

RADA

ROYAL
ACADEMY OF
DRAMATIC ART

**ANNUAL
REVIEW
2010-11**



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OUR VISION

To enrich and illuminate lives through the exploration of dramatic art

OUR MISSION

To provide the highest standard of excellence in vocational training to the next generation of exceptionally talented actors, technicians and theatre practitioners, enabling them to achieve their full potential as artists, craftspeople and leaders within their industry, who aspire to create experiences that change lives

OUR OBJECTIVES

To secure and maintain an Academy that is creatively driven, enterprising, openly managed and resilient

OUR VALUES

Inspiration; Rigour; Inclusivity
Excellence; Collaboration

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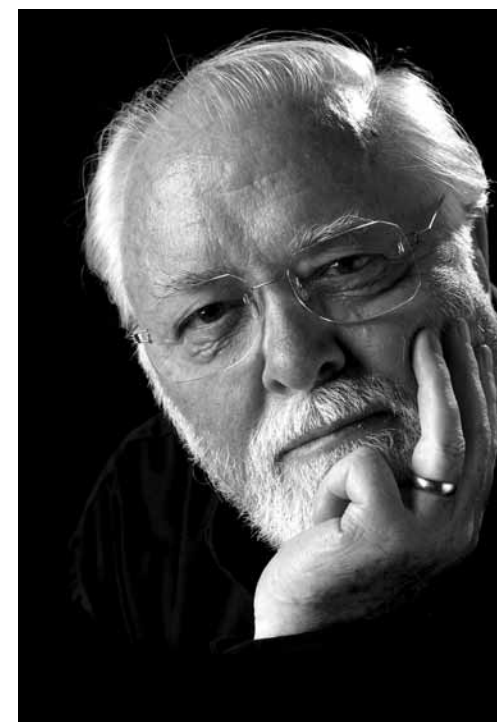
PRESIDENT'S INTRODUCTION

During my long association with RADA there have been many changes and doubtless there will be many more in years to come. But our objective always remains that envisaged by our founder, Sir Herbert Beerbohm Tree: to give the most talented young people we can find the finest training possible. It is seeing that talent flourish that gives us, as it gave him, our greatest possible reward.

Drama is a public art and must engage with the wider world. As a training provider and as an internationally recognised institution, RADA must continue to engage not only with the profession it serves but with society at large.

Despite the changing nature of performance, RADA remains a benchmark of quality. It remains committed to its long tradition of producing some of the greatest actors and technicians of each generation, who will go on to produce memorable film, theatre and TV work that touches the lives of many millions beyond the confines of this Academy.

LORD ATTENBOROUGH KT CBE
RADA PRESIDENT



Four weeks ago today I arrived at RADA praying my name was still on the course list and that I hadn't imagined the phone call from Neil Fraser offering me a place on the TTSM course.

Thankfully I didn't imagine it, and now four weeks later, production week is drawing scarily quickly to an end and the shows openings are imminent!

ELLEN HULME, FIRST
YEAR TECHNICAL
THEATRE AND STAGE
MANAGEMENT STUDENT



CHAIRMAN'S REVIEW



THE BROTHERS SIZE
DIRECTED BY BURT CAESAR

The academic year 2010-2011 was a successful year for RADA, artistically, educationally and financially. That the Academy continues to thrive is due to the enormous amount of work undertaken by staff and students throughout the school and I congratulate them on their dedication.

The exceptional talent of our acting and technical students and the strength and commitment of our teaching staff has been demonstrated yet again by the extraordinary standard of the RADA productions which have attracted record box office attendance throughout the year.

Our graduates, acting, technical and directing, have achieved notable successes throughout the year. Our connection with them after they have left the Academy is hugely important to us. We are grateful to have received their support through masterclasses, attendance at fundraising events, the buddy scheme and membership of RADA boards and committees.

Our other activities, including our short courses, education and outreach work, communication and presentation skills training for businesses and a wide range of foyer events have ensured that RADA continues to reach out into the wider community.

I am delighted to report that our financial position continues to improve. We are grateful to the finance team for their work and the continuing patience and sacrifice of staff in helping RADA return to a position of relative financial wellbeing. I am also grateful to our Principal Partner, Warner Bros., our Patrons, Ambassadors and supporters without whom RADA would not be the remarkable institution that it continues to be.

