<td>135</td>
</tr>
<tr>
<td>Total other recognised gains and losses</td>
<td>(274)</td>
<td>-</td>
<td>(274)</td>
</tr>
<tr>
<td>Net movement in funds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fund balances brought forward at 1 August</td>
<td>11,493</td>
<td>680</td>
<td>12,173</td>
</tr>
<tr>
<td>Total funds carried forward at 31 July</td>
<td>10,996</td>
<td>846</td>
<td>11,842</td>
</tr>
</tbody>
</table>

Group and charity balance sheets
AS AT 31 JULY 2012

<table>
<thead>
<tr>
<th></th>
<th>Group 2012</th>
<th>Group 2011</th>
<th>Charity 2012</th>
<th>Charity 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intangible Assets</td>
<td>10</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Tangible Assets held for charitable use</td>
<td>8,871</td>
<td>8,539</td>
<td>8,677</td>
<td>8,333</td>
</tr>
<tr>
<td>Investments</td>
<td>44</td>
<td>32</td>
<td>162</td>
<td>109</td>
</tr>
<tr>
<td>Total fixed funds</td>
<td>8,925</td>
<td>8,576</td>
<td>8,840</td>
<td>8,443</td>
</tr>
<tr>
<td>Current assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stocks</td>
<td>392</td>
<td>422</td>
<td>128</td>
<td>128</td>
</tr>
<tr>
<td>Debtors</td>
<td>953</td>
<td>1,103</td>
<td>1,492</td>
<td>1,357</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>6,928</td>
<td>7,195</td>
<td>4,584</td>
<td>4,731</td>
</tr>
<tr>
<td>Total current assets</td>
<td>8,273</td>
<td>8,723</td>
<td>6,204</td>
<td>6,216</td>
</tr>
<tr>
<td>Creditors – amounts falling due within one year</td>
<td>(5,051)</td>
<td>(5,083)</td>
<td>(4,115)</td>
<td>(3,893)</td>
</tr>
<tr>
<td>Net current assets</td>
<td>3,222</td>
<td>3,640</td>
<td>2,091</td>
<td>2,323</td>
</tr>
<tr>
<td>Creditors – amounts falling due after more than one year</td>
<td>(305)</td>
<td>(43)</td>
<td>(303)</td>
<td>(39)</td>
</tr>
<tr>
<td>Total net assets</td>
<td>11,842</td>
<td>12,173</td>
<td>10,628</td>
<td>10,727</td>
</tr>
<tr>
<td>Funds</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Restricted Funds</td>
<td>846</td>
<td>680</td>
<td>8,38</td>
<td>671</td>
</tr>
<tr>
<td>Unrestricted Funds</td>
<td>4,984</td>
<td>5,080</td>
<td>3,869</td>
<td>3,749</td>
</tr>
<tr>
<td>Total funds</td>
<td>5,828</td>
<td>5,760</td>
<td>4,748</td>
<td>4,618</td>
</tr>
</tbody>
</table>

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

Kerry Rubie
Trustee, Board of Trustees

Leigh Collins
Trustee, Board of Trustees
Accounting policies

YEAR ENDED 31 JULY 2012

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

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

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

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

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

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>Depreciation Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freehold buildings</td>
<td>2.5%</td>
</tr>
<tr>
<td>Furniture and equipment</td>
<td>10%</td>
</tr>
<tr>
<td>Computer equipment</td>
<td>33%</td>
</tr>
<tr>
<td>Motor vehicles</td>
<td>25%</td>
</tr>
</tbody>
</table>

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

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

(a) Costs of generating funds: costs of generating funds include expenditure related to support departments and staff members engaged in or contributing to those activities.

(b) Costs of charitable activities: charitable expenditure includes all expenditure related to the objects of the charity and includes expenditure related to support departments and staff members engaged in or contributing to charitable activities.

(c) Governance costs: these are costs associated with the constitutional and statutory requirements of the Group, and include expenditure related to the trustees and senior staff members engaged in or contributing to the governance of the Group.

