



ROYAL
BALLET
SCHOOL



OUR YEAR **2018/19**



ROYAL
BALLET
SCHOOL

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A COMPANY LIMITED BY GUARANTEE | REGISTERED IN ENGLAND (547018) | REGISTERED CHARITY NO: 214364 | REGISTERED OFFICE: 46 FLORAL STREET, LONDON WC2E 9DA



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



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Photo: 2nd Year students in *Simple Symphony* by Alastair Marriott

Cover photo: Davi Ramos, 2019 graduate, now dancing with Dutch National Ballet Junior Company, in *Untied, Undone* by Ashley Page



One of the particular joys of my role is the opportunity to consistently move forward, delivering an education in dance and beyond that responds to our students' evolving needs and the high demands set by the professional world.

It has therefore been the utmost privilege to lead the School through an exciting year, with key developments in our healthcare, choreographic and academic programmes, and international success for our graduates.

Our final year students inspired us once again as they left to join the Royal Ballet companies and other top international companies. We were delighted that six students joined The Royal Ballet's Aud Jepsen Young Dancers Programme and Birmingham Royal Ballet, with a further 15 finding positions in prestigious companies around the world.

Before their departure, we celebrated their time at the School with four sold-out performances at Opera Holland Park, this year dedicated to Jay Jolley's long service to the School. Jay, our former Acting Artistic Director, Assistant Artistic Director and ballet teacher, retired this year after 24 years at the School, and his enthusiasm and commitment will be sorely missed. The students also took to the main stage of the Royal Opera House in a matinee performance given in honour of David Bintley CBE, stepping down as Director of Birmingham Royal Ballet after almost 25 years of inspiring leadership. Ballets presented at the Summer Performances included *Paquita* by Marius Petipa, *La Valse* by Frederick Ashton, *Simple Symphony* by Alastair Marriott and *Scottish Dances* from Bintley's own *Flowers of the Forest*. My sincere thanks to our sponsors and in particular Imagination for their continued support of the School and these performances.

The year brought some significant developments in the School's choreographic training. Our three annual choreographic competitions have been transformed into Emerging Choreographer programmes, allowing several students

to further develop their work for the stage with support from professional mentors. It has been truly rewarding to watch students' creative expression blossom under the mentorship and encouragement of experienced practitioners.

At Upper School, the first cohort of students studying for The Royal Ballet School degree in Classical Ballet and Dance Performance continued to progress towards graduation in 2020, while those students who completed A Levels achieved an impressive 100% pass rate. Our belief in the importance of a balanced and holistic education was further supported by outstanding GCSE results at White Lodge, with 60% of results at grades 9-7 (A*/A), against a national average of 20.6%.

Our pioneering Healthy Dancer Programme continues to lead the way in dance healthcare, enhancing our students' performance and substantially reducing injury through the support and research of our 20-strong in-house healthcare team. It has been heartening to see students becoming empowered to take charge of their own wellbeing from the age of 11 onwards, laying the foundations for a sustained and healthy career. I am proud to say that promoting positive mental health has continued to be a focus, and this year we appointed a clinical psychologist to the healthcare team. A film showcasing the Healthy Dancer Programme was launched in 2019, demonstrating our world-leading commitment to creating strong, resilient young dancers.

This programme and so many others this year have been enabled and championed by our Chairman, the Duchess of Wellington OBE, who completed her final full year leading the School's governing body. Following a remarkable and



successful decade in the role, the Duchess will leave an unforgettable and lasting legacy. The year to come will provide an opportunity to look ahead to the tenure of our new Chairman, esteemed businessman Christopher Rodrigues CBE, and to formally express our gratitude to the Duchess for her selfless and dedicated leadership.

I also wish to thank, as always, the Board of Governors, our community of staff and volunteers, and our generous supporters, who help to make our students' extraordinary achievements possible.

CHRISTOPHER POWNEY
ARTISTIC DIRECTOR

Photo: 1st Year student dancing *Paquita*, choreography after Marius Petipa, at Opera Holland Park

The Royal Ballet School is one of the world's greatest centres of excellence for classical ballet training.