Whilst a major concern for the year ahead must be the changes in government funding for higher education, we are determined to maintain the

Academy's commitment to offering places to talented students irrespective of their financial circumstances.

Finally, on behalf of the RADA Council, I thank the Academy's Director, Edward Kemp and the Senior Management Team for ensuring that RADA maintains its standard of excellence so that it, and its students, continue to be leaders in the exciting and changing world of the arts and entertainment industry.

SIR STEPHEN WALEY-COHEN
RADA CHAIRMAN



“ My RADA training is the bedrock of my acting life. It allows me to change from one kind of person to another. There is not a job goes by when I do not rely on it. ”

FIONA SHAW, RADA ACTING GRADUATE 1982



OH WHAT A LOVELY WAR
DIRECTED BY NONA SHEPPHARD



RADA FILM TRAINING

DIRECTOR'S REPORT



THE YOUNG IDEA
DIRECTED BY EDWARD KEMP

The year's productions were notably internationalist: nineteenth and twentieth century France, twenty-first century Russia and Spain, contemporary Ireland, New England in both the seventeenth and twentieth centuries and the Nigerian community of Louisiana were amongst the places re-created on our stages. Seb Harcombe's production Vassily Sigarev's *Ladybird* was invited to the Yalta Festival, Ukraine. The UK was not neglected: Philip Franks made his RADA directing debut with *The Tyrant*; my production of Noël Coward's second play, *The Young Idea* (not professionally staged in London since 1930) was welcomed by Michael Billington at *The Guardian*. Simon Stephens, Abi Morgan, Amy Rosenthal, Sam Adamson and Tarrell Alvin McCraney were amongst the writers who came to see their work performed at the Academy. This year's short films were all from newly commissioned scripts.

with Gecko Theatre Company and Annabel Arden of Complicité, amongst others.

A new Postgraduate Diploma in Sound for Theatre, devised in association with the Royal Shakespeare Company, will launch in 2012.

The actors who graduated in July 2010 have been exceptionally busy. A few notable achievements include: James McArdle, who moved seamlessly from the Globe to the Royal Court to Chichester to the National, is now playing Robin Hood for the RSC. Phoebe Fox joined him at Chichester and was nominated as a Best Newcomer in the Evening Standard Awards (losing to her husband and fellow graduate, Kyle Soller).

(continued overleaf)

The Directors' Showcases continued the international theme, with two plays from Spain, one from Austria and debbie tucker green's *dirty butterfly* completing the quartet.

Professional placements for technical students included the Bridge Project at the Old Vic, Royal Opera House, English National Opera, Oslo Opera Company, Royal Court, Almeida, Lyric Theatre, Unicorn and West End productions of *Ghost*, *Wizard of Oz* and *Shrek*.

Students have also greatly benefited from our continuing relationship with Warner Bros., Stage Electrics, Selecon and James Thomas Engineering.

The MA in Text and Performance was relaunched this year in partnership with Birkbeck College with an international cohort. A new MA Theatre Lab, exploring experimental and ensemble theatre making, received validation from King's College London and admitted its first 14 students. The new course allows us to build on relationships



“ I count myself as incredibly lucky... from that moment I lived for the course – ate (Mrs @’s steamed puddings!), slept (sometimes on the Fly Floor where all the drapes were stored, or even in Hugh Crutwell’s Royal Box in the old Vanbrugh) and I worked. Boy did I work! In my memory it remains one of the happiest times... ”

PAUL PYANT, RADA STAGE MANAGEMENT GRADUATE 1973



THE CRUCIBLE
DIRECTED BY TOBY FROW



THE TYRANT
DIRECTED BY PHILIP FRANKS



LADYBIRD
DIRECTED BY SEB HARCOT



Two days into rehearsals and we're taking our first tentative steps into unravelling the world that the playwright has created. On the page, the play exists as four separate monologues and two scenes but (Simon) Stephens states very clearly that the piece can be performed in any order by any number of actors. Here is our first challenge; do we perform it as written? Chronologically? Backwards even? It's incredible to be given such freedom - we learn that in one production of the play, the director arranged the text like a conductor composing a piece of music, moving from character to character according to the sound of the piece.