(d) Indirect support costs have been allocated on the following bases:
- Salaries and pension: 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 (l).
Scholarships, awards, bursaries & fundraising

Australia
- Advanced 1 Bursary
  Isobelle Dashwood
- Paul Watson Memorial Award
  Bregje van Daelen de Jel

Benelux and France
- 2012 SunDance Scholarship
  Kathleen Phipps
- 2012 Dorothy Cox-Scroon Bursary
  Sarah Watson

Canada
- RAD Dance Challenge 2012
  Anouk Seppeler, Luisa Pollmeier

France
- Fondo Summer School Bursary
  Eleonora Sana, Alessandro Giacchetti

Germany
- Sara Aquarone first prize
  Lara Luisa Castillo Yoshida, Delta Balda Virginia
- Sara Aquarone second prize
  Iris Program

Italy
- Japan Chacott London International Performance
  Momo Kotake
- Japan RAD Summer School Scholarship
  Maiko Okano

New Zealand
- Friends of the Ballet – Southern African
  Olivia Parfitt

North West Scholarship Class Trophy Award
  Bresheen Crookall

North West Scholarship
- Jean Brenda Johnson Award
  Level 2/3
- Emily Breeze, Noemi Byard, Natasha Charles Leah Nichols, Emily Ogilve-Donald, Stephanie Street, Freya Swinburne

North East Scholarship
- Master Class Tuition Award
  Level 4/5
- Hannah Breeze, Emily Coney, Charlotte Drumm, Cara Drummond, Faye Garbutt, Ana Gonzalez-Castro, Kirby Hanson, Jessica Williamson

South Africa
- Friends of the Ballet – Southern African
  Olivia Parfitt

South Africa Regional Awards
- RAD Border Regional Advisory Committee
  2,470
- RAD Central Gauteng Regional Advisory Committee
  59,759
- RAD Eastern Cape Regional Advisory Committee
  5,000
- RAD Kwa Zulu Natal Regional Advisory Committee
  26,556
- RAD Limpopo Regional Advisory Committee
  787
- RAD Northern Gauteng Regional Advisory Committee
  74,123
- RAD Western Cape Regional Advisory Committee
  25,000

South Africa, Northern England, Yorkshire and the Humber Regional Awards
- Northern England, Yorkshire and the Humber Regional Awards
  193,695

Scotland
- RAC Scotland Awards
  Cameron McDonald, Nicola Thomson, Lauren Rennie, overall winner Natasha Watson

South West, Wales and Channel Islands
- Geraldine Lamb Memorial Fund Award
  Rachel Far; Lily Madzen; Grace Walter, Olivia Parham, Leha Love-Haley, Jake Sylvester; Karen Walker

Fundraising – Challengenee

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

In addition the following grants and donations were gratefully received:

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

Total raised before indirect expenses

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

Patron
HM Queen Elizabeth II

President
Darcy Russell CBE
Retired 26 April 2012
Dame Antoniette Sidley CBE

Vice Presidents
David Bintley CBE
Dame Beryl Grey CBE DMus DLitt FBSM FISTD MA OBE
Dr Ivor Guest M A DUNV PRAD
Gillian Lynne CBE
David McAllister OAM
Wayne Sleep OBE
Sir Peter Wright CBE DMus DLitt FISTD

Advisory Council
Joy W Brown
Mary Clarke
Barbara Fawster OBE FISTD
Dr Stanley Ho OBE GCMG Chev Leg d’Honneur SC (CBE)
Phil Nind MA OBE
Lady Porter
Sir Roy Strong
Lee Suan Hiang
Dr Christiane Theobald MBA
Robin van Wyke
Ross Brierton ARAD PDTC Dip (RAD London)

The Rt Hon Lord St John of Fawsley
Sir Roy Strong
Lady Porter
Philip Nind
Dr Stanley Ho OBE

HM Queen Elizabeth II
Patron

Dame Beryl Grey CBE DMus DLitt FBSM FISTD MA OBE
Dr Ivor Guest M A DUNV PRAD
Gillian Lynne CBE
David McAllister OAM
Wayne Sleep OBE
Sir Peter Wright CBE DMus DLitt FISTD

Advisory Council
Joy W Brown
Mary Clarke
Barbara Fawster OBE FISTD
Dr Stanley Ho OBE GCMG Chev Leg d’Honneur SC (CBE)
Phil Nind MA OBE
Lady Porter
Sir Roy Strong DLitt PhD FRS A PRSA

Deceased 4 March 2012
The Rt Hon Lord St John of Fawsley

International Advisers
Ross Brierton ARAD PDTC Dip (RAD London) Americas
Professor Susan Street MA Australasia
Robin van Wyke Africa
Dr Christiane Theobald MBA Europe
Lee Sue Hsuan BSc FCMI FCIM FWAPS Asia