2,983

WE HAD 2,983 APPLICATIONS FOR OUR FULL-TIME AND ASSOCIATE PROGRAMMES



21

21 GRADUATING STUDENTS WERE AWARDED CONTRACTS WITH 14 COMPANIES AROUND THE WORLD



374



374 DANCE TEACHERS ATTENDED OUR INSPIRE AND INSPIRE TO BE TRAINING DAYS



874



874 DANCERS JOINED US AT OUR INTENSIVES IN LONDON AND HONG KONG



1,507



1,507 PRIMARY SCHOOL CHILDREN WERE INTRODUCED TO DANCE THROUGH PRIMARY STEPS



7,000



7,000 PEOPLE WATCHED OUR SUMMER PERFORMANCES AT THE LINBURY THEATRE, OPERA HOLLAND PARK AND THE ROYAL OPERA HOUSE



WE HELD PRELIMINARY AUDITIONS FOR THE FIRST TIME IN FOUR COUNTRIES OUTSIDE THE UK



106



106 STUDENTS APPLIED TO JOIN OUR NEW ASSOCIATE CENTRE IN DUNDEE, OUR FIRST IN SCOTLAND



“Training at The Royal Ballet School is just amazing. I feel so lucky to have such a great team of ballet and academic teachers, healthcare support, house parents and many more people who help us every day to grow as artists, dancers and human beings.”

UPPER SCHOOL STUDENT

Photo: Artistic Director Christopher Powney teaching 2nd Year men's classical ballet class, Upper School



Our 2019 graduating students were awarded contracts with 14 internationally renowned companies, with six students joining The Royal Ballet and Birmingham Royal Ballet.

Photo: Ginevra Zambon, 2019 graduate, now dancing with The Royal Ballet on the Aud Jepsen Young Dancers Programme



A new ballet, *The Cunning Little Vixen*, was performed to audiences on three nights at the Royal Opera House. The ballet was staged as part of a double-bill alongside The Royal Ballet's *The Two Pigeons*.

Photo: Students performing *The Cunning Little Vixen* at the Royal Opera House





The opening night of *The Cunning Little Vixen* was performed in honour of HRH The Prince of Wales on the occasion of his 70th birthday. His Royal Highness met with students and Royal Ballet cast members after the performance.

Photo: Students meeting HRH The Prince of Wales after the opening night of *The Cunning Little Vixen*

Students excelled in all four of our sold-out performances at Opera Holland Park, in ballets including *Paquita* by Marius Petipa, *La Valse* by Frederick Ashton, *Simple Symphony* by Alastair Marriott, and *Coppélia Suite* by Marius Petipa, Enrico Cecchetti and Peter Wright.

Photo: *Coppélia Suite* choreographed by Marius Petipa, Enrico Cecchetti and Peter Wright at Opera Holland Park





The atmosphere in the sold-out Royal Opera House was charged with excitement as students danced in their final performance of the year, watched by friends, family and supporters.

Photo: Upper School students performing *Paquita*, choreography after Marius Petipa, at the Royal Opera House



“The huge amount of courage and hard work it has taken for each and every student to get to this moment is, in the instant, paid back in the pride and joy of shared company spirit.”

SEEING DANCE REVIEW OF THE 2019 ROYAL OPERA HOUSE SUMMER PERFORMANCE



Opposite: *Pulse* by Goyo Montero

This page, clockwise from top left: *Scottish Dances* from *Flowers of the Forest* by David Bintley; *Earthborn* by Robert Binet; *Simple Symphony* by Alastair Marriott; *Let's Begin* by Anita Young



©2019 The Royal Ballet School. Photographed by Tristram Kerton and Rachel Cherry

87% of our students receive funding support to attend the School. Our 11 to 16-year-old students live and train at White Lodge in the heart of Richmond Park.



Photo: Year 7 girls' classical ballet class, White Lodge

In the final three years of the School, students train at our studios in Covent Garden, which are connected to the Royal Opera House. Part of their training is the opportunity to dance in both Royal Ballet and Birmingham Royal Ballet productions.

Photo: Summer Performance rehearsal, Upper School





60% of the School's GCSE results in 2019 were at grades 9-7 (A*/A), which for an academically non-selective school is outstanding. The national average was 20.6%.