EXCERPT FROM STUDENT
BLOGS, RADA THIRD
YEAR ACTOR



OUR LADY OF SLIGO
DIRECTED BY JONATHAN MOORE

Pippa Bennett Warner, featured in *Ruined* at the Almeida, played Cordelia at the Donmar and on a world tour and has now returned to the Donmar in Michael Grandage's farewell production of *Richard II*. Alexandra Roach, having recorded episodes of a number of TV series, plays the young Margaret Thatcher in *The Iron Lady* (with Meryl Streep). Joshua McGuire has featured in *Misfits* and *The Hour* on TV, while leading roles in *Sister Act*, *Mamma Mia!* and *Billy Elliot* are taken by Cynthia Erivo, Craig Fletcher and Michael Peavoy respectively.

Employment amongst technical graduates continues to be excellent. Theatre Costume graduate Sinéad O'Sullivan went on to work with alumna Lindy Hemming as a result of contacts made at the first RADA/London Film School showings. Theatre Design graduate Sarah-Jane Prentice gained one of only four art department placements at the BBC.

Our alumni continue to participate in the life of the Academy as teachers, speakers and directors across all our courses. Recent graduate visitors include Tom Hiddleston, Jane Horrocks, Alex Kingston, Paul McGann, Jonathan Pryce and Michael Sheen. Other visitors have included Sir Nicholas Hytner, Neil LaBute and Kevin Spacey.

We are delighted that our Dramaturg and New Writing Programme Coordinator, Lloyd Trott, received the Kenneth Tynan Award for Dramaturgy. Second year actor Taron Egerton won the Stephen Sondheim Society Student Performer Award, the second time in three years RADA has won this prestigious musical theatre award.



RADA SCENIC
ART TRAINING



Edward Kemp's lively, music-filled production overcomes the obvious problem, for student actors, that the play deals with intergenerational conflict. It is one thing for Oliver Johnstone and Eline Pauwels to capture, as they exuberantly do, the assertive charm of Sholto and Gerda. But it is more of a surprise to find Hester Arden and Adam Jackson-Smith so successfully invest their reconciled parents with the prickly affection of a latter-day Beatrice and Benedick. These are all names to watch.



MICHAEL BILLINGTON,
THE GUARDIAN
16 FEBRUARY 2011

We look forward to the opportunities the new RADA Screen will offer to advance our film teaching as well as further building relationships with alumni and the industry. The acquisition of the neighbouring Drill Hall will allow us the space to further develop our teaching.

The changes in Higher Education and increase in student fees present significant challenges, notably to the diversity of our student body, but we plan to meet these with the creativity and vigour which have kept us at the forefront of drama training for over a hundred years.

EDWARD KEMP
DIRECTOR

RADA OUTREACH



TWELFTH NIGHT
SCHOOL TOUR 2011



Given that this is an inner-city London school with high levels of deprivation, viewing a Shakespearean play (or any play in fact) is not an experience that is normally available to these students. By bringing this performance to us free of charge you enabled young people to experience new possibilities – thank you.

SCHOOL TEACHER



TWELFTH NIGHT
SCHOOL TOUR 2011



YOUTH COMPANY 2010-2011

As part of our continued commitment to promote the positive impact of theatre, we have worked extensively in the community this year:

- RADA's second year acting students performed their annual **Schools Tour Programme** consisting of three abridged Shakespeare plays in support of the National Curriculum. *Romeo and Juliet*, *Twelfth Night* and *Comedy of Errors* were performed for pupils at a number of state-maintained schools in and around London;
- Graduates funded by the Ernest Cook Trust ran a number of **preparatory workshops** for school pupils specialising in drama;
- RADA has launched a **Professional Development Programme for teachers** of 'A' level and BTEC drama;
- We are continuing to support drama and technical courses at **Lewisham College of Higher Education** as part of our progression agreement with them;
- Over 415 students attended our **short course programmes** this year. In September we will be piloting the part time Vocational Training Preparation for 16-18 year olds;
- RADA has taken part in the **London Festival of Architecture**, the **Bloomsbury Festival** and the **Camden Fringe**, all of which have brought a wider audience to RADA;
- We run two annual programmes in partnership with the **Prince's Trust. XL Workshops**, supported by Land Securities, are for young people excluded from mainstream education and are led by our third year acting students. The **Get Started in Drama Programme** is run by our MA Text and Performance students;

- The **Youth Company** for 16-20 year olds met on each Saturday throughout the year and performed *Troilus and Cressida* to a 95% capacity audience in the Jerwood Vanbrugh Theatre at RADA. Funding for the Company has been secured for the next three years from the Andrew Lloyd Webber Foundation;
- The third year of **Camden Summer University** funded by the Richard Reeves Foundation took place in the summer giving young people within the borough the opportunity to experience an intensive week at RADA;
- Staff from our **Principal Partner Warner Bros.** took part in a number of workshops this year as part of RADA's **Empowering Volunteers Programme**. This specially devised training provided storytelling skills to WB staff undertaking voluntary work in care homes and hospitals such as Great Ormond Street;
- Our relationship with **Cambridge School of Visual and Performing Arts** is now in its seventh year.