Advisers
UK Banker
HSBC Bank Plc
31 Holborn Circus, London EC1N 2HR

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

UK and Group Auditor
Deloitte LLP
2 New Street Square, London EC4A 3BZ

Trustees
Kerry Rubie (Chair)
Nigel Hedrith MBE MMus PGCE (Vice-Chair)
Derek Purnell (Vice-Chair)
Karen Berry BSc BA(Hons) Adv Tch Dip RTS
Julia Bond
Brian Brodie
Thérèse Cantine ARAD Dip PDTC RTS
Leigh Collins
Deborah Coultish Adv Tch Dip RTS
Anders Ivarson AI Chor
Sarah Dickinson ARAD Adv Tch Dip RTS
Louise Murray ARAD RTS
Lynne Reucroft-Croome MA BA(Hons) LRAD
Helen Taylor RAD RTS
Cheryl Thrush ARAD RTS
Kathryn Wade ARAD
Nigel Wreford-Brown

Resigned 21 June 2012
Philip Pegler Dip RSTTC ARAD AISTD AIDTA

Co-opted
Alicia Robinson

Management
Chief Executive
Luke Rittner
Director of Finance
Richard Thom BA (Hons) FCA

Director of Education
Dr Anne Hogan BA MA PhD

Director of Examinations
Dr Andrew McBurnie BA MMus PhD LTCL

Director of Marketing, Communications & Membership
Melanie Murphy Dip IPR MCIPR

Artistic Director
Lynn Wallis RSTD

Education sub-Committee
Nigel Hedrith MBE MMus PGCE (Chair)
Lynne Reucroft-Croome BA(Hons) PGCE LRAD

Co-opted
Professor Ting-Tina Chen FISTD MA Dip RSTTC ARAD
Simon Jarvis MSc Ed Tech PGCE
Linda Jasper MBE MA Cert Ed
Hilary Moss MA BEd (Hons) LRAD ARAD

Resigned 26 June 2012
Professor Rachel Fensham BA (Hons) GDMC MA PhD

Resigned / December 2012
Susan Robinson Adv Tch Dip RTS

Student representatives
Helen Linkenbach (Postgraduate)
Nicola Carroll (Undergraduate)

Board of Directors of Royal Academy of Dance Enterprises Ltd and Enterprises sub-Committee
Nigel Wreford-Brown (Chair) (Trustee) (Director)
Leigh Collins (Trustee)
Heather Taylor RAD RTS

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

BMN sub-Committee
Kathryn Wade ARAD (Chair)

Anders Ivarson AI Chor

Co-opted
Elizabeth Ferguson
Gary Harris AI Chor
Christopher Hampson
Jeanetta Lawrence
Lady MacMillan

Finance sub-Committee
Leigh Collins (Chair)
Nigel Wreford-Brown
Julia Bond

Resigned 21 June 2012
Philip Pegler Dip RSTTC ARAD AISTD AIDTA

Co-opted
Yvonne Gray RAD RTS

Audit Committee
Leigh Collins (Chair)
Julia Bond
Kerry Rubie
Nigel Wreford-Brown

Artistic and Examinations sub-Committee
Derek Purnell (Chair)
Karen Berry BSc BA(Hons) Adv Tch Dip RTS

Thérèse Cantine ARAD Dip PDTC RTS
Cheryl Thrush ARAD RTS
Kathryn Wade ARAD

Co-opted
Norman Gealy MA Psychol FCIPD FCIEA
Caroline Jenkitts ARAD RTS
Moira McCormack ARAD PDTC Dip (RAD London)

Yvonne Gray RAD RTS

Retirements during the year
Paul Doyle Tch Cert RTS
Sian Dixon Tch Cert RTS
Sarah Gannon-Perez Tch Cert RTS
Lorna Roolekide RAD RTS
Sue Lucas Tch Cert RTS

Student representatives
Helen Linkenbach (Postgraduate)
Nicola Carroll (Undergraduate)

Regional sub-Committee
Deborah Coultish Adv Tch Dip RTS (Chair)

(Northern England, Yorkshire & the Humber)

Co-opted
Yvonne Gray RAD RTS (Scotland)
Nicky Jenkins RAD RTS (South West England, Wales & Channel Islands)
Penny Parks RAD RTS (South East England)
Paul Doyle Tch Cert RTS (Ireland & Northern Ireland)
Maria Salgado Llopps FSTD (London & Midlands)
Sandra Hartley ARAD Tch Cert RTS (Midlands & East of England)

Retirements during the year
Nikki Forbes Tch Dip RTS

Student representatives
Helen Linkenbach (Postgraduate)
Nicola Carroll (Undergraduate)

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

Student representatives
Helen Linkenbach (Postgraduate)
Nicola Carroll (Undergraduate)

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

Student representatives
Helen Linkenbach (Postgraduate)
Nicola Carroll (Undergraduate)

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

Student representatives
Helen Linkenbach (Postgraduate)
Nicola Carroll (Undergraduate)

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