Photo: Year 8 history class at White Lodge

At Upper School, students continued to study for the new Royal Ballet School degree in Classical Ballet and Dance Performance. Those students who also completed A Levels achieved an impressive 100% pass rate, with 50% of grades at A*-B.

Photo: Academic classes at Upper School





Students participate in a range of activities in the boarding houses and beyond.
Pictured here: students baking, crafting, using face masks and on trips.
Top right: Year 11 celebration
Bottom left: The graduating year of 2019



“My boarding house is such a great home and everyone here is so friendly and welcoming. It is also such a treat to live in a beautiful city like London.”
UPPER SCHOOL STUDENT



The students' training is underpinned by a world-class in-house healthcare team made up of 20 clinical experts. These professionals not only care for but also educate the dancers, from the age of 11, to understand and look after their own mental and physical wellbeing.



Opposite: Upper body conditioning exercises

This page, clockwise from top left: nutritionist talking with a student; student using an Osteotron machine; Pilates instructor working with an Upper School student on a Cadillac; Pilates-based conditioning being used in the studio; upper body conditioning exercises with weights; Pilates instructor working with a White Lodge student on a reformer.



The School's choreographic training was reviewed to create a new approach to our three annual choreographic competitions. The new Emerging Choreographer programmes allow our students to be mentored by professional choreographers to develop their work for the stage.

Photo: *End of the Road* by Jack Bruce, Year 11



The new programmes gave more students the opportunity to present their work to different audiences. Pieces created by the 2019 Kenneth MacMillan Emerging Choreographers, along with works by other Year 10 and 11 students, were showcased at our Summer Performances.

Photo: *Break Point* by Anna Daly, Year 11. Top photo: *Bellyache* by Skya Powney, Year 11



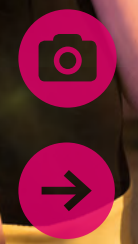
Our 2nd Year students presented their creations in the *Ursula Moreton Emerging Choreographer* performances. Three pieces were then performed at the Linbury Theatre and Opera Holland Park.



Photo: *The Middle of Nowhere* by Denilson Almeida, performed at Opera Holland Park
 Opposite top: *Missing Pieces* by James Large, performed at the Young Talent Festival, Linbury Theatre
 Opposite bottom: *Les Âmes Malades* by Sacha Genet, performed at the Young Talent Festival, Linbury Theatre




©2019 The Royal Ballet School. Photographed by Rachel Cherry




12 impressive new works by Years 7, 8 and 9 were shown to a panel of experts in March, with two students announced as the 2019 Ninette de Valois Emerging Choreographers.

Photo: Year 9 choreographer Grace Donovan talking to her dancers
 Above left: *Classified* by Tianie-Finn Grainger, Year 9, performed at Opera Holland Park
 Above right: *In a Flick of a Switch* by Grace Donovan, Year 9
 Opposite: *Classified* by Tianie-Finn Grainger, Year 9

A young boy with short brown hair, wearing a white short-sleeved leotard and a blue skirt, is smiling and looking towards the camera. He is in a ballet studio with other dancers in the background. The studio has a wooden floor, a ballet barre, and a window with greenery outside. A yellow text box is overlaid on the bottom left of the image.

We received a total of 2,983 applications to our full-time and Associate training programmes. 337 of these dancers attended our new international preliminary auditions in Spain, Italy, the Czech Republic and the USA.

Photo: Year 8 ballet class at White Lodge



Our Associates, training at nine centres around the UK, are exceptional young dancers who aspire to a career in dance. This year, 514 Associates attended our weekly classes alongside their regular ballet classes. We also held auditions at our new Associate centre in Dundee, which opened in September 2019.

Photo: London Junior Associates in their weekly class

Our Primary Steps programme provides an accessible introduction to ballet for children who would not otherwise have the opportunity. This year 1,507 students attended our Autumn workshops and 329 students were then invited to our after-school classes.

Photo: Dagenham students performing at the Primary Steps Graduation



“You have given my daughter the most tremendous experience, a passion for ballet and memories we will all treasure forever.”

PRIMARY STEPS PARENT



Our popular Spring Intensives once again attracted a high standard of applicants from across the world. In Hong Kong we welcomed 159 dancers and at White Lodge a total of 140 attended our week-long programme.