Twelfth Night's final school visit was...eye-opening. The artistry and difficulty of our profession has never been clearer to me. There is such a delicate thread between the actors and audience. It needs gentle handling. And as we discovered, pleading with your eyes, 'Please laugh! Please react in any way!' does not work...

EXCERPT FROM STUDENT
BLOGS, SECOND YEAR
ACTING STUDENT



RADA OVERSEAS



RADA GRADUATES
PERFORMING ON QM II

The American Supporters of RADA's (ASRADA) first fundraising event took place in New York this year. With the help of RADA Ambassador and theatre producer, Francine LeFrak, ASRADA entertained a group of 50 distinguished guests around the performance of *John Gabriel Borkman* at the Brooklyn Academy of Music featuring RADA graduates Alan Rickman, Fiona Shaw and Marty Rea.

The partnership between RADA and Cunard will enter its ninth year in 2012, proving more successful year on year. As well as performing two plays on board the Queen Mary II, RADA graduates have the opportunity to perform jazz poetry, tell late night ghost stories, do street theatre throughout the ship and run workshops with the passengers.

The event raised nearly \$20,000 for ASRADA and a subsequent grant awarded to RADA enabled eight recent graduates to participate in a two week residency at Vineyard Arts Project, Martha's Vineyard. The residency involved devising and demonstrating new work in public performances to the local community, extending both artistic and educational opportunities to our graduates.

In Indonesia, RADA Associate Director, Nona Shepphard and Director of Technical Theatre, Neil Fraser provided acting and technical consultancy to a drama school in Jakarta.

Chris Mock and Matt Prentice from RADA's Sound and Lighting departments ran training for theatre technical staff in Syria, Tunisia and Jordan.

RADA is also associated with The Lir, Ireland's new Drama Academy, which welcomed its first cohort of students in September 2011.

RADA's staff exchange with the National School of Drama in New Delhi has led to the first technical student international exchange this year. This venture will be supported in future by the Anjalika Kapur Bursary set up in her memory on behalf of her father Arun Kapur.

We have continued to develop our links with the National Academy of Chinese Theatre Arts, the University of Strasbourg, France, the University of Stockholm, Sweden and the University of Stavanger, Norway.



RADA TECHNICAL THEATRE AND
STAGE MANAGEMENT TRAINING



RADA PROPERTY
MAKING TRAINING

RADA is performing in other spaces around the ship, jazz and beat poetry in the Chart Room.. Passion and Pain love poetry in the Winter Garden...bedtime stories in the Grand Lobby...

HELEN LONGWORTH
RADA GRADUATE COMPANY
ON QUEEN MARY 2

“

We are glad to be able to link light and sound professionals from the Arab region with one of the world's top theatre training institutions, the Royal Academy of Dramatic Art...we hope that this training will contribute to strengthening the infrastructure for theatre production in the Arab region.

ALMA SALEM, BRITISH
COUNCIL REGIONAL ARTS
PROGRAMME MANAGER

”

CONSOLIDATED RESULTS YEAR ENDED 31 JUL 2011

Income	£'000
HE Grants	1,458
Tuition Fees	751
Short Course	1,330
REL Trading Income	1,593
Voluntary Income	629
Legacy Income	103
Other Income	1,001

TOTAL 6,865

Expenditure	
Staff Costs	2,962
Other Operating Costs	2,795
Depreciation	734

TOTAL 6,491

Net Incoming Resources 374

Unrealised Gains on Investments 946

Actuarial Losses on Pension Fund (128)

Net Movement in Funds 1,192

BALANCE SHEET AT 31 JUL 2011

	£'000
Fixed assets	39,761
Current Assets	3,266
Total Assets	<u>43,027</u>
Less:	
Current Liabilities	(1,192)
Long term liabilities	(5,028)
Pension Liability	(531)
	<u>36,276</u>
Represented by	
Unrestricted Funds	10,646
Endowment Funds	22,958
Restricted Funds	2,672
	<u>36,276</u>

FACTS & FIGURES

RADA FINANCES

The financial information given on page 14 is a summary extract from RADA's audited accounts for the period ended 31 July 2011.