Photo: Students at our London Spring Intensive



We opened our doors to 575 dancers from more than 35 countries for our Summer Intensives at White Lodge and Upper School. Royal Ballet School teachers and an impressive line-up of guest teachers including current Royal Ballet stars created an unparalleled learning experience for our visiting students.

Photo: Students at our Covent Garden Summer Intensive with Sarah Wildor, former Principal with The Royal Ballet





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Our Inspire: Series 1 seminars offer fresh and exciting ideas to guide teachers in their approach to classical ballet teaching. This year we launched Inspire to be: Series 2 and welcomed 47 participants to our first two classes as part of the series. Teachers had the opportunity to bring their own students for a demonstration class.

Photo: Teachers watching a ballet class as part of an Inspire to be: Series 2 seminar



15 aspiring teachers joined us in September to study for our coveted two-year Diploma of Dance Teaching. The course provides a comprehensive foundation in both technical and creative approaches to teaching ballet.

Photo: Diploma of Dance Teaching students in class at Covent Garden



Thanks to the generosity of the G & K Boyes Charitable Trust, we were able to complete a much-needed refurbishment to the White Lodge science lab. The lab now provides a motivating work space for both students and science teachers.

Photo: Students in the newly renovated science lab

We gratefully recognise the continued generosity of our supporters, who help us to ensure our students thrive.

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THE CUNNING LITTLE VIXEN SPONSORED BY

Ricki Gail and Robert Conway

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Rose Scrope
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Elizabeth Jack
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Martine Olsen
Zita Saurel
Sue Sloan
The Duchess of Wellington

We would also like to thank those who wish to remain anonymous, and those who have generously pledged gifts in their wills to The Royal Ballet School.

Photo: Upper School students performing *La Valse* by Frederick Ashton at the Royal Opera House



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



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HRH THE PRINCE OF WALES

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Photo: Kelle Roberson, 2019 graduate, now dancing with Netherlands Dans Theater II. ©2019 The Royal Ballet School/Photography by ASH. Design by Windmill Creative





ROYAL
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2018/19 **FIGURES**

STATEMENT OF FINANCIAL ACTIVITIES

For the year ended 31 August 2019

	Unrestricted Funds		Restricted Funds	Total Funds	Total Funds
	General £000	Designated £000	£000	2019 £000	2018 £000
INCOME FROM:					
Charitable activities	9,142	-	9	9,151	8,669
Donations	1,094	-	2,781	3,875	4,012
Other income	68	-	-	68	39
TOTAL INCOME	10,304	-	2,790	13,094	12,720
EXPENDITURE ON:					
Raising funds and communications*					
	317	-	-	317	284
Charitable activities					
Teaching	3,370	-	199	3,569	2,957
Pastoral and welfare	1,914	-	262	2,176	2,217
Outreach and partnership	1,079	10	522	1,611	1,455
Premises	2,057	1,059	536	3,652	3,247
Support and governance	1,466	-	-	1,466	1,639
Grants and prizes	-	-	963	963	875
	9,886	1,069	2,482	13,437	12,390
TOTAL EXPENDITURE	10,203	1,069	2,482	13,754	12,674
NET INCOME / (EXPENDITURE)	101	(1,069)	308	(660)	46
Transfers between funds	85	-	(85)	-	-
Other recognised losses					
Actuarial (losses) / gain on defined benefit pension scheme	(725)	-	-	(725)	494
NET MOVEMENT IN FUNDS	(539)	(1,069)	223	(1,385)	540
TOTAL FUNDS BROUGHT FORWARD	3,390	38,393	2,430	44,213	43,673
TOTAL FUNDS CARRIED FORWARD	2,851	37,324	2,653	42,828	44,213

*Development and fundraising £145,000; Marketing and communications £172,000

All transactions are derived from the charity's continuing operations.

All recognised gains and losses are included in the Statement of Financial Activities.

BALANCE SHEET

For the year ended 31 August 2019

	2019 £000	2018 £000
FIXED ASSETS		
Tangible assets	39,477	40,400
CURRENT ASSETS		
Debtors	2,474	2,441
Cash at bank and in hand	5,062	5,474
TOTAL CURRENT ASSETS	7,536	7,915
Creditors: amounts falling due within one year		
Trade and other creditors	(982)	(567)
Deferred income	(1,581)	(2,603)
NET CURRENT ASSETS	4,973	4,745
TOTAL ASSETS LESS CURRENT LIABILITIES	44,450	45,145
Creditors: amounts falling due after one year		
Defined benefit pension scheme liability	(1,311)	(591)
TOTAL NET ASSETS	42,828	44,213
THE FUNDS OF THE CHARITY:		
Unrestricted funds		
General fund	2,851	3,390
Designated funds	37,324	38,393
TOTAL UNRESTRICTED FUNDS	40,175	41,738
RESTRICTED FUNDS	2,653	2,430
TOTAL CHARITY FUNDS	42,828	44,213

Report by the trustees on the Summarised Financial Statements

The above summarised financial statements are extracted from the full statutory Governors' annual report and financial statements which were approved by the Governors and signed on their behalf on 17 July 2020. The full financial statements, on which the auditors Crowe UK LLP gave an unqualified audit report, have been submitted to the Charity Commission and the Registrar of Companies.

The auditors have confirmed to the Governors that, in their opinion, the summarised financial statements are consistent with the full financial statements for the year ended 31 August 2019.

These summarised financial statements may not contain sufficient information to gain a complete understanding of the financial affairs of the charity. The full statutory Governors' report, financial statements and auditors' report can be found on our website at www.royalballschool.org.uk/reports.