A full copy of the accounts is available on the RADA website, from the Charity Commission or the RADA bursary.

RADA made a surplus of £374,000 before accounting adjustments relating to investments and the pension scheme fund of £818,000.

RADA Enterprises Ltd, RADA's wholly owned subsidiary company, contributed significantly to the result, with gift aided profits of £503,000.

RADA was fortunate to receive legacy income of £103,000 and also continues to benefit from royalties from George Bernard Shaw of £218,000.

A key indicator of RADA's financial performance has been the significant reduction in bank borrowings and reliance on overdraft facilities. The past year is the first in more than a decade that RADA has not required loans or overdrafts to provide it's working capital.

STUDENT FACTS & FIGURES

- RADA's was rated exceptionally highly in the National Student Survey, scoring above 4 out of 5 in all areas, including 4.8 in the areas of Personal Development and Overall Satisfaction
- We are committed to promoting equality and diversity in all our activities
- Around 57% of our students receive some form of support from scholarship and bursary funds raised directly by RADA
- Over a third of our students come from a household with a parental income of less than £25,000
- 18% of our students have a disability and receive support from the Academy
- The 2010-11 cohort included students from Austria, Belgium, Brazil, Canada, China, Egypt, France, Greece, India, Ireland, Israel, Italy, Norway, The Netherlands, Russia, Slovakia, South Africa, Spain, Sri Lanka, Sweden, USA and Zimbabwe, as well as all corners of the UK and Northern Ireland



STUDENTS PERFORM AT THE EIGHTH ANNUAL BUSINESS LUNCH, SAVOY 2010



ALEX KINGSTON AT RADA SUMMER SOLSTICE LUNCH 2011



STUDENT WORK EXHIBITED IN THE DESIGN AND COSTUME EXHIBITION

RADA EVENTS

In November 2010 the eighth annual Business Lunch, sponsored by Nicholas Cooper of Sterling Insurance Group, took place at The Savoy. The lunch was attended by many RADA graduates and entertainment was provided by third year acting students. The lunch is one of RADA's key fundraising events and raises over £100,000 for RADA each year.

RADA was delighted to hold a fundraising preview screening of the latest *Harry Potter* film brought out by Principal Partner Warner Bros. Over 300 guests including RADA graduates in the *Harry Potter* cast joined Vice-Chairman Alan Rickman and WB President and Managing Director Josh Berger at BAFTA for this unique, star-studded occasion.

RADA's new digital screen was installed this year. The Screen @ RADA will enhance our resources to teach students in film as well as allowing us to generate income with a public programme of live theatre relays, opera, ballet and graduate film nights.

The work of our technical students is promoted bi-annually with a Design and Costume exhibition in July and our specialist technical exhibition in December. Both events welcome a large number of guests from the theatre and related industries, providing students with the opportunity to network and showcase their work. The July 2011 Design and Costume Exhibition was opened by Production Designer Eve Stewart, who was nominated for an Oscar for her design for *The King's Speech*.

RADA hosts regular evenings for supporters at third year student productions and organises visits to West End shows. This year the Development Department have run:

- Seven guest nights around student productions involving up to 80 people

at a time, drawing in over 500 important potential supporters through the year

- Four West End trips: *Onassis* (Novello, Nov 2010), *The Heretic* (Royal Court, Feb 2011), *Pygmalion* (Theatre Royal Haymarket, June 2011), *Loyalty* (Hampstead Theatre, July 2011)
- Special events including An Evening of Law & Lore at RADA (Oct 2010) for 140 guests from the legal sector, an evening with RADA students at the Beefsteak Club and RADA's Summer Solstice Lunch hosted by Alan Rickman (Jun 2011)



BONNIE GREER AND RICHARD WILSON AT THE ANNUAL BUSINESS LUNCH



ALL ABOUT MY MOTHER
DIRECTED BY GEOFF BULLEN



OUR TOWN
DIRECTED BY GERALDINE ALEXANDER



dirty butterfly
DIRECTED BY TARA ROBINSON

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www.rada.ac.uk**

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RADA is extremely
grateful to the following
for their support in 2011:

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Garth Wilson Student
Bursary - dedicated to
Ann Wilton

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