Signed on behalf of

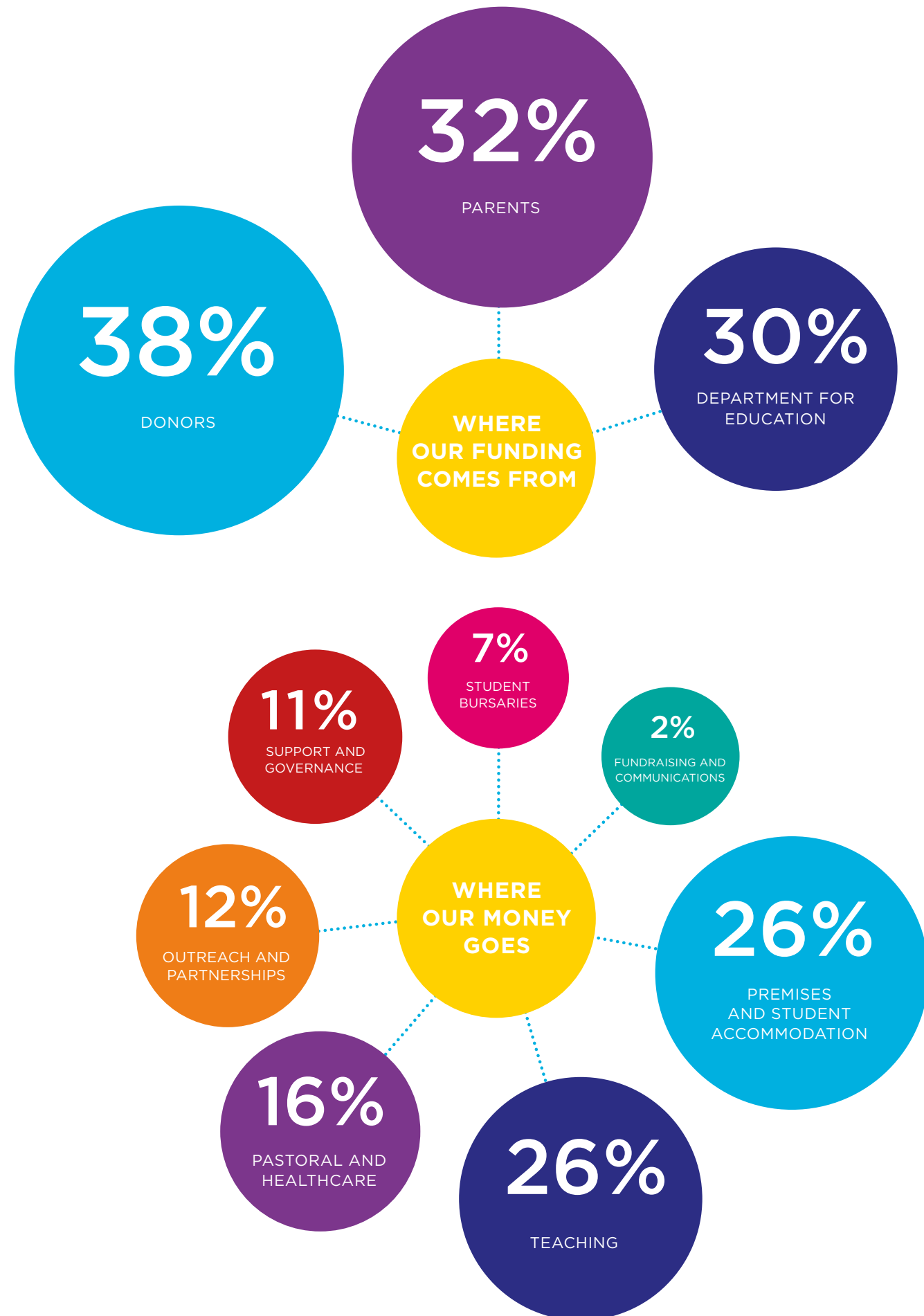


TOM CLEMENTI
GOVERNOR



KENNETH STEELE
GOVERNOR

INCOME AND EXPENDITURE



EXAMINATION RESULTS

GCSE PASS RATES

2019

222

ENTRIES

OVERALL % 9 to 4 (A* to C) **95%**

	2018	2017	2016
Entries	211	211	200
Overall % 9 to 4 (A* to C)	94%	96%	98%

A LEVEL PASS RATES

2019

14 ENTRIES 14 PASSES

ENTRIES

PASSES

PASS RATE **100%**

	2018	2017	2016
Entries	11	12	14
Passes	11	12	14
Pass Rate	100%	100%	100%

GCSE PASS RATES 9-7 (A*-A)

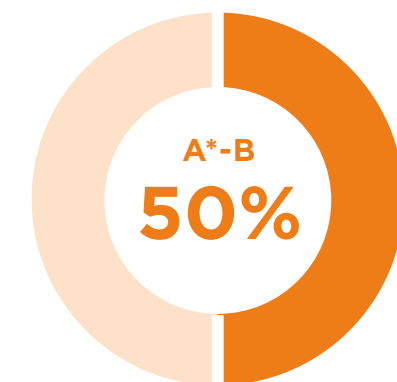
2019



	2018	2017	2016
A*	21%	23%	12%
A	14%	51%	31%

A LEVEL PASS RATES A* to B grades

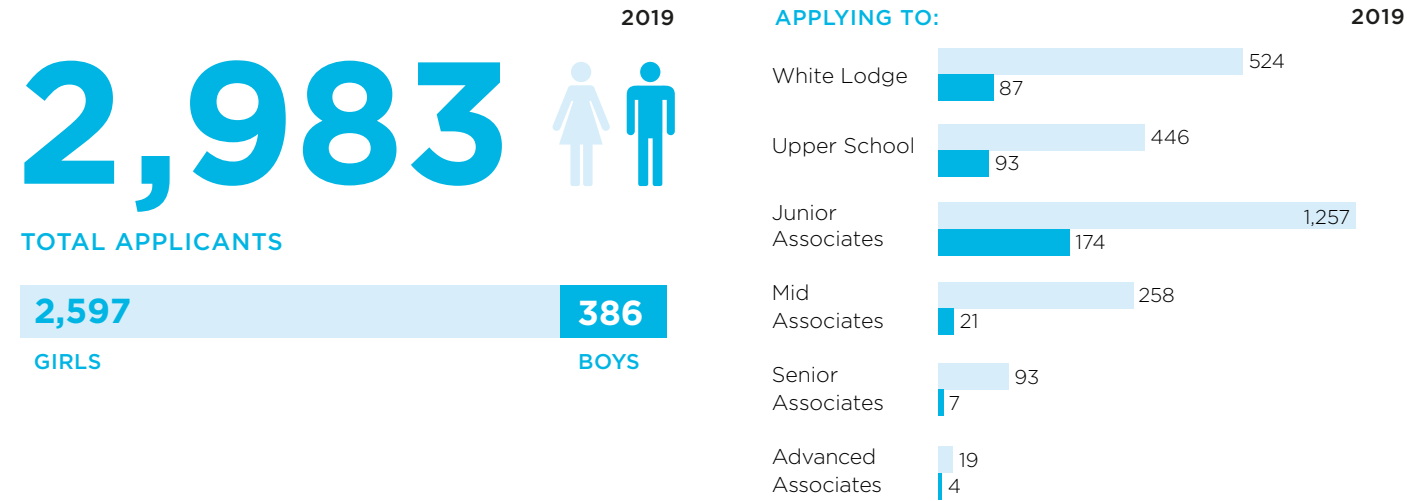
2019



	2018	2017	2016
A level pass rates A* to B grades	45%	12%	29%

APPLICATIONS 2018/19

WHITE LODGE, UPPER SCHOOL & ASSOCIATES FOR ENTRY IN SEPTEMBER 2019



SPRING INTENSIVES

LONDON
For 140 places

504

TOTAL APPLICANTS

SUMMER INTENSIVES

WHITE LODGE
For 387 places

2,203

TOTAL APPLICANTS

HONG KONG
For 159 places

248

TOTAL APPLICANTS

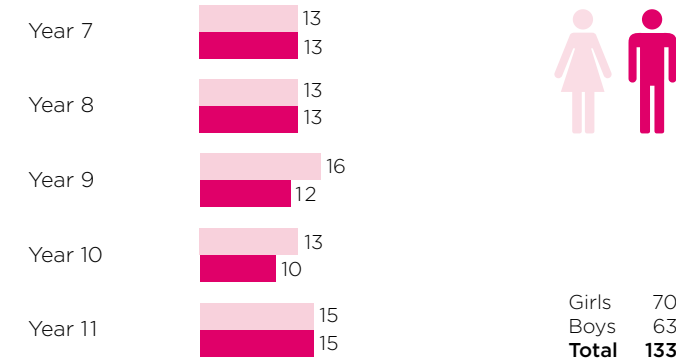
COVENT GARDEN
For 188 places

744

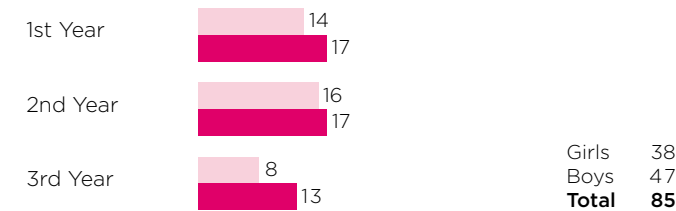
TOTAL APPLICANTS

STUDENT NUMBERS 2018/19

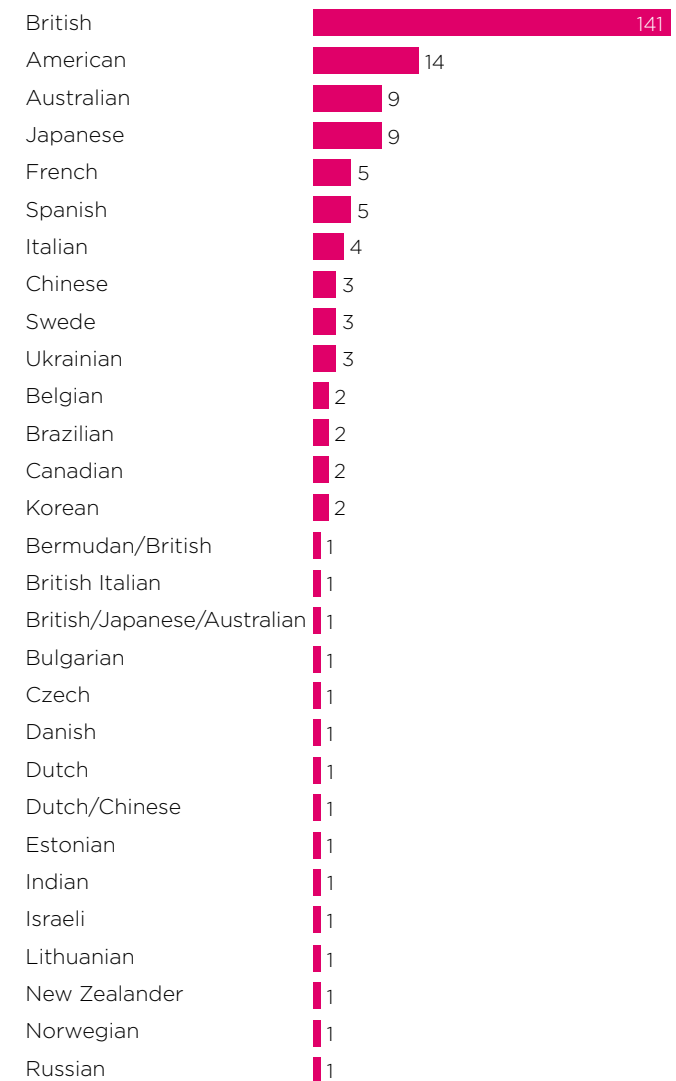
WHITE LODGE



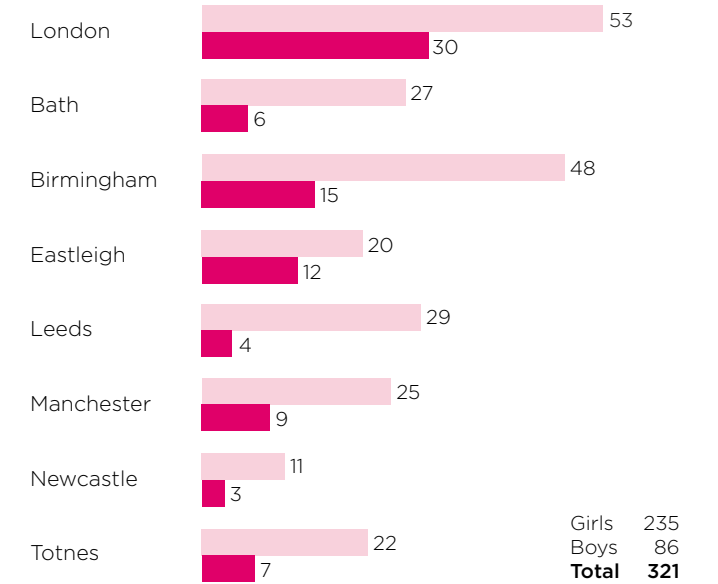
UPPER SCHOOL



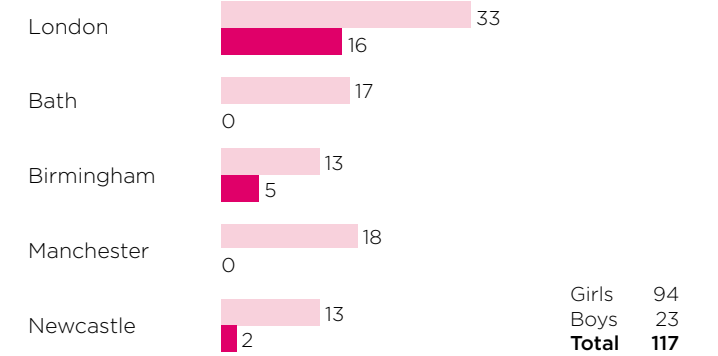
NATIONALITIES OF FULL-TIME STUDENTS



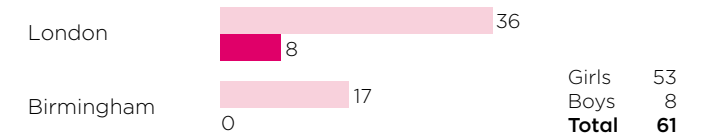
JUNIOR ASSOCIATES



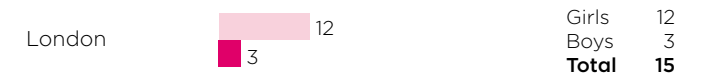
MID ASSOCIATES



SENIOR ASSOCIATES



ADVANCED ASSOCIATES



PRIMARY STEPS AFTER SCHOOL CLASSES

